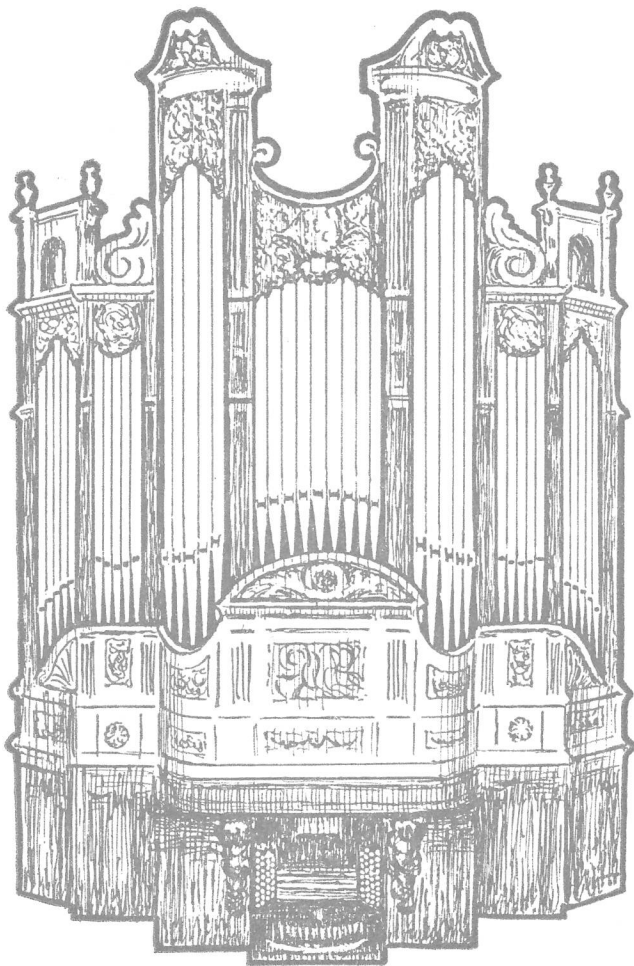


The Berkshire Organist



Number

26

1973



THE BERKSHIRE ORGANISTS ASSOCIATION

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A MESSAGE FROM OUR PRESIDENT

R. P. J. PEPWORTH, ESQ.

It was with great trepidation that I accepted the honour of becoming President of the Association last year - not without justification, I am sure. This has been one of the busiest years of my life, but how I have enjoyed it. I hope you have too!

Perhaps not all that should have been accomplished has been. My fault - perhaps? Possibly. But a leader must have followers and I have sensed a certain amount of apathy particularly towards the fight to save the Reading Town Hall Organ. It is obvious that in an Association the size of ours, there must be a diversity of opinion as to what is best for the future. However, your Council having decided to take up the cudgels with the Corporation of Reading in this matter, look for the support of every single member, not only those living in the Borough. Are we content to sit back and see all our wonderful heritage disappear? Is it true that nobody cares any more? No, I don't think it is, because I feel sure that if it was suggested that St. Paul's or any other of our great cathedrals should be demolished to make way for some glass and concrete commercial development there would be a massive public outcry. Can I therefore appeal to you all to let your voices be heard in protest at the Corporation's decision. I, for one, would be well pleased.

And I should be more than well pleased to see a full house at the Town Hall on March 28th when that brilliant recitalist, Nicolas Kynaston will be with us once again. It is difficult to convince anyone of our desire to save the organ when there are such small audiences on these occasions. Can we make sure that every seat in the Hall is occupied.

My very best wishes for 1973 go out to you all and may all the work which you do be blessed with the success it so richly deserves.

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH

MR. F. G. WIGMORE

Following the Branch Annual General Meeting in July, the News Sheet circulated to the members was headed "The Branch is Still Living".

On sitting down to write these notes, as the newly elected chairman, I found myself asking the question "What is wrong if we have to remind our members that the Newbury Branch is still alive?" It is a sad fact that out of a membership of thirty or so, less than a third of our members take an active part in Branch activities and yet I feel sure that small in number though we may be, we serve a real purpose by staying alive and by supporting and adding strength to events arranged by bodies with larger membership.

We are proposing to arrange regular informal house meetings in 1973. We hope that those members who attend regularly find that they obtain from these the desired fellowship.

I would, at the same time, appeal to all our members for a renewed effort in supporting the Association, particularly, at a time when a united effort is needed to prevent such acts of vandalism as the proposed disposal of "FATHER WILLIS'S" Town Hall organ.

Needless to say, we in Newbury, offer our full support in helping to prevent this happening, but we must be sure that this is not just lip service. We must play a part in impressing on the Authorities deep feelings of concern.

Best wishes to the Berkshire Organists for a successful New Year!

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH

DR. H. L. SMITH

Greetings from your Windsor branch. May the affairs of the Association long prosper!

How much can we do to make each divine service we prepare and play for an integral whole? I feel sometimes that the elements of the average Mattins or Evensong are terribly disjointed. One distinguishing feature of each service is the Collect. We must pick our hymns and psalms to continue the message of the Collect; and our Voluntaries, if built around the hymn and psalm tunes chosen, can direct people's thoughts in the same direction. Howell's and Whitlock's Psalm Preludes need a little explanatory programme note to bring them to the same useful work.

The saints in turn are each remembered with a special Collect, and their special hymns should be sung within the octave, unfamiliar tunes and all!

The actual style of our music is bound to range from sixteenth to twentieth century (I don't mean "twentieth century hymns") and that I like, but the words said and sung should surely revolve around one central theme - namely that of the Collect of the Day.

Best wishes for the success of our magazine and a big thank you for allowing me space for this message.

EDITORIAL

The great focus of activity during this year has been the future of the Father Willis Organ in the Reading Town Hall. On another page our President, who has been an indefatigable worker for its retention, writes on the latest position.

Jubilees have also been in the air:-

In March of this year "Archie" Lusty made another record, his Diamond Jubilee as a church organist. On another page Mr. Jesse Lawes comments on the performance of Mr. Lusty's Communion Service by the choirs of the Whitchurch Churches. The service was later sung in Mr. Lusty's own church at Sonning.

In May Mr. A.C.Neville completed fifty years service as organist of one church, Holy Trinity, Henley. Mr. Neville contributes some of his reminiscences in this issue.

In the wider world the Oxford University Press, who have been very generous in supplying review copies of their publications, send us preliminary details of their Jubilee Celebrations during 1973.

Warmest congratulations to Mr. and Mrs. Ray Isaacson who both obtained the degree of Mus. Bac. from London University.

For the last year or two your Editor has felt that it was time for a change of outlook in the running of the Berkshire Organist and, although he was over-ruled by the Magazine sub-Committee and the Council, circumstances have now compelled him to tender his resignation. The name and address of the new Editor will, no doubt, be circulated in good time, in the meantime any correspondence received at the old address will be passed on immediately.

Our thanks are once again due to the sub-Committee and all our helpers and contributors, particularly to Mr. L.F.B.Davis and Mr. H.H.Hartley for much assistance in the typing, duplicating and assembling of this issue.

