



EDITOR : A. E. RIVERS,  
200, Kidmore Road,  
Caversham, Reading.

THE BERKSHIRE ORGANISTS'  
ASSOCIATION

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

### A MESSAGE FROM THE PRESIDENT

R. N. NASH, Organist of All Saints' Church, Reading.

In wishing members a successful and happy New Year, may I thank all those who in any way have actively supported our Association during 1961. It is our responsibility as Organists and Church Musicians to ensure that our musical heritage receives the recognition it deserves. I sincerely hope that we will all resolve to make our Association an even stronger and livelier witness of our art, providing through our activities and fellowship both spiritual and musical refreshment, enabling us to increase our efforts and meet the challenge of the coming year. I am most grateful for the help and encouragement personally received, and hope also that our syllabus will attract your support in person.

Price 6d.

EDITORIAL

In presenting our magazine for 1962, we welcome contributions from two more of our members who have not previously appeared in this role.

During this year we have lost, by death, Mr. J.H. Fisher, one of our few remaining foundation members; Miss F.A. Cooper and Mr. R.A. Downing, both very old members; and Mr. G.A. Sellick, for many years one of our Newbury members.

This issue might be regarded as being a particularly "forward looking" number as, in addition to Dr. Gerald Knight's remarks on "Contemporary Music," Mr. Rowe's comments have a distinctly forward look, whilst Mr. Neville looks to the future of our instruments or their successors.

Once again, our hearty thanks are due to all our contributors and helpers and, my own thanks are especially due, for the help I have received from the members of the Magazine sub-Committee. Miss Goodship has also been of great assistance in putting us in touch with someone to undertake the preparation of stencils and the duplicating.

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SECRETARIAL

Please take careful note of the dates of forthcoming events, also those of the Windsor branch, and endeavour to ensure good meetings and a reasonable attendance to make the efforts of those who arrange programmes and our visiting speakers etc. worthwhile.

The 1962 Congress of the Incorporation is being held at BRISTOL in AUGUST and, as the venue is within fairly easy reach from this district, it is hoped that Berkshire may be well represented. I would again remind you that Congress is open to all but only Delegates may vote.

A.H.L.

FORTHCOMING EVENTS:

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|----------------------|--|
| Saturday, March 17th | Visit to Oxford. 3 p.m. Some interesting organs. 6.15 p.m. Evensong at New College. Depart from Thorn Street, Reading, at 1.30 p.m. <u>R.S.V.P.</u> to Hon. Sec. by March 10th, enclosing fare 7/6d.   |
| Saturday, May 5th    | Annual Half Day Conference St. Giles' Church, Southampton Street, Reading. 3 p.m. Speaker Mr. Geoffrey Barnard "The Organ Builder's Revenge." 4.30 p.m. Tea. 5.15 p.m. Recital by Mr. John Birch (Chichester Cathedral). <u>R.S.V.P.</u> to Hon. Sec. by April 28th. |

WINDSOR BRANCH:

Windsor branch members are asked to make the following amendments for the April and May Meetings in their Syllabus:-

- Monday, April 9th      Talk by the Rev. C.H. Hare, M.A., (Rector of Taplow). Windsor Methodist Church Room. 8 p.m.
- Saturday, May 5th      Visit to the Royal Merchant Navy School, Bearwood. 3 p.m.  
R.S.V.P. to Hon.Sec. not later than April 21st.  
(It will be noted that this date clashes with the Association's Half Day Conference but, seeing this was the only convenient date for the Headmaster of the R.M.N.S. to have us, we have, therefore, accepted his very kind invitation).
- Saturday, June 2nd      Visit to Guildford Cathedral. 3 p.m.  
R.S.V.P. to Hon.Sec. not later than May 19th.

From the Secretary, Windsor Branch.

To all Windsor Branch members who find it difficult to attend meetings that are held at a distance, due to transport problems, Mr. Stanley Athill, our former Chairman, made it quite clear at our Annual General Meeting, held last July, that those of the Windsor Branch members who have cars are quite willing to give lifts. They are:-

Mr. S. Athill, Mr. E.E. Marshall, Mr. G.A. Goulding, (Mr. R. Hoby, "Astra," Clevehurst Close, Stoke Poges, Slough, Bucks.), Mrs. A.K. Apps.

These very kind people, however, cannot possibly help unless they are previously contacted so that arrangements can be made.

V.G.C.

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OBITUARY

Miss F.A. Cooper.

Miss F.A. Cooper, who passed away at the end of December, 1960, was a very old member of the branch. She was organist at Benson Church from 1917 until her death, following a stroke, at the age of 88. She had also been the village schoolmistress until her retirement some twenty-odd years previously.

Mr. R. Downing.

Mr. Downing, who died on January 8th.

Educated at Christ's Hospital, Horsham, he was appointed organist and choirmaster of St. John the Baptist, Kidmore End, in 1915 and, apart from a short period during the last two years of the First World War, he loyally and faithfully cared for the music of the church until forced to retire through illness in 1956. He was also, for many years, a member of the Reading Rowing Club.

Mr. J.H. Fisher, LTCL., ALCM.

"Joe" Fisher passed away on Feb.12th, aged 71. He was one of the original members of the branch. His first appointment was at St. Paul's Church, Maidenhead. In 1916, he was appointed acting organist of St. John's Church, Reading. A few years later he went to the daughter church of St. Stephen returning to the Parish Church as organist and choirmaster some twenty years later and remaining there until his retirement a few years ago.

Mr. G.A. Sellick, FRCO., FTCL., LRAM., Hon. ARCM.

Mr. Sellick, who died on Oct.1st., was educated at Bristol Grammar School and became pupil and assistant to Dr. H.W. Hunt at the Cathedral. During the First World War, he was pianist to a concert party in France organised by Leslie Henson. After his war service, he embarked on a voyage round the world and was organist to the Society of Arts, Palm Beach, Florida for their 1925 season. On his return to England, his appointments included the Tivoli, London. In 1932, Mr. Sellick became organist of Newbury Parish Church, retiring in 1956. During this time, he was for several years, Chairman of the Newbury sub-Branch.

Mr. P.R. Scrivener, FRCO., Hon. FTCL.

As we go to print, we learn, with deep regret, of the death of Mr. P.R. Scrivener on January 19th. Mr. Scrivener, whose second name was Ravenscroft, was a descendant of the composer. He first started organ playing at a very young age in India and, on coming to Reading, became a pupil of Mr. Arthur Moss at Christchurch. His first appointment was at St. John's Church, Caversham and, in 1895, he went to St. Giles' Church, Reading, where he remained until 1957, a truly remarkable record. Mr. Scrivener's work for music in Reading is well-known to most of our members, a number of whom passed through his hands as pupils. He also taught at the University, the Kendrick Girls' School, and was first organist and later, conductor, of the Reading Philharmonic Society. Mr. Scrivener was founder President of this Association from 1921 until 1923, he also served in 1927 when Congress paid its first visit to Reading and, in 1946, when he was elected in honour of his jubilee at St. Giles. He was for many years a member of the National Executive.

In paying tribute to Mr. Scrivener before the meeting on January 20th, the President, Mr. R.N. Nash said:- "Probably no one man has done more for music in one town than Mr. Scrivener did in Reading."

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APPOINTMENTS

Mr. J.P. Hawkins, St. Mary's Church, Whitchurch.

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH,  
MR. M. ALLURED, ARCO.

As a comparatively new member of the Association, I feel it a great honour to have been elected Chairman of the Windsor branch and to succeed Mr. Athill, who set a standard both as an organist and a Chairman difficult for anyone to follow. However, I will do my best to maintain the enthusiasm and drive which he tried to inject into the Association, but, judging from the attendances at some meetings last year, did not infect some of our members who seem reluctant to contribute more than their subscription.

It is heartening to note that the attendances have reached the 50% mark recently, but we must not be content until we attain something approaching 100% occasionally. And why not? Before us we have meetings which should prove both interesting and enjoyable.

