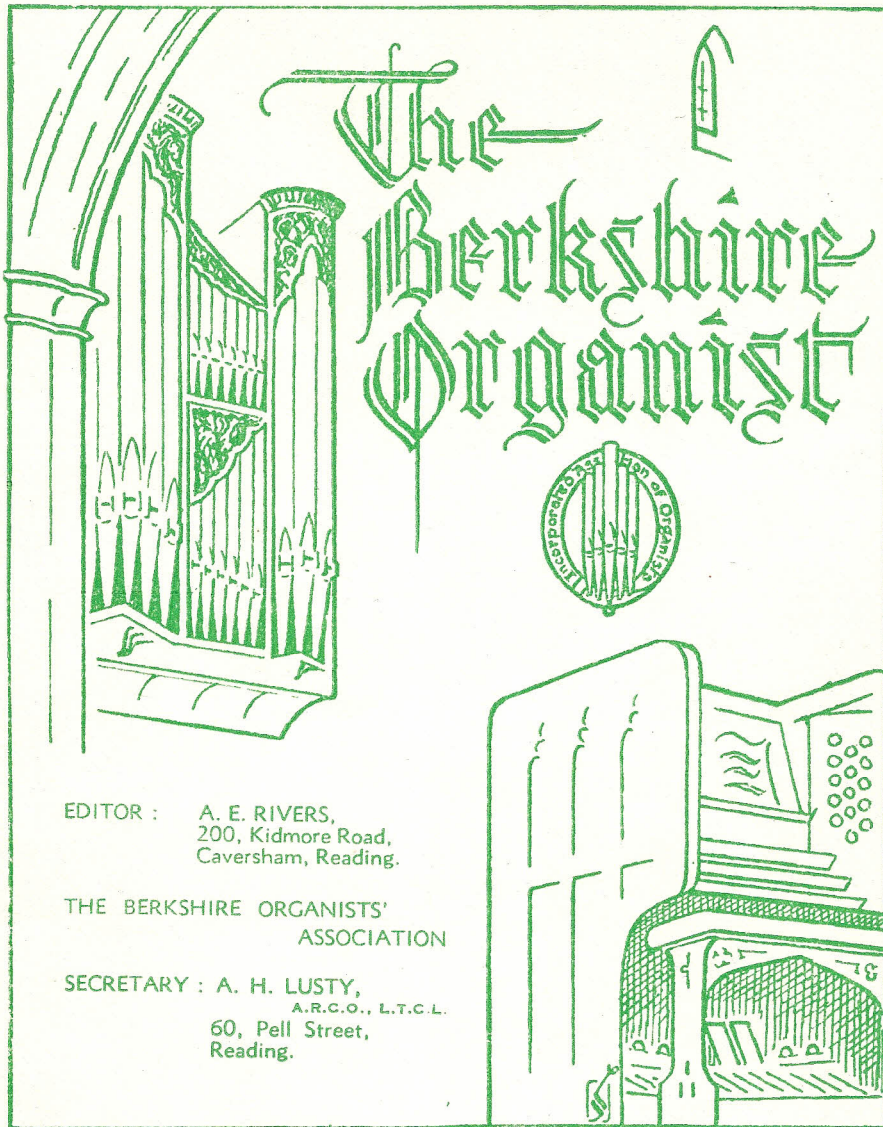


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The Berkshire Organist

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THE BERKSHIRE ORGANISTS'
ASSOCIATION

SECRETARY : A. H. LUSTY,
A.R.C.O., L.T.C.L.
60, Pell Street,
Reading.

A MESSAGE FROM THE PRESIDENT

F. GORDON SPRIGGS, Organist of Greyfriars Church, Reading.

The lovely old churches with which this fair land of ours is studded are architectural gems of the greatest beauty and have for centuries been the heart of English life, enshrining the faith that made England truly great. As custodians of the incomparable tradition of choral and organ music which has grown up in them, we must exert all our skill, enthusiasm, and tact — at whatever personal sacrifice — to help restore their influence on the nation for good. Regardless of the theological fashion of the moment, or any other brilliant ideas some of the clergy may have for emptying them, we must ensure that there is nothing in the music to drive the people away. The answer lies not in Baroque 'n Roll, nor in the next imported sensation due any time now from either side of the Atlantic, nor even in better pay for its own sake, but in the re-discovery of the Christian Gospel. Let that be put first, and then let us see that Music in Worship does not lag behind Music in Entertainment or in Education ; and let us make sure that every isolated country organist and every struggling beginner gets the fullest possible help and encouragement from our Association to cheer him on his difficult but glorious way. If our work entails sacrifice — honestly, is there anything else more wonderfully worth while?

EDITORIAL

This year's number of THE BERKSHIRE ORGANIST may be rather later in reaching our members than usual. This is NOT due to any falling off of energy on the part of the Editor or any of his helpers. Owing to the increased cost of duplicating etc. it has been felt that by delaying our issue a little the list of Meetings which we always include could, with a few additions, serve as the Annual Report which has hitherto been prepared and circulated separately. This year's programmes have included, amongst many good things, an outstanding feast of Choral Music in the visits of the English Church Music Singers and the Windsor Music Makers. Our own members have been far from idle and the fact that in two successive years one of our own members, in 1956 Mr. W. Ewart Masser, FRCO., and in 1957 Mr. Albert Barkus, FRCO., have delighted us with Recital programmes worthy to follow the talks of distinguished speakers from the outside world, is noteworthy.

1957 has seen the passing from us of Mr. Walter Heath, a "grand old man". Mr. Heath lived for nearly ninety years in the house in which he was born, and played at Wash Water Methodist Church for over seventy years. Until latterly he used to cycle to all our functions and when Anno Domini made this too much for him he still rode his cycle to and from Newbury to catch the bus. We also record the retirement of Mr. P.R. Scrivener FRCO., FTCL., from St. Giles' Church after a lifetime of service. Mr. Scrivener is still a familiar figure in the town and it was a great delight to listen to some more of his reminiscences at the last meeting of the year. Mr. G.C. Sellick FRCO., FTCL., &c. is also leaving Newbury Parish Church. Reference to this is made on another page.

Once again our thanks are due to our contributors, to the Magazine Sub-Committee and to our helpers who have worked so hard to produce this number.

SECRETARIAL

Forthcoming Events:-

- Feb. 22. 7.15 p.m. St. Mary's Church House, Reading, Annual General Meeting.
Please make a special effort to attend so that all members may bear their part in the running of the Association, and bring this Magazine with you for the purpose of voting on the Annual Reports.
- Mar. 22. 7.00 p.m. Visit to St. Peter's Church, Earley, arranged by Mr. L. Pratt, LTCL. An opportunity to hear our worthy Treasurer speaking "or playing." in a different key.
- Apl. 12. 3.00 p.m. St. Mary's Church House, Reading. Annual Half-Day Conference.
Lecture "Father Willis and Cavaille-Coll" by Dr. W.L. Sumner of Nottingham University. Tea. Organ Recital in St. Mary's Church by Herbert F. Ellingford, BMus., FRCO., late of St. George's Hall, Liverpool.
RSVP by 5th April. Make this another bumper Conference and let our visitors see that they have been invited to visit a really live branch.
- May 10. Visit to Windsor jointly with High Wycombe Association. See Windsor Notes.
- June 7. Visit to St. Alban's Cathedral.

The Annual Congress of the Incorporation is being held this year at Exeter beginning on August 25th.

Please note the date and endeavour to ensure as full a representation from our Association as possible.

A.H.L.

37th ANNUAL REPORT

Submitted for adoption at the Annual General Meeting 22nd February 1958.

