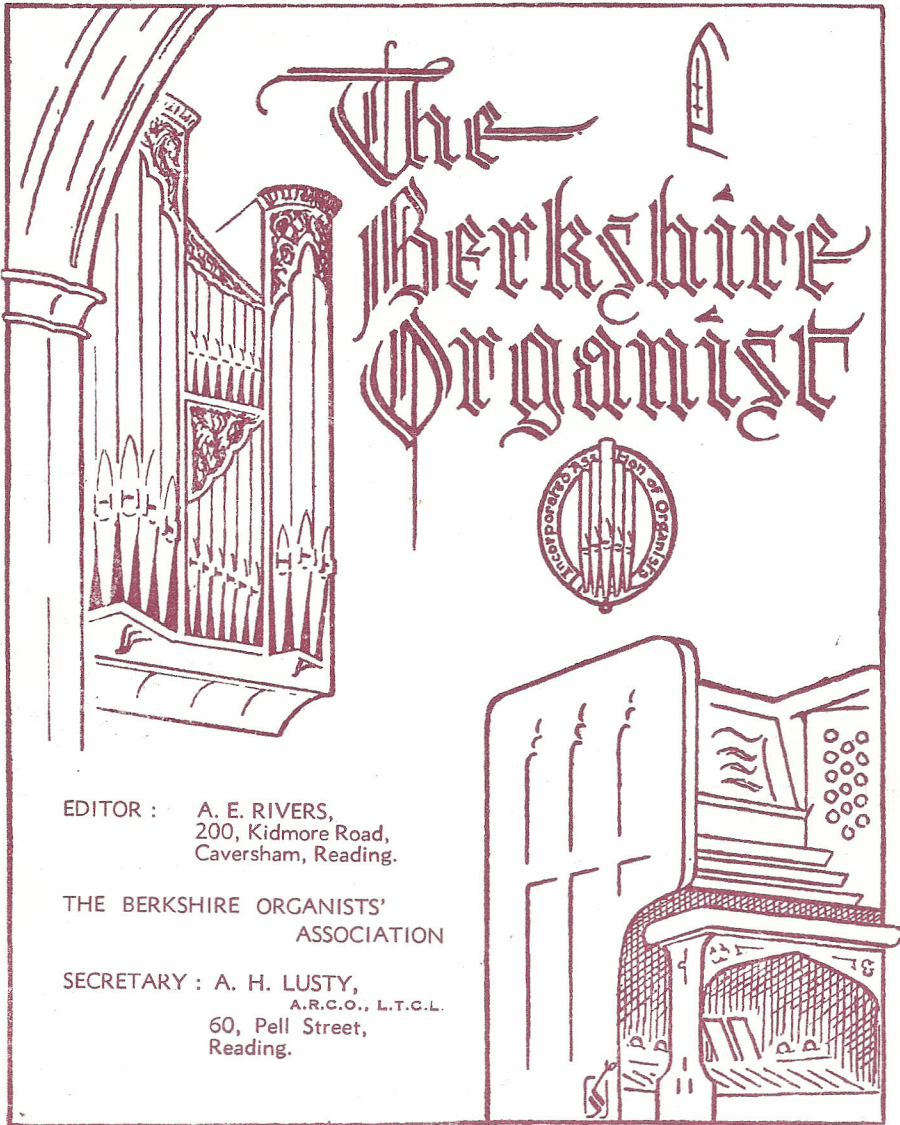


London



A MESSAGE FROM THE PRESIDENT

L. PRATT, L.T.C.L., Organist of Earley St. Peter.

It will be observed that this is the twelfth issue of "The Berkshire Organist" and I express the hope that all our members will read the whole of it from cover to cover. The Committee responsible for its production give much time and attention to their job and the publication is distributed and read by our brother organists in all parts of the country.

I would like again to echo, nay repeat with all the emphasis at my command, the appeal so often made by our Past Presidents for more support by our members by attendance at the various meetings which the Council arrange after much thought and consideration.

Please do remember we are an Organists' Fellowship and the more we get together the stronger will be our fellowship together.

Price 6d.

- EDITORIAL -

Although this year's number may be somewhat smaller in size we hope that it may not be lacking in interest and may continue to fulfil one of its primary purposes - that of maintaining contact with those of our members who are unable to join in our activities in person. In this connection whilst realising that there are a number of our members who are unable for quite good reasons to join in our meetings we feel that a degree of slackness has crept in amongst many of those who could give us their support. The Presidential Service and Reception should surely be one of the HIGHLIGHTS of the Session for our members yet this year although our President, Mr. Leslie Pratt and his wife sent out personal invitation cards to all 166 members (and the syllabus was available in good time this year) only 76 members troubled to reply and only 36 were actually present. The success of the evening was largely due to the number of visitors present and, whilst we are always most pleased to welcome friends to any of our meetings, we do feel that an occasion of this kind calls for far greater support by the members themselves and a better shewing of courtesy in at least replying to the invitation. I know that our President is already wondering, in the event of his being asked to stand again, whether it is really worth the trouble of arranging when the choir are already very busy with Harvest and Dedication Festival and other special music. This matter was brought to our notice by another ex-President and we were asked to obtain Mr. Pratt's views on the matter which he expressed very feelingly.

Unfortunately the Windsor Music Makers were unable to pay us their promised visit in September but when only thirty people, mostly non-members, turned up those responsible for the invitation were almost relieved at not having to explain away such a "bad show" (unfortunately I was myself a culprit on that occasion but I was visiting my wife in a London hospital.)

To turn to pleasanter things our thanks are again due to those stalwarts who have supported us as in previous years, to the members of the Magazine sub-Committee, our contributors and our helpers in typing and producing this number.

* * * * *

- SECRETARIAL -

Forthcoming Events:-

| | |
|--------------------------------------|---|
| Saturday, February 21st at 7.15 p.m. | Annual General Meeting, St. Mary's Church House, Reading. |
| Saturday, March 14th at 1.30 p.m. | Visit to High Wycombe Association. |
| Saturday, April 11th at 3.0 p.m. | Annual Half Day Conference at St. Mary's Church House, Reading. Talk on "Baroque Art and the Organ" by Dr. H. Lowery, Tea, Organ Recital in St. Mary's Church by Mr. Ernest Hopkinson, B.Mus., F.R.C.O., Evensong. |
| Saturday, May 23rd at 7.0 p.m. | Choir Festival, St. Andrew's, Sonning. |
| Saturday, June 13th at 2.0 p.m. | Visit to Salisbury. |

I wish particularly to draw the attention of all our members to these dates and to appeal for full attendances especially for the visits to High Wycombe and Salisbury in order that we may show real appreciation of the arrangements being made by our hosts in these places.

Kindly let me have your acceptance not later than the previous Saturday so that adequate arrangements may be made for transport and teas.

38th ANNUAL REPORT

Submitted for adoption at the Annual General Meeting 21st February 1959.

1. Officers elected at the Annual General Meeting held 22nd February 1958:-

| | | | |
|-------------------------------|--|------------------------------|----------------|
| <u>PRESIDENT</u> | Mr. L. Pratt LTCL | | |
| <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 | |
| | Professor H.C. Barnard FTCL | | |
| <u>HON. SECRETARY</u> | Mr. A.H. Lusty ARCO LTCL | | |
| <u>HON. TREASURER</u> | Mrs. Stephenson | | |
| <u>BENEVOLENT STEWARD</u> | Mr. A.E. Rivers | | |
| <u>COUNCIL</u> | Mr. R. Nash | Miss E. Hewett | to retire 1959 |
| | Mr. F.V.G. Fawcett | Miss D. Griffin | to retire 1960 |
| | Mr. N.L. Tott | Miss E. Alder | to retire 1961 |
| <u>Ex Officio</u> | Mr. G.A. Sellick FRCO | Mr. E.E. Marshall | Mr. V.G. Cave |
| <u>MAGAZINE SUB-COMMITTEE</u> | Messrs. A.E. Rivers, W.H. Rowe ARCO, L.F.B. Davis, F.G. Spriggs | | |

