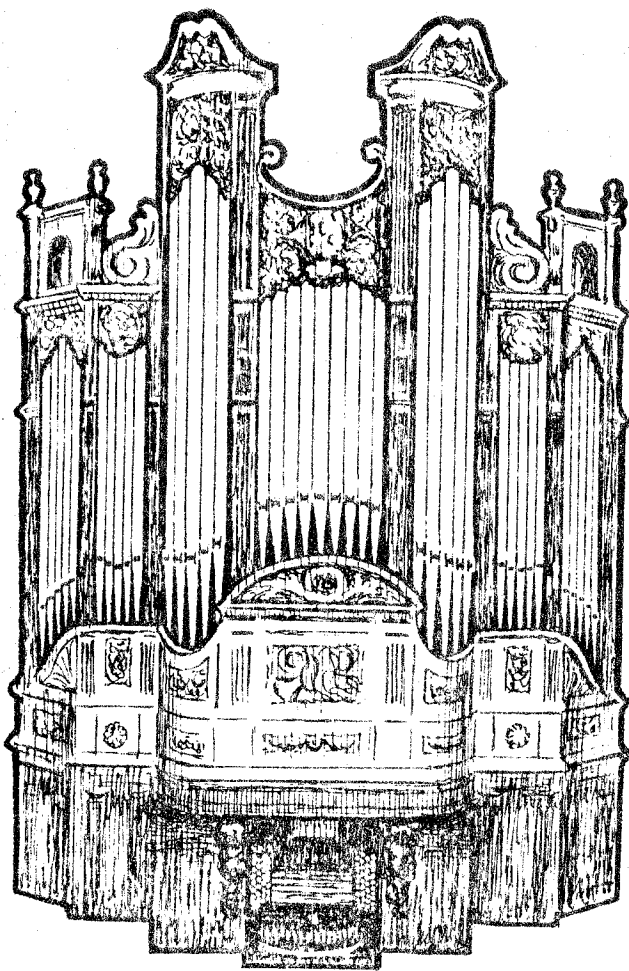
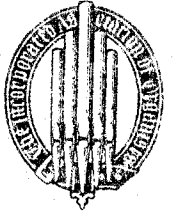


The Berkshire Organist



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THE BERKSHIRE ORGANISTS' ASSOCIATION

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PRESIDENTIAL MESSAGE

The past year has seen further development of the work of our Association, and I again pay tribute to the energy and dedication of all who have helped in this, and whose support I have been privileged to enjoy. The publication of the Symposium of the Organ in Reading Town Hall, for whose conception and meticulous editing all credit is due to Dr Marr, is a landmark for our Association. So, too, was the memorable and informative visit by the President of the IAO, Miss Gillian Weir. Taken together, these two events epitomise what I believe should be the main thrusts of our efforts: involvement in matters affecting the organist in our locality, and concern with the technical and musical aspects of organ playing.

I hope that new ways of furthering these objectives will continue to be found and will be welcomed as signs of constructive thinking and healthy growth. Too often over the years we have tended to measure our effectiveness as an Association solely by the numbers attending our meetings. This is surely not the primary consideration. Awareness of and sensitive response to the requirements of today are the best guarantees of success. It is, for example, a reality that many newly installed organs - be they pipe or electronic - are not well suited to the musical demands of much of the organist's traditional repertoire. Nevertheless, to produce musical results from these instruments the organist needs to display the self-same essentials of musicianship as he would on an instrument of much wider resource. Our Association is well placed to make professional and informed advice readily available to those less experienced organists who are usually called on to cope with such organs, both the young and those who are converts from other keyboard disciplines. In such a way, our Association can be of value to the community which we serve, and shall invite its support.

Let us then not neglect our duty to identify and to address constructively the real needs of organists in Berkshire in the nineteen-eighties.

EDITORIAL

Most of what has happened during 1982 is recorded in these pages, and it has been a lively year. The Town Hall Organ Symposium is selling quite well; by the end of January (1983) some 180 copies have been sold, or distributed to people in strategic positions. Any members who have not yet bought a copy are urged to get half-a-dozen and push them hard, so that the heavy costs of production can ultimately be recouped. We can never be grateful enough to Dr Marr for the immense task he so skilfully accomplished in editing it. It has come

just at the right moment, for a lot has been happening about our Town Hall and organ. Having lost the campaign to destroy hall and organ, or give the organ away, the destructive element in high places is now flat out to ruin them both; instead of being content to modernise the buildings and restore the hall, the authorities are putting out a scheme for public consultation which includes splitting the auditorium into two levels (yet at the same time restoring the Small Hall to its original size and elegance!), taking the lower portion into a greatly enlarged museum and art gallery space, and retaining only the upper section as a concert hall. This would seat a mere 400 people, and the organ would be jammed right up to the roof and be revoiced completely to suit a new and very much less favourable acoustic. They would then

of course, take the credit for having retained that organ that all the fuss was about, but posterity will have lost for ever our UNTOUCHED Father Willis, with all its artistic appeal, and be left with just another large clumsy old organ, robbed of its unique character, and no longer set in what is declared by the experts to be acoustically one of the finest concert halls in the south of England.

The Berkshire Organists' Association and The Reading Civic Society have been watching the situation carefully, and urge all members to turn up at any public meeting which may be called; to fill in questionnaires - the more the better - but in such a way as to expose this "Scheme A" and condemn its mezzanine floor; to demand information on the alternative "Scheme B" which follows both Willis's and Harrison's recommendations to leave hall and organ unaltered, and which may well be soft-pedalled; to flood the Press with letters, and to protest to the Department of the Environment about this serious threat to an important Listed Building. How to do it, and where to write, will readily be explained by leading members of either society.

In this connection we were very pleased that last January (1982) the Reading Bach Choir chose to put on a concert in the Town Hall (which, by the way, is still the Town Hall, not the Old Town Hall!) with strong emphasis on the organ, which was superbly played by Christopher Brayne of Wellington College. Several copies of Catherine Ennis's fine recording were sold on this occasion. It was, however, a great disappointment that, in spite of reminders from our Association, no attempt was made by the town to celebrate on 31st May 1982 the Centenary of the Large Hall and adjacent buildings; rather a different cultural climate from that in 1964 when the organ's centenary was celebrated by Corporation and Organists in such happy and enthusiastic collaboration - though one can well understand why they would not want to do that now!

Meanwhile, the closing date for the Hall remains unfixed, and besides Malcolm Rudland's recital on 9th March, and the continuing Lunch-time Recitals on the first Wednesday of the month, we have engaged Catherine Ennis to give the Celebrity Recital on 19th October. Her marvellous playing on the record should whet our appetites for this recital, but we have been losing money on these ventures, so please do everything possible by way of publicity, without which we cannot ensure an adequate box office return (and advertising is a crippling cost these days), and by bringing friends, particularly from your own choir, church, or school.