A personal note

In this, the twenty-sixth and last issue it has been my privilege to edit, I would like to say a very large word of thanks to all who have helped in any way during that long time. Particularly for the ready help and counsel of the sub-Committee, not forgetting the enthusiasm and verve of our late member Eric Few. To Mr. Spriggs for designing the cover and arranging for its production and to all others who have helped in any way. A word of gratitude also to Mr. H.C.Macey who has generously given up much time to convey Mr. T.G.Reed to and from Committee Meetings.

A. E. Rivers

SECRETARIAL

Please make a special note of the dates of all activities on the new Syllabus which covers the whole of 1973. Particular attention

is called to the two Celebrity Recitals, the Half Day Conference and the United Choirs' Festival. Please let me have your replies before the very last day when these are announced and notify all changes of address etc promptly, thus ensuring that you will receive magazines and correspondence.

SYLLABUS:-

March 28th Celebrity Recital: Nicolas Kynaston, Reading Town Hall.
April 28th Half Day Conference at All Saints' Hall, Downshire Square, Reading: Speaker, Lionel Dakers RSCM, 3 p.m. Recital in All Saints' Church by Ray Isaacson, 6 p.m.
May 12th Visit to Wellington College.
June 16th Annual Outing.
June 30th United Choirs' Festival at St.Giles' Church, Reading.
September 29th Presidential Service.
October 10th Celebrity Recital: Mme Monique Devernay, Reading Town Hall.
November 24th Social Evening.

AN ANTIPODIAN CONTACT

A regular exchange of Magazines and Recital Programmes has been established with the Organ Society of Sydney, New South Wales, which is a very go-ahead Society.

HONOURS

Mr. R.J.Isaacson, Mus.Bac., London
Mr. P.A.Wright, F.R.C.O.
Our congratulations to these members.

APPOINTMENTS

Mr. S.Athill to St.Mary's Church, Wargrave.
Mr. D.Hickson, assistant St.Mary's Church, Wargrave.
Mr. R.P.J.Pepworth to St.Mary's Church, Sulhamstead Abbots.
Mr. R.A.C.Waters, St.Saviour's Church, Reading.
Mr. J.Willcock, Broad Street United Reformed Church, Reading.
Mr. J.G.Stilwell to Holy Trinity Church, Hawley.

RESIGNATIONS

Mr. E.F.Clark resigned membership, left district
Miss M.S.Coombs " " " "
Mr. R.H.Downs " " " "
Mr. R.W.Jackson " " " "
Mr. R.C.Smith as Organist of St.Bartholomew's Church, Reading.

OBITUARY

We regret to record the deaths of:-

Mr. C.J.Tanner who passed away in April was one of our oldest members. After being Organist of Barkham Parish Church he was, for many years, at Easthampstead Church.

Mr. C.E.Smith, a member of the Newbury branch and Organist of West Woodhay Church.

Mr. S.T.Chamberlain, A.R.C.M.

The death occurred on July 10th of Mr. S.T.Chamberlain at the advanced age of 90 years.

Mr. Chamberlain was the first Secretary of the Association and saw it through its early teething troubles. He was Organist of Sonning Parish Church and St.Mary's Church, Castle Street, Reading for many years and taught in several local schools. He later became Organist of the Garrison Church at Aldershot.

A keen musical historian Mr. Chamberlain compiled two books in manuscript: "Reading's Musical History" and "Church Bells in Reading"; these he donated to the Reference Department of the Reading Public Library.

BENEVOLENT FUND

Once again many thanks for your support during the year which has enabled us to send a good sum to the Fund and an appeal not to let our efforts slacken during the forthcoming year.

A. E. R.

DEPUTIES

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

Miss O.F.Hayward (with car)	(Reading 52531)
Mr. J.G.Stilwell (with car)	(Yateley 3052)
	mid-week events or an occasional Sunday Evensong
Mr. R.L.White (with car)	(West Forest 4991)

Windsor District:-

Mr. M.Allured (with car)	(Slough 45158)
Mr. J.A.Blaber (with car)	Evensong only (Burnham 4090)

52ND ANNUAL REPORT

1. Officers elected at the Annual General Meeting on February 26th 1972 in All Saints' Hall, Reading:-

PRESIDENT	Mr. R.P.J.Pepworth
VICE-PRESIDENTS	Prof. H.C.Barnard, MA., D.Litt., FTCL.
	Mr. A.H.Lusty, Hon. FTCL., LTCL., ARCO.
	Mr. L.Pratt, LTCL.
	Miss E.Goodship, ATCL.
	Mr. R.N.Nash
	Mr. L.F.B.Davis

HON. SECRETARY Mr. A.H.Lusty
HON. TREASURER Mr. L.Pratt
ASSISTANT TREASURER Mr. F.V.G.Fawcett
BENEVOLENT STEWARD Mr. A.E.Rivers

COUNCIL:

Mr. F.G.Spriggs, Mr. R.H.Green to retire 1973
Mr. D.Guy, Mr. H.H.Hartley, to retire 1974
IA., BSc., ATCL.
Mr. P.B.Marr, Miss O.H.Hayward to retire 1975
ARCO., GTCL., FRSA. LRAN, LTCL, ARCO.
Ex-officio: Mr. G.Wigmore (Newbury)
Mr. H.Macey, GTCL., LTCL. (Windsor)
Mr. N.Hutt (Newbury)
Mrs. J.C.Soons (Windsor)

MAGAZINE COMMITTEE:

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

TOWN HALL ORGAN COMMITTEE:

The President and Hon.Treasurer
Miss E.Goodship, Mr.H.H.Hartley, Mr. P.B.Marr
Mr. R.N.Nash, Mr. F.G.Spriggs, Mr. Donovan Jones,
Mr. A.Barkus Mr. L.F.B.Davis
Mr. Garry Turner was co-opted to the Committee during
the year.

2. An Evening with Tapes and Slides at All Saints' Hall, Reading, January 29th 1972.
3. Annual General Meeting, All Saints' Hall, Reading, February 26th.
4. Celebrity Recital, Reading Town Hall by Francis Jackson, Mar.8th.
5. Half Day Conference All Saints' Hall, Reading. Lecture by Mr. Martin How who also gave the Recital in All Saints' Church, April 15th.
6. Visit to three organs in the Tadley area by kind invitation of Mr. E.R.Carrington, May 13th.
7. Outing to Pulborough Parish Church and Chichester Cathedral for Evensong, May 27th.
8. Presidential Service and Reception, All Saints' Church, Reading, September 30th.
9. Celebrity Recital, Town Hall, Reading, by Marilyn Mason, Oct.4th.
10. Social Evening and Buffet Supper at St.Mary's C. of E. School, Coley Park, Reading, November 25th.

11. The following meetings have been held by the Windsor branch:-
- (a) Master Class by Dr. J. Morehen, Windsor Parish Church. Feby.
 - (b) Organ Crawl: St. Mary's Church, Slough; St. Giles' Church, Stoke Poges; Congregational Church, Slough. March.
 - (c) Outing to Cambridge. May.
 - (d) Garden Party at 151, Clarence Road, Windsor. June.
12. No meetings have been arranged by the Newbury branch. It is hoped to commence a series of house meetings during 1973.
13. Your Council have met on four occasions during the year.
14. The total membership as on December 31st 1972 was 198.
15. The amount forwarded to the Benevolent Fund during the year was £20-45p.
16. Once again your Council place on record their deep appreciation of the work of "The Berkshire Organist" Committee and chiefly Mr. Rivers - also their appreciation of the Town Hall Organ Committee (especially Miss Goodship) for all their splendid work during the year.
17. Mr. A.H. Lusty and Mr. Ian May also Miss Reid of Windsor attended as Delegates to the Congress in Lancaster on August 7th to 11th.
18. We regret to record the following deaths of members:
 Mr. C.J. Tanner, LTCL., April 28th 1972
 Mr. C.L. Smith, May 1972.
19. Your Council wish to thank the Ladies' Committee for all their thoughtful care for us during the year.

