

The Berkshire Organist

ISSN 0265-1971



Number
39

1986



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THE BERKSHIRE ORGANISTS' ASSOCIATION was founded at a meeting held on 19 April 1921. This was arranged by Mr P.R. Scrivener (Founder President) and Mr A.H. Lusty, and was addressed by Dr Prendergast, Organist of Winchester Cathedral.

The Association was affiliated to the then National Union of Organists' Associations and the Annual Congress of the Union was held in Reading in 1927. At this Congress the Benevolent Fund of the Association was founded under the auspices of Sir Hamilton Harty, the President. By 1929 the parent body had become the Incorporated Association of Organists and in 1953 its Congress also came to Reading.

The Annual Half-day Conference of the Berkshire Organists' Association was founded in 1932 and the Reading Town Hall Celebrity Recitals commenced in 1965.

During the intervening years branches were established at Newbury, Windsor and Abingdon. The first two branches have become separate Associations and the Abingdon members were subsequently transferred to the Oxford Association.

The Association holds ten meetings each year. These vary from lectures and recitals to social events and outings to organs of interest. Communication with members is mainly by means of the Newsletter which appears five times a year. In addition The Berkshire Organist has, since 1948, provided an annual account of the Association's activities and also included reviews and articles on church and organ music, together with a list of members. Members also receive the Organists' Review, a quarterly publication of the Incorporated Association of Organists.

The Berkshire Organists' Association also exists to help and advise member organists, and to assist in the location of deputies. It takes a keen interest in safeguarding and promoting the organ of Reading Town Hall, an important Father Willis instrument, and in 1982 it published a well-received Symposium on this. It subscribes to the British Library, Lending Division, which allows members to make use of the facilities offered by that Division, in particular the loan of music.

A MESSAGE FROM THE PRESIDENT

I am now nearing the end of a year of being your President and I have been reflecting on the past year and considering what we have been doing to raise the standard of Church Music. On two occasions we have joined with the Royal School of Church Music (whose aims regarding Church Music are the same ours), firstly in helping organists when David Stannard came and helped those willing to play, with comments on interpretation and technique. The second occasion was a Choirs Festival when Cherry Willow Pauls was the Director. Both of these events were instructive and helpful.

For the first time the Association arranged an afternoon of help for organists of limited ability and a very helpful and instructive afternoon was arranged by Dr Christopher Kent. Last year we did a fair amount to help maintain and raise the standard of music in our churches. I hope that not only in the next year will we continue to give help to those that need it but that every member of the Association will find something of interest in the programme.

May God bless the work that we do.
Derek Guy

EDITORIAL

There isn't one. *Si editorial requiris, circumspice* - for it is spread here and there throughout this issue. Nevertheless, grateful thanks to those who have helped and contributed; more, please, during this current year.

THE BENEVOLENT FUND

In addition to donations received at meetings amounting to £54.57, we have been pleased to receive a most generous gift of music from Albert Barkus, the sale of which has realised a further £38.92. I should like to record my thanks both to Albert Barkus and to Leslie Davis for their kind assistance in this matter. Finally, the sale of a number of good quality second hand recordings of organ music has raised £18. The total Benevolent Fund collection for the past year stands at £111.49.

Christopher Kent

WALTER EWART MASSER, FRCO

A bronze tablet on the organ console in the Minster Church of St Mary, Reading, was dedicated on Sunday morning 6 October 1985 by the Vicar, the Rev Gerald Restall, to the memory of Ewart Masser, whom many will remember as the leading professional of his day in this town subsequent to the retirement of Mr Percy Scrivener.

A quiet man, and a musician of very high standards, he succeeded Dr Oswald Daughtry at St Mary's in 1944 during Bishop Parham's time as Vicar, and for the thirty years that he was Director of Music there he was looked upon as our local "cathedral organist". Although unable to take much part in this Association's affairs, Mr Masser was always willing to put his fine 4-manual Willis at our disposal.

Footnote - The memorial tablet to Bishop Parham in St Mary's is to be found under the high altar where his ashes are interred. It may be of interest that both memorials were the work of another Organist.

OBITUARIES

A.C.NEVILLE, 1900-1985

When Bert Neville passed away last February he left behind a monument not of stone but of life; comprising the effect on a vast number of people of his acts and influence during a lifetime spent in one small town - Henley-on-Thames. It is difficult to imagine in this age of ambitious mobility a man of not inconsiderable talent spending an entire octogenarian lifetime in a single small town, but that was Bert's choice. He worked in succession for two firms of solicitors, serving each for something like twenty five years, and he served as Organist at Holy Trinity, Henley, from May 1922 until May 1984. He gained A Mus TCL in 1927, ARCO in 1929, and the RCO Diploma in Choir Training in 1932, and until the sad decline in church membership of the last twenty years the large choir to be seen in photographs in the vestry at Holy Trinity bears witness to his capability and enthusiasm.

However Bert's musical interests spread much further than the church. He conducted the Henley Musical society from 1935 to 1953 in performances of the English light opera repertoire, a genre which now has largely given place to the imported American musical but which undoubtedly gave a great deal of light hearted pleasure to conductor, performers and audience alike. He followed this with four years as Musical Director of the Henley Amateur Operatic and Dramatic Society.

The number of people, especially young ones, that he must have come into contact with during all those years of leading the making of both sacred and secular music is extremely large. Most of them might not now have any conscious recollection of Bert, perhaps not even remember his name, but influence is a very long lasting effect stretching far beyond the recall of particular details. Bert's influence was to spread the joy of making music of all kinds by ordinary people rather than by trained musicians. He himself took an undisguised and unfeigned joyful enthusiasm to his music making, whether playing a solemn voluntary or singing a slightly risqué music hall ditty, and I for one miss the pleasure of his company very much.

C.H.

PROFESSOR H.C.BARNARD, DLitt, FTCL

Professor H.C.Barnard, who died on 12 September 1985 at the age of 101, was a generous and faithful member of our Association whom senior members will remember with affection and gratitude. It was fitting that some of these members were able to represent us at his funeral, which took place at Godalming.

The Professor was President during the years 1955 and 1956, and served on the Council for many years also, freely giving the Association the benefit of his wisdom and experience. I always admired his humility, a quality one often associates with distinguished people. Tributes were paid in both the national and local press to the Professor's outstanding academic career. He was a distinguished educationalist - schoolmaster, headmaster, Professor of Education at Reading University, and the author of some forty books. Scant mention was made, however of his love of music and particularly the music of the organ. He was no mean performer himself, and was able to tackle many of the classic organ works, having a particular love for the works of Bach and Mendelssohn.

His organ teacher was Dr R.Walker Robson at the London Organ School, which was near Regent Street. Dr G.D.Cunningham and his brother had, as boys, been members of a Sunday School class run by an aunt of the Professor's. In fact he was sometimes taken by the aunt to the Alexandra Palace and allowed to sit by the console to watch Cunningham playing. In days at Oxford the University contained a nest of distinguished organists - Sir Hugh Allen, Basil Harwood, Sir Hubert Parry, and Varley Roberts. The Professor lived in the era of Wolstenholme, Hollins, A.H.Mann, Guilmant, Lemare, and Alcock, all of whom he heard give recitals. As an assistant master at Chatham House he taught a small boy named Edward Heath.

