



## A MESSAGE FROM THE PRESIDENT

L. PRATT, L.T.C.L.

Organist of Earley St. Peter.

This is the third year in succession that I have the pleasure of conveying to you with this the Fourteenth issue of "The Berkshire Organist" a message of good wishes. You will shortly elect a new President and I sincerely hope you will all accord him or her all the support that you can possibly give. Our job nowadays is by no means easy and the more we get together in "Fellowship" cannot but help and support us in our various vocations.

May I conclude by thanking all of you for the support and help given to me during my three years of Presidency.

Price 6d.



## EDITORIAL

During the past year the Incorporation has lost a member of the Executive and the Berkshire Association a valued Past-President in the person of Dr. William Probert-Jones. Our older members will remember his work at several local churches, at the University and with the Reading Philharmonic Society. Mr. Probert-Jones, as he then was, served as President from 1931-1935. During his third year of office he conceived the idea of an Annual Half-Day Conference and I had the privilege of proposing that he be elected for a fourth year in order that he might preside at the first of the gatherings which he had sponsored. He also served a further year in 1937. After leaving Reading Dr. Probert-Jones gave valuable service to the Bedford Association.

It is a great pleasure to record considerable activity on the part of our lady members. Miss Hickmott has contributed a most interesting paper on glimpses into the Church Music of the Past to this number; Miss Christine Wells, whom we congratulate on obtaining her Mus.Bac., and who has already demonstrated to us her ability on the Cello, is giving us a programme at Hambleden in May; and Miss P. Reardon of Slough has been elected by the Windsor Branch to represent them on the Magazine Sub-Committee. May we hear, and read, more from our ladies in future years.

Once more we extend our sincere thanks to those who have contributed to this number and helped in its production.

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## - S E C R E T A R I A L -

May I commend to your notice the events on our Syllabus, and those of the Windsor Branch and ask you to book the dates well in advance in order that we may have good attendances at all our meetings and thus give the Council greater confidence to invite both our own members and distinguished visitors to take the, often considerable, trouble to prepare programmes, talks etc. for us, also to let Mr. Cave or myself know in good time of their intention to be present on those occasions when transport and refreshments have to be arranged.

The 1961 Congress is being held at York from August 21st-25th, and, although this is farther away from us I hope the Association may be represented by some of our members in addition to the official delegates.

A.H.L.

### FORTHCOMING EVENTS:

Saturday, March 11th	Combined visit with Surrey Association to Messrs. Hill & Son & Norman & Beard, Organ Factory. (Bus leaves Thorn Street, Reading 1.30 p.m.) R.S.V.P. to Hon. Sec. by March 4th enclosing fare 8/-.
Saturday, April 15th	Annual Half-Day Conference at Trinity Congregational Church, Sidmouth Street, Reading. R.S.V.P. to Hon. Sec. by 8th April.



3.0 pm Talk by Mr. Gerald H. Knight Ma BMus FRCO,  
Director of The Royal School of Church Music.  
4.15 Tea.  
6.0 Organ Recital by Mr. Barry Rose (Guildford  
Cathedral)  
Saturday, May 13th Visit to Hambleden Church arranged by Miss Christine  
Wells BMus FRCO.  
Saturday June 17th Visit to Windsor. Bus leaves Thorn St., Reading,  
2.0 pm.  
3.0 pm. Recital at Windsor Parish Church by Mr.  
Robin Sheldon, BA FRCO ARCM LRAM.  
4.15 Tea.  
5.0 Evensong at St. George's Chapel. RSVP to  
Hon.Sec. by 10th June, enclosing fare 6/6d.

#### WINDSOR BRANCH:

Saturday, March 25th 3.0 pm Organ Crawl in the Chalfont St.Peter area,  
arranged by Mr.J.H.Swallow (Organist of  
Gold Hill Baptist Ch.). RSVP to Hon.Sec.  
by 18th March.  
Saturday, April 22nd 3.0 pm Visit to Royal Military Academy, Sandhurst,  
arranged by Mr.J.Spyer MBE FRCO. RSVP to  
Hon. Sec. by 15th April.  
Saturday, May 13th Visit to Tewkesbury Abbey. Tour of Abbey,  
Tea, Organ Recital by Mr.H.Stubington FRCO  
ARCM. RSVP to Hon.Sec. BEFORE 6th MAY, please.  
Saturday, June 17th Berkshire Association visit to Windsor.  
3.0 pm Organ Recital at Windsor Parish Church by  
Mr.Robin Sheldon BA FRCO ARCM LRAM.  
4.15 Tea.  
5.0 Evensong at St. George's Chapel. RSVP to  
Hon. Sec. NOT LATER THAN 10th JUNE.

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#### HONOURS

We congratulate our Hon. Secretary, Mr. A.H. Lusty ARCO., on his election  
as Honorary Fellow of Trinity College of Music.

Miss C. Wells, Mus.Bac.

Mr. J. Spyer MBE in The New Year Honours 1961.

#### APPOINTMENTS

Mr. H.W. Goatley, Holy Trinity Church, Grazeley.

Mr. R.W. Jackson, St. Peter and Paul's Church, Shiplake.

#### DEPUTIES

The following members are willing, as members of the Association, to  
act as deputies, and application should be made direct to them:-

Miss E. Alder (Phone Reading 61258)

Dr. H.D. Anthony

Miss E.G. Goodship.



### 40TH ANNUAL REPORT

Submitted for adoption at the Annual General Meeting 25th February, 1961

1. Officers elected at the Annual General Meeting held 27th February, 1960:-

PRESIDENT:	Mr. L. Pratt LTCL	
VICE PRESIDENTS:	Mr. P.R. Scrivener FRCO FTCL	Mr. A. Yould FRCO
	Mr. A.H. Lusty ARCO FTCL	Dr. W. Probert Jones
	Professor H.C. Barnard FTCL	FRCO
HON. SECRETARY:	Mr. A.H. Lusty ARCO FTCL	
HON. TREASURER:	Mr. L. Pratt LTCL	
ASSISTANT HON. TREASURER:	Mr. A.E. Rivers	
BENEVOLENT STEWARD:	Mr. A.E. Rivers	
COUNCIL:	Mr. N.L. Tott	Miss E. Alder
	Miss C. Wells FRCO	Mr. R. Hopkinson BMus FRCO
	Miss E. Goodship ATCL	Mr. F.G. Spriggs
	Ex Officio - Mr. S. Athill LTCL	Mr. V. Cave
MAGAZINE COMMITTEE:	Messrs. A.E. Rivers, W.H. Rowe, ARCO, L.F.B. Davis, Miss P. Reardon (Windsor)	

2. The following meetings have been held during 1960:-

- (a) 16 Jan New Year's Party at St. Mary's Church House, Reading.
- (b) 27 Feb Annual General Meeting at St. Mary's Church House.
- (c) 30 Apr Annual Half Day Conference at St. Mary's Church House.  
Talk by Prof. J.A. Westrup MA DMus on "Organ Transcriptions".  
Recital in St. Mary's Church by Mr. Eric Taylor MA BMus ARCO.
- (d) 21 May Visit to Newbury Parish Church.  
Evensong and Recital by Mr. E. Hopkinson BMus FRCO.
- (e) 18 Jun Visit to Dolmetsch Workshops, Haslemere.
- (f) 15 Oct Presidential Service and Reception at Earley St. Peter.
- (g) 12 Nov Demonstration Choir Practice at Earley St. Peter by Mr. Hopkinson.
- (h) 10 Dec Organ Recital at St. Giles, Reading, by Mr. Peter Marr GTCL ARCO.