2. The following meetings have been held during 1958:-

- (a) 18 Jan. Talk by Mr. Bernard Naylor BMus at Reading University on "Church Music and the Contemporary Composer".
- (b) 22 Feb. 38th Annual General Meeting at S. Mary's Church House, Reading.
- (c) 22 Mar. Visit to Earley S. Peter's Church; programme arranged by Mr. L. Pratt LTCL.
- (d) 12 Apr. Annual Half Day Conference, S. Mary's Church House, Reading. Lecture "Father Willis and Cavaille-Coll" by Dr. W.L. Sumner, Tea, Organ Recital in S. Mary's Church by Mr. Herbert F. Ellingford BMus FRCO, Evensong (sung by the Choir of Earley S. Peter).
- (e) 10 May Visit to Windsor jointly with High Wycombe Association. Recital by The Windsor Musick Makers, Evensong in S. George's Chapel.
- (f) 7 June Visit to S. Albans Cathedral.
- (g) 13 Sep. Programme of music arranged by Mr. and Mrs. A. Warren and Mr. W.H. Rowe at S. Andrew's Church, Caversham.
- (h) 4 Oct. Presidential Service at Earley S. Peter. The President, Mr. L. Pratt was at the organ, and the Address was given by the Vicar, the Revd. S.C. Robinson MA. Followed by Reception by the President and Mrs. Pratt.
- (i) 22 Nov. Informal Concert arranged by Miss D. Griffin LRAM at Abbey School, Reading.
- (j) 13 Dec. Composite Organ Recital at S. John's Church, Reading by Prof. H.C. Barnard FTCL, Miss Christine Wells ARCO (Acc. Miss Ruth Mason, ARCO, LRAM), Mr. Barry Goddard, Mr. J.H. Fisher LTCL, Mr. Vernon G. Cave.

3. In addition to the above, the following meetings have been held by the Windsor Branch:-

- (a) 4 Jan. Lecture-Recital by Mr. M.J. Gordon MBus MA ARCO at Windsor Parish Church.

- (b) 1 Feb. Talk with demonstrations on "Playing a Small Organ" by Mr. S. Athill LTCL MRST.
 - (c) 1 Mar. Visit to J.W. Walker & Sons Ltd. Organ Works at Ruislip.
 - (d) 19 July 4th Annual General Meeting at Windsor Methodist Church Room. Mr. S. Athill LTCL MRST elected Chairman.
 - (e) 20 Sep. Composite Organ Recital at Slough Baptist Church. Organ rebuilt during 1958 by Willis.
 - (f) 1 Nov. Organ Recital at Holy Trinity Church, Windsor, arranged at short notice by Mr. S. Athill through the illness of Mr. E.J. Duckett FRCO ARCM.
 - (g) 6 Dec. Debate "Should the Choirmaster have a free hand in selecting music for use at Services?" Windsor Methodist Church Room.
4. The 11th edition of "The Berkshire Organist" was published early in 1958 and maintained the high reputation it has earned thanks to the Editor, Mr. Rivers, and the Sub-Committee (Mr. Davis, Mr. Rowe and Mr. Spriggs).
 5. The Membership of the Association on 31st December 1958 was 162.
 6. The amount forwarded to the Benevolent Fund during the year was £31.5.5. Thanks are again expressed to the Benevolent Steward, Mr. A.E. Rivers.
 7. The Annual Congress was held in Exeter 25-29 August 1958. Delegates - the President (Mr. L. Pratt), Miss E. Goodship, Mr. A.H. Lusty (member of the National Executive).
 8. Your Council has met on two occasions during the year.
 9. It is with deep regret that we record the death of Mr. A.E. Brooker which took place in August.
 10. Your Council records with pleasure the following musical honour gained during the year:-

Mr. P.B. Marr ARCO
 11. Thanks are again expressed to the Ladies Committee for their valued assistance, and to all members who have arranged events during the year.

* * *

- A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH -

MR. STANLEY ATHILL LTCL MRST

May I wish all members of The Berkshire Association, as well as those of the Windsor Branch, all the very best for 1959.

Let us all resolve to spare no effort in the coming year to improve our technique as Organists and Choirmasters, and our understanding and love for the great cause we serve. May we always be ready to listen with attention to the other man's point of view and to value his opinion though it may differ from our own, so that no opportunity is neglected to widen our horizon.

May God bless all our labours.

- PROGRAMMES 1958 -

22 Mar. ST. PETER'S CHURCH, EARLEY.

| | | |
|---------------|---|----------------------------------|
| Organ | 1st movement Sixth Organ Concerto Allegro | G.F. Handel |
| | Fugue in C. major, The Great | J.S. Bach |
| | Largo, Allegro, Aria and Two Variations | M.C. Festing |
| | A Fancy | Sir W.H. Harris |
| | Choral Prelude on "Melcombe" | C.H.H. Parry |
| | Toccata for the Flutes | John Stanley |
| | Rondeau La Musette | F. Dandrieu |
| | Postlude in D | C.V. Stanford |
| Vocal | Ye people, rend your hearts; If with all your hearts; Then shall the righteous shine forth | Mendelssohn from "Elijah" |
| | Thy rebuke hath broken his heart; Behold and see if there be any sorrow; He was cut off out of the land of the living; But Thou did'st not leave his soul | G.F. Handel from "Messiah" |
| Vocal Quartet | Lord, for Thy tender mercies' sake | R. Farrant |
| | Blest are the pure in heart | W. Davies |
| | Lead me, Lord | S.S. Wesley |
| | Turn Thy face from my sins | F.A.G. Ouseley |

12 Apr. ANNUAL HALF DAY CONFERENCE, ORGAN RECITAL BY MR. HERBERT F. ELLINGFORD, BMUS FRCO

| | | | |
|--|-----------------------|--|---------------|
| Overture to "Athaliah" | Handel | Dithyramb | Harwood |
| "Rhosymedre" | Vaughan Williams | Sonata, 94th Psalm | Reubke |
| Bourree from the 2nd Violin Sonata | Bach | Three Idylls Andante | Zdenko Fibich |
| Introd. and Passacaglia in D. Minor | Reger | Pastorale | |
| Introd. and Fugue on the Chorale "Ad Nos" | Liszt | Andante Grazioso | |
| EVENSONG - Psalm 65 | Service - Arnold in A | Anthem - The Strife is O'er (H.G. Ley) | |

7 June ST. ALBAN'S CATHEDRAL

| | |
|--|--|
| Service - Hunt in E Flat. | Anthem - I will sing unto The Lord (Purcell) |
| Voluntaries - Chorale Prelude "Ich ruf zu Dir" ; Prelude and Fugue B mi (Bach) | |

13 Sep. Owing to illness the visit of the Windsor Music Makers was cancelled at very short notice. Evensong was sung at St. Andrew's Church, Caversham, after which Mr. A. Warren FRCO and Mrs. M. Warren LTCL gave an enjoyable recital of organ and vocal music.

4 Oct. PRESIDENTIAL SERVICE, ST. PETER'S CHURCH, EARLEY.

| | |
|---|---------------------------------------|
| Psalm 121 - Chant Setting, Walford Davies | Service - Charles Wood in E flat |
| Anthem - I saw the Lord, Cuthbert Harris | Voluntary - Suite in D minor, Stanley |

22 Nov. ABBEY SCHOOL, READING.

| | | | | |
|----------------------------|-------------------------------|-------|-------------------------|---------------------|
| Piano | The Little White Donkey Ibert | Songs | The Trout | Schubert |
| | Study Roger Quilter | | Linden Lea | R. Vaughan Williams |
| | Gipsy Rondo Haydn | | When sweet Ann Sings | Michael Head |
| | The Haunted House Benjamin | Choir | Oh the Summer | Coleridge Taylor |
| | Romance Sibelius | | Anemones | George Rathbone |
| | Polichinelle Rachmaninoff | | Illumina oculos meos | Palasthina |
| Violin Temp-di-Minuetto | Pugnani arr. | | As torrents in summer | Elgar |
| | Kreisler | | Bobby Shafto | arr. Alec Rowley |
| Clarinet 2nd Mov. Concerto | Mozart | | Going Home | Anton Dvorak |
| | A major | | Swing Low Sweet Chariot | arr. H. Burleigh |