What could be a better resolution in this New Year than to give the Association our full support and, thereby, make it a real fellowship of men and women with at least one interest in common and much to be gained in the way of friendship and mutual help and benefit.

A very happy and prosperous year to all members of the Association.

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PROGRAMMES 1961

Organ Recital at Trinity Congregational Church, Reading,  
15th April by Mr. Barry Rose, Organist of Guildford Cathedral.

Chaconne in E minor	Buxtehude
Partita - Jesus meine freude	J.G. Walther
Voluntary in C	Thomas Tomkins
Prelude & Fugue in F minor	Bach
Trio in F major	Reger
Partita - Herr Jesus hat ein gartchen -	Flor Peeters
Fantasia and Fugue on B.A.C.H.	Liszt.

Organ Recital at Hambledon Parish Church,  
13th May by Miss C. Wells, B.Mus., FRCO.

Prelude and Fugue in F sharp minor	Buxtehude
Trio Sonata in B minor	Stanley
Prelude and Fugue in E flat major	Bach
Chorale Prelude "Nun Komm, der Heiden Heiland"	Bach
Andante in F for Mechanical Organ K.616	Mozart
Paysages Euskariens (1) La Vallee du Behorleguy au Matin	Bonnal
Toccata	Gigout.

At Evensong:-

Magnificat and Nunc Dimittis - Plainsong with fauxbourdons Anthem "God is gone up"	Healey Willan Arthur Hutchings.
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Organ Recital at Windsor Parish Church,  
17th June by Mr. C.G. McWilliam, BMus., Assistant Organist  
at St. George's Chapel, Windsor Castle.

Prelude and Fugue in B minor Choral Preludes:-	J.S. Bach Flor Peeters
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(a) The star proclaims the King is here

(b) Now thank we all our God

Introduction and Passacaglia Priere	Rheinberger Jongen
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Sonata in A major (first  
movement)

Prelude on "In dulci Jubilo"	Mendelssohn
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" " " "	Buxtehude
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" " " "	Bach
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Prelude and Fugue in B major	Dupre.
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At Evensong in St. George's Chapel,  
Service, Bairstow in D

Anthem, "Where Thou reignest, King of glory"	F. Schubert
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Organ Voluntary, "Chorale Prelude on Croft's 136th"	Parry.
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Presidential Service,  
14th October, All Saints' Church, Reading.

Voluntaries:- Gavotte in G Liturgical Prelude	Corelli Oldroyd
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Introit:- Let my prayer come up	Blow
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Service:- Brewer in D

Anthem:- Expectans Expectavi	Chas. Wood
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Voluntary:- Prelude on Darwell's 148th	Whitlock.
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Organ Recital at St. Mary's Church, Reading,  
9th December by Dr. J.H. Alden.

Choral Song and Fugue	S.S. Wesley
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Prelude "The Holly and the Ivy"	P. Buck
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From a Little Organ Book No. 13	Walford Davies
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Fantasia and Fugue	Parry
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Lady Margaret Hall Preludes No. 4	E. Walker
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Melody in G minor	York Bowen
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Fantasia "Babylon Streams"	W.H. Harris
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Improvisation on Old 124th	do.
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Prelude and Fugue in C (9/8)	Bach
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#### RESIGNATIONS

Mr. E.P. Paskins, Holy Trinity Church, Theale.

Mr. A.E. Rivers, St. Mary's Church, Whitchurch.

Windsor Branch Programmes:-

Organ Recital, Royal Military Memorial Chapel, Sandhurst,  
22nd April by Mr. J. Spyer, M.B.E., F.R.C.O.

Festal Flourish	Gordon Jacob
Rondo Saltato	Anthony Milner
Canzona	Karg-Elert
Fugue in E flat	Bach
Psalm Prelude No. 2	Howells
Toccata	Dubois
3 pieces for a mechanical clock	Handel
Adagio from 5th Sonata	Rheinberger
Allegro Marziale	F. Bridge

17th June, Windsor Parish Church, see above.

Service of Dedication for Organists and Choirmasters,  
2nd October, St. Giles' Church, Stoke Poges.

Anthem, "Lord of all being"	Healey Willan
Organ Voluntaries:-	
(in) Sonatina Movements 1 & 2	Rowley
(out) Prelude and Fugue in C minor	Buxtehude.

Composite Organ Recital,  
4th November, Windsor Congregational Church.

Mr. M. Allured	Cebell	H. Purcell
Mr. E.E. Marshall	Diversions Nos. 3 & 4	A.J. Pritchard
Mr. T.E. Reed, FRCO	Introduction and Fugue	J. Stanley
Mr. G.A. Goulding	Preludium en Fuga in B major	J.K. Simon
Mr. J.H. Swallow	Elegy ) Postlude)	W.H. Harris
Mr. S. Athill, LTCL., MRST.,	Festival Postlude in G	A. Renaud
Mr. P. James	Choral Song	Wesley
Mrs. A.K. Apps	Green Pastures	H. Darke
Miss B. Reid	No.1. Eight Short Preludes	Bach
Mr. V.G. Cave	Fugue in G major	Bach
Master Paul Wright	Largo in G	Handel.

Informal Evening,  
4th December, Windsor Congregational Church Room.

Mr. M. Allured, ARCO.	Piano Extemporisation	
Mr. S. Athill )	Pianoforte Duet,	
Mr. E.E. Marshall)	Henry VIII Dances	E. German
Mr. G.A. Goulding )	Recorder	
Mr. S. Athill )	Piano Accompaniment:-	
	Arioso	W. Boyce
	Menuetto & Rondo from Sonata in F. No. 1	J. Hook
	Alla breve movement from 3rd Sonata	Handel

Mr. J.H. Swallow A Bachelor Gay - Bass Solo  
Mrs. R.A. Holmes - Piano Accompaniment.

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MUSIC RECEIVED

From the Oxford University Press:-

Suite "Laudate Dominum" Peter Hurford 6/6  
(Processional, Rondo da Chiesa,  
Meditation, Scherzo, French Carol,  
Exurgat Deus)

Land of our birth R. Vaughan Williams 2/6  
(arr. Stainton de B. Taylor)

Two Organ Sonatas D. Scarlatti 3/6  
(edited by Arnold Goldsborough).

Specimen copies kindly supplied may be inspected on request  
to the editor. ....

41st ANNUAL REPORT

Submitted for adoption at the Annual General Meeting on  
24th February, 1962

1. Officers elected at the Annual General Meeting held 25th  
February, 1961:-

PRESIDENT: Mr. R.N. Nash

VICE PRESIDENTS: Mr. P.R. Scrivener FRCO FTCL  
Mr. A.H. Lusty FTCL ARCO  
Professor H.C. Barnard FTCL  
Mr. L. Pratt LTCL

HON. SECRETARY: Mr. A.H. Lusty FTCL ARCO

HON. TREASURER: Mr. L. Pratt LTCL

BENEVOLENT STEWARD: Mr. A.E. Rivers

COUNCIL: Miss C. Wells BMus FRCO Mr. E. Hopkinson BMus FRCO 1962 To retire  
Miss E. Goodship Mr. F. G. Spriggs 1963  
Dr. H. D. Anthony Mr. P. Marr ARCO GTCL 1964  
Ex Officio - Mr. S. Athill LTCL Mr. V. Cave

MAGAZINE COMMITTEE: Mr. A.E. Rivers (Editor)  
Messrs. W.H. Rowe ARCO, L.F.B. Davis,  
F.G. Spriggs, Miss P. Reardon (Windsor)



