



The Berkshire Organist

INCORPORATED ASSOCIATION OF ORGANISTS

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200, Kidmore Road,
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THE BERKSHIRE ORGANISTS' ASSOCIATION

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

A MESSAGE FROM THE PRESIDENT

Miss E. G. GOODSHIP, A.T.C.L.

It has been a great pleasure and privilege to have been your President for a second year.

The honour you conferred upon me in re-electing me for a further term of office has been one of the outstanding yet humbling joys in my life.

As I send you my greetings for the 1966 issue of The Berkshire Organist I pray for God's blessing on all the work which you are doing in His Name, and hope that during the year our membership may reach the 200 mark.

EDITORIAL

The end of 1965 has been clouded by the illness of Miss E.G. Goodship, our greatly respected President for the past two years, but recent reports are encouraging and we hope she will soon be restored to full activity again.

The Town Hall organ recital was again a great success with a larger audience than last year. A capacity audience is essential for Fernando Germani's recital on March 9th, so please give this maximum publicity.

With Congress on our door-step this year at Oxford from August 15th-19th, it should be possible to get a much more representative attendance from Berkshire than usual. Please mark this week in your diaries and see Mr. Lusty's note regarding transport for the Congress Dinner.

We welcome Messages from the new Chairmen of Newbury and Windsor Branches and wish them both a successful term of office. We have articles from two Windsor members, one of whom has, unfortunately, left us. It is the aim of the sub-committee to get contributions from both of our Branches and make the Magazine as fully representative as possible. Once again our thanks are due to all who have helped to produce this number.

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SECRETARIAL

Please reserve these dates for future events and let me have a reply, at least seven days before, for the April, May and June meetings so that satisfactory arrangements can be made and numbers stated.

A full hall is a must for the Fernando Germani recital so please let everyone you know have full details and insist that they come along on March 9th.

March 9th. Organ Recital, Large Town Hall, Reading by FERNANDO GERMANI at 7.30 p.m. (not 7.15).

April 16th. Annual Half Day Conference, St. Mary's Church, Reading, Dr. W. Greenhouse Allt. 3 p.m. Lecture "Twentieth Century Music in Church." 4.15 p.m. Tea. 5 p.m. A Paper of his own choice.

May 14th. Evening arranged by the Organist and Choir of St. Mary's Shinfield. 6.30 p.m. for 7.0 p.m. Lecture "Sound in the Electronic Organ and in the Pipe Organ" by S.E. Davies, Organ Builder, Northampton. Short Composite Recital, Rev. A.C. Fryer and Mr. J. Lawes.

June. Visit to Gloucester. Arrangements pending. If sufficient members signify their willingness to attend the Conference Dinner in Oxford in August, I will arrange for a coach. Watch the Quarterly Record for full particulars and then get in touch with me, please.

Forthcoming Events:-

NEWBURY March/April Blenheim Palace.
 April/May Chippenham/Calne.
 June/July Andover/Whitchurch (an evening run).
 Details not yet finalised. Please keep in touch with
 Mr. Hook for dates etc.

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A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH

MR. L.J. NEWMAN

It is with great pleasure that I extend, on behalf of the members of the Newbury Branch, our most cordial greetings for 1966 to all friends and associates in the organ world.

As I take over from Mr. Hopkinson, I should like to put on record our grateful thanks to him for bringing about 'our revival' and for the interest he has shown during his three years as Chairman.

We hope that this Branch will continue to thrive and that all meetings, whether arranged by us or by Reading, will be given the fullest possible support by our members.

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A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH

MR. T.E. REED, FRCO, ChM, LTCL

ORGAN RECITALS

By the time you receive this magazine, we shall be well into the New Year.

Apart from taking choir-practices, and preparing voluntaries for the Sunday services, organists are asked to give organ recitals in their own Churches, or at other churches.

When planning an organ recital, what considerations should the organist have in mind? First and foremost, he should arrange his programme so that the main work should come in the middle. The congregation should feel that the recital was for their benefit.

Secondly, the kind of music.

I am sure you will not mind my mentioning Geoffrey Tristram's Organ Recital, last November. This was a programme full of contrast. Items included Prelude and Fugue in D Major (Bach), Handel's 2nd Organ Concerto, First Movement from Sonata in C Sharp Minor (Basil Harwood) and Widor's Toccata in F Major from his 5th Symphony. This recital could have been enjoyed by the least organ-minded person.

Rheinberger is a composer one does not hear included in recitals much these days. Of his works, perhaps the most played is the Pasacaglia and Fugue from Sonata No.8 in E Minor. I would remind organists that Rheinberger composed 20 Sonatas, as well as Trios, Monologues and Twelve Fughettas.

FERNANDO GERMANI - Recital Programme, March 9th

Concerto in D minor	Vivaldi
Noel Sur Les Jeux D'Anches Sans Tremblant	Daquin
Toccata, Adagio and Fugue in C major	Bach
Fantasia in F minor (K.608)	Mozart
Chorale No.2 in B minor	Cesar-Franck
Toccata	Durufle

Fernando Germani, born in Rome, has a world-wide reputation, and has given organ recitals all over Europe, in South Africa, Tasmania, North and South America, Canada, Australia and Mexico amongst many other countries. He has also played with orchestras in Rome, Turin, Cologne, Berlin, New York, El Paso, San Francisco, London, Sydney, Melbourne, Adelaide and in innumerable towns in the Americas, Europe etc.

In 1945, he gave the first ever series of recitals in Italy devoted to the complete works of Bach to a vast audience in St. Ignazio's Church of Rome. This series was repeated seven times in the same church and took place under the auspices of the City of Rome. Subsequently, Signor Germani gave performances of the complete works for organ by Cesar Franck, first performances of the greatest and most difficult of the compositions by Max Reger and, in December 1963, he played the entire works for organ of Gerolamo Frescobaldi in the Central Presbyterian Church in Park Avenue, U.S.A.

The Bach Cycle was repeated in London in 1947 and in 1959, and in Oxford in 1962. In 1961, the cycle was heard for the first time in America at the Grace Cathedral in San Francisco, members of the capacity audience coming from as far as Canada and Mexico. As a result of the tremendous success of the series, Signor Germani received public tributes from the Mayor of San Francisco and, by means of a special delegation, from the State of California. In 1963, he performed the same Bach Cycle in New York at the St. Thomas Church of Fifth Avenue, again before a huge audience. Here, also, he received the special praises of the then President of the United States, the late John F. Kennedy, and of the Mayor of New York.

Fernando Germani is a Master of Organ at the Chigi Academy of Music in Siena for the International Courses of Perfection. This Academy was founded thirty years ago by Conte Guido Chigi Saracini and by Germani himself. He is also Master of the Faculty of Organ and Organ Composition at the Conservatoire of Music in Rome.

Signor Germani is an Honorary Member of the American Guild of Organists of New York, the Organ Players' Club of Philadelphia, and the Organ Society of Sydney and Brisbane in Australia. He is an honorary citizen of the City of New Orleans and has been decorated in Italy and abroad.

He has participated in numerous Music Festivals in Berlin,

York, Edinburgh, Lucerne, Nuerenberg, Hereford, Schaffhausen etc.

Amongst his numerous publications, he is noted for the revision of the works for the organ of Frescobaldi (in three volumes), a great method for organ, in various volumes, and for many articles published in both Italian and foreign music magazines.

APPOINTMENTS

- Mr. D. Gaye, MA., ARCO. Warden, The Royal Academy of Music.
- Mr. B. Hall-Mancey, GRSM., LRAM., ARCO. Music Master, Fitzharrys School. Abingdon.
- Mr. A.V. Bunce Warfield Parish Church.
- Mr. V.G. Cave St. Stephen's Church, Clewer.

RESIGNATIONS

- Mrs. E. Bainbridge, FLCM. Resigned Membership.
- Mr. R. Brock Removed to Gillingham.
- Mr. W.G. Chandler Resigned Membership.
- Mr. C.E. Kimber Removed to Taunton.
- Mr. C.W. Stephens St. Paul's Presbyterian, Reading.
- Miss E.N. Sherwood Resigned Membership.

WINDSOR:-

- Mr. D.G. Jones To Newcastle.
- Mr. G.A. Goulding Transferred to North London.
- Mr. D. Spiller " " Exeter.

HONOURS

Congratulations to Mr. Bernard Hall-Mancey on obtaining his G.R.S.M. and Mr. A.P. De Croos on obtaining his A.T.C.L.