13 Dec. ST. JOHN'S CHURCH, WATLINGTON STREET, READING.- Composite Organ Recital

| | | |
|--------------------------------------|-----------------------------------|----------------|
| Prof. H.C. Barnard FTCL | Barry Goddard | |
| Prelude and Fugue in F. Minor - Bach | Adagio in E. | - Frank Bridge |
| The Holy Boy - John Ireland | J.H. Fisher LTCL | |
| Vernon G. Cave | Agitato | - Rheinberger |
| Tune in E - George Thalben Ball | Miss Christine Wells (Cello Solo) | |
| Toccata and Fugue in D minor - Bach | Toccata in D major | - Frescobaldi |
| | Second and Third movements | |
| | of Gello Concerto | - Haydn |

- PROGRAMMES 1958 - WINDSOR BRANCH -

4 Jan. WINDSOR PARISH CHURCH - Lecture-Recital by Mr. M.J. Gordon

| | | | |
|--|---------|--------------------------------------|-----------|
| Prelude and Fugue B mi | Bach | Chorale Prelude "In Dulci Jubilo" | Buxtehude |
| Basse et Dessus de Trompette - Clerambault | | Chorale Preludes from Orgelbuchlein: | Bach |
| Melodie from "Orfeo" | Gluck | Das alte Jahr vergangen ist | |
| Fantasia and Fugue "B.A.C.H." | Liszt | Mit Fried' und Freud' ich fahr dahin | |
| Voluntary in C mi | GGreene | In Dir ist Freude | |

10 May WINDSOR MUSICK MAKERS

| | | | |
|-------------------------------|-----------------|-----------------------------|------------------|
| Daffodils | Quilter | Silver Swan | Orlando Gibbons |
| Waltzing Matilda | arr Thomas Wood | Peter Go Ring Dem Bells | Bantock |
| As Torrents in Summer | Elgar | Linden Lea | Vaughan Williams |
| Little David | Malcolm Sargent | The Birds | Geoffrey Bush |
| Blessed are the Pure in Heart | Walford Davies | Nursery Rhymes | Adam Carse |
| Tulips | Quilter | May Thy Spirit Rest upon Us | Mozart |

20 Sep. SLOUGH BAPTIST CHURCH - Composite Recital

| | | | |
|-------------------|----------------|-----------------------|-------------|
| Mr. E.E. Marshall | Mr. R. Hoby | | |
| Passacaglia | Halsey | Solemn Prelude | Alec Rowley |
| Mr. V.G. Cave | Mrs. A.K. Apps | | |
| Prelude No. 3 | Mendelssohn | Prelude | Eric Thiman |
| Tune in E | Thalben-Ball | Postlude "Nun Danket" | Eric Thiman |
| Mr. S. Athill | Mr. C.D. Cook | | |
| Sonata in E mi | Borowski | Pastorale | Alec Rowley |

1 Nov. HOLY TRINITY CHURCH, WINDSOR - Organ Recital by Mr. S. Athill

| | | | |
|-------------------------------|--------------|-------------------------------------|-----------|
| Finlandia | Sibelius | Folk Song in the Style of Delius | Greenhill |
| Chant de Mai | Jongen | Ariel | Bonnet |
| Tuba Tune | Lang | Gothic Suite - Introduction Chorale | Boellman |
| Chorale, Cantilena and Finale | Lloyd Webber | Menuet Gothique | |
| Cantilena Romantica | Dunhill | Priere a Notre Dame | |
| Prelude and Fugue C mi | Bach | Toccata | |

- BENEVOLENT FUND -

Last year was one of our most successful efforts on behalf of the Fund and thanks are due to all who helped in any way to achieve this excellent result. It was particularly gratifying that we were able to send a good contribution to Headquarters as, once again, one of our own members received very prompt and generous help from the Fund during a time of difficulty. A.E.R.

- CHURCH MUSIC AND THE CONTEMPORARY COMPOSER -

by BERNARD NAYLOR, BMus, of READING UNIVERSITY.

It is always a good thing to define one's terms and by CHURCH MUSIC I mean music associated with the Church of England - although much of this is associated with other churches as well. The CONTEMPORARY COMPOSER is one who writes in any idiom which can be described as contemporary rather than merely modern. The idiom need not be radical but it must have been touched by some powerful influence of our time.

What is the position of the Contemporary Composer? Whatever his idiom he writes difficult music, his manner may also be difficult. On the other hand it may be as simple as possible but however simple his music is its idiom remains difficult. The Contemporary Composer may wish to write sacred music as opposed to secular music but seldom writes it for the services of the church although he may prefer to hear it performed in church. It is not necessary to belong to any particular faith to feel its force. What he writes can have little or no place in the ordinary run of church music.

Ecclesiastical authorities have not shewn themselves greatly in favour of modern music. It comes as something of a shock to see Epstein's "Lazarus" in the ante-Chapel of New College, Oxford. Church musical authorities, though often excellent musicians have shewn little interest in or knowledge of the modern movements of their day. Influence makes them like this. Few leaders of the profession have been averse to widening the scope with new music - but not music in the contemporary style. New music for church use is usually written by men whose output is small. It is easier to get money to rebuild the organ rather than to improve the choir or the salaries of the organist and singers. Church musicians can say they are ready to try when the Contemporary Composer can write understandingly for voices as did Hubert Parry and C. Villiers Stanford.

Parry and Stanford were leading figures in the English Musical Renaissance of the late 19th century. They were not contemporary composers except in the English sense of their time. They were born in the days of Wagner and were only a dozen or so years older than Delibes, Debussy and Richard Strauss. Only in our own time has England been a musical entity in the European sense. The outstanding figures have been Vaughan Williams and Holst. Even the modernism of Vaughan Williams and Holst however striking has been less than that of their European contemporaries. One valuable thing about the Church Music of Parry and Stanford is that it was all of a piece with their other works. Over modalism and imitation of the 16th century restricted emotion were to come later. The term "a cappella" does not mean anything for unaccompanied voices, sacred or secular; it means music in the church style. Stainer, for instance, wrote a cappella. A verse anthem by Thomas Morley or Orlando Gibbons with independent organ part or by Purcell with orchestra is also a cappella. A cappella music should be simple. There was no notion of adopting a special style for church use until our own time. This accounts for the fact that the Church Music of Parry and Stanford is the least ineffective of their work. There is one of whom this is not true, none of Herbert Howell's work is beneath his other output but it is not contemporary except in the narrow English sense of the word. Howells stands in the same relation to English music to-day as did Parry and Stanford in their time.

The Church Music repertoire should undoubtedly be as wide and comprehensive as possible but it should not reject the music of the time in which we live.

- PUBLICATIONS RECEIVED -

Dr. C.F. Waters, whom we have welcomed to our Half Day Conferences on several occasions both as a visitor and lecturer, has sent us a copy of his reprinted book on "The Growth of Organ Music" (Musical Opinion 5/-). This book, first published in 1931, has been brought up to date, it includes chapters on the various Schools and Forms of Organ Music and a useful feature is the quoting of publishers and editions of many recently published works both new and old.

- ORGAN MUSIC -

From the Oxford University Press:-

Five Short Chorale Preludes, Peter Hurford (who played to us at St. Alban's) 5/-.
(Wem in Leidenstagen "Caswall"), (On a Rouen Church Melody), (Schmucke Dich "Cruger"), (Song 34 "Gibbons"), (Gott des Himmels "H. Albert").

A First Organ Album (edited by Lionel Lethbridge), (Preludes on Nun ruhen alle Walder and Herr Jesu Christ, dich zu uns wend "Bach"), (Toccata "Frescobaldi"), (Magnificat verset "Buxtehude"), (Chorale, Liebster Jesu "Bach"), (Chorale Prelude on Wo Gott zum haus nicht giebt sein gunst "J.G. Walther"). 4/-
Fingering and pedalling indications given.

An Album of Praise. Festival Voluntary, (Flor Peeters); Festal Flourish (Gordon Jacob); Voluntary in D (George Dyson); Epilogue (Norman Gilbert); Postlude in D (Healey Willan); Paeon (Peter Hurford). 6/-

Song Tune "Chorus from the Peasant Cantata" Bach arr. Harvey Grace. 3/-

Andante in F for mechanical organ (K 616) Mozart arr. Hugh McLean. 5/6d.

(My inmost heart doth yearn Bach arr. Harvey Grace)
(Now thank we all our God " " " ") 3/6d.

