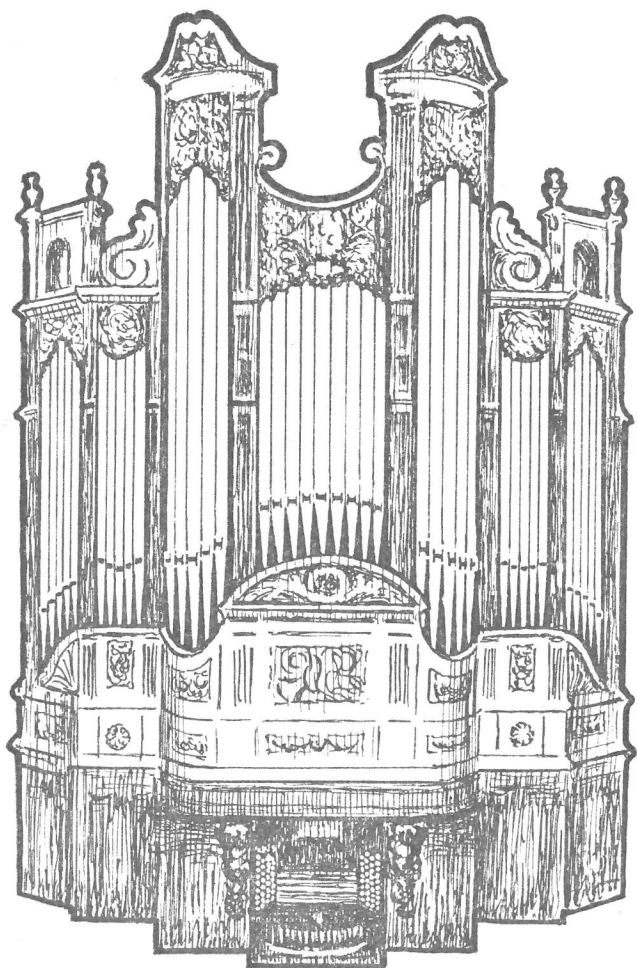


The Berkshire Organist



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THE BERKSHIRE ORGANISTS' ASSOCIATION

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President

Mrs EVELYN FISHER

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We record a year of considerable activity and interest in 1979, and the Association may well feel that it is justifying its existence. This, of course, is due to the hard work and enthusiasm of our officials and a nucleus of active members. Great credit must be given to successive Presidents for their leadership - most recently Donovan Jones - and it is now our good fortune to have Mrs Evelyn Fisher to guide and inspire our efforts. She is only the second lady President in our long history (Miss Evelyn Goodship being the first), and what could be more fitting than a lady President at a time when we have a gracious Queen on the throne and a lady Prime Minister in charge of government? Gentlemen, you've got to hand it to the ladies; if they're good, they're very good! And the way our old friend Mr Len Fisher backs up his wife with such kindly good humour brings out the best in all of us.

When in due course a President vacates the Chair, and does not just disappear (as has sometimes happened), but proceeds to take on the arduous job of Honorary Secretary with all the dedication and ability that Ron Pepworth has put into it, an Association really is well away. Let those of us who forget to put things in our diaries think for a moment of all that is done behind the scenes for our benefit, and let us make a genuine resolve to show some appreciation by turning up and supporting the events in the syllabus.

Among our outstanding achievements during the past year is the establishment of the monthly Lunch Hour Concerts on the Town Hall organ, given for the love of the thing by local players, mostly our own members. They have been varied, interesting, and - what is so important - just right for the instrument and the local public. They have been well attended, and have drawn some gratifying compliments from the local press; you will recall Adagio's headline: "MORE OF EVELYN FISHER, PLEASE!" for example. And indeed hers was one of the most uplifting and enjoyable of all the recitals we have yet had there; no nasty noises, not even the Swell reeds (which some celebrities have used very roughly); it just flowed, and you went away soothed and refreshed to face the demands of the afternoon in the mad world outside. Our gratitude is warmly extended to all the players, and there seems to be an inexhaustible supply of them in this area.

It took some persuasion to get the authorities to sanction these midday concerts when all attention was being focussed on the Hexagon rather at the expense of the Town Hall; but what could the Hexagon offer in the way of anything remotely approaching the mellow grandeur of this wonderful old treasure? Leslie Davis was the man whose tact and perseverance brought this about; and his recital was another that (pardon the idiom) struck just the right note. Further

on in this issue we have a few words from him on the running of the series. What is so valuable is that, instead of lunch hour concerts in which the organ only figured once or twice in the year, we are now able to present it to the public every month.

Perhaps our greatest achievement of all (and it should never have been necessary) is to have saved the Father Willis from the vandals in high places who would have got rid of it. We can feel confident now that it really is saved when even the Labour group on the town council actually recommends its retention as an amenity! Do you remember all that nonsense about it falling into a 'heap of pipes' - or giving it away at our expense to some place or other where it would be 'better appreciated'?! It would never have been saved if we had not had the wit and foresight to start doing something about it sixteen years ago - and kept up the fight, latterly with the invaluable support of the Civic Society. Our Scrapbook recording all the stupid and sensible things that have been said and done over those years is a bulky (and revealing) volume which, like the Committee Secretary's Minute Book, will one day be of no small interest to local historians.

Mention above of 'Adagio' (our good friend Mr E.Appleby, who hardly ever misses any of our greater events - though he is finding it more difficult to get around these days) prompts a tribute to his reporting over the years. It has always been unsophisticated, broad-minded, kindly, and encouraging; never condescending or destructive. A player himself, and always on our side, he has used his influence to further our aims and ideals, not least of all the Town Hall Organ campaign. Thank you, old friend, you have done us proud!

Yet a third notable achievement of the Berkshire Organists during 1979, of real value to the community and to the dignity of Christian worship, also of immeasurable benefit to numerous young people, has been another united choir's Festival Evensong at All Saints Church, this time under the cheerful direction of Richard Seal of Salisbury Cathedral, and, as usual, superbly accompanied on the organ by Roy Nash. These festivals bring us all together in a happy disciplined fellowship, young and old, high and low, professionals and beginners, All Saints and Miserable Sinners, united under the spell of good music, to praise God without recourse to trendy experiments or trashy sounds, but with living beauty and dignity. It was grand to have Free Church choir members entering into the glories of Anglican choral evensong; some of us in the C of E do not seem to realise what an unbelievable heritage we enjoy, nor the immense importance of Tradition. We have already got everything, and all we (including the clergy) have to do is to make it work. We neglect it, or tinker with it, at our peril.

One of 1979's tragedies was the death on the 5th of June of Geoffrey Tristram, of Christchurch Priory, well known for his recitals, broadcasts, and recordings, and well loved here in Reading, where, as a brilliant young pupil of Dr Daughtry at Reading School and St.Mary's Church, he made a tremendous impression. He never lost his affection for his home town, and particularly "the Old Lady" (the Town Hall organ), on which he has given us several recitals - some at very short notice. No other player was ever quite like Geoffrey; a true disciple of the great G.D.Cunningham, he never played grotesque music; only good

wholesome stuff, and he had an extraordinary gift for bringing out the sheer beauty of it. It is ludicrous that his application for the post of Wolverhampton Borough Organist was turned down because of his youth; even more so that for the same reason he didn't even get the job at Earley St. Peter's! An appreciation appears in this issue from his lifelong friend Gordon Hands.

Another tragedy of last year was the final run-down and closing of Trinity Congregational (as we knew it in the halcyon days of the Revd. Gordon Smailes). Its fine 3-manual 1913 Binns, which for years was the only recital organ in Reading, now stands sadly silent, its future all unknown. On it Mr Barkus has been making inspiring music since 1930, and in this issue we also have his recollections of 60 years as an organist. We congratulate him, not only on this splendid record, but also on the fact that his skill and inspiration show no signs of diminishing with the years.