3. In addition, the following meetings have been held by the Windsor Branch:-

- (a) 23 Jan Lecture on "The Organ" by Prof. H.C. Barnard FTCL.
- (b) 20 Feb Visits to Warfield, Binfield and Cranbourne Churches.
- (c) 26 Mar Visit to Compton Organ Works.
- (d) 28 May Visit to Winchester College and Cathedral.
- (e) 23 Jul Annual General Meeting at Windsor Methodist Church Room.
- (f) 17 Sep Service of Dedication for Organists and Choirmasters, at Stoke Poges Parish Church.
- (g) 22 Oct Visit to Cookham Dean Parish Church, arranged by Mr. Cyril A. Hill.
- (h) 19 Nov Talk on "The Tools for the Job" by Mr. A. Barkus FRCO, in Windsor Congregational Church Room.
- (i) 10 Dec Gramophone Session arranged by Mr. R. Hoby, at Windsor Methodist Church Room.

4. The 13th Edition of "The Berkshire Organist" appeared early in 1960. Its contents again revealed wonderful work by the Magazine Committee led by Mr. A.E. Rivers.

5. The Membership of the Association on 31st December was 155.



6. The amount forwarded to The Benevolent Fund during the year was £22.9.10. Thanks are again expressed to our Benevolent Steward, Mr. A.E. Rivers.
7. The IAO Congress at Brighton was attended by Mr. L. Pratt, Miss E. Goodship, and Mr. A.H. Lusty (member of the National Executive).
8. Your Council has met twice during the year.
9. With deep regret we record the deaths of the following Members:-
 

Mr. O.H. Barnes	26th January, 1960
Mr. H. Wright	24th May, 1960.
Dr. W. Probert Jones	26th June, 1960.
Miss F.A. Cooper	December, 1960.
10. The Council extends congratulations on the following musical honours:-
 

Miss Christine Wells	BMus	June, 1960
Mr. A.H. Lusty	Hon FTCL	3rd June, 1960
11. The Council warmly thanks the Ladies' Committee and all who have helped with events during the year.

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A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH  
MR. STANLEY ATHILL, LTCL, MRST

How time flies!! Only yesterday I was elevated to the Chair of the Windsor Branch - and today I am halfway through my third and final year.

I wonder how much we have all achieved during this past year. A business concern takes a periodic stock check and produces statistics which show how matters are progressing. Perhaps organists and choirmasters could profit from the same exercise at this time of year. The analysis of our efforts in our own Churches during a period of twelve months might possibly be illuminating. Perhaps under the following headings:-

1. Number of new hymn tunes introduced.
2. Number of new chants learned.
3. Number of new organ voluntaries added to repertoire.
4. Frequency of repetition of all music.
5. Variation in numerical strength of the choir.
6. Increase in musical capacity of the Choir.
7. Fulfilment of our function as an aid to worship.

and so on.

This is well worth doing and perhaps as a constructive follow-through I may recommend an effective New Year Resolution.

"I RESOLVE THAT DURING 1961 I WILL INTRODUCE ONE NEW HYMN TUNE OR CHANT TO THE CHOIR EVERY MONTH, AND I WILL ALSO DILIGENTLY LEARN ONE NEW ORGAN VOLUNTARY EVERY MONTH."

A very happy and successful New Year to everyone associated with the Berkshire Organists' Association!



-PROGRAMMES 1960-

30th Apl HALF DAY CONFERENCE. Mr. Eric Taylor, MA BMus ARCO St.Mary's Church,  
Reading.

Canzona	Andrea Gabrielli
Fantazia in Four Parts	O. Gibbons
Verse for Single Organ	J. Blow
Prelude & Fugue in G minor	Buxtehude
Sonata No. 1 (Eb)	Hindemith

21st May	MR. E. HOPKINSON, BMus FRCO St. Nicholas', Newbury.
	Bassus et Dessus de Trompette Clierambault 1676-1750
	Fantasia & Fugue G minor J.S. Bach 1685-1750
	Scherzo in G minor Enrico Bossi 1861-1925
	Prelude & Fugue on BACH Franz Liszt 1811-1886
	Piece Heroique Cesar Franck 1822-1890
	Evensong Noble in B minor
	Anthem:- O most merciful Ernest Bullock

15th Oct    PRESIDENTIAL SERVICE ST. PETER'S CHURCH, EARLEY  
                  Magnificat & Nunc Dimittis                    Noble in B minor  
                  Anthem:- God is our hope and  
    strength                    A.H. Brewer  
                  Voluntary:- Toccata    W.G. Alcock

10th Dec	ST. GILES' CHURCH, READING. Mr. P.B. Marr, ARCO GTCL.	
	Voluntary in D. (1774)	John Alcock
	Andante vivace - vivace	
	Prelude & Fugue in E minor	
	(BWV 548)	J.S. Bach
	Organ estampie, 1325	(Robertsbridge Fragment)
	Lied: Mit ganzem Willen 1452	(Conrad Paumann)
	Praeambulum super G 1470	(Buxheim Organ Book)
	CHORALE PRELUDES:-	
	Wir glauben...vater (misc)	J.S. Bach
	Der Tag, der ist so freudenreich	
	(Orgelbuchlein)	J.S. Bach
	Herr Gott, dich loben alle wir	J. Pachelbel
	Book 2 La Nativite (1936)	Olivier Messiaen
	The Word	
	God's Children	
	Cromhorne sur La Taille	
	5th couplet of Gloria, Messe pour	
	les couvents 1690	F. Couperin 1668-1733
	Prelude and Fugue on the name of	
	BACH (1856)	F. Liszt 1811-1886

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### NOTES ON WINDSOR BRANCH PROGRAMMES - 1960

- 20th Feb Warfield Parish Church (Kingsgate Davidson) played by Mr. Vernon G. Cave and Mr. E.E. Marshall.  
All Saints, Binfield - Short Recital by Mr. Stanley Athill LTCL MRST  
Tea at The Galleon Tea Rooms, Bracknell.  
St. Mark's, Binfield (Walker 'Positiv') Mr.R.Hoby and Mr.P.James.  
St. Peter's, Cranbourne (2m Willis) Mr.G.Goulding, Mr.R.Hoby, Mr.J.S.White
- 22nd Oct Cookham Dean Parish Church. Inspection and trial of 2-manual organ built to specification of the late Sir Walford Davies.
- 10th Dec An interesting and excellent programme kindly arranged with great care by Mr. Hoby, but very poorly supported by members.

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### MUSIC RECEIVED FROM THE OXFORD UNIVERSITY PRESS

- Three Chorale Preludes, William Hunt. (Wareham, Heinlein, Bristol) 4/-  
Prelude "The New Commonwealth" - R. Vaughan Williams  
(arr.Chris.Morris) 2/6  
A Festive Album, six pieces - (F.Jackson, C.Armstrong Gibbs)  
(H.Coleman, D.Guest, G.Bush )  
(S.S. Campbell ) 5/6  
Two Voluntaries for Manuals Only - G.F.Handel (ed. F. Routh) 3/6  
Organ Music for Christmas, edited by C.H. Trevor.  
Vol. 1 with pedals, Eighteen short pieces 5/6  
2 manuals only. Seventeen short pieces 5/6  
Considerations of space preclude a detailed review but copies of  
any of these publications are available for inspection on request.

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### BENEVOLENT FUND

Once again we have made a good contribution to this Fund which is such a great standby for those of our friends who find themselves in trouble. Our thanks are due to all those who helped to make this possible.  
A.E.R.

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### NEWBURY

Our visit to Newbury in May was most enjoyable and the fine singing of the Parish Church Choir, Mr. Hopkinson's splendid recital and the sumptuous repast provided by Mr. & Mrs. Hopkinson all contributed to a day to be remembered.

It was a disappointment not to see more of our Newbury members, and now that we have such a keen member at the Parish Church it is hoped that any future events organised in Newbury may draw better support.

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NOTES OF THE TALK GIVEN AT THE HALF DAY CONFERENCE ON APRIL 30TH  
BY PROF. J.A. WESTRUP ON "ORGAN TRANSCRIPTIONS".

