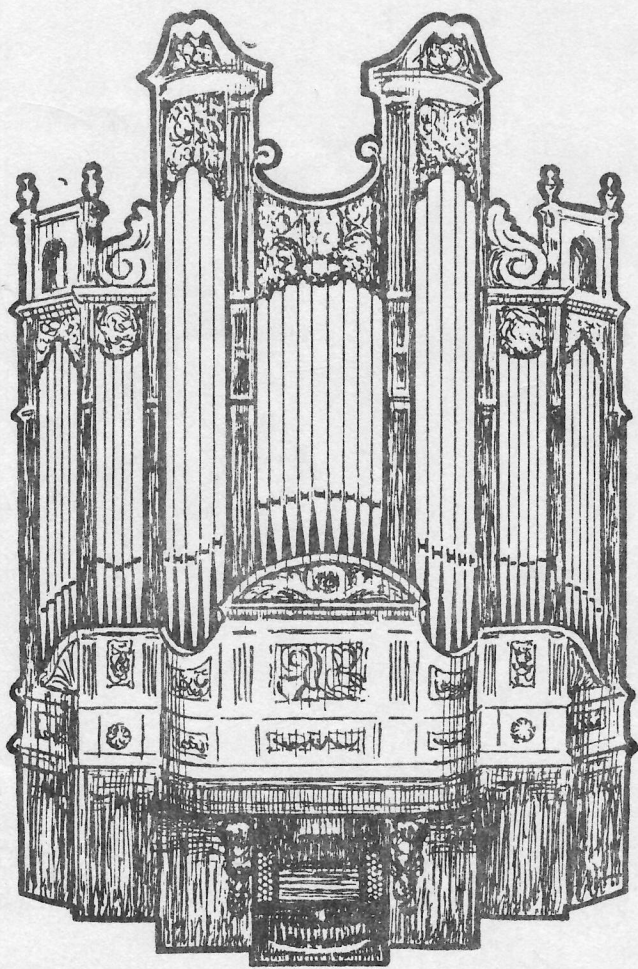


The Berkshire Organist



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THE BERKSHIRE ORGANISTS' ASSOCIATION

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It may be that 1980 was not quite so eventful for this Association as was the previous year, but it has had its highlights and its shadows. We have been ably served by our officers, notably our gracious and conscientious Lady President and her husband; she has had some very anxious moments, causing much unnecessary work behind the scenes, such as only those who have held office realise. We owe much to her tact and wisdom, and we greatly regret that she feels the time has come to relinquish that office. To her successor we wish every success, assuring him/her of our full support.

Our hard-working Secretary, Programme Secretary, Celebrity Recitals Secretary, and our successive Treasurers, all deserve a word of real appreciation, as does the organiser of our Lunch Hour Recitals. We were most distressed at the very serious illness during the year of our immediate Past President Donovan Jones, and are delighted at his remarkable recovery. Mr Lusty has also made a fine recovery and is back at his teaching; he and Mrs Lusty are looking forward to celebrating their Diamond Wedding in September. We congratulated Dr and Mrs John Davis on their Golden Wedding last year, and Messrs Barkus and Neville on their 80th birthdays and perennial youth, but we were shocked to hear of Chris Griffiths' sudden eye-trouble and operation - at Christmas, of all times - and it is good to have him back in circulation, irrepressible as ever! Reg Figgins, for long an enthusiastic supporter, to whose initiative we owe that memorable recital by Monique Devernay in 1973 and the only recording yet available of our Town Hall organ, is now a victim of both distance and ill-health; to him and Mrs Figgins we send sympathetic greetings. Greetings also to Professor Barnard, well into his nineties, still keenly interested in the Association on which he shed such lustre as President in the nineteen-fifties, when Congress was held in Reading. Do go and visit him if you can; he is in St Anne's Nursing Home, just before the new roundabout on the Bracknell side of Wokingham (on the right-hand side of the main road). Elderly members such as he, likewise past members' widows, deeply appreciate Miss Evelyn Goodship's kindness in writing personally to each one on our behalf every Christmas. She has had some lovely replies from Mrs Brewer, Mrs (Joe) Fisher, Mrs Cane, Mrs Rowe, Mrs Dash, Mrs Warman, Mrs Smith (Windsor), Mrs Fawcett, and Mrs Hogarth. This is a labour of love worthy of a fellowship such as ours.

The year has included some excellent fixtures - another exciting Summer Outing to Devizes/Bradford-on-Avon/Wells; a talk on the Tuner's lot by Ernest Davey (of which more, further on in this issue; many refreshing lunch hour recitals, two splendid Celebrity recitals, an interesting President's Evening, and (instead of a Dinner, with all its expense) an enjoyable social evening in December. For the Half-Day Conference we had, prior to Nicholas Legge's recital in St. Mary's church, two delightful talks by our gifted younger members - Michael Harris, who has since gained his FRCO (on which we also con-

gratulate him) and has been appointed assistant organist at Winchester College, on the life of an organ scholar at an Oxford college; and Christopher Bacon on the duties of a choral scholar at York Minster, where the towering personality of the late Sir Edward Bairstow - that prince of cathedral organists - is still a powerful influence, in spite of the present Dean and his 'Series Three-point-five!'

The Association is also taking a good look at the current thorny issue of Liturgy and the muddle in C of E worship, which has sadly split the Church into the "Hi! You" and the "Art, Wert and Dost" brigades; and some of us see as a musical challenge, while others deplore it as a threat to much of our priceless heritage - and consequently The Prayer Book Society is rapidly gaining supporters - for to the church musician words matter just as much as notes. ('The Lord be with you' - 'You too, mate' will come next). Three special evenings spaced out over 1980/81 have been arranged by Dr Marr, in which distinguished experts, Anglican, Roman, and Free Church, offer enlightenment on various aspects of this upheaval. The first, back in November, was shared between Canon Anthony Boulton, the Rural Dean of Reading, and the Revd. Brian Brindley, a conspicuous and not entirely uncritical member of that august institution the General Synod. It is hoped to report on these three meetings together in next year's issue.

A United Choirs Festival Evensong is always a tremendous draw, and does untold good, particularly to the youngsters in small and isolated choirs. In 1980 it was organised by Messrs Jaques and Duvall for the RSCM at Sonning Church, conducted by Michael Fleming, and accompanied by David Stannard. Amongst the music learnt and sung was Wood in D, and Bainton's 'And I saw a new heaven;' choirs came from far and wide in the diocese and had a wonderful time. This year the Berkshire Association will again be running it, at All Saints Church, so book the 3rd October and bring your "Noble in B minor!"