My first association with Professor Barnard was during his Presidency in 1955, when he chose St John's Church in Watlington Street for his Presidential Service. Now sadly no longer an Anglican establishment, the church possessed a fine two manual Walker organ, about which the late J.Eric Few used to enthuse. Many of our older members will remember the then organist, "Joe" Fisher, with respect and affection.

The Professor had a particular love for All Saints' organ. He once remarked to me, "This organ has a sincerity all of its own." Having had such long association with the instrument, I knew what he meant. During vacations we used to spend a few hours together, first at All Saints and then at the University's Great Hall. Despite what the purists may think, I believe we both liked the Binns, accepted any shortcomings, and dwelt on its virtues.

During the 1960's Dr H.D.Anthony, another very distinguished scholar, became a member of the Association, and he and Professor Barnard were great friends. Together they brought a dimension to the Association which we were honoured to experience. When Dr Anthony got married, rather late in life, the Professor acted as his Best Man, but sadly, three weeks later, he was attending Dr Anthony's funeral.

As a member of the congregation, the Professor often had to suffer the Lost Chord type of extemporisation, which he found aggravating. His view was that, if one did not possess the gift or skill, it could be far more uplifting to play a piece of authentic music. He quotes his experience as follows - "The organist puts down a G on the pedals and vamps a few chords on the swell. He proceeds to twiddle about with a flute on the great, with some swell accompaniment. After a bit he manages to get into the key of the dominant or sub-dominant; but if he succeeds in modulating any further he gets flustered and this soon becomes pretty obvious. I recall how complimentary he was concerning the extemporisation of our late member W.H.Rowe, having attended service at St Andrew's, Caversham. Apparently, as so often happens, there was an aching void at the Offertory, which Mr Rowe filled with impressive skill which had obviously been an uplift for the Professor.

We salute his memory and give thanks for a life spent in service to fellow men, and for our own good fortune in having known him.

Roy Nash

On Tuesday afternoon 17 December some of our members were privileged to attend a Service of Thanksgiving for the life of Professor Barnard in the University Great Hall. This was conducted by the Rev John Sumner of the University Chaplaincy, and included tributes from Professors Wilson and Wrigley. Hymns were sung, and Dr Arnold Bentley played some of the Professor's beloved Bach on his beloved Binns, - two Chorale Preludes on *Wenn wir in höchsten Nothen sein* and the BWV 568 G major Prelude - in a way which would have delighted the Professor.

THE EVENTS OF 1985

(* indicates a separate Report elsewhere in this Journal)

- January 19 *The Theology of Hymns - Dr Peter Marr, and The New Methodist Hymnal - Derek Guy
- February 16 Annual General Meeting at which Derek Guy was elected President and Honorary Membership was conferred on Leslie Davis.
- March 16 *Hymns - Rev Alan Luff, Precentor of Westminster Abbey, of the Hymn Society, at Wycliffe Baptist Church. Afterwards members inspected the organ which is being rebuilt by the Organist, Carey Moore.
- March 27** *Town Hall Celebrity Recital by Ian Tracey.
- April 20 *Half-day Conference - *Organ Actions and Reed Voicing* by Messrs George Crutchley and Frank Hancock of Rushworths, followed by a Recital by Andrew Dean of Bradfield College.
- May 18 *Organ playing Master Class at Christchurch with David Stannard.
- June 22 *Annual summer outing to Malmesbury.
- September 21 Annual Presidential Service and Reception at Oxford Road Methodist Church at which Rev Patricia Herriot-Ing was the Preacher. Organ music included *Schmucke dich, O liebe seele* (G.A.Merkel), Aria (Flor Peeters), Presto (Sonata in C Minor) (G.B.Pescetti) and Intrada (John Ireland), and the Anthem was *O come, ye servants of the Lord* (C.Tye).
- October 12 *Anthem Workshop in conjunction with the Royal School of Church Music at Oxford Road Methodist Church.
- October 19 *Bach-Handel-Scarlatti Centenary Concert at Leighton Park School
- November 16 *Help for organists of limited ability at the Department of Music, Reading University.
- December 14 *Association Dinner at St Andrew's Hall, Reading University, with Professor Gordon Reynolds as Guest.

HYMNS

Following the most successful Publishers' Evening early in 1984, the meeting on 19 January should have been a second in the series when Peters Edition were to have been represented. As this had to be altered on account of the speaker's indisposition, our President and President-Elect hastily put together a very interesting evening at Oxford Road Methodist Church. Dr Peter Marr gave a penetrating talk, a summary of which is reproduced below, on the Theology of Hymns. This was followed by Derek Guy who introduced the new Methodist Hymnal with a selection of fine new hymns and the splendid tunes to which they have been set, which we gallantly sang at sight with great effect.

TOWARDS A THEOLOGY OF HYMNS

Dr Peter Marr

Some thoughts from a talk given to the Berkshire Organists' Association in January 1985.

The New Testament features hymns in various ways, not only in the explicit use of the word, but also in the appearance of actual residual material. It is helpful to remember that such texts were often credal in character (eg. 2 Tim 2:11 ff, and many more). Thus we see in the earliest hymnody the foundation of those creeds whose later crystallization were the specific result of doctrinal divergences within the church. Protestant hymnody almost reverses this process, for the individual understanding of the faith in the protestant tradition has been very much shaped by hymnody. It has formed a contemporary medium within which to reflect eternal truths; it can be re-shaped to the needs of the age, yet the heritage of the past is still present. In other words, it is possible to take the view that the belief-scripture-reformation triangle of the protestant tradition needs hymnody to breathe, to allow a clearer, creative and more immediate presentation and expression of its spirituality.

For this very reason some Reformers found the singing of "other men's words and tunes" unacceptable. These could not possibly represent that spontaneity of speaking from the heart that was the only worship available, as they thought, under the New Covenant. So the movement of Enthusiasm which the 18th century brought had had to fight against the background feelings, for instance, of the lack of literalness in scripture paraphrases on the one hand, and a lack of literary merit on the other. The tremendous achievements of Watts and Charles Wesley laid the foundations on which Heber, Keble and Newman built their

incomparable work. But the writing was "on the wall". Between J.M. Neale in the 1850's and Robert Bridges by the 1890's, the preoccupation had turned towards a lofty, middle-class hymnody which all too easily (even if subconsciously) related the Kingdom of God to the British Empire and the revival of monastic music to a respectable vision of Heaven. Such a state of affairs has left as a reaction some of the less-desirable offerings in "One Hundred Hymns for Today" and similar collections.

Mercifully, the less affluent and less self-conscious communities in Western Christendom maintained hold on what the faith was all about: an eschatological concern, whether it was expressed sacramentally or not. Thus the music of the revivalists and of the charismatics brought, at best, some true access to the reality of the other side of the symbol, namely a rejection of the worship of poetic and musical images that had become endemic in the Church of England. For the singing of hymns and the wedding of specific words with specific music had tragically become the object of worship.