1. Officers elected at the Annual General Meeting held 23rd February 1957:-

<u>PRESIDENT</u>	Mr. F.Gordon Spriggs	
<u>VICE PRESIDENTS</u>	Dr. A.C.P.Embling FRCO	Mr. P.R.Scrivener FRCO FTCL
	Mr. A. Yould FRCO	Mr. A.H.Lusty ARCO LTCL
	Prof. H.C.Barnard FTCL	
<u>HON. SECRETARY</u>	Mr. A.H. Lusty ARCO LTCL	
<u>HON. TREASURER</u>	MR. L. PRATT LTCL	
<u>BENEVOLENT STEWARD</u>	Mr. A.E. Rivers	
<u>COUNCIL</u>	Miss E.Goodship ATCL	Mr. R.Alder to retire 1958
	Mr. R.Nash	Miss E.Hewett to retire 1959
	Mr. F.V.G.Fawcett	Miss D.Griffin ARCM
<u>Ex Officio</u>	Mr. G.A.Sellick FRCO &c	to retire 1960
	Mr. E.E.Marshall	Mr. V.G.Cave
<u>MAGAZINE SUB-COMMITTEE</u>	Messrs. A.E.Rivers, W.H. Rowe ARCO, G.Spriggs, L.F.B.Davis	

2. The following meetings have been held during 1957:-

- (a) 19 Jan. St.Luke's Church, Reading. Evensong conducted by the Vicar, Rev.L. Harman, followed by a Recital of Anthems by the Choir interspersed by four items from "Some Contemporary Hymns" compiled for use as St.Luke's.
- (b) 23 Feb. 37th Annual General Meeting at St. Mary's Church House, Reading.
- (c) 2 Mar. St. Laurence's Church, Reading. Recital of English Choral Music by the English Church Music Singers, under Dr. D.J.Neal Smith, FRCO, ChM, with Organ Music by Mr. A.Warren FRCO., Organist of the Church.
- (d) 27 Apl. Annual Half Day Conference, Trinity Congregational Church, Reading. Demonstration-Lecture "Accompaniment - Especially of Hymns" by Dr.C.F.Waters, CBE, FRCO, Tea, Organ Recital by Mr.A.Barkus FRCO, Organist of the Church.
- (e) 18 May Organ Crawl in the Newbury district arranged by Mr.F.North. Visits were paid to Peasmore, Wickham and Lambourn Churches, with demonstrations by Mr. Anthony Scott on the organs restored by him. Mr. Scott's programmes included, at our request, his own incidental music to a recently broadcast B.B.C. play. At Wickham and Lambourn the incumbents gave talks on the churches and their history.
- (f) 22 June Tour of Guildford New Cathedral, conducted by Alderman Lawrence Powell, Chairman of the Cathedral Builders and member of the Surrey Association. Joint meeting with the Surrey Association at Godalming. Address by the Rev.D.C.Rutter, MA, (Succentor of St. Paul's Cathedral) "Goss and Stainer, a re-valuation." Tea. Organ recital in the Chapel of Charterhouse School by Sir W.H.Harris KCVO, MA, DMus.
- (g) 5 Oct. Presidential Service at Greyfriars Church, Reading. The President, Mr.F.G.Spriggs was at the organ and the Address was given by the Vicar, the Rev. J.K.Page, MBE. This was followed by a Reception by the President and Mrs. Spriggs.
- (h) 9 Nov. Recital of Choral Music by the Windsor Music Makers, Conductor Mr. Clive D.Cook, at the Y.M.C.A., Reading. A feast of vocal music both grave and gay.
- (i) 7 Dec. Magazine Evening arranged by Mr. W.H.Rowe ARCO., at St.Mary's Church, Reading. Paper on "The Modern Electronic Organ and its effect on the Organist" by Mr.A.C.Neville ARCO, ChM. "Four Short Improvisations for

Pianoforte" composed and played by Mr. Rowe. "Reminiscences of a musical life of seventy years" by Mr. P. R. Scrivener, FRCO, FTCL. An "A. B. C." by Miss E. Goodship ATCL. "Reminiscences of a Schoolmaster" by Dr. H. C. Barnard, MA FTCL. "A Musical Quiz" by Mr. A. E. Rivers and Correspondence and Discussion on the recently broadcast "Folk Mass" led by Mr. A. H. Lusty ARCO LTCL.

3. Meetings held by the Windsor Branch in addition to the above:-

- (a) 5 Jan. Illustrated Talk on "Organ Cases" by Mr. F. Gordon Spriggs (President) at the Royal Albert Institute, Windsor.
- (b) 2 Feb. Talk "From Keyboards to Pipes" by Mr. Ivor R. Davies FRCO, of Rest, Cartwright & Son Ltd. at the Royal Albert Institute, Windsor.
- (c) 2 Mar. Visit to Stoke Poges Church and Gardens.
- (d) 11 May Joint meeting with the High Wycombe Association at High Wycombe, visiting Trinity Congregational Church and Union Baptist Church, followed by Tea at Red Lion Hotel; thence to Festal Evensong at Hughendon Parish Church.
- (e) 20 July 3rd Annual General Meeting, held in Windsor Methodist Church Hall (by kind permission of Rev. J. Leslie Hall). The Chair was taken by Mr. E. E. Marshall, and the following officials were elected:-

Chairman	Mr. E. E. Marshall
Hon. Secretary and Treasurer	Mr. Vernon G. Cave
Committee	Mr. P. James
	Mr. S. Athill LTCL MRST
	Mr. R. Hoby
	Mrs. Apps
- (f) 21 Sep. Visit to Stoke Poges Church. Talk by the Vicar, Rev. Bryant Bevan, on this very interesting church of St. Giles, followed by a Composite Organ Recital.
- (g) 2 Nov. Lecture on Choir Training, including recruitment and management of boys and young men, by Dr. C. F. Waters, CBE FRCO, at Windsor Methodist Hall, followed by Tea at the Olive Branch Restaurant.
- (h) 7 Dec. Visit to All Saints' Church, Windsor, for a Composite Organ Recital.

4. The 10th edition of "The Berkshire Organist" was published in January 1957. Its many and varied features again reflect great credit on the journal's committee.
5. The Membership of the Association on 31st December 1957 was 166, against 154 on 31st December 1956.
6. The amount forwarded to the Benevolent Fund during the year was £24.6.7. The thanks of your Council are extended to the Benevolent Steward, Mr. A. E. Rivers, for his great efforts for this Fund which has come to the assistance of our own members.
7. The Annual Congress took the form of an International Congress in London 27th July - 2nd August 1957. The Delegates were the President (Mr. F. G. Spriggs), Mr. A. H. Lusty (member of the National Executive), and Mr. F. G. Albon ARCM. More than 800 organists and friends were present, including 13 from Reading.
8. Your Council have met on six occasions during the year.
9. Your Council again deeply appreciates the valued service of the Ladies Committee, and also thanks all members who have arranged events during the year in Reading, Windsor and Newbury.
10. It is with great regret that we report the deaths of the following members:-

Mr. W. Heath	(Newbury Branch)	30 April 1957
Mr. L. W. Piner FRCO ARCM	(Windsor Branch)	15 May 1957
Miss D. J. Parker		28 June 1957

11. Your Council record with pleasure the following musical honours gained during the year:-
- | | | | |
|--------------|------|-----------------|-----------|
| Miss C.Wells | ARCO | Jan 1957 | |
| Mr. P. Marr | LTCL | Organ Performer | July 1957 |
| | TTD | Trinity College | |

