

The Berkshire Organist

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THE BERKSHIRE ORGANISTS'
ASSOCIATION

SECRETARY : A. H. LUSTY,
A.R.C.O., HON.F.T.C.L.
60, Pell Street,
Reading.

A MESSAGE FROM THE PRESIDENT

R. N. NASH, Organist of All Saints' Church, Reading.

Greetings to all members and best wishes for 1963. Our sincere thanks are extended to all who have supported the Council during the past year. The Association exists to foster our cause and provide fellowship with one another. Interest in Organ and Church Music depends to a large extent upon our own keenness and enthusiasm. Such qualities enable us to bring joy to countless people. If your personal support has lapsed for any reason, may we invite you to join us at one of our forthcoming meetings, so that we may say in the words of the Psalmist, "We have taken sweet counsel together and walked in the House of God as friends."

EDITORIAL

Once again we welcome new contributors from amongst our own members and tender our regrets to those whose efforts have had to be postponed owing to lack of space.

It is hoped that before this issue is in your hands, a meeting will have been held in Newbury to revive the formerly very active branch there. We were indeed fortunate in being able to call on Mr. Hopkinson for what proved to be a most enjoyable recital at last year's Half Day Conference. We also hope that a good attendance at Mr. Reed's Town Hall Recital will have demonstrated to the powers that be that there is a large measure of interest in organ music in the town.

Thanks are due to the members of the Magazine sub-committee, our contributors and all who have helped to produce and distribute this number.

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SECRETARIAL

Please make a special note to remember the dates of the forthcoming events and ensure good attendances. For the Half Day Conference, we are to have a Lecture and Organ Recital from Dr. E.A. Suttle, who is now a local resident and one of our members. The visits to Winchester, where Mr. Alwyn Surplice, late of Pangbourne and St. George's Chapel, Windsor, is the Cathedral Organist, and to Bristol University, where Dr. Willis Grant is well-known to those who have attended Congress, should prove of great interest. Please let me know in good time if you are able to attend.

Saturday, March 23rd	Geography Lecture Theatre, Reading University, at 7 p.m. Film Strip by Mr. William Symons ARCO., Early Bible Illustrations, by James Strachen.
Saturday, April 20th	St. Mary's Church House, Reading, at 3 p.m. Half Day Conference. 3 p.m. Lecture; 4.30 p.m. Tea; 5.15 p.m. Organ Recital.
Saturday, May 18th	Visit to Winchester. Combined meeting with Winchester and Surrey Associations. Depart from St. Mary's Butts 1.30 p.m. Fare 5s.0d. Please send with notice.
Saturday, June 22nd	Visit to Bristol University. Depart from St. Mary's Butts 8 a.m. Fare 11s.0d. Please send with notice.

We have also been asked to draw attention to two more concerts of the Sir Robert Mayer's Youth and Music Organisation.

Monday, February 4th 7.30 p.m. in the Rainbow Hall, Cheapside, Reading. Intimate Opera.

Monday, May 13th Same time and place, Sir Jack Westrup and the University of Oxford Symphony Orchestra.

A.H.L.

A MESSAGE FROM THE CHAIRMAN OF THE WINDSOR BRANCH,
MR. M. ALLURED, ARCO.

Once again, and all too quickly, I am faced with the task of composing a suitable message for inclusion in "The Berkshire Organist."

What can I write that has not been said many times before? I have been warned against making it too much of a New Year's message and I see that my message last year was mainly an exhortation to members to give the Association their full support during the year. This still applies of course. Attendances are still around the 50% mark.

What then can I say? How about the aims of Organists and Choirmasters? - but, I'm sure, that countless words of wisdom must have poured from the pens of previous Chairmen on this subject.

May I, however, suggest that we constantly remind ourselves of what I consider should be the main aim of Church musicians. That is, that our standard of performance should always be the highest possible, no matter how simple or unpretentious our musical offerings may be.

This may seem obvious but, after all, it was thought necessary to form the R.S.C.M. to try to achieve this and it has proved an uphill struggle but one which, thank goodness, has met with some success.

May I extend my thanks to those who have supported our meetings during the past year and pray that our efforts as Organists and Choirmasters (or Choirmistresses) this year may be successful.

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APPOINTMENTS

Dr. H.D. Anthony, St. Mary's, Beenham Valence.
Mr. R.A. Barnes, St. Mary's, Streatley.
Mr. E.T. Smith, St. John's, Caversham.