There is no denying that ours is a society well worth belonging to on several counts, and we have certainly gained wide recognition over our fight through the years to save the Father Willis, so now we must make an all-out effort in this our Diamond Jubilee year (we were founded on 9th April 1921 - before there was an IAO!) to get hold of all organists in this area who do not yet belong, especially the younger ones, who could give us much and benefit much. One could even leave a spare copy of The Berkshire Organist on the organ stool when visiting another church!

A word of grateful acknowledgment once again to the Revd. David Evans for so helpfully undertaking the duplicating for this issue; and one of regret that Mrs Foxton's fingers will no longer permit her to type the stencils or to play the organ at Beenham; our gratitude for her many years' help and interest, together with our good wishes to her and her husband. Please excuse the faults in this year's effort - we have tried to do our little best in the circumstances.

ANNUAL REPORT FOR 1980 - Proposed for adoption at A.G.M. 21 February 1981

The Council of the Association met on three occasions during the year. Once again the thanks of the Association are due to Oxford Road Methodist Church for kindly providing accommodation for the meetings.

The programme of events during the year was as follows:-

January 19th	Talk by Ernest Davey on 'Organ Building'.
February 23rd	Annual General Meeting.
March 19th	Recital at Reading Town Hall by Stephen Ridgley-Whitehouse.
April 26th	Half-day Conference at St. Mary's Centre, Reading. Speakers - Michael Harris and Christopher Bacon on their experiences as Organ Scholar at Oxford and Choral Scholar at York respectively, followed by a recital in St. Mary's Church by Nicholas Legge.
June 7th	Annual Outing visiting Devizes and Bradford-on-Avon Parish Churches and concluding with Choral Evensong at Wells Cathedral.
September 11th	Visit to Oxford Road Methodist Church, Reading to hear and try the new 'Makin' organ, by courtesy of Derek Guy.
October 4th	Presidential Evening at Tilehurst Methodist Church Hall, including a musical quiz.
October 22nd	Recital at Reading Town Hall by Noel Rawsthorne.
November 8th	'The Singing Church To-day'. The first in a series of talks and discussions devised by Dr. Marr. Speakers - Canon Anthony Boulton and Rev. Brian Brindley.
December 6th	Cheese and Wine Party at All Saints' School with some musical (?) entertainment provided by the Hon. Secretary.

In addition to the above and thanks to the efforts of Mr. Leslie Davis, monthly lunch-time recitals were continued at the Town Hall on the first Wednesday in each month, most of the recitalists being our own members.

The Annual General Meeting on February 23rd was attended by twenty-five members - about average! The election of Officers and Council members resulted as follows:-

President-	Mrs E. A. Fisher	
Vice-Presidents-	Dr. H.C. Barnard	Mr. A.H. Lusty
	Mr. A. Barkus	Mr. R. Nash
	Mr. L.F.B. Davis	Mr. R. Pepworth
	Miss E.G. Goodship	Mr. L. Pratt
	Mr. Donovan Jones	Mr. A.E. Rivers
	Mr. J.C. Lawes	Mr. F.G. Spriggs

Hon. Secretary Mr. R. Bepworth Hon. Programme) Mr. D.M. Guy
 Secretary)
 Hon. Treasurer Dr. P.B. Marr Hon. Benevolent) Mr. D.M. Guy
 Steward)
 Council Mr. D. Duvall & Mr. W.E. Lower (to retire in 1981)
 Mr. H. Hartley & Mr. D. Sidwell (to retire in 1982)
 Mr. C. Hood & Mr. B.H. Lee (to retire in 1983)

Magazine Committee Mr. F.G. Spriggs (Editor)
 Mr. L.F.B. Davis
 Mr. B.H. Lee
 Dr. P.B. Marr

Town Hall Organ Committee Mrs. E.A. Fisher Mr. Donovan Jones
 Mr. A. Barkus Dr. P.B. Marr
 Mr. L.F.B. Davis Mr. R. Nash
 Miss. E.G. Goodship Mr. R. Pepworth
 (Secretary) Mr. L. Pratt
 Mr. C.B. Griffiths Mr. F.G. Spriggs
 Mr. H. Hartley

Publicity Officer Mr. L.F.B. Davis

Hon. Auditor Mr. C.P. Tong

In appreciation of her services to the Association over many years, Honorary Membership was conferred on Miss Dorothy Clark.

At the beginning of the year the Association had 104 members. During the year one of our more recently-joined members, Mr. R.A. Hogarth, passed away and we lost two members by removal from the area. Four new members were enrolled so that we ended the year with a membership of 106.

The thanks of the Officers and Council are due to all those who have worked so hard during the year to ensure the continuing success of the Association's, activities, particularly the Town Hall Committee whose efforts never seem to diminish in any way, and, of course, the ladies who so willingly and ably look after us with refreshments.

DEPUTIES

The following have signified their willingness to act as deputies.
 For addresses please see the List of Members.

- Mr. P. Bowcock
- Mr. H.F. Harvey
- Mr. B.H. Lee

BINFIELD'S "READING PSALMODY": A BACKGROUND NOTE

Peter Marr

Many a 19th-century provincial town depended on organists for musical leadership. A Reading family prominent in this respect was the Binfields who, during the first half of the century, more or less monopolised the profession locally; indeed, at one time, all five Church of England churches then existing in the town provided a platform for them. No less than nine Binfields performed at the Berkshire Festival of 1819, providing the Director, some violinists and 'cellists, a viola player, harpist and organist. The father-figure during most of this period was Richard Binfield (c 1766-1839), organist of St. Lawrence's from 1804 until his death; he was succeeded in that musical post by Hannah Rampton Binfield, his daughter (c 1810-1887), who stayed until 1880.