(Considerations of space preclude a detailed review but specimen copies may be inspected on request to the Editor).

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- NEWBURY -

We have been very pleased to welcome the new Organist of Newbury Parish Church, Mr. Ernest Hopkinson BMus FRCO, to membership of the Association and look forward with keen anticipation to his Organ Recital at the Half Day Conference in April.

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- DEPUTIES -

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

Miss E. Alder (Phone Reading 61258) Mr. J. Eric Few, ARCO, LTCL.
The Secretary will be pleased to hear from any other members who would like their name added to this list.

By Dr. W.L. Sumner.

H. Willis and Cavaille-Coll - two of leading builders of all time and the two chief figures of the romantic School of organ building

Cavaille Coll 1811-1899

H. Willis 1821-1901

Thus they were contemporaries. Both were descended from fathers interested in structural work, both were good engineers, both graduated from voicing free-reeds to superb organ reeds. The fame of Cavaille-Coll made in 1841 at St. Denis Abbey; of H. Willis at Great Exhibition in 1851 (at the same age).

Cavaille-Coll

Aristide Cavaille-Coll, the son of Dominique Cavaille-Coll, an organ-builder in the South of France and Spain, the grandson of Cavaille (Coll from grandmother) born in Montpellier 4/2/1811 - early skill in mathematics and mechanics.

The "harmoniums" made by the Cavaille-Coll family seen by Rossini in Toulouse in 1832 - Aristide invited to go to Paris, obtained at age of 21 contract for St. Denis Abbey. Innovations:- Divided sound-boards and ventilis worked by pedals - a form of "composition" mechanism, high pressure reeds, harmonic flute, good solo reeds and strings, steady blowing arrangements. The organ became orchestral (with Willis - always a proper swell and great chorus). Cavaille-Coll influenced by reeds of the Spanish organs.

Composers took Cavaille-Coll's organs and composed accordingly, hence French School: Saint-Saens, Faure Dubois (Madeleine), Franck (St. Clotilde), Guilmant (La Trinite), Gigout (St. Augustin), Vierne (Notre Dame), Widor, Dupre and Schweitzer (St. Sulpice).

The three largest Cavaille-Coll organs in England are in Lancashire - Blackburn Cathedral (Willis), Parr Hall, Warrington (original), Manchester Town Hall (Wadsworth), Sheffield Albert Hall burnt in 1936. Wonderful structure of organs.

Many Cavaille-Coll organs in France, built in time of the Empire, now not maintained but such organs as those at St. Sulpice and Notre Dame still in practically original condition.

Cavaille-Coll died October 13, 1899 and left no sons - the business quickly went down. His daughter Cecile wrote his biography.

Father Henry Willis

Born on 27th April 1821 he was the son of a North West London builder in comfortable circumstances. George Cooper, the son of Thomas Attwood's assistant at St. Paul's Cathedral was his senior by about nine months. The two went to school together and became friends. At his home in Lambeth, George Cooper senior possessed an old harpsichord fitted with a pedal-board. On this the two friends used to play, rivalling one another in improvisation and pedal playing. This useful experience left its mark on young Willis, for he strove to develop a more systematic pedal-technique in organ-playing and to produce a pedal-board which would permit comfortable and agile playing.

When he was fourteen years of age Henry Willis was articled for seven years to John Gray (afterwards the head partner of the firm of Gray and Davison) the organ-builder. While working with Gray, Willis had to tune the organ in St. George's Chapel, Windsor, and there he met Sir George Elvey, who admired the boy and did everything he could to help him. During his apprenticeship he invented the special manual-to-pedal couplers which he used for more than sixty years in his instruments. While he was still an apprentice and not "out of his

teens", Henry Willis was appointed organist of Christ Church, Hoxton. When he had finished his apprenticeship with Gray, Willis went to Cheltenham to join forces with A. Evans, a violinist and ingenious instrument maker. At this period Willis became interested in playing various stringed instruments, and it cannot be doubted that this personal acquaintance with so many different types of tone helped him greatly in the voicing of imitative pipes. Willis left Evans, after staying with him for more than three years, and found a few wealthy patrons who were able to assist him to set up in business for himself. He established himself in a small way at 2½, Foundling Terrace, Gray's Inn Road, and his first notable task was the rebuilding of the Gloucester Cathedral organ in 1847. It was probably Willis' skill in renovating the organ at Tewkesbury Abbey which obtained the Gloucester contract for him. Willis was one of the double-bass players at the Gloucester Musical Festival of 1847 and also played at the London Handel Festivals of 1871 and 1874.

Soon after his return to London, Willis became the Organist of Hampstead Parish Church. For nearly thirty years he was organist at the Islington Chapel-of-Ease (later St. Mary Magdalene, Holloway Road) and he resigned only after he had reached the age of seventy. Often he would travel more than 150 miles on a Saturday evening in order to be present at the Sunday services.

In 1848 and 1849 Willis visited France and met Cavaille-Coll and Charles Spackman Barker, whose name is associated with the development of the pneumatic lever. Aristide Cavaille-Coll had already distinguished himself by building the fine organ in the Abbey of St. Denis when he was the same age as was Willis when the fine organ for the Great Exhibition 1851 was finished. This instrument established his reputation as an organ-builder in the grand style and was the means of obtaining him much subsequent work. Mr. Willis took new premises at 18 Manchester Street, Argyll Square, in order to build this organ. The fine qualities of the Exhibition organ led directly to the order for a large concert instrument for St. George's Hall, Liverpool. The Town Clerk of Liverpool wrote to Willis that a Committee of the Corporation would visit the Exhibition at 6 a.m. on a certain day to test the various organs with a view to choosing a builder for the proposed new organ in St. George's Hall. Could he be there? He was!! The other two competing builders tuned their organs in the afternoon of the previous day, with the result that owing to the abnormal heat of the sun through the glass roof the reeds were not fit to be heard. Willis and his men were there at five o'clock on the following morning to tune the reeds in the cool of the morning. The three organs were played by W.T. Best and after only twenty minutes deliberation the delegates decided to recommend Willis. This organ was bought for Winchester Cathedral and after being enlarged and modified by the firms of Hele and Harrison the Willis work is still in evidence in the instrument even to-day.

Besides the invention and introduction of pistons the Exhibition Organ also led to the invention of the radiating and concave form of pedal board. Henry Willis always insisted that S.S. Wesley invented the radiating and concave board the idea of which arose from a conversation between them in the Exhibition gallery.

In 1863 Willis was given the task of attending to the organ at St. Paul's Cathedral which was built by Hill in 1862. In 1872 a new organ was built by Willis, retaining a few of the best Smith pipes for historical and sentimental reasons. This organ was enlarged by him between 1898 and 1900. At the Royal Albert Hall Willis was given a free hand as regards the design of the organ. This revealed the influence of Cavaille-Coll and the resemblance between the

specification of the Great Organ there and the combined Grand Orgue and Grand Chorus in Cavaille-Coll's organ at St. Sulpice, Paris, is certainly not accidental. Willis died on February 11th 1901, having built no less than 2,000 organs.

- READING TOWN HALL ORGAN -

by A.L. Warman, ARCO.

Appointed Hon. Boreway Organist in 1962

This magnificent four-manual instrument is a fine example of the work of Father Henry Willis, which, apart from the installation of Electric Rotary Plant, periodic overhaul, polishing of the splendid tin front and lowering of the pitch, remains untouched, even to the extent of still having the obsolete "Lever" type Swell Pedal.

Originally built in 1864 by Father Henry Willis, it was reconstructed in 1882, when the following improvements were made:-

- Tin front and Hydraulic Engines
- Choir Organ completed
- Gt. Double Diapason 16 in metal 16ft. pipes.
- New Pedal Organ and rearrangement of new chests.

- | | | |
|------------------|-----------|-------------------|
| 1. Open Diapason | wood | Large scale 16ft. |
| 2. Violone | | 16ft. |
| 3. Bourdon | | 16ft. |
| 4. Principal | open wood | 8ft. |
| 5. Ophicleide | | 16ft. |

New Solo Organ

- | | |
|--------------------|------|
| 1. Hohl Flute | 8ft. |
| 2. Concert Flute | 4ft. |
| 3. Orchestral Oboe | 8ft. |
| 4. Tuba | 8ft. |

New bellows throughout

Repair by Father Henry Willis and his sons.