RESIGNATIONS

Mr. D.J. Hamilton, St. Paul's, Maidenhead.
Mr. L.R. Lacey, St. John's, Caversham.
Mr. R.C. Smith, St. Paul's, Wokingham.
Mr. C. Tanner, LTCL., St. Michael's, Easthampstead.
Mr. A. Warren, FRCO., St. Laurence's, Reading.
Mrs. M. Warren, LRAM., do.

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HONOURS

Mr. L. Pratt, LTCL.,) Elected to Honorary Membership of
Mr. A.E. Rivers,) the Association, Feb.24th, 1962.
Mr. B. Hall-Mancey, ARCM.
Mr. W.H. Rowe, ARCO. Awarded the M.B.E. in the Birthday
Honours List for services to Forestry.
Miss O.H. Hayward, ARCO.

We congratulate those members who have received honours during the year, wishing those who have taken up new appointments every happiness and those who have retired enjoyment of their leisure.

We regret the loss through removal of Mr. A. Warren, a former President, and his wife, a fellow-member, but have no doubt that our loss will be felt as a gain in the Isle of Wight.

DR. W. GREENHOUSE ALLT

Much pleasure was felt throughout the Incorporation at the conferment of the honour of C.B.E. on Dr. Greenhouse Allt. Dr. Allt was a worthy link in the chain of National Presidents, in addition to his great work for the cause of music in general, and it was a great privilege to have him as a guest at our Dinner in November. His racy and inspiring speech will long be remembered.

A.H.L.

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READING'S HONORARY BOROUGH ORGANIST

Our special congratulations to Mr. A.L. Warman, ARCO. on being officially appointed Honorary Borough Organist during the year. This honour comes as a recognition of his unofficial services to the Corporation over many years in connection with the Town Hall organ, and it is an encouragement to the Association at a time when efforts are being made to arouse municipal pride in the possession of an instrument which might otherwise be considered redundant in the foreseeable future. Mr. Warman, too, has a place in our affections for lengthy service given in days gone by as our Honorary Treasurer.

OBITUARY

Mr. Rodney Brewer, who passed away on August 19th, was an old and valued member. He was for many years Organist of Peppard Congregational Church and was a former member of the Council. Mr. Brewer had the happiness to see his ambition of a new organ for his church realised shortly before his illness, for which cause he had done a great deal of work.

Mr. G. Pounds, who died on December 19th, had been a keen member for the past five years. He was a member of the choir of St. Lawrence's Church, Reading for over twenty years and sang in the Reading Festival Chorus.

The Incorporation as a whole suffered a great loss by the death during the year of its former President, Dr. Henry G. Ley. We of the Berkshire Association remember him as a former member of the Windsor branch and as a genial and hard-working President when Congress was held at Reading in 1953. Brigadier Bernard Ferguson wrote in his obituary notice of Dr. Ley "He looked like Pickwick but he was much more like Punch." His deep knowledge in all matters musical was accompanied by an almost Schoolboy interest in railways and their workings.

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BENEVOLENT FUND

Once again one of our members has benefitted from the invaluable activities of the Benevolent Fund and we look forward to the continued support of our members to this worthy object.

A.E.R.

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MUSIC RECEIVED

From The Oxford University Press:-

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|---|-----|
| Twenty Four Interludes on Communion Hymn Tunes | 5/- |
| Prelude and Fugue in F minor, 8th Harpsichord Suite, Handel
(arr. Lionel Lethbridge) | 3/6 |
| Seasonal Chorale Preludes for manuals only, Book 1
(edited by C.H. Trevor) | 6/6 |

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Alcock, John. Four Voluntaries, Hinrichsen Edition, No.1017
(edited by Peter Marr).

A local organist who achieved some fame in his profession in the eighteenth century and who was organist at St. Laurence's Church, Reading from 1742 until 1750. He was a pupil of the blind organist John Stanley and was appointed to St. Andrew's, Plymouth in 1737.

On leaving Reading, he became Organist of Lichfield Cathedral where he retained connections for the rest of his life, although not all the time as organist.

His principal contribution to music was the efforts he made in the promotion of satisfactory texts of English Church music. His large manuscript collection he gave over to Greene, and was passed to Boyce to become, with additions, Boyce's Cathedral Music.

A varied output of instrumental and vocal music came from his pen, but only recently have his organ voluntaries been made available. The chant in B flat by "Dr. Alcock," which occurs in many collections used to-day, is by his son John Alcock (ii) - who was born at Plymouth in 1740.

A more detailed biography, portrait, signature and specification of his 1741 organ at St. Laurence's, Reading are contained in the above-mentioned publication.