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The subject of Organ transcriptions is one which causes feelings of horror in the breasts of many of those who take the organ seriously. Many years ago Edwin Lemare drew great crowds to his recitals at St. Margaret's, Westminster with programmes in which transcriptions of Wagner figured largely. Any old music played on a modern organ is, in a sense, a transcription. The modern "baroque" organ is by no means an exact copy of the past instruments and our playing of old music on these instruments is analogous to the playing of harpsichord music on the piano. But our real subject is music which has been written for other instruments and played on the organ.

Two questions arise:- (a) is it desirable and (b) it is practicable.

To what extent is it desirable? Transcriptions served a useful purpose in the past in giving listeners, especially outside London, the opportunity of hearing much music they would not hear elsewhere but modern changes, especially the radio and the gramophone have changed this. In the field of opera, for instance, we have performances at Covent Garden compared with recordings made by an international cast which could only be assembled at a fabulous cost. If transcriptions are not entirely necessary to what extent are they desirable?

There is a case for certain works which sound better on the organ than in their original form - but there is not a great deal of music of which this is true. I am thinking now of the slow movement of Debussy's String Quartette where the first violins are asked to play in octaves and one is apt to clutch one's chair whereas the effect can easily be realised on the organ, quite beautifully on stops of the right quality. Handel's Oratorio Choruses, on the other hand, are neither effective nor desirable as transcriptions, they raise the problem of adequate performance on the organ of a piece using two different mediums - the chorus and the orchestra - simultaneously.

How far are transcriptions practicable? From one point of view not at all. We have no possible means of reproducing the original tone for which the music was intended.

In the case of music in the polyphonic idiom transcription is both practicable and legitimate. Many of the 16th century composers wrote music for certain instruments - or organ. For instance Purcell's Fantasias depend for their effect on the combination of different strands of melody as opposed to different tones. When we come to the complication of tone colour and the comparison of different tone sounds, e.g. the difference in colour of the various strings of the cello we have no means of reproducing the latter. The effect of massed cellos is again different. In the Introduction of Act 3 of Die Meistersingers (in Herbert Brewer's arrangement) which opens with massed cellos the effect on the organ is not comparable. I am piling up all sorts of objections but this does not necessarily mean that all transcriptions are unnecessary or inartistic. Other difficulties are, how do we reproduce pizzicato strings, we have nothing in the least like the effect of timpani and how do we represent the sound of muted horns &c.



How far do these add up to serious obstacles? A great deal depends on the character of the music. A Debussy Quartette would make a good transcription but Debussy's orchestral music is a very different matter. Here there is more reliance on tone-contrast than on the contrast of different lines of melody. A change of tone on the organ is easier but where two or more tones are used at once there is more difficulty, and there is the difficulty of bringing out parts. In the Meistersingers Overture as arranged by Westbrook the massive opening almost sounds as if it were written for the organ but it is very different at the point just before the three melodies are combined. Extra hands and feet are required for the trombone passage and to put in the expression. This must be the criterion in judging transcriptions. We must not expect the listeners to cast their minds back to an orchestral performance which they have heard.

METHODS. Bach's "Schubler" Preludes are really transcriptions. "Sleepers Wake" for instance is quite unlike the original. Notice Bach's instinct in omitting parts. The lesser the number of parts the better. In Bach's Trio Sonatas we have no sense of another part being missing. The multiplication of parts produces thickness. The transcriber can quite profitably leave out notes (doublings &c.), it is a question of emphasis. What are the parts that matter? - what can be omitted? Such things as the Oboe, Horn and Cello in canon against a harmonic background is impossible to reproduce. Phrasing:- bowing marks must be adapted to the change of medium and the phrasing of a wind instrument by no means corresponds with the bowing of a stringed instrument. The energy of orchestral players in attack &c. has no corresponding effect on the organ, and what about a sforzando on different beats for different instruments! The notation should be altered to shorten certain notes and give the illusion of accent on the organ.

How far is the pitch of the orchestral instruments to be represented? How far does one need to use the higher notes of the organ? The organ sounds revolting at the top. The fewer notes we have in chords the more effective they are on the organ, yet many transcriptions include massive chords. We should get a friend to play while we listen. The 4ft. and 2ft. stops should be used to get brilliance at the top without increasing the number of notes in the chord.

In performance we must not be so reverent or stupid as to play whatever the transcriber has put down, just as one diapason will kill another similarly notes in thick chords will kill one another. Phrasing must be used to show vivacity of organ performance.

The term organ transcription is ambiguous. There are the reverse transcriptions of organ music to other instruments. We should regard as indefensible the use of old organ music as piano duet or two piano transcriptions. With regard to the transference of organ music to the orchestra we should take a purist attitude, but Bach transcribed Organ music to the orchestra as in the Brandenburg Concertos. Sir Henry's Wood's transcription should never be played in a covered building. The problems are the converse of those mentioned earlier.

The orchestra has no effect to correspond with that of the organ pedals.

In transcriptions for the organ in some cases it may improve the music in other cases something different will result but which is effective. In organ music transcribed for the orchestra nothing sounds better with an orchestra than on the organ.



## THE SCHOOL ORGANS OF READING

- by -

Professor H.C. Barnard

Most members of the Berkshire Organists' Association have opportunities from time to time of hearing and getting to know the principal church organs in Reading. But it may be news to some of them that, in addition to the four-manual Willis in the Town Hall and the three-manual Binns in the Great Hall of the University, no less than four of the schools of the Borough possess organs that are of considerable interest. The schools concerned are Kendrick, Leighton Park, Queen Anne's and Reading School.

The value of an organ to a school can hardly be underrated. To accompany the singing of 500 or more voices - a far larger congregation than that of the average parish church - something more effective than a grand piano is needed. Again, an organ is useful to supplement a school orchestra, by providing a substitute for wood-wind or for adding double-bass parts on the pedals. And of course the presence of an organ in a school implies that there are always some pupils who are having lessons on it, and that in due course perhaps they may have experience of playing for the school service. Some schools have installed an electronic instrument which is not really an organ, but an entirely different machine (shall we call it an "electroneum"?), even if it has an organ console. But the four Reading schools are each fortunate in having a "straight" pipe-organ, built by a reputable firm; and it is the purpose of this article to give a short description of each of the instruments in question.

Kendrick School possesses an attractive, well-proportioned school hall, of which the acoustics seem very satisfactory. Owing to the increasing numbers in the School this hall is to be enlarged and the effect of the alteration is still to be realised. At the back of the hall is a spacious gallery, sufficient to hold a fair-sized choir; and it is here that the organ is situated. It is a two-manual instrument in a neat case with gilt pipes which have lost some of their pristine brilliance. The organ was installed in memory of Miss Gertrude Caroline Rundell who (according to a plaque at the side of the console) "made a bequest for this purpose and to fulfil the desire of the Town Council to commemorate her devoted service as Headmistress of the Kendrick Girls' School." The cost was apparently about £500. It seems curious that, if Miss Rundell made a specific bequest for the provision of the organ, the Town Council should have cashed in on this in order to provide a memorial for her. The organ was opened on February 3rd, 1936, when a concert was given at which Mr. P. Scrivener played the Bach Alla Breve in D, a Trumpet Tune and Air by Purcell, and the Finale and Fugue from Rheinberger's F Minor Symphony. The School also sang Walford Davies' "All Things Bright and Beautiful" with organ accompaniment, and Miss Tull and Mr. Scrivener played a violin and organ duet.

The instrument was built by Messrs. Hill & Norman & Beard. The following is its specification:-



<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>
Principal 4	Oboe Horn 8	Bourdon 16
Dolce 8	Salicet 4	Bass Flute 8
Lieblisch Gedeckt 8	Voix Céleste 8	
Open Diapason 8	Rohr Flute 8	
	Gamba 8	
Great Octave	Swell Sub. Oct.	Sw. to Great
Swell Sub. to Great	Swell Oct.	Sw. to Pedal
Swell Oct. to Great		Gt. to Pedal.

#### Balanced Swell Pedal

Two composition pedals to both Great and Swell.

Great to pedal double acting pedal.

There is a concave-radiating pedal board.