Richard established a family music firm in 1799 and this survived, at least in name, well into this century. But the Binfields were at their most influential before the time of the Tractarian Movement, or before its influences had so radically changed the musical practices of the average town parish church. And, because the seeds of this process were being sown many years before, we see in their work some of the necessary growth and reform preceding it. Soon after the controversial installation of St. Giles' organ in 1817, Bilson Binfield was appointed organist. He was succeeded in 1844 by Richard's son, John Bilson Binfield (1805-75), then by Fanny (John Bilson's daughter) who stayed until 1852, and then finally by Louisa (perhaps another daughter but not Richard's offspring of the same name) in 1870. But 1874 saw the end of the regime here and, significantly so, for by then St. Giles' had been 'restored'; a change of incumbent gave the cue to depart. St. John's and St. Lawrence's associations with the family are not dissimilar in this respect.

Now John Bilson Binfield could perceive a spirit of change. Organist both of St. Giles' and St. John's (before it was rebuilt in the 1870s) and with family connections at the other Reading churches, he assembled a vade-mecum for the progressive church choir: The Choral Service of the Church (1846). For half-a-guinea could be procured The Order of Daily Service...as used in the Cathedral...of Winchester; a gross of Anglican chants plus harmonised Gregorian tones, three morning and evening canticle settings; seven anthems and the canticles fully written out for sixty more chants. This was all value indeed for his 153 subscribers who paid for 234 copies. Thus spurred, his next venture was aimed to take over the whole market of psalm and hymn-tune books in the town and surrounding district. Once again, he owed a debt to his publisher, J. A. Novello; the local story was as follows.

In 1793, St. Lawrence's took into use Fifty Select Portions from the Singing Psalms, a reprint of a collection first issued back in 1748. In 1803, a publication of a similar cast replaced it: Select Psalms and Hymns,

for the use of St. Lawrence's Church, Reading, but its outmoded contents gave way in 1809 to a new, 300-page volume confusingly of the same title. Its preface was over the name of Richard Binfield. But the market was insatiable. Arriving at St. Giles' in 1817, the Revd. Henry Dukinfield assembled A Collection of Psalms and Hymns whose second edition in 1830 read for the use of St. Mary's, St. Giles's, and Trinity Churches. The enlarged 3rd edition (1838) proclaimed for the use of the churches in Reading suggesting that Binfield's collection had been ousted. The Reading Selection, as Dukinfield's compilation came to be known, went into a 6th edition in 1854 but was in due course eclipsed by the advent of Hymns Ancient and Modern.

Henry Dukinfield was of a strong personality but also a social appeaser. The testimony of his widow (Memoir of Rev. Sir Henry Dukinfield, Bart. (1861) by J. D.) suggests he was willing to put parochial peace above episcopal jurisdiction. But, although he was a musical amateur, Dukinfield kept his organist in place, sending the month's hymns (and, frequently, tunes) even when far away from Reading. He had an aversion to anthems, to any non-congregational music and even to hymns in which some voices had the occasional rest. It seems his organists (two Binfields at Reading) were subjects to the "firm salutary check which he maintained over the exuberance of talent and flights of genius which often destroy the sober and solemn effects of parochial music".

In 1834, Dukinfield left St. Giles' for St. Martin-in-the-fields. His Reading Selection lived on so John Bilson Binfield, building on the success of his Choral Service, published a prospectus for Reading Psalmody, a musical companion to the Reading Selection, to whose compiler the book of musical settings was dedicated. The volume was published in seven parts and contained 113 tunes set to the psalms and 150 hymns of the expanded Reading Selection. No less than 21 of the tunes are by Binfields: three by Richard, two by Hannah, two by Mary (later, Mary Havell); there are one each from Thomas (a 'cellist and son of Richard) and Bilson Leverton Binfield (an organist and composer of keyboard music); finally, the editor himself contributed eleven.

Musically speaking, it must be admitted that the Binfield tunes are a poor hand. But they do reflect something of the successive generations of the family. Richard Binfield's tunes include "Broad Street" and "Reading, New", rather old-fashioned for 1847 as one might expect. The first contains a short duet section and, like the second, is a "repeating" tune. "Reading, New" has a line of bass tacet (after the manner of the original version of "Richmond") both practices condemned, it may be recalled, by J. B. Binfield's former vicar. The two tunes by Richard's daughter, Hannah, are the best of the bunch: "Ruscombe" is dated 1840 and betrays her generation; "Rutland" is a typical high-church hymn tune with a minor-key middle section before a da capo for the last of the three verses. Of the family, Hannah appears to have the surest musical hand. Mary's two tunes, "Advent" and "Sabbath" disappoint; the latter is set to still-fashionable thoughts on the sabbath as a day of rest rather than a day of Resurrection. Thomas Binfield's "Brock Street", presumably so named after the street in St. Mary's parish, is specified in the 1809 collection mentioned earlier, and a youthful essay it is.

The editor's pieces in Reading Psalmody are, for the most part, hymns rather than metrical psalm tunes. They therefore carry names appropriate to the sentiment of the texts. Most suffer from an inhibited harmonic sense and almost all from an irritating re-iteration of bass notes. Only one has a duet section and some are akin to short full anthems. "Pentecost" (1845), for instance, was clearly written for the associated words as was "O Most Merciful", grossly derivative from Mozart's "Ave verum". The tune-names "Forest Gate" and "Leverton" arise from family connections; but by far the best of the eleven is "Coelum", set to "There is a land of pure delight", making Garrett's frequently-sung tune, "Beulah", peakish and constrained.

As for the bulk of the book, the choice of tunes includes increasingly popular chorals, one named "Caversham" for want of a better title. Many of the melodies generally in use at the time are there: "Hanover", "Rockingham", "Illsley" (originally a Reading-published tune, here called "Winton"), the two versions of Tallis' Canon, "Portugese Hymn", and the perennial "Sicilian Mariners". There are nine useful indexes and exhaustive tables for choosing hymns or psalms for every conceivable occasion. The usual crop of misattributed composers occur, for Binfield was not sharp on such detail. He does subtend just one historical note: although (quite erroneously) he attributes "Easter Hymn" to Worgan, he quotes Alcock as crediting it to Carey. This, indeed, Alcock did in Harmony of Sion (1779), which Binfield probably knew in its 1816 edition, and one therefore wonders how much he knew of his father's predecessor at St. Lawrence's a century before.

The Preface to The Choral Service states that the choice of music was determined by local abilities. In Reading Psalmody, Binfield's selection suggests a similar ploy to capture the market; and thus we have a glimpse of local church music, not without its human interest, before so much was swept away in the third quarter of the century. It does seem, though, that the changes the Binfields helped to hasten tired them as a family and, musically, the end of the century saw them spent.