Turning to personalities, at the last AGM it was with real affection and gratitude that we made a presentation to Mr and Mrs Ron Pepworth of a crystal rose bowl for her and a framed picture of the Town Hall interior and organ for him, in appreciation of the immense amount they did for us; we have sorely missed them both ever since, though we are cheered by their occasional visits here. We are pleased and proud that Roy Nash has been appointed Headmaster of his school (St. Mary's C of E), and cannot speak too highly of his work and influence on youth both here and with his splendid choir at All Saints Church. Congratulations to David Sidwell, his assistant organist, on gaining his ARCO; we remember how well he accompanied the last Choirs Festival. Also to Dr Arnold Bentley, on being made only the fourth, and the only British, Honorary Member of The International Society for Music Education; his pioneer work in that field at Reading University is widely recognised, and it is gratifying to us that he still takes a great interest in our humble activities.

Amongst our younger members, Michael Harris goes from strength to strength. He is now sub-organist of Leeds Parish Church and Assistant Director of Music at Leeds Grammar School; St. Luke's, Reading, must be proud to have had him as their organist, and it is good that his brother Stephen carries on the good work there. Michael was at Reading School, and the list of first-class organists alone that they have turned out through the years makes one feel all the more horrified at the risk of such a fine school being tampered with by the politicians. Nicholas Burt has distinguished himself at Bristol, teaching, giving organ recitals, composing, and becoming, unusually for a first-year student, conductor of the University's Chamber Choir. Andrew Evans has played in the mid-day recitals at St. Paul's Cathedral, and gave us a taste of his brilliant - and enjoyable - playing on our Father Willis quite recently. Do we not have any up-and-coming young lady organists in our midst??

To the Revd. David Evans, Andrew's father, vicar of St. George's, Reading, we are once again indebted for his kindness in the duplicating of this magazine, and to Miss M. Carter and the girls of Bracknell College Secretarial Studies Department, led by Miss Carol Rippon, for gratuitously undertaking most of the stencil cutting. And, once again, we send our greetings to all our outside friends who may read it.

STOP PRESS

At the moment of going to press we have learnt with deep regret of the death on 5 January 1983, in his 88th year, of Archie Lusty, known and respected throughout the IAO world. His funeral took place at his last church, St. Nicholas, Hurst, and we express warmest sympathy to Mrs Lusty in her bereavement.

BENEVOLENT FUND 1982

This year we have sent £62.51 to the IAO Benevolent Fund. This is an increase of £33.10 on the amount sent for 1981, and I would like to thank all those who have given so generously to this Fund.

Derek M. Guy

OBITUARY

It is with great regret and appreciation that we record the passing of the following members during last year:

Mr D. A. Davis	Mrs W. F. Gant
Mr N. E. Morley	Mr L. Pratt
Mr A. E. Sheppard	Mr J. G. Stilwell

ARTHUR ERWIN SHEPPARD

Although not active in the affairs of the Association because of the demands of a very busy life, Arthur Sheppard, who died suddenly on 23rd July 1982, had been a member for many years, and took a keen interest in our fight to save the Town Hall Organ. As an assistant to Stuart Allen at Greyfriars in the thirties, it was his vision and determination that secured, against powerful odds, the installation of the fine Compton organ that has since served that church so well. His professional reputation as one of the leading solicitors in this town extended to the High Court, and in his exercise of the Coroner's duties for the Borough of Reading over a period of 35 years he was renowned for his sympathy towards those distressed by the countless tragedies with which he had to deal.

LESLIE PRATT 3 APRIL 1905 - 9 SEPTEMBER 1982

It is not an easy task to write an appreciation of a man such as Leslie Pratt. The biographical details of his musical life in this area are readily available and simple to list. He was involved in church music for over fifty years - his main appointments being an Organist and Choirmaster of St. Andrew's Caversham from 1931 - 1947, and St. Peter's Earley from 1947 - 1981. He was also fully active in the affairs of The Berkshire Organists' Association, an organisation very close to him, and of which he was Treasurer from 1934 - 1977, and President from 1958 - 1961. He gained his ALCM in 1928, and his LTCL in 1937.

But a casual glance at such details fails to reveal much about this shy, uncomplicated man. I first met him in 1972 when I was appointed his assistant at St. Peter's, and in all the time I knew him I experienced nothing but kindness, understanding and great patience in face of my abysmal ignorance of all things liturgical. It did not take long to realise that behind an austere exterior existed not only a warm heart, but a clear and uncluttered perception about his faith, his church, and musical values.

I owe him much - not least for learning what integrity and dedication really mean, and for being introduced gently to the priceless heritage of English church music, particularly important at a time when ephemeral values are working away to erode its very foundations. We miss him greatly. May this dedicated servant of God truly rest in peace.

G. A. Turner

It seems indeed strange that our two longstanding members in the legal profession should die within seven weeks of one another.

CELEBRITY RECITAL by FRANCIS JACKSON at READING TOWN HALL 19th March 1982

Prelude and Fugue in E flat BWV 552	J.S. Bach
Fantasia in F minor K 594	Mozart
Litanies Le Jardin Suspendu	Jehan Alain
Prelude and Fugue on the name ALAIN	M. Durufle
Suite Modale Op 43 Koraal - Scherzo - Adagio - Toccata	Flor Peeters
Impromptu Op 5	Francis Jackson
(written as a 70th birthday tribute to Sir Edward Bairstow)	
Prelude and Fugue in B Op.7 No.1	Marcel Dupre

Dr Jackson, a good friend to us in Reading, retired from York Minster last year at the age of 65. York has only had three Organists so far this century, Sir Edward Bairstow succeeded Tertius Noble in 1913, and was succeeded on his death in 1946 by Dr Jackson, his pupil and assistant. Dr Jackson was awarded the OBE in 1978, and on his retirement the York Music Society commissioned a portrait in oils of their distinguished conductor by Gilbert Tones, showing him not in his robes but informally and with a score of his beloved Brahms resting on his knees. Our warmest wishes go to him and we are proud to have his contribution to our Town Hall Organ Symposium.

RECITAL by SANDRA MCCARTHY at READING TOWN HALL 13th October 1982

Prelude and Fugue in B minor BWV 544	J.S. Bach
Sonata I	Paul Hindemith
Variations on God Save The King	S.S. Wesley
Psalms Prelude Set 1 No.1	Howells
Evocation in F	Antoine Batiste
Carillon de Longpont	Vierne
Introduction, Passacaglia and Fugue	Healey Willan

Sandra McCarthy's autumn visit to the Town Hall at Reading did not prove to be a popular event. However, she provided a programme that was acceptably middle-of-the-road, and played it musically, even if the presentation lacked panache.