PROGRAMMES 1972

January 29th. At All Saints Hall.

Tapes: Poulenc Concerto in G minor, played by J. Eric Few with strings of the Reading Symphony Orchestra: Les Lawrence, Tympani.
 Magnificat in G and Anthem "I was glad", Parry from Presidential Service at Christ Church, Reading.
 Benedictus and Agnus Dei from Communion Service in E flat, A.H. Lusty; sung by the Choirs of St. Mary's and St. John's Churches, Whitechurch.
 Magnificat in B flat, Stanford, from United Choirs' Festival in Sonning Church.
 An extract from the service Broadcast from All Saints' Church, Reading, on January 12th.

March 8th. Reading Town Hall by Francis Jackson.

Fantasia & Fugue in G minor (S 542)	J.S. Bach
Variations on an original theme. Op. 58.	Flor Peeters
Scherzo	Gigout
Toccata, Chorale & Fugue	Francis Jackson
Fantasia & Fugue on Ad nos, ad salutarum undam	Liszt

April 15th. All Saints' Church, Reading, by Martin How.

Pieces from the Mulliner Book	
Fantasia & Fugue in G	Parry
Prelude & Fugue in B minor	J.S.Bach
Voluntary	Henry Heron
Folk Tune and Scherzo	Whitlock
Dankpsalm	Reger

September 30th. Presidential Service, All Saints' Church, Reading.

Organ (Miss E.G.Goodship)	
Liebster Jesu, wir sind hier	Bach
Prelude	W.H.Harris
Prelude on "Down Ampney"	H.G.Ley
Processional March	Derek Holman
Introit, "Let all our voices join to raise"	Bach.
Responses	William Smith
Service, Charles Wood in E flat	
Anthem "O Praise God in His Holiness"	A.J.Pritchard
Short Voluntary	J.Worgan
Toccata	Dubois

October 4th. Reading Town Hall by Marilyn Mason.

Suite for Organ	Edmund Haines
Magnificat du Huitième ton en sol majeur (verses, Plein Jeu, Duo, Jeu de clairon, Flutte, Musette, Grand Jeu)	Le Clerc
Toccata, Adagio & Fugue (BWV 564)	J.S.Bach
Pastorale	Roger-Ducasse
Sketch in E minor	Marcel Dupre
Variations on the Austrian Hymn	J.K.Paine

OTHER EVENTS

During the past year there have again been interesting events in the Reading area over and beyond the official items on the syllabus. Organs, choirs, and organists have been giving a good account of themselves, and generally enhancing the Association's prestige. Such efforts deserve to go on record, so please send in reports of anything rather special, since it would be a pity for something of this nature to be overlooked - and do forgive us if it has been.

Uppermost in our minds nowadays is the Town Hall organ, and our desperate fight to save it. It was encouraging to see it make its appearance on television on Friday 30th June, during the Reading Schools' 25th Music Festival conducted by Noel Hale, in a broadcast that was so successful and widely appreciated that the BBC actually repeated it on Saturday 26th August. And how magnificent it looked! The sheer grandeur of that case towering over all is a joy even when the instrument is silent; you can't get away from it - we've got to save that wonderful case every bit as much as the pipework. We had a glimpse of our member Doris Griffin accompanying at the piano, and another of Roy Nash at the console.

Among other occasions when the organ figured prominently was the farewell gathering to Bishop Knell on 21st June; he referred affectionately and a little wistfully to both Hall and organ. And we all greatly appreciated the deliberate emphasis given to the organ by the Reading Symphony Orchestra in their concert on 30th November by including organ solos by Nicholas Jackson as well as a Handel concerto - AND a public request in no uncertain terms by Maurice Miles, the conductor, to the Mayor (Mrs Silvia Blagrove) that she would persuade her colleagues to think again about the future of the organ.

Last year reference was made to the combined choirs of the Caversham churches taking duty at St. Paul's Cathedral. They now have another achievement to their credit by singing Evensong in Westminster Abbey on Saturday 30th December 1972; Canticles to Vaughan Williams in C, Anthem "How far is it to Bethlehem" by Geoffrey Shaw. The choir numbered about eighty, and was directed by R.J.M. Brind of St. Peter's, who shared the organ playing with W. Hugh Rowe of St. Andrew's.

On Wednesday 31st May, we had a welcome and enjoyable reminder of the excellence of the Free Church musical tradition when Park Congregational Church celebrated the restoration by Osmunds of Taunton of its 1928 Bishop organ with a recital of choral music under the direction of their own organist, George Pettengell, and organ music played by Albert Barkus from neighbouring Trinity Congregational Church.

At St. Giles' Church there has been a whole series of varied and impressive musical events to celebrate the Centenary Year of its rebuilding. This started with an organ recital on 3rd September by Peter Marr (who has the responsibility of co-ordinating the whole of the celebrations) playing Reger, Henry Smart, Messiaen and Ligeti, and assisted by the Spring Gardens Band, followed on the 24th by Pontifical Mass by the Bishop of Oxford, with fanfares by the trumpeters of The Royal Horse Guards and First Dragoons, and Palestrina by the Choir; then a visit on 22nd October (greatly enjoyed) from Donald Swann and the Singers, and on the 29th Fr Simon Holden, the Singing Monk; on 22nd November, perhaps the most successful of the series so far, the Theresa Mass by the Haydn Choir and Orchestra, and organ works by Bach, J.K.F. Fischer, Messiaen, and H. Searle. The series continues in 1973 with a further recital on that beautiful old Walker organ on 1st April, concluding with a right hearty festival of Anglican and O.D. choirs from the whole of the original parish.

As if that were not enough for one man, Peter Marr gave his last 'Music at Holme Park' lecture on 3rd July on "The Organ in Antiquity" from the time of Hero and Vitruvius, through the Roman Empire, the Islamic and Byzantine traditions, to about AD 500, making use of a Hydraulis constructed by the Blue Coat boys under his guidance. Now that he has moved to St. Joseph's Convent School, he has, on 20th January this year, arranged there a Half Day Conference on Responsorial Psalmody.

Another member who puts in an immense amount of hard work at his church is our well-loved friend Leslie Davies. Having done so much for us as our immediate Past President, and with such distinction,

he organised the 1972 Festival of Music at Christ Church, Reading, from 4th to 20th October - and even found himself at one stage man-handling an entire pew out of the church and into the main road, holding up all the traffic! This Festival commenced with a concert by the Reading Phoenix Choir and continued with concerts by the Arion Chamber Orchestra, Geoffrey Tristram (who was married at the church), Christ Church Choir, doing a most comprehensive Meditation on Psalms - including the Reubke 94th on the organ - the Woodfern and Shepherd's Hut Folk Groups, Ashmead School Band and Choir, Kendrick School Orchestra, Choir, and Drama Group; and, on the final evening, a combination of the orchestras and choirs of Leighton Park School and St. Joseph's Convent. The whole project was carried through in a spirit of festivity with coffee and a chat during the intervals. Tastefully arranged flower displays and floodlighting of the church added to what has been a highly successful venture, and the lead to further concerts at Christ Church.