A brief mention of: the Dinner - Stephen Ridgley-Whitehouse's wit and humour guaranteed its success; and the December Quiz - three completely different approaches, all most enjoyable and instructive.

The cost of producing this magazine is purely that of stencils, ink, paper, and the printed cover. We are deeply indebted once again to Mrs Alice Foxton, who takes such an interest in typing the stencils, and to the Revd. David Evans, of St. George's Church, for the duplicating - both herculean tasks, and undertaken without any thought of remuneration.

Finally, a word of sincere greeting to all elderly, sick, and infirm members, whom we miss at our meetings; also to our many friends outside this Association. What a wonderful fellowship this is in a wicked world - sharing the best in music, and enriching the worship of Almighty God.

ANNUAL REPORT FOR 1979 - Proposed for adoption at A.G.M. 23 February 1980

The Council of the Association met on five occasions during the year. The thanks of the Council are due to Oxford Road Methodist Church for providing accommodation for the meetings.

The programme of events during the year was as follows:

- | | |
|----------------|---|
| January 20th | "A Sequence of Music and Readings for Epiphany" arranged by Ian May at St. Bartholomew's Church, Reading. |
| February 24th | Annual General Meeting. |
| April 4th | Recital at Reading Town Hall by Stephen Ridgley-Whitehouse. |
| April 28th | Half-day Conference at St. James R.C. Church, Reading.
Lecture by John Rowntree on "Contemporary Organ Design in the Roman Catholic Church".
Recital on the new Tamburini organ by Sheila Lawrence. |
| June 2nd | Annual Outing visiting Marlborough College Chapel and Calne Parish Church concluding with Evensong at Salisbury Cathedral. |
| July 14th | Visit to Sunninghill Parish Church by invitation of Mr Tom Reed. |
| September 15th | "Organ Crawl" followed by Presidential Reception at Greyfriars Church, Reading. |

- October 4th Concert at Reading Town Hall with Dr Francis Jackson and the Reading Youth Orchestra conducted by Robert Roscoe.
- October 6th Choirs Festival at All Saints' Church, Reading directed by Richard Seal, Organist and Master of the Choristers at Salisbury Cathedral.
- November 12th Annual Dinner at the Caversham Bridge Hotel, Reading. Guest of Honour - Stephen Ridgley-Whitehouse.
- December 8th "Quiz Evening" at Greyfriars Lounge arranged by Albert Barkus, Peter Marr and Ron Pepworth.

In addition to the above events the hard-working Town Hall Sub-Committee is now running a series of lunch-time recitals at Reading Town Hall on the first Wednesday in each month. These commenced in July and so far, thanks in no small measure to the efforts of Mr Leslie Davis, have been most enjoyable and successful. It is hoped that members will give their support and make the recitals widely known. They commence at 1.10 p.m. and admission is free.

The Annual General Meeting on February 24th was attended by 26 members - an increase of about 25% on the previous year.

The election of Officers and Council members resulted as follows:

- | | |
|-------------------------|---|
| President | - Mrs. Evelyn Fisher |
| Vice-Presidents | - Dr. H.C.Barnard |
| | Mr. A.Barkus |
| | Mr. L.F.B.Davis |
| | Miss E.G.Goodship |
| | Mr. Donovan Jones |
| | Mr. J.C.Lawes |
| | Mr. A.H.Lusty |
| | Mr. R.Nash |
| | Mr. R.Pepworth |
| | Mr. L.Pratt |
| | Mr. A.E.Rivers |
| Hon. Secretary | - Mr. R.Pepworth |
| Hon. Treasurer | - Dr. J.G.Davis |
| Hon. Programme Sec. | - Mr. D.M.Guy |
| Hon. Benevolent Steward | - Mr. D.M.Guy |
| Council | - Prof. W.Hirst and Mr. G.Spriggs (to retire in 1980) |
| | Mr. G.Bohn and Mr. C.B.Griffiths (to retire in 1981) |
| | Mr. H.Hartley and Dr. P.B.Marr (to retire in 1982) |
| Magazine Committee | - Mr. F.G.Spriggs (Editor) |
| | Mr. L.F.B.Davis |
| | Mr. B.H.Lee |
| | Dr. P.B.Marr |
| Town Hall Committee | - Re-elected en bloc |
| Publicity Officer | - Mr. L.F.B.Davis |
| Hon. Auditor | - Mr. C.P.Tong |

In appreciation of their long and faithful service to the Association Honorary Membership was conferred on Miss E.G.Goodship and Mr. A.Barkus.

Towards the end of the year the Newbury Branch decided to follow the example of Windsor and become a separate Association, to which the Council readily agreed. We wish them every success.

At the beginning of the year the Association had 137 members. During the year we lost 38 (32 at Newbury, 2 resigned, 2 transferred and 2 deceased). We enrolled 5 new members and the total at 31st December was therefore 104. It was with regret that we heard of the sudden death on February 2nd (whilst this report was being prepared) of one of the new members, Mr. R.A.Hogarth.

This report would not be complete without recording the congratulations of the Association to Mr. A.H.Lusty on being elected Hon.G.S.M.

My personal thanks are again due to all those who have helped to lighten the load of the secretarial duties during the year.

Ron Pepworth
Hon. Secretary

ST.BARTHOLOMEW'S CHURCH, READING

This church was celebrating its centenary during 1979. The nave is very Victorian with its typical polished granite pillars, but a porch and the chancel were added later in noble and lofty style by none less than G.F.Bodley (who, incidentally was one of the finest of English organ-case designers), and all the furnishings and ornaments of the chancel are in faultless taste. The organ is a 4-manual by Dalladay, though the Solo contains only two stops (extended), a Harmonic Flute and a Tuba, both on the rood screen, and the Choir has but three stops.

Here on Saturday 20th January we were treated to a Sequence of Music and Readings for Epiphany by the Vicar, Rev.Canon M.C.Brunsdon, and the church choir under the direction of Ian May, organist of the church and conductor of the Wokingham Madrigal Singers. The unhurried atmosphere of reverence throughout made this a memorable occasion and a good start to the year's activities of the Association. There were two hymns for the congregation, and readings from T.S.Eliot and Charles Causley, as well as three appropriate carols; the choral and organ music was:

<u>Organ</u>	Carillon	Murrill
	Choral Prelude 'Stuttgart'	Flor Peters
	B mi Prelude and Fugue BWV 544	J.S.Bach
	Noel No.10	Daquin
	Chorale Prelude	
	Mit Fried' und Freud' BWV 616	J.S.Bach
	Paen (Six Pieces For Organ)	Howells
<u>Soprano Solo</u>	Shakespeare's Song	Arne
<u>Choir</u>	Magnificat and Nunc Dimittis in C	Stanford
	O'er the Hill and o'er the Vale	harm. Woodward
	From the Rising of the Sun	Cuseley

An enterprising series of varying musical events took place at the church throughout its Centenary Year.

STEPHEN RIDGLEY-WHITEHOUSE AT THE TOWN HALL 4TH APRIL 1979

A mixture of technical facility and self-confidence is what the Ridgley-Whitehouse Show is all about. With pre-performance banter breaking the ice around the none-too-numerous pilgrims to the shrine of the Grand Old Lady, prayers for a good evening's entertainment were answered and the organ tuner's heart attack duly averted; that the instrument was in fine fettle, as we were told, was indeed the case.

