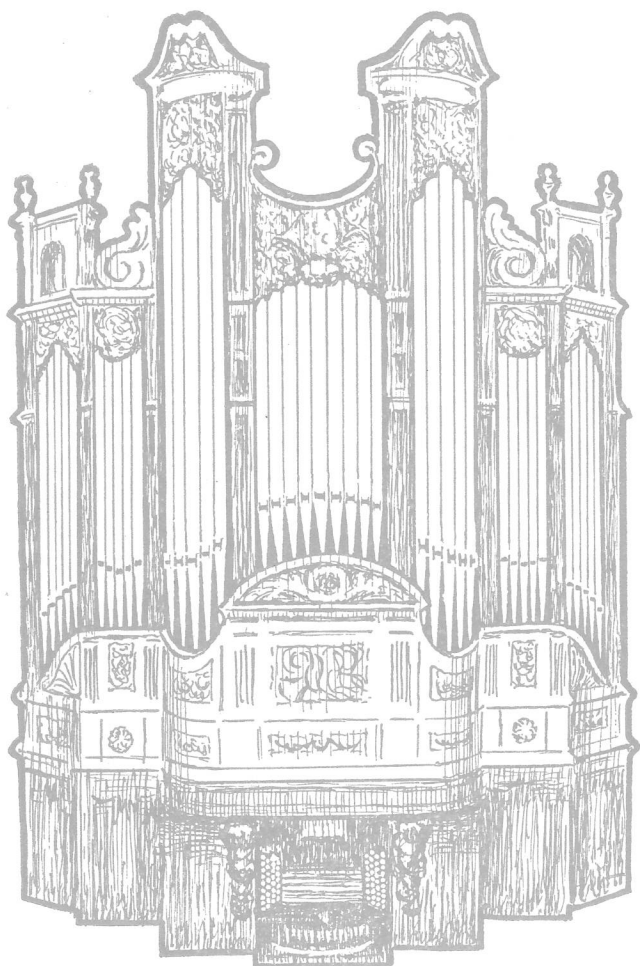


The Berkshire Organist



Number

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THE BERKSHIRE ORGANISTS ASSOCIATION

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A MESSAGE FROM OUR PRESIDENT

Leslie F. B. Davis Esq.

Three years in the presidential chair have quickly passed, and as I relinquish office a new president will have been elected at the Annual General Meeting. I know you will all rally with enthusiasm to the policies of my successor.

I must here and now record my grateful thanks to every member, and in particular the Officers, Council and Sub-Committees for their untiring efforts in the continued maintenance and advancement of the Association. Our concerted thanks must also be accorded those ladies who with quiet efficiency provide refreshments at our more intimate meetings.

During the past year we have witnessed the revision of bye-laws, approached tentatively at local level, and later with higher approval by the Incorporated Association. The advantage of these changes will be realised in future years. What the future holds for the church it also holds for the organist, and we know only too well the efforts being made by the church to survive the gales of change blowing in the world to-day; even now, where endowed with the right pastoral leadership, we can see churches regaining strength, though perhaps not always to designs presently favoured among ourselves. Nevertheless, we must accept that God is working His purpose out.

An organist finds fulfilment in accompanying a substantial and lively congregation as compared with those saddened buildings where "two or three" are gathered together, and where the maintenance of a choral service becomes well-nigh unattainable. However, the inborn characteristics of an organist must be tempered if he is to abide. Where professional organists still preside we must pay special tribute to their deeply religious fervour and their steadfast faith in passing on their art to others. We are, alas, living in an increasingly materialistic age where with the escalating cost of labour few find time to do anything for nothing, let alone making frequent journeyings to play small organs from which the tangible reward does not balance out-of-pocket expenses; I said reward, but we all know there is an overriding reward to those who continue to maintain the music at many dear old village churches. The amateur organists are our hope for years to come, but they must realise the important and responsible role they fill, and take every opportunity to refresh and enhance their performance. It is a fact that despite the good fellowship

and friendly communication existing among members, there are still many outsiders who should be given encouragement to join us; similarly we are aware of a wide gulf of practical proficiency over which with consummate goodwill we should try to build a bridge. A rough count reveals that 20% of our members are professional musicians, indicating that a large section of the remaining 80% control the majority of consoles around the county - with varying standards. In the near future I should like to see a lead taken in Berkshire by the setting up of a small panel through which organists, particularly those at outlying areas could identify themselves more closely with the Association, and quite voluntarily, confidentially and with due humility seek help and advice towards improving performance and status. This service, diplomatically exercised, would be an added facility for members, though it should be emphasized that advice could not in all fairness be given to anyone currently undergoing tuition. To launch this innovation we should welcome names of one or two members who would like to take part in a pilot discussion as a prelude to a campaign.

I suppose I could say that it now remains for one of our major and still somewhat austere colleges to provide a certificate for the amateur organist; the requirements need in no way defile the academic image of the college, but would be based on church organ accompaniment and choir direction plus a short paper of questions confined to common sense within the limits of the job. This would demand a minimum of extra study, leading the spare-time organist onwards to higher levels.

Almost daily we hear of mergers and financial crises, and it might well behove colleges to set their doors ajar to a wider field. With the rise of economic structures the days of self-perpetuation are passing away, and unless this is realised the alternative could be self-dissolution. Strangely enough, as I commit these thoughts to paper I receive my copy of the Review, wherein we are reminded of the Incorporated Guild of Church Musicians and the Archbishop of Canterbury's Certificate. I do not know whether any of our members hold this certificate, but on lighter terms it would be of benefit to amateurs wishing to achieve an accepted standard as a church organist.

And so, in this my last presidential message I have once again expressed my concern both for the future of the church and the organist. I can only conclude by adding that if your church is forward-looking and spiritually re-arming, then you my dear member must do likewise.

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH

MRS. J. TURVEY

I wish all our members a very happy time in the year on which we are entering. During the past year our activities within the branch have been many, and I am sure it has been an interesting year for most of us.

Unfortunately, some of us, on the other hand, have found it impossible to attend all the recitals etc and some of the various functions. But the efforts and hard work of all who help to make the branch a success and our membership a pleasure is, nevertheless, much appreciated.

Our meetings in Newbury have, for some time, been held at the home of Mr. Robert Willis, our former Chairman. He and his family have now moved out of the town, and we shall miss the cosiness of our meeting-place, and the hospitality which has been extended to us by Mrs. Willis for so long. I am sure every one will join me in thanking the Willis family for their kindness to us in the past and wish them every happiness in their new home.

It was a great pleasure this year to hold our Carol Service at Speen Church with its very fine three-manual rebuilt organ. I was delighted with the result of the rebuild which contributed to making the event so much more enjoyable.

With every good wish to you all for the future.

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH

MR. H. C. NACEY

Best wishes to the "Berkshire Organist" and I take this chance of inviting you all to our meetings in Windsor.

When on holiday I particularly enjoy touring around churches small and large, and of course frequently find sound proof of the redundancy of many churches. Amalgamation of church communities is a brave step towards enabling the church to make an impact on the environment.

We are told that church music and the church itself are at the crossroads. So, those of us with even the smallest amount of responsibility for the life of a church must continually review our contribution. I do not mean that as musicians we must double up the anthems etc. This would certainly be wrong in a parish church situation. Here the music's role is to enhance, not monopolise, the worship of the people and life of the parish where possible. Many non-organist acquaintances have said to me, "Why don't all churches put up a list of music, lessons etc?" Well, why not? I find a monthly sheet most useful. State all anthems, hymns, psalms, settings, lesson and voluntaries too, since they are just as much a part of the worship as the anthem or the psalms. Certainly a little modest window dressing does no harm.

I recently had a desperate call from a responsible person in a prominent town church asking if I could possibly explain why their organist was so incompetent!

They have a recent reasonable Hill, Norman and Beard, a dwindling choir, one choral service a week, an occasional choir practice, an anthem when it suits them. I was asked, "Did I think the organist was not being paid enough?" "How much does he get at the moment?" said I. "£300" was the reply.

Such a problem is rare but difficult. Do you get £300? I doubt it. Anyway it rather highlights the fact that organists' prime concern is not the money! Such an incident only encourages those who believe the organist's position should always be honorary.

Church people must work together in such a way that neither falls behind. The Berkshire Organists' Association is a fellowship that unites those with a common task and aim. (The betterment of Church Music as Dr. Anthony so often said). We must live up to our ambition, aim high, build on past foundations and, with just a little window-dressing, be seen to be doing just this.

WEDDING

The popular Chairman of our Windsor Branch, Mr.H.C.Macey, started the New Year in fine style by being married in Sunningdale Parish Church on Saturday, the 1st of January.

I feel sure all our members and friends will join in wishing Harry and Melanie, his bride, every happiness in the future years.

EDITORIAL

After our Twenty First number in 1968 and the Association's Golden Jubilee number in 1971 comes our Silver Jubilee number.

Our first thought is one of gratitude. Gratitude to those who have served on the Magazine sub-Committee, Messrs. Davis, Rowe and Spriggs and the late Eric Few, and also to all who have helped with the work of stencil cutting, duplicating and assembling in the variously coloured covers which Mr.Spriggs has had produced for us.

Thanks are also due to all members and others who have contributed material covering so wide a field.

We enter on our second quarter of a century with a firm hope for the continued success of our Journal with the help and support of all our members.

Several events affecting individual members are worthy of comment. On the 5th September our old friend and Hon. Secretary, Archie Lusty, and Mrs. Lusty celebrated their Golden Wedding. A deputation from the Council visited Mr. and Mrs. Lusty on that evening and presented them with a picture, which bore an inscribed plate, on behalf of the Association. In October a Communion Service composed by Mr. Lusty was performed at St.John's Church, Whitchurch Hill by Mr. J. Lawes and his choir.

During the year we have become affiliated to the Southern Arts Association and Mr. R.J.P.Pepworth represented us at their Annual General Meeting at Winchester on the 16th October.