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AN INTERESTING ITEM OF 'PRE-HISTORY'

Contributed by A. E. Rivers

BERKSHIRE TRIENNIAL MUSIC FESTIVAL, READING A fine organ by Gray and Davison will be erected in the Town Hall, and will be for sale after the Festival.

- Advt. in Berkshire Chronicle 5 September 1846

This would have been the Small Town Hall, and eighteen years before Henry Willis built the 3-manual nucleus of the present instrument.

ORGAN TUNERS

Have you ever thought how many organs - pipe organs - there are in and around Reading? The various places of worship account for between fifty and sixty, and besides those in the Town Hall, University, and Hospital Chapel, there are a few in the schools. Fancy seventy-odd Open Diapasons! And probably no two exactly alike. Anyone who gets around, as some of us do, playing a lot of these organs, has a most interesting time comparing one with another. Some are much more rewarding than others, but every one has some good features, however small it is.

The incredible thing, though, is that they all work. Wherever you go, someone has crawled through the dust, bashed his head on the wind-trunking, gone blue with the cold, dropped his tuning-knife into the depths, uttered simple honest words such as are not to be found even in the ASB (but bring a warm blush to the cheeks of the cherubs on the casework), and yet has got everything into jolly good shape, all ready for you to sit down and play. You realise what a nightmare the cramped inside of an organ can be if you ever attempt an emergency repair yourself, so what about the Noble Army of Tuners who spend their lives at it, inviting premature deafness by wrestling with out-of-tune Trombas and Cornopeans at close quarters?

Actually it is not so much an army of tuners. Our many organs are looked after by a handful of patient and dedicated men, not all of them as young as they used to be - yet, strangely enough, not much afflicted by deafness. Many is the story they can tell about what goes on in the organ world, and sad are their complaints of organists who ask for the impossible and are never satisfied - and of offhanded clergy. Just as organists and undertakers see the clergy from the underside, and know what they are really like (though, of course, most of them are marvellous chaps), so the poor tuner knows what some leading organists are like.....

Thoughts such as these were prompted by the talk given last January by our own Mr Ernest Davey, when he described the conditions prevailing back in his pre-war apprentice days, and regaled us with many an amusing reminiscence of his early career. We all know him - and where would some of us be without him! A resounding tribute to all Tuners is long overdue and should now go on record. Let us spare a grateful thought for them, and start by cleaning the grubby keys of our instrument and dusting the console, as though we took as much pride in it as we expect our man to; giving up time to meet him on the job, getting him a cup of coffee (or standing him other equally welcome liquid refreshment!), and cheer him on his way with a well-deserved word of thanks! And by way of an extra tell the church treasurer - and the vicar - or even the firm he works for - how helpful he always is. Well, it doesn't cost anything, does it?

LUNCHTIME RECITALS

There is no doubt that these recitals have continued with success and well worth the effort, and here and now I sincerely thank all those who have contributed programmes and performances of a very high standard, involving I am sure many hours of careful preparation. The results have been fully exemplified in the press by our dear old friend Ernest Appleby who braves the severest weather forecasts to regularly occupy his seat in the auditorium. The inevitable repetition of pieces has aided identification by the audience and provided a variety of interpretations. Alternatively there have been a number of 'first performances' many of which have sent us along to Hickies. Each performer has been responsible for programme-planning and on no occasion has it been necessary to suggest changes.

Quite naturally we should like to see larger attendances; it was thought that workers in the town centre would welcome the opportunity to eat sandwiches and listen to organ music, but maybe office canteens are now too good and comfortable. Nevertheless practically all our patrons are regulars and deeply appreciative, and the recitals have assumed a very friendly atmosphere with everyone knowing someone else. We shall miss this during the temporary closure of the Hall next year.

Leslie Davis

PROGRAMMES

January - Michael Harris

Fugue in G. (Gigue) BWV 577 J S Bach
Noels - Puer nobis nascitur
Ou s'en vont ces gais Bergers Dandrieu
Two Sketches Op 58 Nos 3 & 4 Schumann
Scherzo Enrico Bossi
Fantasia and Fugue on BACH Liszt

March - Adrian Boynton

Carillon Murrill
Alemanda and Variations Scheidt
Fugue in D major Bach
Psalm Prelude Op 32 No 1 Howells
Scherzo Bossi
Folk Tune Whitlock
Suite Gothique Boellmann
1 Introduction
2 Menuet
3 Priere a Notre Dame
4 Toccata

February - Norris Marshall

Prelude in G minor Gabriel Pierne
Choral Preludes
Erbarm' dich mein, O Herre Gott
Nun freut euch, lieben Christen
g' mein J S Bach
Variations on a Theme H Andriessen
Reverie W Harris
Introduction and Fugue
(Finale of Sonata No 7 in F)
J Rheinberger
Aria Flor Peeters
Rhapsody No 3 Herbert Howells

April - Christopher Griffiths

Voluntary No 7 in E minor Op 7
John Stanley
Tuba Tune in D major C S Lang
Fugue in D minor (The Giant) BWV 680
J S Bach
Humeresque L'Organo Primitivo
Pietro A Yon
Piece Heroique Cesar Franck
Berceuse Louis Vierne
Fantasia and Fugue on BACH
Franz Liszt

PROGRAMMES

7 May 1980 - Christine Wells

Trumpet Voluntary John Stanley
Fantasia in G J S Bach
Alleluyas Simon Preston
Prelude and Fugue in G min
Op 37 Mendelssohn
Larghetto from
Serenade for Strings Elgar
Grand Choeur in D Guilmant

2 July 1980 - Leslie Davis

Prelude and Fugue J S Bach
in A major.
Spring Song. W Faulkes
Piece for a Musical Clock. J Haydn
Vom Himmel Hoch. G Edmundson
Song of Sunshine A Hollins
Clair de lune. S Karg-Elert
Romance. P Tchaikovsky
Pomp and Circumstance
March No 4. Edward Elgar

6 August 1980 - Jonathan Holl

Overture to ' Athalia' G F Handel
Chorale Prelude on
'Erbarm dich mein,
O Herre Gott' J S Bach
Tuba Tune in D C S Lang
A Concerto Movement in G T S Dupuis
Chorale Fantasia on
Darwell's 148th Tune. Harold Darke
Pastoral from Sonata No 1 A Guilmant
Sonata in D D Scarlatti
Allegro from Symphony No 6 C H Widor

3 September 1980 - David Reynolds

Arrival of the Queen of Sheba Handel
Prelude and Fugue in A major Bach
Trumpet Minuet Hollins
Question and Answer Wolstenholme
Fanfare Lemmens
Movements from Baroques Seth Bingham
Tu es Petra Mulet
ENCORE Marche Militaire Schubert

1 October 1980 - Albert Barkus

Toccata and Fugue in D minor
(BWV 565) J S Bach
Choral No 3 in A minor Cesar Franck
(1822-1890)
Euphonic Sounds Scott Joplin
(1868-1917)
Traveller's Tunes arr: Barkus
A light-hearted recollection of music
heard during travels in New Zealand,
Australia and United States of America.