In the past, many an international celebrity has been brought to the brink of disaster on this organ by an inept choice of programme. This evening's choice showed that you have neither to hunt in libraries nor tread overworn paths to put together an informative and enjoyable selection. What, of course, we did not have (and for good reason) was a wide historical spread. The purists with any sense ought not to have departed at the interval because, above all, this was a purist's recital: it was artistically one-of-a-piece, perfectly honest in what it set out to do and, by and large a recital that passed all the consumer tests with flying colours.

Ridgley-Whitehouse's performance of Lemare's arrangement of the Mastersingers' Overture was, to be sure, superlative. Those works in the programme that might be grouped with it - Lemmens' Storm Fantasy, Batiste's Offertoire and Hollins' Spring Song - are all less substantial musically and it is unfair to set them against each other. Suffice to say that a few clipped rhythms and some hold-ups to change stops would be the extent of anyone's quibbles. These soon diminish when one realises the thoughtful schemes of registration heard during the evening.

There was more than a token nod to the last century in the performance of Bach's G major Fantasia; the long middle section was pulled around rhythmically so much that one was forced only to wallow in the richness of sound during the last 20 or so bars although the whole was capped by a steadier final Allegro. With a successful Mendelssohn Sonata II behind us, we looked forward to the Elgar Sonata albeit with a suspicion that even if at best it might reach the heights of the Wagner, at worst it might flop-about rhythmically. In the event, there was a hint of the latter, a sense of hurry and a general lack of breathing space.

Attendance at this recital ought to have been compulsory for all members of the Association, if only to subject them to what, I suspect, a good many have sneered at for many a long year: the real music for which this instrument was designed. The days of Best and Cunningham are gone but the Ridgley-Whitehouse Show can give re-birth to the proper playing of the orchestral transcription. More power to his elbow and his shoe-less feet; we forgive the peccadillos.

PROGRAMME

Overture Die Meistersinger	Wagner	Fantasy The Storm	Lemmens
Fantasia in G BWV 572	J.S.Bach	Grande Offertoire in C minor	Edouard Batiste
Sonata II in C minor	Mendelssohn	Spring Song	Hollins
Sonata in G major	Elgar		

PETER MARR

ST. JAMES'S R.C. CHURCH - ABBEY RUINS

The Half Day Conference took place here on Saturday 28th April, consisting of a fascinating talk in the afternoon by Mr John Rowntree, secretary of the Catholic Organ Advisory Committee and a Newbury member, followed after tea by a striking recital on the new and startling Tamburini organ by Miss Sheila Lawrence, currently Director of Music at the Servite Priory in Fulham. Mr Rowntree's talk on 'Contemporary Organ Design in the Roman Catholic Church was illustrated by slides of instruments recently built in accordance with the recommendations of Vatican II, which calls, amongst other things, for Noble Simplicity in everything connected with worship, and expresses a strong preference for PIPE organs. Most of those shown were quite small, containing the barest essentials tonally; all falsity of design was avoided, with the result that appearance and proportions were aesthetically satisfying, and elegance was achieved with the minimum of ornamentation; one of the most exquisite was the new small organ in Douai Abbey. It was a relief to note the movement away from the terrible 'exposed guts' type of organ which more or less started here with the RFH design. Too often our lovely old churches are disfigured by monstrous ill-proportioned pipe frontages which are eyesores to the poor worshipper with any artistic sensibility whatsoever; regrettably most organists couldn't care less what the instrument looks like as long as it sounds good. But a well-designed organ case can be extremely simple and yet go on giving joy when the instrument itself is silent. Reading possesses a truly magnificent case in the Town Hall - and a horrid example of falsity in the sprawling frontage at Greyfriars (whose organist really does care about appearances!).

Miss Lawrence's recital was quite electrifying, and she certainly knew what could be done on such a restricted and uncompromising organ as this one. The Mendelssohn and the Stanley should not have 'come off' at all well - but they did! There is no swell effect, but the shutters of the (brustwerk?) are adjusted once and for all at the beginning of the piece by means of a wooden handle at the side of the console. Imagine trying to give an emotional rendering of 'O Rest in the Lord' on this instrument at a funeral!

Left hand side of console, terraced in two rows:
Principale / Ottava Decimaquinta / Ripieno 4 file / Tromba 8'
Unione II-I / Unione I Pedale / Unione II Pedale

Right hand side:
Principale 2' / Flauto a Camino / Bordone 8'
Quinta / Tremolo

C to F Pedalboard
Tamburini 1978

PROGRAMME

Al Offertorio
Toccata per eleviatone
Toccata quinta del secondo di Toccata 1637
Prelude and Fugue A mi BWV 543
Chorale Partita 'Sei Gregusset' BWV 768
Voluntary in E
Voluntary in F
Sonata IV in B flat

Domenico Zipoli
Domenico Zipoli
G.Frescobaldi
J.S.Bach
J.S.Bach
John Stanley
John Stanley
Mendelssohn

MARLBOROUGH COLLEGE CHAPEL - CALNE PARISH CHURCH - SALISBURY CATHEDRAL

What an itinerary to make one's mouth water! The weather on Saturday 20th June was not too good, but the countryside was at its best, and the ride through Savernake Forest was delightful. It is always a privilege to go down the spacious main street of Marlborough, and it was an even greater privilege to enter the beautifully landscaped grounds of the College, and make our way into its imposing Chapel. This glorious building, one of the masterpieces of the great G F Bodley (referred to earlier in connection with St. Bartholomew's, Reading) working in conjunction with Thomas Garner - another designer of fine organ-cases - in the 1880's, is far more true Gothic than Victorian Revival. Inside and outside every imaginable enrichment was lavished upon it, yet nothing is overdone. After a welcome from the Director of Music, the College Organist demonstrated the magnificent HNB organ with the following programme to show off its various features:-

Trio Sonata II i	J.S. Bach	
Fantasia	Guilmant	(Flutes)
Trumpet Minuet	Hollins	(Reeds)
Prelude on 'Picardy'	Joubert	(Contrasts)
Dessiens Eternal	Messiaen	
Toccata	Vierne	(Full)

We were then given the freedom of the awe-inspiring 1958 4-manual console with its 66 speaking stops - another great privilege.

After a leisurely lunch break, at the end of which we nearly had to abandon our worthy Hon. Borough Organist and his wife, who got hopelessly lost in the College precincts, a pleasant drive brought us to the fine mediaeval church of Calne, set amongst avenues of giant yews. Here we found, after a chilly wait for the end of a somewhat bucolic wedding, with the groom dressed all in white, that an immense organ of 5 manuals and 50 speaking stops had been crammed into an ordinary parish church by Conachers in 1908, through the generosity of the then head of the Harris Bacon firm (who already had a Conacher 5-decker in his residence!). The Echo Organ has since been removed, but the Great Double Open, a Pedal 32' and a Tuba Mirabilis still remain. We were relieved to find that our Hon. Borough Organist had recovered sufficiently to regale us with a witty parody of the Wedding March from a console faintly visible inside the heart of the instrument.

The specifications of these two organs would take up too much room to set out here, as would that of Salisbury Cathedral, where we, together with other organists from Hampshire, attended Evensong. The Service was Blow in F, and the Anthem 'O clap your hands' by Greene, and this was, of course, sheer perfection. How do they manage it, several times a week, with never a lapse - and that not just in a few places, but in upwards of fifty cathedrals and great churches up and down the land? And you don't have to pay a thing to hear such polished professionalism. Amazing; it makes you think, too, of the excellent work of The Friends of Cathedral Music - who deserve any little free publicity we can give them here!

Again, the organ loft was thrown open to those who could find elbow-room up there, and we heard the most brilliant playing by a very young and very gifted student. Salisbury is a graceful church in a lovely setting, and one thinks inevitably of Sir Walter Alcock who went there for a long reign over what he considered to be the sweetest-toned cathedral organ in England.