Early in the year your Editor received a request from the Editor of the Sydney Organ Bulletin for a copy of our journal. This led to a further request for back numbers and recital programmes and a regular exchange of magazines and programmes has been established. The Editor will be pleased for any one to borrow these.

In July our old friend Mr. Donovan Jones was elected President of the Rotary Club of Reading and we wish him a pleasant term of office.

Finally a personal note. Your Editor has again changed his address and, as this removal was made during Christmas week and the period for the assembly of magazine material, he hopes that any sins of omission or commission in this number may be charitably regarded.

TWENTY-FIVE

Have you noticed the Number of this issue - 25? The Magazine Committee has asked me to draw attention to this and, more particularly to the fact that all twenty five numbers have been produced by the same indefatigable Editor - Mr. A. E. Rivers. On him has fallen the major burden of the work involved and few of us fully realise how much this has been. Whatever the problems, he never gets rattled but carries on with unfailing courtesy and modesty.

The reason why I have been asked to write these few notes is that it was during my Presidency that, in January 1948, the first issue appeared. In the Presidential message I wrote that I hoped the Berkshire Organist would "forge yet another link in the chain which binds organists of all denominations in the unity of a common purpose and aim". It has done just this but its circulation has not been limited to Berkshire and as only the second Editorial said it has gone "into many places from Weymouth to Glasgow". It has gone from strength to strength and the Committee wishes to record how much this is due to our Editor.

During the whole of this period Mr. Gordon Spriggs has served on the Committee and we are much indebted to him for the large part he has played, especially on the production side. His great artistic ability has been given without stint and we also owe much to his generosity in providing some of the excellent covers. From time to time others have given invaluable service on the Committee and it has been a privilege to serve with them over this period of nearly a quarter of a century.

I cannot end this note without remembering that the first Committee also included the late Mr. Eric Few, still greatly missed. He undertook the task of typing and duplicating the first few issues apart from contributing much to our deliberations through his cheerful personality, wit and wisdom.

W. H. Rowe

SECRETARIAL

Please make special note of the dates of these forthcoming events and help to ensure bumper attendances, especially for the Francis Jackson Recital and the Half-Day Conference, revived again this year, with the visit of Martin How from the Royal School of Church Music.

FORTHCOMING EVENTS

Wednesday, March 8th, at 7.45 p.m. Celebrity Recital at Reading Town Hall by Francis Jackson. Tickets now available from Pickfords, St.Mary's Butts, Reading.

Saturday, April 15th, at 2.45 p.m. Half Day Conference at All Saints Hall, Reading. Lecturer Martin How from the Royal School of Church Music. Contemporary problems and opportunities in Church Music. Organ Recital in All Saints' Church 5.00 p.m. R.S.V.P. to Hon.Secretary by April 8th.

Saturday, May 13th. Visit to three organs in the Tadley area by kind invitation of Mr.A.R.Carrington (see The Berkshire Organist 1970). Transport by members cars. R.S.V.P. to Hon.Secretary by May 7th.

Saturday, May 27th. Annual Outing. Visiting Portsmouth Cathedral and on to Chichester for Choral Evensong at the Cathedral. R.S.V.P. to Hon.Secretary by May 21st.

Saturday, June Visit to Abingdon, St.Helen's by kind invitation of Mr. B. Hall-Mancey. Date and details later. WATCH FOR IT.

Please make a special note of the reply dates.

A.H.L.

HONOURS

Congratulations are due to Mr.C.B.Griffiths on obtaining the Diploma of A.L.C.M. and to Mrs.M.Morrell that of F.T.C.L.

APPOINTMENTS

Appointments during the year include:-

Mr.L.J.Butterfield to St.Mary's Church, Greenham.
Mr.C.B.Griffiths to the Music Staff of Carmel College, Wallingford.
Mr.K.G.Harland to St.Stephen's Church, Clewer, Windsor.
Mr.H.C.Macey as Music Master at Grove School, Horsell, Woking.
Mr.D.Sidwell as Assistant Organist of Moseley Parish Church, Birmingham.

RESIGNATIONS

Mr.R.G.Benning resigned Membership.
Mr.M.J.C.Dare do.
Mr.S.Drinkwater do.
Mr.A.C.Griffith left district.
Mr.J.P.Hawkins do.
Mr.D.A.Hughes do.
Mr.J.Madeley do.
Mr.D.J.Millar do.
Mr.R.W.Pontin do.
Mrs.G.N.Stratton do.
Miss A.Taylor has resigned as Organist of Windsor Methodist Church but still continues to give assistance there.

OBITUARY

We regret to record the following deaths during the past year:-

On May 21st Mr. H. Clark

In June Mr. J. H. Swallow of Chalfont St. Peter, Organist of Gold Hill Baptist Church and member of the Windsor Branch Committee.

On August 26th Mr. J. Spyer for many years Organist of the Royal Military College (later R. M. Academy) Sandhurst and one of our very oldest members.

BENEVOLENT FUND

Mr. Lusty has received a letter from Mr. J. Gilbert Curtis the Hon. Secretary and Treasurer headed AN URGENT APPEAL and repeating the facts given in the Quarterly Review with regard to the urgent need for additional capital if the Fund is to be able to help in future cases of sore need. Berkshire has always been well to the fore in supporting this Fund and I commend the appeal to your consideration - especially where it may be possible to organise any form of event for this purpose.

A. E. Rivers.

DEPUTIES

The following members are available for duty as Deputies and application should be made direct to them:-

Miss O. M. Hayward (with car)	(Reading 52531)
Mr. J. G. Stilwell	(Yateley 3052)
Mr. R. L. White (with car)	(West Forest 4991)
Windsor District:-	
Mr. M. Allured (with car)	(Slough 45158)
Mr. J. A. Blaber (with car)	(Burnham 4090)
	(Evensong only)

51ST ANNUAL REPORT

1. Officers elected at the Annual General Meeting, 27th February 1971.

PRESIDENT	Mr. L.F.B. Davis	
VICE-PRESIDENTS	Prof. H.C. Barnard, MA., D.Litt., FTCL.	
	Mr. A.H. Lusty, Hon. FTCL, LTCL., ARCO.	
	Mr. L. Pratt, LTCL.	
	Mr. Roy Nash	
	Miss E. Goodship, ATCL.	
HON. SECRETARY	Mr. A.H. Lusty	
HON. TREASURER	Mr. L. Pratt	ASSISTANT: Mr. F. Fawcett
BENEVOLENT STEWARD	Mr. A.E. Rivers	

COUNCIL:

Mr.J.Lawes		to retire 1972
Miss G.R.M.Adams, ARCO, ARCM, AGSM		to retire 1972
Mr.F.G.Spriggs	Mr.R.Pepworth	to retire 1973
Mr.J.Hawkins	Mr.D.Guy	to retire 1974

Ex-officio: Mrs.J.Turvey (Newbury)
Dr.H.L.Smith, FRCO, FTCL, ARCM (Windsor)
Mr.H.Macey, GTCL (Windsor)
Mr.N.P.Hutt (Newbury)

MAGAZINE COMMITTEE:

Mr.A.E.Rivers (Editor)
Mr.W.H.Rowe, MBE, ARCO Mr.L.F.B.Davis Mr.F.G.Spriggs
Representative from Windsor - Mr.T.E.Reed, FRCO, LTCL
" " Newbury - Mr.N.P.Hutt

TOWN HALL ORGAN COMMITTEE:

The President and Hon.Treasurer, ex-officio
Miss E.Goodship, ATCL, Mr.H.Hartley, MA, BSc,
Mr.P.B.Marr, GTCL, ARCO, Mr.R.Nash, Mr.F.G.Spriggs,
Mr.D.Jones, Mr.A.Barkus, FRCO, Mr.R.Pepworth.

2. A Brains Trust at All Saints Hall, Reading, 30th January.
Celebrity Recital by Dr.G.Thalben-Ball, Reading Town Hall, 4th March.
Visit to Trowbridge, Mells Church and Wells Cathedral, 1st May.
An evening with the Windsor Branch, 22nd May.
Garden Party at Whitchurch Rectory, 5th June.
United Choirs Festival at St.Andrew's Parish Church, Sonning, 26th June.
Presidential Service and Reception at Christ Church, Reading, 2nd October.
Celebrity Recital by Reginald Porter-Brown in Reading Town Hall, 6th "
Annual Dinner at Co-operative Restaurant, Reading, 20th November -
Guest Dr. Wm. Cole.
3. The following meeting was held by the Newbury Branch:
Annual Carol Service at Speen Parish Church, 11th December.
4. The following meetings have been held by the Windsor Branch:
Informal Evening at Dr.H.L.Smith's house, 16th January.
Organ Recital by Mr. Brian Henry, All Saints Church, 13th February.
Visit to Farnham Common Parish Church, 20th March.
Organ Recital by Dr.H.L.Smith, Windsor Parish Church, 24th April.
At home to Reading, 22nd May.
Visit to Winchester, 26th June.
Tea and A.G.M. 10th July.
Chairman's Service, 9th October.
Talk by Mr.M.Allured, ARCO, 13th November.
Annual Dinner, Castle Hotel, 4th December.
5. Your Council has met on two occasions during the year.
6. The total membership as at 31st December 1971 was 181.
7. The amount forwarded to the Benevolent Fund during the year was £25-62.

8. Your Council wish to place on record their sincere appreciation of the work of the 'Berkshire Organist' Committee especially that of the Editor Mr.A.L.Rivers - also their appreciation of the splendid work of the Town Hall Organ Committee and that of Miss A.Goodship.
9. The President, Mr. Lusty and Mr. Donovan Jones attended the Annual Congress at Cambridge, August 2nd-7th.
10. We regret to record the death of the following members:-
 Mr.M.Clark, 31st May 1971.
 Mr.J.Spyer, MBE, FRCO, August 1971.
 Mr.J.Swallow of Windsor, June 1971.
11. Congratulations are extended to
 Mr.C.B.Griffiths gaining ALOM April 1971
 Mrs.H.Horrell " FTCL July 1971
12. Your Council place on record their deep appreciation of the Ladies' Committee for all their care for us

PROGRAMMES 1971

March 4th. Large Town Hall, Reading. George Thalben-Ball.