The Great Open, which includes some of the pipes in the case, has a good, round tone and gives plenty of body to the organ. The Principal blends well with it. The Dolce is a metal stop of light dulciana quality; the bottom octave is borrowed from the Lieblisch Gedeckt. This latter stop is of metal with a wood bass. It is very fluty and inclined to "hoot" in the upper ranks; but it combines well with the Dolce for soft effects. On the Swell the Gamba is not so stringy as its name would suggest; it is more like a Violin Orapason. The Rhor Flute has a clear tone and contrasts well with the Great Lieblisch Gedeckt. The Voix Céleste, which stops at Tenor C, is rather on the stringy side and sounds more like a Salicional. The 4ft. Salicet is of much the same quality, though on a somewhat bigger scale. The Oboe Horn is the one stop on the organ which the writer does not much admire. It is in no sense an "oboe", but a full, strong reed with a trumpety effect - rather harsh and overpowering. However, it seems to be not unusual on small two-manual organs, where there is only one reed, to put in something of this type; and this stop can be used for both solo and chorus effects. The full swell, without the reed, is very pleasing; and when it is added its harshness is somewhat mitigated and it considerably increases the power of the instrument. The pedal Bass Flute is an extension of the Bourdon. Together they are adequate to the needs of an instrument of this kind. The couplers of course add much to its resources. In particular the Great Octave is a valuable adjunct. Within its compass and with the Principal it can provide a 15th effect; and it seems curious that this device is not more often met with on small organs.

The Kendrick organ is delightful to hear and very satisfactory to play. The same may be said, perhaps with even greater emphasis, of its bigger brother at Leighton Park School. Here we have a fine two-manual Walker with fifteen speaking stops. It was presented to the School in 1921 by Mr. George Cadbury, Junior, in order to commemorate the formation of the League of Nations; and the carved motto above the console is appropriately "Gloria in excelsis Deo, et in terra Pax". The organ is placed in a recess at the back of the platform in the school hall, and is thus rather boxed up - like the organ in St. Mary's Church. Also (as with the organ in the Town Hall) the console is almost inside the case, so that the performer can hardly realise the full effect of the instrument. But the



case itself is a beautiful piece of work, with elegant cornice-topped towers and unpainted spotted pipes. The School hall is rather smellier than that at Kendrick, and there seems to be something of an echo when it is empty.

The specification of the organ is as follows:-

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>
Principal 4	Closed Horn 8	Flute 8
Harmonic Flute 4	Trumpet 8	Bourdon 16
Wald Flute 8	Lieblich Flute 4	
Dulciana 8	Gemshorn 4	2 pistons to Great
Open Diapason 8	Voix Céleste 8	3 pistons to Swell
	Echo Gamba 8	Double acting Gt.
	Stopped Diapason 8	to Pedal piston
	Open Diapason 8	
Sw. to Gt.	Sw. Octave	No toe pistons
Sw. to Pedal	Sw. Sub.octave	
Gt. to Pedal	Sw. unison off	

Balanced swell pedal. Concave-radiating pedal board.

The individual stops justify the builder's reputation. On the Great the Open Diapason has a fine, round, cathedral-type tone - as different from an "electronic" diapason as Bach is from Rock & Roll. The Dulciana and Wald Flute are each charming in their own spheres, though the latter stop is a little unevenly voiced. The Harmonic Flute is another beautiful, light stop, contrasting well with the 4ft. Flute on the Swell. The Principal is on rather a small scale, but it builds up well with the big Open Diapason. The open on the Swell, though well in the tradition of its larger counterpart on the Great, has a quality of its own. The Stopped Diapason is smooth and woody, while the Echo Gamba is definitely stringy. The Voix Céleste goes down to Tenor C and, like its namesake at Kendrick is rather on the stringy side, avoiding the unpleasant "out-of-tuneness" which this type of stop often produces. The Gamshorn is like a 4ft. Dulciana, while the Lieblich Flute has a creamy effect and combines admirably with the Stopped Diapason to achieve a beautiful, ringing tone. The Closed Horn is a real horn and not too fiery; while the Trumpet is a good, strong reed and tops up the full Swell with brilliant effect. Altogether this is a very satisfying organ. Every individual stop has its own special attractiveness, and the balance and blend have been very successfully achieved. The Pedal organ could perhaps have been with advantage augmented by a 16ft. stop of Violone quality. The 8ft. Flute is derived from the Bourdon.

After the organs at Kendrick and Leighton Park the instrument in Queen Anne's School chapel comes somewhat as an anticlimax; but it is adequate for the needs of the school services, which are those of the Church of England, and it is marvellous what the lady who presides at the organ can achieve with the limited means at her disposal. The instrument was built by Messrs. Foster & Andrews, and was installed in 1900. It occupies an organ chamber at the west end of the school chapel, and the console is in a rather cramped situation backing on to a small gallery. Originally there was a straight pedal board, and a "trigger" type of swell pedal. It is said (somewhat surprisingly) that Sir Walter



Parratt used to give recitals on this organ in its early days. Some years ago, however, a balanced swell pedal was installed and a concave-radiating pedal-board was also fitted. The action is still heavy when the couplers are in use.

The following is the specification of this organ:-

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>
Principal 4	Oboe 8	Bourdon 16
Dulciana 8	Hohl Flute 4	
Stopped Diapason 8	Echo Gamba 8	
Open Diapason 8		

Sw. to Gt. pedals or pistons.	Gt. to Ped. Balanced swell-pedal.	Sw. to Ped. No composition
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There is not much to say about this organ. The Open Diapason and Principal on the Great are really the making of it. When they are drawn the rest of the stops can be added without making any very appreciable difference to the volume or quality of tone. The Great Dulciana is perhaps the most attractive individual stop. The Echo Gamba on the Swell is rather stringy, and the Hohl Flute (perhaps not unnaturally) does not blend very well with it. The Oboe, which starts at Tenor C, is an average stop of its type. The Bourdon on the pedals tends to be a little irregular and unevenly voiced.

The organ in Reading School is by far the oldest of the four instruments with which we have to deal. It is not very easy to discover much about its early history, but the writer is greatly indebted to the Bursar for the information which he was able to discover. The original organ seems to have been put in before 1880, though who the builder was is uncertain. It was situated in the west gallery of the school chapel and was operated by trackers.

Subsequently it was rebuilt with electric action by Gray and Davidson, but the result was apparently not very satisfactory. In 1953 the firm of Compton were consulted about a possible overhaul. They reported that the organ was reasonably good as regards material and workmanship, but that the electric mechanisms were unsatisfactory because they were of obsolete pattern and liable to get out of order. They made various recommendations which were carried out and have produced a most successful result.

The organ console was originally in the west gallery; but at the rebuilding it was detached and moved to the floor near the back of the chapel. The instrument itself is boxed up in two small cases on either side of the gallery, allowing space for a choir in between. It is rather remarkable how the whole of the pipe-work has been fitted into these cases, and their cramped condition must make tuning difficult; but the general effect is quite pleasing and the organ speaks out well.