2. The following meetings have been held during 1961:-
- (a) 21 Jan New Year's Social at St. Mary's Church House, Reading.
  - (b) 25 Feb Annual General Meeting at St. Mary's Church House.
  - (c) 11 Mar Combined visit with the Surrey Association to Messrs. Hill, Norman & Beard's organ factory.
  - (d) 15 Apr Annual Half Day Conference at Trinity Congregational Church, Reading. Speaker: Dr. Gerald Knight MA BMus FRCO followed by organ recital by Mr. Barry Rose (Guildford Cathedral).
  - (e) 13 May Visit to Hambledon arranged by Miss Christine Wells BMus FRCO.
  - (f) 17 Jun Visit to Windsor. Recital at Parish Church by Mr. C.C. McWilliam BMus. Evensong in St. George's Chapel.
  - (g) 14 Oct Presidential Service and Reception at All Saints' Church, Reading.
  - (h) 18 Nov Brains Trust at St. Mary's Church House, Reading.
  - (i) 9 Dec Organ Recital in St. Mary's Church, Reading, by Dr. J.H. Alden.
3. In addition, the following meetings have been held by the Windsor Branch:-
- (a) 25 Feb Visit to Hurley Manor, Maidenhead.
  - (b) 25 Mar Organ Crawl in Chalfont St. Peter area.
  - (c) 22 Apr Visit to Royal Military Academy, Sandhurst.
  - (d) 24 Jul Annual General Meeting at Windsor Methodist Room.
  - (e) 2 Oct Service of Dedication for Organists and Choirmasters at Stoke Poges.
  - (f) 4 Nov Composite Organ Recital at Windsor Congregational Church.
  - (g) 4 Dec Informal Meeting at Windsor Congregational Church Room.
4. During the early part of 1961 the 14th edition of "The Berkshire Organist" was published. This publication not only interests the local members, but is appreciated all over the country, judging from the great demand for copies which are always on sale at the Annual Congress each year. Here is a great tribute to our Editor, Mr. A.E. Rivers, and his committee.
5. The membership on 31st December was 155.
6. The amount forwarded to the Benevolent Fund during the year was £14 4s.3d.
7. The Annual Congress in 1961 was held in York, and was attended by Miss D. Hickmott, Mr. L. Pratt, the local Secretary Mr. A.H. Lusty (member of the National Executive), and others. It was at this Congress that Mr. Lusty was re-elected to the Executive for a further period of three years.
8. Your Council have met on two occasions during the year.

9. It is with deep regret that your Council record the deaths of the following members:-

Miss D. Cooper	December 1961
Mr. R. Downing	January 1961
Mr. J.H. Fisher	12th February 1961
Mr. G. Sellick	1st October 1961

10. Once again our thanks are due to our Ladies' Committee who are always ready with service and supplies.

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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:-

Miss E. Alder ('Phone Reading 61258)  
Dr. H.D. Anthony  
Mr. J. Eric Few, ARCO., LTCL.  
Miss E.G. Goodship, ATCL.  
Mr. B. Hall Mancey.

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BENEVOLENT FUND

Once again I bring this valuable Fund to your notice. We are grateful to all who have contributed to the sum we have been able to send up this year.

A.E.R.  
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NOTES OF THE TALK GIVEN AT THE HALF DAY CONFERENCE ON APRIL 15TH BY DR. GERALD H. KNIGHT, DIRECTOR OF THE ROYAL SCHOOL OF CHURCH MUSIC ON "THE AIMS OF THE SCHOOL IN THEORY AND PRACTICE."

Worship is something in which mankind offers something to God and our part must be the best music offered in the best possible way. Is this always the case and are people's motives as pure and unadulterated as possible? Some of the clergy do not mind how bad the music is as long as the church is full and we make as much noise as possible. There are both clergy and organists who make music an end in itself, a sort of "Third Programme" presentation with no feeling behind it.

From 1927 the R.S.C.M. has been steadily growing with a normal rate of one new choir per day. There has been a great increase in growth recently with a total of about 6,600 affiliated choirs - over 5,000 of them in this country. Choirs joining the R.S.C.M. undertake to raise the standard of church music. Many people think this just means scrapping The Cathedral Psalter, using speech rhythm and changing the hymn book and responses. All of these may help but the real question is the standard of performance.

In the past, it was often felt "we must do something because it is difficult or because someone else has done it." For instance, the Hallelujah Chorus on Easter Day when the choir couldn't sing it and the organist couldn't play it! People say - "these things were always done here" or music must be done just to bring us kudos.

"I like" - or "I don't like" - must be the attitude of many amateurs but the R.S.C.M. tries to get people to ask advice as to what they should like, publishes lists of recommended Church music and also tries to get the clergy to seek advice. Some parsons send me lists of music for my comments which I am always pleased to give.

There is general agreement about some things which are good or bad and there is no excuse for ignorance. People who are still wedded to Simper and Maunder argue that their works are tuneful, singable, the organist can play them and the congregation understand them. This argument is not good enough. If people send us their choir lists, other good simple things can be substituted. It is expensive for the ordinary person to keep in touch with the mass of new music being published. The R.S.C.M. gets free copies of all new music and recommends its use where suitable.

There are people who want to do bad music because they have no taste and those who say "We must do The Crucifixion or Olivet to Calvary because they are the only things that will fill the church on Good Friday evening." Have you tried anything else? - and, if it failed, - why was it? Because people like it, must not be the reason for performing music. Hymns are often chosen, not for their aptitude for a particular occasion, but because someone likes them. This is a careless method. The Rev. Harold Spence tours the country talking to the clergy at Ruri-Decanal Conferences etc. and the clergy are beginning to realise that they must take more notice of their organist, if they have a competent organist.

The music must not be performed for musical reasons only, - music in church must be music with a purpose. Think of Stanford's big "The Lord is my Shepherd." There are other settings within your competence which you would not like to do. Think how the words will come out of the ordeal of performance by your choir and organ.

This leads on to my second point:- Method.

Unless the words are effective, a performance in church has no value. The words must not only be audible but they must make a proper effect. There has recently been an improving accuracy in singing the words of the psalms but we must get behind the words to the meaning. The profusion of expression marks in some hymnals stopped choirs from getting going. In many places they are now discarded altogether but the organist has not sufficient imagination to supply the omission. We often hear a depressing Nunc Dimittis. Now this was not the song of a gruesome old man but of an old man who was supremely happy. We should make each

verse a little louder than the last. In "O God our help", verse 6, we must get the significance of the words over. In such lines as "Oh what the joy and glory must be" often the choir has not been taught to get these words over. We must get feeling by increasing the size of the consonants. Much of our speaking is slovenly and these consonants will not get past choir screens etc.

Significance of words is not produced by increasing the size of the vowels only. I heard two choirs in Dallas, Texas, sing an anthem, which was announced, and these were the only words audible. In a big cathedral in the U.S.A., the words of the anthem were printed on a paper but I don't know now whether they actually said this anthem or not.

I visit a church when the choir has prepared an anthem for me. I know the anthem and recognise the words but what would it be like if I didn't know the words? I should be lucky to hear them and luckier still if they had any meaning. We hear passages, which are sung in the Messiah, read by a good reader and recognise the meaning given to them, and then feel the meaning amplified by Handel. Music of the Simper type makes the words seem smaller, not larger. A South Indian choir, with an enthusiastic choirmaster and harmoniumist, asks advice of the R.S.C.M. and takes it but, in one respect, it was not taken. An anthem "And all the ends of the earth have seen the salvation of our God" by Maunder or Simper was sung. It went "All the ends-the ends-ends-ends of the earth have seen, seen" etc. and the music just made the words seem trivial and of no meaning. Sir Frederick Bridge had a stock post-card when works of this type were sent to him to look at - "I have seen your composition and much like it", whilst Sir John Stainer used to reply - "I have wasted no time in looking at your composition." Words have to be fitted with music as a tailor fits you with a suit. "Holy is his name-is his name," is not written to emphasise the fact, but because the composer had too many notes. The R.S.C.M. is trying to make people think about church music. Some people say the idea must be contemporary. If it is contemporary and good, alright, but, if not, then the old is better - old wine in new bottles. Most contemporary work is too difficult and, only professional choirs in cathedrals etc. can sing it, and they have not enough time to practise it. In "The Times" music list, when St. Paul's or Westminster Abbey are singing a Howell's work, it is accompanied by music which can be put on without much preparation. If this is true of cathedral choirs, how much more it is true in the ordinary parish church with only one practice to prepare everything. This is one big reason why the performance of contemporary sacred music lags behind the performance of contemporary secular music.