The action of the Great Organ is Barker-Willis lever, the remainder being tracker, Pedals pneumatic.

The beautiful carved case was the gift of the Reading Philharmonic Society.

I am indebted to Henry Willis and Sons Ltd. for some interesting details concerning this organ, with which it has been my very great privilege to be acquainted for many years. Quite often it is said that the Town Hall Organ is out-of-date and needs re-building. I think, however, that in approaching this organ it is necessary to bear in mind that here is an example of really fine organ building. Personally, in spite of the heavy action, I would much rather play the instrument as it is, with its beautiful tonal qualities, than have it crowded with modern "gadgets".

designed by the architect H. H. - THOMAS LAWSON (1882)

It is interesting to note that in September 1933 Henry Willis III drew up a conservative scheme for modernisation based upon his special knowledge and interest in the work of his Grandfather. The intention was to retain the Grand Diapason structure, with the addition of "Willis" strings to the Swell and a 16ft. Reed; enclosure of the Choir and its augmentation on Choir-Positif lines by the addition of mutation work was also proposed, plus a full range of standard couplers.

and electro-pneumatic action with detached console. However, it was not found possible to make the necessary financial provision for this scheme to be put in hand. The following work has been carried out to the organ since 1936:-

Organ cleaned and repaired only in 1936

Organ cleaned and repaired and tin front polished in 1944

Pitch lowered to standard A.440 (C.523) in 1947.

The full specification is as follows:-

The instrument consists of four manuals CC to A, 58 notes, and a pedal board CCC to F, 30 notes. There are 37 speaking stops and 10 Couplers, making a total of 47 registers.

GREAT ORGAN 11 stops, 5 Couplers

| | ft. | | ft. |
|------------------------|-----|-----------------------|--------|
| 1. Double Diapason | 16 | 7. Mixture 17, 19, 22 | 3 rks. |
| 2. Open Diapason No.1. | 8 | 8. Twelfth | 2-2/3 |
| 3. Open Diapason No.2. | 8 | 9. Fifteenth | 2 |
| 4. Claribel Flute | 8 | 10. Posaune | 8 |
| 5. Principal | 4 | 11. Clarion | 4 |
| 6. Harmonic Flute | 4 | | |

i Swell to Great

iii Swell to Great Sub-Octave

ii Swell to Great Octave

iv Choir to Great

v Solo to Great

SWELL ORGAN (Enclosed) 10 stops and Tremolo.

| | | | |
|--------------------------|----|---------------------------|---|
| 12. Double Open Diapason | 16 | 17. Sesquialtera 17,19,22 | 8 |
| 13. Open Diapason | 8 | 18. Hautboy | 8 |
| 14. Stopped Diapason | 8 | 19. Vox Humana | 8 |
| 15. Principal | 4 | 20. Cornopean | 8 |
| 16. Piccolo | 2 | 21. Clarion | 4 |

vi Tremulant

CHOIR ORGAN 7 stops

| | | | |
|--------------------|---|-----------------------|---|
| 22. Viol d'Amour | 8 | 26. Harmonic Piccolo | 2 |
| 23. Salicional | 8 | 27. Corno-di-Bassetto | 8 |
| 24. Gedackt | 8 | 28. Oboe | 8 |
| 25. Harmonic Flute | 4 | | |

SOLO ORGAN 4 stops

| | | | |
|-------------------|---|---------------------|---|
| 29. Hohl Flute | 8 | 31. Orchestral Oboe | 8 |
| 30. Concert Flute | 4 | 32. Tuba | 8 |

PEDAL ORGAN 5 stops, 4 Couplers

| | | | |
|-------------------|----|----------------|----|
| 33. Open Diapason | 16 | 36. Principal | 8 |
| 34. Violon | 16 | 37. Ophicleide | 16 |
| 35. Bourdon | 16 | | |

vii Great to Pedal

ix Choir to Pedal

viii Swell to Pedal

x Solo to Pedal

ACCESSORIES 4 Composition Pedals to Great; Tracker Action;
3 Composition Pedals to Swell; Barker Lever to Great;
Level Swell Pedal.

- THE PULPIT AND THE CONSOLE -
(Some thoughts on a vital partnership)

by The Rev. Gordon P. Smailes

Gratified as I was by the Editor's request that I should contribute an article to this number, I confess that I accepted his invitation with some hesitation. I have so few qualifications for doing so. Like so many other people, I love music and I feel a tremendous debt to those who dedicate their musical gifts to God and to the service of the Church; but one of my few disappointments in life is that I was denied the gift of 'making music'. My parents must have cherished the hope that it might have been otherwise, for they spent a not inconsiderable amount, when I was very young, in the attempt to bring out any hidden talent for music. But it was too well hidden for those who tried to teach me, first on the violin and then on the piano. After about two years they wisely 'cut their losses'. But even if this article is worthless from any other point of view, it will give me some satisfaction to write it if only that it gives me one more opportunity of saying 'thank you' to those whose gifts have enriched the worship of the House of God. The Ministry at the console is one for which I am more grateful than I can say.

The original suggestion was that I should say something under the title 'The Organist as I see him'. And that, first and foremost, is how I see him - as a 'fellow-minister'. To have, at the console of the church to which one ministers, a musician who is a dedicated Christian, and who sees his vocation in the same way that the minister sees his, is something for which one can only feel profoundly grateful. And that has been my great privilege during the last twenty-five years. The pulpit and the console are not two separate ministries, but one. The purpose which unites the minister and the organist is that of jointly leading God's people in worship. I can imagine no greater handicap to any minister than to have, at the console, a partner who is not really 'with him' in the 'one increasing purpose' of all true worship. No skill in the technique of musicianship can ever compensate for the absence of conviction that he is 'about his Father's business'. Nothing can ever take the place of that sense of vocation which a man feels when he uses his gifts 'to the glory of God'.

It is impossible to measure or, in my opinion, to exaggerate the influence of music in worship. More times than I can remember people, on leaving a service, have testified to me of the help and inspiration they have received from the music of the service. A few days before writing this I received a letter from a visitor to my church telling me of the blessing he had received from the ministry of the Organist.

Some years ago, during an earlier ministry in the north, a man came to church one evening who - as he told me afterwards - was a confirmed agnostic. His home had been struck by sudden bewildering tragedy. No doubt it was partly as a result of his desperate need of help that he had been moved to come to church that night. During that service his whole life and outlook was changed. He experienced a true conversion. Whether God had been able to use the ministry I had tried to offer to that stricken home, I shall never know. But quite suddenly he knew himself to have been 'born again' during that service. Afterwards he told me what it was that made him feel that God had found him again. It happened during what some might feel to have been the most unlikely part of a service for such a thing to take place. The collection was being taken up, and the organist was extemporising quietly on a well known hymn tune. Some (and I suspect that quite a few organists would be amongst them!) might even consider the tune itself to be an unexpected vehicle of inspiration - it was 'Pentecost'. Suddenly one line of the familiar words of 'Fight the good fight' drifted back into his memory. And God used that line (I forget now which it was) to bring

him conviction and peace. Subsequently he became the leader of the mens' class. That was more than twenty years ago and he is still 'in the Way'.

The recollection of that experience tempts me to 'stick my neck out' a little, and to offer a personal opinion. I have often wondered whether, when the organist and his instrument are adequate, we could not make more use than we do of organ music as a means of 'preaching'. I have myself, on occasions, sought the co-operation of the organist in illustrating addresses and sermons. One illustration of what I mean was during the war, when the theme of my sermon concerned those things which reached over and beneath the conflict, and in which we were still united. Having spoken of the deep and fundamental things, I talked for a while on great music, and got the organist to play for a short time by way of illustration. One of the most unforgettable experiences I have ever had was in a service in which I had persuaded my organist (despite his own misgivings) to 'preach' for ten minutes on the organ. It was a service planned entirely on the theme of 'The Life of Christ'. The simple form of the service was to tell the story of our Lord's life in four ways. It was told in the five hymns we sang. It was told in a very carefully prepared lesson, using only the words of Scripture. It was told in the sermon. And in the middle of the service the organist, extemporising on hymn tunes that were so familiar as to bring the words of the hymns immediately to mind, told the story of His life in music. I can well imagine that, to some, such a use of music may seem out of place in a service. But I was not the only person taking part in that service who will never forget the experience.