OBITUARY

Mr. E.R. Ward, who passed away suddenly on July 12th, was a life-long member of King's Road Baptist Church, Reading. He was, for a number of years, Choir Secretary and Assistant Organist and also helped at other churches.

Mr. Arthur Yould, FRCO., LRAM., ARCM., who died on October 10th, was, for many years, Organist of All Saints' Church, Wokingham and was connected with local Choral and Operatic societies.

Mr. Yould was our President from 1938-1943.

DEPUTIES

The following members are available to act as deputies and application should be made direct to them:-

- Mr. J. Eric Few, ARCO., LTCL. ('phone Reading 61258).
- Mrs. Fisher (née Evelyn Alder) Please note address.
- Miss E.G. Goodship, ATCL. ('phone Reading 50832).

BENEVOLENT FUND

The Fund continues to do good work, as may be seen from the Balance Sheet in the Quarterly Record, and any appeal for help is always received very sympathetically. Please assist the Trustees to continue their valuable work.

A.E.R.

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PROGRAMMES 1965

Mar. 27th. Christ Church, Reading, Mr. L.F.B. Davis.

Improvisation, Chorale Prelude "Nun Danket" Karg-Elert, Elegiac Melody "Last Spring" Greig, Fanfare, Guy Eldridge, Three Pieces:- March, Meditation, Toccata on "Lasst Uns Erfreuen" Nicholas Choveaux.

May 1st. St. Mary's Church, Reading, Mr. George Galloway.

Fantasia & Toccata in D minor, Op.57, Stanford, Master Tallis' Testament, Herbert Howells, Prelude (9/8) and Fugue in C major, Bach, Theme and Variations, Hendrik Andriessen, Cantilene in E flat, Op.29, Gabriel Pierne, Menuet Scherzo, Op.53.No2, Jongen, Tuba Tune, Cocker.

May 29th. Twyford Parish Church, Mr. A. Barkus.

Alla Marcia, Battishill, Diapason Movement, William Walond, Prelude & Fugue in C minor, Bach, Chorale Improvisation "O my soul rejoice with gladness" Karg-Elert, Benedictus, Rowley, 1st Movement Sonata No.1. Mendelssohn.

June 12th. King's College Chapel, Cambridge, Mr. David Willcocks.

Evensong, Introit "Sacerdotes Domini" Byrd, Service, Hylton Stewart in C., Anthem "Come Holy Spirit" Vaughan Williams.

Oct. 9th. Presidential Service, St. Giles Church, Reading.

Miss E.G. Goodship.

Fuga in C, Buxtehude, Voluntary in C, William Croft, Chorale Prelude "Melcombe" Parry, Cantilena Romantica, T.F. Dunhill.

Evensong:- Mr. P.B. Marr. Magnificat, Tone 5 with fauxbourdons (D.Sario); Nunc Dimittis, Tone 6 with fauxbourdons (G.A.Bernabei); Anthem: "O sing joyfully" Adrian Batten; Voluntaries:- Prelude and Fugue in C minor, Bach, Sortie (Messe de le Pentecote) Messiaen.

Nov. 13th. Town Hall, Reading, Mr. Geoffrey Tristram.

Chorale Improvisation "Ein Feste Burg" Karg-Elert, Largo, Allegro, Aria and Variations, Festing (arr. Thalben-Ball), Prelude and Fugue in D, Bach, Folk Tune, Whitlock, Concerto No.2 in B flat, Handel, Allegro Apassionata from Sonata No.1, Harwood, Prelude, Vierne, Humoreske, Pietro Yon, Toccata from Symphony No.5, Widor. Encore: Fiat Lux, Dubois.

WINDSOR

Jan. 16th. Holy Trinity Church, Windsor

"Choral Song" S. Wesley, Mr. J.S. White, ARCM., Prelude on "Rhosymedre" V. Williams, Mr. M. Allured, ARCO., Prelude, Choral, Pastorale, from Suite Op.14, Maleingreau, Mr. E.E. Marshall, Prelude Funebre Sortie, O. Vandurine, Mr. J.A. Swallow, Two Liturgical Preludes, John Lee, Mr. G.A. Goulding, Einfestung und Tokkata, Ham Frederick Michaelson (1947) Mr. S. Athill, LTCL.

May 22nd. St. Mary's Church, Southampton, Mr. Richard Popplewell, FRCO., ARCM.

Prelude and Fugue in G major, Bach, Verse in the Phrygian Mode, H. Purcell, Trio Sonata No.3 in D minor, Andante, Adagio e dolce, Vivace, Bach, Passacaglia Variations and Fugue on B.A.C.H., Karg-Elert, Le Banquet Celeste, Messiaen, Postlude in D minor, Stanford.

Nov. 6th. St. George's Chapel, Windsor.

Voluntary VIII (opera quinta) John Stanley, Allegro-Adagio-Allegro (played by J.W. Porter, Scholar), Ave Maria, Ave Maris Stella, Hymne d'action de gr ce "Te Deum" (Trois Paraphrases Gregoriennes) Jean Langlais, Canzonetta (Op.80, No.1) Max Reger, Praeludium pro Organo pleno (E flat) Bach (played by P.J. Williams, scholar), Interlude and Toccata, Leo Sowerby, Fugue, A. Honneger, Final (Symphony 1), Vierne (played by J.W. Porter, scholar).

Dec. 11th. Windsor Methodist Church Room.

Piano Duet, Four Movements, Diabelli (Mr. D.G. Jones, Mr. D.P. Morgan), Piano Solo "Allamande" English Suite No.2, Bach (Miss B. Reid); Clavichord, Prelude and Fugue (Book 2, No.9) Bach (Mr. H.C. Macey), Dance "The Soft Shoe" (piano accomp. Mrs. C.L. White), Vocal "Alleluya Psallet" (Mr. D.G. Jones, Mr. D.P. Morgan, Mr. E. Durnford); Piano Solo "Lamberts Clavichord" H. Howells (Mr. D.P. Morgan, ARCM.), Piano Duet "Hungarian Dance" Brahms (Mr. T.E. Reed, FRCO, Mr. H.C. Macey), Dance "Sailor's Return" (piano accomp. Mrs. C.L. White), Piano Solo "Toccata" Khatchurian (Mr. H.C. Macey), Piano Solo "Improvisations on well-known tunes" (Mr. T.E. Reed), Vocal "Original setting of Stille Nacht" (Messrs. Morgan, Jones & Durnford); Clavichord "Pavane" Byrd (Mr. D.G. Jones).

45th. ANNUAL REPORT

To be submitted for adoption at the Annual General Meeting on 19th February, 1966.

1 Officers elected at the Annual General Meeting held 20th February, 1965, at St. Mary's Church House, Reading:-

PRESIDENT	Miss E.G. Goodship	ATCL	
VICE-PRESIDENTS	Prof. H.C. Barnard	MA	D.Litt FTCL
	Mr. A.H. Lusty	Hon.FTCL	LTCL ARCO
	Mr. L. Pratt	LTCL	
	Mr. R. Nash		
HON. SECRETARY	Mr. A.H. Lusty	Hon.FTCL	LTCL ARCO
HON. TREASURER	Mr. L. Pratt	LTCL	
BENEVOLENT STEWARD	Mr. A.E. Rivers		

				<u>To retire</u>
COUNCIL	Mr. E.T. Smith	Mr. E.T. Hardiman	AMIME	1966
	Miss O.H. Hayward	Mr. J. Eric Few	ARCO LTCL	1967
			LTCL ARCO	
	Mr. H. Hartley	MA BSc	Mr. J. Lawes	1968
Ex Officio	Mr. G.A. Goulding	(Windsor Branch)		
	Mr. V.G. Cave	"	"	
	Mr. E.T. Hook	(Newbury Branch)		
MAGAZINE COMMITTEE	Mr. A.E. Rivers	(Editor),	Mr. L.F.B. Davis	
	Mr. W.H. Rowe	MBE ARCO	Mr. F.G. Spriggs	
	Representative from Windsor, Mr. D.G. Jones			
	Correspondent from Newbury, Mr. G.T. Hook.			