5 November 1980 - Malcolm Rudland

Fantasia and Fugue in G minor J S Bach
Chorale Prelude
'Nun komm der Heiden Heiland' J S Bach
Prelude on 'Rorate Caeli'
Anthony Bernard
Tuba Tune Norman Cocker
Jagged Peaks in the Starlight
Joseph Clokey
Cloister Garth Herbert Brewer
Rhapsodie sur des Airs Cantalans
Eugene Gigout

3 December 1980 - Evelyn Fisher

A Tune for the Tuba Eric Thiman
"Little" Fugue in G minor J S Bach
Two Chorale Preludes J S Bach
Ich ruf' zu dir, Herr Jesus Christ
Jesu, meine Freude.
Sonata No 2 Mendelssohn
A Meditation on
Brother James' Air Harold Darke
Air and Gavotte S S Wesley
Largo Flor Peeters
Scherzo from Sonata No 5 Guilmant

STEPHEN RIDGLEY-WHITEHOUSE

19th March 1980

Entree Pontificale	Enrico Bossi	Good Friday Music ('Parsifal')	Wagner
Four Sketches	Schumann	Sortie in B flat	Lefebure-Wely
Trumpet Trilogy:		Sonata da Chiesa sopra una	John Gardner
Trumpet Call and Interlude	Purcell	thema di Claudio Monteverdi	(b. 1917)
Trumpet Tune and Trio	Handel	Toccata	Jongen
March	Marc-Antoine Charpentier		
Sonata III	Mendelssohn		
Carillon	Elgar		

LESLEY SIDNEY - Trumpets
JANE ALLEN

NICHOLAS LEGGE 26th April 1980

Etude Symphonique	Bossi	Benedictus	Reger
Prelude, Choral and Variation		Etude de Concert	Bonnet
Fantasia and Fugue in G Minor	Cesar-Franck	Lied	Vierne
Fidelis)	Bach	Fantasie in E flat	Saint-Saens
Scherzo)	Whitlock	Variations sur un Noël	Marcel Dupre
Tuba Tune	C. S. Lang		

NOEL RAWSTHORNE 22nd October 1980

Te Deum Prelude	Charpentier	Prelude on "Rhosymedre"	Vaughan Williams
Toccata and Fugue in D minor	J. S. Bach	Fantasia in F minor (K.608)	Mozart
Three Pieces for a Musical Clock	Handel	Toccatina for the Flutes	Yon
Choral in A minor	Cesar Franck	Finale from First Symphony	Vierne

THE NEW GROVE

From a rather faded receipt, I see that in 1954 I paid thirty shillings for my second-hand set of the second edition of Grove, still a treasured possession, though wildly out-of-date even then. With a little improvement on the first edition, dating from 1877-89, it offered a view of music from Victorian England, still able to regard the romantic era and its music as a challenge, its composers revolutionary. It was some years later that, after digging deeply into my pocket, I was able to update my library with the 5th edition, published in 1954 with its supplementary volume appearing seven years later. Grove 5 has rightly come under much fire in recent years although, in the '50s, Eric Blom could not surely have adopted any other approach to his one-man revision of what had by then become a national institution.

The passage of time, the onward tread of research and the communications explosion clearly, but in their different ways, demand that Grove 6 had to be a fresh start both in literary style, in presentation and in its attitude to "foreign" contributors. The long wait for its publication is now over; THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS offers the fruits of the labours of some two thousand scholars in its twenty volumes. Far be it from a provincial association journal to do anything more than welcome its appearance (that should surely not go un-noticed in the Berkshire Organist), its superb presentation and its almost unbelievably wide range of subjects. How far the tide has turned may be judged that only twenty per cent of the contributors are British, that its computer-based production has allowed a degree of cross-referencing unattainable before and that, far from being merely a reference book for the "musical amateur," as was the intention of the early editors, we have an essential tool for a wide range of music lovers.

Unfortunately, that does not paint an over-rosy picture. These things cost money and Macmillan put some three million pounds into the project. At £850 a set, the NEW GROVE can hardly be called cheap (though, for twenty thick volumes, not expensive either) and library copies will, inevitably, become well-thumbed. It is a remarkable editorial companion (a hefty one, admittedly) for years to come.

Peter Marr

(Modesty obviously forbids Dr Marr mentioning his own illustrious contributions to this monumental work - an article on John Alcock junior, another on John Baker, an eighteenth century musician of the Chapel Royal, and a third dealing with a contemporary figure - the music and a biography of Arnold Cooke. Another contributor with local connections is the Revd. Robin Leaver, whom many will remember as the Incumbant of St. Mary's Chapel in Castle Street, Reading, at the time of its 175th anniversary, and who played a part in our fight to keep the Town Hall organ. From his pen comes the article on Lutheranism, also that on Zwingli, the Swiss protestant reformer). Ed.

DIOCESAN ORGAN ADVISERS

In an earlier issue of The Berkshire Organist (1979 to be precise) mention was made of the very serious problem facing churches with an organ in an advanced stage of decay, on which huge sums of money have to be spent. Is it worth restoring, should it be modernised, should it be entirely replaced - and if so, by what? Those of us who have served on PCCs know that there is, at the best of times, no more stupid and ignorant body of well-meaning people than a PCC, and when it comes to such an expensive and important Ornament of the church as the organ they desperately need, really sound advice. Sometimes the resident organist commands their respect, and they will listen to what he says (and shouldn't we all work hard to be in this position!), sometimes his desire for a glorious new instrument runs away with him and they realise that he is talking out of the top of his hat, and get terrified at the cost of all the extras he wants. Sometimes some Expert comes along (or is sent) and pushes the latest unpractical fad of the purists without the slightest regard for the actual liturgical needs of the church concerned. And in the end a lot of money is raised and spent on something mediocre, while ranks of perfectly good pipework go for scrap. It has happened here in Reading.