But there are so many ways in which new uses of organ music could be made in worship. I am in no way pleading for mere 'novelty', but I do think it is easy to get so set in our forms of worship that we tend to regard anything 'unusual' as wrong.

Having ventured to tread such 'thin ice' (to change the metaphore), let me venture a little further. To write at all on the choice of hymns is, inevitably, to court argument. In our Congregational churches we have recently introduced a new hymn book - Congregational Praise. I am assured by most musicians that it is a great hymn book. I am just as readily assured by those who would lay no claim to being musicians that it is nothing of the sort. Most congregations are notoriously un-enthusiastic about learning new tunes (and that is to put it mildly.) One can understand an organist's desire to introduce good and great music into worship, but I am sure it is right to remember that not every member of a congregation is 'musical', and that it is inevitable that many people feel a real love for some of the old tunes - not all of which were good or great. Somewhere there must be (if we are truly to lead people in worship) a happy combination of the new and the old, the deep and the simple. Particularly do I feel the need of understanding those who feel disappointment when some familiar old hymn - perhaps wedded for years to some old loved tune - is set to a tune with which half the congregation is quite unfamiliar. Yet I would plead with older people to remember that what may well be a 'new' tune to them is often, to the young people, the only setting they know. This problem (for problem it sometimes is) could be mitigated if only people were more ready than they are to take trouble to learn new tunes. It is a matter of some disappointment to me that only a small proportion of the congregation (in my experience) seems willing to take part in an occasional 'congregational practice', at which new tunes, and even chanting, could be practised.

With all my limitations in the understanding of music, I try never to interfere in the musical side of the service. Yet where there is really fellowship between minister and organist, and where both are inspired by a common purpose, it is a happy thing to share their views and convictions and to plan services together. It should always be possible for the minister to make requests to his partner at the

console, just as it should always be possible for the organist to make suggestions to his partner in the pulpit. So much of the effect of either ministry depends on the other.

I wonder in how many churches it is the habit of the minister and the organist to have a short prayer together before they lead God's people in worship? Yet how natural and helpful a thing it would be. I am sure that both ministries would be the better for it.

Finally, I wonder how readers react to the suggestion that organists, choirmasters and ministers should get together more in joint conference and discussion of their mutual problems and ideals? It may well be that such conferences do take place, but I have never taken part in one. I would like to throw it out as one practical suggestion for making a 'vital partnership' more effective.

* * * * *

- ST. PETER'S CHURCH, EARLEY -

GREAT Hohl Flute 8, Open Diapason 8 No. 1, Open Diapason 8 (No. 2)
 Harmonic Piccolo 2, Principal 4, Flute 4, Trumpet 8.

SWELL Oboe 8, Cornopaeen 8, Gemshorn 4, Twelfth 2, Fifteenth 2, Rohr
 Flute 8, Viol Di Gamba 8, Voix Celeste 8, Violin Diapason 8.

CHOIR Dulciana 8, Lieblich Gedact 8, Clarionet 8.

PEDAL Bass Flute 8, Bourdon 16, Open Diapason 16, Acoustic Bass 32,
 3 thumb pistons to Swell, 3 thumb pistons to Great, 3 toe
 pistons to Swell, 3 toe pistons to Great, 1 toe piston to
 Great and Swell.

COUPLERS Swell to Great, Choir to Pedal, Great to Pedal, Swell to Pedal,
 Choir to Swell, Swell Super to Great, Swell Sub to Great.
 Balanced Swell Pedal.

Builder unknown. Organ renovated by Walker, 1957.

* * * * *

- APPOINTMENTS -

Mr. F.G. Albon to St. Nicholas Church, Taplow.
Mr. W.G. Davis to Eversley Church.
Mr. H.F. Harvey to St. Mary's Church, Streatley.
Mr. F.P. Locke to Burghfield Church
Mr. V.K. Openshaw to Peppard Church.
Mr. E.T. Smith to Spencers Wood Church.
Mr. G.H. Sweatman to Mortimer West End Church.

* * * * *

- READING -

| | | |
|--------------------------------|--|--|
| ALBON , F.G. ARCM | 28 Bath Road, Maidenhead | Taplow Parish Church |
| ALDER, Miss E. | 51 Grange Avenue, Reading | Asst. St. Peter, Caversham |
| ALDER, R.J.S. | 141 Beecham Road, Reading | Asst. West Reading Methodist |
| ALLWRIGHT, E.R. ARCO | 11 Berkshire Road, Henley-on-Thames | St. Mary, Henley |
| BARKUS, A. FRCO | 23 Elm Road, Reading | Trinity Cong. Reading. |
| (Hon) BARNARD, Prof. H.C. FTCL | 54 Grosvenor Rd., Caversham, Reading | Reading University |
| BARNES, O.H. | 359 London Rd., Reading | Late Binfield Church |
| BAUGH, A.C. | 89 Cranbury Road, Reading | Late S.Mary Magdalen, Tilehurst |
| BENNING, R.G. | 174 Finchampstead Rd., Wokingham | All Saints, Binfield. |
| BETTS, J.A.H. | 18 Thames Side, Reading | Jt.Organist: S.Paul Presbn. Reading |
| BREWER, R. | 56 Wood Lane, Sonning Common, Reading | Peppard Congregational |
| BRIND, R.J.M. ATCL | Rosemount, Ruscombe Rd., Twyford | St. Peter, Caversham |
| BROOKS, H.P. | 37 Brisbane Road, Reading | |
| BUSBY, B.W. | Rose Cottage, Gallowstree Com. Reading | Late Peppard Church |
| BUTLER, Miss A. | 332 Kidmore Road, Caversham, Reading | Asst. St. Andrew, Caversham |
| CANDY, C. | Woodlands, Flowers Hill, Pangbourne | Tidmarsh and Sulham |
| CARTER, T.G. | 10a Bridge St., Caversham, Reading | Bearwood Church |
| CIMA, Dr. P.H. | 43 Ramsbury Drive, Earley, Reading | Asst. Wycliffe Baptist, Reading |
| COOPER, A.M.N. | 133 School Road, Tilehurst, Reading | Purley Church |
| COOPER, Miss F.A. | Orwell, Benson, Wallingford | St. Helen, Benson |
| CURTIS, M.H.B. | Wayland, The Broadway, Sandhurst | Sandhurst Methodist |
| DASH, H.L. | 98 North Town Road, Maidenhead | St. John, Littlewick Green |
| DAVIS, L.F.B. | 99 Tilehurst Road, Reading | Christchurch, Reading |
| DAVIS, W.G. | The Coppice, Kenton Rd., Earley | S.Mary, Eversley |
| DOWNING, R. | 15 Wardle Ave., Tilehurst, Reading | Late Kidmore End Church |
| EADES, C.W. | 20 Forest Hill, Tilehurst, Reading | Late S.Mary Magdalen, Tilehurst |
| EDWARDS, P.H.C. | 31 Donnington Road, Reading | St. Luke, Reading. |
| ELVERSON, A. | 41 Baker Street, Reading | |
| ENGLAND, A.R. | | |
| FAWCETT, F.V.G. | 12 Dorothy Street, Reading | S.Mary, S.John, Mortimer |
| FEW, J.E. ARCO LTCL | 31 Baydon Drive, Reading | Stoneham School, Reading |
| FISHER, J.H. LTCL | 37 Donnington Road, Reading | Late St. John, Reading |
| FRANKLIN, Miss D.L. | 45 Reading Road, Pangbourne | Pangbourne Church |
| FULLER, C.H. | 8 Longdown Lodge, Sandhurst | Late St. Michael, Sandhurst |
| GOATLEY, H.W. | Culverwood, Shinfield Green, Reading | Asst. Shinfield Church |
| GODDARD, B. | Sunshot, Glebe Lane, Sonning | Wargrave Church |
| GOODSHIP, Miss E.G. ATCL | 150 Southampton Street, Reading | Late St. Mark, Reading |
| GREEN, E.P. | Zin Zan, Bucklebury, Reading | St. Mark, Cold Ash |
| GREEN, R.H. | 107 Berkeley Avenue, Reading | Late St. Anne, Lewes |
| GRIFFIN, Miss D.M. LRAM ARCM | 47 Christchurch Road, Reading | Abbey School, Reading |
| HAMMERSLEY, F. MA | 12 Laburnham Road, Maidenhead | St. Giles, Reading |
| HAMMOND, Mrs. E.M. | 31 Cholmeley Road, Reading | Wycliffe Baptist, Reading |
| HARVEY, H.F. | 22 Bath Road, Reading | Streatley Church |
| HEWETT, Miss E. | 65 Grange Avenue, Reading | Late Anderson Baptist, Reading |
| HICKMOTT, Miss D. | 509 Basingstoke Road, Reading | First Church Christ Scientist, Reading |
| HILL, Mrs. L.G.M. | 9 Albert Road, Henley-on-Thames | Asst. Holy Trinity, Henley |
| HOBSON, L.M. | 20 Bulmershe Road, Reading | St. Agnes, Reading |
| HOLLEY, Mrs. A. | 130 Henley Rd., Caversham, Reading | Gosbrook Road Methodist, Caversham |
| HONEYBALL, W.G. | 1 Limerick Close, Bracknell | Late All Saints, Windsor |
| HORA, Dr. F.B. | 51 Eastern Avenue, Reading | Reading University |
| GREEN, W.B. | 142 Shinfield Road, Reading | Holy Trinity, Reading |