2 The following General Meetings have been held during the year:-

- (a) 23 Jan. Coloured Film Strip of Baroque Churches by Mr. A.J. Boulter, arranged by Mr. Eric Smith, St. Mary's Church House.
- (b) 20 Feb. Annual General Meeting, St. Mary's Church House.
- (c) 27 Mar. Visit to Christchurch to inspect and hear the rebuilt Gray & Davison organ.
- (d) 1 May Annual Half Day Conference. Talk by Mr. G. Galloway, FRCO., ChM., LRAM., ARCM. Recital by Mr. Galloway, St. Mary's Church House and Church.
- (e) 22 May Visit to Twyford by kind invitation of Mr. & Mrs. Stephenson.
- (f) 12 June Visit to Cambridge, King's College & St. John's College.
- (g) 9 Oct. Presidential Service and Reception, St. Giles' Church, Reading.
- (h) 13 Nov. Organ Recital by Geoffrey Tristram FRCO., Town Hall, Reading.
- (i) 20 Nov. Dinner, Caversham Bridge Hotel, Reading. Guest: Prof. Willis Grant Mus.Doc., FRCO., ARCM., President of the I.A.O.

3 The following meetings have been held by the Newbury Branch:-

- (a) 30 Jan. Composite Recital by Mr. Hopkinson, Miss Gillian Lovett, Mr. Leslie Newman, Mr. Corbett and Mr. Bates-Davis.
- (b) 20 Mar. Visit to University College, Oxford, and to SS. Philip and James.
- (c) 6 Nov. Visit to Basildon, Upper Basildon and Pangbourne Churches.
- (d) 20 Nov. Annual General Meeting, Congregational Church Rooms. Mr. L.J. Newman elected Chairman for the year.

4 The following meetings have been held by the Windsor Branch:-

- (a) 16 Jan. Composite Organ Recital, Holy Trinity Church, Windsor.
- (b) 15 Feb. Talk on Choir Training by Dr. H.L. Smith FRCO., ARCM.
- (c) 20 Mar. Talk by Dr. Eric Thiman, Hon. RAM., FRCO., "The Organist's Credo" Windsor Methodist Church.
- (d) 1 May Visit to Reading - Half Day Conference.
- (e) 10 May 11th Annual General Meeting, Windsor Methodist Church Room.
- (f) 22 May Visit to Southampton, arranged by Mr. Ivor Lane of Messrs. Henry Willis & Son; The Avenue Congregational Church, The Training College of the Immaculate Conception, St. Barnabas' Church. Recital by Mr. Richard Popplewell, FRCO., ARCM. of St. Paul's Cathedral.
- (g) 12 June Visit to St. John's and King's College, Cambridge.
- (h) 17 July Visit to Blenheim Palace Organ.
- (i) 20 Sept. Annual Service of Re-dedication for Organists and Choir Masters, Windsor Methodist Church, followed by Extraordinary General Meeting in the Church Room. Mr. T.E. Reed, FRCO., ChM., LTCL. elected Chairman and Miss E. Taylor, Deputy Chairman.
- (j) 9 Oct. Visit to Reading. Presidential Service & Reception, St. Giles' Church.
- (k) 23 Oct. Visit to Organs in the Taplow and Maidenhead district.
- (l) 6 Nov. Evensong St. George's Chapel, Windsor, followed by Organ Recital by two Organ Scholars, Mr. J.W. Porter & Mr. P.J. Williams.
- (m) 13 Nov. Visit to Reading, Organ Recital by Mr. Geoffrey Tristram, FRCO.
- (n) 20 Nov. Mr. T.E. Reed represented Windsor at the Annual Dinner in Reading.
- (o) 11 Dec. Informal Evening, Windsor Methodist Church Room.

5 An Organ Crawl was kindly arranged by Mr. Gordon Spriggs for the Cambridge Association to visit various organs in Reading on July 24th.

6 The Annual Congress was held in Aberdeen, Aug. 16th-21st., and was attended by Miss O.H. Hayward, Miss E. Hewett, Mr. A.H. Lusty and Mr. H. Hartley.

7 Your Council has met on 4 occasions during the year, including informal meetings.

- 8 It is once again our great pleasure to extend to Mr.A.E.Rivers, his sub-Committee, and Mrs. W.M. Glendenning, congratulations on yet another splendid issue of "The Berkshire Organist, and further to Mr. Rivers for his work as Benevolent Steward.
- 9 The amount forwarded to the Benevolent Fund during the year was £22 9s.6d.
- 10 The total Membership of the Association on 31st December, 1965 was 172.
- 11 Once again the sincere thanks of all members are extended to the Ladies' Committee for their care for us during the year.
- 12 It is with regret that the deaths of Mr. E.R. Ward on 12th July and Mr. A. Yould on 10th October are recorded.
- 13 Musical Honour:- Mr. B. Hall-Mancey, GRSM: Mr. A.P.De Croos ATCL.

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THE CAMBRIDGE & DISTRICT ASSOCIATION'S ORGAN CRAWL IN READING

This took place on Saturday, 24th July 1965, and the organs visited this time were All Saints (Mr. Roy Nash), Greyfriars (Mr. F.G. Spriggs), St.Mary's (in the absence of Mr. W.E. Masser through illness), and Reading Town Hall (Mr. A.L. Warman). At the tea, beautifully carried out under the direction of Miss Clarke, an expression of thanks was voiced by the Cambridge Vice-President, Mr. Colin Washtell, a direct descendant of the great John Wastell who, as master mason, built the lovely Perpendicular fan-vaulting of King's College Chapel.

F.G.S.

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MUSIC FROM READING ABBEY

PROGRAMME DEVISED BY PETER B. MARR OF ST. GILES' CHURCH, READING

Given in the Art Gallery, Reading, on February 16th, before a capacity audience, this fascinating programme was sung and played by the Clerkes of Oxenford, the poetry being read by David Williams. Gregorian Chant, Vidi Turbam Magnam; Dixit Dominus Mode 1; Responsary, O Lucerna Mode VII; Clausulae for Haec Dies 1 & 2 v. c.1200; Conducti, Ave credens baiulo; Gaude per quam gaudium Ave consideram 3 v.XIII century; Dramatic monody, Samson & Delilah early XIII century or before; Motet, Ave gloriosa Mater 3 v. early XIII century; Three estampies 2 v. early XIII century; Lyrics from Leominster (a cell of Reading) Harley 2253, late XIII century; Alleluia Psallat 3 v. c.1300; If ye love me Thomas Tallis (c.1505-85), I give you a new commandment John Sheppard (d.c.1563); Nasciens Mater Thomas Wright (c.1550), Levavi Oculos William More (d.1564); Sumer is icumen in/Perspice Christicola 6 v. XIII century.

The famous Rota was performed, first in its original version with the English words, and, then, the later version with its contrefactum. The words of this version, which is in triple time, reflect on the parable of the husbandmen in the vineyard.

A.E.R.

THE NEW ORGAN IN THE CHAPEL OF THE ROYAL BERKSHIRE HOSPITAL, READING

by
Mr. R.C. Waters

My experience of the musical instruments, which have been in use from time to time in the chapel, dates from the thirties to the present time. When I undertook the duties of organist (temporary) in 1936, the chapel boasted a very "reedy" harmonium. In time, this was replaced by a small American organ with a reasonable tone. Upon the death of the late Dr. Hooper, a number of his friends purchased, and presented to the hospital chapel, a Collard & Collard grand piano. Whilst it must be admitted this is a fine instrument, it was not found suitable for accompanying the singing of the patients as, it will be appreciated, no choir is available. The piano was transferred to the Sisters' Recreation Room, the harmonium being reinstated in the chapel.

At one period, arrangements were almost completed for the installation of a Binns' second-hand 2 manual pipe organ but, at the very last moment, domestic objections were raised respecting the design of the casing and the venture was cancelled.

Subsequently, after some years, a second-hand Hammond organ appeared on the scene and, whilst this was an improvement on the previous instruments, to my mind it never really filled the bill. The pedal-board was sub-standard and it was very difficult to adapt oneself to its miniature size. The Hammond had apparently been originally supplied from America to a private house in this country and, when the organ eventually gave trouble, it was stated by the experts that it was not worth spending money to bring it up-to-date and, furthermore, the Hammond Company had no record of supplying the instrument. Ultimately, due to the combined efforts of the Matron (Miss W. Aldwinckle), the Chaplain (the Rev. J.G. Markham), together with the promise of a bequest by an elderly ex-patient to provide money for the purchase of a new organ, I was requested to obtain tenders from at least four reliable organ builders for the provision of a 2 manual organ with pedals. Consideration was given to the suggestion that an electronic organ be installed but it was felt a pipe organ was preferable. Some difficulty was experienced in siting such an organ in the chapel without materially altering the character of the building. Eventually, Messrs. Hill, Norman & Beard produced a design for a pipe organ which was considered suitable, together with a specification which met the necessary requirements. The firm was, therefore, requested to proceed with the work. The report by the builders of the instrument gives full details of specification etc. and, in my humble opinion, only the addition of a reed (desirable but expensive) would make the perfect combination.