After Bach's prelude and Fugue in B minor there came Hindemith's First Organ Sonata, a work which, whatever its standing, demanded more from the listener than the recitalist's playing inspired. It is hard going at the best of times. S.S. Wesley's variation on God Save The King followed; an enjoyable and well-played lollipop.

Some curious inaccuracies in displaying the subtleties of writing in Howells' well-loved first Psalm Prelude must have disappointed listeners after they returned from the Interval. After two French items (one of them a welcome airing of an Elevation by Batiste), the evening concluded with Willan's Introduction, Passacaglia and Fugue. This was a much more positive performance, and underlined the fact that we might be missing much by our continued neglect of his music.

Not the most dynamic of the Town Hall Celebrity recitals, but well worth the time for those taking pot-luck with a programme that somehow got little publicity beforehand.

Peter Marr

UNITED CHOIRS FESTIVAL - ALL SAINTS CHURCH READING - 20th MARCH 1982

This was another successful, enjoyable and inspiring occasion, rehearsed and conducted by the Master of the Music at York Minster - no less - during his visit to Reading to give the Celebrity Recital on the previous evening, and accompanied by David Sidwell, Assistant Organist to Roy Nash at All Saints.

Following the opening Ferial responses, the Office Hymn was "For the Fruits of his Creation," the words by that fine modern hymn-writer, the Revd. F. Pratt Green, specially composed for the tune, instead of the tune being composed to suit the words. The tune, Dr Jackson's East Acklam, is so majestic that two other hymn-writers have provided words for it.

Psalm 104 was sung to what surely must be two of the most beautiful chants ever written (and we do have some beautiful double chants), both of them by Sir Percy Buck, but using the Revised Psalter - which was a little tricky for those used to the sonorities of Coverdale in the Book of Common Prayer. The 'nobility' of Noble in B minor for the Canticles was thrilling; likewise Charles Wood's anthem "O Thou the Central Orb," while Farrant's "Hide not Thy Face from us, O Lord" made a lovely contrast. At the conclusion (and there was NO SERMON!) Wesley's Aurelia really came into its own, with a tremendous unison last verse for "The Church's One Foundation," and the final voluntary was the Mulet Carillon-Sortie, brilliantly played.

Altogether, in spite of the many headaches in arranging it, one of the most valuable things a society like ours ever does - and one that we can do supremely well. There must be quite a few of our isolated struggling little choirs hoping they will not have to wait too long to get together on the next one.

MUSIC RECEIVED - OXFORD UNIVERSITY PRESS

"CHRISTMASTIDE"	12 Carols for mixed voices			£2.25
OXFORD CAROLS:	The Manger	SATB	R. S. Johnson	60p
	We Wish You a Merry Christmas	SATB	arr. Wilcocks	40p
	Falst Tiding	SATB	arr. J. R. wood	35p
	Carol of the Children	Unison.	J. Rutter	35p
	Child in a Manger	SATB	arr. J. Rutter	?
SATB ANTHEM	Praise Ye the Lord		W. Matthais	70p

RECITAL Dr DAPHNE E. BRAGGINS ALL SAINTS CHURCH, READING, 24. 1982

Prelude Sonata No.6 in E flat minor Rheinberger

Choral Preludes Now rejoice ye beloved Christian folk
Lord Jesus Christ stay with us (Schubler)

Concerto in C major Vivaldi-Bach

Suite Carmelite 1) Sister Blanche 2) Mother Marie of the
Incarnation 3) Sister Anne of the Cross
4) Sister Constance 5) Sister Mathilde
6) Mother Marie of Saint-Augustin Jean Francaix
(born 1912)

Fantasia on "Saint Patrick's Breastplate" Daphne Braggins

Impromptu from 24 Pieces de Fantaisie Vierne

Fantasia Chorale in D flat Percy Whitlock

Toccata-Prelude on Pange Linga Bairstow

TALK by Dr DAPHNE E. BRAGGINS at the HALF-DAY⁸ CONFERENCE, 24th April 1982

Fads, Fashions and Favourites.

Fads and fashions go hand in hand and last a varying number of years. The idea that organ-building should cease to identify with an orchestra and return to those principles prevalent in Bach's day came from the continent in the thirties, since when both good and evil has been done to organs. The good is an achieving of greater clarity and brightness, but on the debit side there has been a loss of string tone and an excess of shrill upper work among many other things. For with the "return to Methuscleh" as the late Henry Willis III used to call it, much music has been resuscitated and imposed on a listening public which to my mind would have been better left buried. What comes under the heading of fads and fashions includes much early music which does not have sufficient musical interest to warrant inclusion in a programme. As illustration of this few bars from Concerto III in C by Vivaldi arranged shows the poverty of its invention and harmonic sterility, which may be dressed up in baroque garments but remains unworthy of serious consideration.

With the return of ancient music and classical organ-building has come the absence of mechanical aids, or at least the feeling that players should not use them but play as Bach is supposed to have played, without them. This can cause some organists to play a ten-minute piece fortissimo, sometimes a highly unpleasant experience for the listener. Can one imagine an orchestral conductor, pianists or other instrumentalist doing such an unmusical thing? It is said that in Germany there are sometimes as many as four assistants by the organ. If that obtains now, why should Bach not have had such help, and they changed the stops? Dynamics were not in those days indicated as they are today. Is it surprising that people are shy of attending organ recitals when works are sometimes performed thus? A definition of the word music gives "any

succession of sounds so modulated as to please the ear"! Can one apply such a criterion to much modern experiments in sound?

Arrangements for the organ of favourite airs from operas were at one time a "draw" to audiences, but were frowned on by baroque music enthusiasts and discarded by many organists, since when audiences for organ recitals have been getting fewer and fewer. Pop music is liked by the majority today precisely because it has an easily recognised tune with simple harmony. Musicians who have had a large dose of aural training over many years seem to forget that the man-in-the-street has not: it is my firm belief that untrained ears do not hear inner parts, or even the bass, consequently contrapuntal music is too complicated. Unless organists come to terms with these simple facts organ recitals will continue to be attended only by organists and few others. Also, a singer, choir, or instrumentalist to give a change of tone-colour can be a welcome touch of variety and attract more listeners. In the face of increasing competition from radio, hi-fi, video and TV let us look to our laurels to increase the numbers of those who could get much enjoyment if we could only get them to come.

Mrs SYBIL STEPHENSON

Our congratulations and best wishes to Mrs Sybil Stephenson. It was in 1932 that Sybil, a pupil of Mr Reg. Brind at Twyford Church, began playing the organ at Ruscombe St. James, and later combined duties at Twyford, playing as many as five services every Sunday for several years. She has celebrated a Golden Jubilee of what she describes as years of real joy and happiness, recalling choir festivals and special thanksgiving services. Looking back over such a span of time, she quite naturally has a yearning towards the days of a more stable liturgy. The Churches marked the occasion with a service of festive thanksgiving supported by large congregations and lusty singing, during which Sybil was presented with a silver commemoration plate suitably engraved and beautifully embossed with an impression of Ruscombe Church.