Watch out for this year's June excursion; it will be different - but just as good!

SUNNINGHILL PARISH CHURCH

Since Windsor became an independent Association there have not been quite so many opportunities of getting together with the organists of East Berkshire, so the visit to Sunninghill on Saturday 14th July enabled the few of us who went there to renew our friendship with Mr Tom Reed. His keenness never flags, and he delighted to show us, and let us play, his 1898 Gray & Davison, restored in 1971 by Bowen of Northampton, playing - from memory, of course, because he has all the special gifts of a blind musician, as well as being an FRCO - a Mendelssohn sonata, a Wolstenholme allegretto, a Whitlock scherzo, and the Stanford postlude in D minor.

The organ is large and resourceful, though Mr Reed wonders about the value of some of the fancy mutations on the Pedal and the Choir. It has a straight concave pedalboard, and the balanced swell pedal is at the right-hand side.

<u>GREAT</u>	<u>SWELL</u>	<u>CHOIR</u>
Double Open Diapason 16	Lieblich Bourdon 16	Chimney Flute 8
Small Open Diapason 8	Violin Diapason 8	Flute 4
Large Open Diapason 8	Voix Celestes 8	Block Flute 2
Stopped Diapason 8	Salicional 8	Seventeenth 1.3/5
Flute 4	Lieblich Gedackt 8	Nineteenth 1.1/3
Principal 4	Principal 4	Corno di Bassetto 8
Twelfth 2.2/3	Fifteenth 2	Trumpet 8
Fifteenth 2	Mixture III	
Mixture III	Cornopean 8	<u>PEDAL</u>
	Oboe 8	Open Diapason 16
	Tremulant	Bourdon 16
Usual Couplers, including		Principal 8
Swell Octave.		Bass Flute 8
		Twelfth 5.1/3
		Choral Bass 4
		Nineteenth 2.2/3
		Twenty-second 2
		Trumpet 8

ORGAN CRAWL and PRESIDENTIAL RECEPTION - 15th September 1979

Only a handful of members responded to this, which was not very courteous to our gracious President. Perhaps holidays were to blame, or weddings, but it is a shame if we cannot make it a point of honour to accept our President's invitation, even if there is no Service of Re-dedication attached.

The crawl started at Caversham Heights Methodist Church, where the 101-year-old Sweetland organ displays an impressive 16' front of spotted metal. It has 24 stops and some 1,200 pipes, and was until 1913 in Trinity Congregational Church, from whom it was purchased for £100! Rushworth & Dreaper rebuilt it in 1963, but it still has the original cumbersome controls, and is awkward to play, though the full organ is truly majestic. At the Opening in 1913, following a recital by E.K. Deacon (who presided over the fine old Lewis that was in Caversham Parish Church, scrapped in favour of the poor little toy that is there now), a choir of 100 voices rendered 'Messiah' with Sidney Marsh at the organ. Sidney Marsh subsequently became organist of Greyfriars, which was the final visit of our Crawl.

At St. Giles, Dr Peter Marr talked about the history of his wonderful old Walker, which is too well known to require any description at this point, and played a piece of great local interest which he had discovered in an old Organ Album of undistinguished Victorian composers. This was an Andante of considerable charm by Dr F.J. Read, who was organist of Christchurch, Reading, before being appointed to Chichester Cathedral, and who also had given an opening recital on the enlarged Monk organ at Greyfriars.

Refreshments were generously provided by the President in the comfortable semi-circular extension at Greyfriars, and the also well-known Compton organ, with total enclosure, duplexing, extension, leathered lips, luminous stopheads, and all the Works of the Devil, was available for the amusement of the visitors. As one who has lived with it and loved it for 32 years, may your reporter say that it is ideal for its purpose in worship and could not possibly be bettered as the perfect small organ, for in 10/11 ranks you have two Diapasons, every degree of dynamics, a quiet 16' reed (full compass) on the Swell, a solo Tromba complete to 16' on the Pedal, and a genuine polyphonic 32' (not just an acoustic quint).

BENEVOLENT FUND REPORT

The amount collected for the Benevolent Fund this year was £18.37. This is an increase of £10.42 over the previous year. I am grateful for the support which continues to be given to this Fund.

D. M. GUY.

FRANCIS JACKSON WITH THE READING YOUTH ORCHESTRA 4TH OCTOBER 1979

Francis Jackson is no newcomer to the Town Hall organ; but his partnership with Reading Youth Orchestra did break some fresh ground. Writing four months after the event, the memory fades although the broad contours of ones impressions are, perhaps, more clearly defined with the passage of time.

The first half was somewhat of a curate's egg. After a convincing reading of Mendelssohn III and a knife-edge run-through of the Bach G Major, one was left to wonder why the thread-bare Albinoni Adagio was once more exposed to view. But, for those who like it thus played, it was a well-wrought performance, giving us a first chance to hear the high standard of string playing of the RYO under Robert Roscoe. After Bairstow's Scherzo, Jackson preceded the half-time whistle by a positive performance of that entertaining party-piece, Cocker's Tuba Tune.

After coffee, we were further regaled by the Karalia Suite; the reluctant Sibelius-listener might even have been converted by playing that was alive and on top of things. Three Pieces of Vierne were followed by the climax of the evening, Guilmant's First Organ Symphony. Jackson's playing up to this time had, it seemed, been rather up and down. The Guilmant was, however, a different kettle of fish. Although the first two movements are not strong, musically speaking, soloist and orchestra proved an increasingly convincing combination and, with a rhythmic verve that was breathless, securely negotiated the complexities of the last movement. For this polished performance alone, the evening had been well spent.

Peter Marr

UNITED CHOIRS FESTAL EVENSONG

ALL SAINTS CHURCH, READING Saturday 6th October 1979

Ferial Responses (in A)

View me, Lord

Richard Lloyd

Office Hymn: Lift up your voice

Tune - Ladywell

Magnificat and Nunc Dimittis

Brewer in D

Psalm 98: Robinson in E flat

Psalm 99: Stanford in E flat

Fear not, O land

William Harris

A Gaelic Blessing

John Rutter

Hymn: All people that on earth do dwell

arr. Vaughan Williams

(with Trumpets)

14 Choirs taking part, totalling some 270 singers:

All Saints

St. Andrew, Sonning

St. Laurence

Holy Trinity, Theale

St. Luke

St. John, Mortimer

St. Bartholomew

Peppard Parish Church

Greyfriars

St. Mary, Burghfield

Oxford Road Methodist

St. Mary, Winkfield

Earley St. Peter

Thatcham United Reformed

GEORGE W. PETTENGELL

After courageously battling with ill health for a number of years, George Pettengell died in March 1979.

In his late teens he became organist at Theale Congregational Church - he either walked or cycled, with the occasional luxury of being transported by car.

A member of the Association for many years, he had been unable to attend meetings for some time but had faithfully maintained the music at Park United Reformed Church for a span of nearly 29 years as organist and choirmaster until continuing health problems caused him to relinquish this post at the end of May 1977, but for a while sang tenor in the Church choir, which gave him much pleasure and was also a valuable help. He was an Elder of the Church, in which capacity he gave of his time and talents, too.

Our sincere sympathy is extended to his widow and family, and we mourn the loss of a member who set such an example of quiet loyalty and always realised the privilege of serving the Church he loved through music.

It was a privilege to play some of his favourite music at the service conducted by the Minister, the Rev. Michael Jackson, which was attended by so many of his friends paying their tribute to his memory.

Edith M. E. Hewett.