In conclusion, I wish to express my appreciation of the manner in which Mr. Norman personally supervised the work and the generous way in which he placed his expert knowledge at our disposal. He,

also, found time to be present at the service of dedication by the Bishop of Reading.

P.S. "Freddie" Griffin (St. Laurence Church organist), listening (when a patient) to the relay to the hospital wards of one of the services, said it sounded like a Cathedral organ.

Praise indeed!

Particulars kindly supplied by Mr. H.J. Norman - The New Organ in the Chapel of The Royal Berkshire Hospital, Reading.

Replacing an electronic instrument which had become unserviceable, this new organ was installed some twelve months ago. A major problem in the design of such an instrument is the provision, within a limited budget and within the very limited space available, of an organ which is both pleasant to look at and sufficiently versatile to be interesting. As the Chapel is only 35-ft. long and 18-ft. high and seats at most 150 people, sheer power was no difficulty, even though the reverberation is virtually nil.

Naturally in such a small chapel space is at a premium, but fortunately there is a small gallery at the back and the organ is mounted free-standing in the centre of the gallery. This overhead position is virtually ideal, giving free and even distribution of tone throughout the chapel without the organ being over-loud in any particular pew. It also enables the fine oak case and spotted metal front pipes to be seen to their best effect. The detached console is placed on the floor close to the pulpit, as the very small dimensions of the chapel avoid any difficulties with acoustic lag between console and organ.

Even in the gallery, depth and height were severely restricted, but by careful design it proved possible to arrange a two manual organ of eleven stops within a space 8-ft.3-inches wide, 3-ft.11-inches deep, and 8-ft.3-inches high. Obviously this could not have been achieved if the organ were entirely 'straight'. However, the trouble with 'extension' organs is the lack of real tonal variety, plus certain dullness of tone due to the lack of the proper 'chorus' effect when a full chorus of independent stops is drawn. There is further the fact that on small extension instruments the two manuals are virtually identical and, both being in the one swell box, there is no opportunity for the player to vary the power of one manual relative to the other.

The organ was thus designed as a 'straight' instrument, with completely separate Swell and Great divisions, and with all manual stops 'straight' from Middle C upwards. However, in order to economise on the space required by the larger, space consuming, bass pipes, the basses of the stops above unison pitch are borrowed from the corresponding pipes in the unison ranks. This effects a very large saving in space, but exacts a relatively small penalty

in the musical result. In particular the right hand part, in which the listener is particularly aware of any lack of balance or of 'chorus effect,' remains quite unaffected. The Nazard on the Swell, being an off-unison stop, cannot properly be borrowed owing to the effect of tempered fifths, and is therefore completely independent throughout. In practice the organ plays and sounds like a completely straight instrument.

The specification is thus as follows:-

Compass Manuals CC-C 61 notes
Pedals CCC-G 32 notes

Pitch - British Standard C = 523.3 cycles

Wind Pressure 2 $\frac{3}{4}$ " w.g.

GREAT ORGAN

1. Open Diapason 8ft Spotted Metal. Tenor octave are Front pipes. CC-F \sharp derived from Stopped Diapason owing to lack of height.
2. Stopped Diapason 8ft Wood bass, metal treble.
3. Principal 4ft Spotted Metal. Bass derived from Open Diapason.
4. Chimney Flute 4ft Metal with metal chimneys. Bass derived from Stopped Diapason.

i. Swell to Great

SWELL ORGAN

5. Spitz Flute 8ft Wood Bass. Metal treble of tapered pipes
6. Salicional 8ft Spotted Metal. Bottom octave grooved to Flute.
7. Gemshorn 4ft Spotted Metal tapered pipes. Bass derived from Spitz Flute and Salicional together.
8. Nazard 2 $\frac{2}{3}$ ft Stopped metal pipes.
9. Fifteenth 2ft Spotted Metal pipes. Bass derived from Gemshorn.

ii. Swell Octave

PEDAL ORGAN

10. Bourdon 16ft Wood pipes. Treble derived from Great Stopped Diapason.
 11. Bass Flute 8ft from Stopped Diapason.
- iii. Great to Pedal
iv. Swell to Pedal

Detached Stop-tab console .. 3 Thumb Pistons for Great and Pedal
3 Thumb Pistons for Swell
1 Reversible Toe Piston for Great
to Pedal
Crescendo Pedal

The action of such an organ naturally cannot be based upon slider soundboards, and the instrument is constructed with sliderless chests fitted with individual valve electro-magnetic action. This action is faster than electro-pneumatic and has proved itself to be very quiet in working and reliable in use. The difficulty with individual valve soundboards in the past has always been to make them as favourable to pipe speech as is the slider chest. However, the system we have developed in recent years includes amongst other things very large expansion chambers which give the same effect as the bar in a slider chest and completely overcome the problem. A patent is pending on certain features of this action. The soundboard is constructed in one unit with the reservoir, making unsteady wind impossible, and ready access to the mechanism is obtained by opening a single panel held by two catches.

This organ then represents a new approach to the design of small instruments. It combines the musical virtues of a straight organ with the space-saving possibilities of electro-magnetic action and of economy in the number of large bass pipes required. With the number of small new churches under construction these points are of great importance.

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Wm Hill & Son and Norman & Beard, Ltd.

THE ORGAN OF HOLME PARK, SONNING-ON-THAMES

by
Peter Marr

Holme Park, Sonning is now the home of the Reading Blue Coat School - a 17th century foundation which moved there in 1946. The organ, installed in the house in 1915, had for some years been a source of trouble, useless for teaching and a poor accompaniment instrument. Built by the Aeolian Organ Company, its specification was typical of the period (8,8,8,8,8,4,8,8 + pedal 16). As a Ballroom organ it fulfilled its purpose admirably and it certainly had its good points - a battery of strings, ingenious action and immaculate craftsmanship. However, other things were more important.

In consequence, the organ has been rebuilt in two stages - the action has been made reliable and new blowing equipment installed, and, this year, John Bowen of Northampton has carried

out tonal alterations which have considerably changed the character of the instrument.

I, myself, am quite convinced that the first essential of an organ is a chorus of stops. This must be obtained by pipes alone, basically, and not by extension or couplers. These may assist but, unless the pipes are there in the first place, deficiencies soon make themselves apparent. This has influenced the type of rebuild, which has given six ranks of straight chorus work plus two reeds.

Specification:-

- a) two manuals - 61 note compass
- b) by dual action, all stops are controllable from either manual completely independently.
- c) the manual pipework is enclosed in one expression box.

Gedackt	w	8	
Principal	m	4	
Quint	m	2 2/3	
Flöte	m	2	
Terz	m	1 3/5	TC
Nazat	m	1 1/3	
Rackett	m	16	TC
Hoboy	m	8	

- - - -

Flöten Bass w 16 (Pedals)

- Couplers:-
- Man 1 octave
 - " sub-octave
 - " unison off
 - Man 2 octave
 - " sub-octave
 - " unison off
 - Man 2 - Man 1
 - Man 2 octave - Man 1
 - Man 1 - Ped
 - Man 2 - Ped
 - Pedal Octave (temporarily disconnected)

Combination pistons
pistons 1 - 2 - 3 - 0 to each manual, adjustable inside the console, working "blind"

Balanced Swell Pedal
Balanced Crescendo Pedal with indicator

A NEW HYMNBOOK

Reviewed by F. Gordon Spriggs

It is quite surprising how many new hymnbooks (and editions) have appeared in the Anglican and Free churches since the War, and what a wealth of magnificent tunes we have at our disposal from all periods, not least our own. We have a tremendously rich heritage, very much richer now than it was fifty or sixty years ago, and we cater for a public with vastly improved tastes.

Music publishers, whether or not their output is always worth playing or singing, have to keep on publishing, but they do not undertake anything the size of a hymnbook unless there is likely to be a reasonably good demand for it. It is fairly obvious, then, that there is no decline in hymn-singing (in places of worship, at chat), however dolefully we are assured that English people have given up church-going; they jolly well haven't, and they never will - where the parsons are really doing their job, and giving the lead they should.