This is where an Organists' Association, with the combined wisdom and experience of its members, ought to be able to help, even if only in a conservationary capacity. And yet which of us would set himself up as an organ adviser? Far too risky. You might be hauled before the PCC and cross-examined by a builder's representative with immensely more technical knowledge than you will ever have; he might well be wrong, and you right, but he could make you look a right charlie if he wanted to!

The British Institute of Organ Studies, which was set up in 1975 to promote scholarly research into the history of the organ and its music, and, among other things, to work for the preservation and faithful restoration of our historic organs, has recently been facing up to this problem. They were invited by the C of E Faculty Jurisdiction Commission to comment, with recommendations, on the way Diocesan Organ Advisers and Diocesan Advisory Committees deal with applications for Faculties for rebuilds and alterations. In their Reporter for October 1980 they publish their reply, which was to the effect that the legislation is alright, but the way it is applied isn't always. It was noted that organs are not specifically mentioned in the legislation, but so much money is involved when an organ needs rebuilding that much better advice and much closer attention should be given to protecting the parish from the inordinate demands of an ambitious organist, and the dangers of incompetent work by unscrupulous adventurers masquerading as organ builders. Nationally accepted codes of practice should be developed as a guide to all Diocesan Advisory Committees; the appointment of an official Organ Adviser is essential, but much greater care should be taken to appoint the right kind of person (many difficulties have arisen because of an unsuitable appointment, and the most prestigious local church musician - be he even the Cathedral Organist - is not always the man who

knows best what goes on under the bonnet); Organ Advisers should always take the trouble to visit and inspect the organ in question, assess its merits, discuss it fully with those concerned, and supervise any work from time to time. Also care should be taken to ascertain whether there might be valuable earlier material lying hidden in a later scheme.

So let us hope that the outcome will be much more reliable advice available to the PCC's, better protection for good existing pipework and materials, fewer scoundrels doing cheap-jack work and leaving jobs unfinished, and all churches ending up with exactly the right kind of instrument for their liturgical needs.

By a coincidence, the following article is particularly relevant. The problems that have in this connection afflicted Holy Trinity Church, Reading, are well known locally, and it is good news that the situation has now been saved (with virtually no profit to themselves, it should be recorded) by a firm of conscientious craftsmen who are hoping to have the job finished by the early Spring of this year. Mr John Shepherd and his brother wrote in our 1979 issue of their discoveries concerning the organ of Theale Congregational (UR) Church; they have now contributed, for the record, the following, which is of great local interest.

THE ORGAN IN THE CHURCH OF THE MOST HOLY TRINITY, READING

John Shepherd

This is a short account of the organ at Holy Trinity Church which we have done major work on recently. We saw the instrument first in July 1978 and started work on it in 1979.

Until the mid 1970s the organ in the church was a century old 2-man tracker by Gray & Davison with I understand a dozen or so speaking stops. At this time the circa 1830 organ from the redundant Church of All Saints Church, High Street, Oxford was acquired. This together with the existing G & D organ became a quarry from which, together with several new stops the present organ was constructed. This work was done by a local enthusiast. He used in the Oxford casework, reducing it to its original proportions. This case houses the Swell & Great departments, the Swell being mounted above the Great. There is no clue as to the original builder of this instrument, but the classical style case would seem to date it at about 1830-40. Separate pedal cases were constructed by building contractors at either side of the main case in the 1970s. Though these are simpler than the main case they look quite effective from the distance. After a period of ill health the man who started the job abandoned it. At this

point the main structure was complete with the bellows and blower behind the main case, the manual soundboards were in place with wind trunked to the Great, the pipes were fitted, and both Swell and Great drawstop actions and key actions were working. Shortly after this, the Swell key action had to be dismantled, as it was found impossible to get to tune the Great pipework, with the Swell action going up immediately behind the Great soundboard. A local retired organ builder had to modify the Great action by making and fitting a backfall beam.

The work that we have done since 1979 has been to complete the organ to the already determined layout and tonal specification. I write this in December 1980 and the work is not yet complete, but probably will be by a couple of months or so when "Berkshire Organist" is published. I now will outline what we have done.

Firstly we made up and fitted mechanical Great to Pedal and Swell to Pedal couplers. These were new with the exception of a secondhand roller-board which we were able to utilize. We then moved the somewhat noisy pre war 'Discus' blower from its position behind the main case to a position outside the gallery door at the top of the stairs. It is far less obtrusive aurally there, especially since we lined the blower box with silencing material. I should have mentioned earlier that the organ is in the west gallery as was its predecessor.

The next stage was to make up and fit new mechanical key action to the Swell organ, with wooden trackers. This was not too easy to do, as the pulldowns were at the back of the soundboard which is mounted over the Great. The effect of the amount of action needed (we had to fit a passage board in behind the Great soundboard for tuning access, therefore the Swell action has to travel further back to the roller board, then be brought forward by means of squares to meet the pulldowns) and the incorrect leverage of the keys, which were already fitted when we started our work, means that the touch is heavier and less positive than we would have liked. This probably could be improved later if desired, by means of a lever beam being fitted to counteract the short keys. Between the two keyboards we have made up and fitted a mechanical Swell to Great Coupler.