LUNCHTIME ORGAN RECITALS AT THE TOWN HALL

I must say that I experienced not a single misgiving when I agreed to a suggestion by the Town Hall Organ Committee to run a series of monthly lunchtime recitals. Being possessed of an hereditary affection for the Willis organ I seized upon the opportunity to make more use of this famous instrument and offer lovers of organ sound regular occasions on which varied programmes ex-ecclesia could be enjoyed. From the outset it was understood that performers would be encouraged to include some music of a lighter nature in the short programme during which an audience could relax and eat sandwiches, also with a come-when-you-can and go-when-you-must policy. This opened up limitless possibilities; one was within reason free to play Bach or Joplin plus excerpts from the vast field of arrangements that lie between. After all, the Willis is a concert organ, and I am sure that if he could be engaged Carlo Curley would exemplify the fact.

However, having been given the go ahead by our Committee, after some initial problems I eventually received full co-operation from the Borough Council giving us free use of the hall and facilities, and at this point I should like to pay gratitude to Mr Arthur Howard and his team for help with our bookings. Finally with the help of the local press, Mr Ernest Appleby and Thames Valley Radio the Association has received due publicity.

During the years in which I have been on the Town Hall Organ Committee and concerned with the Celebrity Recitals, I have been keenly aware of the performing ability lying untapped among fellow members with typical modesty preventing self-exploitation. So, with invitations flying out it didn't take long to line up a series of recitalists headed by the Hon. Borough Organist Mr Albert Barkus giving a programme of the kind of music prescribed and then followed by similar examples detailed elsewhere in this journal.

We now have a regular audience of around 100 souls who clearly love and honour the organ. Quite unexpectedly the monthly event has developed into a kind of organ club where kindred spirits can meet and pass the time of day. Really it's a great way to spend forty minutes, in fact many have expressed the wish for one each week - "ah, well!" While I have covered the first twelve months successfully I'm fairly certain that I can call upon those members for a return visit, at the same time the console is open to others who feel convinced they can take-on the Willis for seven or eight rounds and serve up a balanced programme.

Leslie Davis.

PROGRAMMES

July - Albert Barkus

Allegro (Organ Solo from
Concerto) Thomas Arne
Toccata (Opus 59) Max Reger
Chorale Prelude "O man bewail"
BWV 622 J.S.Bach
Allegretto (for Viola and
Pianoforte) Wolstenholme
Phantasiestuck Sukraba (!)
Scherzo in G minor Enrico Bossi
Lied (24 Pieces in Free Style) Vierne
Marcia Eroica (Four Intermezzi
for Organ) Stanford

August - Leslie Davis

Chorale Prelude
"Nun komm" BWV 599 J.S.Bach
Choral-Improvisation
"Nun danket" Karg-Elert
Le Cygne Saint-Saens
Processional Mathias
Meditation Choveaux
Toccata on the
Easter Hymn Choveaux
The Last Spring Grieg
Pomp and Circumstance
March No.1 Elgar

September - Raymond Isaacson

Fanfare J.Lemmens
Voluntary XIII Maurice Greene
Un poco Allegro
Trio Sonata No.4 J.S.Bach
Fantasia "Nun Danket"
Cantata No.79 J.S.Bach
Plymouth Suite Percy Whitlock

October - David Reynolds

Occasional Overture Handel
Romance Sans Paroles Bonnet
Tuba Tune Cocker
Humoreske Pietro Yon
Finale (1st Organ
Symphony) Vierne

November - Harold Hartley

Fanfare C.S.Lang
'Jig' Fugue in C Buxtehude
'Little' Fugue in G minor J.S.Bach
Voluntary in D John Alcock
Pastorale Franck
Allegretto Grazioso Frank Bridge
Choral Song and Fugue S.S.Wesley

December - Evelyn Fisher

Trumpet Minuet Clarke
Chorale Preludes: J.S.Bach
Sleepers Wake
In Dulci Jubilo
Largo, Allegro, Air
and two Variations M.Festing
Alla Marcia Ireland
Impromptu-Idyll C.F.Waters
Postlude in D Henry Smart

SOME EVENTS OF THE LAST YEAR IN THE LIFE OF THE NEWBURY BRANCH
OF THE BERKSHIRE ORGANISTS' ASSOCIATION

Our calendar for 1979 began with a Musical Evening at the home of Bob Willis, where we listened to a programme of records and tapes brought along by members.

At our AGM, Trevor Selby was elected Chairman. He is Organist and Choir-master of Newbury Parish Church, and is Music Master at Downe House School, Cold Ash.

It was at this meeting that we finally decided that the time had come for us to become a separate organisation, calling ourselves the Newbury and District Organists' Association. In conditions existing today, where travel is difficult, and to say the least, expensive, it is natural that our activities are centred in Newbury, and we try so far as is possible, to extend ourselves to the west of the county, where there appears to be a deficiency in organisations such as ours. This does not mean that we wish to isolate ourselves from events in the Reading area of course, and we hope that the friendship which has existed for so long, will continue. To this end, perhaps we may still be able to join in the traditional annual events at least, - the Half-day Conference and the Annual Outing, if you will have us!!!

One of the outstanding events of 1979 was an Organ Crawl of the East Wiltshire area, organised by Nigel Causton, one of our members, when, on a lovely September day, a number of members - about seventeen in all - arrived at Bishopstone Church, on the Hungerford to Swindon road, to look over the Hale Organ. This is a two manual instrument of about four stops on each with a pedal Bourdon. It is housed in a large but beautiful case over the chancel arch, its position being the least noteworthy aspect where the choir is concerned, as the console is in the S.E. corner of the nave, the organist facing east.

From there we travelled a mile or two to Wanborough, which has a very well appointed and interesting church, striking in both location and style. We were welcomed by the Vicar, who gave an interesting talk about the church and its history, musical and architectural, in an informed and interesting way which is, unfortunately, all too uncommon these days.

Then on to Liddington, where the main interest was not the unattractive but pleasant two manual, but an excellently preserved and maintained, barrel organ, of about four or five stops, with attractive copperplate writing on them. The front of the organ opens up to reveal its internal workings, and it was demonstrated by the Vicar, who obviously treasures it. After this unusual feast, we went on to Aldbourne, and found ourselves in the middle of the Aldbourne Carnival. This was light relief as the organist failed to turn up, and, after hunting in every nook and cranny, cupboard and drawer, in a vain search for the key to the organ, we gave up and went on to Ramsbury.

Holy Cross Parish Church, Ramsbury, has a medium sized two manual which, together with the organ at Lambourn, was the subject of an article in a recent

publication of The Organ. Both have been restored by Anthony Scott, one of our former members. He has enlarged the one at Ramsbury with a few extra stops and electric action. Incorporated is a Dulzian rank which has been considerably extended, and stop keys over the swell.

After this we journeyed to Chilton Foliat. After having tea provided by the Rector we visited the church, which has an instrument originally designed as a secular organ for the Great Hall in Littlecote House. Its original specification was odd - excessive string on the swell which had no 4', while the great went up to Principal 4', - but there was an octave coupler. The 8' pedal Viola pipes formed a pleasing front decor. It had pneumatic action in the French style with but one reed, an Oboe, on the swell. In 1978 Coulson installed a three rank extension, with the Open, which goes up to principal 4', outside the swell box which is now in a highly satisfactory condition, although the flute and string under expression seem to be everywhere. This was our last port of call, and everyone wended their way home after a very enjoyable day.

Later in the year we went to Burghclere where the organ we were told, is identical with the one recently lost in the fire at Oxford Road Methodist Church. We were invited here by the Organist, Kevin Holmes, who was soon to relinquish this post. (Kevin took part in the Organ Competition at Congress at St Andrews last year.) Here we also enjoyed a real 'dormitory feast' laid on in the vestry.!!!