Suite in D, John Stanley; Prelude and Fugue in G Minor, Bach; Sonata No.6, Mendelssohn; Theme and Variations on an Aria by J.S.Bach, Liszt; Interlude, H. Walford-Davies; Novellette, Richard Purvis; Toccata (Von Himmel hoch) Garth Edmundson; Aria Op.51, and Lied to the Sun, Flor Peeters. As an encore Dr. Thalben Ball's Tune in E (in the style of John Stanley.

May 22nd. Visit to Wells Cathedral.

Responses, Rose; Service, Tomkins Second Service; Anthem, God is gone up, Croft.

May 29th. St.George's Chapel, Windsor.

Responses and Lord's Prayer, Alan Ridout; Service T.A.Walmisley in D minor; Anthem, Confirma hoc, Deus, William Byrd; Voluntary, Fantasia and Fugue in D minor, Bach. Short Recital by John Smart, Organ Scholar: Master Tallis' Testament; The Hanging Gardens of Babylon, J. Alain; Dieu parmi nous (La Nativite) O. Messaien; Etude Symphonique, Enrico Bossi.

June 5th. in Whitchurch Parish Church by Choristers of Cirencester Parish Church with the Rev. Edgar Landen and Judy Landen.

Let the bright Seraphim (with Descant Recorder) G. F. Handel; Air with Variations, D. Scarlatti; Prepare Thyself Zion (with Descant Recorder) J. S. Bach; Above Him stood the Seraphim, R.Deering; La Petit-Rien (with Sopranino Recorder) F. Couperin; Two Bourrees, H. Purcell; Jesu, joy of man's desiring (with Treble Recorder), Bach.

- June 26th. United Choirs Festival, St. Andrew's Church, Sonning.
Introit, Come let us worship, Palestrina; Service, Stanford in B Flat;
Anthem, O Thou the central Orb, Charles Wood;
- June 30th. In connection with the Festival of Reading.
Large Town Hall, Geoffrey Tristram.
Prelude and Fugue in E flat "St. Ann", Bach; Two Chorale Preludes,
Bach; Toccata for the Flutes, John Stanley; Fantasia in F minor,
Mozart; Prelude, Fugue and Variations, Cesar Franck; Berceuse,
Louis Vierne; Carillon, Louis Vierne; Scherzo, Enrico Bossi;
Sonata Broica, Joseph Jongen. Encore, Paean, Whitlock.
- July 7th. In connection with the Festival of Reading.
Lunch Time Recital, Large Town Hall, by Albert Barkus.
Two Trumpet Tunes and Air, Purcell; Sonata No. 1, Mendelssohn;
Prelude and Fugue in C minor, Bach; Scherzetto, Vierne; Scherzo, Bossi.
- October 2nd. Presidential Service, Christ Church, Reading. Mr. L.F.B. Davis.
Voluntary: O Mensch, bewein' dien' Sunde gross, Bach;
Introit: Be joyful in the Lord, Palestrina;
Communion Service in F, William Harris;
Ave Verum Corpus, Mozart; Concluding Voluntary, Toccata Von Himmel
hoch, Garth Edmundsen.
- October 6th. Large Town Hall, Reading, Reginald Porter-Brown.
Festival Toccata, Percy E. Fletcher; Fountain Reverie, Percy
A. Fletcher; Paean, Chuckerbutty; Villanella, Ireland; Fugue in
G Minor, J. S. Bach; The Russian Patrol, Rubinstein; Finlandia,
Sibelius; A Sailor's Story, arr. Porter-Brown; Berceuse, Vierne;
Carillon de Westminster, Vierne; Popular Organ Transcriptions;
Toccata in F, Widor.

WINDSOR BRANCH PROGRAMMES 1971

- February 13th. All Saints, Frances Road. Brian Henry.
Paean, Leighton; Toccata and Fugue in D minor (Dorian), Bach;
Le Banquet Celeste, Messiaen; Toccata and Fugue in D minor and
major, Reger; Chorale No. 2, Franck; Desseins eternels;
Les Anges, Messiaen; O hahn Gottes unschuldig, Reger;
Fantasia and Fugue in G minor, Bach.
- April 24th. Windsor Parish Church. Dr. Leslie Smith.
Prelude and Fugue in C minor, Mendelssohn; Pieces for Musical Clock,
Handel; Legend, Harvey Grace; Four Chorale Preludes on "Gottes Sohn
ist Kommen", J. S. Bach; Chant de May; Menuet-Scherzo, Jongen;
Fantasia in F minor and major, Mozart.
- October 9th. Chairman's Service, Sunningdale Parish Church.
Evensong sung by the Parish Church Choir.
Toccata and Fugue in D minor (Dorian), Bach;

Introit: Ave verum corpus, Byrd. Service - Sumsion in G.
Lessons read by Dr. Smith and Mr. Davis.
Anthem: Thou wilt keep him in perfect peace, S. S. Wesley.
Hymn: O worship the Lord in the beauty of holiness.
Sonata in G major Op. 28, Elgar.
Organ played by Mr. H. C. Macey (Sunningdale Parish Church)

FURTHER ACTIVITIES IN THE READING AREA

Over and above the official events of the year's syllabus, several of our members have been busy. Credit is due to them for their enterprise in the cause of church and organ music, and apologies are offered if similar activities have, through ignorance, been omitted from this report.

Two local church choirs have distinguished themselves by singing Evensong in a cathedral, one at St. Paul's, the other at Winchester. On 7th August the combined choirs of the Caversham churches, numbering about seventy, went to St. Paul's to sing the canticles to Vaughan Williams in C and the anthem "Let Saints on earth in concert sing" by Eric Thiman. R. J. M. Brind of St. Peter's and W. H. Rowe of St. Andrew's, accompanied on the organ, and the concluding voluntary was played by Harry Gabb (sub-organist). In previous years the Caversham choirs have taken duty more than once in our own diocesan cathedral of Christ Church, Oxford.

The sub-organist of Winchester, Clement MacWilliam, is a warm admirer of the choir at St. Luke's, Reading, and through him it was arranged for them to sing in the cathedral on Wednesday, 19th May. Fourteen picked boys and twelve men from St. Luke's sang the original 5-part Byrd preces and responses, canticles to Ireland in F, and Bairstow's "Jesu, the very thought," while Philip H. C. Edwards, their organist and choirmaster since 1951, played the B minor as the final voluntary. They have been asked to go again next May.

No need to despair of the future of the good old Anglican choir of boys and men in the ordinary parish church while there is this sort of enthusiasm about, and followed up by real hard work. Incidentally, £6,000 has just been spent on a virtually new J. W. Walker organ at St. Luke's, opened on Sunday 2nd January 1972. More of this later, perhaps, but it is a 6-rank extension 2-manual, almost entirely replacing the 21-stop 3-manual Gray & Davison, which many will remember as a very beautiful instrument.

Two extra recitals (noted elsewhere in this issue) have taken place on Reading Town Hall organ, making four in all for the Reading Festival Year. The one by Geoffrey Tristram was an utterly delightful demonstration of his affection for the Old Lady - 'take good care of her!' - while the other, by our own Honorary Borough Organist, Albert Barkus, was extremely gratifying to his fellow citizens and members of this Association. We look forward to more like it, but, remember, Reading Festival Year was the one in which the decision was made to destroy Reading's foremost landmark, the Town Hall, and clear the entire site.....

Great emphasis was, characteristically, placed on church music during the Victorian Weekend of 2nd/4th July at All Saints' Church, Reading. On the

Sunday afternoon the choir, conducted by its indefatigable organist and choir-master, Roy Nash, sang Goss's "The Wilderness", Ouseley's "Is it nothing to you", Stainer's "How beautiful upon the mountains", and "What are these", Wesley's "Blessed be the God and Father", and Walmisley in D minor. At the organ was Raymond Isaacson, who also played Hollins' Concert Overture in C minor, S.Wesley's Old English Melody, and Smart's Postlude in D. Evensong that day concluded with the Stanford B flat Te Deum and Mendelssohn Organ Sonata III.

At the Blue Coat School on 5th July, to wind up the 1970/71 season of Music at Holme Park (which is now well into its 1971/72 season), the School's Director of Music, Peter Marr, gave a deeply interesting lecture-recital on organs and music of the Middle Ages, making use of a specially constructed miniature organ, and with the help of Gillian Adams on the school organ, and plainsong singers under Geoffrey Winter.

Also out in the country, on the untouched Henry Jones 3-manual in St.Mary's Church, Mortimer, Harry Gabb gave the third annual celebrity recital, in candlelit Victorian Gothic surroundings, even though it was Thursday, 29th July. He played French, German, Belgian and Russian organ music.

Finally, an item that will have taken place by the time this is published: on Sunday, 16th January 1972 a Reading church on the coloured telly - All Saints' again, at their Parish Communion. Though, for obvious reasons, few of us will have been able to watch it.

Now - are we going to take great care of our cherished 'Old Lady'? Or do we just let vandals and philistines mutilate her and smash up her home?? Come on, everybody, DO something, write letters, stir up a formidable weight of public opinion to save not only our Town Hall organ, but also the Hall on which its tonal excellence so largely depends.

F.G.S.

NEWBURY REVIEW by R. F. Willis

Many changes have occurred in the Newbury area over the past year, one somewhat sad change being the closure of St.Mary's, Speenhamland, the church where past Newbury chairman, Mr. Leslie Newman, was organist and choirmaster for several years. Until recently however, the organ there was in regular use because another Newbury member, Mr. David Reynolds, the parish church organist, used it for teaching whilst the Walker was being restored by Osmonds of Taunton. But now the Speenhamland organ lies silent after many years of faithful service, its fate remaining undecided.