PROGRAMMES 1957

- 19 Jan. St. Luke's Church, Reading.
Responses - Unaccompanied in five parts - William Byrd
Service - John Ireland in F
Hymns: The herald of Approaching day (Wareham), Lord of All Saints (Music by Gwynne John), Fair and White (Thomas Wood), God Hath Spoken (Rex gloriae)
Anthems: O Thou, The Central Orb (Charles Wood), Hide not Thou Thy Face from us O Lord (Unacc.)(Richard Farrant), Call to remembrance O Lord (Richard Farrant) O Lord, increase my faith (Orlando Gibbons)
Motet: Adoramus Te - Palestrina.
- 2 Mar. English Church Music Singers, at St. Laurence Church, Reading.
Conductor: D.J.Neal Smith FRCO ChM, Organist: Arnold Warren FRCO.
Choral Music: O Holy Spirit Lord of grace (C. Tye), Dum transisset (J. Taverner), Ave verum (W.Byrd), O Lord in thy wrath (O.Gibbons), Hear my prayer (A.Batten), Ascendit Deus (P. Philips), Remember not. Lord (H.Purcell), Let thy hand be strengthened (J.Blow), Beati quorum via, Coelos ascendit hodia (Sir Charles Stanford), Haec Dies (C.Wood), Glorious in heaven (P.Whitlock), In the heavenly kingdom (Sir William Harris), O Gladsome light (H.Darke).
Organ Music: Voluntary (O.Gibbons), Chaconne (H.Purcell), Air with Variation, Multo Allegro (from the Concerto in D)(C.Avison), Fugue "The Wanderer" (Sir Hubert Parry).
- 27 Apr. Annual half day Conference, Organ Recital by Mr. A.Barkus FRCO.
Fantasia in F minor (K.608) - Mozart Trio-Sonata in E Flat - Bach
Fantasia and Fugue on B.A.C.H. - Liszt Chorale Prelude: "Der Tag, der ist so Freudenreich" - Buxtehude
Piece Heroique - Cesar Franck Impromptu-Idyll - C.F.Waters
Benedictus - Alec Rowley Elilogue - A.Barkus
Paeon - Herbert Howells
- 18 May Wickham. A Movement by Byrd Chorale Prelude - Bach
Lambourn. Improvisation Passacaglia - Buxtehude
In Dulci Jubilo - Bach Incidental Music to a play.
- 22 June Organ Recital by Sir William Harris, KCVO MA DMus. in Charterhouse Chapel
Sonata No 4 in B flat - Mendelssohn Air - P.D.Paradies
Prelude and Fugue in C - J.S.Bach Pastorale) Cesar Franck
Prelude and Reverie) Choral in A minor)
Flourish for an Occasion) William H.Harris
- 5 Oct. Presidential Service, Greyfriars Church, Reading. ley)
Organ Voluntary - Tune in E - G.Thalben-Ball (in the style of John Stan-
Magnificat and Nunc Dimittis - W.H.Harris in A
Anthem: "Save us, O Lord" - E.C. Bairstow
Organ Voluntary: Triple Fugue in E Flat (St.Anne) - J.S. Bach
- 9 Nov. The Windsor Musick Makers.
Fain would I change that Note - Vaughan Williams, A Sweet Country Life -
Imogen Holst, Jesu, the Very Thought is Sweet - Vittoria,
Waltzing Matilda - Arr. Thomas Wood, Autumn - A.H. Lusty

Peter, Go Ring dem Bells - Granville Bantock, Idyllium - Walker Robson,
 When Griping Griefs - Richard Edwards, Little David - Malcolm Sargent
 Sign of the Bonny Blue Bell - Arnold Foster, Never Weather-Beaton
 Sail - Thomas Campian, Since First I saw your face - Thomas Ford,
 Linden Lea - Vaughan Williams, Nobody Knows - Granville Bantock,
 Jesus, Fount of Consolation - J.S. Bach, Nursery Rhymes - Adam Carse,
 The Turtle Dove - Vaughan Williams, The Lark in the Clear Air - Alec
 Rowley, King of Glory - Bach, arr. Harris, All Creatures Now - John
 Benet

PROGRAMMES 1957 - WINDSOR BRANCH

11 May Union Baptist Church, High Wycombe - Mr. Herbert F. Ellingford BMus. FRCO.
 played Toccata and Fugue in D (Bach) from memory, which gave joy to all
 present.

Hughendon Parish Church - Recital before Evensong by Mr. Arnold Smith,
 Little E minor Prelude and Fugue - J.S. Bach LLCM ATCL
 Largo, Allegro, Aria and Variations M.C. Festing
 Psalm Prelude No. 2. - Herbert Howells
 Elegy - Thalben-Ball
 Service - Charles Wood in D Voluntary - Concert Variations - Bonnet

21 Sept. Stoke Poges Parish Church - Composite Organ Recital:
 Mr. E.E. Marshall "Intro-Fugue" (A mi Sonata) Rheinberger
 Mr. M.J. Gordon MA BMus ARCO In Memory of Sibelius - A Melody Greig
 Mr. S. Athill LTCL MRST Prelude & Fugue in F mi. Bach
 Mr. Clive D. Cook Idyll (unpublished) L.W. Piner
 (in memory of Lewis Wilfrid Piner)
 Mr. P. James Fidelis Percy Whitlock
 Mr. R. Hoby Impromptu
 Mr. Vernon G. Cave Prelude & Fugue in D ma Bach
 Mrs. A.K. Apps and Mr. James S. White also contributed to the programme.

7 Dec. All Saints' Church, Windsor - Composite Organ Recital
 Mr. Vernon G. Cave Sonata in A ma Mendelssohn
 Mr. M.J. Gordon MA BMus Two Fugues from the Chorale
 ARCO "From High Heaven do I come" Bach
 Mrs. A.K. Apps No. 3 Short Prelude & Fugue Bach
 Mr. E.E. Marshall Postlude in E Healey Willan
 Miss C. Campbell LRAM ARCM "Arrival of the Queen of Sheba" Handel
 LLCM MRST
 Mr. P. James F mi Sonata, first movement Rheinberger
 Mr. S. Athill LTCL MRST Fantasia & Fugue in F ma Buxtehude
 Mr. R. Hoby Pastorale A. Rowley
 Mr. C.D. Cook 1. A Christmas Carol Geoffrey Bisch
 2. Larghetto & Allegro Varley Roberts

WINDSOR NOTES

Will all Windsor members please make a note in their diaries of the remaining
 items on the syllabus (sending advance notification where a reply is asked for) as
 the cost of postage makes it impossible to send out monthly reminders.

Members are asked to notify the Secretary of any change of address or
 appointment so that the register can be kept up to date.

FORTHCOMING EVENTS (Windsor)

- 1 Mar. 3.00 p.m. Visit to J.W.Walker & Sons Ltd. Organ Works at Ruislip.
(RSVP by 1st February please).
- 12 Apr. 3.00 p.m. Annual Half-Day Conference at Reading (RSVP to Mr. Lusty by
5 April)
- 10 May 2.30 p.m. Combined meeting of High Wycombe & District Organists'
Association and Berkshire Association with Windsor Branch
at Windsor. Tea 3.45 p.m. Evensong 5 p.m. St. George's
Chapel. RSVP (Details of the afternoon programme to be
announced later).
- 7 June Visit to St. Albans Cathedral.

OBITUARY Lewis Wilfrid Piner FRCO ARCM, organist of Holy Trinity Church,
Windsor, died on the morning of 15th May 1957 after more than a year's illness.
He was a very great friend of the Branch, which was represented at the funeral
at Holy Trinity Church on Saturday 18th May by Mr. V.G.Cave (Secretary).