Leslie Davis

HALF-DAY OUTING TO THE CHAPEL ROYAL HAMPTON COURT - 22 MAY 1982

This easy and relaxed trip was greatly enjoyed by quite a useful number of members and friends; in fact, it would have been difficult to find seating for any more in the Chapel. We were given the privilege of sitting quietly in this serene and beautiful building, enjoying the Tudor surroundings and the lovely 1712 Schrider organ case in the gallery, while the Organist and Choirmaster, Gordon Reynolds (noted for his witty book 'Organo Pleno') put the choir through a practice of the music for the Evensong which followed. This provided the - for some of us - rare experience of a simple old-fashioned Prayer Book act of worship with nothing 'messed about' and lovingly conducted by the Queen's Chaplain, who explained that the Chapel, being a Royal Peculiar, was most unlikely to use any other form of worship. The atmosphere was reverent and profound, and it was refreshing to hear 'Thee' and 'Thou' and even 'Holy Ghost'.

OUTING TO BRISTOL 12th JUNE 1982

After a good run down the M4. we were met at St. Mary Redcliffe Church by the Master of the Choristers (in the absence of the Organist, Mr. Garth Benson). On our last visit to Bristol the fine 4 manual, 70 speaking stop organ by Harrison & Harrison was undergoing a rebuild. The work has now been completed, and the organ, with a few alterations, restored to its 1911 state.

After a description and demonstration of the instrument it was thrown open to our use and this was taken full advantage of.

After a break for lunch we were taken to the Roman Catholic Cathedral at Clifton, where there is a three manual Rieger of Austria organ with 33 speaking stops. Here again both the organist and the master of music were out of Bristol but the organ was demonstrated and described by a friend, an Anglican Organist, who had come over from Bath for that purpose. Again there was ample time for trying the organ with its "black" and "white" keys reversed, Glass "Swell" shutters immediately above the music-desk and continental stop-list. One would need some time to work out the possible combinations of these unusual names and tones.

Here the writer earned a black mark! Mistaking the departure time I wandered off to All Saints, Clifton nearby, arriving back just as the search parties were being sent out. Mea culpa.

We then proceeded to the centre for a tea-break and assembled at the Cathedral for the 4-30 p.m. service. As this was the Festival Service for the Friends of the Cathedral it was Festal Evensong with Sermon and Procession. The service was Nicholson in D flat the Anthem "O Lord, the maker of all things" by Joubert and the Procession was to St. Patrick's Breastplate. Here the organist, Mr. Clifford Harker met us after the Service and talked about the Cathedral and the organ, which dates back to Harris in 1685 and possesses the original cases, the front and back cases which were used when the organ stood on the screen are now placed side by side above the Cantoris choir stalls.

The last rebuild was by Walker, the organ containing 61 stops. Mr. Harker then invited members up to the organ loft for a demonstration.

Altogether a very enjoyable day with plenty of time to enjoy three very different instruments and have a good potter round the buildings and their vicinities.

A. E. Rivers

Evensong in Bristol Cathedral

Preacher - Brother Bernard SSF
(a Franciscan friar)

Nicholson in D flat

O Lord the Maker - Joubert

Voluntary - Passacaglia - Alcock

LUNCHTIME RECITALS

It seems incredible that these recitals have been running for nearly four years, and once again I must thank those members and friends who have prepared and performed varied programme each month - not, of course without some gratification at the opportunity to appear as a recitalist on so famous an instrument. We continue to be grateful to the Borough Council for offering us facilities at the Town Hall, and to those members of staff who so hospitably interpret the facilities, in particular Mr Arthur Howard and Mr Ron Furze. It is a pleasure to make plans with such helpful people. Incidentally, Ron Furze was once a choirboy under Dr Daughtry and Ewart Masser at St Mary's. Arthur Howard also shares musical associations with his daughter who has written hymn words and music in the modern idiom, and is looking forward to a conducted tour of the Town Hall Organ.

Leslie Davis

3rd February Leslie Davis

6th January David Reynolds

Trumpet Tune J. Stanley
Fugue a la gigue J.S. Bach
Three Christmas Preludes J.S. Bach
"For the love of Mary" Labague
Noel Grand Jeux et Duo Daquin
Sonata - First movement Elgar
Chorale No.3 in A minor Cesar-Franck

Prelude and Fugue in C Major BWV.545 J.S. Bach
Andantino Edwin Lemare
Prelude Gabriel Pierne
The Festing Variations arr Thalben-Ball
Te Deum Jean Langlais
Adagio Albinoni
The Spitfire Prelude Walton

3rd March Christine Wells

Bells
Voluntary VIII in D minor
Prelude and Fugue in D minor
Sonata No.4 in B flat
Allegro con brio - Andante Religioso
Larghetto in F sharp minor
Allegro molto from Sonatine for
Pedals alone

Jean Langlais
John Stanley
J.S. Bach
Mendelssohn

7th April Christopher Hood

Prelude and Fugue in A minor J.S. Bach
Chorale prelude: Deck thyself
with gladness J.S. Bach
Prelude and Fugue in B minor J.S. Bach
Serenade E.H. Lemar
Paeon Herbert Howells

Vincent Persichetti
Gigout

Toccat.

5th May Leslie Davis

Prelude and Fugue in G minor Buxtehude
Two Chorale Preludes
Erbarm' dich mein, O Herre Gott J.S. Bach
Gelobt Sei Gott Healey Willan
Benedictus Reger
Theme with Variations William Faulkes
Postlude Healey Willan
Benediction Nuptiale Saint-Sae
Finale to 1st Symphony Vierne

2nd June Christopher Griffiths

The Sovereign's Fanfare Arthur Bliss
Toccata and Fugue in D minor J.S. Bach
BWV 565.
Adagio in E Frank Bridge
Carrillon Herbert Murrill
Aria Flor Peeters
War March of the Priests Felix Mendelssohn
Theme and Variations Hendrik Andriessen
Toccata in F Charles-Marie Widor

7th July - H.Morley Jewell - 82 - 1st September - Albert Barkus

Allegro Marziale	Frank Bridge	Sonata No.6	Mendelssohn
Fugue in G	C.H.H.Parry	Prelude, Fugue and	
Trio in E flat	C.V.Stanford	Variations	Cesar-Franck
Festival Toccata	P.E.Fletcher	Poem for the Reading	
Trumpet Minuet	Alfred Hollins	Father Willis	A.Barkus
Scherzo	Percy Whitlock	Toccata in G minor	E.Bossi
Postlude in D	Henry Smart		