During the restoration of the parish church organ visitors had a grand opportunity of inspecting the pipework at close hand. The Organ Appeal Committee (of which I am publicity manager) seem well pleased with the craftsmanship and artistry of the restorers. Some readers may recall the old layout which did not enhance audibility; the pedal diapason being "buried" in the Vicar's vestry and the inadequate soundboard arrangement. These matters have been rectified; the soundboard is now a foot forward so that it avoids a restricting arch and the diapason has been moved into the north aisle outside the organ case. The console has also been modified so that it is moveable

and is now positioned in the nave just to the right of the chancel steps. Whilst on this topic, forgive if I mention three recitals planned for 1972. These are recitals by Francis Jackson (12th February), Nicolas Kynaston (18th March) and George Thalben-Ball (15th April). Newbury branch is hoping to present a composite recital by members in aid of the appeal fund in the early summer.

Speen Parish Church organ was also restored during 1971. Mrs. Joan Turvey, the organist and Newbury Branch Chairman is very happy with the work of Mr. Oliver, a retired Midland schoolmaster, who performed the task single handed. Members had a chance to hear the organ at the Branch's annual carol service held in December. At this event a new feature was introduced. Since it is our policy to encourage all kinds of organ music we were very happy to accept the offer of Mr. Williams, deputy organist of St. Mary's, Thatcham and a local primary school teacher, of an item performed on strings and woodwind by the senior children to an organ accompaniment.

The local paper "The Newbury Weekly News" printed a feature article on the work which Mr. Ian Bradley and Mr. Anthony Scott carried out on the Wickham Church organ. Working methodically, paying great attention to detail, the organ has been re-sited in the locally famous elephant chapel. The organ is well worth a visit as a fine example of the organ builder's craft.

Activities of the Branch have been less in number this year, although the committee have met at regular intervals. After the formal business has been effectively concluded the record player or tape recorder has been brought into action. Today's recording techniques and hi-fi equipment mean that the organ can be heard to great advantage in the home environment. Even the efforts of the amateur tape-recorder can sound quite professional. Gradually I am compiling a collection of tapes of local choirs and organs. Whilst this is for my own personal enjoyment, I am hoping to produce a mastertape for an L.P. record which will be on sale to the public. I should be grateful to hear from any of my fellow Berkshire members who have attempted this before.

It is customary to review the state of the art as a whole. There are two views, the internal and the external. The general impression one obtains from Mr. Basil Ramsey's editorials in the Organists Review is that of slumber. This can hardly be the case. I know that most of our members are exceedingly busy in one field and another. Whilst the rank and file possibly should take a greater and more physical interest in its magazine, the time-involved-factor is the over-rider. The external view, how the public see us and our art, is probably more encouraging. Organ appreciation has gained momentum. Yet there remains a distinction between organ players and organ lovers. Nevertheless the two groups do become intertwined at Organ Appeal time. There is a fusion of all the talents. Therefore 1972 looks bright, except for the prospect of securing sufficient time for enjoying the many organ orientated pursuits available.

On behalf of the Newbury members I extend best wishes to the Berkshire members and trust that there will be many occasions during the year when we can share the beauties of our art.

NEWS FROM WINDSOR BRANCH - 1971

When members of the Windsor Branch returned from the Christmas break, festivities were not over. An informal evening was held at Dr. Smith's house - an evening which turned out to be virtually a full-scale party, such is the magnificent hospitality we receive at Dr. Smith's.

Tom Reed played an interesting selection of tape recordings; a musical quiz was arranged; a variety of music was heard from members playing different instruments. After this we were all treated to a tempting spread.

The next two meetings were musical ones. In February Brian Henry gave a fine organ recital in All Saints' Frances Road, which was open to the public.

Saturday, April 24th, will for a long time hold a place in the memories of each of the 70 people who came to the Memorial Service to Vernon Cave. The large congregation is alone an indication of the regard in which Vernon was held. Reference was made to the enormous amount of work Vernon did as Secretary/Treasurer over a quarter of a century. We had the privilege of the presence of members of his family and his church. A simple service was conducted by the Revd. Leslie Badham, followed by an organ recital given by our Chairman, Dr. Leslie Smith.

In May Reading and Windsor members came together for a joint meeting. We all went to Evensong at St. George's, then had tea and a magazine evening in Grove Road Rooms. It was a pleasure to see so many Reading folks in Windsor.

At the A.G.M., Dr. Smith's term of office as Chairman came to an end. Many deserved tributes were paid to the great deal of work he has put in during the past three years, leaving the Branch to enter a new phase considerably influenced by his many ideas and the more alive with enriched self-confidence. Mr. Macey was elected Chairman. Dr. Smith remains an officer - this time as Secretary. Our money has been placed in the most capable hands of Miss Reid. The meeting stood in silence to the memory of Vernon Cave and Mr. J. Swallow who passed away in June. Mr. Swallow has been a very active member since 1955. He had served on the committee and rarely missed a meeting. He was organist at Gold Hill Baptist Church.

The Annual Service of Rededication was held in the new Chairman's church at Sunningdale where Evensong was sung and the recently rebuilt organ heard. We were privileged to have Mr. Davis present.

Mr. Allured gave a most interesting talk on 'A first 50 years', giving us an illustrated account of his career from his days at St. Nicolas' College, Chislehurst (now the R.S.C.M.) to the present day.

Our Guest of Honour at the Annual Dinner on December 4th in the Castle Hotel was the Revd. Dr. N.E. Wallbank, Rector of St. Bartholomew the Great, Smithfield in the City, a well qualified musician and clergyman. Again Mr. Davis was able to come, and replied to the toast to the I.A.O.

Many members hold recitals and concerts in their own churches and some members have found it possible to widen their fellowship with other members by attending these occasions and giving their services. Readers of the Press

will have noticed the regular recitals at Windsor Parish Church. Four series of recitals have been held at Sunningdale Parish Church, each series containing an organ recital or two and two concert-like recitals. The basis of these has been a small string orchestra and visiting soloists, instrumentalists and the church choir. Each recital has had a Bach Cantata as a main work. These continue into the Spring. Admission is free and they are held after Evensong on Sundays. It has been very pleasing to see some B.O.A. members able to come along.

This is the sort of fringe activity whereby a church organist can promote live music in his neighbourhood. It is amazing how quickly contacts can be built up and the congregation and others respond by attending. We have run these on a shoe-string, making full use of the Public Library service, friends who own sets of band parts etc., the services of fellow organists. Once such a scheme is off the ground you might even get the P.C.C. to subsidise them!!

The Windsor Branch has had a successful year with a happily balanced programme of musical, social and business meetings. This, of course, continues into 1972. You are all welcome at all meetings - and bring a friend.

Best wishes for success in your work in 1972.

Harry Nacey.

FORTHCOMING EVENTS - Windsor

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| 11th March | Organ Crawl - St.Mary's, Slough; Stoke Poges; Holy Redeemer, Slough. |
| 15th April | Visit to Reading - Half Day Conference. |
| 13th May | Outing to St.Albans. Details to be announced. |
| 10th June | Garden Party at 151 Clarence Road. |
| 8th July | Eighteenth Annual General Meeting, Windsor Methodist Church Room. |

REFLECTIONS ON AN EVENING WITH THALBEN-BALL by W. H. Rowe

What's in a name? It would sometimes appear to be almost an English trait to acclaim with enthusiasm foreign musicians and to accord but scant attention to the native artist. This national peculiarity has been reflected in the attendances at some of the Town Hall organ recitals. And yet - in the opinion of many - some of the finest recitals in the series have been given by British organists. The name of Dr. George Thalben-Ball is known nationwide as well as internationally and this may account for the rather better attendance at his recital on March 4th. In my humble opinion his performance was unsurpassed and the evening was one of sheer delight. Here, one felt, was a superb English organist (even if he was born in Australia) playing upon a fine English instrument and demonstrating the English organ playing style at its best.

The programme was well varied, ranging from John Stanley to Flor Peeters and it called for considerable versatility on the part of the performer. Dr. Thalben-Ball was quite equal to this and he took full advantage of the resources of the organ. We were given a wide variety of colourful registration. At the risk of being trivial I wondered whether the Solo Tuba was heard a little more than desirable. At one point a Swell stop (possibly

the Stopped Diapason) only partly came out! Although the registration was never fussy there were times when I felt Dr. Thalben-Ball may have missed the mechanical devices, particularly pistons, to which he is no doubt accustomed. In spite of this very minor criticism his registration was always appropriate and enhanced the utter clarity of his performance.

The programme commenced with the Suite in D by John Stanley and one felt that through this the recitalist established a good rapport with his listeners and prepared them for the Bach Prelude and Fugue in G Minor: a very pleasant work which most of us have tried to play at some time or other. Dr. Thalben-Ball avoided the trap into which lesser people have often fallen of playing Bach too fast. With his clear part playing, perfect phrasing and right choice of stops the separate strands of the work were clearly portrayed in a manner which often is lacking. In this, as throughout the recital, his dexterous pedalling was made to appear so easy and effortless.

The inclusion of Mendelssohn's Sonata No.6 was a happy thought. Dr. Thalben-Ball seemed to get over the Romantic nature of this music. In the 12/8 section we had another example of his superb foot-work. The writer of the programme notes regards the Finale as a 'mark of skill'. I am always left with the feeling that after the Fugue it is rather an anti-climax. Perhaps it is a good thing that we do not all think or feel alike. The first half ended with a 'Theme and Variations based on a Bach Aria' by Liszt. As I do not care for Liszt's organ works comment might be unfair except to say that this very difficult work was one more demonstration of the recitalist's virtuosity.

After the Interval we had 'Interlude' by Walford Davies. To those of us who can recall meeting and talking with Davies when he was at Windsor this piece was nostalgic: one could vividly detect in it the gaiety of spirit and love of melody which characterised the delightful personality of the composer. There followed two American pieces, 'Novellette' by Richard Purvis and 'Toccata (Von Himmel hoch)' by Garth Edmundson. Neither was the sort of item of which one said, "I must get that". The first was mildly amusing and the second, with its reference to 'Wachet auf' was florid and colourful but possibly not showing much originality.