The last stage has been to install the Pedal organ in the C & C sharp towers. Unfortunately the towers are on the small side for the amount of pipework that has to be contained in them and hence access to some pipes is quite difficult. The Pedal chests and pipework were already in the church though they had not been installed. It seems that the original intention was for the Bass Flute to be derived from the Bourdon and for the Principal to be derived from the Open Diapason 16' however we decided that these should be straight, so obtained a Gray & Davison Stopped Diapason & used this for the Bass Flute and a G & D Open Diapason and used this as the Principal 8'. Moreover the lowest 4 metal pipes of the Open Diapason 16' were missing but we were able from the same organ to obtain the lowest 4 Open Diapason Wood 16' pipes, though these due to

their size are outside the towers. The Pedal pipes we understand are largely from the previous Gray & Davison instrument. In addition there is a $\frac{1}{4}$ length Vox Humana which was named Shawm 4', but which we have renamed Regal 4' which is more appropriate for this type of stop. The 16' reed which is named Sacbut on the label, is a new half length stop with mahogany resonators which looks as if it was made in Germany. We originally agreed to electrify the Pedal key action, but later decided that we would make it mechanical, so made up a completely new tracker action with Aluminium alloy rollerboards and properly made wooden trackers with phosphor bronze wires bound in with red thread, as is our custom (no aluminium wires with collars). As we are using a slightly higher wind pressure for the Pedal department we have installed a separate double rise bellows for this section. The 16' reed and all the flue upperwork is on the main 6 stop chest each end, but the Bourdon is on its own chests but has tracker connection via the rollerboards. The Open Diapason 16' however is on pneumatic chests and therefore we have had to run pneumatic tubes from the bars of the main slide chests to supply the primaries via an electro-pneumatic stop action. The six slides on each of the main chests are operated via electric slide motors as a mechanical drawstop action was not feasible here.

In addition to the work so far detailed which we estimated for, we have had to spend a lot of time on other aspects of the job to improve things. For example, a number of passage boards have had to be fitted for access. Some time has been spent on lightening the Great touch, curing ciphers and sticking notes etc. The manual drawstop actions have had to have time spent on them to improve them as far as possible. A number of casework panels on the main case have had to be properly fixed and made good. A Tremulant has been fitted to the Swell. A few days have been spent on the speech and regulation of the Great pipes (most of the Mixture pipes spoke their octaves before we did this). The Great Bourdon had been messed about with and sounded awful, but removing the cardboard and balsa wood from the upper lips has improved matters. The Pedal key touch has been lightened by reducing the tension of the springs. In addition we have taken the pedalboard several inches further in under the manual keys as it was out far too much.

We understand that much of the Great pipework was from the Oxford organ and much of the Swell pipework was from the Holy Trinity Gray & Davison instrument. The three rank Swell Sharp Mixture and the four rank Great Furniture however, were new, dating from the mid 1970s. They really are out of place on this organ, as they are made of tin, are too thinly scaled and are classically voiced with no nicking, though with some judicious softening and adjustment of speech, they are now tolerable. The manual reeds tend to be unstable, though the Great Trumpet is the worst one. The trouble is that it has been messed about with at some time, and is uneven and quickly goes out of tune.

The main case is of a late Georgian Classical Style. It is made of pine wood. It was probably varnished before it was brought to Reading, though we did not know it then. It has been tastefully painted with a marbled effect by a friend of the Vicar's and is quite colourful. The Pedal towers have also

been painted in this way. The pipes of the main case are gold leafed (this is probably original) and the pipes of the towers have been painted in a similar colour paint. The manual keyboards have reverse colour wooden coverings. The drawstop knobs are rosewood with ivory labels with old English lettering.

The overall sound of the organ is pleasant and lively, though more time could be spent on regulation, ideally.

There are several matters which it is hoped will be improved when the church is in a position to afford to have further work done. 1. The revoicing of the Great Trumpet. 2. The very poor aluminium wires of the Great action need replacing with proper wooden trackers etc.

It is an encouraging fact that the Vicar Rev. Brian Brindley M.A., and the organist Mr John Purver A.R.C.M. are very keen and enthusiastic about the organ and the music of the church in general.

Great 9 stops

Bourdon	16
Open diapason	8
Stopped diapason	8
Dulciana	8
Principal	4
Twelfth	2.2/3
Fifteenth	2
Furniture (19 22 26 29)	
Trumpet	8

Swell 9 stops

Stopped diapason	8
Keraulophon	8
Principal	4
Flute (open)	4
Fifteenth	2
Sesquialtera (19 24)	
Sharp mixture (26 29 33)	
Hautboy	8
Clarion	4
Tremulant	

Pedal 8 stops

Grand open diapason	16
Grand Bourdon	16
Principal	8
Flute	8
Fifteenth	4
Full mixture (19 22)	
Sackbut	16
Regal	4

Couplers

Swell to Great
Swell to Pedal
Great to Pedal

Compass of Manuals	CC to G	56 notes
Compass of Pedals	CCC to F	30 notes
(Straight and concave)		
		Wind pressure: Manuals
Swell pedal (kick stick)	2 1/4"	Pedals 3" W.G.P.

Tracker action to Manuals and Pedals.	Manual drawstop action mechanical.
	Pedal drawstop action electric.

No registrational aids.	Discus Blower.
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MUSIC REVIEWED

After a lapse of some years I have recently received parcels of music for review, and I must say that I am finding it more and more difficult to attribute merit to many current publications which tend to become less intelligible to the performer and less digestible to the ordinary listener. By courtesy of Banks of York I have an Elegy by Richard Popplewell. Such a title suggests something negotiable, music for a frequent occasion (thoughts of G.T.B!), but No! although a quick sight of the score proves deceptive it contains much that is dissonant, its just a matter of taste. The magic word 'Toccata' sets the adrenalyne coursing and so with feverish anticipation I began to exploit a Toccata on a theme of Martin Shaw (Hills of the North) by Jennifer Bate. Although not in the difficult class I was again disappointed. But, lo! from the 18th century appear two short pieces - Minuet and Adagio for manuals only by Philip Eiffert arranged by Richard Graves and really quite charming on the smallest of instruments. From the same period and again senza pedali come three movements from overtures by William Boyce which again were quite satisfying. Similarly, from Oxford University Press come two volumes of Voluntaries by William Russel the early 19th century organist of the Foundling Hospital and St. Anne's Limehouse. Mainly for manuals only these are delightful period pieces. Quite different still from O.U.P is a sonata for Organ by Alun Hiddinott; here we are up against it again with music that will reach its zenith in the 21st century. Another sonata for Organ by Michael Berkeley, commissioned, incidentally on behalf of the Arts Council by one of our Lunchtime recitalists Malcom Rudland who gave the first European performance in 1979. Once you come to terms with frequent changes of time-signature and an absence of suggested registration and possess an indefatigable perseverance then it is yours, but I wonder who will share in your achievement. Finally from Eboracum Choral Series I have an Evening Hymn by our esteemed friend Francis Jackson. This is unaccompanied and spreads into eight parts with effective word-painting dissonances, and while I cannot see the average P.C..Choir doing justice to this truly admirable work one can only imagine the intense effect when performed by the dedicatees (the Exultate Singers) or the choir of York Minster. If you have the outfit plus the acoustics you will be rewarded by sporting a set of copies.