ORGAN MUSIC RECEIVED

From the Oxford University Press:-

An Easy Album - six pieces by Healy Willan, Harold Darke, etc.	4/6
A Festive Album - six pieces by Francis Jackson, Douglas Guest, etc.	5/6
Andante from Bach's Unacc. Violin Sonata in A mi. arr H. Helman	2/-
All Glory, Laud and Honour (Bach) arr. H.K. Andrews	2/6
Exultate by S.S. Campbell	3/6
Two Preludes - "The White Rock" "St. David's Day" - Vaughan Williams	4/-
Three Chorale Preludes - "Irish" "Abridge" "Leoni" - C.S. Lang	6/-
Three 18th Cent. Voluntaries by Green, Stanely, Boyce (2-stave)	5/6

LECTURE ON "ACCOMPANIMENT - ESPECIALLY OF HYMNS"

By C.F.Waters, Esq., CBE, MusDoc(Lond) FRCO at the Half Day Conference 27 April

One object of attending Church may be to gain inspiration through the service itself, the sermon and the music; we are ever in need of spiritual maintenance. There is, however, another and loftier object; that of offering our worship. As we plead the offering of our Blessed Lord upon the Cross, we may offer ourselves, our souls and bodies. The organist by his playing has an especial offering: that of his talents and training.

The 1957 Report of the Archbishops' Committee on Music in Church says:-
"Behind all the Church's pastoral, evangelistic and teaching witness, behind all its work of legislation and organisation there lies the purpose of the worship of God...."

.....The Prayer Book is based on the conception that it is the duty of the faithful to participate actively in the Common Prayer. The first duty of the musician is to provide music that will aid this active participation."

There may still be certain churches where "a good musical service" is listened to by the congregation, who participate in heart and mind only, but at most churches services are now-a-days of a congregational character. The task of the organist is mainly to accompany the singing of the choir and congregation, singing together. Congregations have acquired the attitude of offering, both as to worship and in service, and are more constant than formerly. In consequence, there is greater hope of a response to leadership in the matter of active participation in the singing of the services.

Accompaniment is not a wide enough term; yet an alternative does not come readily to mind. Direction savours of dictation. To the organist there falls the responsibility of fashioning the performance of those parts of the service that are

appropriate to full participation and especially the hymns. There are other singing parts in which a congregation may join and some of these may be without accompaniment, such as the Responses at Morning and Evening Prayer, and in the Litany (especially when sung in procession) and the Responses in the Communion Service to "The Lord be with you" and the Sursam Corda. In addition to such unaccompanied parts there are several with organ accompaniment, indeed an increasing number, in which the congregation participate, such as the Kyrie, Credo and Gloria in Excelsis in the Communion Service. In all such parts the organist has the responsibility and opportunity for fashioning the performance, by his playing he can encourage active participation and adorn the singing, but he may mar the efforts of those who participate.

Let us focus attention on the hymns, for they are the common denominator of the musical side of the worship of all Christian communities and the main vehicle of corporate singing.

In recent years there has been a quickening of conscience and discretion in the matter of hymn tunes. The Report of the Archbishops' Committee makes these observations:- "The emphasis on sincerity and strength in religion is more than ever apparent in an age that is peculiarly critical of pretence and sentimentality. It is unwise to ask young people to-day to sing tunes which savour of complacency or of too intimate and personal emotion".

The Report hastens to add, however, that "there is a place for the subjective as well as the objective in worship", and that one "must beware of starving emotion, and remember that, alongside with the tough, there is room for the tender". Dr. Erik Routley, in his book published in 1950 entitled "The Church and Music", asserts that in the English Hymnal, which attained its jubilee last year, "the nineteenth century idiom was not taken for granted as the normal idiom for English hymnody" instead "the folk-music of England was harnessed to the words of familiar hymns, and the great chorales and psalm-tunes of the Reformation, which nineteenth century orthodoxy had disguised under key-signatures and bar lines were restored to their ancient tonality and rhythm", and "plainsong was revived". It is encouraging to find that Dr. Routley has reached the conclusion that Christians have become "more ready to learn from one another in musical matters". He records his findings "that the nonconformist denominations have, with varying success and dexterity, taken leaves from the English Hymnal for new editions of their own hymn books, and correspondingly we find a new growth of congregational singing, once the monopoly of the Free Churches, in the parish churches and cathedrals of our country".

It may well be concluded first that the process of accompaniment of hymns is the same essentially in the Free Churches and the Anglican Church, secondly that hymn singing can be of a higher standard than previously, and thirdly that there is a greater recognition of the variety in the character and therefore the performance of hymns.

Coming to musical considerations of a practical order, it may be observed that the performance of hymns varies according to (1) the place and purpose of the hymn in the service, (2) the character of the hymn-tune, and (3) the building and the size of the congregation. On point (1) a hymn sung as a vesper hymn or during the Communion needs quieter treatment than it would when sung standing at some other place in the service. On point (2) a German chorale needs a slower pace than a flexible setting of present-century date of words in a continuous style such as Crossman's "My song is love unknown" to John Ireland's tune. On point (3) a group of Sunday School teachers gathered near the organ needs lighter registration than a large congregation in a large building.

Here are two successions of hymns:-

(1) Matins at a Country Church:

1. a "bright" hymn, possibly a childrens', in which the children sing a verse by themselves;
2. a "petition" hymn, linking up with the prayers;
3. a final hymn of praise.

(2) Eucharist at a town Church:

1. a processional hymn requiring a steady pace and firm rhythm;
2. a Gradual hymn, a quiet commentary on the Epistle or Gospel;
3. an Offertory hymn, dignified and fervent;
4. a Communion hymn, quiet enough not to prove distracting to those making their Communion; one which may be followed by the congregation with partial or no actual participation;
5. a final hymn of thanksgiving and resolve.

Playing over of Hymns:-

The playing over of a hymn tune should be such as to establish the pitch and the pace: it should be long enough to establish both. There is, however, a wider purpose: to present a picture of the hymn. How apt are some of the railway posters in portraying the outstanding features of a seaside resort! In the course of a few bars the playing-over can convey the sentiment of the words and the character of the setting, and the manner of interpretation to be adopted.

Organists are familiar with "Dual interpretations". The short E. minor Prelude and Fugue of Bach can be played either in a mood of contrition, quietly, or with a sense of awe and majesty on the Diapason chorus with the addition of the Swell reeds. The first two illustrations will have the object of contrasted interpretations of the one tune. (Tune "Carlisle" to (a) "Breathe on me, breath of God", (b) "Stand up and bless the Lord").

The traditional use of Choir Flutes 8 and 4 ft., possibly with the addition of a 2 ft., would be appropriate to the first hymn of Matins or the Gradual, but might not seem expressive enough for the Communion hymn or one after the Blessing, nor would it serve to herald a Processional hymn. Staccato may be used judiciously. ("Awake, my soul" to F.H.Barthelmon's "Morning Hymn"). Soloing can serve the useful purpose of drawing attention to some feature of difficulty in the tune. It is not necessary to use the Tuba, Great Trumpet or Swell Horn as the solo stop. The first Open Diapason on the Great can be used. It is desirable to reserve the playing of chords on the Diapasons and the wood Open on the Pedal for actual accompaniment. It is helpful to use the Pedal coupled to a manual, but without Pedal stops, to help the hands, especially if there are wide intervals between the tenor and bass parts.

The use of antiphonal registration can be markedly effective, e.g. where Alleluias intersperse the words. ("Hail the day that sees Him rise", to W.H.Monk's "Ascension").