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|----------------------------------|--|---------------------------------------|
| HUGHES, R.V. | 218 Kings Road, Birmingham 32 | Late East Witton, Yorks |
| HUNT, C.H. | 268 Kidmore Road, Caversham, Reading | Caversham Free Church |
| JACKSON, R.W. | 5 Keilmoscott Close, Caversham, Reading | Late Dunsden Church |
| JOHNSTONE, F.W. | 8 Melrose Avenue, Reading | Asst. Trinity Congregational, Reading |
| JONES, D.L. | 5 Crawshay Drive, Emmer Green, Reading | Late Twickenham Methodist |
| JONES, Rev. J.D.M. | 86 South View Ave., Caversham, Reading | |
| KNOWLTON, C.W. | 3 Church Road, South Ascot | Late St. John Baptist, Crowthorne |
| KIMBER, C.E. | 5 Amity Street, Reading | St. Paul, Lower Whitley |
| LASCELLES, R. | 94 Westwood Road, Tilehurst, Reading | Caversham Heights Methodist |
| LAWES, J.C. | Corner Stores, Shinfield, Reading | St. Mary, Shinfield |
| LOCKE, F.P. | St. Peter, Clay Hill, Burghfield | Burghfield Church |
| LOOSEMORE, R. | 158 Westwood Road, Tilehurst, Reading | Late Castle St. Cong. Reading |
| (Hon) LUSTY, A.H. ARCO LTCL | 60 Pell Street, Reading | Sonning Church |
| MARR, P.B. LTCL ARCO | 32 Pell Street, Reading | Asst. St. Giles, Reading |
| MARSH, T.J. | 12 Chepstow Road, Tilehurst, Reading | Late St. Mary Magdalen, Tilehurst. |
| MASSER, W.E. FRCO | 6 Balmore Drive, Caversham, Reading | St. Mary, Reading |
| NASH, R.N. | 13 Littlecote Drive, Reading | All Saints, Reading |
| NEVILLE, A.C. ARCO ChM | 3 Norman Avenue, Henley-on-Thames | Holy Trinity, Henley |
| NICHOLLS, R.G. | Foxways, Tokers Green, Reading | Late Asst. Penshurst Church |
| OPENSHAW, V.K. | Glebe Cottage, Rotherfield, Peppard | Peppard Church |
| PASKINS, E.P. | 60 Wantage Road, Reading | Theale Church |
| PEPWORTH, R.P.J. | 7 Western Elms Avenue, Reading | Asst. All Saints, Reading |
| PETTS, H.M. | Cedarcott, Kidmore End Rd., Emmer Green | St. Barnabas, Emmer Green, Reading |
| PHILLIPS, A.J. | 147 Beecham Road, Reading | Grovelands Baptist |
| POUNDS, M.G. | "Bedruthan", Shinfield Green, Reading | |
| PRATT, L. LTCL | 8 Blenheim Road, Reading | St. Peter, Earley |
| (Hon) PROBERT-JONES, Dr. W. FRCO | 26 St. Michaels Road, Bedford | Late Bedford School |
| RIVERS, A.E. | 200 Kidmore Road, Caversham, Reading | St. Mary, Whitchurch |
| ROGERS, F.C. | 2 St. Marks Road, Henley-on-Thames | Remenham Church |
| ROWE, W.H. ARCO | 111 Upper Woodcote Rd., Caversham, Reading | St. Andrew, Caversham |
| (Hon) SCRIVENER, P.R. FRCO FTCL | Grove Paddock, Basildon, Berks | Late St. Giles, Reading |
| SHEPPARD, A.E. | 31 Albert Road, Caversham, Reading | Asst. Greyfriars, Reading |
| SHERWOOD, Miss E.N. | 22 Lorne Street, Reading | Greyfriars Mission, Reading |
| SHORTER, Mrs. K.F. | 56 Matlock Road, Caversham, Reading | Acting: Broad St. Cong. Reading |
| SIMPSON, J.H. | 50 Highmoor Road, Caversham, Reading | St. Paul Presbyterian, Reading |
| SMITH, E.T. | 15 Western Ave., Woodley, Reading | Spencers Wood Church |
| SMITH, R.C. | 114 Silverdale Road, Earley, Reading | St. Paul, Wokingham |
| SMITH, I.L. | 3 Coley Park Road, Reading | |
| SPRIGGS, F.G. | 15 Whitley Park Lane, Reading | Greyfriars, Reading |
| SPYER, J. FRCO | Ewelme, France Hill Drive, Camberley | Military Academy, Sandhurst |
| STEPHENSON, Mrs. S.M. | Treburgett, Wangrave Rd., Twyford | St. Mary, Twyford |
| STIBBS, Dr. D.W.N. | 16 Whitedown Road, Tadley, Hants | |
| STONE, S. | 21 Carey Street, Reading | Asst. Dunsden Church |
| SWEATMAN, G.H. | 50 Burnham Road, Tadley | Mortimer West End Church |
| SWINN, Mrs. W. | Alexandra Road, Reading | |
| TANNER, C. LTCL | 72 Rose Street, Wokingham | St. Michael, Easthampstead |
| TOTT, N.L. | 5 Lansdown Road, Tilehurst, Reading | St. Stephen, Reading |
| TURNER, G. | 673 London Road, Reading | |
| WALTON, F. | 39 Gratwicke Rd., Tilehurst, Reading | Tilehurst Congregational |
| WARD, E.R. | 8 Armour Hill, Tilehurst, Reading | Asst. Kings Rd. Baptist, Reading |
| WARMAN, A.L. ARCO | 113 Addington Road, Reading | St. Michael, Tilehurst |
| WARREN, A. FRCO | 37 Hilltop Road, Caversham, Reading | St. Laurence, Reading |
| WARREN, Mrs. M. LRAM | 37 Hilltop Road, Caversham, Reading | Asst. St. Laurence, Reading |
| WATERS, R. | 115 South View Ave., Caversham, Reading | St. Saviour, Reading. |

| | | |
|-----------------------------|--|-------------------------------------|
| WATSON, R.V. | 14 Brockley Close, Reading | |
| WELCH, H.G. | Oakley House, Frilford Heath, Abingdon | Late Cowley Church |
| WELLS, Miss C. FRCO LRAM | Hedgerows, Long Lane, Purley, Berks | Hambleden Church |
| WHITAKER, P.L. | 13 Holmemoor Drive, Sonning, Berks | Asst. Wargrave St. Mary |
| WHITEHOUSE, R.A.C. ATCL | 21 Walden Ave., Arborfield, Reading | Arborfield Church |
| WIBBERLEY, H. | 6 Shenstone Road, Reading | Late Dunsden Church |
| WILES, R.A.H. | 20 Stanhope Road, Reading | |
| WINCH, W.E. | 93 Northumberland Ave., Reading | Whitley Hall Methodist Church |
| WOODHAM, Prof. R. DMus FRCO | 128 Westwood Road, Tilehurst, Reading | School of Music, Reading University |
| WOOLDRIDGE, J. | 41 Windermere Road, Reading | Asst. St. Andrew Presb. Reading |
| YOULD, A. FRCO | 84 Hamilton Road, Reading | Late All Saints, Wokingham |