On 27th September, assisted by baritone solos sung by Rowland Hill, our talented member Gillian Adams from St. Paul's, Wokingham, nobly tackled the old Dalladay 4-manual at St. Bartholomew's, Reading, in a recital which included Mendelssohn's Second Sonata, Bach's D minor T & F, Greene, Sweelinck, and Flor Peters.

Earlier in 1972 our first Hon. Secretary, S.T. Chamberlain, a respected professional musician, died, and some will remember his long reign at St. Mary Castle Street. The huge 3-manual Alfred Monk over which he presided has also given up the struggle, no doubt in sympathy, though the church itself is far from dead, musically or spiritually, and the present Incumbent, the Revd. Robin Leaver, one of our newer members, and no mean authority on JSB, proposes to build a chamber organ for the church from the best of the remaining pipework. Meanwhile experiments are being carried out with the Allan Computer Organ, and our Association was invited to attend the demonstration on 20th September by Stephen Hicks in the church. This is the church that generously offered to house our Father Willis if no other central accommodation could be found for it. It is a matter for regret that John Saunders, who was organist there until recently was not able to stay in Reading long enough for his considerable musical abilities to become widely known, but we wish his successor, Douglas Jones, one of our younger members, every success in carrying on the good work.

What a future there is here in Reading for the church, the organ, and church music! What wealth of activities will we be recording next year? All honour, too, to those who, with no special opportunities, just faithfully labour on.

F.G. Spriggs

WINDSOR NOTES by Miss B. Reid

The Windsor Branch notes, appearing in the "Berkshire Organist" for 1972, covered the period up to January 1972, therefore this brief summary commences with the 'Master Class' conducted by Dr. John Morehen at Windsor Parish Church in February. It was a truly valuable and interesting event. Our younger members, who volunteered

to play, are to be congratulated and thanked for completing the plan of the programme by so doing. Visitors from West London, Guildford and Lancaster were present and all were enthusiastic in expressing approval of such a class. Later some 50 members and guests assembled for tea at Grove Road Room.

A visit to St. Mary's, Slough, St. Giles, Stoke Poges and Slough Congregational Church took place in March, Mr. Sawyer gave a talk and demonstration on the organ where he is organist and members were invited to play at all three churches. Attendance was regrettably poor, but the sparkle and warm welcome which flooded the room where Mr. and Mrs. Sawyer and their helpers had prepared tea will live long in the memory of those who were present.

Several Windsor members attended the half day conference at Reading in April. The lecture by Martin How (R.S.C.I.) was superb, full of humour and valuable instruction.

At the invitation of one of our members, Mr. Paul Wright, who is organ scholar at St. Catharine's College, a happy coach load of members and guests spent a memorable half day in Cambridge in May. After a brief talk and demonstration by Paul on the St. Catharine's organ, members were invited to play, all were left free to wander at will in the beautiful surrounding gardens, the Backs or river side. During perambulations the great organ at Trinity was to be heard, this brought back treasured memories of the days when Dr. Alan Gray was organist there. Alan Gray was the first Chairman of the University and Town Organists Association. The meetings were held in the vestry at Trinity in full view of those colossal bellows! The groans, puffs and blows of which could be heard at the console until sufficient wind had been taken in and the shuddering subsided into a gentle purr. The party assembled in Paul's rooms for a scrumptious tea prepared by himself and Mr. Glyn Jenkins, General Secretary, I.A.O. It is good to be able to place on record appreciation of and admiration for their morning's work of preparation. Evensong at Kings, followed by a recital (from which several members had to be dragged away to a waiting coach) concluded the eventful day.

The June meeting took the form of a garden party at 151 Clarence Road and was greatly enjoyed. Deep gratitude to Dr. Smith is felt by all for the invitation on many occasions to meet at his home for committees, talks, musical hours etc. The Branch owes a tremendous debt to Dr. and Mrs. Smith for their kindness and generosity.

We look forward to the 1972-73 syllabus which, it is hoped, will prove interesting and afford opportunities for members to meet each other in a friendly atmosphere of mutual enjoyment.

RECITAL BY FRANCIS JACKSON AT READING TOWN HALL ON MARCH 8TH 1972

by P.B.Marr

I suppose that, by and large, the more successful recitals at Reading Town Hall have been by continental organists. However, this was without doubt an exception and proved to be an evening of

high standards and musical value.

The programme opened with a performance of Bach's Fantasia and Fugue in G minor. A more convincing performance of the Fantasia I have not heard on this instrument; the registration was simple but full of conviction, the overall structure and its detail well worked out. Above all, its tempo was completely under control. The Fugue, however, was different. Granted that it demands a different approach, the excellent qualities in the Fantasia did not filter through to the fugue. Under phrased, it was on the fast side to the extent of being scrappy in parts if compared with the standards set in the Fantasia. The indistinct pedal for the most part was accompanied by inaccuracies that I am sure need not have crept in if the whole thing had been steadied down. There are different forms of virtuosity and carrying off brisk tempi is only one of them.

Flor Peeters' pleasant Variations Op.58 showed the flue stops off to considerable advantage. With a skilled scheme, we heard sensible contrasts of tone colour as Peeters rather obvious variation techniques were worked out. Curiously, the pedal became loose in rhythm in the very movement that it assumes some rhythmic character.

Gigout's Scherzo had a more sympathetic treatment than many an English organist would give it for there was some real attempt to reproduce a period scheme of registration. One thing that frequently strikes one over this organ is how excellent it can cope with French organ music of the nineteenth century, given the chance.

Francis Jackson's own Toccata, Chorale and Fugue is a tour de force that few can bring off. In dynamics and phrasing, in a sense of detail, it was most successful. After the relaxed Chorale we were treated to a magnificent and dignified Fugue which was only matched by the craftsmanship in the composition itself.

So far, so good; and I downed the hot coffee glad to be there. The second half was Liszt's Ad nos Fantasia and Fugue. The interesting background to this is on the programme note and little more need be added for the simple reason that Jackson's performance carried right through the intentions, as I see them, of that poor under-rated Liszt. It is a long work, and for this reason alone presents problems of stamina. It is a difficult work technically speaking and structurally needs careful thought for it to hang together. It may well be that our 19th century Civic Organ cannot deal with music before, say, Bach and is unhappy in some situations in other eighteenth century music let alone early pieces. But what it can do supremely is to cope with the large scale works of Liszt, Franck, Widor and the like (not forgetting Reubke!). I have my doubts whether a budget neo-classic organ can, let alone an electronic and that is why one is concerned over the future of the present instrument, whose fate may well be sealed by the time this is published. However, to return to Jackson - his performance of the Liszt was all that it should have been, and more. Unfolding these giant canvases is not altogether easy, particularly on a strange instrument and, as far as I was concerned, the fact that this performance prevented me from doodling notes on my programme was proof enough of a performance compelling attention.