A difficulty in allocating syllables can be foreshadowed, and a warning can be given of the avoidance of taking breath. ("O heavenly Jerusalem" to H.J.Gauntlett's "St. Alphege"; "Jesus lives! thy terrors now" - or "no longer now" to H.J. Gauntlett's "St. Albinus").

"Playing-over" can occasionally take a more elaborate and impressive form. ("All people that on earth do dwell" to the "Old 100th"; "Lord, enthroned in heavenly splendour" to G.C. Martin's "St. Helen").

The length of the "playing-over" will vary. Among the relevant considerations are: (1) the words of the first verse; (2) the degree of familiarity; (3) any features of outline or phrasing; (4) whether it is necessary to fill-in time e.g. if the Communion hymn is to prove too short or to shorten time e.g. after the Blessing in the case of a familiar tune. It is important that there should be

adequate time between the end of the "playing-over" and the beginning of the singing.

Accompaniment. Primary requirements in accompanying hymns are accuracy and firm rhythm. Any smudging "puts people off", it weakens their sense of confidence besides offending the musical ear. Put the chord down as a whole without any "arpeggio-ing". Play the bass as written; do not stay in the lowest octave. ("A 'cellist does not alter the bass because he prefers playing on the lower strings.")

It is desirable to start and to continue playing at a pace suitable to the hymn and the conditions under which it is to be sung, e.g., the size of the congregation. The Report of the Archbishops' Committee says:- "Some metres presuppose at least a little liberty at the end of certain lines.... otherwise the singing becomes either too light and too little sustained, or too breathless".

It is desirable that the gaps between the verses should not be too long; but they should not be so short as to impart a feeling of breathlessness. There might be a gap of greater length than usual at a point where the mood of the words changes, e.g. between verses 3 and 4 of the hymn "Pleasant are thy courts above" or between verses 6 and 7 of the hymn "When God of old came down from heaven".

Hymns sung kneeling. Swell Diapason and Principal if necessary will prove more restful than string tone and more sustaining than Flutes 8 ft. and 4 ft. It may be found helpful to the singers to open the box gradually during the holding of a long note at the end of the line, or at such a difficult point as the middle of the line in the hymn "O perfect love" - "of tender charity". ("O my Saviour lifted" to T.R. Matthew's "North Coates"). To the Great Diapasons with Pedal coupled up there can be added the Principal if the pace is dragging, or the pitch is flattening, or the Swell Horn to impart a sense of warmth. To give the pedals a rest will afford variety; but to change from one manual to another is of doubtful advantage if it involves too marked a loss in power. On the other hand, the full Swell, especially if it includes 16, 8 and 4 ft. reeds, may serve as a colourful contrast to the Great chorus. Phrasing is important having regards to commas. ("Thou art the way" to R. Courteville's St. James). A verse for unison singing with free accompaniment can be of impressive effect, but it may well be spoilt by harmonisations that are too drastic and defeat their purpose by drawing attention to themselves. A descant part on the organ could be added judiciously, either throughout a verse or for an outline to give emphasis to the words. (Descant to v. 6 of "O happy band of pilgrims" to J.H. Knecht's "Kocher").

Processional or especially Festal Hymns. Alleluias can be played antiphonally e.g. the full Swell in contrast to the Great chorus, or the Swell reeds as an echo to the Tuba or Trumpet with or without Pedal reeds. A single note or octave might be sustained by the left hand on the Tuba or Swell Horn while the right hand on the Great chorus and the pedals proceeds with the playing of the hymn. Generally speaking it would be wise to "play for safety" rather than risk an effect that fails to "come off". ("All people that on earth do dwell" to the Old 100th).

The Psalms and Canticles to Anglican Chants. Much of what has been said on the "playing-over" of hymns applies to the "playing-over" of a Chant. A Psalm of praise will be reflected in the "playing-over" of its chant, possibly with solo-ed tune accompanied by the Swell and pedals, thus reserving the Great for the accompaniment of the opening verse or verses. For many Psalms the "playing-over" can be given suitably on Choir Flutes 8 and 4 ft., possibly with 2 ft., without Pedal. A foreshadowing of a penitential Psalm could be given by the soloing of the chant on Swell Gamba or Oboe with sub-octave to the accompaniment of the Choir Gedact with or without Pedal. It may be effective to play-over only the first quarter of the chant where the chant is in frequent use for the Magnificat, especially where this is preceded by an Office Hymn. As in the case of hymns, the playing-over can draw attention gently to some feature of difficulty, e.g. a repeated note or the

unaccented treatment of the first syllable of "according" in the Nunc Dimittis.

Great Diapasons would seem to provide a satisfying accompaniment to the opening verses of a Psalm of praise. Swell to principal and Choir flutes are ensembles that "wear well". Swell reeds and the full Swell are effective if used sparingly. The pedals should be tacet for much of the way; manual accompaniment probably encourages flexible speech-rhythm pointing. Descant outlines may impart a sense of variety especially if the chant has a dull treble; the holding of a middle note on a reed or a solo-ed tenor counterpoint may also be effective if judiciously carried out.

Plainsong, including Merbecke. The chord-per-note system of plainsong accompaniment as seen in the earlier editions of the Hymns Ancient and Modern and the Cathedral Prayer Book, is now recognised as inappropriate. It is generally accepted that the accompaniment should provide a reticent background of modal idiom to facilitate free utterance of the words. A chord may serve several notes of the melody; the accompaniment may be less than a chord, even a single part, a counterpoint as a bass. (Hymn A. & M. Revised 37)

Anthems, Canticle Settings and Communion Services. Some Anthems need an introductory passage on the organ to establish the pace and the tempo. Two well-known examples are S.S. Wesley's "Blessed be the God and Father" and "Thou wilt keep him in perfect peace". Such a passage should be taken from, or be in the style of the anthem, and be of such a character as to facilitate a sure beginning on the part of the singers. In the latter anthem there arises the problem of a change in tempo. Some emphasis should be placed on the notes in the accompaniment which precede the entry of the voices with the new tempo. In some of Stanford's settings of the Canticles there arises the need for such an emphasis in order to encourage a confident entry of the voices. (Te Deum in B flat and Magnificat in B flat).

BENEVOLENT FUND

Our Association has done splendidly for the Fund this year and our thanks are due to those who so regularly contribute. One or two of our members who are unable to attend many meetings make a practice of adding a small sum to their Annual Subscription for this Fund and we commend their action to other members who may like to imitate them.

A.E.R.

AN OLD STAGER LOOKS BACK - by W.H. Rowe, ARCO

At school we used to sing John Farmer's famous song, 'Forty years on'. If one really thought much about oneself 'forty years on' it was so fantastically far away that it didn't seem to matter much anyway. Now that one can look back forty years and more the distance in time does not seem quite so great and it is amusing to recall those days and, in particular, one's early musical efforts. Most organists probably have vivid memories of their first attempt to play a church service; I do, mainly because I dropped a hymn book on the Great keyboard during the prayers!

I cannot remember the time when I did not attempt to play (sic) the piano. Long before I went to a kindergarten school I had experimentally found the chords of C, G, and F, as well as other tonics, dominants and subdominants. I did not know their names but some instinct told me that variations and combinations of these chords, together with primitive melodies of my own invention were pleasing to me - though possibly not to other members of the household.

Like all good Edwardian families we went to church; my father in silk hat and frock coat, my mother with trailing skirt and bird-nest hat and myself in a sailor suit. At that time I could not see much over the top of the pew and remember little of the service, but the sound of the organ stirred deep emotions - I became

an organ addict. My grandmother sat in a pew from which the organist was clearly visible. The dear old lady was so gratified that I always wanted to sit with her - she never discovered the real reason.