6th October - David Sidwell - 83 - 3rd November - Trevor Selby

Carillon Sortie	H.Mulet	Fantasia and Fugue in	
Psalm Prelude	H.Howells	G minor BWV.542	J.S.Bach
Set 1 No.2		Saraband for Easter	
Fantasia and Fugue in		Morning	H.Howells
G minor BWV.542	J.S.Bach	Nos.1 & 3 from	
Pastorale	L.Vierne	'Six Pieces'	Frank Bridge
Choral Prelude on		Andantino	E.Lemare
Martyrdom	C.H.H.Parry	Pasticcio	Jean Langlais
Grand Choeur	A.Guilmant	Festival Toccata	P.Fletcher

1st December - Adrian Boynton

Alla Breve in D major	J.S.Bach
Three Short Pieces:	
Sketch in D flat	Schumann
Alla Marcia	Ireland
Air and Gavotte	Wesley
Sonata No.2	Mendelssohn
Scherzo	Bossi
Folk Tune	Whitlock
Suite Gothique	Boellmann

PRESIDENTIAL SERVICE and RECEPTION

at St.Laurance's Church and the Small Town Hall - 25th September 1982

It is a long time since we last visited the fine old Municipal Church of St.Laurance (where Queen Elizabeth I had a seat specially set up for the occasions when she worshipped there, and where Archbishop Laud was christened), and it was an especial pleasure to support our President at the Service of Re-Dedication; the more so, perhaps, because of the most unfortunate cancellation at the last moment on account of arctic weather conditions of the one planned for the previous December. Instead of a choral service this was congregational, with several of our members taking part in Lessons and Intercessions. Psalm 116 was sung, and the hymns 'Stand up and bless the Lord,' 'Tell out, my soul,' 'As the Bridegroom to His chosen,' and 'O praise ye the Lord' to Parry's Laudate Dominum. A collection on behalf of the Benevolent Fund realised £18.71.

In the Small Town Hall next door to the church members were welcomed to a most tastefully arranged and enjoyable Reception by Mr and Mrs Hartley in surroundings that still bear witness to their former elegance

and dignity, and where the nucleus of our Father Willis organ was originally installed.

We owe our retiring President thanks, not only for arranging this inspiring function, but also for all that he has done (in the face of formidable odds) for our Association, and it was good to see so many members present.

HOLY TRINITY CHURCH READING

RECITAL by the PRESIDENT - 6th November 1982

- Prelude and Fugue in F Vincent Lübeck
- Two Georgian Voluntaries: Voluntary No.1 in E minor Charles Burney
- Voluntary in C Simon Stubley
- Two Chorale Preludes: Ach, wir armen Sünder G.P. Telemann
- Schmücke dich, O liebe Seele
- Overture to Messiah G.F. Handel
- Two Organ Sonatas in D Domenico Scarlatti
- Three Modal Miniatures (from Op.55) Flor Peeters
- Dorian - Mixolydian - Dorian
- Chorale Prelude on Martyrdom C. Hubert H. Parry
- Study on S. Anne C. Charlton Palmer
- Duet for Organ: Allegro - Andante - Fuga alla Capella Samuel Wesley

This 'Georgian' organ is becoming well known through the series of recitals given on it since it was put together from various sources by Messrs B.C. Shepherd & Son in 1981. Recitals given by our own members were:

- 27 February 1982 - Dr P.B. Marr
- 29 March 1982 - Andrew Evans
- 4 December 1982 - Leslie Davis

The recital by our President, Harold Hartley, had one or two interesting features; the Stubley Voluntary was taken from an edition by Peter Marr of Eight Georgian Voluntaries, shortly to be published by Novello. The Messiah overture, dating from 1743, was the first published keyboard arrangement of any part of the great oratorio. And in the Wesley duet, which was great fun in full measure, Mr Hartley was joined by Andrew Hartley - no relation, but how delightfully they played together!

For details of this somewhat curious organ and the story of its building, see The Berkshire Organist for 1981.

Binfield's "Reading Psalmody": a postscript

(see Berkshire Organist for 1981)

In P H Ditchfield's "Ecclesiastical History of Reading" (1883), F J Read gives the impression (page 114) that surpliced choirs were introduced into the Reading churches during the 1860's. This I had assumed, too, in commenting on the background of Binfield's publications. A recently discovered document (now in St Giles Reading Archives, XX/37) suggests otherwise.

This undated draft letter, enumerating the duties and salaries of Thomas Collis as Vestry Clerk and Verger and "Miss Collis" as Sexton, was written about Spring 1845 (1). Among the Verger's duties was attendance at choir practice, probably to keep order. It was, however, the Sexton's duties which quite specifically included the repair and washing of choir surplices. This suggests that, at St Giles' at least, there was in Reading a surpliced choir as early as 1846 (2). If the choir at St Mary's (reported in 1838 as "much improved" in Fletcher's "Reading, Past and Present") had pipped St Giles' at the post over a surpliced choir (and that is very likely) they were quick off the mark!

Peter Marr

(1) See St Giles-in-Reading, Easter Vestries, 1845-46 in Berks Record Office, O/P 96/8/1,5; also Churchwardens' vouchers for the same years, O/P 96/5/4. "Miss Collis" could have been Thomas' daughter (he was a tailor by trade) but the 1851 Census indicates that she would have been only in her early teens in 1846; the relevant Census microfilm is in the BCRO, T/A 19/3.

(2) Curiously, Ditchfield (page 121) suggests that in the early 1880's St Giles' choir wore just cassocks and not surplices.