There are few things about which people feel more strongly than their favourite hymn-tunes; how well we know it! And yet hymns from all schools of thought are used and loved by all, and nothing brings Christians of all complexions together more surely than good, full-blooded, whole-hearted hymn-singing. We organists ought to be greatly encouraged by these facts; we hold in our experienced hands a powerful contribution towards healing the divisions of Christendom. We should also be on our guard - against lowering our standards; for the musical excellence of these new collections, and of the tunes now most popular, gives the lie to all that nonsense about attracting people to church with the sensuous rubbish which we know, by the deepest instincts that God has given us, to be false and futile. Dullness in church is indeed an evil, but vulgarity is no weapon with which to fight it. Admittedly, Evangelism must begin by talking to people in their own language - however crude - bringing God down to man; but that is only the beginning, and is of little value unless it leads on to the habit of worship - lifting man up to God - and in this anything unworthy is utterly out of place.

The perfect hymnbook no doubt awaits us upon the great Music Desk of Heaven. Until then we draw freely on the varying resources of A & M Revised, English Hymnal, Songs of Praise, BBC Hymnbook, Christian Praise, and several others, all different; and our manuscript collections of extras for use in the Choir grow larger and larger, and get tattier and tattier. Last year, however, another new hymnbook appeared which will take a lot of beating, for it contains pretty well the best of everything. This is The Anglican Hymnbook; it emanates from 'Low Church' sources, believe it or not, but it has little enough to do with the slushy and hysterical

elements of Victorian Revivalism. It supersedes the old Hymnal Companion (never a thrilling book), and The Church Hymnal For The Christian Year, much used in Evangelical churches. This latter went to some 900 hymns with a wide choice of tunes, sometimes three to a hymn, ranging from Plainsong-and-Water to Moody-and-Sankey. Although cluttered with weeds, it possessed several unexpected gems rarely to be found elsewhere, and it provided enough good material to get us through the Church's Year with dignity.

This excellent new book, sponsored by The Church Society, musical editor Robin Sheldon, received a penetrating and appreciative review by Brian Hesford in last September's Musical Opinion, in which it was noted that its musical strength lies in the fact that here at last we have all the finest tunes of our century under one cover; and that its 664 hymns (including 11 new ones), 594 tunes (42 of them new), 21 new descants, and 12 new settings, constitute honest middle-of-the-road stuff of high literary and musical quality, though not calculated to please the extremists of either school.

Certainly one finds here not only W.H. Ferguson (with Wolvercote, Ladywell, and so on), Cyril Taylor (Abbots Leigh, and others), W.H. Harris (with Alberta), Vaughan Williams (Sine Nomine, etc.), Walford Davies, Charles Wood, and the Shaws, but also Hugh Allen, Sidney Campbell, Norman Cocker, Harold Darke, Dykes Bower, J.Eric Hunt, Gerald Knight, C.S. Lang, Henry Ley, Sidney Nicholson, Erik Routley, Hylton Stewart, Thalben-Ball, and Eric Thiman. An unexpected contributor, who comes forward with some most musicianly and interesting tunes is Miss Peggy Spencer Palmer. David Willcocks pays tribute to Dykes with an arrangement of Dominus Regit Me, and Robin Sheldon offers an intricate and thoughtful setting of Kirkpatrick's Away In A Manger. Purcell's Westminster Abbey, Orlando Gibbons' various Songs, Parry's Repton, Stanford's Saint Patrick's Breastplate, Walford Davies' God Be In My Head, also Sleepers Wake, the Morning Star Chorale, Jesu Meine Freude, This Joyful Eastertide - all are there. So also, amongst the Choral Amens, is the lovely one by William Smith of Durham. Monks Gate is set as a two-part canon by Peter Dickinson, who also supplies a shocking alternative arrangement of Hyfrydol (which by contrast shows up the superb beauty of RVW's harmonies); you can even turn up Blaenwern for Weddings, and Cwm Rhondda - and CRIMOND! One almost looks for Widor's Toccata as well.

Never Christmas Section like this one was seen before. It has as many as 34 carols - all in the hymnbook, so that the whole congregation can follow or join in - including Es Ist Ein' Ros', Infant Holy, Silent Night, God Rest You Merry, The Holly And The Ivy, The First Nowell, Sussex Carol, The Infant King, When Christ Was Born Of Mary Free, See Amid The Winter's Snow, Unto Us A Boy Is Born (with full Geoffrey Shaw treatment), and Willcocks' descant to Hark The Herald Angels. It would have been an advantage if his Adeste Fideles descant had also been included, perhaps in preference to the one by H.A. Chambers; also the Normandy (A minor) tune to Away In A Manger;

but it is ungrateful to criticise such a luxurious Christmas Section. The interesting point is that the compilers have recognised that the Christmas Carol is the best-loved thing in all music, and that those who scorn any other religious activity are deeply moved by it.

Due honour is most wisely given to the best Victorian tunes. Poor old Joe Barnby just scrapes in with two (Cloisters and Laudes Domini), but Stainer and Dykes and Monk are well represented, and how rightly their better efforts have endeared themselves to ordinary sensible folk, free from musical snobbery. It was a pity to drop Gauntlett's Laudate Dominum; Parry's tune of the same name has been included, and the full accompaniment to the last verse can be played without turning over at an impossible point halfway through, as in A & M Revised. It was a pity, too, to omit O Quanta Qualia, Sullivan's Resurrexit, Stainer's Sebaste, and "Holy Father Cheer Our Way", while retaining "Hushed Was The Evening Hymn" and, yes! "Tell Me The Old Old Story"! It would have been better to have included Iste Confessor, Picardy, and some of the Plainsong tunes; nevertheless there is a plentiful supply of Chorales, Psalm Tunes, French Church Melodies, Folksong, and English Eighteenth Century work.

The metrical index with music notation for quick reference is an exceptional luxury. The title on the bright red cover deserves to be lettered with rather more grace and distinction than is conveyed by the present characterless type, and the music inside, though printed in very bold, strong type, too often sprawls clumsily across the page, without due regard to the value of good margins for easy reading, and that subtle refinement which does such a lot for a page of poetry or music. But perhaps a second edition will put right the remarkably few faults that one can find with a very good book indeed. I can hardly wait until my church adopts it - and then we will show you all what real hymn-singing is!

.....
THE ORGANS IN THE QUEEN'S COLLEGE,
OXFORD AND BLENHEIM PALACE, WOODSTOCK

by
D.G. Jones and J.P. Morgan (Windsor)

These Oxfordshire organs were visited recently by members of the Windsor Branch, and are described in this article.

The Queen's College, Oxford, organ was built by Messrs. Frobenius of Copenhagen to a classical design employing the work principal and tracker action, and was installed by the beginning of July. It was used for recital work during the Oxford English Bach Festival.

The organ was designed by the organist, Mr. James Dalton, in

consultation with the builders. With the limited size possible, it was decided to have an entirely classical design rather than attempt a compromise between several periods, which would be less successful. This explains the lack of string stops and of a large trumpet, and the fact that great mixture has a principal tone-quality. The Great 8' principal, however, has a rather romantic sound so that English choral services can be effectively accompanied. The whole instrument is voiced on low wind pressure and has small scaling. The two manuals are designated Great, and Brust-Positive, the latter being enclosed. A true positive (Rück-positif) could not be built for architectural reasons, and so the second division, although positive in character, is placed in the normal position for a Brustwerk, i.e. immediately above the console. The Great is above this and the Pedal is contained in two towers which stand on either side of the manual divisions and separated from them. None of the pipe feet are less than 5' from the gallery floor, giving the organ the best possible acoustic position.

The console is exceptionally neat and functional, with the stop jambs parallel to the key-boards. The drawstops are arranged in 2 vertical columns on each side of the manuals, and on each side the top 4 control the Brust-Positive, the next 4 the Great and the remainder the Pedal. This accounts for all the drawstops, as there are no registration aids and the couplers are controlled by hitch-down pedals beside the balanced swell pedal, a common continental arrangement. The drawstop and coupler actions are mechanical.

The case, designed by Fins Ditlevson, is a very fine example of the art, employing much delicate carving, especially on the screen in front of the Brust-Positive swell shutters. It allows easy access to all parts of the organ for maintenance and of particular interest is a horizontal door directly above the player giving access to the chromorne tuning wires. A photograph of the instrument appears in the Musical Times of September 1965, under "Focus on Design".