Our final event for the year was a Cheese and Wine Party, held once again at the home of Bob and Charmian Willis. On this occasion we were pleased to welcome Mrs Evelyn Fisher, President of the Berkshire Organists' Association, and her husband, and also Mrs and Mr Ron Pepworth. This was an enjoyable evening, in which, after suitable refreshment, we were all supplied with copies of music and, after reasonably deciding with which voice(s) we are endowed, an ad hoc choir was formed which then proceeded to render items in a way perhaps as never before !!! We were ably accompanied on the piano by Trevor Selby.

One non-participant was heard to say "they sang as if there were no tomorrow, and all the angels had laryngitis" ! There is a tomorrow of course, and we look forward to the beginning of a new era with the start of the Newbury and District Organists' Association.

May your efforts and ours be successful.

Best wishes for 1980

Norman Hutt

(Hon. Secretary)

IMPRESSIONS OF CONGRESS, 1979, AT ST.ANDREWS

It was to be a nostalgic occasion for me, this Congress at St. Andrews, a town known to many only for its pre-eminent association with the game of golf. True though this image is, it conveys nothing of the atmosphere of the place - the medieval Old Town, once the ecclesiastic capital of Scotland, with its ancient character still largely unspoiled, and seat of the third oldest university in these islands. Here it was that I spent five carefree and youthful years, ostensibly in study though also - more than perhaps I should! - in playing the organ in the University Chapel.

The organ that I knew was a small three-manual "modernised" Willis, but it was replaced in 1974 by a comprehensive four-manual instrument by Hradetzky. It was on this that Dr. Francis Jackson gave the opening recital of Congress, presenting an original and varied programme which included one of his own sonatas. On the following day John Kitchen, the University Organist, gave an interesting demonstration recital on the organ, talking about the intentions of its design and playing works from Böhm to Vierne to illustrate its many tonal features. The Finale of Vierne's First Symphony came across very effectively, much more so than Franck's Chorale in E major which preceded it. On the whole I was a little disappointed in the instrument, which seems somehow uncomfortable in its surroundings - in marked contrast to the Hradetzky at the Royal Northern College of Music in Manchester, which impressed me greatly during the Chester Congress.

However, you can judge for yourself! To mark the I.A.O. Jubilee, Nicholas Danby has recorded a selection of works from Böhm through Mendelssohn to Hindemith. This LP is issued by Abbey Records (LPB 806) and a proportion of the proceeds from its sales is being donated to the Jubilee Appeal. So here is a rare opportunity to make an up-to-date addition to your library and at the same time support a worthy cause!

The University Chapel was the venue, too, for the lecture entitled "J.S. Bach and Number" by Professor Wilfred Mellors of York University assisted by Andrew Armstrong, organist of Dunfermline Abbey, for the few brief musical illustrations. This was an ingenious analysis of one aspect of Bach's technique of composition - for instance, the number of bars over which a chorale phrase extends, the number of bars between successive phrases, even the number of notes in a bar. According to Prof. Mellors, Bach controlled all this in a numerically precise way. It was a pity that something which gave an added and unusual insight into what we play did not receive a more gripping presentation. As one person quipped when we came out, "We're certainly number than when we went in!"

By way of contrast, the Royal College of Organists' Lecture given by the I.A.O.'s new President, Dr. Allen Wicks, was disarmingly informal. Dr. Wicks took as his subject "The Organist as a Liturgical Performer", and his easy humorous style, by no means masking his seriousness of purpose, soon had us thinking deeply about the traditional role of the organist, particularly in these times of liturgical revision and contemporary settings.

The undoubted highlight of the week was the day's visit by coach to Edinburgh. First stop was St.Mary's Cathedral, then in the midst of its Centenary celebrations, where Dennis Townhill was to give the Inaugural Recital on the restored organ. The B.B.C. recorded the major part of the programme, and you may have heard it broadcast the following week. It was quite simply a superb recital. After eating our packed lunch in the hall, where Mr. Townhill and helpers from the Cathedral made us warmly welcome, and a brief inspection of the small "Father" Willis organ in the Cathedral Song School, it was off in the coach to the Reid Concert Hall of Edinburgh University. Here Dr. Peter Williams gave a most interesting talk on the design considerations which lay behind the two-manual-and-pedal concert organ by Jurgen Ahrend (1978) - its size, its position, the quality of action and of materials, and so on. He followed this by a demonstration using various settings of five chorale preludes covering the Church's year. The organ has 21 speaking stops (8 - 8 - 5) and can only be described as a musical delight - exquisitely voiced and able to speak without encumbrance. After his demonstration Dr. Williams started to answer questions, and was soon giving an unscheduled but fascinating teach-in on many aspects of organs and organ-playing. After a short recital in St.Giles' Cathedral, the day ended with dinner in an Edinburgh hotel.

The Wednesday afternoon saw us on a coach trip to Dundee, for fine recitals in the Cathedral by Simon Lindley and in Lochee West Church (an original Hill organ) by George McPhee. Between these we visited Dundee University Chaplaincy Centre for a demonstration of the small Peter Collins organ (1978) - a charming instrument in attractive modern surroundings.

Reflecting on the week as a whole, I was impressed by the way in which organs seem to matter in Scotland. A lot of money is being spent in providing new instruments and in restoring existing ones. In St.Andrews itself, the organs in Holy Trinity Church (where the Closing Service of Congress took place) and in St.Andrew's Episcopal Church have both been recently extensively rebuilt by Harrison. I would, of course, like to claim that this trend merely reflects the characteristic excellence of all things Scottish!

Harold H. Hartley

GEOFFREY OLIVER TRISTRAM 1918-1979

Geoffrey was born in Stourbridge, Worcestershire, and the family moved to Reading in the early '20's when his father was appointed Accountant at the Midland Bank in Broad Street.

His early aptitude for music had already manifested itself, and when he began to attend Reading School in 1928, he became a pupil of the late Dr. E.O.Daughtry, the music master, who was also organist of St.Mary-the-Virgin Reading. At the age of 14 he became an Associate of the Royal College of Organists, and two years later he became one of its youngest-ever Fellows. He took finishing-lessons from Dr. G. Thalben-Ball and from the late Dr. G.D.Cunningham, Birmingham City Organist, at that time a world famous recitalist.

Geoffrey became well known in Reading in pre-war days for the brilliance of his playing, particularly upon the very fine Father Willis instrument which stood in St. Mary's before its somewhat disappointing 1936 rebuild.

In 1946 he married Irene Wellstead, a Reading girl, and they moved to Bournemouth, where after a short time as organist of Southbourne Methodist Church he was appointed to a similar post at All Saints Church Southbourne.

In 1949 he became organist and choirmaster at Christchurch Priory, where he brought the music to a cathedral standard. He gave many broadcast recitals from the Priory, and was in much demand as a recitalist throughout the country. He will be particularly remembered locally for his recent fine performances on the organ in Reading Town Hall.

He was also at one time Music Master at Poole Grammar School, and latterly at St. Peter's School Bournemouth. It was actually during school time at St. Peter's that he suffered the fatal heart attack in June of this year.

Geoffrey was also responsible for the installation in Christchurch Priory of the first of a new generation of large electronic organs. After some opposition from the "Purists" it has now been generally accepted as being quite equal, and in many respects even superior to a traditional instrument, not only tonally, but certainly in the cost of installation and maintenance.

In his little spare time Geoffrey was, like many organists, a great train enthusiast (as long as they were steam!) and when the writer (of the same persuasion) visited him, or vice-versa, a visit to the local engine sheds was always a priority engagement. His outings with the choir-boys to London nearly always included a visit to the locomotive depot at Camden Town where lived some of his favourite engines, the great Stanier "Duchess" class Pacifics which used to haul the principal expresses to the North.