The programme concluded with two items by Flor Peeters. The first, 'Aria, Op.51', was delightful with its attractive, if plaintive, air and fascinating harmonies which gave Dr. Thalben-Ball the opportunity of displaying the organ's quieter stops. For me this was one of the high spots of the evening. The second piece, 'Lied to the Sun' is a magnificent piece of organ music of Toccata-like form. As an encore we had Dr. Thalben-Ball's own composition 'Tune in E (in the style of John Stanley)'.
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It will, I hope, be appreciated that these notes do not aspire to be a learned or critical exegesis of the music or the performance: rather it is an attempt to record the impressions of one member of the audience - a recollection and grateful appreciation of what was, for him, a most enjoyable evening.

GEOFFREY TRISTRAM'S RECITAL - Reading Town Hall, June 30th 1971

by Peter Marr

What better person, or indeed, what more appropriate artist could have been chosen to play the Town Hall Organ during the Festival of Reading than Geoffrey Tristram? Relating, as he did at the conclusion of his recital, that his love of the organ in general was due to that 'old lady' in particular, underlined once more the good fortune of Reading in possessing it.

The surfeit of music during the Festival period is bound to have caused audience problems and one was not surprised to find a lower than usual turn-out. However, for those there, it was an evening well spent, slightly nostalgic, but an opportunity to hear a brand of organist becoming rather rare these days - one who is prepared to remain English in his approach and, some might say, not "carried about with every wind of doctrine".

Nevertheless, in spite of the ability, skill and showmanship abundantly evident, I felt that a more popular programme might have produced an even better couple of hours. Opening with the massive Eb Major Prelude and Fugue of Bach, there was a hint that time was rubbing along and the vitality previously always around when Geoffrey Tristram played had given way to a slightly more meditative approach. Certainly it was unfortunate that a marginally sluggish rhythmic style gave the Prelude a feeling of lacking in authority; the Fugue was more successful although the addition of stops, as ever, rather spoilt the overall lie of the music. For once, the break in the mixtures was quite audible and cut up the texture of the part writing.

The Chorale Preludes were admirably played - to my taste slight under-articulation in Ach bleib bei uns cloyed the beautiful left hand part and a trill on a tuba in Nun danket goes near to the edge of what ought to be done. Notwithstanding, this latter piece was most convincing in the grand style with thrilling contrasts between the reed and the flue-work.

Organists who play eighteenth century music of the English school using pedals are often ridiculed for their inauthentic approach; maybe, but given the approach it can be done well or badly and Stanley's Toccata for the Flutes was superbly done, in spite of the fact that it was published originally in a very different format. Mozart's F minor Fantasia had the grand treatment, again somewhat chopped up by the addition and subtraction of stops. Seldom has one seen the composition pedals fly up and down at such a rate - there was indeed "grete shyfftyng of the stoppes" perfectly consistently and with consummate skill.

It is always interesting to hear Franck played on this organ because his music can fit it so well. The Prelude, Fugue and Variation was a little solid, and lost a bit (as did the Vierne later) on the registration. No doubt, however, about that haunting melody; there is already a common market on that one (I write before we know what the future holds!).

Tristram's Vierne Carillon had marked differences from the performances of French organ music we have heard of late. Again, the lack of manual reeds before fortissimo passages except for the incomparable Willis full Swell put the performance well into Berkshire. It was thrilling, and obviously communicated the recitalist's sympathy with the flamboyance and abandon of the

music. Much the same could be said about the Bossi with its effective contrasts of registration - even if these were occasionally produced by momentarily over-long hold-ups.

By now, it required more than a hint of abandon to get through the Jongen but in due course the pyrotechnics overcame any native reticence of tempo and even the anti-Jongenists must have had a chance to have been converted. So ended a slightly 'bitty' programme except for Whitlock par excellence à la Tristram, demanded by an aggressively keen audience.

So, whatever may be said to the contrary, English style recitalists still have much to offer - and Tristram is no exception; on the contrary, he borders on the exceptional, a fact that Reading should be proud of. His rapport with the audience was sufficient proof that the feeling was mutual. The organ sounded much more in tune than on many previous recital evenings and the beauty of the flutes in particular seemed even more evident than usual. Geoffrey Tristram's closing comment concerning the future of the organ seemed most pertinent - it is a visual and musical part of Reading, as simple as that.

RECITAL BY REGINALD PORTER-BROWN - Reading Town Hall, 6th October 1971

by Peter Marr

What's in a name? A good deal, evidently, for it seems curious that three prominent theatre organists of the same generation should share the same Christian name - Foort, New and Porter-Brown, not forgetting, of course, Dixon as well. The disappointingly small audience who went along on October 6th presumably had fairly pre-conceived ideas of what they might hear, or more precisely, the style of playing they would encounter. They were not taken unawares, I am sure, and it was with a mixture of astonishment on the one hand and admiration on the other than I descended "the steps" afterwards.

Porter-Brown is an English organist of a generation from which few remain unsullied by post-war developments; for instance, not many organists today can match up with that evening's choice of music or the G.D. Cunningham-like approach to some of it. His playing is essentially that of the theatre organist and the evening's entertainment must be looked at in that light; an exploiter of contrast, of the dramatic, the showman of tempo, the purveyor of 'molto rubato'. Now where this could be put forward quite naturally the result was quite magnificent. The Russian Patrol, Chuckerbutty's Paean, Finlandia all made their point; and especially, too, did his selection of popular (to put it mildly) transcriptions. What a change to hear the Gavotte from Mignon, Beethoven's celebrated Minuet and even the ubiquitous Largo from the limbs of an organist instead of the lungs of a brass band; and who plays the Ride of the Valkyries nowadays? The answer is simple - what a marvellous organ to do it on.

Again, I wonder how many in the audience had actually heard an organ 'storm' in the Edwardian sense? I am sure a twinge of nostalgia went round some greying hairs, for (as one who hadn't) I felt the Met. Office, trombone and swell box did everyone proud.

This then, quite seriously, was what the evening was all about. It was that sort of thing that sent at least one of the audience away much wiser in having

a clearer idea of this dying craft. But equally seriously, some of the other organ music, as opposed to transcriptions, was rather misunderstood however sincerely it may have been presented. For instance, it is not easy to justify the "Great" G minor fugue as anything else but a contrapuntal work; as far as the fugue goes (not the Fantasia) what is going on contrapuntally has to take first place compared with what is going on harmony-wise and in overall structure. We have heard many romantic (symphonic, if you like) organists do it to perfection and with sympathy; unfortunately, I did not experience a re-generation on this occasion.

Vierne and Widor have to be registered "in period costume" to maintain their conviction and I was not sure that this was the case, although in many respects they were well played. How interesting it is to hear the Toccata played so differently on the same instrument.

Two main points, then, emerge. Firstly, taking the wideness of the programme for granted, one must emphasise the competence of Porter-Brown in handling an instrument so un-electric in its mechanism, particularly in his own brand of music. Secondly, I wonder how many people were struck by the instrument's versatility that evening. Even if the depths of its feelings had not been plumbed, there was little doubt that seldom had its heart been laid open so wide to the world.

BOOK REVIEW

READING ABBEY, an Introduction to Music at the Abbey, by Peter Marr

On the 16th February 1966 our talented young member Peter Marr, who is Organist of St.Giles's Church, Reading and Music Master at the Reading Blue-coat School, arranged a programme of music associated with Reading Abbey which was sung in the Reading Art Gallery by the Clerkes of Oxenford and in December 1967 the "Musical Times" published an article by him on "The Melody of Sumer is icumen in" - the best known item of this music.

The Reading Museum and Art Gallery have now published a booklet summarising Peter's researches in this field. The booklet is No.3 of a series on Reading Abbey being published by the Museum.

We are given descriptions of all the various types of music in use in the Abbey with musical examples and photographs of Manuscripts etc. There is a list of compositions extant or referred to, a glossary of terms and a bibliography.

This booklet must have entailed a very considerable amount of research and is of great interest in shewing what can be done by diving into the by-ways of musical history.

Price 60 pence. Obtainable from the Reading Museum and Art Gallery.

REMINISCENCES by Ernest Davey

My immediate reaction on being asked to contribute something to this journal was to hide in the nearest Swell box. The editor provided me with a loophole in suggesting "reminiscences", which I intend to interpret freely.

At his Town Hall recital Reginald Porter Brown played a piece by Chuckerbutty. This called to mind the late Walter Oliphant Chuckerbutty whom I met frequently as Oliphant Chuckerbutty at Holy Trinity, Paddington and as S. Walter Oliphant at various cinemas where he played.

When he was articled pupil to the organist of Southwark Cathedral his first service playing was not a great success. In those days the console stood in a little box like room, shut away from everyone where nothing could be seen and precious little heard of what was going on. The young man, as he was then, became lost in a hymn and went on playing and playing until the door opened and the chief verger popped his head in and said, "Mr. Chuckerbutty, sir! the Dean says that will be enough, you have played two verses too many already."

Another story concerning Oliphant Chuckerbutty was when he held the organist's appointment at a church in the Swiss Cottage district of London. The organ was virtually a write off but nothing was being done to put it out of its misery. By the same token, may I plead 'not guilty' as the following took place before my time. Instructions from the organ tuner - "You play softly and gradually increase when the choir come in". Instructions were obeyed, there was a big bang as a cord snapped, a nasty noise as the organ expired with failing wind supply and an even nastier noise when, completely unrehearsed, a front pipe fell out and descended on to the head of a choirman who was fortunately not badly hurt. The choirman was taken to hospital and the organ to the cemetery. A new organ took its place.

The late Alfred E. Davies was formerly a Willis man and in the early nineteen hundreds had quite a bit to do with the organ in Hurst Parish Church. I have had it in my care for several years now. Some years ago I spent a horrible day underneath the console platform working on the pedal action. My young lad assistant was nearly as large as me and together we toiled in blood, tears and sweat and in a very confined space. At the count down when all was corrected and just before the final 'crawl out' I chanced to see written on the underside of the platform boards, "A. Davies spent a week of B----y agony under here July 1911". I felt better for that; another man had spent five and a half days under there.