Specification:-

<u>Great</u>	<u>Brust-Positive (enclosed)</u>	<u>Pedal</u>
Gedeckt 16	Gedeckt 8	Subbass 16
Principal 8	Principal 4	Principal 8
Rohrflute 8	Rohrflute 4	Gedeckt 8
Octave 4	Gemshorn 2	Octave 4
Octave 2	Quint 1 1/3	Mixture III
Sesquialtera II	Scharf III	Fagot 16
Mixture IV	Chromorne 8	Schalmei 4
Trumpet 8	Tremulant	

Brust-Positive to Great,
Great to Pedal, Brust-Positive
to Pedal.

The organ in the Long Library of Blenheim Palace was built in 1891 by Henry Willis for the 8th Duke of Marlborough (the present Duke's grandfather) and his American-born wife Lilian Price. The organ is a romantic instrument and is a good example of its type, though it is not often played. There is, however, a special console which can operate the organ by means of rolls similar to piano rolls. This was installed in 1931 by Wette und Sohne of Frieberg, Germany, and the family keep a library of rolls which are used occasionally.

The appearance of the organ at first sight is very striking, displaying as it does gleaming pipes of high purity tin shining from a castellated arrangement of considerable nobility and grandeur. Visible from the side of the organ is a large pipe, apparently the 32' open metal CCC, which is very striking for its large diameter. Hanging on the wall near the console, there is a document in the handwriting of Henry Willis, giving details of the organ, and signed by himself.

It seems something of a pity this organ, an example of the work of the original Henry Willis, is not better maintained and more regularly played.

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LISZT'S ORGAN WORKS

by

Mr. D.G. Jones

Between 1850 and 1863, Liszt completed four major organ works. This was after he had already established himself as a pianist and composer for the piano. He had an instrument, which was a combination of organ and piano, installed in his house, and wrote the Fantasia and Fugue on 'Ad nos, ad salutarem undam' (1850), the Prelude and Fugue on BACH (1855), The Dead (1860), a funeral ode, and variations on a basso continuo from Bach's cantata 'Weinen, Klagen, Sorgen, Zagen' (1863).

The first editions of these works have been unavailable for some long time, and until 1961, the only editions of them which were available were of a very inferior quality. The best known of the four works is perhaps the B-A-C-H Prelude and Fugue and the standard edition of this work in England is the Novello edition, edited by C.H. Trevor. A comparison between this and the first edition will reveal many changes of text, both with regard to the notes and the dynamic and registrational indications. On the last two pages of the Fugue, wholesale changes are found, which fundamentally alter the character of the close. No explanation or comment on these changes is offered.

In 1961, Editio Musica of Budapest published these four works in a volume available at 17/6d from Boosey and Hawkes. This volume does not yet appear to have gained much currency, but all organists

who would play Liszt should be encouraged to buy it. The editor is Sebestyén Pécsi, a professor at the Hungarian Academy of Music where Liszt himself was a professor. In preparing the edition, the editor has studied both the manuscripts and the first editions, and wherever he has amended the text, due to an apparent misprint, he supplies copious notes explaining why he has done so. There are, incidentally, one or two misprints in the present edition, e.g. in bar 208 of the BACH Fugue, the last note in the lowest part is printed as B, and should, of course, be C, but these are quite obvious and easily corrected. In the original, Liszt provided only a minimum of dynamic and registrational indications, and Professor Pécsi has gone to some trouble to provide a detailed specification of the best organ on which to play the works, and many registrational suggestions. He distinguishes clearly between markings provided by himself and those provided by Liszt, and supplies historical notes about the works.

The edition is clearly laid out, and printed on stout paper. Perhaps its only fault is that the binding is a little soft. No longer are other editions 'wrong but indispensable': here at last is an accurate working edition which all organists should have in their library.

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Mr. D.G. Jones

Between 1850 and 1865 Liszt completed four major organ works. This was after he had already established himself as a pianist and composer for the piano. He had an instrument, which was a combination of organ and piano, installed in his house, and wrote the Prelude and Fugue on 'Ad nos, ad altare matris' (1850), the Prelude and Fugue on BACH (1855), 'The Dead' (1855), a funeral ode, and variations on a brass continuo from Bach's cantata 'Weinen, Klagen, Sorgen, Zagen' (1853).

The first editions of these works have been unavailable for some long time, and until 1951, the only editions of them which were available were of a very inferior quality. The best known of the four works is perhaps the B-A-C-H Prelude and Fugue and the standard edition of this work in England is the Novello edition, edited by O.E. Trevor. A comparison between this and the first edition will reveal many changes of text, both with regard to the notes and the dynamic and registrational indications. On the last two pages of the Fugue, wholesale changes are found, which fundamentally alter the character of the piece. No explanation or comment on these changes is offered.

In 1951, Editio Musica of Budapest published these four works in a volume available as IV/64 from Boosey and Hawkes. This volume does not appear to have gained much currency, but all organists

M E M B E R S H I P

-READING-

ALDER, R. J. S.	141 Beecham Rd., Reading	Asst. West Reading Methodist Church
ALLAKER, B.	123 St. Saviour's Rd., Rdg.	Late Belmont Baptist Church, Erith
ALLWRIGHT, E. R. FRCO	11 Berkshire Rd., Henley-on-Thames	St. Mary, Henley
ANTHONY, Dr. H. D. MA BSc PhD FRAS	102 Norcot Rd., Tilehurst, Reading	St. Mary, Beenham Valence
BAGGS, A. G.	140 Kidmore Rd., Caversham	Broad St. Cong. Church
BARFORD, A. D. BSc	128 Linden Rd., Reading	
BARKUS, A. FRCO	23 Elm Rd., Reading	Trinity Cong. Reading
Hon. BARNARD, Prof. H. C. MA D. Litt FTCL	54 Grosvenor Rd., Caversham	Reading University
BARNES, R. A.	44 Coley Ave., Reading	St. Mary, Streatley
BAUGH, A. C.	89 Cranbury Rd., Reading	Dunsden Church
BECK, Mrs. L. M.	25 Tamarisk Ave., Reading	St. Barnabas, Shinfield
BENNING, R. G.	174 Finchampstead Rd., Wokingham	All Saints', Wokingham
BERRY, A. E.	Pine Trees, Flowers Hill, Pangbourne	Late Eighbrook, Hereford
BRIND, R. J. M. ATCL	Rosemount, Ruscombe Rd., Twyford	St. Peter's, Caversham
BUNCE, A. V.	Iona, Langley Common Rd., Barkham Common	Warfield Parish Church
BUTLER, Miss B. M.	Nurses Bungalow, School Lane, Bradfield, Berks.	
CARTER, T. G.	27 Kidmore End Rd., Caversham	Bearwood Church
CHUBB, A. V.	Kilchoan, Carling Rd., Sonning Common	Late deputy St. Mary's, Ealing
CIMA, Dr. P. H.	43 Ramsbury Drive, Earley, Reading	Wycliffe Baptist, Reading
LARKE, M.	4 Northcourt Ave., Reading	
COOPER, A. M. N.	133 School Rd., Tilehurst, Reading	Purley Church
COWLIN, M. L. AMIEE	6 Summerfield Rise, Goring, Oxon.	
CURTIS, E. D.	17 Abbey Rd., Llandudno	Late St. William's R.C., Reading
DARE, M. J. C.	56 Woodcote Rd., Caversham	Asst. St. Peter's Church, Caversham
DASH, H. L.	98 North Town Rd., Maidenhead	St. John, Littlewick Green
DAVIS, L. F. B.	99 Tilehurst Rd., Reading	Christ Church, Reading
DAVIS, W. G.	The Coppice, 9 Kenton Rd., Earley, Reading	St. Mary, Eversley
DE CROOS, A. P. ATCL	6 Salisbury Rd., Reading	St. Matthews, Reading
DOWNES, R. H.	Gray Gables, Ellis Rd., Crowthorne	Late St. John's, Hatfield