The specification is as follows:-

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>
Open Diapason 8	Open Diapason 8	Sub. Bass 16
Claribel 8	Lieblich Gedeckt 8	Bourdon 16
Dulciana 8	Gemshorn 4	
Principal 4	Horn 8	
Harmonic Flute 4	Oboe 8	
Sw. to Gt.	Swell Sub.Oct.	Gt. to Ped.
Sw. Sub. to Gt.	Swell Oct.	Sw. to Ped.
Sw. Oct. to Gt.	Tremulant	



All these are stop-keys arranged in a line above the Swell manual. There are also four pistons each to the Great and to the Swell, and double-acting Gt. to Ped. and Sw. to Ped. pistons. In addition there are corresponding toe-pistons, a balanced swell-pedal and a crescendo-pedal; so that the organ is well supplied with couplers and accessories. The manuals extend to five octaves, but the top five notes on each of them are "dummies". As regards the individual stops, the Great Open Diapason has a fine, round tone, and the Principal of similar quality blends well with it. The Claribel is soft and fluty, while the Dulciana is of beautiful quality and, in the writer's opinion, is one of the most attractive stops in the organ. (Perhaps he has a weakness for Dulcianas!) The Harmonic Flute is a little shrill in the upper ranks, but on the whole a very pleasant example of its kind. The full organ builds up well, and without the large Open Diapason can be used to produce a kind of "baroque" effect. The Open on the Swell is half-way between its counterpart on the Great and the Great Dulciana. The Lieblich Gedeckt is smooth and liquid, while the Gemshorn is rather similar in quality to the Great Dulciana and can be used as an octave to it - they combine very well. The Horn is rather soft in its upper ranks for a stop of this type and is a little unevenly voiced. The Oboe does not contrast with the Horn as much as one might perhaps expect, but they blend effectively and together "top up" a successful Full Swell. The organ - as may be gathered from the specification - is weak in the Pedal department. The Sub. Bass is a little lacking in "punch", and again somewhat unevenly voiced. The Bourdon is the usual gentle 16ft. stop. An 8ft. Flute and a 16ft. stop of Violone quality would greatly strengthen the Pedal organ. The wind supply is inclined to be a shade unsteady when the full organ is being used; but it is understood that the provision of a new and more effective blower is contemplated. Altogether Reading School and Messrs. Compton may be congratulated on an organ well worthy of the School and its traditions.

The writer would like to express his gratitude to those who have helped him in the preparation of this article, and in particular to the Bursars of Reading School and Leighton Park School, to Miss A. Reid of Kendrick School, and to Miss Ruth Ascher, Mus.B., Senior Music Mistress at Queen Anne's School.

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## "OF MUSIC, MEN AND MANNERS"

-by-

Doris Hickmott

It is amusing and almost incredible to think of the customs prevailing in our village Churches, not much more than 100 years ago.

Let us imagine the scene. Large pews, high, richly carved and panelled, filled the nave, sometimes having posts at the corners like a four-post bed, with curtains that could be drawn. As a Berkshire dame remarked - "a body might sleep comfortable without all the parish knowin' on it".

The Squire's pew was comfortably furnished and had a fireplace, the



fire being poked vigorously when the parson's sermon was considered too long. One old squire was somewhat whimsical in his ways. He used to enter the church by his own private door and go to his large, high-panelled family pew and when the hymn was given out he would likely enough shout - "Here, hold on! - I don't like that one. Let's have hymn No. 20." But the congregation was accustomed to the performance and thought little of it.

A large three-decker pulpit blocked out the view of the sanctuary. The lowest storey was occupied by the parish clerk; the next accommodated the vicar who ascended to the top storey to preach. The Rev. P.H. Ditchfield tells the following tale - "A visiting parson about to deliver his sermon from the top deck was addressed by the vicar - 'When you have finished your discourse will you have the goodness to lean over and tap me on the head, then I will lean over and tap the clerk on the head, and then we will have the collection'.

To continue in P.H. Ditchfield's words - "The parish clerk was in our eyes almost as great a man as the colonial secretary. The Schoolmaster was a model of learning. Deeper theology could not be found than in the sermons of our vicar, which no one pretended to understand. The fame of Sims Reeves had not reached us, but we should have thought little of him in comparison with the parish clerk, whose rendering of 'The Mistletoe Bough' at the annual Choir Supper was a thing that had been enjoyed for the last 25 years. Of his singing we were justly proud.

The choir sat in the west gallery and there was nothing uniform or monotonous about that. Master Dolphin whose drab shorts and blue worsted stockings, surmounted by a cunningly embroidered smock, were relics of an older civilisation, sat in the seat he had occupied any time these fifty years. He contributed little to the general harmony, it is true, except a quavering note or two, for most of the breath he had left was exhausted during the ascent of the gallery stairs. The tenor, who was a tall, lantern-jawed young farmer, had an immense reputation; it was well known that he disdained singing by ear and could read off at sight the most intricate tunes. Our prima donna was the village dress-maker. She had an excellent, shrill voice and generally rose superior to any mere book tunes. Her ambition was to soar (harmoniously speaking) over all her compeers in the gallery.

No organ then pealed forth its reverent tone; often a pitch-pipe was the only instrument. When the time for singing the metrical psalm arrived the Clerk gave out the number in stentorian tones, using the usual formula "Let us sing to the Glory of God, the one hundred and fourth psalm, first second, seving (seven) and eleiving (eleven) verses, with the Doxology."

Then pulling his pitch-pipe from the dusty cushions of his seat, he would strut pompously down the church, ascend the stairs leading to the gallery, blow his pipe and give the basses, tenors and sopranos their notes, which they hung on to in a low tone until he had returned to his place in the three-decker when he started the singing.

What a trouble those Doxologies were! You could find them, if you knew where to look for them at the end of the prayer book after Tate and Beady's metrical renderings of the Psalms of David, but the right one was hard to find. Some had two syllables too much to suit the tune and some had two syllables too little. But it did not matter very greatly



and we were accustomed to leave out a word here or add one there; it was all in a day's work and we went home with the comfortable reflection that we had done our best.

Later, some village Churches had their band, composed of fiddles, flutes, clarinets and sometimes bassoons and a drum.

'Let's go and hear the baboons,' said a clerk mentioned in Rev. J. Eagles Essays. He was not inviting a neighbour to an afternoon at the Zoo, but only to hear the bassoons. The Clerk conducted the Choir and it was often a curious performance. Everybody sang as loud as he could bawl, cheeks and elbows were at their utmost efforts, the bassoon vying with the clarinet - it was Babel with the addition of the Beasts. On great occasions an anthem might be sung, when the Key bugles always ran away at a great pace, while the bassoon, every now and then, boomed a flying shot after them. On one occasion directly following this performance, the vicar began to read the second lesson, beginning, appropriately enough, with the words - 'When the uproar had ceased'.

The Anthem was often the cause of trouble. According to a Devonshire story the Clerk gave out the Anthem 'Who is the King of Glory'. In the pause which followed a voice was heard - 'Ere Tom, 'and up the rosin; us'll soon let 'em know who's the King of Glory'. There was a favourite tune, which required the first half of one of the lines to be repeated thrice. This led to such curious utterances as 'My own Sal' called out lustily three times and then finished with 'My own salvation's rock to praise'. 'My poor poll' was a prelude to 'My poor polluted heart'. A chorus sang 'Oh, for a man' - "a mansion in the skies". A Clerk sang 'In the pie' - 'and in the pious He delights'. Another bade his hearers 'Stir up this stew', but he was only referring to 'This stupid heart of mine'. Yet another sang 'Take thy pill' - 'Take thy pilgrim home'.

The barrel-organ sealed the fate of the village orchestras. It was not a great improvement. The music of the village musicians was not of the highest order, the instruments were often out of tune, and the fiddler and flutist were often at loggerheads; but it was a sad pity when their labours were brought to an end. The very fact that these players took a keen interest in the conduct of Divine Service, was in itself an advantage.

England was once the most musical nation in Europe. Puritanism tried to kill music - Organs, everywhere were broken, choirs dispersed, and musical publications ceased. The professional players, who had performed at Court or in the theatres, wandered away into the villages and taught the rustics how to play. Thus the village orchestra had its birth, and right lustily did it perform in church, at village feasts and harvest homes, wakes and weddings. The parish Clerk was usually the leader and was a welcome visitor in farm, cottage or manor, when he conducted his companions in the Christmas Carols.

When barrel-organs were introduced into the Church it was his duty to turn the handle, and he was the only person who knew how to change the barrels. Sometimes accidents happened, as at Ashton Church in Yorkshire, some time in the thirties (1830). The music came to a sudden stop and the Clerk was seen to make his way to the front of the gallery, and was heard addressing the vicar 'Please Sor, 'an-ell 'as coom off.'



Another time, no sound of music issued from behind the drawn curtains. After a solemn pause, the Clerk's face appeared and his harsh voice shouted 'Dang it, she 'ont speak!'