The issue is not a musical one. But it is not an easy one to accept either. Our faith and its expression have Hebrew and Greek thinking as their backbone. The former seems to reject images, the latter to mistrust matter. But the Divine has to be manifest - hence the Incarnation. Our symbolism has therefore to manifest the Divine - in its material beauty to reflect the splendour of God, and in its communal dimension to reflect the partial realisation of the Kingdom. Because of the Incarnation, the image (the icon or likeness) becomes an indispensable means to understand the theophany.

The dilemma is something of this nature :- if we reject substantial form and artistic representation we eventually reduce matter to its least substantial elements. If we accept it, the danger is that it becomes the object of our faith. No. We have to be taken "into the whole building". The price to pay for not taking an iconic view is that what starts off as a mystical union (or religious experience) degenerates into inner experience, into romanticism, and thence into propositions and the imageless.

The icon (pictorial or verbal or aural) not only organises the immediacy of experience but also "makes it strange" We must have a sense of awe. It is not formed by individuals who are already quite sure of what they want to say. Its formation is the beginning of any process of serious understanding, not its end. So the development of religious language is not a progressive emancipation from myth and metaphor, but almost the opposite.

So we ask, how can an icon or image truly introduce God? We can only speak obliquely of Him by speaking of those features of the world which bear His mark or point to Him, to enable us to interact with what He has made. But each faith-directed life story is a potential symbol for talking about God and the Primary faith-directed life is that of Christ, "the Authentic Story".

The primary message ("the Authentic Story") of the gospels is eschatological, not social. Christ of course is the eschatos. Hymnody has thus to be seen as an iconographic or iconophonic way of working out our End with fear and trembling. There is no strong argument for hymnody to be, of its nature, respectable, comforting, radical, disturbing, or stimulating. What it has to be is a means of Sanctifying Grace to attain the purpose I have mentioned. For those whose ministry it is to lead, compose or even choose hymns, that is the weight of the burden.

NEW HYMNS - AND A RESTORED ORGAN

Following on January's evening when Peter Marr gave his talk at short notice on the Theology of Hymns, and Derek Guy introduced us to the new Methodist Hymnal, it was opportune that our Meeting on Saturday 16 March continued this highly important theme. This was the occasion of a visit (our first?) to Wycliffe Baptist Church to hear a talk by the Rev Alan Luff on the subject of Hymns.

As Precentor of Westminster Abbey, he is widely consulted and speaks with authority. From a pile of recently published hymn books and leaflets, he introduced us to several very good new hymns and tunes which we sang at sight, and he commented that, after a long infertile period, there is now an outpouring of first-rate new hymns by such writers as Fred Pratt Green, Timothy Dudley Smith, and many others. His scope even included such books as Psalm Praise, and the controversial Hymns for Today's Church (in which some of Wesley's greatest hymns have been shockingly vandalised, as have many other firm old favourites). Some of us could wish that there had not at the same time been an equally prolific outpouring of the cheap and repetitive little religious ditties that are thrust on us far too often - and yet which, for some inscrutable reason play no small part in filling the churches addicted to them.

In the church itself at Wycliffe we were able to inspect the progress made by our member Carey Moore in restoring with his own hands the organ at which he presides, and modernising its action. A handsome new detached console bears witness to his skill, and when the work is finished this will indeed be an organ worth visiting. As a small matter of local interest, in extending the manual compass upwards he was able to find a home for some of the treble pipes from the vandalised (200-year old?) little Alfred Monk organ that used to be in Greyfriars tin mission hall, since demolished. The craftsmanship lavished on the making of these old pipes commands respect, and it is lovely to think that they are in use again - and in Reading too.

THE CELEBRITY RECITAL

Ian Tracey - 27 March

This was the last of our hitherto unbroken series of 39 Celebrity Recitals given twice yearly on the Father Willis since 1966. Thanks to a generous anonymous donation, we were able to start the series in style with none less than Fernando Germani himself, then the worlds' foremost player.

Ian Tracey, who has a special regard for Willis organs, succeeded Noel Rawsthorne at Liverpool Cathedral, and he gave a splendid recital, catering not only for the expert, but also, as is so important in our situation, providing enjoyment for those who just love to hear beautiful music, and the organ in particular.

Programme

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|-----------------------------------------|-----------------|
| Grand Choeur Dialogue | Eugene Gigout |
| Scherzo | Eugene Gigout |
| Rhapsody | Herbert Howells |
| Toccatina for Flute | Pietro Yon |
| Fantasia in F Minor K 608 | W.A.Mozart |
| Introduction and Passacaglia in D Minor | Max Reger |
| Benedictus | Max Reger |
| Toccatina, Adagio and Fugue in C | J.S.Bach |
| Badinerie - Suite No 2 | J.S.Bach |
| Allegro from VI Symphony | C.M.Widor |

THE HALF-DAY CONFERENCE

Nicking tools, lead pipes and copper were among the subjects discussed this year. Also timber, extensions, shallots, heating, water, and electronics. This was not however a consideration of what you could usefully be doing at home on Sunday mornings if you were not perched on the most un-ergonomically designed seat ever produced, nor an exposition of how to boost your organist's stipend up to a reasonable level by stripping off the chancel roof. In fact it was an illustrated talk by two organ builders, Messrs George Crutchley and Frank Hancock of Messrs Rushworth and Dreaper's London branch, and their subjects *Organ Actions* and *Reed Voicing*.

The Conference was held in the comfortable surroundings of Greyfriars Church and was well attended by members of both this and neighbouring Associations. Mr Crutchley, the London Manager of the firm, who probably knows more than anyone else about all the different kinds of organ actions, had prepared detailed drawings specially for this event, and explained in great detail the history, construction and functioning of the mechanism and soundboard starting from about 1825 when actions of the day became too heavy for the larger instruments then being built.

Beginning with the early relief pallets, he described the operations and some of the advantages and disadvantages of the different types of action from Barker to Brindley and Foster. It was fascinating to hear of the unbelievable variety of patent pneumatics and electrics which can confront the long-suffering tuner when things go wrong, and how fatally easy it is to make matters worse if you don't immediately recognise whose design it was in the first place. In one system you can only cure a cypher on a particular note by adjusting the mechanism of its neighbour. Or you may have to dismantle the whole soundboard. A particular point which is worth remembering is the effect of humidity or lack of it, and the necessity of replacing moisture in dry situations, possibly with a bucket of water inside the organ case.

Mr Hancock was one of Compton's original reed voicers, and is consequently highly respected in the trade. Greyfriars' organ passed through his hands when it was built, and it is the only one that he now looks after in his retirement. His very rare skill became apparent as he discussed the different types of pipe which can be found, with practical examples including a couple of pipes from the Compton. He described the methods of construction of different types of pipe, how exactly the right composition of brass and the right thickness were essential in the making of a reed tongue, and how it has to be gently burnished to precisely the right curvature and tension in a specially shaped wooden block. He also discussed flue pipes and the way in which they are voiced and tuned, including an explanation of the aforementioned nicking tools which were hand made by himself and are used in the voicing of flue pipes. Finally he went on to consider briefly more recent developments in organ action including solid-state electronics.