So to finish - an excellent evening's worth, and far more so than I, for one, expected. All credit to Francis Jackson for taming the beast and at the same time letting the Old Lady show her wisdom and his technique and musicianship.

RECITAL BY MARTIN HOW AT ALL SAINTS' CHURCH, READING ON 15TH APRIL 1972

by P.B.Harr

Although the Half Day Conference might be termed the centre point of the Association's year, its glamour has perhaps been lessened by the autumn and spring recitals at the Town Hall. With vivid memories of good, bad and indifferent Saturday afternoon recitals I went (I hope) open-eared and open minded to hear Martin How. The "establishment" was, surprisingly, rather vital to the success of the afternoon for it was a most enjoyable recital setting out on a particular course and, by and large, arriving at the destination safely.

The programme curtain raiser was a couple of pieces from the Mulliner Book, that remarkable collection of pieces got together in the sixteenth century by Thos. Mulliner. In spite of a clear performance (how clinical we expect this sort of music to be!) the amount of contrast and its tone quality did not quite come off - the change to wide scaled stops after the medium scaled one was almost too much and was one of the few mildly off-putting mannerisms of the recital. Still, the English scene was set.

C.H.H. Parry's Fantasia and Fugue in G was carried through with great determination, considerable clarity and, great credit, a sense of occasion. The fugue was brisk and floated well, so well that one speculated as to how far this sort of performance approached one in Parry's time. Certainly the manner of playing figuration fast was more legato in the late nineteenth and early twentieth centuries, but by and large, it takes a lot to convince me that Parry can be played on anything else but the sort of organ at All Saints. However, those who know the work will recall the stylised ending; once again I felt that the tromba unit, so necessary in such a situation, could be on the large size for some tastes.

The Bach B minor suffered with the flute contrast, gave us plenty of chance to hear open woods and a slightly unconvincing Great chorus. Both the Prelude and the Fugue were on the fast side (that is, one felt them to be pushing, which was a pity). However, along to the bitter end we went, as only this fugue can. If the Prelude was spoilt by the speed, may be the Fugue could have been improved without the over-riding pedal reed for it can be argued that the part writing can take care of itself. But, it was an English performance, an honest one, an accurate one in spite of what else might be said.

One would expect little eighteen century voluntaries from obscure English composers to present no problems. Curiously they do (and I am not talking about transcriptions of them "for the modern organ"). Henry Heron's Voluntary in G brought rhythmic doubts in the recitalist's playing for the first time, and even some rather suspiciously snatched phrasing too. Heron, nevertheless, like that

large group of insular English organists centred around the eighteenth century, requires a careful scheme of registration. English organ music of that time was as full of conventions over registration as the music of the continental countries, and the slightest intrusion of nineteenth century fatness or neo-classical spice can take the edge off the ablest technical performance. My impression was that, somewhere along the line, the conventions were flouted (perhaps necessarily) and in particular the choice of 8's and the type of 'echoes' were not the best. It is important, one feels, that this sort of small detail works because Cornet and Full Voluntaries (and the rest) walk on a knife-edge; they are deadly serious and deep at their best and flippant at their worst.

Whitlock, as we might expect, fared the best of them all. His registration, articulation and style left a sense of well-being all round. Seldom can one experience such satisfaction with music really quite shallow in its apparent depth, but so beautiful when the player and instrument are at one with it.

Well, after that, a trip to Germany. Reger's Dankpsalm received a production line performance; take that the right way, for the limits were finely set. The colour of tone was there, the blaze of Lobe den Herrn at the end but, through and through, it was still an English organ. The trip to Germany was not quite real, but the playing was. And what satisfying playing we had listened to - efficient, unostentatious, musical. What more could one ask?

RECITAL BY MARILYN MASON AT READING TOWN HALL, OCTOBER 4TH 1972

by P.B.Marr

This was a thought provoking recital for it touched on problems that, probably, one could best work out some time afterwards rather than make a spot judgement on the night. We all work in different ways but I find that, generally speaking, emotional involvement prevents the scribbling of notes in the programme margin. Coming away with thoughts pencilled even on the cover I wondered whether either I was my usual self or if the system had gone astray; for like most of the small audience, I had gone home with Miss Mason's image untarnished.

The first thing, in this situation, is to go through the programme. Edmund Haines' Suite got off to a good start with an attractive Hindemithian Promenade but soon petered out with a tedious Air and a cliché ridden Toccata. These were well registered, sometimes under-articulated (easily done on that organ and eventually put right during the evening). But here was authoritative playing, pedal clarity frequently providing pleasant surprises, but a feeling that English Romantic Organs do not treat this neo-classical material very well.

Le Clerc's Versets for the Magnificat are curious pieces for they draw on the traditional 17th-18th century forms yet have a cosmopolitan style. Indeed their date (1790) precludes our expecting anything like, say, Couperin. Stylishly played, flamboyantly ornamented, they convinced without wearing their conviction on their sleeve, so to speak. Indeed, it was a good idea to insert the plainsong in the right place. However, if the medial cadence had gone temporarily out of use in Le Clerc's time we should have been told; the vocal mannerisms of the late 18th century,

one believes, were vastly different from those we heard; and it is doubtful whether tone 8 takes a melisma at the ending cadence very well. All this, added to an English text, was unfortunate, although one appreciates the practical problems announced to us.

The Toccata, Adagio and Fugue still kept us waiting for the character of the organ to shine through. There was a feeling of insubstantial roots - a hint that Miss Mason was more at home on a different type of instrument tonally speaking. The Toccata received interesting treatment, and certainly technical prowess overcame any misgivings one might have had over style. Ingenious schemes for pedal echoes almost overcame that perennial problem - rhythmic gaps to take registrational changes. The Adagio produced the organists' nightmare - tying oneself up in knots with stop heads. It seemed that a reversal of hand positions on manuals and of couplers produced an unfortunate beginning, a tempo on the brisk side and an unsympathetic result. With an unusual change of manual at the end of this movement, confidence had been shattered. However, all was well for the fugue with that brand of pedal-manual balance that was to prove such a feature of this recital. In spite of a pile-on of tone at the end (and a sudden realisation to all of us that the basses of the choir organ are very weak) the fugue was a fine performance; both the hardened classicists and the symphonists should not have been too disappointed.

Coffee was sipped wondering if a hearing loss of the lower frequencies had set in and if any one had stolen Willis' full swell. But they hadn't, for Roger-Ducasse's Pastorale brought us more into the area of organist-organ rapprochement. Those heavenly flutes once again sent the shivers busy. Likewise, a technical tour-de-force accompanied Dupré's Sketch in E minor and the articulation problem had sorted itself out. The suspicion that this type of organ was not being used to the fullest advantage still lingered in the lack of 'melange' in the registration, but this is quibbling over minutiae, as far as the Dupré goes.

J.K.Paine's Variations show the amazing technical powers of English speaking organists in the latter part of the nineteenth century. W.T.Best is slowly being re-recognised but he was not alone. Paine's Variations are conservative but fun to listen to and even more fun to play if you can get your feet around them. Miss Mason did just this and it was a fitting end to a programme performed with great (apparent) ease and relaxation.