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EADES, C.W.	21 Milton Rd., Earley	Sulham Church
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EDWARDS, P.H.C.	31 Donnington Rd., Reading	St. Luke's, Reading
ENGLAND, A.R.	75 Balmore Dr., Caversham	St. John Baptist, Caversham
FAWCETT, F.V.G.	12 Dorothy St., Reading	St. Mary, St. John Mortimer
FAWCETT, R.V.	do.	
FEW, J. Eric ARCO LTCL	31 Baydon Dr., Reading	Stoneham School, Rdg.
FIGGINS, R.	"Vailima," Sherfield-on-Loddon	St. Mary Virgin, Hartley Wespall
FISHER, Mrs. E.	No. 2 Stable Cottages, Maidenhatch, Tidmarsh	
FRANKLIN, Miss D.L.	45 Reading Rd., Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Rd., Sandhurst	St. Michael, Sandhurst
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GOATLEY, H.W.	19 Palmerston Rd., Earley	Grazeley Church
GOODSHIP, Miss E.G. ATCL	150 Southampton St., Rdg.	Late St. Mark's, Reading
GREEN, R.H.	107 Berkeley Ave., Reading	Late St. Anne's, Lewes
GREEN, W.B.	142 Shinfield Rd., Reading	Holy Trinity Ch., Rdg.
GRIFFIN, Miss D. LRAM ARCM	47 Christchurch Rd., Rdg.	Abbey School, Reading
HALE, F.H.	"Hedgerows," Townsend Rd., Streatley	
HALL-MANCEY, B. GRSM ARCM ARCO	20 Eastcourt Ave., Earley, Reading	Fitzharrys School, Abingdon
HAMILTON, D.J.	Heywood Farm, White Waltham	Late St. Paul's, Maidenhead
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HAMMOND, Mrs. E.M.	31 Cholmeley Rd., Reading	Late Wycliffe Bapt., Rdg.
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HAYWARD, Miss O.H. LRAM LTCL ARCO	15 Mansfield Rd., Reading	Kendrick School, Reading
HEWETT, Miss E.	65 Grange Ave., Reading	Late Anderson Baptist Church, Reading
HILL, Mrs. L.G.M.	9 Albert Rd., Henley-on-Thames	St. Margaret, Harpsden
HOBSON, L.M.	65 South Street, Reading	St. Agnes, Reading
HOLLEY, Mrs. A.	130 Henley Rd., Caversham	Caversham Meth. Church
HONEYBALL, W.G.	7 Firlands, Harmans Walk, Bracknell	Late All Saints', Windsor
HORA, Dr. F.B.	51 Eastern Ave., Reading	Reading University
HORA, T.J.T.	do.	

HUNT, C.H.	268 Kidmore Rd., Caversham	Caversham Free Church
JACKSON, R.W.	5 Kelmscott Close, "	Shiplake Church
JENKINS, H.	6 Stoneham Close, Cockney Hill, Reading	
JONES, D.L.	5 Crawshay Drive, Emmer Green, Reading	Late Twickenham Methodist
JONES, Miss T.C.	8 Jesse Terrace, Reading	
LACEY, L.R.	C Evesham Drive, Emmer Green, Reading	Late St. John's, Caversham
LASCELLES, R.	37 Conisboro Ave., Caversham	Cavorsham Heights Methodist
LAURENCE, P.A.H.	"Rafeta," Sandy Lane, Barkham	St. John's Church, Farley Hill
LAWES, J.C.	56 Winton Rd., Reading	St. Mary, Shinfield
LICKFOLD, L.A. MA BMus FRCO ADCM	55 Court Rd., Earley, Rdg.	Sunningdale Church
Hon JUSTY, A.H. ARCO Hon. FTCL	60 Pell Street, Reading	Sonning Church
MARR, P.B. ARCO GTCL	29 Northcourt Ave., Rdg.	St. Giles' Church, Reading
MARSH, T.J.	12 Chepstow Rd., Tilehurst	Late St. Mary Magdalen, Tilehurst
MASSER, W.E. FRCO	6 Balmore Drive, Caversham	St. Mary's Church, Reading
MATTHEWS, A.N.	63 Carshalton Park Rd., Carshalton, Surrey	Deputy St. George Methodist Church, Sutton
MAY, Ian S.	25 Warwick Rd., Reading	St. George's, Reading
MORRELL, Miss M LRAM	5 Parkside Rd., Reading	Asst. American Base, Ruislip
NASH, R.N.	13 Littlecote Dr., Reading	All Saints', Reading
NEVILLE, A.C. ARCO ChM	3 Norman Ave., Henley-on-Thames	Holy Trinity Church, Henley
NICHOLLS, R.G.	"Foxways," Tokers Green, Rdg.	Late Deputy Penshurt Ch.
OPENSHAW, V.K.	Glebe Cottage, Rotherfield Peppard	Peppard Church
PACKER, Rev. R.E.J. MA ARCO	St. Andrews House, Harrogate Rd., Caversham	
PASKINS, E.P.	60 Wantage Rd., Reading	Late Holy Trinity, Theale
PEPWORTH, R.P.J.	63 Lorne St., Reading	Asst. All Saints', Rdg.
PETTS, H.M.	Cedarcot, Kidmore End Rd., Emmer Green, Reading	St. Barnabas, Emmer Green
POLLARD, T.G.	Hillside, Brightwell-cum-Sotwell, Wallingford	Asst. Brightwell-cum-Sotwell
Hon. PRATT, L. LTCL	31 Beech Lane, Earley, Rdg.	St. Peter's, Earley
Hon. RIVERS, A.E.	200 Kidmore Rd., 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. MBE ARCO	111 Upper Woodcote Rd., Caversham	St. Andrew's Church, Caversham
SHEPPARD, A.E.	31 Albert Rd., Caversham	Asst. Greyfriars, Rdg.
SHORTER, Mrs. K.F.	156 Upper Woodcote Rd., Mapledurham	Asst. Broad St. Cong. Church, Reading
SIMPSON, J.H.	50 Highmoor Rd., Caversham	Late St. Paul's Presbyn. Reading

SMITH, E. T.	15 Western Ave., Woodley, Rdg.	Ruscombe Church
SMITH, R. C.	114 Silverdale Rd., Earley, Rdg.	St. Nicolas, Earley
SPARKES, R. F. H.	76 Greys Hill, Henley-on-Thames	St. Nicholas, Remenham
SPRIGGS, F. G.	15 Whitley Park Lane, Reading	Greyfriars Church, Rdg.
SPYER, J. MBE FRCO	Ewelme, France Hill Dr., Camberley	Late R. Military Academy, Sandhurst
STEPHENS, C. W.	18 Priory Ave., Caversham	Late St. Paul's Presbyn. Reading
STEPHENSON, Mrs. S. M.	"Treburgett," 55 Wargrave Rd. Twyford	St. Mary's Church, Twyford
STILWELL, J. G. ARCM	Stevens Hill, Yateley	Crowthorne Parish Ch.
SUTTLE, E. F. J. MA	18 St. Andrew's Rd., Caversham	Late St. Michael's, Bournemouth
DMus B. Litt FRCO ChM		
SUTTLE, Mrs. J. M. FRCO	do.	Late asst. Southwark Cathedral
ARCM		
SWINN, Mrs. W.	10 Kellett Rd., Shirley, Southampton	
TANNER, C. LTCL	72 Rose St., Wokingham	Late St. Michael's, Easthampstead
THORNER, M. J.	48 Chiltern Crescent, Earley, Rdg.	Asst. Wycliffe Bap. Ch.
TOTT, N. L.	8 Lansdowne Rd., Tilehurst	St. Stephen's, Rdg.
TURNER, G.	28 Talfourd Ave., Reading	
WAITE, N. E.	40 Melrose Gdns., Arborfield	Asst. All Saints', Ascot
WARMAN, A. L. ARCO	113 Addington Rd., Reading	St. Michael's, Tilehurst
WATERS, R.	115 South View Ave., Caversham	St. Saviour's Church, Reading
WELLS, Miss C. BMus	Hedgerows, Long Lane, Purley, Rdg.	Hambleden Church
FRCO LRAM		
WILES, R. A. H.	60 Kidmore Rd., Caversham	Late Tyndale Bap. Ch., Rdg.
WINCH, W. E.	"Little Phantasy," Bow Grove, Sherfield-on-Loddon	Whitley Hall, Reading
WITHAM, M. O.	8 Raggleswood Close, Earley, Rdg.	St. Michael's, Spencers Wood
WOODHAM, Prof. R. DMus1	28 Westwood Rd., Tilehurst, Rdg.	Prof. of Music, Reading University
FRCO		
WRIGHT, H. G.	Kyppings, Ravensworth Rd., Mortimer, West End	St. Saviour's Ch., Mortimer West End
YOULES, Miss P. H.	"Clythers," Swallowfield	

-NEWBURY-

ARMFIELD, B. GBSM	Cheam School, Headley,	
ARCM	Newbury	
BARRELL, W.	The Bungalow, Donnington Hill,	Northbrook Street
	Newbury	Methodist Church
BRADLEY, I.	Cedar House, Wickham,	St. Swithin, Wickham
	Nr. Newbury	
BUTTERFIELD, L. J.	3 Bruan Rd., Newbury	Asst. St. George's, Wash. Common
COLE, Miss D.	33 Chapel St., Thatcham	Bucklebury Church
CORBETT, D.	51 Fifth Rd., Newbury	Enborne Church
D'ANDREA, Rev. E. J. DD	"Ingleville," Kintbury	St. Joseph R.C., Newbury