The late Dr. H. K. Andrews knew a great deal about organs and was a very exacting man when he was at New College Oxford. So exacting did he become one day that I suggested he took on the tuning of the organ and allowed me to play it and train the choir. A dreadful thought but I was becoming desperate. A few years after his retirement I met Dr. Andrews outside New College. I politely enquired after his health and, feeling much more kindly disposed to him, then said that I had been thinking about him that day. The shattering reply - "I take it that you are tuning the organ in New College today and thanking God and your lucky stars I am no longer organist there". A humourist and a thought reader to boot.

Travelling in Scotland before the War telegram after telegram arrived sending us on to yet another job and preventing our homecoming. Finally, having decided to use our return tickets, come what may, and being all nicely packed for immediate departure via the South Door of the church, we saw the telegraph boy plodding up the church path. We beat a hasty retreat and bolted out through the vestry door. Inconvenience all round, except to us sitting in the train homeward bound.

The subject of travel takes me back to a time during the War when I was asked to go to Barking Central Hall and put right a cypher on middle E of the pedal board. When I arrived, I found the cypher was on middle G. On touching the note the cypher left it and appeared on another note. Finally this moving cypher travelled up and down the pedal board without any help from me. Removal of the console back panel and exit at speed one large tabby cat in much too much hurry for formal introduction after his wearisome travelling up and down the pedal contact wipers. The balanced swell had acted as a trap. Further investigation revealed a mouse in the pipe of bottom C pedal trombone.

On occasion, organists too have funny little ways. At one church in Brentford the organ had a treble note off in the great trumpet stop and a glance in the organ showed an empty pipe hole. I returned to the organ stool and sat, and thought - if I were young again and interfered with a trumpet pipe and broke it I should feel so very ashamed that the tuner might see it that I would hide it in the music cupboard in the vestry. The tuner found it there, repaired it and replaced it. The organist probably thought a miracle had been wrought.

Nearing completion of my apprenticeship with Henry Willis III, I was proving to be of more use to the firm and less of a nuisance. One of my first tonal finishing jobs was at St. Andrew's, Frognal in London. The organ had been rebuilt and most of the pipes had been back to the Willis works for revoicing. I set off one morning for St. Andrew's armed with all the necessary tools and a shiny new tuning fork. It was hard labour tuning. The wretched organ which I found terribly flat in pitch had to be sharpened to the pitch of the fork. All the basses were too long and fortunately I left these for future reference. I also made a mental note to read the riot act when I returned to the factory. After three days, succour arrived in the shape of Henry Willis to whom I explained the trouble. He in turn explained to me that, for every two degrees below the temperature at which the organ pitch had been determined (64degF in this case) the note middle C on the principal flattened one beat per second, and as the church temperature was about 50degF I was attempting the impossible. Henry Willis suggested that my nice new tuning fork be ditched in Father Thames when next crossing Vauxhall Bridge. Penance meted out was to tune the organ again to C 522 at 64degF which was C 515 at 50degF.

Henry III was a very knowledgeable man and knew much about organs and people. Once when I had turned out some rather shoddily prepared pipes for revoicing, he picked up one and said, "This pipe will not speak properly because it looks wrong. Remember, that if a thing looks right then it is nine tenths of the way to being right".

Back in the late thirties, Sir Walter Alcock gave a recital on the rebuilt Lewis organ at St. Alban's Teddington. Instead of the "stand by" which I had been sent there to carry out I had to "sit in" the mouth of a very nasty,

draughty, cold bottom C of the pedal open which decided to cypher as soon as Sir Walter started to play. Only at half time could we put the wind off and deal with it properly.

As apprentices at the Willis factory in Brixton we of course had the usual hunt through the factory trying to find a "set of inch holes" for some wag, or to be told after about an hour that we could return to our shop as the "long weight" for which we had been sent was now up.

Before the War, every Friday night was not "Amami" night but St. Paul's Cathedral organ tuning night. The eerie darkness of the Cathedral was ours from six in the evening until the early hours of the next day. Wednesdays was Westminster Cathedral day when various tuning operations had to be fitted in with the numerous services held there.

In 1939 I was responsible for the tuning and finishing during the immense task of lowering the pitch of the Alexandra Palace organ. The work took about six months and most of the time there would have been about fourteen men working on the project. A mammoth job on a mammoth organ. It may interest readers to know that most of the work was carried out inside the instrument. Pipes were cleaned, re-marked, modified, repaired etc on the ground floor of the organ which, before the advent of the 1930 electric action, had been filled with the tracker action and Barker lever mechanism. Lunchtime we were able to warm up our lunches over upturned electric fires, tea was brewed within and darts teams fought glorious battles, all within the confines of the organ case.

I had an amusing experience at St. Laurence's, Reading a couple of years ago after rain water had penetrated the console and put off a few pedal notes. I removed the tubes from the touch box at the console and asked my helper, a local gentleman, to hold them. I climbed into the organ and removed the tubes from the action chest and blew down them. Considerable quantities of dirty water, well loaded with glue, squirted out at the console end of the tubes. It took a lot of explaining to my assistant that I had only asked him to hold the tubes and that I had definitely not asked him to peer down them.

Now to finish with a little story with a moral, a story of yesteryear but which still applies to all of us, at all times and everywhere:-
The maintenance man working on the organ in Birmingham Town Hall many years ago was having more than a spot of bother and felt as I feel sometimes, sad and neglected, with nobody else caring about the fearful problem in hand. Anyway, he thought that he had a point and despatched a telegram to the late Doctor Hill - "Serious trouble Birmingham Town Hall. Please send competent organ builder". A very terse reply from Dr. Hill - "You are the competent organ builder".

WHAT'S THE FORM? by J.L. Dussek

"If music be the food of love, play on. Give me excess of it."

The food of love may not be an altogether inappropriate diet for a church congregation, but even the most hardened pew-occupier must be crying out at times for the indigestion remedy of love, such is often the glut of music in our services. Not only is there a glut, but there is a lack of balance in the

diet and inaptness in the order and choice of courses which would, in terms of the restaurateur, be enough to start an epidemic of ulcers.

Consider, in the first place, hymns. After all that has been said and written about them there still appears to be a widely-held belief that to have a hymn less than usual, or even to cut out a few irrelevant verses, might well result in a prosecution under some ecclesiastical weights and measures law. Thus the luckless man who chooses the hymns, having ascertained that the sermon is to be on a fascinating but unpoetic topic, sucks his biro over a pair of unpromising set lessons and chooses hymns that will "do", having recourse mainly to that selection known in vestries as 'useful hymns'.

But useful music does not end with hymns; what about Chants for a Change... never mind whether an improvement.....and anthems, under-composed and under-rehearsed ("We did very well considering"). And of course we must have something with a swing to appeal to the young people.

Voluntary is the last word to describe the organist's solo contribution to the proceedings. He may have lost his glasses or his pedalling-shoes, or be suffering an impacted wisdom tooth. Manfully he will plough through the minutes before and after the service and honour will have been satisfied.

Enough. Is this a cry for Calvinism? No indeed, that would solve nothing... the dreariest music would soon evolve a use and the use would breed the useful. This is much more simply, but how impossibly, a plea that if there be nothing for music to say, no music should be used. There may then be some possibility that music may be more often a positive part of worship and less often a middling contribution which, by dint of much audible conscientiousness, may help to cover up a certain number of other inadequacies in the proceedings.

For I yield to nobody in enthusiasm for the right music at the right moment; a well-chosen hymn can polarise worship into corporate activity as perhaps nothing else can; it can reinforce the message of a sermon or round out the thought behind a service. A fine and aptly chosen anthem superbly sung can bring all heaven before our eyes. The organist can find music to play upon the mood of the body of worshippers, to summarise or modify it.

What everything depends on is CONTEXT.

How well the great composers know this. In instrumental music they must produce the right sound at the right moment or the whole crumbles; and although choral works are more clearly influenced by external forces, the best of these also show the innate sense of fitness of design which can be demanded of any work of art. This sense will often lead to restraint from perfectly possible and legitimate effect, e.g. the frequent passages of unharmonised music in Handel, the absence in a Bach chorale of some chromatic chord which one might have expected. In this way do composers judge their effects precisely and avoid that excess which may lead to devaluation of the currency, metaphorically speaking.

Now these points, considered as vital in musical matters by the great composers of all periods are, I am certain, considered not at all by those who design services in our churches. (There are honourable exceptions no doubt but they are not numerous.) Of course one cannot hope that they will have the sense of

musical fitness in which inevitability retains an element of surprise. That is the preserve of genius. They are, however, choral arrangers whether they like it or not, and I would suggest that they consider at least the following points:

1. Broadly the service should have and retain a character or style. At Christmas, Easter, Harvest the character is never in doubt, so the service nearly always hangs together well. On other Sundays this may be a more difficult point to decide on, but it remains an essential one. If it is shirked, the service may well be diffuse, lack impact and be quite ineffective as worship. The considerations must include, but transcend, the question of a theme. Is solemnity to predominate, or joy? Thanksgiving or intercession? Of course all will probably be included but which is to be taken as the tonic key for the service?

2. Within the chosen character and style there needs to be contrast. There are many ways of obtaining this of course. In fact the problem is of taking into account all the details which are bound to produce a tendency to fragmentation even. Yet, paradoxically, monotony remains a danger; hymns need to vary in verse-length, key, metre, and probably period and literary-musical style. Contrast implied in the performance must be thought of too; pace, style of articulation, dynamic level and vocal tessitura all make themselves felt. In hymns and the other music contrast is indeed possible and the balance must be struck between such contrast and the preservation of the sense of unity of the chosen character of the service. The problem of form, and largely of musical form, presents itself again. And at this point I make an impassioned aside for the ruthless pruning of the irrelevant, from the textual point of view, and the inappropriate musically speaking. The service arranger must not consider himself bound to present something in toto because it is historically interesting, because some people like it, or because organising its omission is rather a bother.