We must take the programme as it stood, before those four (!!) encores. What sticks in the memory? A fabulous pedal technique, a neo-classic approach slightly misfiring on a romantic organ but, above all, a facility that was deceptive in its very ease of execution. And what of those ingenious schemes to make the pedal part clear even if it was at the expense of fat open woods?

Of the encores, a meticulous performance of the ubiquitous trumpet voluntary (claimed to be 'authentic') cut out later editorial repeats but its authenticity ran riot when played on the tuba (how well that speaks, though, nevertheless). Searle Wright's

Prelude on Greensleeves was likeable enough and this was followed by a Spanish Sonata. This again kept the Tuba tongues occupied, under strict control; I wonder if it might have retained greater Iberian feeling with the freer toned Great reeds.

To finish we had the high spot of the evening - a breath-taking performance of Langlais' Epilogue. This work for pedals alone is so French (in spite of Langlais' borrowing from a Frescobaldi Canzona in the Fiori). If there was one work that 'came off' in every sense of the word it was this one; for although it was a show piece, it left us with a healthier feeling, one of buoyancy in fact, that I think might have been absent otherwise.

In short, a very American evening; maybe they can show us a thing over technique. Maybe we have instruments that demand something in addition.

MUSIC RECEIVED

from the Oxford University Press

The number of copies received precludes a detailed review but they have been on exhibition at our meetings when possible and are available for inspection on request.

Oxford Anthems:-

A 283	I am the Resurrection and the life s.a.a.t.b. (unacc.)	Orlando Gibbons (1583-1625) 9p
A 284	Bless the Lord O my soul s.a.t.b.	William Mathias (Op.51) 9p
A 285	Gloria t.t.b.b.	do. (Op.52) 9p
A 290	Ecce Ancilla Domini s.a.t.b.(Anthem for the Annunciation)	Paul Drayton 9p
A 293	Haec Dies s.s.a.t.t.b.(unacc.)	G.P. da Palestrina (1525-1594) 8p

Oxford Easy Anthems:-

E 124	Christ the Lord is risen again s.a.t.b.	John Rutter 9p
E 129	Lord, behold us unison	Paul Drayton 6p
E 131	We wait for Thy loving kindness O God two-part	Stephen Elvey (1805-1860)
E 127	Praise to the Lord, the Almighty s.a.t.b.	Norman Gilbert 10p

Oxford Choral Songs:-

M 18	O Salutaris Hostia t.t.b.b. (unacc.)	William Mathias (Op.48) 9p
T 106	Praise to the Lord, the Almighty two-part	Norman Gilbert 10p
X 195	Magdalen, cease from sobs and sighs s.a.t.b. (unacc.)	arr. Peter Hurford 5p
X 226	I beheld her, beautiful as a dove s.a.t.b. (unacc.)	Healey Willan 4p

Oxford Choral Songs (contd.):-

X 227 Incarnation (Antiphon "Dum medium
s.s.a.t.b. (unacc.) silentium" R. Sherlaw-Johnson
15p

Tudor Church Music:-

TCM 23 Te Deum and Benedictus (Short Service) William Byrd
s.a.a.t.t.b. (1543-1623) 35p
TCM 57 Give almes of thy goods Christopher Tye
s.a.t.b. (1500-1573) 4p
TCM 69 If ye love Me Thomas Tallis
s.a.t.b. (c.1505-1585) No price shown
TCM 72 Te Deum in five parts Thomas Tallis
s.a.a.t.b. 40p

Notet:-

Out of the deep Alan Huddinnott
(for unacc. mixed voices) Op.74 20p

Oratorio:-

Jonah Giacomo Carissimi
soloists, s.a.t.b., double chorus, (1605-1674)
strings and continuo with score 80p
optional oboe and bassoon

Church Music Society publication:-

04 Magnificat and Nunc Dimittis Kenneth Leighton
(the Second Service) 30p

Organ:-

Variations on the Welsh Hymn Tune Paul Lindsay Thompson
"Aberystwyth" New York publication
No English price shown

Prelude and Fugue in C minor Vaughan Williams
75p

Improvisation on a Norman Hymn Grant Johannesen
"Come, come, ye Saints" (arr. Alec Schreiner)
New York publication

Prelude and Fugue (Alkmaar) Arthur Wills 60p

Sonata in G minor Francis Jackson £1.50p

Ten Voluntaries for the Organ or Harpsichord William Boyce £1.

Communion Service

John Rutter Series 3 for Congregational use with
optional s.a.t.b. choir 13p

SCHUBERT'S PIECES FOR PEDAL-PIANO by Dr. H.L.Smith

There was a time when R.C.O. candidates had to prepare and play an arrangement for organ as part of their keyboard test. Nowadays the playing of arrangements is rather frowned on, and rightly so. With the growth in number and virtuosity of chamber groups such pieces as Handel's concertos are best played as Handel intended. But few organists would willingly eschew Mozart's 3 Fantasies under the pretext that a certain amount of arrangement is necessary before we play them.

For years organists looked on Schumann's 16 pieces for pedal-piano as their own property and drew on them to help cover up the paucity of organ works by the great classical and romantic composers. What ought the organist of today do? We must acknowledge that in the expression "pedal-piano" the second half is more important than the first.

SIX STUDIES IN CANONIC FORM, OPUS 56

Debussy has arranged these for four hands on two pianos and although it gives very little for each player to do I think this is the way they ought to be played nowadays. But I still intend to play the last two on occasions!

No.5 The old kick-swell really came into its own with the sfp's of this well-known canon in b minor. Nowadays, with sfp chords on Great, R.H. tune and under-lying chords on choir, L.H. tune on Great and purely accompanimental chords on swell (e.g. R.H. of bar 4), some exciting diving from keyboard to keyboard is required (especially bars 12-13, 18-19 and 30-31).

No.6 A few notes need re-arranging to keep the canon clear and the pedal needs to be independent. Transposition up a tone can help to make things much clearer.

FOUR SKETCHES, OPUS 58

Kathleen Dale in her book on Nineteenth Century Piano music says these can well be played with two hands on one keyboard - the player making the necessary changes. For those who wish to play them on the organ the main difficulty is the pedal part. The written notes would sound an octave lower on the pedal-piano and still be clear. Most of us cannot produce a clear 16' line on the pedal - the only thing to do is to raise the "Chromotonic Mean" of the manuals to 4' pitch. This means having f 4', mf 2' and 8' and, if any, p mixture and 16'. If that is obtained from the Great, then the rest of the organ must be called on to give a pedal part whose chromotonic mean is 8' - f 8', mf 4' and 16' and, if any, p 2' and 32'.

Nos. 1 and 2 Schumann's texture is always thick and this treatment would help brighten it.

No.3 To give the organ full play for a change I transpose the manual parts upwards a fifth and the pedals down a fourth. Draw Great to Pedal (with a flourish) and blaze away!

No.4 Can be played pp throughout with manuals 8^{ve} higher.

SIX FUGUES, OPUS 60

These surely are for the organist!