It was a bitter day for the old Clerks when harmoniums and organs came into fashion and the old orchestras were abandoned. Dethroned monarchs could not feel more distressed. The tenderest feelings of the musicians were wounded and the parish Clerk led a secession. The flute was publicly burnt and next Sunday the Clerk was seen sitting in the congregation as if he were just an ordinary mortal man. At one Church in Swanscombe, Kent, when in 1854 the change had taken place, a kind lady, Miss F. had consented to play the harmonium. The Clerk gave out the hymn and then, with consummate scorn bellowed - 'Now then, Miss F. strike up!'

An interesting reference to Church music is found in the 'Spectator' No. 338. "A great many of our Church musicians being related to the theatre, have, in imitation of their epilogues, introduced into their favourite voluntaries a sort of music quite foreign to the design of church services, to the great prejudice of well-disposed people.

These fingering gentlemen should be informed that they ought to suit their airs to the place and business, and that the musician be obliged to keep to the text as much as the preacher. For want of this I have found by experience, a great deal of mischief; for when the preacher has often, with great piety and art enough, handled his subject, and the judicious Clerk has with utmost diligence called out two staves proper to the discourse, and I have found, in myself and in the rest of the pew, good thoughts and dispositions, they have been, all in a moment dissipated by a merry jig from the organ loft."

In village churches the duties of Clerk and Sexton were usually performed by the same person. A gentleman visiting a Church, was much struck by the remarks of an old man who seemed to know each stone and tomb and legend. The stranger asked him what his occupation was. The old man replied: "Well, Sir, I hardly know what I be. First Vicar, he called me Clerk; then another came and he called me virgin (verger), the last vicar said I were the Christian (Sacriston or Sexton) and now I be Clerk again."

There is a Clerk still living (1908) in a Berkshire parish who possesses more than his fair share of Berkshire obstinacy. One of his peculiarities is to advance the Church clock every Sunday morning and no reasoning with him can stop him. One Sunday both Church Wardens came, long after the Service had begun, and they attacked him afterwards - "John, how much did you put that clock on?"

"Oh, I can't rightly say, I'm not sure."

"John, it is much too fast."

"Oh, be it? I just puts me 'and up and gives he a push. I can't say 'ow much he went on."

At one time the Clerk read the lessons. One worthy could not be broken of passing remarks on what he had just read. He had gone through the story of Sisera and Jael the wife of Heber, the Kenite. At the end he said in a voice audible to the whole congregation - "What things they wimmen be! Bad lot - all of em!"

Another, reading from the Acts of the Apostles, introduced a new character, one, Step Hen.



One Clerk in Staffordshire used to give out "The tew-underd and tewty-tewth im".

One of the parish Clerks duties was to act as dog-whipper and sluggard waker. He used a long staff with a knob at the end for forcibly awaking a male sleeper, while at the other end was a fox's brush for gently disturbing a somnulent female.

Another duty was collecting the Alms. When a new vicar came to a Country Church he was much scandalised to see the Clerk deliberately taking half a crown out of the Alms' dish. He rebuked him for dishonesty. But the Clerk was conscious of no wrong, and replied "Why, whatever are you talking about. I've led off with that half crown for the last twenty years."

In a Lancashire Church, when the Vicar was about to publish the banns of marriage, the book was not in the usual place. He began "I publish the banns of marriage - - I publish - the banns - - The Clerk looked up from the lowest storey - "Twixt the cushion and the seat, Sur".

His views on Art are occasionally curious. An odd specimen of his race was showing some strangers a stained glass window, erected in memory of a lady and gentleman. It was a two light window with figures of Moses and Aaron - "There they be, Sir, but they don't much feature the old couple".

One Clerk who was "not much of a scholar" allowed no difficulty to check his fluency. If the right word did not come easily to him, he managed with another of similar sound. He had a shrewish wife and his hearers had some sympathy for him when he rolled out - "Woe is me that I am constrained to dwell with Missis." (Mesech).

At Lowestoft dwelt an old Clerk, who, arrayed in a velvet-trimmed robe, bore himself bravely. The way in which he mouthed "Let us sing, etc." was wonderful, but the chief amusement he afforded was his habit of hiding his face in his hands during each prayer; then towards the end, his head would slowly rise until it rested on his thumbs, and then out came sonorously "Awl - - men".

And now, having amused ourselves with tales of the old parish clerk, we will pay tribute in the words of P.H. Ditchfield, writing in 1908. "The continuity of the Office of parish Clerk is worthy of record. From the days of Augustine it has never ceased to exist. We owe much to our faithful Clerks. Let us revere their memories."

#### --EPITAPH AT CRAYFORD, KENT--

"The life of this Clerk was just three score and ten,  
Nearly half of which time he had sung out Amen.  
In his youth he had married like other young men,  
But his wife died one day, so he chanted Amen.  
A second he took - she departed - what then?  
He married and buried a third with Amen.  
Thus his joys and his sorrows were trebled, but then  
His voice was deep base, as he sang out Amen.  
On the horn he could blow as well as most men  
So his horn was exalted to blowing Amen.  
But he lost all his wind after three score and ten,  
And here with three wives he waits till again  
The trumpet shall rouse him to sing out Amen.

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- MEMBERSHIP -

- READING -

ALDER, Miss E.	51 Grange Avenue, Reading.	
ALDER, R.J.S.	141 Beecham Road, Reading	Asst. West Reading Methodist
ALLEN, Mrs. D.	Elm Villa, Spencers Wood	Late: Beech Hill etc.
ALLWRIGHT, E.R. FRCO	11 Berkshire Road, Henley-on-Thames	St. Mary, Henley
ANTHONY, Dr. H.D.	102 Norcot Road, Tilehurst, Reading	
BARKUS, A. FRCO	23 Elm Road, Reading	Trinity Cong. Reading.
(Hon) BARNARD, Prof. H.C. FTCL	54 Grosvenor Road, Caversham, Reading	Reading University
BARNES, R.A.	44 Coley Avenue, Reading	Asst. Shinfield Church
BAUGH, A.C.	89 Cranbury Road, Reading	Dunsden Church
BENNING, R.G.	174 Finchampstead Road, Wokingham	All Saints, Wokingham
BETTS, J.A.H.	18 Thames Side, Reading	Jt. Organist: St. Paul Presbn. Reading.
BREWER, R.	24 Woodlands Road, Sonning Cm., Rdg.	Peppard Congregational
BRIND, R.J.M., ATCL	Rosemount, Ruscombe Road, Twyford	St. Peter, Caversham
CARTER, T.G.	27 Kidmore End Road, Caversham, Reading	Bearwood Church
CIMA, Dr. P.H.	43 Ramsbury Drive, Earley, Reading	Asst. Wycliffe Baptist, Rdg.
COOPER, A.M.N.	133 School Road, Tilehurst, Reading	Purley Church
CRIPPS, J.	14 Morgan Road, Reading.	Chm. St. Agnes, Reading.
CURTIS, E.D.	28 The Mount, Reading	St. William's R.C., Reading.
CURTIS, M.H.B.	Wayland, The Broadway, Sandhurst	Sandhurst Methodist
DARE, M.J.C.	56 Woodcote Road, Caversham, Reading	Asst. St. Peter, Caversham
DASH, H.L.	98 North Town Road, Maidenhead	St. John, Littlewick Green
DAVIS, L.F.B.	99 Tilehurst Road, Reading	Christchurch, Reading.
DAVIS, W.G.	The Coppice, Kenton Road, Earley	St. Mary, Eversley
EADES, C.W.	20 Forest Hill, Tilehurst, Reading	Sulham Church
EDWARDS, A.E.	48 Delamere Road, Earley, Reading	Cumberland Rd. Methodist, Rdg.
EDWARDS, P.H.C.	31 Donnington Road, Reading	St. Luke, Reading
ELVERSON, A.	41 Baker Street, Reading	Late Burton-on-Trent Par. Ch.
ENGLAND, A.R.	Littlestead Green, Dunsden, Reading	Late St. Philips, London, E.1
FAWCETT, F.V.G.	12 Dorothy Street, Reading	St. Mary, St. John, Mortimer
FEW, J.E. ARCO LTCL	31 Baydon Drive, Reading	Stoneham School, Reading
FISHER, J.H. LTCL	37 Donnington Road, Reading	Late St. John, Reading.
FRANKLIN, Miss D.L.	45 Reading Road, Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Lodge, Sandhurst	Late St. Michael, Sandhurst
GOATLEY, H.W.	Culverwood, Shinfield Green, Reading	Grazeley Church
GODDARD, B.	Sunshot, Glebe Lane, Sonning	Wargrave Church
GOODSHIP, Miss E.G. ATCL	150 Southampton Street, Reading	Late St. Mark, Reading
GREEN, E.P.	Zin Zan, Bucklebury, Reading	St. Mark, Cold Ash
GREEN, R.H.	107 Berkeley Avenue, Reading	Late St. Anne, Lewes
GREEN, W.B.	142 Shinfield Road, Reading	Holy Trinity, Reading
GRIFFIN, Miss DM LRAM ARCM	47 Christchurch Road, Reading	Abbey School, Reading.
HALL-MANCEY, B.	29 Eastcourt Avenue, Earley, Reading	Asst. Yattendon Church
HAMILTON, D.H.	Heywood Farm, White Waltham	St. Paul, Maidenhead.
HAMMERSLEY, F. MA	12 Laburnham Road, Maidenhead	All Saints, Boyne Hill
HAMMOND, Mrs. E.M.	31 Cholmeley Road, Reading	Late Wycliffe Baptist, Rdg.
HARDIMAN, E.T.	24 Beech Lane, Earley, Reading	Late St. James & St. Marks, Plumstead
HARVEY, H.F.	22 Bath Road, Reading	St. Mark's, Reading.