THE ORGANIST AND THE CHURCH

Philip Bowcock

1. Music is fundamental to the style of worship in most churches, and the organ has a very close association with the Christian tradition. A very large part of the organ repertoire is directly related to worship, and organ music and worship are associated together by a very large number of people who rarely, if ever, enter a church building.
2. It follows that the organist occupies a unique place in the structure of the local church. He is entirely responsible for the lead given to the congregation in singing, effectively taking over from the leader (priest, minister, lay reader or lay preacher) during this time. He has responsibility equal to that of the leader for the conduct of the service, and equal opportunity to make or mar it.
3. The competent organist will of necessity have acquired considerable skills which are possessed by only a small minority of church members. Apart from technical competence at actual performance, he will know a fair amount about styles of hymns, psalms and tunes, and about the background of music suitable for use as voluntaries.
4. In view of his special position and responsibilities, taking a major part in the leading of worship and yet frequently physically separated from the remainder of the congregation, it is essential that the church should actively recognise his talents and take special note of his views in matters of worship. In many churches it would appear that the organist is regarded as little more than a part of the furniture, being expected simply to play the set hymns, etc., with a little incidental music to distract attention from minor conversations before and after the service. Such an attitude does nothing to encourage the organist to improve his art or to endeavour to extend the significance and depth of the musical element of the service.
5. It is to be expected that the organist will accept the basic tenets of the Christian faith, and this should be a matter for discussion at the time of his appointment. When this is not initially the case a possible course of action may be to make the appointment provisional or temporary until such time as this condition can be accepted. It would seem that some definite indication of commitment should be expected from the organist. So far as the Anglican communion is concerned, confirmation at an early age unsupported by subsequent commitment to the church membership would not seem to be a satisfactory basis on which to make an appointment.
6. It should be expected that the organist should be consulted about every variation in the style of the musical element of the worship. If the order of service is not standard he should be given full details, and in any case should normally be aware of all the musical requirements at least 48 hours prior to the service (or before choir practice if this is earlier). If it is proposed to use other instruments he should be given an opportunity to co-ordinate with the other people involved. If matters affecting the musical aspects of worship are to be discussed at council, deacons or elders' meetings it is appropriate to invite the organist to be present.

7. The voluntary preceding a service is not a variety of "ecclesiastical musak". It is intended to be a prelude to the act of worship and silence should be observed by all members of the congregation present. During this time the organist should not be interrupted with trivial comments or queries. It is the custom in some countries for the concluding voluntary also to be regarded as part of the worship, during which time the congregation remains seated. The practice of starting conversation as soon as the concluding voluntary begins is discourteous to any members of the congregation who may wish to sit and contemplate the thoughts expressed during the service.

8. Where the organist has limited musical ability, which is the situation in a good many churches, special consideration is needed. He may well have been persuaded to take on the position simply because he is the only one who can play at all, even though he has no training, formal or informal. In such cases the church should expect to give positive encouragement, for example by sponsoring him to attend courses such as the "Reluctant Organist" courses organised by the Royal School of Church Music.

9. It should not be assumed that any organist will continue to perform to the best of his ability without further consideration. Clergy gain inspiration for their work from retreats, church officers from conferences, and in the same way organists can gain enormously from attendance at suitably designed courses from time to time, and to maintain contact with his fellows in the district, perhaps via an organists' association. The church should expect to pay.

10. The organ is almost invariably the most expensive item of equipment in the premises, and has very complicated mechanism. It should therefore not be used by anyone without the knowledge of the organist. He should however remember that it is not his own personal property, but that he controls it in trust for the church, and therefore he should accede to any reasonable request by a member of the church to play it.

11. It is unfortunate that a tradition has arisen from time to time in some churches under which the organist has been allowed to insist on the exclusive right to play on all occasions, and to refuse to allow any other responsible person any access to the instrument. This is quite intolerable, although the responsibility for the situation must in a part lie with previous generations of church managers. In such a case it is submitted that, although possibly painful, it must be made clear to the organist that (a) the organ is church property and he has merely custodianship of it, and (b) that although his talents have been appreciated possibly for many years, nobody is indispensable, and that he must act in the interests of the church as a whole or vacate the appointment.

12. The leaders of the church should be encouraged to know something about their church organ, its type, general specification, and in particular its state of repair, long-term life expectancy, and approximate value and replacement cost.

13. It is important to remember that, like the remainder of the congregation, the organist has a limited life, and that it is vital to encourage other members of the church, particularly the young, who may have the necessary aptitude and interest, to study and practice. They should be given an opportunity to take part in playing for services as skills develop.

14. Part of the organist's duty is to play for weddings and funerals, and it is customary for him to receive a fee. It is appropriate to consider whether this fee should be commensurate with the fees received by others contributing to the ceremony, including taxi-drivers, photographers, catering staff or funeral staff. No doubt most organists would not wish this principle to be applied to regular worshippers.

15. It is quite common for recordings to be made of weddings and other special services, but not generally well known that it is illegal under the Dramatic and Musical Performers Protection Act, 1958, to make a recording without the written consent of the performer. This extends to the church services and the minister of choirmaster cannot give permission on behalf of the organist. The penalty for illegal recording is a maximum fine of £400 or two years' imprisonment. In the case of a wedding it would not seem unreasonable for the families concerned to make a donation in respect of the grant of permission, perhaps to a charity nominated by the organist.

16. Where there is a choir the organist may additionally be responsible for its training. In churches where there is a separate choirmaster, many of the foregoing points will also apply to him. Joint responsibility for the music will clearly require close collaboration but it is impossible to lay down any rule as to whose opinion should prevail in the event of a difference. The views of the congregation should clearly be sought in the event of substantial difficulty.

17. If alterations to the structure of the church building are under consideration the views of the organist should be sought at an early stage, and it may well be important to call in outside advice on the effect of any alteration. There are far too many examples of schemes devised by architects and others who clearly have no idea of the requirements of the organist and the instrument.

18. The organist has, as noted above, considerable power to affect, for good or ill, the worship of the church. It is his prerogative to select his music and to decide his interpretation, but also his duty to play music which will satisfy the congregation in a manner appropriate to the occasion. Above all he is a servant of the church, and must remember that his overriding consideration should be the contribution which he is able to make to the proclamation of the Gospel. He should expect due consideration from his church.

This paper was written following a conversation with a member of staff of a theological college who indicated that students were given virtually no introduction to the work of the organist.

The following is reprinted by courtesy of the Yorkshire Evening Press, York, and does not necessarily reflect the views of the Association, but it does deal with a matter of utmost concern to church organists in these days when all the traditional and well loved standards in worship are being insidiously eroded, and many of us are being subtly brainwashed into acceptance. The hymnbook in question is beautifully produced and contains much that is good; it is also the work of well-meaning people, but many will see it as the church throwing away (as someone recently remarked) its priceless jewels and replacing them with cheap imitations. All honour to anyone who has the courage to speak out against vandalism, whether it threatens the Prayer Book, Hymnbook, National Anthem or the Town Hall organ.

HYMNS A LA MONTY PYTHON

By Peter Mullen

When I first dipped into Hymns For Today's Church I gained the impression that it had not been compiled by the 'Words Team' as it says in the preface section but by the Monty Python Team.

What other explanation can there be for such foolish tinkering to be found between its covers? They have rewritten O Come All Ye Faithful as O Come All You Faithful and the last verse now reads 'Yes Lord we greet you'. Imagine the cacophony on Christmas morning when half the congregation sings Ye/Yea and the other half sings You/Yes.

Of course this is just a piece of trivialising nonsense on the part of the compilers, another example of change for change's sake. But there are more serious misdemeanours.

Still on the Christmas section, they have done away with the famous words "all meanly wrapped in swaddling bands" and replaced them with "in simple clothing tightly wrapped".