Geoffrey's widow and two grown-up children now live at Ringwood, and thus a long connection with Christchurch (and Reading) is ended.

He is sadly missed.

R. G. Hands.

LOOKING BACK ON SIXTY YEARS IN CHURCH MUSIC

To be continuously active in Church Music for over half a century is naturally a somewhat rare experience, but to be invited to recall and set down in writing one's observations and reminiscences on such an experience must be even more rare, and I find that being faced with such a request can be very daunting to an ageing mind. However, for what my memories and comments may be worth to my many friends among the readers of The Berkshire Organist, I will grope among my fading memories and see what can be found which might possibly be worth recalling and setting on record. But I must first warn the reader that I can only speak for myself, and therefore I must be forgiven if that little word "I" appears so frequently as to become irritating.

It may well be difficult or even impossible for anyone under about forty or fifty years of age to realize or even to imagine what enormous and devastating changes have taken place since the beginning of this century, not only in social life generally, but particularly in the spheres of Music and The Church. This must surely be the first and foremost impression acquired and retained by a septuagenarian (I nearly wrote "octogenarian", but that would be a slight exaggeration - I was born in 1900). Some of the changes I have in mind that have come about in this twentieth century have been sudden and dramatic, but many have been so gradual as to be imperceptible except when viewed retrospectively over a considerable distance in time. Take for instance the custom of churchgoing, which in my childhood and youth was common and widespread. Sunday was Churchday - at least once for most people, but for many twice or even thrice - even more than Saturday is now Sport or Shopping day. In pre-War times (World War I) all churches were regularly filled, many packed. I have clear memories of attending a certain non-Conformist Church (Chapel in those times) in the centre of Reading with my parents; here there were huge gatherings three times every Sunday. On one occasion I was allowed to accompany the singing of a congregation of hundreds of men (a weekly meeting known as the Pleasant Sunday Afternoon Brotherhood). The two-manual instrument on which I performed still functions in this particular church; my organ playing at this time was largely experimental, but playing hymns was not beyond me as a boy. I can clearly recall Sunday morning pavements being crowded with people walking to church or strolling back after the service. Car-parking problems had not yet been dreamed of! So much for the great change in churchgoing habits within my memory.

Or take the position of Music in social life as it was in my early years. Comparatively few people now living can remember life without radio or television, or "canned music" of some kind available at will. In my childhood and youth, music of any kind could be heard only in the rare circumstance of someone actually performing within earshot, when those of us who liked the sound of it would stop and listen, as indeed I often did if I was passing a house where a piano was being played, I would loiter and listen. How far is this state of affairs from the present! Music is now very far from being the intriguing novelty it was seventy or eighty years ago, and it is not surprising that reaction to it is very different from what it was in those days.

Thus my life in Church Music has been lived through circumstances of sensational change and decay which have left a deep impression on an ageing music lover.

It was a proud and delighted teenager who was privileged to deputize for the late A.C.P.Embling at St.Laurence's during World War I but at that time I had my eye on the splendid and exciting new Binns three manual organ which had been installed at Trinity Congregational Church just before the war. It was at this church a few years earlier that I had been fascinated as a boy in the Sunday School by the playing of F.G.Goodenough; this was where I really decided I wanted to be an organist. But it was not until 1930 that I actually realized my ambition to be organist at Trinity, and it was Fred Goodenough himself who was instrumental in my being appointed as his successor. In the meantime I had

served as organist and choirmaster at St. Andrew's Presbyterian Church, then as choirmaster at Park Congregational, and passed the Associateship and Fellowship exams of the R.C.O. It was during my spell at Park with the late Laurie Warman as organist (1927-30) that I formed the Park Choral Society which successfully performed a number of secular and sacred works not normally within the Church Choir's province. One of the many people who attended the weekly rehearsals was the girl who was later to become my wife and has been such a tower of strength in the ensuing years.

May I now recall one aspect of church music in the twenties and thirties which has considerably faded in the ensuing decades. Picture if you can Reading Town Hall filled to capacity for a service which included a performance of either Stainer's Crucifixion or Maunder's "Olivet to Calvary", and this not just once, but annually for many years, and it was invariably my privilege and pleasure to preside at the Town Hall Willis on these occasions. This became known as the Annual Lenten Service. It took place usually on the Wednesday in Holy Week, and may well be remembered by many who were living in Reading at the time. A mixed choir of about 200 voices was recruited annually from the churches and was rehearsed and conducted by the late Edwin J. ("Teddie") Tee. The two cantatas mentioned were so popular at that time that many churches contrived to include a performance of one or other of them during Lent, in addition to the Town Hall Service. I remember one year being involved in no less than four "Crucifixions". It is quite impossible to visualize such a wealth of activity of this kind in present times. Of course the cantatas in question were eventually shelved, or an effort was made to replace them with other works of a similar character, but for one reason or another the popularity of Stainer and Maunder was never really successfully challenged, and choir cupboards all over the country must be stacked with relics of the Passiontide cantata battle era. Talking of the Town Hall Willis reminds me of the Sunday Evening Concerts (after church time to "keep young people off the streets"). These were held every week for some years; I was frequently involved.

The advent of radio broadcasting and music recording between the wars was a cause of grave concern among Berkshire Organists, who at their annual dinners argued vigorously for and against. The resuscitation of the guitar from its long sleep of obscurity also gave church musicians a fright, but one hazards the guess that the instrument was harder to learn to play than many youngsters imagined, and the invasion of the church has so far proved about as harmless as the spate of so-called "modern" hymn tunes, which never fail to give some of us "the creeps".

My life in Church Music, and particularly my five thousand or so sessions at the Trinity Binns, has given me a great deal of joy for which I shall always be grateful. I have enjoyed emulating the improvising "antics" of my late mentor and hero Doctor Embling, at whose feet I learned so much from his exemplary playing at St. Laurence's. I have appreciated most gratefully the splendid devotion and loyalty of the many singers who have worked with me over the years, and I have enjoyed the many times of fun and fellowship we have had together. The number of anthems and larger works we have rehearsed and performed must run into many hundreds but we have tackled the problems in a happy spirit of

camaradie. In the matter of ministers too I have been very fortunate. It is not always easy of course to see eye to eye with the parson, but among the many ministers with whom I have worked have been my most sincere friends. This applies equally to those "in the pews" and I have recently learned that when the church which one has attended regularly for so long finally closes its doors, one misses greatly the frequent contact with so many friends. Indeed, this regular fellowship is certainly one of the most enriching qualities of church life, and over a long period has taught me a lot about human nature and the incredible warmth of association to be found in a church group. As a church musician I have found the enormous variety of personal likes and dislikes extremely interesting and often quite puzzling. This applies of course in the outside world at large. Questions of taste in music, so frequently encountered by the organist and choirmaster, can be extremely difficult to fathom and almost impossible to cope with to everyone's satisfaction; but this is no reason for giving up the effort.

With the closure of Trinity I am naturally nostalgic over many great events, musical and otherwise, which I have seen over the years. I shall always remember with joy and affection our wedding, when Dr. Embling himself produced lovely sounds from my beloved Binns. There have been many recitals by eminent organists such as (to mention but a few) G.D. Cunningham, C.H. Trevor and J.A. Meale (whose "Storm" thrilled many people but failed to please me). During the last war my late friend Geoffrey Tristram and I shared a series of fortnightly recitals for war charities. For such a magnificent instrument to fall into disuse in its prime is, to put it mildly, a tragedy. But as for me, I am grateful for the many happy years I have been allowed to participate in church music at Trinity and elsewhere, and I hope and pray that I may be spared a few more years to go on making and enjoying music in one way or another.