The R.S.C.M. offers short refresher courses, choirboy courses & courses for senior adolescent choirboys to help them to become the altos, tenors and basses of the future.

Another feature is the publications of the school and, also, members can obtain 7½% on cassocks, surplices etc., not only for the choirs, but also for the clergy. In this way, they may easily save the cost of their affiliation fee although, I hope, new choirs will join the school for a higher motive than for this alone.

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POINTS FROM THE BRAINS TRUST ON NOVEMBER 18th

PANEL:- Prof. H.C. Barnard (Question Master) - (HCB)  
Dr. H.D. Anthony - (HDA)  
Mr. R.N. Nash - (RNN)  
The Rev. S.C. Robinson, M.A. - (SCR)  
Mr. E. Hopkinson, Mus.Bac., FRCO. - (EH)  
Mr. A.H. Lusty, ARCO., FTCL. - (AHL).

What is the best position for the organ in a church?

RNN. Ideally the West End, but a position near the choir, if not the best, is usually the most effective.

EH. Elevated and on a wooden floor. Not a west end organ and east end choir, especially if a large church.

AHL. Depends on acoustic properties of the church. It is a tremendous privilege of the choir to sit in the chancel and gives them a feeling of dignity.

Should choirboys be required to do school homework on choir practice nights?

HDA. The make-up of a boy is enriched by out-of-school activities and it is up to the head-master to hold the balance.

SCR. This is like confusing science with religion, and any relaxation would put head-master in an invidious position. As serious homework does not start until voice is nearly breaking, the difficulty is exaggerated.

What is the team's view on the use of music in the jazz idiom in church?

EH. Completely wrong and false. Is it the music of the people? Jazz mostly written by cosmopolitan Jews.

SCR. What is the motive of doing it? (A) If you want to talk to people you can do it most effectively in their vernacular. (B) Any form of playing to the gallery destroys the acting and the actor. Own view, not good.

HCB. Out of place and illogical. Why only the music and not the words? Why not have the choir singing, instead of "Lord have mercy", "Gawd 'elp us", with the parson in jeans.

In view of the difficulty of obtaining church organists, what steps should be taken to recruit them?

RNN. From the church. The organist to encourage and help with practice and lessons.

AHL. I deplore the fact that the day of artiched pupils has gone. Cannot this be restored?

SCR. Decline in instrumental practical expression due to performances on radio etc. discouraging attempts to make music. Number of jobs available at end not attractive enough for artiched pupils. Organist to let pupils do something,

e.g. at choir practice, as soon as possible. Clergy to put this to confirmation candidates as a possible form of church work to take up.

What is the team's view on the suggestion of a National Church Fund for the restoration of church organs which require it?

EH. Difficult grounds. Is a church right to spend large sums on organs when so much money is required for missionary work etc. If the work must be done, the congregation should raise the money. What you do for yourself, you value more.

SCR. No. Unhealthy extension of the "Welfare State."

What rate of emolument does the team suggest for choirboys?

RNN. Basically, choirboys do not come for money. Not to do everything for money.

SCR. & HCB. Money a reward for services rendered, not a payment.

In an adult choir, the best members are often the least reliable members whilst old members, who have given good service, spoil the singing. What is the remedy?

EH. Try to persuade the former to come to help others, sit tight and hope for time to remedy things.

SCR. Be very charitable.

All things considered, what is a fair and reasonable salary for a competent amateur organist?

RNN. Payment is not a salary but something for trouble taken.

SCR. Why does an organist expect to be paid? Sunday school teachers, parochial treasurers etc. are not paid, why the organist? Due to custom and status. Also the organist has charge of a valuable instrument and is involved in many expenses. Because of the time given up to organ playing he may not have such a good job in the world. Owing to his special responsibility, the organist cannot be absent without providing a deputy and, therefore, holds a midway position between a church worker and a paid official. The only basis possible is founded on the hours of service given. The question is insoluble owing to varying conditions but, as the organist must provide a deputy, he should be paid.

What does the team consider a suitable garb for lady choristers?

SCR. Any reasonable uniformity - something which will avoid personal idiosyncrasies.

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ELECTRONIC ORGANS - AN ASSESSMENT

- by -

A.C. Neville, ARCO., CHM.

I suppose that Organists could probably be grouped into three different sections for their prevailing views on Electronic Organs, viz:-

- (1) Those who just have no time at all for the instrument
- (2) Those who have a passing interest and accept it as another

necessary evil and

- (3) those who are really interested, in that it signifies yet another wonderful achievement in this electronic age that organ tone can be produced by other means than by pipes.

It must be borne in mind that there are a great many firms building these Organs to-day and, what is more, a tremendous number are being sold - this is evident from the number of firms now producing them. Where are they going?

Of course, in America, where they have been selling in large numbers ever since the "Hammond" came into being, they would appear to be almost as fashionable as the piano and quite small children are encouraged to play them.

The Wurlitzers, Lowreys, Baldwins etc. are now making the Spinet type, which takes up less room than an upright piano, and these are largely used in the home. They have the short pedals of a dozen or eighteen semitones and are really to be deprecated, as the young aspirant merely keeps the right foot on the expression pedal and hops about like a robin with the left foot. If you have seen Cherry Wainer on the television, you will even agree that she has made this a great art, moving very swiftly, but only obtaining a staccato touch as no heels are used.

The only organs to be taken seriously are, surely, those of full compass with a R.C.O. pedal board.

Those who have probably made the most progress are the organ builders who, with their expert voicers, are very well qualified to judge what good quality pipe organ should be like and do their utmost to produce it in their electronic organs. Two such firms are "Comptons" and A.E. Davies & Co., the organ builders of Northampton.

The "Gregorian" Organ, produced by the latter, was fully described by Mr. Brian Trant in one of the numbers of "The Organ" and has endless variety. This firm also now produce an organ partly pipe and partly electronic and this has distinct possibilities. They are also willing to add to the pedal department of existing pipe organs their well-known "electronic reeds", such as tromba and trombone which, I understand, are very telling and at much reduced costs as these are, of course, the very expensive part of any organ. The "Gregorian", I believe, costs round about £1,400.

The firms of Jennings, Comptons, Burge and Miller can produce quite large organs of 3 manuals, but these would cost anything from £1,600 to £2,000. One then has to consider what you could obtain in pipes at this price and whether this would not be a better proposition.

An electronic organ might be justified where a church is limited financially and needs an organ with sufficient power and variety to lead the singing of a fairly large congregation or, where there are peculiar difficulties acoustically, where the speakers could be placed in the church itself to advantage.

It is then necessary to hear one or two organs in the church itself, as the siting and quality of the reproducing apparatus can make an enormous difference.

Burge Electronics claim that an electronic organ at X pounds can, if well built and designed with proper knowledge of traditional organ practice, provide far more scope, tonal variety and flexibility of control than a pipe organ at a similar price. Burges are honest enough to admit that electronic tones can never be the same as those produced by pipes but, they do maintain, that they can be produced so as to be practically indistinguishable.

A recent correspondent in the 'Musical Opinion' quotes:-  
"The progress of the pipe organ to its present stage has been a very slow process extending over centuries, that of the pipeless instrument a matter of decades. After all, in the eighties, the pony and trap and the more ambitious landau or victoria were considered very smart; in the early 1900's an 8 h.p. single 'horseless carriage' was the hallmark of progress. None of these vehicles, however, would be of much use on the M.L., even if permitted to travel on it at all. Nobody in this day and age would wish to eschew modern methods of transport in favour of the trotting horse, however glamorous he may appear.