The two craftsmen brought with them almost enough interesting bits and pieces to build a complete organ, and we strongly recommend other Associations to try to book them.

The Conference concluded with a recital by Andrew Dean, Assistant Director of Music at Bradfield College, in place of James Lancelot who was unable to be present as he was engaged in taking the Winchester Cathedral Choir on tour to America, something of which we have seen on television.

RECITAL PROGRAMME

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|----------------------------------------|--------------|
| Prelude and fugue in B minor (BWV 544) | J.S.Bach |
| Sonata No.2 in C minor | Mendelsohn |
| Passacaille (1944) | Frank Martin |
| Adagio (Symphonie No 3) | Louis Vierne |
| Chorale No 3 in A minor | Cesar Franck |

During 1986 the Greyfriars organ is to be overhauled and fitted with the latest in solid-state actions to replace the ingenious and complicated electrics of half a century ago. The Technical Director of the firm who makes this is another ex-Compton wizard, Mr Derek Batten, who actually sells his electronics to Japan, as well as to organ builders all over Europe. The official Organ Consultant to the Berkshire Archdeaconry, Canon David Manship, agreed that this organ should not be altered in any other way, considering it an historic vintage Compton, and suggested preserving the old action in a museum - so the Church hopes to exhibit some of it intact in situ behind glass for posterity to admire.

ORGANISTS' MASTER CLASS

This event at Christ Church in collaboration with the Royal School of Church Music was conducted by David Stannard and attracted around thirty members of whom six elected to serve as guinea pigs. It was unfortunate that the R.S.C.M. representative was unable to be present; however David Stannard is an excellent raconteur and handled his candidates with real understanding, offering valuable hints on interpretation with obvious results. For more general edification he stressed the need for a more detached style of technique as occasion demands. He also warned against too slavishly following editorial instructions in matters of tempi and registration, all of which stimulated thought and self-examination, hopefully evident in many churches on the morrow. The fact that with a refreshment interval we did not disperse until 11.15 pm bore witness to the pleasure experienced.

L.F.D.

MALMESBURY

For our summer outing on 22 June we were unfortunate enough to choose a very inclement day, and heavy rain made it virtually impossible to see anything much of the historic town. The well appointed and beautifully kept Church was indeed a welcome haven.

The portion of the Abbey Church which serves as a Parish Church comprises six of the original nine bays of the Nave. These serve as Nave and Chancel, the archway over the door which gave access to the Choir having been filled in. The Nave has very fine Transitional Norman architecture and the carvings on the south door and porch are unique, more elaborate even than Kilpeck.

Mr John Hughes, Organist of the Church, described the organ and its history. St Dunstan is said to have had an organ in an earlier building in the year 988. An organ which came from St Benet Fink in the City of London (demolished in 1842-4) and which had been built by Abraham Jordan in 1714, was installed in the West gallery. This served until 1927 when a large chamber organ was given by one of the Wills family from Bristol. Unfortunately this suffered from being in a damp situation. In 1984 a new two manual tracker action instrument was installed by William Johnson of Cambridge, Mr Dudley Holroyd of Bath Abbey being the Consultant. The erection presented some difficulty in having to be placed in the bay between two very large Norman pillars. The organ, which is all tracker action without any extensions, has a simple but pleasing case. The console has about 35 large round stop-knobs lettered in cursive script and contrasting with a generous array of very modern finger and toe pistons.

The specification is of classical type, the Great Organ being founded on an 8ft Principal and 8ft Stopped Flute. There are a good number of independent mutations and mixtures on both manuals.

Mr Hughes demonstrated the instrument and several members enjoyed "trying it out", the tracker touch being very lovely.

There was plenty of time to explore the Church including the Parvise Chamber over the south porch which contains a fascinating collection of manuscripts including four volumes of a Bible dating from 1407 and beautifully illuminated. There are also a number of other relics including the console of the three manual Jordan organ of 1714.

A.E.R.

THE BACH-HANDEL-SCARLATTI CENTENARY CONCERT

All three composers were of course born in 1685, and this commemorative concert was arranged in conjunction with the University, Leighton Park School and Radio 210, and took place on Saturday 19 October in the fine modern School Hall at Leighton Park by kind permission of the Headmaster and Governors of the School. It replaced the traditional autumn Town Hall Celebrity Recital, as this series is now suspended until after the restoration of the Hall and organ - whenever that may be. Incidentally, it is still possible for the lunchtime organ recitals to continue on a month to month basis.

With some 200 people attending, the concert was not only a distinguished occasion but also a great success. It opened with the Reading University Chamber Orchestra under Christopher Wilson, Leader Richard Stamper, playing the Handel F Major Organ Concerto (Op 4, No 5), with Christopher Kent as soloist on an intriguing little "chest organ" belonging to Nicholas Houghton, the School's Director of Music, and only recently made by Dominic Gwynn and Martin Goetze. This consisted of a cabinet with one keyboard on the top and three ranks of pipes below, speaking through elegant open-work carving. The whole instrument is only waist-high, and it was a curious sight to see Dr Kent standing up to play it, looking straight over the top. Its pleasing tone, contrasting with the orchestra, was delightful.

The permanent organ in the hall is played from a console in the gallery, and speaks from high up on the opposite side, unseen, alas, but with fine effect. On this Nicholas Houghton played Bach's Prelude and Fugue in A minor, BWV 543, as well as accompanying Handel's Organ Concerto, Op 4 No 2, and Christopher Kent accompanied the Sinfonia from Bach's Cantata No 29 *Wir danken dir, Gott*.

Maureen Lehane, a singer of international repute, was soloist for the Scarlatti *Salve Regina* and brought out with consummate professional skill the contrast between its sublime devotion and the poignant, almost terrifying, *Mad Scene* from Handel's *Hercules*, which she sang later in the programme. The main orchestral piece was Bach's Suite No 3 in D major BWV 1068.

Programme

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| Organ Concerto Op 4 No 5 in F major (Organist - Christopher Kent) | G.F.Handel |
| Prelude and Fugue in A minor BWV 543 (Organist - Nicholas Houghton) | J.S.Bach |
| Orchestral Suite No 3 in D major | J.S.Bach |
| Organ Concerto No 4 No 2 in B flat (Organist - Nicholas Houghton) | G.F.Handel |
| <i>Salve Regina</i> (Mezzo Soprano - Maureen Lehane) | D.Scarlatti |
| <i>Mad Scene from Hercules</i> (Mezzo Soprano - Maureen Lehane) | G.F.Handel |
| <i>Sinfonia, Cantata No 29, Wir Danken Dir, Gott,</i> <i>Wir Danken Dir</i> (Organist - Christopher Kent) | J.S.Bach |

GUIDANCE FOR THE INEXPERIENCED

Not so much "Reluctants" as those who are game to help out when a church is really stuck, and can manage a hymn on the piano but don't quite know how to cope with an organ in public - these should be one of the first concerns of a fellowship like ours. For their benefit Dr Christopher Kent generously gave up a precious Saturday afternoon to be at the University Department of Music on 16 November, placing his expertise at the disposal of a handful of appreciative learners.