Albert Barkus

CHOOSING AN ORGAN

I give below an extract from the newsletter of Oxford Road Methodist Church, Reading:

"Following the destruction of our organ by fire, those of us concerned with the music of our church had to give some considerable thought to the purchase of a new one. It was obvious from the estimates that a new pipe organ would have to be considerably smaller than the one destroyed. We did not consider that a smaller organ would be adequate for all the musical activities of our church. Many offers of redundant organs were received but apart from the cost of removal one did not know what damage or woodworm etc the dismantling might show up.

So we turned to electronic organs and studied the brochures and specifications of several organ firms. Having listened to and played some of those organs we came to the conclusion that the most suitable organ would be a Makin. We went to Banbury Methodist Church to hear and try one in a similar building to our own, having previously been very impressed with the large Makin organ in

Christchurch Priory. I sought the opinion of the organist of Salisbury Cathedral who agreed that the Makin organ was the best on the market.

In a recent "Musical Opinion" the editor who is an organ recitalist, contributed an article about Makin organs in which he speaks very favourably about their qualities both for congregational singing and for recitals. I think that the final specification of our organ will be more than adequate for accompanying our Sunday services and for the interpretation of the music of the various periods.

We are indebted to J. & J. Makin (Organs) Ltd. for the temporary loan of an instrument which gives us a foretaste of what to expect when our new organ is installed. This new organ will be tonally voiced to suit our church."

I have recently been advised that Makins hope to install the organ during February. The opening recital will be given by Richard Seal of Salisbury Cathedral on a date to be announced.

Derek M. Guy.

HON. TREASURER'S REPORT FOR 1979

Proposed for approval at A.G.M. 23 February 1980

Although we had accumulated a healthy balance at the end of 1978 totalling £444.03, our balance at the end of 1979 was considerably less, amounting to only £314.99. The reason for this is that inflation has increased nearly all our costs and in addition we have incurred some new items of expense such as a donation of £50 to the I.A.O., £45 for the St.James' meeting, and various smaller items altogether totalling £130.94. You will recall that I gave warning of this trend in my report for 1978. The financial statements and balance sheets for our No.1 (General) account and our No.2 (Celebrity Recital or Town Hall) account are presented with this report. The £100 loan to the No.2 account has been repaid to the No.1 account. Five members have not paid their subscriptions for 1979.

The cost of the music for the Annual Choir Festival was much higher this year, but I consider this to be one of our most important activities and we should be prepared to subsidise it.

Our subscription income is down slightly, partly because we now have 10 retired members and 4 student members paying at half rate. The number of retired member subscriptions will inevitably increase, and our highest priority now should be to increase both our active and student membership to compensate for this change and also for inflation. Although our financial position has deteriorated, I do not recommend an increase in subscription for the coming year, but we must improve our financial position by all possible means.

We are most grateful to Mr. Barkus, Professor Barnard, Miss Goodship and Mr. Rogers for their donations which are much appreciated. Other loyal members have in effect made donations by getting various jobs done for nothing or at greatly reduced cost, and we are likewise most grateful to them also.

Following the resignation of Mr.F.C.Holmes, our Auditor for many years, Mr. C.Tong has kindly agreed to act as Hon. Auditor for the Association and we thank him most warmly for his assistance. Having served as Hon. Treasurer for 3 years I feel the time has now come for me to retire, and I am happy to welcome Dr. Peter Marr as our new Treasurer. Finally I would like to record my appreciation of all the help that I have received from the other officers during my tenure of the Treasurership.

J.G.DAVIS.
Hon. Treasurer.

REPORT OF THE TREASURER FOR 1970

PROGRESS FOR 1970

At the end of the financial year 1969 the total assets of the Association were £1,000.00. During the year 1970 the total assets have increased to £1,200.00. This increase is due to the fact that the Association has received a grant of £200.00 from the Government. The total income for the year 1970 was £1,200.00. The total expenditure for the year 1970 was £800.00. The total surplus for the year 1970 was £400.00. The total assets at the end of the year 1970 were £1,200.00. The total liabilities at the end of the year 1970 were £0.00. The total net assets at the end of the year 1970 were £1,200.00. The total net assets at the end of the year 1969 were £1,000.00. The total net assets have increased by £200.00 during the year 1970. This increase is due to the fact that the Association has received a grant of £200.00 from the Government. The total income for the year 1970 was £1,200.00. The total expenditure for the year 1970 was £800.00. The total surplus for the year 1970 was £400.00. The total assets at the end of the year 1970 were £1,200.00. The total liabilities at the end of the year 1970 were £0.00. The total net assets at the end of the year 1970 were £1,200.00. The total net assets at the end of the year 1969 were £1,000.00. The total net assets have increased by £200.00 during the year 1970. This increase is due to the fact that the Association has received a grant of £200.00 from the Government.

FINANCIAL STATEMENT

No.1 (General Account) 1979

<u>Receipts</u>		<u>Payments</u>	
Subscriptions	£346.75	"Organists Review"	£154.78
Donations	21.75	I.A.O. Capitation Fee	31.10
Outing to Salisbury	71.00	I.A.O. Donation	50.00
Tea Money (St.James)	5.25	"Berkshire Organist"	53.81
Receipts from Choir		News Letter	22.75
Festival	93.86	Choir Festival Music	194.52
Dinner Receipts	148.50	Hon.Secretary's Expenses	77.62
Benevolent Fund	18.37	Hon.Programme Secretary's	
Excess of Expenditure	258.50	Expenses	5.85
		Coach for Salisbury	60.00
		Annual Dinner	174.86
		Sheila Lawrence Fee	25.00
		John Rowntree Fee	10.00
		St.James Church	10.00
		Lunch Time Recitals	20.94
		Auditor - Honorarium	10.00
		Christchurch Priory	
		Music Fund	5.00
		Subscriptions paid in	
		advance	57.75
	<u>£963.98</u>		<u>£963.98</u>

BALANCE SHEET FOR 1979

Balance at Bank		Balances 31st December	
1st January 1979	£173.65	1979:	
Transfer from No.2 A/c	100.00	At Bank	£30.92
Subscriptions paid in		In hands of	
advance	57.75	Treasurer	41.98
	<u>£331.40</u>		
<u>Deduct</u> loss for 1979	258.50		
	<u>£72.90</u>		<u>£72.90</u>

FINANCIAL STATEMENT

No.2 (Celebrity Recital) Account 1979

Stephen Ridgley-Whitehouse Recital

<u>Receipts</u>		<u>Payments</u>	
Tickets & Programmes	£169.50	Payments as schedule	£252.30
Tickets & Refund	71.55		
Excess of Expenditure	<u>11.25</u>		
	£252.30		<u>£252.30</u>

Francis Jackson Recital

Tickets & Programmes	£513.02	Payments as schedule	£406.06
		Excess of Receipts	<u>106.96</u>
	<u>£513.02</u>		<u>£513.02</u>

BALANCE SHEET FOR 1979

No.2 (Celebrity Recital) Account

Balance at Bank		Balance at Bank	
— 1st January 1979	£270.38	— 31st December 1979	£266.09
<u>Add Surplus from Francis</u>			
— Jackson Recital	<u>106.96</u>		
	£377.34		
<u>Less Loss on Stephen</u>			
— Ridgley-Whitehouse			
— Recital	<u>11.25</u>		
	£366.09		
<u>Less Repayment of loan</u>			
— from No.1 A/c	<u>100.00</u>		
	<u>£266.09</u>		<u>£266.09</u>

I certify that I have examined the books and vouchers of this Association as produced for 1979, and that the above Accounts and those of the No.1 (General Account) annexed are in accordance therewith.

D.P.TONG. F.A.A.I.

6th February 1980