It must be faced that the pipe organ has just about reached the ultimate in its development and perhaps the only forward step possible is in the direction of even more modernisation in its materials and methods of manufacture. On the other hand, the pipeless instrument at a comparatively early stage in its development, continues to take advantage of the ever expanding resources of electrical and electronic engineering."

I, for one, would not of course exchange my very fine old "Father Willis" organ for an electronic organ as, in my opinion, its tonal characteristics are outstanding but, the continued advancement in the electronic field is certainly interesting and, were this article being written say in fifty years time, a quite different story might have to be told.

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THIS TWENTIETH CENTURY

- by -

W.H. Rowe, ARCO.

In some quarters to-day it is fashionable to dub the Church as antiquated, out of touch with modern life and speaking the language of a bygone age. Shall we ignore these charges with a disdainful and pitying air or shall we join the chase and agree that everything pre-1920 is quite outmoded? Perhaps we shall do neither but pause and decide to examine our music - and its performance - with a more critical eye and enquire whether some adjustment of our ideas is needed. It is sometimes true that "where there is smoke there is fire."



The effect which anything has upon us is largely governed by our pre-existing mental background: a kind of backcloth formed out of knowledge and past experience. The same picture, book or music will affect various people in quite different ways and even we ourselves change as we grow older. To complicate matters still further the composite views of people change as from one generation to another. The experts themselves are no exception. At one time the pundits applauded Stainer and Caleb Simper but now they decry them. There is a state of flux in which values themselves appear to change: they change from age to age, from one person to another and according to circumstances. The fundamental truths of faith and religion do not change but our understanding of them and the means of expression do change.

Many of us were reared from infancy in an environment which has enabled us to delight in the great masters of all ages and to find in the best church music something which stirs us deep down. This is something for which we are grateful and it is gratifying to find that a similar appreciation is found among a substantial part of the younger generation. The low average age of the audiences at many of our finest concerts is encouraging. In spite of this we have to face the fact that their numbers are low in comparison with the millions for whom the finest things in music are entirely foreign and quite unintelligible. The language of these people is that of the 'musical' and the 'Top twenty': other forms leave them cold and bored - a fact of which some are even proud. So when we are bidden to dress our worship in modern apparel it is not Britten, Bax or Rawsthorne who are wanted but this so-called light music - the music of this twentieth century. Of course Britten and others speak the language of the century but their impact on church music has been slight. A great deal of church music is being produced to-day by cathedral organists and others, but, as Dr. Francis Jackson remarked recently, only a small percentage of it is of a high enough standard to be of much use.

Now much of this light music is, according to its own standards good and indicates considerable skill in its creation and in its performance. These boys are certainly clever in their way but they do not produce church music and for one reason if no other - there is no money in it. One wonders what an anthem by Johnny Dankworth sung by the George Mitchell singers would be like. Probably we shall never know! Unfortunately those who have attempted to produce church music in the lighter idiom have mostly none of the skill of the professional maker of 'hits.'

The purveyors of light music do not claim that their work has intrinsic worth, lasting value or depth. They claim for it one thing only - entertainment value. Judged by the millions of records sold they achieve this aim and do so most profitably. But when worship becomes entertainment it ceases to be worship and this is something which even the Church itself has sometimes overlooked. If religion aims to reach above and beyond the superficialities and trivialities of life how can it be expressed in language which does not claim to be competent to embody and express such ideas? Conceptions as to the real nature of worship vary but most would

agree that it is something we owe to God and not something He owes to us. It is a means of presenting God to Man and a way for Man to reach out after God. The means must be adequate for the purpose. When Man worships he is not superficial and the task of the Church is to create in Man this desire for God. Trivial music cannot achieve this but can it be a means to an end? It has been suggested recently that jazz can be a stepping stone on the road to the appreciation of other types of music. It may be that among some types of people or for certain kinds of services, music, which would send most of us "squares" screaming from the church, will actually attract others inside. But just attracting people inside will not achieve much by itself and there is danger in this idea of just attracting people, whether by mushy music, startling sermons or other forms of cheap entertainment. If attracting people is all we want, this should not be difficult if tackled boldly. For example, sack the choirboys, have choirgirls in ballet dresses and a Procession every Sunday. It might also keep some others away!

Let us preserve all that is best in our musical heritage insofar as it is the best for our particular place and circumstances. At the same time let us keep an open, if critical, mind towards other forms of music if they have in them any possibility of leading to an increase of real worship among a greater number of people.

A more difficult matter to tackle is the poor standard of performance which is so common in some of our churches. We are asked to listen to organs which should have been scrapped years ago or which are choked with dust. Now and again, the standard of playing is not all that it might be. As to our choirs: many are reasonably good but, all too often, we have four part harmony with no alto or tenor, no balance, harsh tone and other similar failings. People can hear really good professional singing so easily and one cannot blame them if they do not like some of our choirs. It is easy to criticise and we know that we cannot expect the same standards from voluntary amateur choirs with little time for practice and a real dearth of competent singers as from highly trained professional choirs. But shall we ever persuade our choirmen that good unison singing is far better than four part singing with no inside. One sometimes wonders whether a totally inadequate choir really serves any useful purpose at all and whether more concentration on good congregational singing is not called for. We have been battling with these and similar problems for years but do not let us forget that the fault may not lie in the music but in the performance.

Whatever we offer, large numbers of the present generation will continue to remain outside the churches. Neither musical banalities nor popular attractions will change this. But some will come inside. If some of the music offered has little intrinsic value or worth, it may have a value if it keeps these people within the subtle spell and influence of a worshipping congregation until they too desire the music which satisfies.

## PUTTING IT OVER TO THE CONGREGATION

- by -

E.T. Smith.

It is not often that the organist gets much of a chance to tell the Congregation all about the tunes he wants them to sing, and why they ought to like them.... If the opportunity arose, how would one handle it?

Here is how one of our members managed it at his village church:-

The object of this gathering is not to have a good shout at the tunes we have known since childhood, but to try to get a better understanding and rendering of the tunes we use in Church, whether familiar or otherwise.

Our hymnbook - The English Hymnal - though containing many hymns and tunes that are not well known, does include many that are to be found in the A & M (Standard Version), but that are slightly different in rhythm and harmony from the A & M. It should be understood that the compilers of the E H have reverted as far as possible to the music as the composers intended it to be, as opposed to the editing and simplification (often misguided) of the Victorian compilers of A & M and without doubt the E H is a very fine collection of hymns and tunes truly Ancient and Modern.

First let us turn our attention to the ancient. Modal Plain Chant or Plain Song is the ancient and traditional music of the Church, and, although harmonised metrical tunes are more in keeping with our national character, Plain Song should not be dismissed as mournful, popish, and out of place. Plain Song was introduced into this country by St. Augustine, with the help of King Ethelbert, St. Augustine having received instruction from Pope Gregory on the use and performance of the eight Modes in use in the Church of Rome in the 6th century. He commenced at Canterbury with these eight Modes which were based on the four original Modes of St. Ambrose, but there is no doubt that these were taken from some form of musical scales belonging to a pre-Christian era.

The DIATONIC SCALE (example) was unknown in Church Music and did not come into use until near the end of the 17th century. The four basic Modes were DORIAN D to D, PHRYGIAN E to E, LYDIAN F to F, and MIXOLYDIAN G to G (examples). You will notice the rather peculiar formation of these Modes, which are not scales as we know them, being neither Major (example) nor Minor (example). As time went on, more Modes were added, and by the end of the 11th century Plain Song had become a rather complicated musical art, defeating the purpose for which it was originally intended, i.e. a simple and plain form of musical speech.

The English Hymnal contains examples of advanced Plain Song which we would be unwise to attempt, but some of the more simple examples are very satisfying. (Example - Ferial version of Te Lucis Ante Terminum "Before the ending of the day" - explain that it

should be sung in true speech rhythm without any kind of "squareness", and demonstrate the right and the wrong way to sing it. After this has been done, get the congregation to say a verse all together clearly and with the right inflection and punctuation, then get them to sing it with you once or twice, finally accompany them on all three verses).