Having explained with the help of diagrams and spare pipes what happens when a key is depressed and the wind reaches the lip of a pipe or the tongue of a reed, he invited volunteers to try a simple piece on the charming little one-manual no-pedal Positive organ in the Music Room, putting them at their ease and giving them hints on attack, release and phrasing, and a chance to see the mechanism actually working. After a break for a cup of tea they graduated to the full-size practice organ for a demonstration of the various stops, the use of pedals, and how to tackle an easy hymn tune or a chant. Those present found his advice most helpful, going away wiser and keener.

This should surely happen more often, and could well lead to beginners starting to take serious organ lessons. The last time our Association was involved in a similar effort was immediately after the sudden death of the then President, Dr H.D. Anthony, in 1968 when two of our members stood in to meet several enquirers from the Bradfield Deanery (which had requested help from Dr Anthony) at Theale Church, and judging by subsequent comments, were able to give a lot of useful tips. This was to have been followed up by a second meeting, but nothing further happened because of the equally sudden death of the Rector of Theale who had arranged the meeting.

THE ASSOCIATION DINNER

It is some years since we have indulged in such a function, and we were privileged in being able to hold it in St Andrew's Hall at the University, thanks to Dr Christopher Kent who does so much for us in many ways. The food was excellent and plentiful, and the company was cheerful but entirely sober.

Amongst our guests were the Rev Gerald Restall, Vicar and Rector of both St Mary's and St Laurence's, and Mrs Restall. We had none of the old conventional toasts and replies, and the only speaker was none less than Professor Gordon Reynolds of Hampton Court Chapel Royal, well known for his humorous writings. Referring to the liturgy generally, and the Psalms in particular, he regaled us with the following delightful quotation (which is not as yet in any of the modern-style hymnals - as far as we know).

King David and King Solomon led merry, merry lives
With lots and lots of concubines, and many, many wives;
But as old age crept up on them
And with many, many qualms,
King Solomon wrote the Proverbs,
And King David wrote the Psalms.

PUBLIC RECITAL FOR THE DEGREE OF M.MUS

One of our members, David Bleazard, who is Organist at Holy Trinity, is to be congratulated on being awarded the Degree of MMus of Reading University. At his public recital on 7 June his programme would appear to have been chosen on the basis of difficulty of interpretation and performance. Another of our members, Christopher Griffiths, acted as his very agile General Piston.

Programme

| | |
|----------------------------------------------------------------|-----------------------------------|
| Improvisation sur le <i>Te Deum</i> | Charles Tournemire |
| | (Reconstitue par Maurice Durufle) |
| Four pieces from Livre d'Orgue | L.-N Clerambault |
| Grand plein Jeu | |
| Flutes | |
| Basse et Dessus de Trompette | |
| Caprice | |
| Passacaglia and Fugue in C minor, BWV 582 | J.S. Bach |
| <i>Joie et Clarte des Corps Glorieux</i> | Olivier Messiaen |
| (No 6 from <i>Le Corps Glorieux</i>) | |
| Rhosymedre (No 2 from Three Preludes) | R Vaughan Williams |
| Fantasia and Fugue on B.A.C.H. | Franz Liszt |
| Two pieces from <i>24 Pieces en Style Libre</i> | Louis Vierne |
| Berceuse | |
| Prelude | |
| Carillon de Westminster (No 6 from <i>Pieces de Fantasie</i>) | Louis Vierne |

THE LUNCHTIME RECITALS

Despite one or two breaks due to problems beyond our control the monthly recitals have continued with high standard and popularity. Once again I record my grateful thanks to members and others who have prepared and performed the programmes printed below, each to the obvious enjoyment of up to one hundred lovers of organ music. It has always been a pleasure to include students in the list of recitalists, and the year has seen some very skilled young players treading the threshold of a concert career.

Among the many visitors introduced to our renowned Town Hall organ was an organist from a Massachusetts University on a sponsored appraisal of the outstanding Father Willis organs in this country (how nice they are over there.). A month later he telephoned again requesting a further visit to confirm his opinion that here was the finest Willis organ he had discovered (you're telling us!). Joking apart, he returned to the U.S.A. convinced, as have been many eminent authorities.

L.F.D.

2 January - Trevor Selby

| | |
|--------------------------------------------|---------------|
| Chorale Prelude - <i>In dir ist Freude</i> | J.S.Bach |
| Larghetto in F sharp minor | S.S.Wesley |
| Suite - <i>Laudate Dominum</i> | Peter Hurford |
| Chorale from Symphony No 2 | Louis Vierne |
| Naiades | Louis Vierne |
| March Pontificale from 1st Symphony | C.H.Widor |

6 February - Christopher Hood

| | |
|------------------------------------------------|-----------------|
| Sonata No 1 | Rheinberger |
| Variations on <i>My young life hath an end</i> | Sweelinck |
| Chorale prelude - <i>Vom Himmel Hoch</i> | Edmunsen |
| Praeludium - <i>Sine Nomine</i> | Herbert Howells |
| Toccata in F BWV 540 | J.S.Bach |

6 March - Stephen Harris

| | |
|--------------------------------|---------------------|
| Carillon | Herbert Murrill |
| Prelude and Fugue in A Minor | J.S.Bach |
| Arabesque | Louis Vierne |
| Theme and Variations | Hendrick Andriessen |
| Cantabile | Cesar Franck |
| Rhapsody No 3 in C sharp minor | Herbert Howells |

5 June - Graham Ireland

| | |
|------------------------------------|---------------|
| Overture <i>Ptolemy</i> | Handel |
| Arrival of the Queen of Sheba | Handel |
| Psalm Prelude set 1 No 2 | Howells |
| Adagio, Allegro, Adagio in F minor | Mozart |
| Tocata & Fugue <i>Dorian</i> | J.S.Bach |
| Humoresque | Dvorak |
| Offertoire No 6 | Lefebure Wely |

3 July - Leslie Davis

| | |
|---------------------------------|------------------|
| Prelude and Fugue in A Major | J.S.Bach |
| Base de Trompette | Clerambault |
| Two Clock Pieces | Joseph Haydn |
| Canon in D | Johann Pachelbel |
| Transport de Joie | Olivier Messiaen |
| Commentary on <i>St Clement</i> | Albert Barkus |
| Songs of Praise | Herbert Chappell |

7 August - Kevin Bowyer

| | |
|---------------------------------------------------|-----------------|
| Viewpoints (1963) | Alan Gibbs |
| Prelude (1939) | Frank Bridge |
| Sonata (1932-3) <i>Vivo, energico ed agitato,</i> | Herbert Howells |
| <i>Quasi, lento, tranquillo</i> | |
| <i>Allegro assai</i> | |

11 September - Andrew Dean

| | | |
|----------------------------|--------------------|----------|
| Trio Sonata No 1 in E flat | Allegro | J.S.Bach |
| | Adagio | |
| | Allegro | |
| Andante in F Major, K616 | | Mozart |
| Sonata in G, Opus 28 | Allegro maestoso | Elgar |
| | Allegretto | |
| | Andante espressivo | |
| | Presto | |