At this time we lived near the Alexandra Palace. Each afternoon a young organist was engaged to play the organ in the concert hall. Usually the audience was very sparse. My mother always refused (to my chagrin) to pay the admission charge of one penny and I had, perforce, to listen with my ear to the keyhole - literally. The young organist was G.D.Cunningham.

At the age of seven I began to have piano lessons, but after three years illness terminated these for the remainder of my school days. But that did not keep me off the piano. I played everything I could lay my hands on and played it abominably. I basted Bach, battered Beethoven, murdered Mendelssohn and devoured 'Albums for the Young' provided by a fond maiden aunt. I played hymns, dances, comic songs and accompaniments, joined a concert party and extemporised by the hour; in fact I became a general nuisance. But it all gave me a certain degree of keyboard facility, even if it was of a crude and untutored quality. The family was patient and long suffering.

But all this time my eye was still on the organ. I remember creeping into the church, examining the console of the organ and wondering how soon my legs would grow long enough to reach the pedals. At home I improvised a pedal board for the piano with strips of wood and string hooked over the black notes. I regret that this brought protests from my mother?

In those days there was no radio, few gramophones and little opportunity to hear music by professionals. I was fortunate. I had an uncle who was a keen musician. Apart from giving me presents of books on music, at times he took me to orchestral concerts where I heard conductors such as Henry Wood, Hamilton Harty, Albert Coates, as well as pianists such as Moisevitch, Solomon and Lamond. I never missed an organ recital in my own district.

At the age of fifteen I was taken on holiday to Eastbourne. There, in a second-hand bookshop, I purchased a copy of Stainer's 'The Organ' for twopence. It had no covers but was otherwise complete. Home again, I persuaded our organist to let me use his organ for practice - an old but fairly good two manual Brindley and Foster. It was hand blown. In order to practice I had to get the services of a blower (at fourpence an hour) and obtain the key from the organist's house (when he remembered to leave it out for me). To secure blower and key at the same time often presented difficulties. I frequently cycled miles in search of one or the other or both. Frequently I was disappointed and had to be my own blower; pumping up the organ, chasing to the console and playing on the softest stop until the wind gave out. On one occasion I persuaded an elderly aunt that organ blowing was excellent exercise and very good for the figure. It only lasted ten minutes. However, I steadily worked through Mr. Stainer's instructions and exercises, but if any young organist reads this I would add that it is much better to have good tuition. I am sure my efforts must have been very raw. About a year later the organist was dragged into the army (it was 1916) which was fortunate for me. An old gentleman took on the job but did not pretend to be much of a player. He suggested that I might like to try my hand now and again. I jumped at the idea and so inflicted my self-taught efforts on an entirely defenceless congregation. In due course my father said, "If you really must play the organ, you had better have some lessons and learn to do it properly. Go and see old L.....". I did not wait to hear more and so began my first organ lessons. They only lasted three terms and then the army called me too.

After the war I played the organ whenever and wherever I could and proffered my services in and out of season. About this time I purchased a well known text-book on Harmony and explored the mysteries of consecutive fifths and figured basses. Before long I had the impudence to apply for an organist's post. There were three applicants but I got the job; I cannot think what the others must have been like.

The organ had a quaint type of blower; in fact it was humourously described by Mr. Marshall in the last issue. At the same time I belonged to a well known choral society - an invaluable experience for an aspiring organist. Later I was fortunate in having some piano lessons at the Guildhall School of Music and eventually settled down to my first love - serious organ study. It seemed to me that the best way of doing that was to follow the requirements of a diploma examination. For two years I devoted all my spare time to it; five evenings a week and Saturday afternoons. There is a price to pay for all things.

Looking back over those early days one is conscious of the many influences and people who have contributed to one's own experience and activities. Not least among these is the Organists' Association. What friendships music brings one.

Well, enough of looking backwards. Now is the time to think of the future and firstly get ready for next Sunday's services. With all this delving into the past I nearly forgot to prepare for Friday's choir practice! Time to wake up.

NEWBURY

His many friends in and around Newbury will regret the departure of Mr. Gilbert A. Sellick, FRCO LRAM Hon.ARCM FTCL, after twenty-five years as Organist and Choirmaster at Newbury Parish Church, and the Berkshire Association will miss him particularly for his musical leadership in the area and for all the good work he has put in behind the scenes for the Newbury Branch. He is to undertake an extended examination tour for Trinity College of Music in South Africa and Rhodesia - by no means the first of his musical travels. Our thanks and good wishes go with Mr. Sellick, and we shall follow his future activities with the greatest interest.

His Successor is to be Mr. Ernest Hopkinson BMus FRCO, a pupil of the late Sir Edward Bairstow, and winner of both the Lafontaine and the Limpus awards, who has for 20 years been Organist and Choirmaster of St. Aidan's, Leeds, and is a past President of the Leeds Organists' Association. Mr. Hopkinson hopes to commence his duties on 20th April.

(With acknowledgments to Mr.R.E.I. Newton.)

WINDSOR PARISH CHURCH ORGAN - by M.J.Gordon, MA Mus.Bac.

The Organ in Windsor Parish Church has a fairly short history, since it was installed as a completely new instrument in 1906. The new Church, built in 1821, continued to use the organ from St. George's Chapel given by George III in 1792. This was moved from its position in the west gallery to the north-west of the chancel arch in 1870, where it remained until it was sold in 1906 to a Chapel in Biggleswade. The new organ, by Hunter's of Clapham, was placed in the same position. It is housed in what amounts to a room of oak, with pipes filling most of its upper half; there are two towers to relieve what is otherwise a very square appearance.

At the time of its installation, the congregation were overawed by the size of the new organ. The console was not hidden by a curtain. It was felt that an organ of 45 stops was too big for a Parish Church, and so the Great and Swell 4' and 16' reeds, and certain other stops, were not connected. Apparently the general effect was of loudness and shrillness, and even with these reductions, the reeds were strident and the upper flue work too much for a non-resonant church. Mr. Hunter thought that in later years the extra stops would be needed, and he left them in the organ. Half the cost of £1700 was borne by the Carnegie Trust. Happily, after much hard work of money-raising, Dr. Geoffrey Leeds, who had been appointed organist in 1921, was able to have the entire organ working for the first time about five years later. The problems of tonal balance were as acute as ever, and the organ by this time somewhat naturally needed attention. After a great deal more effort, Rushworth and

Dreaper were given the contract to renovate and re-voice the organ in 1936.

The specification is now as follows:-

PEDAL ORGAN

1. Open Diapason	w	16
2. Violon	m	16
3. Bourdon	(from 33)	16
4. Lieblich Bourdon	w	16
5. Octave Diapason (fr.1)		8
6. Bass Flute (fr.3)		8
7. Violoncello	m	8
8. Trombone		16
9. Trumpet (from 8)		8

GREAT ORGAN

20. Double Diapason w & m		16
21. Open Diapason 1		8
22. Open Diapason 2		8
23. Open Diapason 3		8
24. Claribel Flute		8
25. Octave		4
26. Wald Flöte		4
27. Twelfth	2.2/3	
28. Super-Octave		2
29. Mixture	3 rks	
30. Double Trumpet		16
31. Tromba		8
32. Clarion		4

COUPLERS

Great to Pedal. Swell to Great
Swell to Pedal. Swell to Choir
Choir to Pedal. Choir to Great

ACCESSORIES

Thumb-Pistons: 5 to each manual. Gt. to Ped. reversible, and Sw. to Gt. reversible.
Foot-Pistons: 5 to Pedal. 5 combining Ped. and Gt. thumb-pistons. Gt. to Ped.
reversible duplicated each side.