This is vandalism on the grand scale. What angel would ever sing those banal words? What shepherd would take any notice if he did?

The "words team" have rewritten The Lord's My Shepherd as well, so that "the Lord's my shepherd I'll not want, he makes me down to lie in pastures green" becomes "The Lord my shepherd rules my life and gives me all I need".

As in the case of While Shepherds Watched, this cheap innovation ends a tradition of popular hymn-singing in a stroke. We are instantly cut off from the riches of our religious past.

Every hymn you have ever heard of has been mutilated or reorganised in some way or other. I find it unbearable to repeat what they have done to Wesley's best hymn O Thou Who Camest From Above, to Rock of Ages, to The Day Thou Gavest the list is endless.

And then they say that they have tried to work "With as much sensitivity as we can muster". Stewth! What would they have produced if they had not taken so much care!

They also say that many old favourites have had to be left out for reasons that are purely economic. Well that is a relief actually when you see what they have done to many old favourites left in. But no expense has been spared to include a few hundred hymns written by the compilers themselves.

This is where I expected to see signs of real creativity. But instead all we see is doggeral ("at fearful cost his life he lost"), ugliness ("just as poor as was the stable then"), cliché ("primal dawn", "music to my ears") and incompetent theology: "To the Lord whose love has found them, poor men cry in their distress? If God's love has found them why are they still in distress?"

In many places it is beyond the skill of this inspired "Words Team" even to produce a simple rhyme; there are scores of examples of which the most jarring is the attempt to rhyme with name. Or perhaps it should read nine - the Aussie dialect version?

Competent verse writers try to avoid lines and phrases which might provoke unintended humour by their ambiguity or odd association. But in our brave new hymnbook we find no such bashfulness. I am afraid the "Titanic Spirit" in number 234 only gives me that sinking feeling, while "fill the vacuum" suggests a hymn to be sung on church picnics.

Hymn 393 contains a piece of nonsense of which John Cleese would be proud, the hilariously mixed metaphor of "the bread that died to rise again". I am not joking.

Some sections of the church have great hopes for this new hymnbook; it is seen as a comparison to the ASB. And the Consultant Editor regards it as "worthily matching today's Bible translations and today's liturgies". Well, I will admit it does that!

What well meaning revisers cannot seem to understand is that religion is not something which can be created in a decade; it is the product of centuries of repetition by which words become hallowed through time and use. Tradition is not nostalgia; it is the very food of the soul.

Whenever anyone criticises revised texts, one is always met by cries of outrage from the saddened innovators. But even if they understand nothing about the invention of religious poetry, what they must be made to understand is this! The same standards of excellence apply in the creation of religious arts as apply in the case of any other art.

Inferior work cannot be excused on the grounds that the revisers had good intentions. It is always a crime to supplant what is good with what is bad.

And bad art is not redeemed by worse theology.

ANNUAL REPORT FOR 1982 - PROPOSED FOR ADOPTION OF THE AGM 19 FEBRUARY 1983

There were five council meetings during the year, all at Oxford Road Methodist Church Rooms.

The programme of events in 1982 was as follows:

- | | |
|----------------|---|
| February 20th | AGM |
| March 19th | Celebrity Recital by Francis Jackson. |
| March 20th | Choirs Festival conducted by Francis Jackson. |
| April 24th | Half-day conference. Dr Daphne Braggins was speaker and recitalist at All Saints, Downshire Square. |
| May 22nd | Half-day outing to the Chapel Royal, Hampton Court. |
| June 12th | Summer outing to Bristol, visiting St Mary Redcliffe, Clifton Cathedral, and Bristol Cathedral. |
| September 25th | Presidential Service at St Laurence, and reception in the small Town Hall. |
| October 13th | Celebrity Recital by Sandra McCarthy. |
| November 6th | Musical Evening with the Georgian Organ at Holy Trinity. |
| December 16th | Social evening with Gillian Weir, President of IAO, held in the Kennet Room at the Civic Centre. |

The AGM held on 20th February 1982 was well attended, thirty members being present. Before the meeting proper, a presentation was made to Ron and Gwyn Pepworth to mark their service to the Association. Ron received an inscribed photograph of the Town Hall Organ, and Gwyn a crystal Rose Bowl.

The election of officers and council members resulted as follows:

- | | | |
|-------------------------|---------------------------|------------------|
| President | - Mr H H Hartley | |
| Vice-Presidents | - Prof H C Barnard | Mr A Barkus |
| | Mr L F B Davis | Mrs E A Fisher |
| | 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 |
| | Mr F G Spriggs | |
| Hon Secretary | - Mr C Hood | |
| Hon Treasurer | - Dr P B Marr | |
| Hon Programme Secretary | - Mr D M Guy | |
| Hon Benevolent Steward | - Mr D M Guy | |
| Hon Publicity Officer | - Mr L F B Davis | |
| Magazine sub-committee | - Mr F G Spriggs (Editor) | |
| | Mr L F B Davis | |
| | Mr B H Lee | |
| | Dr P B Marr | |
| Town Hall sub-committee | - Mrs E A Fisher | |
| | Mr A Barkus | |

Town Hall sub-committee - Mr L F B Davis

Miss E G Goodship (Secretary)

Mr H H Hartley

Mr C Hood

Mr Donovan Jones

Mr R Nash

Mr L Pratt

Mr F G Spriggs

Hon Auditor

- Mr C P Tong

Hon Members

- Mr R P J Pepworth

Council

- Mr D Duval (until 1983)

Miss E Hewitt and Mr A P Hartley (until 1985)

Previously elected

- Mr B H Lee (until 1983)

council members

Mr W G Davis and Mr M D Harris (until 1984)

The number of members at the end of the year remains steady at 111.

The monthly lunch time recitals at the Town Hall have continued successfully, thanks to the efforts of Mr Leslie Davis, and regularly attract audiences of around 70 to 80 who have heard some fine playing and interesting music during the last year.

Once again, the officers and council of the Association would like to record their sincere thanks to all those who have helped to arrange and run our activities, including the ladies who provide the refreshments, and also to a number of people from outside our membership who have assisted in the efforts to prevent local politics from destroying "our" Town Hall by one means or another.