- NEWBURY -

| | | |
|-------------------------|--|--------------------------------|
| BRADLEY, I. | Cedar House, Wickham, Newbury | St. Swithun, Wickham |
| BARNES, Mrs. F. | 23 Wendan Road, Newbury | Late W.Woodhay, Church |
| BARRELL, W. | The Bungalow, Donnington Hill, Newbury | Northbrook St. Methodist |
| 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 | 9 Mount Pleasant, Beenham, Newbury, Berks | Beenham Church |
| EVERY, Miss N.C. | 45 Newbury Road, Kingsclere | St. Mary, Kingsclere |
| FOSTER, R.W. | Blissetts Farm, Headley, Newbury | Kingsclere Woodland |
| GRIFFIN, C.G. | 140 Craven Road, Newbury | Late Bartholomew St. Methodist |
| HOOK, G.T. | 1 Andover Road, Newbury | Asst. Greenham Church |
| HOPKINSON, E. BMus FRCO | "South View" Bath Rd., Newbury | Newbury Parish Church |
| NORTH, F.H. | Nimrod, 24 Montgomery Road, Newbury | Newbury Baptist |
| RADCLIFFE, R.H. | Thatched Cottage, Andover Rd., Wash Common, Newbury | Asst. Northbrook St. Methodist |
| SEARLES, A.N. | Flat No. 4, Hartmead Rd., Thatcham, Newbury | Speen Parish Church |
| 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 | St. Mary, Speenhamland |

- WINDSOR -

| | | |
|---------------------------------|---|---------------------------------|
| ALLURED, M. ARCO | 9 Laurel Ave., Langley, Slough | Late St. Mary, Slough |
| APPS, Mrs. A.K. | 2 Hope Cottages, London Rd., Bracknell | Bracknell Methodist |
| ATHILL, S. LTCL MRST | Welbeck, New Road, Ascot | Hanwell Methodist |
| BROWN, W.D. | 93 Furze Platt Rd., Maidenhead | All Saints, Boyne Hill |
| BUTCHER, A.G. | 57 Bay Road, Bracknell, Berks | St. Martin, Chavey Down |
| CAMPBELL, Miss C. LRAM ARCM | 57 Frances Road, Windsor | All Saints, Windsor |
| CAVE, V.G. (etc) | Woodside, Windsor Forest | St. Michael, Warfield |
| COOK, C.D. | 54 Wexham Road, Slough | Late Asst. Holy Trinity Windsor |
| CROOK, E.W. | 117 Vale Road, Windsor | Late St. Andrew, Clewer |
| DEELEY, Mrs. E.L. | 1 College Crescent, Windsor | Late Monston and Prestwick |
| DAVIES, Rev. L.G. MA | 40 College Avenue, Maidenhead | Late Cambridge, Norwich, etc. |
| GILLETT, G.N. LTCL | Cippenham Lodge, Cippenham Lane, Slough | St. Laurence, Slough |
| GOULDING, G.A. | Stokencot, Fernbank Road, Ascot | St. Peter, Cranbourne |
| HARRIES, J.H. BA | 7 Kendrick Road, Slough | St. Paul, Slough |
| HARRIS, Sir W.H. KCVO DMus etc. | 12 The Cloisters, Windsor Castle | St. George's Chapel |
| HOBY, R. | Astra, Clevenhurst Close, Stoke Poges | Asst. St. Laurence, Upton |
| HOLMES, Mrs. R.A. | Winkfield Creamery, Winkfield | St. 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 | St. Margaret Pattens, E.C.3. |

| | | |
|---------------------------|--|----------------------------|
| POOLE, V.A. | 57 Kendal Drive, Slough | St. Mary, Wexham |
| REARDON, Miss P. | 130 Uxbridge Road, Slough | Windsor Methodist |
| REED, T.E. FRCO(ChM) LTCL | School House, School Road, Sunninghill, Ascot | St. Michael, Sunninghill |
| REID, Miss B. | 35 Clewer Hill Road, 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 |
| WHITE, Mrs. C.L. | 50 Park Lane, Slough | Asst. St. Laurence, Upton |
| WAITE, N.E. | 41 Fernbank Road, Ascot | Asst. All Saints, Ascot |
| WRIGHT, H.C. | 22 Montrose Avenue, Slough | Late St. Paul, Sheffield |
| WHITE, J.S. | 50 Park Lane, Slough | |

* * * * *

- FINANCIAL STATEMENT -

- NEWBURY BRANCH -

| <u>EXPENDITURE</u> | £ s d | <u>RECEIPTS</u> | £ s d |
|---|--------------------|--|----------------------|
| Capitation fees, etc. 15 at 3/6d | 2.12. 6. | Balance in hand as at 31.12.1957 | 24. 2. 9. |
| Contribution to "The Berkshire Organist" | 1.10. 6. | <u>SUBSCRIPTIONS</u> 1 paid 1957 for 1958 | 8. -- |
| Hon. Treasurer's postages | 6. 3. | <u>13</u> paid 1958 for 1958 <u>14</u> | 5.10. 6. |
| | 4. 9. 3. | 4 paid 1958 for 1959 | 1.12.-- |
| Balance in hand as at 31.12.1958 | 27.18. 1. | 1 part paid for 1959 | <u>2.--</u> 1.14. -- |
| | | Interest | 12. 1. |
| | <u>£ 32. 7. 4.</u> | | <u>£ 32. 7. 4.</u> |

N.B. One Newbury Subscription owing for 1958.

- FINANCIAL STATEMENT -

- Proposed for Adoption at Annual General Meeting 21st February 1959 -

Income and Expenditure Account for Year ended 31st December 1958

| <u>EXPENDITURE</u> | £ s d | | <u>INCOME</u> | £ s d |
|--------------------------------|-----------------|-----------|-----------------------------|-----------|
| Records | £17. 8. 9 | | <u>Subscriptions</u> | |
| Capitation fees | <u>4. 3. -.</u> | 21.11. 9. | | |
| "The Berkshire Organist" | 15. 4. 6. | | <u>READING</u> | |
| Expenses of Meetings | 2. 2. -. | | Arrears for 1957 | 10. -. |
| Printing of Syllabus | 2.17. 6. | | 107 | 53.10. 6. |
| Hon. Secretary's Postages | 7.17. 3. | | 31 WINDSOR at 3/6d | 5. 8. 6. |
| Hon. Treasurer's Postages | 3. 1.11. | | <u>15</u> NEWBURY at 3/6d | 2.12. 6. |
| Stationery | 8. -. | | 153 | |
| | <hr/> | | Newbury Contribution to | |
| | 53. 2.11. | | "The Berkshire Organist" | 1.10. 6. |
| Excess income over expenditure | 11.13. 1. | | Sale of "The Berkshire | |
| | <hr/> | | Organist" | 5. 6. |
| | 64.16. -. | | Profit on St. Albans' Visit | 18. 6. |
| Benevolent Fund | 31. 5. 5. | | | <hr/> |
| | <hr/> | | Benevolent Fund | 31. 5. 5. |
| | £ 96. 1. 5. | | | <hr/> |
| | <hr/> | | | <hr/> |

BALANCE SHEET as at 31st December 1958

| <u>LIABILITIES</u> | | | <u>ASSETS</u> | |
|--------------------------|-------------|--|--------------------|-----------|
| General Fund Account | | | | |
| as at 31.12.1957 | 24. 8. 5. | | Balance due from | |
| Add surplus for year | | | Barclays Bank Ltd. | 45. 1. 6. |
| ended 31.12.1958 | 11.13. 1 | | | |
| 18 Reading subscriptions | | | | |
| paid in advance for 1959 | 9. -. -. | | | |
| | <hr/> | | | |
| | £ 45. 1. 6. | | | <hr/> |
| | <hr/> | | | <hr/> |

There were 4 Reading subscriptions outstanding as at 31.12.1958

The Reading 1953 Congress Fund stands at £8.18. 5.