Discus blowing. Tubular pneumatic action. Pedal compass CCC to F. Manual
compass CCC to a⁹.

Wind-pressures:	Manual Flue and Sw. Oboe	4"	Pedal Reeds	10"
	Great Reeds	8"	Pedal Diapason & Bourdon	5"
	Swell Reeds	7"	Remainder of Pedal	4"

Notes

Pedal Organ Both the Open Diapason and the Bourdon are big; the Violon has a strong incisive quality.

Great Organ In 1936 the then No. 3 Diapason was discarded, and a new No. 1 of much thicker metal was installed - the old No. 1 and No. 2 "moving down". The New No. 1 is a good addition: it has a wood bass. The Claribel Flute came from the Choir.

Harmonic Trebles were added to the Tromba and Clarion.

Swell Organ The Vox Angelica, which beats flat, was exchanged with the Voix Celestes (Sharp), now on the Choir, The Oboe has a smooth horn-like quality: it was placed on a slide vacated by a Vox Humana, in order that it could be re-voiced on a light wind. The Viloa da Gamba is a particularly useful extra, and the delightful Lieblich Gedacht

CHOIR ORGAN (encl.1936)

10. Open Diapason	8
11. Dulciana	8
12. Orchestral Flute	8
13. Stopped Diapason	8
14. Viole d'Orchestre	8
15. Voix Celestes (TenC)	8
16. Harmonic Flute	4
17. Salicet	4
18. Clarinet	8
19. Orchestral Oboe	8
Tremulant	
Sub-octave	

SWELL ORGAN (encl)

33. Bourdon	16
34. Open Diapason	8
35. Lieblich Gedacht	8
36. Salicional	8
37. Viola da Gamba	8
38. Vox Angelica (TenC)	8
39. Principal	4
40. Suabe Flute	4
41. Fifteenth	2
42. Mixture	3 rks
43. Contra Fagotto	16
44. Cornopean	8
45. Clarion	4
Tremulant	
Sub-octave	
Super-octave	

was made in 1936 by re-voicing a Stopped Diapason. Harmonic trebles to the Clarion, and octave and sub-octave couplers, were added in 1936. Choir Organ The Open Diapason should really be named Geigen Diapason, and is the old Viole d'Amore re-voiced. The Orchestral Flute was the Great Rohr Flute: the Salicet is a new stop replacing a redundant 4' flute. While the flue stops are mostly usable as solo stops, they are admirable in combination. The Orchestral Oboe is not easy to keep in tune, but when it is the upper half of its compass is quite successful. The Clarinet is all that could be desired. The sub-octave coupler was added, and the wind-pressure raised to compensate for the enclosure.

No description of an organ can be a real substitute for the experience of hearing it for oneself. It is also impossible for me to compare the organ now with what it was before 1936. The impressive thing about it is that it sounds so well-balanced and blended in a church which is almost "dead" acoustically. This is a triumph for Rushworth & Dreaper and the late Mr. Llewellyn Simon, their voicer. His chief task was to increase the lower sounds and mollify the upper. He has made this organ a versatile instrument providing a really solid and dignified chorus on the Great which can be topped with good effect by the Mixture; or a light-weight chorus of perhaps Open No. 3, Octave, and Super-Octave. Any one of the softer stops on the organ is a delight either by itself or in combination, and the larger reeds can give those added touches of colour and excitement which sometimes are a pleasure.

The organ was dismantled and cleaned, and all the pallets and motors renewed, in 1955. No additions or alterations were made.

I should like to thank Dr. Geoffrey Leeds and Capt. F.C.Armitage for their kindly assistance; and Mr. P.White, of the London Office of Rushworth & Dreaper, who has answered my many queries with his unfailing courtesy, and made a special journey to check some doubtful points.

DEPUTIES

The following members are willing, as members of the Association, to act as deputies, and applications should be made direct to them. For addresses see list of Members.

Miss E.Alder, Mr. J.Eric Few ARCO LTCL, Mr.G.H. Sweatman.

The Secretary will be pleased to hear from any other members who are able to help in this way.

MEMBERSHIP - 1958

READING

ALBON, F.G. ARCM	28 Bath Road, Maidenhead	Late Wargrave Church
ALDER, Miss E.	51 Grange Ave., Reading	Asst. S.Peter, Caversham
ALDER, R.J.S.	141 Beecham Rd., Reading	Asst. W.Reading Methodist
ALLWRIGHT, E.R. ARCO	11 Berkshire Rd., Henley-on-	S.Mary, Henley
BARKUS, A. FRCO	23 Elm Rd. Reading (Thames	Trinity Congl. Reading
(Hon) BARNARD, Prof.H.C.	54 Grosvenor Rd. Cav. Reading	Reading University
BARNES, O.H. (FTCL)	359 London Road, Reading	Late Binfield Church
BAUGH, A.C.	89 Cranbury Road, Reading	S.Mary Magdalen, Tilehurst
BENNING, R.G.	174 Finchampstead Rd. Wokingham	All Saints, Binfield
BETTS, J.A.H.	18 Thames Side, Reading	Tempy: S.Paul Presbn.Reading
BREWER, R.	56 Wood Lane, Sonning Com. Rdg.	Peppard Congregational
BRIND, R.J.H. ATCL	Rosemount, Ruscombe Rd. Twyford	S.Peter, Caversham
BROOKS, H.P.	37 Brisbane Road, Reading	
BUSBEY, B.W.	Rose Cott., Gallowstree Com. Rdg.	Late Peppard Church

BUTLER, Miss A.	332 Kidmore Rd. Caversham, Rdg.	Asst. S.Andrew, Caversham
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FRANKLIN, Miss D.L.	45 Reading Road, Pangbourne	Pangbourne Church
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	Camberley	
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TURNER, G.	673 London Road, Reading	
WALTON, F.	39 Gratwicke Rd. Tilehurst, Rdg.	Tilehurst Congregational
WARD, E.R.	8 Armour Hill, Tilehurst, Rdg.	Asst. Kings Rd.Baptist, Rdg.
WARMAN, A.L. ARCO	113 Addington Road, Reading	S.Michael, Tilehurst
WARREN, A. FRCO	37 Hilltop Rd. Caversham, Rdg.	S. Laurence, Reading
WARREN, Mrs.M. LRAM	37 Hilltop Rd. Caversham, Rdg.	Asst. do. do.
WATERS, R.	115 South View Ave., Cav. Rdg.	S.Saviour, Reading
WATSON, R.V.	14 Brockley Close, Reading	
WELCH, H.G.	Oakley House, Frilford Heath,	Late Cowley Church
	Abingdon	
WELLS, Miss C. ARCO	Hedgerows, Purley, Reading	Hambleton Church
LRAM		
WHITEHOUSE, R.A.C.	21 Walden Ave. Arborfield, Rdg.	Arborfield Church
ATCL		
WIBBERLEY, H.	6 Shenstone Road, Reading	Late Dunsden Church

WILES, R.A.H.	20 Stanhope Road, Reading	
WOODHAM, Prof. R.	128 Westwood Rd., Tilehurst	Fac. of Music, Reading Univ.
D.Mus FRCO		
WOOLDRIDGE, J.	41 Windermere Road, Reading	Asst. S.Andrew Presb. Reading
YOULD, A. FRCO	84 Hamilton Road, Reading	All Saints, Wokingham