HON. TREASURER'S REPORT FOR 1982

PRESENTED FOR ADOPTION AT THE AGM, FEBRUARY 1983

1. The income and expenditure accounts with respective balance sheets are appended.
2. The Association is grateful to the following members for donations during the year: Prof. H.C. Barnard, The Rev. A.C. Fryer, Dr. J.G. Davis, M.A.J. Barnes, P. Bowcock, H.G. Hands, W.G. Honeyball, D. Jones, H.R. King, V.K. Openshaw, R. Pepworth, Miss E. Hewett, Miss E. Goodship, Mrs. E. Fisher and the late Mrs. Grant. It also appreciated loans from other members, thus enabling the publication of the Symposium on the Town Hall organ. Many other members have given freely of their skills or used their good offices for the furtherment of the work of the Association; to these we are indebted.
3. The No.1 Account showed a surplus of £104.75 for the year. A small number of subscriptions remain outstanding and the account for the most recent issue of the review has yet to be received. It should not be assumed that the level of donations will be maintained in 1983.
4. The No.2 Account has been depleted by the loss of £92.67 in the promotion of two recitals. It is to be hoped that ways may be found to make these events self-supporting in future.
5. The No.3 Account showed a surplus of £228.37 on the year. Loans have to be repaid and there will be further production and promotion expenses for the MCA Symposium. It will be essential to sustain sales through the ensuing year.
6. The consolidation of subscription rates has assisted the running of the Association during the year. The rates for 1983 should be in line with foreseen expenditure. It has been decided that the annual subscription be £8.80 with the concessionary rate £5.50.
7. The budget for 1983 is:

Income:	Subscriptions and Donations:	£770
Expenditure:		
Capitation		58
Review		220
Berkshire Organist		60
Lunchtime recitals		70
Duplicating, etc.		100
Postages		145
Meetings		70
Sundries		30
		753
Leaving a surplus of £17		
8. The Association is grateful to Mr C.P. Tong for auditing the accounts for 1982 and records appreciation of his help during the past year.

Peter Marr
Hon. Treasurer

No.1 (GENERAL) ACCOUNT

<u>INCOME</u>	£	£	<u>EXPENDITURE</u>	£
Subscriptions:	663.50		Captitation fees	51.06
add from 1981	7.50		Organists' Review (3 issues 1982)	151.87
	671.00		The Berkshire Organist (1981 & 1982)	130.93
less 1983 paid in advance	24.00	647.00	Promotion of Lunctime recitals	27.76
Donations		121.50	Duplication and Printing	85.21
Meetings:			Hon. Secretary's postage, etc.	92.37
Choir Festival:			Hon. Treasurer's " " "	32.98
sale of music	13.80		Expenses of meetings: Choir Festival	
profit from teas	1.20		Postage	1.00
collection per R.Nash	10.00		Parish Clerk	2.00
			Hall	5.00
Half Day Conference:			Half Day Conference:	
teas	4.55		Dr Braggins	30.00
collection (balance per D.Guy)	10.00		All Saints	10.00
Hampton Court	63.25		Hampton Court	60.00
Bristol	92.00	194.80	Bristol	92.00
			Presidential Service	6.50
Benevolent Fund:			AGM:	
Per M. Rogers	7.00		Duplicating	2.40
Mrs. Dash	3.00		Refreshments	2.25
Presidential Service	37.11		December meeting:	
AGM & Half Day C.	18.40	65.51	Room Hire	31.65
			Bouquet	7.50
Mr Pepworth's presentation	13.00		Food	6.75
Sale of Caterine Ennis' Records	220.00		Benevolent Fund	62.51
			Mr. Pepworth's presentation	19.67
Loans repaid from No.2 account		73.00	Purchase of records (Mr. Woodward)	194.00
			Donation Ken Thomas Appeal in memoriam L. Pratt	20.00
			Copies of the Symposium for councillors, etc.	20.65
			Loans to No.2 account	88.00
				1233.06
			Excess income over expenditure	101.75
		1334.81		1334.81

BALANCE SHEET No.1 (GENERAL) ACCOUNT

Balance 1.1.82 excluding 1982 subscriptions paid in 1981	65.94	Balance at Bank 31.12.82	164.69
Excess of income over expenditure for 1982	101.75	In hands of Treasurer	27.00
1983 subscriptions paid in advance	24.00		
	191.69		191.69

NO.2 ACCOUNT (TOWN HALL RECITALS)

RECITAL BY FRANCIS JACKSON 19 MARCH 1982

INCOME	£	EXPENDITURE	£
Box office receipts:		Hire of Hall	94.00
Hickies(net) 100.80		Insurance	12.50
Door 182.00		Advertising:	
H..Hartley .4.00		Chronicle 57.60	
C. Hood 46.00		Post 14.50	
	332.80		
Programme sales 17.9			72.10
		Printing	30.28
Fly-posting deposit 25.00		Handbills	2.46
		Mrs Crane (refreshments)	10.00
		Gratuities	2.00
		Dr Jackson's Fee	150.00
		Hotel bill	18.50
	375.72		391.84
Excess expenditure 16.12			
	<u>391.84</u>		<u>391.84</u>

RECITAL BY SANDRA McCARTHY 13 OCTOBER 1982

INCOME	£	EXPENDITURE	£
Box office receipts:		Hire of Hall	102.00
Hickies 12.00		Insurance	12.50
L. Davis 24.00		Ticket printing	12.25
H. Hartley 10.00		Posters	8.30
Door 100.00		Programmes	10.00
	146.00	Advertising	
Programme sales 8.40		(Chronicle)	57.60
Fly-posting deposit 25.00		Mrs Crane	15.00
Donation 5.00		Miss McCarthy's Fee	30.00
		Travel	6.80
		Bouquet	6.50
	184.40		260.95
Excess expenditure 76.55			
	<u>260.95</u>		<u>260.95</u>

BALANCE SHEET NO. 2 (TOWN HALL RECITALS) ACCOUNT

	£		£
Bank balance 1.1.82	114.00	Bank balance 31.12.82	2.83
<u>less:</u>			
Loss on Jackson recital	16.12		
Loss on McCarthy recital	76.55		
advance payment for Rudland recital	<u>33.50</u>		
	(126.17)		
<u>add:</u>			
owing to No. 1 Account	<u>15.00</u>		
	<u>2.83</u>		<u>2.83</u>

NO. 3 ACCOUNT (TOWN HALL ORGAN SYMPOSIUM)

INCOME	£	EXPENDITURE	
Loans	575.00	Production:	
Donation	100.00	A. Shipton, marking up	44.00
Sales	239.40	M. Lewis, typesetting	88.75
		J. Spash, travel	10.50
		HGA, printing	514.00
		sundries	8.87
		Promotion:	
		leaflets	17.70
		postages	2.21
	<u>914.40</u>		<u>686.03</u>
		Excess income	228.37
	<u>914.40</u>		<u>914.40</u>

BALANCE SHEET

Balance 1.1.82	NIL	Balance 31.12.82	<u>228.37</u>
Excess income	<u>228.37</u>		<u>228.37</u>
	<u>228.37</u>		

I certify that I have examined the books and vouchers of this Association as produced for 1981 and that the above Accounts and those of the no. 2 Account annexed are in accordance therewith.

17th January 1983

C.P.Tong F.A.A.I. (Auditor)