During the 11th, 12th and 13th centuries there gradually came a desire to break away from an all-Latin and Plain Song service in the Cathedrals, Collegiate Churches, and some Monasteries (it should be realised that in the ordinary churches music was virtually unknown). Musicians began experimenting to try and produce something that was different; they hardly knew themselves what they were striving for, but it is pretty obvious that it was harmony in some form, and the first really successful attempt was undoubtedly the Canon or Round "Sumer is icumen in" transcribed by one John of Fornsete or Fornsette, a monk of Reading Abbey, about the year 1240 (demonstrate, stressing the point that we in this area should be proud of the connection between Reading and early harmony).

Few of the attempts at harmony between the 13th and 15th centuries are suitable for present day congregational singing, so we will pass on to the great musicians of the Tudor period, Tallis, Byrd, Tye, Tompkins, and others. It is as well to mention that at this period, apart from Palestrina, English musicians were streets ahead of any on the Continent, so let us look at a well known but often carelessly sung tune of Tallis'. This tune is also a canon, but much more simple than the one previously mentioned. (Demonstrate Tallis' Canon, making clear the canonic structure).

The Reformation, though no doubt desirable in other respects, was not a very happy event for English Church Music, and though Tallis, Byrd, and others carried on they did not get much support, since the Choir Schools were being emptied and music in worship was frowned upon, although strangely enough Henry VIII founded the Chapel Royal and saw to it that there was music there. Which shows that in clamping down on church music generally he was playing politics rather than exercising personal hatred of Church Music. At this stage, the work of Orlando Gibbons in the early 17th century should be remembered (Examples - Song 67 to "Give me the wings of faith to rise" and Song 1 to the Communion Hymn "And now, O Father").

The Commonwealth period was a pretty bleak one for church music although, strange to say, Oliver Cromwell had his own official organist; presumably this worthy "watched his step" pretty carefully, as is usual under dictatorships, and merely did as he was told, and neither he nor his contemporaries appear to have handed anything on.

After the Restoration, things were rather confused, with numerous third-rate musicians trying no doubt to gain favour with King Charles by writing flowery stuff with a French

flavour, since Charles during his exile in France had acquired a liking for French music. However, Pelham Humphries emerged from this chaos, and is best remembered for his well known simple chant in C major (Demonstrate). The next great name to remember is Henry Purcell, whose compositions for organ are well known, and whose Services, Anthems and Songs are regularly performed, although most are too difficult for the average small choir. Unfortunately he did not appear to have bothered about hymn tunes, so we must be content with a glance at one of his chants, arranged for Anglican pointing by Dr. Turle (Demonstrate).

After Purcell's early death at the age of 39, English Church Music drifted into a very bad state for about 150 years, not because musicians were not trying, but because of the apathy of the country as a whole, including the clergy; nevertheless the delightful tunes and chants of William Boyce were not lost (Examples Boyce to "Palms of glory" and Kingsland to "Thy kingdom come"). You may be wondering why the great Continental musicians of the period have not been mentioned; of course J.S. Bach and others were composing a wealth of Church Music, but little or none of it found its way into services in this country until the A & M Hymn Book was compiled in the 19th century. Bach's hymn tunes, which are mainly the Chorales from his great works such as the St. Matthew and St. John Passions, plus his harmonisations of older German tunes, are found throughout the E H and, though it is really an insult to the great master to sing his tunes without the services of a full 4-part choir, the more of them we try the better it is for our musical education. (Examples - Salzburg to "At the Lamb's high feast we sing" and Zum Frieden to "There's a wideness in God's mercy").

In a brief attempt such as this to cover the span of fourteen centuries certain omissions are inevitable, and no mention has been made of the work of the Wesleys and others of the Revivalist period, or the work of the great Victorians - Elvey, Goss, Stanford, and many others - but let us pass on to the more modern, and finish with Martin Shaw's tune Cheerful to "Come let us join our cheerful songs" and Geoffrey Shaw's harmonisation of the traditional tune Melling to "Children of the heavenly King."

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Mr. A.H. Lusty, ARCO., Hon. FTCL.

Our congratulations are due to our Hon. Secretary, Mr. A.H. Lusty, who completed fifty years service as an organist during the past year. Mr. Lusty has held appointments at churches in Reading, Finchampstead, Easthampstead, Wokingham, Hambledon, Cholsey and Sonning.

New Members:- HARTLEY, H.H. MA BSc 10 Woodcote Rd., Caversham,  
POWELL, P.C. Wantage Hall, Reading.  
Change of Address:- KENT, A. 8 Crescent Rd., Wokingham.

M E M B E R S H I P

-READING-

ALDER, Miss E.	51 Grange Avenue, Reading	
ALDER, R.J.S.	141 Beecham Rd., Reading	Asst. West Rdg. Methodist
ALLEN, Mrs. D.	Elm Villa, Spencers Wood	Late: Beech Hill etc.
ALLWRIGHT, E.R. FRCO	11 Berkshire Rd., Henley- on-Thames	St. Mary, Henley
ANTHONY, Dr. H.D. MA BSc PhD	102 Norcot Rd., Tilehurst, Reading	
BARKUS, A., FRCO	23 Elm Rd., Reading	Trinity Cong., Reading
(Hon) BARNARD, Prof. H.C. FTCL	54 Grosvenor Rd., Caversham	Reading University
BARNES, R.A.	44 Coley Ave., Reading	Asst. Shinfield Church
BAUGH, A.C.	89 Cranbury Rd., Reading	Late: Dunsden Church
BENNING, R.G.	174 Finchampstead Rd., Wokingham	All Saints, Wokingham
BERRY, A.E.	Pine Trees, Flowers Hill, Pangbourne	Late: Eighbrook, Hereford
BETTS, J.A.H.	18 Thames Side, Reading	Jt. Org. St. Paul's Presbn., Reading
BREWER, R.	24 Woodlands Rd., Sonning Cm., Reading	Peppard Congregational
BRIND, R.J.M. ATCL	Rosemount, Ruscombe Rd., Twyford	St. Peter's Caversham
CARTER, T.G.	27 Kidmore End Rd., Caversham	Bearwood Church
CIMA, Dr. P.H.	43 Ramsbury Drive, Earley, Reading	Asst. Wycliffe Baptist, Reading
CLARKE, M.	11 Clifton Street, Rdg.	
COOPER, A.M.N.	133 School Rd., Tilehurst, Reading	Purley Church
CRIPPS, J.	14 Morgan Rd., Reading	Ch/M St. Agnes, Reading
CURTIS, E.D.	28 The Mount, Reading	St. William's R.C., Rdg.
CURTIS, M.H.B.	Wayland, The Broadway, Sandhurst	Sandhurst Methodist
DARE, M.J.C.	56 Woodcote Rd., Caversham	Asst. St. Peter's, Caversham
DASH, H.L.	98 North Town Road, Maidenhead	St. John, Littlewick Green
DAVIS, L.F.B.	99 Tilehurst Rd., Rdg.	Christ Church, Rdg.
DAVIS, W.G.	The Coppice, Kenton Rd., Earley, Reading	St. Mary, Eversley
EADES, C.W.	20 Forest Hill, Tilehurst, Reading	Sulham Church
EDWARDS, A.E.	48 Delamere Rd., Earley, Reading	Cumberland Rd., Methodist, Reading
EDWARDS, P.H.C.	31 Donnington Rd., Rdg.	St. Luke's, Reading
ELVERSON, A.	41 Baker St., Reading	Late: Burton-on-T.P.Ch.
ENGLAND, A.R.	Littlestead Green Cottage, Dunsden, Reading	Late: St. Philip's, London, E.1.
FAWCETT, F.V.G.	12 Dorothy St., Reading	St. Mary, St. John, Mortimer
FAWCETT, R.V.	do.	
FEW, J.E. ARCO LTCL	31 Baydon Drive, Reading	Stoneham School, Rdg.
FOWLER, I.D.	53 Fairway Ave., Tilehurst, Reading	Late: Hanwell Methodist