Leslie Davis

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POSTSCRIPT TO A TRAGEDY

The splendid 1913 Binns 3-manual at Trinity UR Church, Reading, part of the very being of Albert Barkus, and for years the only recital organ in the town, was sold last May to a London buyer for £1,500. The fine church, built in 1849 to hold 800 people, was closed down in 1979, and is now completely demolished. It was pathetic to see, standing up in the rubble, the unwanted reservoirs and large wooden Pedal Open (one pipe of which was retrieved by your editor as a souvenir). The organ's purchaser played the buyers, auctioneers, and former church members out to the strains of 'Solemn Melody.'

Hon. Treasurer's Report for 1980

Proposed for adoption at AGM, February 1981

1. The Income and Expenditure accounts and balance sheets are appended.
2. The Association is grateful to the following members for donations during the course of the year: Prof. H.C. Barnard, E.B.J. Dash, Dr J.G. Davis, H.V.R. Dew, Miss E.G. Goodship, R.H.Gostage and Miss C.M. Wells. It appreciates, too, the work of many members who have assisted its activities by carrying out jobs for nothing or for greatly reduced costs.
3. The No.1 account produced a surplus for 1980 of £65.55 compared with a loss of £258.50 for 1979. This was caused firstly by a smaller number of calls on its resources and secondly by an increase in income from non - subscription sources. Thus the totalled amounts of donations and income from the 1979 choir festival (the latter in the form of repayments for choir music purchased in 1979) more than offset the surplus for the year. In addition, the Capitation fee for 1980, through no fault of the BOA, has not yet been paid.
4. The cost of communications, namely postage, telephone, and all printed material, continues to rise. The total sum for these items is down for 1980 when compared with 1979 but a sharp rise is foreseen in 1981. The funding of the lunchtime recitals will also show increased expenditure in 1981.
5. In the light of the above, a long-overdue increase in the basic rate of the annual subscription is proposed and the following budget for 1981 is based on this being £5.

Budget for No 1 account, 1981

Income:	subscriptions and donations	472	
Expenditure:	Capitation fees, 1980-1981	52	
	Organists' Review	115	
	Berkshire Organist	50	
	Printing	30	
	Postages, etc	120	
	for Hon Sec and Treas		
	Lunch - time recitals	50	
	Expenses of Meetings	50	467
	Excess of income		5

6. The No.2 account has continued to show a loss on its activities during 1980. Unless other means can be found to subsidise this side of the Association's work, careful thought will have to be given to future commitments.
7. The thanks of the Association are due to Mr.C.P. Tong for the auditing of the accounts for 1980.

No.1 (General) Account

INCOME

Subscriptions	295.75	
<u>less</u> 1981 pd		
in advance	24.50	
		271.25
Donations		45.75
Collns for Benevolent Fd.		19.15
Meetings:		
Half Day Conf:		
profit on teas	2.50	
sale of programmes	11.00	
Coach trip receipts	91.00	
November meeting	2.65	
Choir festival music	65.52	
		<u>508.82</u>

EXPENDITURE

Printing News Letter, etc	21.33
"Berkshire Organist"	44.35
Organists' Review	102.77
Benevolent Fund	37.52
Meetings:	
AGM refreshments	1.70
Half Day Conf:	
recitalist	25.00
printing	4.00
Coach trip	90.00
November meeting	2.08
Lunch-time recitals	24.11
Hon Sec, Postages, etc	68.85
Hon Treas, do	21.56
Excess of income	<u>65.55</u>
	<u>508.82</u>

BALANCE SHEET 31.12.80

Balance 1.1.80 (including 1980 subs paid in 1979)	72.90		Balance at Barclays	162.95
Add excess of income	<u>65.55</u>	138.45		
1981 subscriptions paid in advance		<u>24.50</u>		
		162.95		<u>162.95</u>

NO. 2 A/C BALANCE SHEET 31.12.81

Balance 1.1.80	266.09		Balance at Barclays	40.20
<u>Less:</u>				
outstanding for 1979				
Jackson recital	5.00			
Loss March recital	123.09			
Loss October recital	<u>97.80</u>	225.89		
		40.20		<u>40.20</u>

I certify that I have examined the books and vouchers of this Association as produced for 1980, and that the above Accounts and those of the No.2 Account annexed are in accordance therewith.

19th January 1981

C.P.Tong, F.A.A.I.

No. 2 (Town Hall Celebrity Recital) Account

March 1980 Recital by S. Ridgley-Whitehouse

INCOME		EXPENDITURE	
Sale of tickets		Advertising	
R. Pepworth (in adv.)	139.50	Reading Chronicle	45.00
Pickfords "	5.00	Poster (M. Rivers)	5.00
at door	83.00	Town Hall	
		Hire	58.00
Sale of Programmes	16.60	Gratuities	5.00
		Organ Tuning (Mr. Davey)	7.00
		Refreshments (Mrs. Crane)	10.00
		Printing (Able Printers)	
		Tickets	19.09
		Programmes	48.00
		Duplicating (St. Michael's)	7.00
		Artists' Fees, etc.	
		S. R.-Whitehouse fee	100.00
		do travel	6.00
		Two Trumpeters @ £25	50.00
		do travel	5.00
		Secretarial Expenses	
		R. Pepworth	2.10
	<u>244.10</u>		<u>367.19</u>
Excess of expenditure	<u>123.09</u>		<u>367.19</u>
	<u>367.19</u>		<u>367.19</u>

October 1980 Recital by N. Rawsthorne

Sale of tickets		Advertising	
R. Pepworth (in. adv.)	82.50	Reading Chronicle	62.40
P. Marr "	6.00	Town Hall - Hire	127.20
Hickies "	45.00	<u>less</u> refund	57.20
at door	124.50	Gratuities	6.00
<u>Less</u> refunds	(12.50)	Organ tuning (Mr. Davey)	20.00
Sale of programmes	13.35	Refreshments (Mrs. Crane)	10.00
		Organ practice	1.50
		Printing (St. Michael's)	23.00
		Recitalist - fee	100.00
		travel	24.60
		hotel	39.15
	<u>258.85</u>		<u>356.65</u>
Excess of expenditure	<u>97.80</u>		<u>356.65</u>
	<u>356.65</u>		<u>356.65</u>