HAWKINS, J.P.	26 Ashbury Drive, Tilehurst, Reading	Late St. Nicolas, Earley
HEWETT, Miss E.	65 Grange Avenue, Reading	Late Anderson Baptist, Rdg.
HICKMOTT, Miss D.	509 Basingstoke Road, Reading	First Church Christ Scientist, Reading.
HILL, Mrs. L.G.M.	9 Albert Road, Henley-on-Thames	St. Margaret, Harpsden
HOBSON, L.M.	20 Bulmershe Road, Reading	St. Agnes, Reading.
HOLLEY, Mrs. A.	130 Henley Road, Caversham, Reading	Gosbrook Road Methodist, Cav.
HONEYBALL, W.G.	1 Limerick Close, Bracknell	Late All Saints, Windsor
HORA, Dr. F.B.	51 Eastern Avenue, Reading	Reading University
HUNT, C.H.	268 Kidmore Road, Caversham, Reading	Caversham Free Church
HUTT, N.P.	9 Flowers Piece, Ashampstead	Quicks Green Methodist
JACKSON, R.W.	5 Kelmscott Close, Caversham, Reading	Shiplake Church
JONES, D.L.	5 Crawshay Drive, Emmer Green, Reading	Late Twickenham Methodist
KIMBER, C.E.	5 Amity Street, Reading.	St. Paul, Lower Whitley
KNOWLTON, C.W.	9 Church Road, South Ascot	Late St. John Baptist, Crowthorne
LASCELLES, R.	94 Westwood Road, Tilehurst, Reading	Caversham Heights Methodist
LAWES, J.C.	56 Winton Road, Reading	St. Mary, Shinfield
LICKFOLD, M.A. MA BMus FRCO ADGM	29 Dudley Close, Tilehurst, Reading	Late St. Bartholomew, Rdg.
LOCKE, F.P.	St. Peter, Clay Hill, Burghfield	Burghfield Church
LOCKE, Mrs. J.B.	St. Peter, Woodlands Ave. Burghfield Cm.	Asst. St. Mary, Burghfield
LOOSEMORE, R.	158 Westwood Road, Tilehurst, Reading	Late Castle St. Cong. Reading
(Hbn) LUSTY, A.H. ARCO Hbn FTCL	60 Pell Street, Reading	Sonning Church
MARR, P.B. ARCO GTCL	32 Pell Street, Reading	St. Giles, Reading
(Hbn) MARSH, T.J.	12 Chepstow Road, Tilehurst, Reading	Late St. Mary Magdalen, T'hurst
MASSER, W.E. FRCO	6 Balmore Drive, Caversham, Reading	St. Mary, Reading
NASH, R.N.	13 Littlecote Drive, Reading	All Saints, Reading
NEVILLE, A.C. ARCO ChM	3 Norman Avenue, Henley-on-Thames	Holy Trinity, Henley
NICHOLLS, R.G.	Foxways, Tokers Green, Reading	Late Asst. Penshurst Church
OPENSHAW, V.K.	Glebe Cottage, Rotherfield, Peppard	Peppard Church
PASKINS, E.P.	60 Wantage Road, Reading	Theale Church
PEPWORTH, R.P.J.	7 Western Elms Avenue, Reading	Asst. All Saints, Reading
PETTS, H.M.	Cedarcott, Kidmore End Rd, Emmer Grn.	St. Barnabas, Emmer Green, Rdg.
PHILLIPS, A.J.	147 Beecham Road, Reading	Grovelands Baptist
POUNDS, M.G.	"Bedruthan", Shinfield Green, Reading	
PRATT, L. LTCL	8 Blenheim Road, Reading	St. Peter, Earley
RIVERS, A.E.	200 Kidmore Road, Caversham, Reading	St. Mary, Whitechurch
ROGERS, F.C.	2 St. Marks Road, Henley-on-Thames	Late Remenham Church
ROWE, W.H. ARCO	111 Upper Woodcote Rd., Cav. Reading	St. Andrew, Caversham
(Hbn) SCRIVENER, P.T. FRCO FTCL	Grove Paddock, Basildon, Berks	Late St. Giles, Reading
SHEPPARD, A.E.	31 Albert Road, Caversham, Reading	Asst. Greyfriars, Reading.
SHERWOOD, Miss E.N.	22 Lorne Street, Reading	Greyfriars Mission, Reading
SHORTER, Mrs. K.F.	56 Matlock Road, Caversham, Reading	Acting: Broad St. Cong. Rdg.
SIMPSON, J.H.	50 Highmoor Road, Caversham, Reading	St. Paul Presbyterian, Rdg.
SMITH, E.T.	15 Western Ave., Woodley, Reading	Spencers Wood Church
SMITH, R.C.	114 Silverdale Road, Earley, Reading	St. Paul, Wokingham
SPRIGGS, F.G.	15 Whitley Park Lane, Reading	Greyfriars, Reading
SPYER, J. MBE FRCO	Ewelme, France Hill Drive, Camberley	Military Academy, Sandhurst
STEPHENSON, Mrs. S.M.	Treburgett, Wargrave Road, Twyford	St. Mary, Twyford
STILWELL, J.G. ARCM	Stevens Hill, Yateley	Crowthorne Church
STONE, S.	21 Carey Street, Reading	Asst. Dunsden Church



SWANNEY, I.D.	12 Beckford Avenue, Bracknell	Easthampstead Free Church
SWEATMAN, G.H.	50 Burnham Road, Tadley	St. John Baptist, Padworth
SWINN, Mrs. W.	24 Southcote Road, Reading	
TANNER, C. LTCL	72 Rose Street, Wokingham	St. Michael, Easthampstead
TOTT, N.L.	5 Lansdown Road, Tilehurst, Reading	St. Stephen, Reading.
TURNER, G.	673 London Road, Reading	
WARD, E.R.	8 Armour Hill, Tilehurst, Reading	Asst. Kings Road Bapt. Rdg.
WARMAN, A.L. ARCO	113 Addington Road, Reading	St. Michael, Tilehurst
WARREN, A. FRCO	37 Hilltop Road, Caversham, Reading	St. Laurence, Reading.
WARREN, Mrs. M. LRAM	37 Hilltop Road, Caversham, Reading	Asst. St. Laurence, Reading.
WATERS, R.	115 South View Avenue, Caversham, Rdg.	St. Saviour, Reading.
WELLS, Miss C. BMus	Hedgerows, Long Lane, Purley, Berks	Hambleton Church
FRCO LRAM		
WHITAKER, P.L.	13 Holmer Moor Drive, Sonning, Berks	Asst. Sonning Parish Church
WHITEHOUSE, R.A.C. ATCL	21 Walden Ave., Arborfield, Reading	Arborfield Church
WILES, R.A.H.	20 Stanhope Road, Reading	Tyndale Baptist, Reading
WINCH, W.E.	93 Northumberland Avenue, Reading	Whitley Hall Methodist Ch.
WOODHAM, Prof. R. DMus FRCO	128 Westwood Road, Tilehurst, Reading	School of Music, Rdg. Univ.
WOOLDRIDGE, J.	41 Windermere Road, Reading	Asst. St. Andrew Presb. Rdg.