I recently attended a very short service prepared and taken by children who had chosen the subject of quiet. They began with the track "Progress" from the record Chicago III.....and if you haven't heard it, there can be few things noisier..... they used this as a basis for reflection about sound and silence, they gave telling readings and prayers and finished with the last three verses of "Dear Lord and Father of mankind". I have rarely heard it sung more whole-heartedly, thoughtfully and quietly. That service, while attempting less than a full Sunday's compass, was in its way a model for us all.

3. The last consideration. If you can't find the right music.... HAVE NONE.

And the last word . . . ON MUEZZINS by PATRICK RYAN

(communicated by Harold H. Hartley)

(This article first appeared on 30 September 1971 in NEW SCIENTIST, the weekly review of science and technology, 128 Long Acre, London WC2 and appears with the permission of the Publisher)

The muezzins of Turkey who alliteratively call Moslems to prayer from the minarets of mosques have been ordered to stop using tape-recorders and

loudspeakers for this devout purpose. Even though such modern aids both to repetition and amplification must save the holy men much laryngeal strain and a whole lot of running up and down spiral stairs, the Turkish Minister of Religious Affairs has issued the ban because the distorted summons to praise Allah "added to the cacophony of environmental pollution". Although the translator may perhaps have put this peace-loving point somewhat ponderously, the edict does serve to emphasise the universal predilection of the reverent to make free with the decibels.

Those whose mis-spent lives already disqualify them from an after-life anywhere above purgatory, might join in wonderment about why the pious generally have to worship so noisily. Visiting saucer-men from Mars might well report back to base that all our Gods must be hard of hearing. The imam bellows from his onion-tower in such Tannoy-magnified tones that the very cabinet ministers are roused to protection of the public ear. The Salvation Army seeks the way to heaven and beats hell out of Sunday afternoons by banging big drums, blowing fierce brass, and shattering peace with fervent tambourines. Voodoo believers hammer on smaller tympany, Anglicans quiver to the numbing boom of mighty organs, and Buddhists batter the unoffending air with the resonance of vast bronze gongs. The gathered believers of all religions lift up their voices in choral unison to the full stretch of their supplicating lungs; tin roofs of esoteric chapels quiver to the swell of stentorian hallelujahs; and cathedral walls of all creeds vibrate dangerously to the sound of a great amen. And what goes on in Wales of a Sunday to the glory of their cymric divinities could well have done in the eardrums of all the archangels for time evermore.

Could it be perhaps that, like football crowds, pop fans and Nuremberg rallies, we all shout and chant together in denominational orison to persuade ourselves that, contrary to reality, we are not each and everyone of us ultimately alone. On contemplating all the vocal thunder which arises from regular sanctity, it is difficult to refrain from feeling that Wesley's wisdom may now be outdated, and that noisiness, rather than cleanliness, is indeed next to godliness. On which criterion it may not be the poor in spirit or the pure in heart that shall inherit the kingdom of heaven. And certainly not the silent. The laudably righteous here below may rise to everlasting glory only to find that the kings of the decibels are the truly elect of paradise. And that their own eardrums are petrified the moment they pass the Golden Gates by the posthumous Massed Bands of the Brigade of Guards, the holy and iron-lunged hosts of the Liverpool Kop Choir, and the ancestors of the Rolling Stones equipped with electric harps, all belting out sacred music at Force Eighteen and bringing Satan to hammer on the ceiling of hell for a bit of peace.

THE OBERAMMERGAU PASSION PLAY by Olive Hayward

The Oberammergau Passion Play is an experience never to be forgotten. The Play - as I am sure many people know - is performed once every ten years to honour a vow made by the villagers during the dreadful scourge of the Black Death in 1634. It is performed three or four times a week from May till October, and all the performers must have lived in the village for at least ten years. Part of the "ticket" is accommodation in the village (either in

the few hotels - or, more likely, in the private homes of the villagers) for the nights before and after the play.

In 1960 I went first to a holiday in Garmisch-Partenkirchen and then to nearby Oberammergau. It was a lovely day when we arrived - but rained the whole day of the play. The actors act chiefly in the open air, though the indoor scenes are in a covered part of the stage, but the audience is under cover.

In 1970 we enjoyed a week of Italian sun at Jeslolo Lido, and visits to the open-air opera at Verona, before journeying north through the tragic valley and village of Longarone (wiped out in one night by the bursting of the dam) to Oberammergau. It certainly looked wet on arrival, and we discovered they'd just done an extra performance as that of the previous day had to be cancelled because torrential rain had flooded the theatre, and the orchestra pit had been full of water.

Six of us from our party were billeted with Pontius Pilate - and it took us a few seconds to realise why his hair was not long as all the other actors (Romans wore their hair short). Some more were with Nicodemus (real names were not used). It rained hard early in the morning, but the sun miraculously came out as the play started. This, of course, brightened the colours of the costumes - and they are most striking. This year the play had been somewhat shortened - but one becomes so much a part of the play that time ceases to matter, even on the hard wooden seats. We were sitting rather more forward than in 1960, and became almost a part of the play. The crowd scenes - consisting of almost every villager young and old - are very moving and spectacular.

We had translations of the play to refer to occasionally. These are a help, but not essential.

The village is quite subdued at the midday break for lunch - the usual Austrian 2½ hour break - and then the play continued until about 5.30 p.m. The music is played by local players who in 1960 had played and sung a Haydn Mass at the 6 a.m. High Mass in the Church. In 1960 it was a said Mass in German, and we just sang German hymns with the organ.

We had booked two years ahead for 1970 and anticipate a two year booking for 1980!

A Passion Play is performed in alternate years at Erl and Thiersee (Austria - near Kufstein). This is half a day only. I saw the play in 1958 and was most impressed. It is all indoors, and not so many people take part. I think it is the vast crowd scenes and the colours of the costumes which highlight Oberammergau, and in addition its wonderful tableaux.

If you've wondered about Oberammergau - start saving up and go and see it. It is a wonderful experience.

THE FALL OF MR. CLARABEL by H. Wyn Wore

For nearly sixty years Julius Clarabel had lived an irreproachable life. His character was without blemish. He was a model of propriety and the pristine beauty of his soul was untouched by the minor sins to which most of us are prone from time to time. Neither the idiosyncrasies of a series of incumbents nor the foibles of the choirmen could arouse his anger or cause him to express

his feelings in terms more violent than, "Dear me, dear me, how very provoking!" He carried out the duties of organist and choirmaster at St. Botolph's in a manner which was efficient although, possibly, undistinguished.

It will be seen that, as a man, Julius Clarabel was somewhat unusual and, as an organist, he was unique. It can be clearly affirmed that he was the despair of the Devil who for many years had contrived in devious ways to bring about his destruction - but without success.

This state of affairs might well have continued until Mr. Clarabel joined the heavenly choir had not something happened which brought a gleam of hope to the poor disappointed Devil - namely, the Reverend Theophilus Bitterton-Bitt became the Vicar of St. Botolph's. Not that any serious fault could be found with the Reverend Theophilus. He was amiable enough and spent most of his time doing what his wife told him to do and this kept him very busy indeed.

Mrs. Bitterton-Bitt was a lady of large proportions and commanding manner. When her stentorian voice boomed across her ample bosom curates trembled and even bishops became slightly subdued. She was a whirlwind of efficiency and there were very few subjects on which she did not consider herself to be an authority. Within a week of her arrival she was running the parish and the Vicar. At some remote period in the past she had taken a few organ lessons and thus she was enabled to explain to Mr. Clarabel in detail just how the choir should sing and the organ be played.

Now this blameless organist was devoid of all sinful conceit, but before long there came over him a subtle change; like a faint ripple across the calm equanimity of his being. Many people did not notice it or it was very gradual and gentle. The good Julius could not explain it, neither could he fathom the strange emotions which stirred within him. He slowly became aware of the fact that the very sight of Mrs. Bitterton-Bitt created in the depth of his being feelings and thoughts the like of which he had never previously experienced. He was deeply troubled - and the Devil rubbed his hands.

The patronal festival, at which the bishop was going to preach, approached and the mind of Julius was filled with dire misgivings.

One Friday morning the worthy organist was ambling quietly along the High Street when he beheld the Vicar approaching.

"Good morning, my dear Mr. Clarabel," the Reverend Theophilus greeted him, "I am indeed glad that I have met you! Yes, yes. There is a little - er - a little matter I - er - I wish to mention." He beamed kindly but at the same time fumbled nervously with his umbrella.

"The patronal festival", he went on, "My wife - er - has decided - er - has suggested - ah - that she will -- you see, I mean, it would be such a happy little surprise for the Bishop - the dear man - to find the Vicar's wife -- well, Mr. Clarabel, I'm sure you'll enter into the spirit of the great occasion - just for this once - to let - to let my wife play the organ! Ah, yes, yes," he went on quickly, "I knew you would concur -- excuse me, there's Jenkins; I must see him!"

Before Mr. Clarabel could find words with which to reply or repress the feelings which arose within him Mr. Bitterton-Bitt had gone. For several minutes the organist stood still but there was a new glint in his eye and a strange smile

flickered across his face.

Of the events that followed it is difficult to speak, but history demands that they be recorded, however painful that task may be. There is no getting away from the fact that on the day of the festival Julius Clarabel spent quite a long period in church - ALONE; and in the evening he sat in a pew right at the back of this ancient edifice and near the north door. Several times he pinched himself just to make sure that it was not all a dream. He watched the faces of those in the congregation. If only they knew - but they didn't! Only he knew the secret.

In the vestry Mrs. Bitterton-Bitt marshalled the choir with the manner of a sergeant-major, bestowed a final gushing smile on the Bishop and strode majestically into the chancel. With an effort she raised her voluminous posterior on to the organ stool. The Vicar announced the hymn and Julius experienced an involuntary shiver.

Suddenly it came. Cacophony, atonality, polytonality, impressionism and all the rest in one ghastly bedlam of sound. Mr. Clarabel hastily left the church through the north door. Sitting on a tombstone the Devil welcomed him with joy.