No.1 This goes beautifully on the organ as written and with Great to Pedal drawn except for the last 8 or 9 bars. We sadly miss the bottom Bb for the last 5 bars and the one we do have badly obscures the L.H. part. I suggest either (a) the last 5 bars with manuals an 8^{ve} higher, appropriately registered, or (b) the whole movement a tone higher (thus sacrificing the absolute pitch of the BACH theme) with the long Bb in the pedal of bars 9 and 8 from the end becoming the two bottom C's of the keyboard. Manuals of the last five bars

now a ninth higher and the pedals finishing pedale doppio again on the two bottom C's.

No.2 Much of the second half (from where the pedals enter with semiquavers to the pedal entry after the long dominant pedal about a page and a half from the end) requires independent pedal and there are crescendi and other changes of registration to assimilate into one's scheme - not to mention those accents in bars 4 and 5 etc. Surely this is the hardest fugue of the lot, unless it be No.4.

No.3 Presents no problems.

No.4 Here we have the added difficulty of crossing manual parts, best solved with some well-marked phrasing.

No.5 No problems. The pedal should be very clear and could involve Oboe or Clarinet, 4' Flutes, pp 2'. Manuals to 1' - or play them 8^{ve} higher.

No.6 Is fairly straightforward.

Nobody will feel drawn to play all these pieces, but every organist ought to have some of them under his fingers.

YOU CAN MAKE A STRADIVARIUS VIOLIN

This astonishing statement caught my eye as I was browsing through a catalogue of music and books a couple of years or so back. What, me, make a violin? My experience of woodworking amounted mainly to some domestic carpentry, shelves, cupboards, and so on, done since I retired from business in 1965. Before that I had hardly known the difference between a chisel and a gouge. And here was a book telling me that I could make a Strad. Enormously intrigued and curious, challenged and encouraged by the fact that I had seen in New Zealand the lovely house that my son had built with his own hands, I decided that at least there was nothing to be lost in just reading the book, so I sent for it ("You can make a Stradivarius Violin", Joseph V. Reid, published by William Lewis & Son, Illinois, U.S.A., obtainable from Novello's) - and that is how my latest and most fascinating hobby began. For I am now the proud possessor of my first home-made fiddle, and I am fairly confident that by the time these lines are being read by my fellow organists, I shall have completed another "Barkivarius" - a name coined by a friend. I have been told that my first instrument "looks like a real violin" and judging by the efforts of violin-playing friends and my own amateur scrapings, it sounds like one too. Well, that was my original intention so I am claiming that it is a real violin.

But to be serious and quite frank, the making of a violin is no easy matter. With respect to Mr. Reid, the first reading of his excellent little book makes it all sound so simple that even a raw amateur like me is drawn. But the operation bristles with problems, some of which are not even hinted at in the book, if Mr. Reid will forgive me for saying so. Furthermore, an instruction contained in one shortish sentence will very likely take many hours to carry out successfully. In short, the job calls for a great deal of patience

and perseverance, and one is tempted over and over again to give up in despair. Much persistence and meticulous care is required at all stages of the work. One false move may ruin many hours' work, and an expensive piece of wood can be completely spoiled by being in too much of a hurry.

Basically, (to use a currently popular word) making a violin consists of getting several pieces of the right sorts of woods (maple and spruce for preference) and working on them each in turn with saws, planes, chisels, gouges, and scrapers, carving away until each one is precisely the right shape and size. A great deal more wood is cut away in offcuts, shavings and sawdust than is retained for the violin. The special woods will not be obtainable from your D.I.Y. shop, and some of the tools you will need may be difficult to find. I was able to make some of the tools myself, for Mr. Reid gives some helpful guidance in this direction, and I also constructed a few jigs which made certain difficult jobs much easier. Quite a lot of time can be spent in concocting bits and pieces of this kind, and once they are made they can be retained for future use. Precise measurements are vitally important, and one must get accustomed to working in millimeter or tiny fractions of an inch.

I have often been asked how long it takes to make a violin. This is a difficult question, as I do not work to a fixed schedule. Being a busy man, I am often unable to get to my work-bench at all for a week or two. My longest spells of work were probably about three hours, and certainly no more than five hours in any one day. How long it actually took me in terms of working hours is almost guesswork - perhaps one to two hundred hours. From the time I first read Mr. Reid's book until the fiddle produced its first thrilling sounds was about fourteen or fifteen months. "With experience" says Mr. Reid, "anyone can make two violins a year and still play golf and fish". But I do not intend to go into mass production of fiddles. My wife, who by the way proved an invaluable work-mate, suggests that if one makes only a very few, they might prove to be more valuable at some time in the future!!

Making a violin was to me one of the most satisfying things I have ever done. It was also frustrating, exasperating, puzzling, and time-consuming, and yet absorbing and very rewarding.

The organist-cum-luthier uses his hands in two quite contrasting ways, but he must be careful of his fingers, for tools must be kept very sharp. One returns to the console with fresh vigour after a spell at the bench. Yes, YOU can make a violin, if you try hard enough!

A. Barkus.

A HENLEY JUBILEE

Mr. A.C.Neville reached his Jubilee as Organist at Holy Trinity Church Henley-on-Thames in May 1972 having served for 50 years. He entered the choir as a treble when 9 years old and continued until 15 when on the changing of his voice he continued to sing falsetto in the adult choir and when 16 years of age took lessons on the organ.

under the then organist Mr. E. Beck-Slinn. When Mr. Beck-Slinn left in 1922 to go to another appointment in Scotland Mr. Neville was appointed in his place. He gained the Diploma of A.R.C.O. in 1929 and a few years later the Choir training Diploma of that body.

Mr. Neville was called up for service very late in the 1939/45 War actually in 1943 but his services as organist were not really broken. He was fortunate after preliminary training to be posted to the Army Pay Corps and after a few months at Finsbury Circus London was transferred to Reading and was able to travel to and from home on each posting and on the odd occasion when he was unable through duty to take service or practise Mrs. Hill kindly volunteered to substitute.

Mr. Neville's service in the church over all extends for some 63 years and during that time he has served under four vicars and it is not true as the present vicar once announced that he was looking forward to serving under five vicars.

Mr. Neville reports that there have not been many changes over the years. There have been the usual good and bad patches in the choir. Some 12 or so years ago the boys shrunk to rather small numbers and some dozen girls were enlisted and being trained with the boys gave very good help and a good many of these stayed until they had reached majority and some 7 or 8 have now married and left the district but fortunately boys are again up in number.

Unfortunately over the past few years several men have been lost through marriage and leaving the district and these seem difficult to replace.

Mr. Neville states he feels that he has been very fortunate in having a fine old "Father Willis" organ to play and although this was formerly tracker action and with a heavy touch but a considerable number of years ago was modernised and put on pneumatic action with new keyboards and pedal board and the reeds revoiced but tonally it remains unaltered and is very fine. The "Great" stops incidentally are the same as those on the "Great" of the Reading Town Hall with the exception of one stop.

The Vicar maintains that church going is on the decline generally but the numbers at Matins at any rate have kept up particularly well and the church is often filled for festivals.

The P.C.C. kindly agreed to give Mr. Neville the collection on Whitsunday which amounted to £101. Mr. Neville hopes he may be spared to carry on a little longer as he certainly feels that his playing is in no way impaired. Mrs. Fisher has for some years kindly played for Matins when Mr. Neville has been on holiday.