2 October - Miles D. Quick

| | |
|----------------------------------------------------|--------------|
| Prelude and Fugue in E Minor, BWV 548 | J.S.Bach |
| Cantabile | Cesar Frank |
| Chorale No 2 in B Minor | Cesar Frank |
| Aria, Opus 51 | Flor Peeters |
| Toccata, Fugue and Hymn on <i>Ave Maris Stella</i> | Flor Peeters |
| opus 28 | |

6 November - Christopher Hood

| | |
|-------------------------------------------|--------------------|
| Fanfare | Percy Whitlock |
| Intrada | Christopher Steele |
| Prelude and Fugue in C minor, BWV 537 | J.S.Bach |
| Carillons de Dunkirk, arr. Turpin | Carter |
| March Pontificale from 1st Organ Symphony | Widor |

4 December - Peter Bennett

| | |
|----------------------------------------------|-------------------|
| Prelude and Fugue in E flat - <i>St Anne</i> | J.S.Bach |
| Sonata No 6 in D minor | Felix Mendelssohn |
| Prelude et Fugue sur la nom d'Alain | Maurice Durufle |

THE ROYAL SCHOOL OF CHURCH MUSIC

Have you been to Addington Palace?
Is your Church choir an affiliated choir?
Have you met Martin How?

If your answer to any of these questions is "yes" then you probably know all about the Royal School of Church Music ("the RSCM"). In this case, please bear with me for a moment. The point of what follows is not so much to give the RSCM a plug (not a bad thing, even so) as to inform any BOA members who may not be aware of all the benefits available from affiliation or personal membership.

The RSCM celebrates its diamond jubilee next year. It was founded (as the School of English Church Music) by Sir Sydney Nicholson, whose vision is still the RSCM's principal objective - that is, to promote and maintain the highest possible standards in the music of churches of all denominations. Perhaps the way in which Nicholson and his successors as Director (Gerald Knight and now Lionel Dakers) have meant this to be achieved can be summed up in the RSCM's motto : *Psallam spiritu et mente* (I will sing with the spirit and with the understanding also).

Of course this is not just an ideal. The RSCM exists to provide a great variety of essential *practical* ways of helping everyone who is concerned with music in churches, including the following :-

1 Courses in various aspects of church music at Addington Palace, the RSCM's headquarters near Croydon - some residential, some for a single day.

2 Visits to individual churches, choirs or individuals by a Commissioner. There are three Commissioners covering the South, the Midlands, and the North. The Southern Commissioner is Martin How, whom many will know well for the help and advice which he has given and the enthusiasm he has generated.

3 Local organisations, such as ours in the Berkshire Archdeaconry, which lay on festivals, classes and "workshops" for choirs and organists in the area.

4 Training schemes for both children and adults in church choirs.

5 A quarterly magazine, Church Music Quarterly, containing news and articles about church music and choirs, and reviews of new publications.

6 The publication of music for large and small choirs, including those with limited parts; the RSCM also sells other publishers' music, and orders can be made by telephone.

7 Help and advice available at all times to individuals, whether as personal members or as members of an affiliated church.

All this for an annual subscription of only £12.50, an amount which even the most parsimonious church treasurer won't grudge.

The RSCM is always anxious to supplement, not to rival, any existing local organisation in the same field. Church music is of course only a part of the BOA'S concern, but surely an important part. I personally am fortunate in that, as well as being Treasurer of the BOA, I help our Archdeaconry Secretary (David Jaques) to organise RSCM events in Berkshire.

The most recent such event, which the BOA and RSCM jointly ran, was a workshop aimed at smaller choirs on Saturday 12 October, which was conducted by Miss Cherry-Willow Pauls, Organist of Ealing Abbey. This was held at that most hospitable of churches, Oxford Road Methodist Church, and successfully fulfilled its purpose of introducing new (but not necessarily *avante-garde*) music which is easy enough to be performed by choirs of limited numbers and experience. A simple thing done well is worth infinitely more both to performers and to listeners than an over-ambitious piece struggled through, and sounding like old-fashioned Hollywood sound effects for the fall of Babylon.

Plans for the future include a Choirs Festival in Reading on 8 November 1986 to be conducted, we hope, by Simon Lindley, Organist of Leeds Parish Church (whose Deputy, Michael Harris is of course one of our members). Members of the BOA and churches affiliated to the RSCM will be kept informed of, and be welcome at, all events of mutual interest.

If you would like further details of the RSCM and its activities please let me know (Reading 696308) - particularly if you are involved with a church and finding it a struggle for one reason or another. There is help available.

David Duvall

HONORARY BOROUGH ORGANIST

This appointment goes back to the days when Dr A.C.P.Embling was Organist of the Municipal Church of St Laurence, next door to Reading Town Hall, where the official services have always been held in connection with Mayor-making, the Assize Courts, and the like. No specific responsibilities or duties appear to have been laid down, and the appointment lapsed with the retirement of Dr Embling.

In 1962, after some four years of gentle persuasion by our Association, the powers that be officially recognised Laurie Warman, ARCO, who, being handy in the Borough Treasurer's Office, was frequently called upon to help out. When he retired in March 1966 Eric Few, then at Christchurch, Reading, was appointed. Eric was a cheerful personality, and it was he who, almost single-handed, organised the highly successful concert jointly sponsored by the Corporation and the Organists' Association to celebrate the organ's Centenary in 1964, but his active and enthusiastic tenure of office was tragically cut short by his sudden death within a year of being appointed. The adjustable organ stool was given in his memory, and he was succeeded by another of our well-loved members who had known and played the organ for some 50 years, Albert Barkus, FRCO, whose occasional lunch hour recitals in recent years have give the Reading public much pleasure, and who was renowned for his beautiful playing at Queens Road Congregational Church (alas no longer in existence).

On 16 February 1985 he in turn handed the job over to his old friend Leslie Davis, Eric Few's successor at Christchurch, who for much of the time that the organ's future was under threat, has kept a watchful eye on it. He has long been arranging and contributing to the regular monthly lunch-time recitals, and none deserves the honour more than he; we are delighted to see him given this recognition for all that he has done behind the scenes, and at our last AGM we conferred upon him Honorary Membership of this Association. Through him we have obtained official permission to display the organ's noble casework on our stationery, and members will read with great interest his account elsewhere in this issue of the Davis family whose musical tradition he has so worthily followed. Under his diligent guardianship the organ's well-being is assured; thanks to all our efforts and those of many good friends (and to an assurance from the Carnegie Trust), it really does seem that no further threat to it is now likely. Whew, what a long, long slog - fifteen years of it!

A FAMILY AFFAIR

Once upon a time the name "Davis" was synonymous with the sound of music in Reading. Three members of the family held posts as organists in the area - two of them eventually completing over 50 years at their respective churches. They were all involved in the music life of the town and there were two family music shops.