There is not much more to tell. Late that night the now wicked organist crept stealthily into the church. He secured some steps and quietly ascended to the interior of the organ he knew so well. For the next few minutes he behaved in a mysterious manner. He removed a number of pipes from the soundboard and then - well, he put them back again, BUT not in the same places; he seemed to be shuffling them round. Then he descended to the console and played a few notes. Yes, it was all right now. C no longer sounded as C sharp, A as A flat and a number of other notes gave the sounds expected of them.

Outside in the churchyard the Devil, still sitting on his tombstone, laughed with evil joy and waited - for Mr. Clarabel.

THE NEW ORGAN IN "ST.PETER'S" TADLEY by P.J.Wells and D.Carrington

A Short History

Once the decision was taken to build an organ for "St.Peter's" it was realised that few of the parts from the old Liddiatt Organ that had originally been installed in "St.Paul's" Church could be reused. This was mainly due to sheer size.

Careful measurement of the "St.Peter's" gallery revealed there was only room for about three ranks of pipes and a tentative scheme was drawn up and submitted to the Winchester Diocesan Advisory Committee for approval. These were however rejected on the grounds that it would take up too much room and obscure the gallery rail.

The project was thus delayed for a time until a satisfactory scheme could be submitted and which was then approved by the Diocese Committee. It is this scheme that has taken six months very detailed planning and eighteen months to build, erect and tonally finish.

The Design

Traditionally the west end of the church is the best position for an Organ,

on a gallery if possible. The tone can then be projected through the acoustical space of the building without encountering any obstacles. It is fortunate that conditions at "St. Peter's" were such to enable this to be done. This directional thrust can be aided by other details of construction. All pipes except the low twelve stoppered of the 16' rank are enclosed in the tone cabinet case which acts as a soundboard. It is usual that some of the many pipes in an organ are exposed in the case and it is also traditional that these belong to the principal stop. The "St. Peter's" case has a front rank of pipes meeting these requirements belonging to the 4' Principal.

Inspiration for the design of the case (by Derrick Carrington) was drawn from the 16th, 17th and 18th centuries, thus complementing the design of the church.

By the use of electric relays the three ranks of pipes are used to provide 16 stops spread over two manuals and pedals, the tonal scheme and voicing being classical in conception. The organ is voiced entirely on the 'open foot' method and this together with low wind pressure (in this instrument two inches water gauge) imparts greater definition and clarity to the sound. The proper voicing and winding of pipes improves the balance and blend with the human voice, since the method of tone production is much closer to that of the human voice relaxed and unforced.

Thus Clarity, Brilliance and Balance were the musical ideals of the designers - the most effective media for congregational accompaniment and for the proper performance of the total organ literature.

SPECIFICATION OF THE NEW ORGAN
by
CARRINGTON AND WELLS 1970

POSITIVE ORGAN

1. Stopt Diapason	8	Fl.
2. Nason	4	Fl.
3. Principal	2	Pr.
4. Small Twelfth	1.1/3rd	Qu.
5. Cymbel	36.40	Pr./Qu.

GREAT ORGAN

6. Open Diapason	8	Pr.
7. Stopt Diapason	8	Fl.
8. Principal	4	Pr.
9. Recorder	2	Fl.
10. Furniture	26.29	Qu./Pr.
11. Cornet mid C	V	Fl./Qu.

PEDAL ORGAN

12. Stopt Bass	16	Fl.
13. Principal Bass	8	Pr.
14. Flute Bass	8	Fl.
15. Choral Bass	4	Pr.
16. Mixture	19.22	Qu./Pr.

Compass 56/30
Detached Draw Stop Console
2 Electric Ventil Pedals
Wind Pressure 2" x 4 1/4" w.g.
Direct electro-magnetic action
incorporating solid state devices.

3 ranks - Principal, Flute, Quint, 243 PIPES

Principal - Mainly Liddiatt pipework with some top notes by Willis
Flute - 16' Octave - Morgan and Smith
8' Octave - William Hill
3 Octaves of new pipes by Mr. Hawkins of Baughurst
with some top notes by Liddiatt

Quint - Mainly Liddiatt with some pipes from the old organ in
the Royal College of Organists, London

Keyboards, Blower, Music Desk and case mouldings - Liddiatt. Pedal Board
made by Mr. Hawkins of Baughurst.

The rest of the Organ is entirely new.

VANISHED ORGANS

We have heard from time to time of regrettable scrapping of old organs, but
never before of the complete demolition of a perfectly new model.

Recently, members of the Windsor Branch witnessed the annihilation of a
masterpiece, built in the workshop of B. & H.L. Smith & Sons & Daughters, the
Windsor firm of organ builders.

The model was of exquisite design, and it is to be regretted that no one had
a camera handy so that Mr. Gordon Spriggs could have been supplied with a
picture of the unique model for his famous collection.

Do not ask for a specification, that is a closely guarded family secret. It
can be said however that the mixtures were an outstanding feature.

After carefully viewing the workmanship of the architect, coupled with the
usual questions asked on such occasions, and having arrived at the moment when
members were expecting an invitation to "have a go", a formidable weapon in
the form of a farmer's wife out-size carving knife was produced. In the
absence of any mice lining up for a tail trim, the model was slashed in two
at a stroke of the blade. Thereafter each member received a part of the
demolished unique specimen - not as a memento - for you cannot have your cake
and eat it.

It was a tremendous party with much joyfulness; and full of gratitude to the
organ builders for such a bumper evening.

Footnote:-

Opening Voluntary: Happy birthday to you.
Closing Voluntary: The twelve days of Christmas.

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on the 26th February 1972
 INCOME and EXPENDITURE ACCOUNT for the year ended 31st December 1971.

<u>EXPENDITURE</u>		<u>INCOME</u>	
Capitation fees 194 @ 7½p	£14. 55	<u>Subscriptions:-</u>	
Quarterly Review & carriage	65. 73	Arrears for 1970	£3. 00
Expenses of meetings	7. 12	123 Reading	123. 35
"Berkshire Organist"	30. 08	27 Windsor @ 35p	9. 45
Wells - Coach hire	27. 47	26 Newbury @ 35p	9. 10
Southern Arts Assn. Sub:	5. 00	176	
Printing-Syllabus-Byelaws	17. 50	5 Honorary	
Floral tribute	3. 45	181	
Annual Dinner	78. 59	Wells visit receipts	27. 10
Postages - Hon.Secretary	8. 23	Annual Dinner receipts	<u>60. 00</u>
Postages - Hon.Treasurer	6. 15		232. 00
		EXCESS expenditure over income	<u>31. 87</u>
	<u>£263. 87</u>		£263. 87
Benevolent Fund including £12.20 Sonning Choirs Festival	25. 62	Benevolent Fund as contra	25. 62
	<u>£289. 49</u>		<u>£289. 49</u>

BALANCE SHEET

General Fund Account as at 31.12.1970	£77. 59		
Deficit for year 31.12.1971	<u>31. 87</u>		
	45. 72	Balance in hand at BARCLAYS BANK LTD.	£62. 72
17 Reading subscriptions paid in advance for 1972	<u>17. 00</u>		
	<u>£62. 72</u>		<u>£62. 72</u>

L. Pratt
 Hon.Treasurer

READING TOWN HALL 1971 ORGAN RECITAL ACCOUNT

DR. GEORGE THALBEN BALL - 4th March

Advance from S.I.D. a/c	£50. 00	Hire of Town Hall	£17. 00
Sale of programmes	18. 70	Hinricksen Edn Ltd music	95
" " tickets at door	35. 10	Poster advertising	11. 25
ditto		Newspaper "	12. 50
per Explor	148. 20	Fee - Ibbs & Tillet	60. 00
Less commission	11. 12	Gratuities	6. 00
	<u>137. 08</u>	R.E. & H.G.Sweetman, printing	
Ditto per R.P.J.Pepworth	45. 65	programmes, tickets etc	53. 06
		Floral decorations	6. 50
		Refreshments - Mrs.M.M.Cane	6. 00
			<u>173. 26</u>
		Profit £63.27 plus £50 advnce	<u>113. 27</u>
	<u>£286. 53</u>		<u>£286. 53</u>

GEOFFREY TRISTRAM - 30th June

Sale of programmes	£12. 00	Recitalist fee	£40. 00
" " tickets at door	33. 90	Gratuities & music	7. 00
" " " Pickfords	65. 08	Poster advertising	8. 75
" " " Members	17. 20	Newspaper "	22. 40
	<u>128. 18</u>	R.E. & H.G.Sweetman, printing	42. 96
By deficit	66	Refreshments - Mrs.M.M.Cane	7. 73
	<u>£128. 84</u>		<u>£128. 84</u>

REGINALD PORTER BROWN - 6th October

Donation	£1. 00	Hire of Town Hall	£17. 00
Sale of programmes	8. 00	Fee to Recitalist	50. 00
" " tickets at door	35. 10	Poster advertising	12. 50
Ditto Pickfords	£46. 35	Newspaper "	12. 60
Less commission	2. 32	Gratuities	6. 00
	<u>44. 03</u>	R.E. & H.G.Sweetman, printing	36. 97
Ditto per R.P.J.Pepworth	30. 10	Refreshments - Mrs.M.M.Cane	5. 15
Ditto per Members	6. 30	Floral decorations	6. 50
	<u>124. 53</u>		
By deficit	22. 19		
	<u>£146. 72</u>		<u>£146. 72</u>

BARCLAYS BANK LTD.

Above S.I.D. advance	£50. 00	Deficit - Geoffrey Tristram a/c	66
Profit - Geo. Thalben Ball	63. 27	" R. Porter Brown a/c	<u>22. 19</u>
			22. 85
		Balance at Bank	<u>90. 42</u>
	<u>£113. 27</u>		<u>£113. 27</u>

THAMES VALLEY TRUSTEE SAVINGS BANK-Ordinary a/c	31.12.1970 balance	£59. 29	
	20.11.1971 interest	<u>2. 06</u>	
Ditto SPECIAL INVESTMENT DEPARTMENT	31.12.1971	£61. 35	
	31.12.1970 balance	£182. 39	
	20.11.1971 interest	<u>10. 60</u>	
	31.12.1971	£192. 99	

L. Pratt
Hon. Treasurer