- NEWBURY -

BARRELL, W.	The Bungalow, Donnington Hill, N'by	Northbrook St. Methodist
BRADLEY, I.	Cedar House, Wickham, Newbury	St. Swithun, Wickham
BURGESS, R. LRAM	St. Margarets, Stoney Lane, Newbury	Late Woolton Hill Church
COLE, Miss D.	33 Chapel Street, Thatcham, Newbury	Asst. Thatcham Church
D'ANDREA, E.J. DD	"Ingleville" Kintbury.	St. Joseph's R.C., Newbury
DENYER, R. LTCL	Newbury	Enborne Church
GRIFFIN, C.G.	140 Craven Road, Newbury	Late Bartholomew St. Meth.
HOOK, G.T.	1 Andover Road, Newbury	Asst. Greenham Church
HOPKINSON, E. BMus FRCO	"South View" Bath Road, Newbury	Newbury Parish Church
MASON, Miss R. ARCO	Downe House, Cold Ash, Newbury	Downe House School
LRAM GRSM		
NORTH, F.H.		Late Newbury Baptist
SEARLES, A.N.	Flat No. 4, Hartmead Rd, Thatcham, N'by	Speen Parish Church
SELICK, G.A. FRCO FTCL	Newbury	Late Newbury Parish Church
SIMPSON, Dom. R. OSB	Douai Abbey, Woolhampton, Newbury	Douai Abbey
SPITTLE, Miss M.A.	Inglewood, Chesterfield Rd, Newbury	Late Fawley Church
WIGMORE, F.G.	50 Southend, Cold Ash, Newbury	St. Mary, Speenhamland

- WINDSOR -

ALLURED, M. ARCO	9 Laurel Ave., Langley, Slough	Late St. Mary, Slough
APPS, Mrs. A.K.	2 Hope Cottages, London Rd, Bracknell	Bracknell Methodist
ATHILL, S. LTCL MRST	Welbeck, New Road, Ascot	All Saints, Binfield
BROWN, W.D.	95 Furze Platt Rd., Maidenhead	Late All Saints, Boyne Hill
CAMPBELL, Miss C.	57 Frances Road, Windsor	All Saints, Windsor
LRAM ARCO etc.		
CAVE, V.G.	Woodside, Windsor Forest	St. Michael, Warfield
CROOK, E.W.	117 Vale Road, Windsor	Late St. Andrew, Clewer



DEELEY, Mrs. E.L.	1 College Crescent, Windsor	Late Monston and Prestwick
DAVIES, Rev. L.G. MA	2 Boyne Hill Avenue, Maidenhead	Late Cambridge, Norwich, Etc.
GOULDING, G.A.	Stokencot, Fernbank Road, Ascot	St. Peter Cranbourne
HARRIS, Sir W.H. KCVO	12 The Cloisters, Windsor Castle	St. George's Chapel
DMus etc.		
HILL, C.A.	Holmleigh, Cookham Rise	St. John Bapt., Cookham Dean
HINE, A.	Ditton Park, Slough	Chm. St. Michael, Slough
HOLMES, Mrs. R.A.	Winkfield Creamery, Winkfield	St. Mary, Winkfield
HORSCHRAFT, W.	126 Craneford Way, Twickenham	Stoke Poges Church
JAMES, P.	2 Shackleton Road, Slough	Datchet Church
MARSHALL, E.E.	42 Lake Avenue, Slough	Stoke Poges Church
POOLE, V.A.	57 Kendal Drive, Slough	St. Mary, Wexham
REARDON, Miss P.	11 Downs Road, Langley, Slough	Slough Baptist
REID, Miss B.	35 Clewer Hill Road, Windsor	Asst. All Saints, Dedworth
SWALLOW, J.H.	Twist Niet, Hill Rise, Chalfont St. Peter	Gold Hill Baptist
TAYLOR, Miss E.	88 St. Leonards Road, Windsor	Windsor Methodist
WAITE, N.E.	41 Fernbank Road, Ascot	Asst. All Saints, Ascot
WHITE, Mrs. C.L.	50 Park Lane, Slough	Asst. St. Laurence, Upton
WHITE, J.S.	50 Park Lane, Slough	St. Peter, Upton cum Chalvey

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- ELECTED FOR MEMBERSHIP 1961 -

BERRY, A.E.	Pine Trees, Flowers Hill, Pangbourne	Late: Eignbrook, Hereford
LACY, L.R.	6 Evesham Road, Emmer Green	St. John, Caversham.

- FINANCIAL STATEMENT -

NEWBURY BRANCH

<u>EXPENDITURE</u>				<u>RECEIPTS</u>			
Capitation Fees				Subscriptions			
16 @ 3/6d.	..	2	16 0	16 at 8/-	..	6	8 0
Contribution to "The				additional	..		5 0
Berkshire Organist	..	1	14 6	1958 Arrears	..		8 0
Hon. Treasurer's postages			8 0	1959 Arrears	..	1	4 0
		4	18 6	Bank interest	..		14 0
Excess income over							
expenditure	..	4	0 6				
		£8	18 0			£8	19 0
Balance as at 31.12.1959		26	19 6	Balance at The Thames			
Arrears 1957/1958	..		16 0	Valley Trustee			
Surplus for year 31.12.1960		4	0 6	Savings Bank	..	33	0 0
3 subscriptions paid for 1961		1	4 0				
		£33	0 0			£33	0 0



- FINANCIAL STATEMENT -

Proposed for Adoption at Annual General Meeting on 25th February, 1961

Income and Expenditure Account for Year ended 31st December, 1960

<u>EXPENDITURE</u>				<u>INCOME</u>			
	£	s.	d.		£	s.	d.
Records	17	11	9	<u>Subscriptions</u>			
163 Capitation fees	4	1	6	READING	111	55	10 0
	21	13	3	additional			2 0
"The Berkshire Organist"	17	6	6	WINDSOR @ 3/6d.	25	4	7 6
Expenses of meetings	3	15	7	NEWBURY @ 3/6d.	16	2	16 0
Stationery		7	0		152		
Hon. Secretary's postages	6	19	9	In arrear	2		
Printing of Syllabus & Council Notice Cards	4	10	7	Newbury Contribution to "The Berkshire Organist"		1	14 6
Hon. Treasurer's postages	2	17	4	Sale of ditto		17	0
	57	10	0		65	7	0
Excess income over expenditure	7	17	0				
	65	7	0		65	7	0
Benevolent Fund	22	9	10		22	9	10
	£87	16	10		£87	16	10

BALANCE SHEET as at 31st December, 1960

<u>LIABILITIES</u>				<u>ASSETS</u>			
General Fund Account as at 31.12.1959	45	6	7	Balance due from Barclays Bank Ltd.	62	13	7
Surplus for year ended 31.12.1960	7	17	0				
19 Reading subscriptions paid in advance for 1961	9	10	0				
	£62	13	7		£62	13	7