FRANKLIN, Miss D.L.	45 Reading Rd., Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Lodge, Sandhurst	Late: St. Michael, Sandhurst
GOATLEY, H.W.	19 Palmerston Rd., Earley, Reading	Grazeley Church
GODDARD, B.	Sunshot, Glebe Lane, Sonning	Wargrave Church
GOODSHIP, Miss E.G. ATCL	150 Southampton St., Rdg.	Late: St. Mark's, Rdg.
GREEN, R.H.	107 Berkeley Ave., Reading	Late: St. Anne, Lewes
GREEN, W.B.	142 Shinfield Rd., Reading	Holy Trinity, Rdg.
GRIFFIN, Miss D.M.	47 Christchurch Rd., Rdg.	Abbey School, Rdg.
	LRAM ARCM	
HALL-MANCEY, B.	29 Eastcourt Ave., Earley, Reading	Late: Asst. Yattendon Church
HAMILTON, D.H.	Hollywood Farm, White Waltham	St. Paul's, Maidenhead
HAMMERSLEY, F. MA	12 Laburnham Rd., Maidenhead	All Saints, Boyne Hill
HAMMOND, Mrs. E.M.	31 Cholmeley Rd., Rdg.	Late: Wycliffe Baptist
HARDIMAN, E.T.	24 Beech Lane, Earley, Rdg.	Asst. St. Peter's, Earley
HARVEY, H.F.	60 Bath Road, Reading	St. Mark's, Rdg.
HAWKINS, J.P.	26 Ashbury Drive, Tilehurst, Reading	St. Mary, Whitchurch
HAYWARD, Miss O.H.	15 Mansfield Rd., Reading	
HEWETT, Miss E.	65 Grange Avenue, Reading	Late: Anderson Baptist Church
HICKMOTT, Miss D.	509 Basingstoke Rd., Rdg.	First Church Christ Scientist, Rdg.
HILL, Mrs. L.G.M.	9 Albert Rd., Henley-on-T.	St. Margaret, Harpsden
HOBSON, L.M.	20 Bulmershe Rd., Reading	St. Agnes, Reading
HOLLEY, Mrs. A.	130 Henley Rd., Caversham, Reading	Caversham Methodist
HONEYBALL, W.G.	1 Limerick Close, Bracknell	Late: All Sts., Wind- sor
HORA, Dr. F.B.	51 Eastern Ave., Reading	Reading University
HORA, T.J.T.	do.	
HUNT, C.H.	268 Kidmore Rd., Caversham, R.	Caversham Free Ch.
HUTT, N.P.	9 Flowers Piece, Ashampstead	Quicks Green, Methodist
JACKSON, R.W.	5 Kelmscott Close, Caversham, Reading	Shiplake Church
JONES, D.L.	5 Crawshay Drive, Emmer Green, Reading	Twickenham (Late:) Methodist
KIMBER, C.E.	5 Amity Street, Reading	St. Paul, Lower Whitley
KNOWLTON, C.W.	9 Church Rd., South Ascot	Late: St. John, Crowthorne
LACEY, L.R.	6 Evesham Drive, Emmer Green, Reading	St. John, Caversham
LASCELLES, R.	94 Westwood Rd., Tilehurst, Reading	Caversham Heights, Methodist
LAWES, J.C.	56 Winton Road, Reading	St. Mary, Shinfield
LICKFOLD, L.A. MA	29 Dudley Close, Tilehurst, Reading	Late: St. Bartholo- mew, Reading
	BMus. FRCO ADCM	

(Hon) LUSTY, A.H. ARCO Hon. FTCL	60 Pell St., Reading	Sonning Church
MARR, P.B. ARCO GTCL	32 Pell St., Reading	St.Giles Church, Reading
MARSH, T.J.	12 Chepstow Rd., Tilehurst, Rdg.	Late: St. Mary Mag- dalene, Tilehurst
MASSER, W.E. FRCO	6 Balmore Drive, Caversham, Rdg.	St. Mary, Reading
NASH, R.N.	13 Littlecote Dr., Reading	All Saints, Rdg.
NEVILLE, A.C. ARCO. CHM	3 Norman Ave., Henley-on-T.	Holy Trinity, Henley
NICHOLLS, R.G.	"Foxways", Toker's Gn., Rdg.	Late: Asst. Pens- hurst Church
OPENSHAW, V.K.	Glebe Cottage, Rotherfield, Peppard	Peppard Church
PASKINS, E.P.	60 Wantage Road, Reading	Late: Theale Ch.
PEPWORTH, R.P.J.	7 Western Elms Ave., Reading	Asst. All Sts. Rdg.
PETTS, H.M.	Cedarcot, Kidmore End Road, Emmer Green, Reading	St. Barnabas, Emmer Green
PHILLIPS, A.J.	147 Beecham Rd., Reading	Grovelands Bapt.
POUNDS, H.G.	"Bedruthan", Shinfield Green, Reading	
PRATT, L. LTCL	8 Blenheim Road, Reading	St. Peter's, Earley
RIVERS, A.E.	200 Kidmore Road, Caversham	Late: St. Mary's, Whitchurch
ROGERS, F.C.	2 St. Mark's Rd., Henley-on-T.	Sacred Heart R.C. Henley
ROWE, W.H. ARCO	111 Upper Woodcote Road, Caversham, Reading	St. Andrew, Caver- sham
SHEPPARD, A.E.	31 Albert Rd., Caversham, Rdg.	Asst. Greyfriars, Reading
SHERWOOD, Miss E.N.	22 Lorne St., Reading	Greyfriars Mis- sion, Reading
SHORTER, Mrs. K.F.	56 Matlock Rd., Caversham, Rdg.	Asst. Broad St. Cong., Rdg.
SIMPSON, J.H.	50 Highmoor Rd., Caversham, Rdg.	St. Paul Pres. Rdg.
SMITH, E.T.	15 Western Avenue, Woodley, Rdg.	Spencers Wood Ch.
SMITH, R.C.	114 Silverdale Rd., Earley, Rdg.	St. Paul's, Wokingham
SPARKES, R.F.H.	Station Ho., Wyndale Close, Henley-on-Thames	Remenham St. Nicholas
SPRIGGS, F.G.	15 Whitley Park Lane, Reading	Greyfriars, Rdg.
SPYER, J. MBE FRCO	Ewelme, France Hill Dr., Camberley	Military Academy, Sandhurst
STEPHENS, C.W.	18 Priory Ave., Caversham, Rdg.	Late: Spencers Wd.
STEPHENSON, Mrs. S.M.	Treburgett, Wargrave Rd. Twyford	St. Mary, Twyford
STILWELL, J.G. ARCM	Stevens Hill, Yateley	Crowthorne Ch.
STONE, S.	21 Carey Street, Reading	Asst. Dunsden Ch.
SWEATMAN, G.H.	50 Burnham Rd., Tadley	St. John Bapt., Padworth
SWINN, Mrs. W.	24a Southcote Rd., Reading	
TANNER, C. LTCL	72 Rose St., Wokingham	St. Michael, East- hampstead
TOTT, N.L.	5 Lansdowne Rd., Tilehurst, Rdg.	St. Stephen, Rdg.
TURNER, G.	673 London Road, Reading	
WARD, E.R.	8 Armour Hill, Tilehurst, Rdg.	Asst. Kings Rd. Bapt., Reading



WARMAN, A.L. ARCO	113 Addington Rd., Reading	St. Michael, Tilehurst, Rdg.
WARREN, A. FRCO	37 Hilltop Rd., Caversham, Rdg.	St. Laurence, Rdg.
WARREN, Mrs. M. LRAM	do.	Asst. do.
WATERS, R.	115 South View Ave., Caversham	St. Saviour, Rdg.
WELLS, Miss C. BMus	Hedgerows, Long Lane, Purley,	Hambleden Church
FRCO LRAM	Reading	
WILES, R.A.H.	20 Stanhope Rd., Reading	Late: Tyndale Bapt.
WINCH, W.G.	93 Northumberland Ave., Rdg.	Whitley Hall Meth.
WOODHAM, Prof. R. D. Mus	128 Westwood Rd., Tilehurst	Prof. of Music,
FRCO		Rdg. University
WOOLDRIDGE, J.	41 Windermere Rd., Reading	St. Andrew Pres. Rdg.