It appears that James Davis of Hanwell married Sarah Juliet Arnold at Hanwell Parish Church. Sarah's father was described as a sheriff but there is no evidence that James showed any musical proclivity. However their son Henry did, and since he married Sarah Hobbs at St Andrew's, Sonning, in 1837 it is quite possible that he had musical connections there. He was one of the heralds who preceded the Justices' Procession from St Laurence's to the Assizes, and became the owner of a music shop at 29 Chain Street and later at 14 King's Road where he also gave music lessons. Records show that he was something of an impressario.

We next come to his son Frederick who at the age of 8 displayed prodigious skill as an infant drummer to which his father quickly responded by presenting him at concerts in London and the provinces. An old window bill dated 4 December 1860 features Master F. Davis appearing in uniform with the band of the Scots Fusilier Guards in a performance of the celebrated Battle Piece, beating some eight signals, supported by his tutor, Mr Gough, who provided the military trumpet calls. Encouraged by a shop full of music and instruments, Frederick pursued his training in all branches of music. We next hear of him in 1875 conducting two Grand Concerts at the Royal Albert Hall in Friar Street, Reading, presented by Mr W.H. Strickland to whom he was assistant organist at St Mary's Church. It was about this time that he met his future wife - Agnes Green-Mallins, daughter of the resident medico at the nearby dispensary. In due course he was elected Organist of All Saints and subsequently St Giles, and became more involved in concert promotions, local oratorio performances, Sonning Deanery Choir Festivals, and teaching. After some 20 years he resigned from St Giles' with the customary gold watch and illuminated address to make way for Percy R. Scrivener of happy memory who must have broken all records with 62 years' service. Frederick then seems to have ended his church career as we find him directing the music at the new Royal County Theatre.

To digress slightly, Mr Ormsby Trench was Proprietor of the theatre at this time, and perhaps it is not generally known that his old house then known as "The Chestnuts", still stands partly visible behind Modern Furniture in Oxford Road opposite Gower Street with its carriage entrance in what has become Ormsby Street. Frederick's brother, Arthur, took over the Kings Road business. He had been a choral scholar at Eton and later became Organist of Warfield. It was natural that his sons should take up music - taught by Uncle Fred. Charles served 51 years at St Michael's, Tilehurst. He was a violinist of considerable merit and leader of the Berkshire Symphony Orchestra under Dr E.O. Daughtry. He started teaching the operettas in association with Mrs C.A. Nightingale.

Younger brother Arnold ran a music shop in Oxford Road from whence for 50 years he cycled week by week to St Nicholas', Hurst. It was indeed hard to eke out a living in those days and there was no shortage of organists waiting and willing to travel long journeys for the sake of a job, hence the extremely long period of tenure. Arnold supplemented by playing a Mustel Organ at the Central Cinema. Donald, the youngest son, studied under Dr A.C.P. Embling at St Laurence's but chose a legal career. In conclusion it just remains for me to sign myself - the remnant of an old musical family.

Leslie Davis

ON THE TELLY

Various Reading churches have broadcast on radio or television in recent years, and on 1 December the Radio 4 Morning Service was broadcast from St Peter's, Caversham. The theme was "Hope" but what was not known to the listeners was that, with 3 minutes to go, it was discovered that the Rev. Richard Kingsbury's personal microphone had a flat battery. With one minute left the battery was successfully replaced, but the sense of "hoping" during those two minutes was very apparent. At the final conclusion (and not heard by the listeners) the organ voluntary was an improvisation on the theme of "The Archers"!

Last September it was the turn of Greyfriars to be seen live on ITV for yet another morning ASB Communion Service. In spite of there being no glimpse of the organ console (!) it all came over quite well and was apparently greatly appreciated up and down the country; hundreds of gratifying letters poured in subsequently, and even the humble organist had six phone calls that afternoon from far and near. Mercifully neither he nor anyone else put a foot wrong on this occasion, but it must be admitted that the music chosen was not altogether what he would have wished to be seen playing... And one cannot shrug off the thought - whatever happened to Matins in this misguided day and age? For Greyfriars could certainly have put on a good simple musical service of 1662 Morning Prayer, and that *would* have been something!

Should anyone share his concern over such things, your Editor can recommend a timely little booklet setting out the practical value of this now sadly neglected but most wholesome part of our Anglican heritage; it is not every organist who absolutely revels in the way some things are done these days.

ORGANISTS' REMUNERATION

One item which has received attention in various places during the past year or so, notably in the columns of the Organists' Review, is the question of payment of organists for their services on Sundays. Without wishing to take sides in this debate, this is perhaps an opportunity to set out some of the points raised in various correspondence columns and members will already have seen many of these. However, for the benefit of others who may read this journal some of the pros and cons will be briefly considered.

Should the organist be paid at all? There are many who consider that they have been given both the ability and facilities to learn, and their love of music and dedication to their Church is such that they would feel it wrong to be rewarded financially. Churches are not generally among the most wealthy of our organisations, and for many a payment on any worthwhile scale would be a substantial slice of resources which could otherwise be used in furthering the objective of spreading the Gospel. Other members of the Church undertake the mundane but necessary tasks of administration without reward and usually at substantial personal expense (travelling, telephone, etc).

The other side of the coin is that learning to play the organ is both expensive and time consuming, and has to be started at quite an early age if one is to become reasonably proficient. Apart from tuition fees one obviously needs an organ to practice on, and there are churches (and organists) who have been less than enthusiastic about letting aspiring young musicians have access to their instrument, or have required payment for the practice time. Even travelling to a place of practice may be expensive. If churches, which means individual congregations, expect a continuing supply of organists in the future they should be prepared to recognise the costs involved in some way. Unlike most other lay members, the organist undertakes to be present and to effectively lead a substantial part of the service. He may have substantial expenses, including travelling, purchase of music, subscriptions (eg this Association or the RSCM, and for some the RCO and other professional associations), and course or conference fees. It would seem likely that he will do a better job if he is encouraged to meet other church musicians.

The RSCM and RCO have frequently been asked for guidance in fixing remuneration and, recognising that no two churches are the same, have published recommendations on fees which include (as at 1983) for "amateur" musicians £500 per annum for a small village or suburban church with no choir and simple services, and £600 for a larger church with choir and one rehearsal each week. It is also suggested that salaries (or "stipends" or "honoraria") should be reviewed annually, since it is all too easy for the organist to be forgotten by those responsible for financial affairs.

Fees for weddings seem to vary widely - in this connection it is perhaps worth noting that the fee for a Registrar's attendance is £18 and one might reasonably consider whether the organist's contribution and skill should be rewarded on a higher basis than this, particularly when the happy couple have no other connection with the church.

P.B.

EIGHT GEORGIAN VOLUNTARIES FOR MANUALS

1985 has seen another volume of music published under the editorship of our immediate Past President, Dr Peter Marr. This is a collection from Novello's containing four Voluntaries by John Alcock, one by Simon Stuble and John Alcock, and three by John Bennett. The period is between 1715 and 1806, and there are notes on the careers of these composers and how best to register the pieces. Their style conjures up the atmosphere of St Laurence's Church here in Reading where Alcock was organist when that handsome old organ case stood in solemn dignity in the gallery under the tower, complete with the black keyboards and short swell still preserved in the church. Of immense local interest, it is simple, wholesome music - but by no means trite.