NEWBURY

BARNES, Mrs. F.	23 Wendan Road, Newbury	Late W.Woodhay Church
BARRELL, W.	The Bungalow, Donnington Hill, Newbury	Northbrook St. Methodist
BRADLEY, I.	Cedar House, Wickham, Newbury	S.Swithun, Wickham
BROOKER, A.E.M.	Drydon, Theale, Berks	Late Bradfield Church
BURGESS, R. LRAM	St. Margarets, Stoney Lane, Newbury	Woolton Hill Church
COLE, Miss D.	32 High St. Thatcham, Newbury	Asst. Thatcham Church
DENYER, R. LTCL	71 Queens Road, Newbury	Beenham Church
EVERY, Miss N.C.	45 Newbury Road, Kingsclere	S.Mary, Kingsclere
FOSTER, R.W.	Blissetts Farm, Headley, Newbury	Kingsclere Woodland
GREEN, E.P.	Zin Zan, Bucklebury, Reading	S.Mark, Cold Ash
GRIFFIN, C.G.	140 Craven Road, Newbury	Late Bartholomew St.Methodist
HOOK, G.T	1 Andover Road, Newbury	Asst. Greenham Church
HOUSTON, Mrs. E.D.	Henwick Old Farm, Newbury	Asst. Newbury Parish Church
BA DMus		
NORTH, F.H.	Nimrod, Montgomery Rd. Newbury	Newbury Baptist
RADCLIFFE, R.H.	Thatched Cottage, Andover Rd. Wash Common, Newbury	Asst. Northbrook St. Methodist
SEARLES, A.	Flat No.4, Hartmead Rd. Thatcham Newbury	Speen Parish Church
SELLICK, G.A. FRCO	4 Howard Court, Howard Rd. Newbury	Newbury Parish Church
FTCL		
SIMPSON, Dom.R. OSB	Douai Abbey, Woolhampton, Newbury	Douai Abbey
SPITTLE, Miss M.A.	Inglewood, Chesterfield Rd., Newbury	Late Fawley Church
WIGMORE, F.G.	50 Southend, Cold Ash, Newbury	S.Mary, Speenhamland

WINDSOR

ALLURED, M. ARCO	9 Laurel Ave. Langley, Slough	Late S.Mary, Slough
APPS, Mrs. A.K.	2 Hope Cottages, London Rd. Bracknell	Bracknell Methodist
ATHILL, S. LTCL MRST	Welbeck, New Road, Ascot	Hanwell Methodist
BUTCHER, A.G.	57 Bay Road, Bracknell	S.Martin, Chavey Down
CAMPBELL, Miss C.	57 Frances Road, Windsor	All Saints, Windsor
LRAM ARCM etc.		
CAVE, V.G.	Woodside, Windsor Forest	S.Michael, Warfield
COOK, C.D.	54 Wexham Road, Slough	Late Asst. Holy Tr. Windsor
CROOK, E.W.	117 Vale Road, Windsor	Late S.Andrew, Clewer
DEELEY, Miss E.	1 College Crescent, Windsor	Late Monston & Prestwick
DAVIES, Rev.L.G. MA	40 College Avenue, Maidenhead	Late Cambridge, Norwich, etc.
GORDON, M.T. MA	Gulliver's End, Eton College, Windsor	Windsor Parish Church
BMus ARCO		
GOULDING, G.A.	Stokencot, Fernbank Rd. Ascot	S.Peter, Cranbourne
HARRIES, J.H. BA	7 Kendrick Road, Slough	S.Paul, Slough
HARRIS, Sir W.H.	12 The Cloisters, Windsor Castle	S.George's Chapel
KCVO DMus, etc.		

HOBY, R.	Astra, Clevenhurst Close, Stoke Poges	Asst. S.Laurence, Upton
HOLMES, Mrs. R.A.	Winkfield Creamery, Winkfield	S.Mary, Winkfield
HORSCRAFT, W.	126 Craneford Way, Twickenham	Stoke Poges Church
JAMES, P.	2 Shackleton Road, Slough	Datchet Church
MARSHALL, E.E.	42 Lake Avenue, Slough	Late Slough Baptist
PITMAN, K.W.	12 Braywood Avenue, Egham	S.Margaret Pattens, E.C.3
POOLE, V.A.	57 Kendal Drive, Slough	S.Mary, Wexham
REARDON, Miss P.	130 Uxbridge Road, Slough	Windsor Methodist
REID, Miss B.	35 Clewer Hill Rd., Windsor	Asst. All Saints, Dedworth
SWALLOW, J.H.	Twist Niet, Hill Rise, Chalfont St.Peter	Gold Hill Baptist
TAYLOR, Miss E.	88 St. Leonards Road, Windsor	Asst. Windsor Methodist
WAITE, N.E.	41 Fernbank Road, Ascot	Asst. All Saints, Ascot
WHITE, Mrs. C.L.	50 Park Lane, Slough	Asst. S.Laurence, Upton
WHITE, J.S.	50 Park Lane, Slough	
WRIGHT, H.C.	22 Montrose Avenue, Slough	Late S.Paul, Sheffield

FINANCIAL STATEMENT (continued from Page 19.)

NEWBURY SUB BRANCH

<u>EXPENDITURE</u>	£ s d	<u>INCOME</u>	£ s d
Capitation fees 19 at 3/-	2.17. -.	Balance in hand as at 31.12.1957	20. 2. 3.
Cost of "Berkshire Organist"	1.12. 6.	Subscriptions:	
Hon. Treasurer's Postages	6. 9.	Arrears	16. -.
	4.16. 3.	4 1956 for 1957	1.12. -.
		13 1957 for 1957	5.10. -.
		1 unpaid	
		1 1957 for 1958	8. -.
To Balance at Bank as at 31.12.1957	24. 2. 9.	Interest	10. 9.
	<u>£28.19. -.</u>		<u>£28.19. -.</u>

N.B. The Reading 1953 Congress Fund stands at £8.14. 5.

Examined and found correct
A.L. Davey,
Hon. Auditor.

L. Pratt,
Hon. Treasurer.

Proposed for Adoption at Annual General Meeting 22nd February 1958

Income and Expenditure Account for Year ended 31st December 1957

<u>EXPENDITURE</u>	£ s d	<u>INCOME</u>	£ s d
<u>Incorporated Association</u>		<u>Subscriptions</u>	
Records	16.17. --	<u>READING</u>	
Capitation	3.17. --	1956 Arrears	10. --
"The Berkshire Organist"	20.14. --	110	55. -- --
Stationery and Cheque Book	16. 5. --	2 unpaid	
Printing of Syllabus	1. 3.11.	<u>NEWBURY</u>	
Hire of Rooms and expenses of meetings	2.17. 6.	19 at 3/-	2.17. --
Wreath	7.16. 6.	<u>WINDSOR</u>	
Loss on Newbury visit	1.10. --	29 at 3/6d	5. 1. 6.
English Church Music Singers	2. 3. 3.	NEWBURY contribution to "Berkshire Organist"	1.12. 6.
Hon. Secretary's postages	4.15. 8.	Reading Donation	2. 2. --
Hon. Treasurer's postages	6. 6.11.	Half Day Conference excess	15. 6.
Excess of income over expenditure	1. 2. 2.	Guildford visit excess	2.19. --
	6. 2. 7.		70.17. 6.
	70.17. 6.		70.17. 6.
Benevolent Fund	24. 6. 7.		24. 6. 7.
	£95. 4. 1.		£95. 4. 1.
	£95. 4. 1.		£95. 4. 1.

BALANCE SHEET as at 21st December 1957

General Fund Account as at 31.12.1956	18. 5.10.		
Add surplus for year ended 31.12.1957	6. 2. 7.	Balance due from Barclays Bank Ltd.	29. 8. 5.
10 Reading subscriptions for 1958 paid in advance	5. -- --		
	£29. 8. 5.		£29. 8. 5.
	£29. 8. 5.		£29. 8. 5.