DAVIS, D. Bates	8 Harold Rd., Kintbury	St. Mary's, Kintbury
DAVIS, Mrs. E.R.	4 The Glade, Newbury	Baptist Ch., Newbury
DAVIS, W.C.	28 Gloucester Rd., Newbury	Newbury Cong. Ch.
DENYER, R. LTCL	70 Gloucester Rd., Newbury	Late Enborne Ch.
EAYRS, L.F.	4 Shefford Lodge, Link Rd., Newbury	Choirmaster, St. John's, Newbury
GRIFFIN, C.G.	140 Craven Rd., Newbury	Late Bartholomew St. Meth.
HARDING, N.B.	"Lanson," East Lyn Rd., Pamber Heath	Late Wesley Church, Stow Hill, Newport
HOLDAWAY, G. OSB MA	Douai Abbey	
HOOK, G.T.	1 Andover Rd., Newbury	Asst. Greenham Ch.
HOPKINSON, E. BMus FRCO	"South View," Bath Rd., Newbury	Newbury Parish Ch.
HOPKINSON, Mrs. E.A.	do.	
HUTT, P.R.	9 Flowers Piece, Ashampstead	Quicks Green Meth. Ch.
LOVETT, J.H.	6 Donnington Square, Newbury	Late St. George's, Wash Common
LOVETT, Miss G.I. GRSM LRAM	do.	Asst. St. Nicholas, Newbury
LOYSDALE, Miss P. GRSM ARCO LRAM	Downe House School, Cold Ash	
NEELS, Miss I.M.	11 Wilson Valkenberg Court, Bath Rd., Newbury	
NEWMAN, L.J.	21 Meadow Rd., Newbury	Speenhamland Church
SCOTT, A.	Goldhill House, East Garston, Newbury	Lambourne Parish Ch.
SCRUTON, P.J.	5 Stroud Green, Newbury	Late Newbury Bap. Ch.
SEARLES, A.N.	Flat No. 4, Hartmead Rd., Thatcham, Newbury	Hermitage Parish Ch.
SEARLES, Mrs. E.J. ATCL	do.	Late St. Olave, Southwark
SIMPSON, Dom. R. OSB	Douai Abbey, Woolhampton	Douai Abbey
SMITH, C.E.	34 High St., Kintbury	West Woodhay Church
SPITTLE, Miss M.A.	Inglewood, Chesterfield Rd., Newbury	Late Fawley Church
SMORE, F.G.	50 South End, Cold Ash	Late St. Mary, Speenhamland
WOODHEAD, S.	West Woodhay House, Newbury	

-WINDSOR-

ALLURED, M. ARCO	9 Laurel Ave., Langley, Slough	Late St. Mary's, Slough
APPS, Mrs. A.K.	2 Hope Cottages, London Rd., Bracknell	Bracknell Meth. Ch.
ATHILL, S. LTCL MRST	Ferndene, Pollard Row Ave., Bracknell	All Saints', Binfield
BANKS, R.S.	10 Grove Close, Old Windsor	Slough Meth. Hall
BLABER, J.A.	426 Farnham Rd., Slough	St. John's Church, Stoke Poges
BOXALL, M.R.	10 Lawn Close, Datchet	
BUSTIN, G.J.	66 Clifton Rd., Wokingham	
CAVE, V.G.	Woodside, Windsor Forest	St. Stephen's, Clewer
CROOK, E.W.	117 Upper Vale Rd., Windsor	Clewer Convent

HANSFORD, J.	17 Edith Rd., Maidenhead	
HOLMES, Mrs. R.A.	Holmbury St. Mary, Church Rd., Winkfield	St. Mary, Winkfield
JAMES, P.	2 Shackleton Rd., Slough	Late Datchet Church
LANGMANN, G.C. AIME	43 Cabrora Ave., Virginia Water	Deputy Egham Meth. Ch.
MACEY, H.C.	Felicitas, High St., Sunninghill, Ascot	All Saints', Dedworth
MARSHALL, E.E.	42 Lake Ave., Slough	St. Giles' Church, Stoke Poges
POOLE, V.A.	57 Kendal Drive, Slough	St. Mary, Wexham
REARDON, Miss P.	11 Downs Rd., Langley, Slough	Slough Baptist
REED, T.E. FRCO ChM LTCL	5 Kingswick Close, Sunninghill	St. Michael & All Angels, Sunninghill
REID, Miss B.	28 Clewer Hill Rd., Windsor	Asst. All Saints', Dedworth
SHELTON, H.N.A. MA	Caldicott School, Farnham Royal	Caldicott School
SMITH, Dr. H.L. FRCO ARCM	151 Clarence Rd., Windsor	Windsor Parish Ch.
SWALLOW, J.H.	Twist Neit, Hill Rise, Chalfont St. Peter	Gold Hill Baptist
TAYLOR, Miss E.	Beechwood, 88 St. Leonards Rd., Windsor	Asst. Windsor Meth. Ch.
WHITE, J.S. ARCM	84 Dolphin Rd., Slough	Eton Parish Ch.
WHITE, Mrs. C.L.	do.	
WRIGHT, P.A.	18 Belmont Park Ave., Maidenhead	

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BALANCE SHEET as at 31st December 1966

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on 19th February 1966

INCOME AND EXPENDITURE ACCOUNT for YEAR ended 31st December 1965

<u>EXPENDITURE</u>	£ s. d.	---	<u>INCOME</u>	£ s. d.
Records & Carriage	19.13. 0		<u>Subscriptions:-</u>	
182 Capitation fees	4.11. 0	110	READING @ 15/-	82.10. 0
"The Berkshire Organist"	20.10. 0	28	Additional	1.10. 0
Hire of rooms	3. 2. 0	30	WINDSOR @ 3/6d.	4.18. 0
Printing & stationery	2.17. 3	168	NEWBURY @ 3/6d.	5. 5. 0
Printing of Syllabus	4.17. 3		Profit on Cambridge Visit	2. 0
Grant to Windsor Branch:-			Teas 24.7.1965	1.16. 0
Dr. Eric Thiman's Recital	5. 5. 6			
Border Members	2.12. 0			
Annual Dinner	79. 2. 0		Annual Dinner receipts	63. 7. 6
Postages: Hon. Sec.	11. 7. 7			
" " Treas.	3. 9. 9			
" " Benev. Steward	17. 2			
	<hr/> 158. 4. 6			<hr/> 159. 8. 6
Excess income over expenditure	1. 4. 0			<hr/> 159. 8. 6
	<hr/> 159. 8. 6			<hr/> 159. 8. 6
Paid Benevolent Fund	22. 9. 6		Benevolent Fund receipts	22. 9. 6
	<hr/> £181.18. 0			<hr/> £181.18. 0
	<hr/> <hr/> £181.18. 0			<hr/> <hr/> £181.18. 0

BALANCE SHEET as at 31st December 1965

<u>LIABILITIES</u>	£ s. d.	<u>ASSETS</u>	£ s. d.
General Fund Account as at 31.12.1964	34 9. 6		
Add excess for year ended 31.12.1965	1. 4. 0	By balance at Barclays Bank Ltd.	70. 0. 0
	<u>35.13. 6</u>		
20 Reading subscriptions in advance for 1966	15. 0. 0		
1 Ditto for 1967	15. 0		
Reading Town Hall Organ as per separate account	<u>18.11. 6</u>		
	<u><u>£70. 0. 0</u></u>		<u><u>£70. 0. 0</u></u>

READING TOWN HALL ORGAN ACCOUNT

<u>1965</u>	£ s. d.	<u>1966</u>	£ s. d.
Jan.1 By balance in hand as at this date	12. 0. 0	Nov.13 Hire of Town Hall	9. 0. 0
Nov.13 Sale of programmes at Geoffrey Tris- tram's Recital	43. 5. 0	Recitalist's fee	21. 0. 0
	<u>55. 5. 0</u>	Advertising	6.13. 6
		Printing of pro- grammes anonymous donor	<u>36.13. 6</u>
		By balance in hand	18.11. 6
	<u><u>£55. 5. 0</u></u>		<u><u>£55. 5. 0</u></u>