IN THE NEWS

One of our most encouraging and appreciative readers is the Rev Richard Kingsbury, Rector of Caversham, and it is to him that we owe a mention in the Church Times of 8 November 1985. He contributed, on page 8, our little story of the Shepherds going off to the Manager. On the same page there appears a reminiscence from Mr Robert Smith of Wash Common, Newbury, of the days when Jim Pettengell of the Reading Standard used to nip across on press nights with his editor and young Bob Smith, to choir practice in St Laurence's. Yet again, on that very same page, is a witty verse about the well-deserved dignity conferred upon our own Rev Brian Brindley of Holy Trinity, Reading, in being made an Honorary Canon of Christ Church, Oxford. A notable member of General Synod, an expert on, and an avid collector of, ecclesiastical art, Father Brindley has done much to further organ music by engaging top recitalists to play on his "Georgian" organ. We would add our humble congratulations.

JAMES CORPS - LOCAL ORGAN BUILDER

James Corps (the elder, perhaps) must have been born about 1802. He was apprenticed to Flight and Robson and stayed with them until 1832. Setting up on his own, he was selling both barrel and finger organs by 1839 in Finsbury Park. He seems to have worked from a number of places but was certainly established in some way not only at Reading but also Norwich and (by 1853) at Hampstead. He subscribed to the first edition of Hopkins and Rimbault in 1855.

Locally he tuned St Giles' organ (supplanting Bishop & Son who had rebuilt it in the late 1820's), from July 1844. He did work on it in 1848 (repairs to the Great Trumpet and Open Diapason stops) and in 1853 (a new set of pull-downs to the Great). For some of the time he was in Reading he shared premises with Benjamin Dunn the undertaker (appropriate enough for Corps' name!) in Crown Street near the fish and chip shop. At some stage he was responsible for rebuilding St Laurence's organ, moving it from the west end and thus ruining the case. (The French-style console which older members will recall was a subsequent contribution by Gern.) Among what must have been other local routine work was his tuning of the Town Hall organ in 1868 at the behest of the Philharmonic Society. There are, I seem to recall, some Dorset connections as well ... see the Town Hall *Symposium* p.15, note 13, for a couple of references.

Peter Marr

"THE BERKSHIRE ORGANIST" ANALYSED

It is just as well that this Magazine of ours did not fold up a few years ago as seemed likely at the time, for recently some of our members have taken a great interest in it. We are again deeply indebted to Philip Bowcock for the way in which he sets it all out, and now another newer member has been busy on it in a different way - Mark Jameson looks upon it as a mine of information on an aspect of local history not otherwise recorded. He has combed through every issue from No 1 in 1948 to last year's No 38, and has produced a 22-page computerised Analysis with cross-references to all the talks, speakers, articles, writers, recitals, visits, specifications, personalities, etc., - a truly stupendous labour, and the greatest compliment that anyone could pay to anything so modest at The Berkshire Organist. This will be invaluable for future serious research - or just for the answers to "When did we go to St Percy's, Lower Uppington?" or "When did John Smith come to speak to us and what did he say?" Mark has done a wonderful job, and this Association (and the Magazine's Editor) warmly thanks him.

THE ORGAN IN THE ROMAN CATHOLIC CHURCH OF ST WILLIAM OF YORK, READING

The organ is on the gallery at the back of the church, and replaces an electronic instrument. This new organ has been built by F.H.Browne and Sons of Canterbury.

The amount of extension and duplication clearly present limitations of tonal variety although the exploitation of mutations to a small extent compensates this. The tone is very bright and, to some tastes, might be considered rather overpowering for the church. But an excellently constructed instrument and a very fitting way to commemorate the 60th anniversary of the establishment of the Church.

I am grateful to the Parish Priest, Fr Norman Swinton, for his kindness in letting us have the details of this instrument, and indeed for his hospitality concerning it.

Peter Marr

Abridged specification of the new organ December 1985

| Manual I | | Manual II | |
|------------------|----------------|------------------|-------|
| Stopped Diapason | 8 | Open diapason | 8 |
| Principal | 4 | Stopped Diapason | 8 |
| *Nazard | $2\frac{2}{3}$ | *Flute | 4 |
| *Super octave | 2 | *Quartane | 12.15 |
| Tierce | $1\frac{3}{5}$ | | |
| Pedal | | Couplers | |
| *Bourdon | 16 | I - II | |
| *Principal | 8 | I - Pedal | |
| *Bass flute | 8 | | |
| *Quint | $5\frac{1}{3}$ | | |
| *Octave flute | 4 | | |

Stops marked * are derived in part or whole.

Total number of pipes is 359

Attached drawstop console

Compass - manuals 56 notes, pedal 30 notes

Electric action

Totally enclosed with Swell box designed as a tone cabinet for maximum effect when open.

CAVERSHAM CONGREGATIONAL QUOTE

Member of Congregation arranging a special service - "I presume that you play the organ automatically when the children go out."

Organist - "Yes, I draw the Autopilot stop".

PAST PRESIDENTS

| | |
|-----------|---------------------------------------|
| 1921 - 23 | <i>P.R. Scrivener, FRCO FTCL</i> |
| 1924 - 26 | <i>A.C.P. Embling, MusD FRCO</i> |
| 1927 | <i>P.R. Scrivener, FRCO FTCL</i> |
| 1928 - 30 | <i>F.G. Goodenough, FRCO</i> |
| 1931 - 34 | <i>W. Probert-Jones, MusB FRCO</i> |
| 1935 - 37 | <i>A. Barkus, FRCO</i> |
| 1938 - 42 | <i>A. Yould, FRCO ARCM LRAM</i> |
| 1943 - 45 | <i>A.H. Lusty, ARCO HonFTCL</i> |
| 1946 | <i>P.R. Scrivener, FRCO FTCL</i> |
| 1947 - 48 | <i>W.H. Rowe, ARCO</i> |
| 1949 - 50 | <i>A.E. Rivers</i> |
| 1951 - 52 | <i>A. Warren, FRCO</i> |
| 1953 - 55 | <i>Prof H.C. Barnard, MA DLitt</i> |
| 1956 - 57 | <i>F.G. Spriggs</i> |
| 1958 - 60 | <i>L. Pratt, LTCL</i> |
| 1961 - 63 | <i>R.N. Nash</i> |
| 1964 - 65 | <i>Miss E.G. Goodship, ATCL</i> |
| 1966 - 68 | <i>H.D. Anthony, MA BSc PhD FRAS</i> |
| 1969 - 71 | <i>L.F.B. Davis</i> |
| 1972 - 74 | <i>R.P.J. Pepworth</i> |
| 1975 - 76 | <i>J.C. Lawes</i> |
| 1977 - 78 | <i>D.L. Jones</i> |
| 1979 - 80 | <i>Mrs E.A. Fisher</i> |
| 1981 - 82 | <i>H.H. Hartley, MA BSc FRAS MBCS</i> |
| 1983 - 84 | <i>P.B. Marr, PhD ARCO</i> |