-NEWBURY-

BARRELL, W.	The Bungalow, Donnington Hill Newbury	Northbrook St. Methodist
BRADLEY, I.	Cedar Ho., Wickham, Nr. Newbury	St. Swithin, Wickham
BURGESS, R. LRAM	St. Margarets, Stoney Lane, N'by	Late: Woolton Hill Ch.
COLE, Miss D.	33 Chapel St., Thatcham	Asst. Thatcham Ch.
D'ANDREA, E.J. DD	"Ingleville", Kintbury	St. Joseph's R.C. Newbury
DENYER, R.	70 Gloucester Rd., Newbury	Enborne Ch.
GRIFFIN, C.G.	140 Craven Rd., Newbury	Late: Bartholomew St. Meth.
HOOK, G.T.	1 Andover Rd., Newbury	Asst. Greenham Ch.
HOPKINSON, E. BMus FRCO	"South View", Bath Rd., N'by	Newbury Par. Ch.
MASON, Miss R. ARCO	Downe House, Cold Ash, N'by	Downe Ho. Sch.
LRAM GRSM		
SEARLES, A.N.	Flat No. 4, Hartmead Rd., Thatcham, Newbury	Speen Par. Ch.
SIMPSON, Dom. R. OSB	Douai Abbey, Woolhampton	Douai Abbey
SPITTLE, Miss M.A.	Inglewood, Chesterfield Rd., Newbury	Late: Fawley Ch.
WIGMORE, F.G.	50 South End, Cold Ash, N'by	St. Mary, Speenhamland

-WINDSOR-

ALLURED, M. ARCO	9 Laurel Ave., Langley, Slough	Late: St. Mary, Slough
APPS, Mrs. A.K.	2 Hope Cottages, London Road, Bracknell	Bracknell Meth.
ATHILL, S. LTCL MRST	Welbeck, New Rd., Ascot	All Saints, Binfield
BLAKER, J.A.	166 Stoke Poges Lane, Slough	St. John, Stoke P.
CAMPBELL, Miss C. LRAM	57 Frances Rd., Windsor	All Saints, Windsor
ARCM etc.		
CAVE, V.G.	Woodside, Windsor Forest	St. Michael, Warfield
CROOK, E.W.	117 Vale Rd., Windsor	Temp. Clewer Convent
DEELEY, Mrs. E.	1 College Crescent, Windsor	Late: Monston & Prestwick

GOULDING, G.A.	"Stokencot", Fernbank Rd., Ascot	St. Peter, Cranbourne
HILL, C.A.	Holmleigh, Cookham Rise	St. John, Cookham Dean
HINE, A.	Ditton Park, Slough	CH/M. St. Michael, Slough
HOLMES, Mrs. R.A.	Holmbury St. Mary, Church Rd., Winkfield	St. Mary, Winkfield
JAMES, P.	2 Shackleton Rd., Slough	Datchet Church
MARSHALL, E.E.	42 Lake Ave., Slough	St. Giles, Stoke Poges
MATTHEWS, A.J.	91 Kings Rd., Fleet	Fleet Par. Ch.
POOLE, V.A.	57 Kendal Drive, Slough	St. Mary, Wexham
REARDON, Miss P.	11 Downs Rd., Langley, Slough	Slough Baptist
REED, T.E. FRCO LTCL	School Ho., School Rd., Sunninghill	St. Michael & All Angels, Sunninghill
REID, Miss B.	35 Clewer Hill Rd., Windsor	Asst. All Saints, Dedworth
SWALLOW, J.H.	Twist Neit Hill Rise, Chalfont St. Peter	Gold Hill Baptist
TAYLOR, Miss E.	88 St. Leonards Rd., Windsor	Windsor Methodist
WAITE, N.E.	41 Fernbank Rd., Ascot	Asst. All Saints, Ascot
WHITE, Mrs. C.L.	47 The Crescent, Slough	Asst. St. Laurence, Upton
WHITE, J.S.	do.	St. Peter, Upton
WRIGHT, P.A.	18 Belmont Pk. Ave., Maidenhead.	

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FINANCIAL STATEMENT

NEWBURY BRANCH

<u>EXPENDITURE</u>		<u>RECEIPTS</u>	
Capitation fees		Subscriptions:-	
15 @ 3/6	2.12. 6	14 @ 8/-	5.12. 0
Contribution to "The Berkshire Organist"	2.16. 9	additional	5. 0
Hon. Treas. postages	5. 6	Bank interest	16. 9
	<u>5.14. 9</u>		<u>6.13. 9</u>
Excess income over expenditure	19. 0		
	<u>£6.13. 9</u>		<u>£6.13. 9</u>
Balance as at			
31.12.1960	31.16. 0		
Surplus for year		Balance at The Thames Valley Trustee	
31.12.1961	19. 0	Savings Bank	33.19. 0
	<u>32.15. 0</u>		
3 subscriptions paid in advance for 1962	1. 4. 0		
	<u>£33.19. 0</u>		<u>£33.19. 0</u>

FINANCIAL STATEMENT

Proposed for Adoption at Annual General Meeting on 24th February 1962  
 INCOME AND EXPENDITURE ACCOUNT for YEAR ended 31st December 1961.

<u>EXPENDITURE</u>	£ s d	<u>INCOME</u>	£ s d
Records, Carriage	17. 6. 6	<u>Subscriptions</u>	
160 Capitation fees	4. 0. 0	READING 111	55.10. 0
"The Berkshire Organist"		additional	3. 0
28. 7.6		WINDSOR @ 3/6d 25	4. 7. 6
Less paid for copies 12.6		NEWBURY @ 3/6d 15	2.12. 6
<u>27.15.0</u>	27.15. 0	<u>151</u>	
Hire of rooms & expenses of meetings	6.11. 0	In arrear 2	
Wreaths (2)	2.15. 0	READING 1 for 1960	10. 0
Printing & stationery	8. 0. 6	Profit on March 11th visit	2. 2. 0
Hon. President's postages	10. 6	Half Day Conference	1. 6. 0
Secretary's "	8.10. 0	June 17th visit	6. 0
Treasurer's "	1. 3.10	Newbury Contribution to "The Berkshire Organist"	<u>2.16. 9</u>
Loss on Hambledon visit	1.13. 6		69.13. 9
Cheque book	4. 2	Excess expenditure over income	8.16. 3
	<u>£78.10. 0</u>		<u>£78.10. 0</u>
Benevolent Fund 17.17. 9		Benevolent Fund as per contra	14. 4. 3
Less expenses 3.13. 6			<u>14. 4. 3</u>
<u>14. 4. 3</u>	<u>14. 4. 3</u>		<u>£92.14. 3</u>
	<u>£92.14. 3</u>		

BALANCE SHEET as at 31st December 1961

<u>LIABILITIES</u>		<u>ASSETS</u>	
General Fund Account as at 31.12.1960	53. 3. 7		
Less deficit for year ended 31.12.1961	<u>8.16. 3</u>	Balance due from Barclays Bank Ltd.	51. 7. 4
14 Reading subscriptions paid in advance for 1962	44. 7. 4		
	7. 0. 0		
	<u>£51. 7. 4</u>		<u>£51. 7. 4</u>

The Reading 1953 Congress Fund stands at £9.11. 5.

L. Pratt, LTCL  
 Hon. Treasurer.