Mr. Neville reports that it would be hard to imagine a more loyal assistant than Mrs. Lilian Hill who is organist of St. Margaret's Harpsden and another of our members. She is following hard in Mr. Neville's footsteps and has given nearly 30 years continuous service.

MR. LUSTY'S COMMUNION SERVICE

by J. C. Lawes

The choirs at Whitchurch are principally made up of young people, i.e. boys and girls whose ages range from 9 to 18 years. Among these there are 2 altos, 1 tenor and 2 basses augmented by adults comprising 2 tenors and three basses. I tell you this because when I was first asked by the P.C.C. to suggest an alternative setting to the Communion Service I felt that these youngsters would have enjoyed a more modern setting and we first looked at Appleford. They did not like it!

Without more ado I immediately borrowed Mr. Lusty's original copy and played parts of it over at rehearsal with a group of youngsters looking over the piano. They loved it! therefore I approached Mr. Lusty for permission to print and to perform. This was agreed and we got down to practice.

As Mr. Lusty intimated that he would like to attend the first performance it was arranged as a special service (Saturday evening) to commemorate a Saint's Day occurring - really an excuse for a weekday performance. The service was very well attended and the music very well received. Leslie Davis made a recording and, taking into account the fact of the young choir, I was very pleased with the efforts made. For myself I think the whole thing is quite delightful (if that is the right word for a Communion Service!) but would add that certain sections, notably the Kyrie, Agnus Dei, Benedictus and Sanctus are really lovely.

Having agreed with Mr. Lusty to amend the service to Series 2 I also obtained permission to "arrange" the Agnus Dei and to sing the Kyrie unaccompanied. Except for one small point the Kyries were performed beautifully, the small point being that there is a tendency to feel for a modulation from E flat to B flat a few bars from the end of the Kyries bringing in an Anatural and one little girl just could not get this right until she had sung it wrong first time through. Thereafter O.K. I'm afraid it shews up on the recording! but never mind. Everybody thoroughly enjoyed it. Since the first performance we have not sung the service in its entirety but have used quite regularly at the Church Festival Services the Kyrie, Sanctus, Benedictus, Agnus Dei and Gloria. I think the P.C.C. have reservations in regard to the Creed!

The congregation all know Merbecke so well and can join in, but, eventually I feel that we will be singing the whole Service regularly, say once per month.

The organ accompaniment is very nice and not difficult. Three glorious chords (solo) in the Gloria. In all a very nice setting with good solid fundamental harmony, no trickery and very pleasant on the ear. I still think delightful is a good word for it!

The Rector of Whitchurch welcomed Mr. and Mrs. Lusty afterwards at a coffee reception and Mr. Lusty spoke to the choirs.

FINANCIAL STATEMENT

Proposed for adoption at the ANNUAL GENERAL MEETING on the 24th February 1973

INCOME and EXPENDITURE ACCOUNT for the year ended 31st December 1972

<u>EXPENDITURE</u>		<u>INCOME</u>	
Capitation fees 194 @ 7½p	£14.55	<u>Subscriptions:-</u>	
Quarterly Review & carriage	68.64	125 Reading	£125.55
"Berkshire Organist"	40.94	33 Windsor @ 35p	11.55
Expenses of meetings	9.08	25 Newbury @ 35p	8.75
Circulars & postages	11.65	183	
R.S.C.M. Development Appeal	11.00	5 Honorary	
Letter headings - Fairway Press	5.81	188	
Postages - Hon. Secretary	10.16	Half Day Conference	8.00
ditto Hon. Treasurer	<u>2.36</u>	(balance after expenses)	
	174.19		<u>153.85</u>
Social Evening 27th November		Tickets sold	27.50
Paid Mrs. H.H. Crane Catering a/c	31.00	Donation	3.50
Benevolent Fund	20.45	Benevolent Fund	20.45
		EXCESS expenditure over income	<u>20.34</u>
	<u>£225.64</u>		<u>£225.64</u>

BALANCE SHEET

General Fund A/c		Balance in hand at	
as at 31.12.1971	£45.72	BARCLAYS BANK LTD.	
Deficit for year		64-65 St. Mary's Butts	
31.12.1972	<u>20.34</u>	Reading	47.63
	25.38		
22 Reading subscriptions			
paid in advance for 1973	<u>22.25</u>		
	<u>£47.63</u>		<u>£47.63</u>

L. Pratt
Hon. Treasurer

READING TOWN HALL 1972 ORGAN RECITAL ACCOUNT

FRANCIS JACKSON - 8th March

Donation - Dr.H.L.Smith	1.00	Hire of Town Hall	17.00
Sale of programmes (282)	14.10	Music purchased	3.24
" " tickets at door	44.40	Gratuities	6.00
ditto per R.P.J.Pepworth	55.85	Fee - Ibbs & Tillett	50.00
ditto per Pickfords Ltd. £80.65		Great Western Hotel - Accmdn	10.53
less commission <u>4.08</u>		Thames Valley Newspapers	18.00
76.57	<u>76.57</u>	Reading Chronicle	20.00
	191.92	Floral decorations	6.50
Reading Corporation Grant	20.00	Refreshments - Mrs.M.M.Crane	5.00
		Printing programmes, tickets & R.E. & H.G.Sweetman	<u>44.20</u>
			180.47
		Profit £11.45 plus Grant £20	<u>31.45</u>
	<u>£211.92</u>		<u>£211.92</u>

MARILYN MASON. U.S.A., 4th October

Sale of programmes (151)	7.55	Hire of Town Hall	17.00
" " tickets at door	24.30	Gratuities	6.00
" " Pickfords Ltd £40.45		Advertising "Musical Times"	5.00
less commission <u>3.03</u>		" T.V.Newspapers Ltd	27.60
37.42	<u>37.42</u>	" Berks 3 Paper Group	9.00
ditto per R.P.J.Pepworth	38.15	" Reading Chronicle	7.56
	107.42	Fee - Ibbs & Tillett	50.00
		Floral Decorations	6.50
BY DEFICIT	78.10	Refreshments - Mrs.M.M.Crane	8.91
		Printing programmes, tickets & R.E. & H.G.Sweetman	<u>47.95</u>
	<u>£185.52</u>		<u>£185.52</u>

BARCLAYS BANK LTD.

Balance at Bank 1.1.1972	90.42	Deficit - Marilyn Mason	78.10
Reading Corporation Grant	20.00	Balance at Bank 31.12.1972	43.77
Profit - Francis Jackson	11.45		
	<u>£121.87</u>		<u>£121.87</u>

THAMES VALLEY TRUSTEE SAVINGS BANK - ORDINARY A/c

Gratuity - Box Office Official	5.00	Balance in hand as at 31.12.1971	£61.35
Subscription-Southern Arts Assn	5.00	By Donation - Mrs.E.L.Hammond	4.00
Organ Preservation Campaign	<u>29.07</u>	By interest 20.11.1972	<u>1.97</u>
	39.07		67.32
Balance in hand as at 31.12.1972	28.25		
	<u>£67.32</u>		<u>£67.32</u>

SPECIAL INVESTMENT DEPARTMENT	Balance as at 31.12.1971	£192.99	
	By one year's interest	<u>11.52</u>	
	Balance as at 31.12.1972	<u>£204.51</u>	

L.Pratt
Hon.Treasurer