P.B.M.

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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)
Mr. J. Eric Few, ARCO., LTCL.
Miss E.G. Goodship, ATCL.
Mr. B. Hall-Mancey, ARCM.

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PROGRAMMES 1962

March 17th Visit to Oxford.
Manchester College Chapel, Mr. H.W. Spicer, MA., FRCO.
Fantasia in F minor Mozart.
Keble College Chapel, Mr. Roger Fisher
Prelude and Fugue in F minor Bach
Fugue in A flat minor Brahms
Scherzo, Symphony No. 2 Vierne
Sonata, 94th Psalm Reubke
New College Chapel, Dr. D. Lumsden
Service: Andrews in D
Anthem: Almighty God who by
Thy Son Gibbons
Prelude and Fugue Bach

May 5th

Half Day Conference.

St. Giles' Church, Reading, Mr. E. Hopkinson,
B.Mus., FRCO.

Prelude and Fugue in B minor J.S. Bach

Three Choral Preludes:-

(i) To God we render thanks and praise

(ii) The Old year now hath passed away

(Both from the Little Organ Book)

(iii) Rejoice now Christian Souls

Toccata and Fugue in D minor

J.S. Bach

(by request)

Two Preludes "York," "St. Mary"

Chas. Wood

Sonata No. 2 in C minor

Mendelssohn.

June 23rd

Christ's Hospital, Horsham, Mr. M. J. McKelvey,
B.A., B.Mus., FRCO.

David Stevens (pupil)

In Big School:-

Air and Gavotte

Arne

Voluntary (manuals only)

J. Stanley

Toccata and Fugue in D minor

Bach

Harmonies du soir

Karg-Elert.

In Chapel:-

David Stevens

Liebster Jesu

Bach

O mensch bewein

"

Pastorale

Cesar Franck.

Mr. M. J. McKelvey

Extemporisation

Toccata and Fugue in D Minor

Bach

(for comparison of organ tone etc.)

Toccatina for Flutes

Yon

Toccata 5th Symphony

Widor.

October 13th

Presidential Service,

All Saints' Church, Reading, Mr. R. N. Nash

Organ Voluntaries:-

Voluntary in C major

J. Stanley

Folk Tune: Fidelis

Percy Whitlock.

Introit:-

O taste and see

R. Vaughan Williams.

Service:-

Stanford in B flat

Anthem:-

The Lord hath been mindful of us and

He shall bless us

S.S. Wesley.

Organ Voluntaries:-

Cantilena Romantica

Thomas Dunhill

Voluntary in D

William Croft.

WINDSOR:-

May 5th

St. Nicholas Chapel, The Royal Merchant Navy School, Bearwood:-	
No.7 from Twelve Pieces, Op.174	Rheinberger
Lamento	Marcel Dupre
Sonata in C minor, Op.56	Guilmant.

December 1st

Windsor Parish Church,
Composite Organ Recital. Mr. M. Allured:-
 1st Movement Sonata No.1 in C minor Rheinberger.

Mr. E.E. Marshall:-
 Voluntary in G Dr. Worgan.

Master Paul Wright:-
 Prelude in C J.S. Bach.

Mrs. A.K. Apps:-
 Elegy Dr. Thalben-Ball.

Mr. P. James:-
 Choral Prelude,
 Liebster Jesu ver sind hier J.S. Bach.

Mr. S. Athill:-
 Introduction and Passacaglia Max Reger.

Mr. J.H. Swallow:-
 Intermezzo Christopher Morris
 Prelude C.S. Lang.

Miss B. Reid:-
 No.9 from Little Organ Book Chas. Wood.

Mr. V.G. Cave:-
 Prelude in C minor Hesse.

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42nd ANNUAL REPORT

Submitted for adoption at the Annual General Meeting on 16th February, 1963

1. Officers elected at the Annual General Meeting held 24th February, 1962:-

PRESIDENT:	Mr. R.N. Nash	
VICE-PRESIDENTS:	Dr. H.C. Barnard FTCL	
	Mr. A.H. Lusty FTCL ARCO	
	Mr. L. Pratt LTCL	
HON. SECRETARY:	Mr. A.H. Lusty FTCL ARCO	
HON. TREASURER:	Mr. L. Pratt LTCL	
BENEVOLENT STEWARD:	Mr. A.E. Rivers.	(To retire)
COUNCIL:	Miss E.G. Goodship ATCL	Mr. G. Spriggs 1963
	Dr. H.D. Anthony	Mr. P. Marr GTCL ARCO 1964
	Mr. W.H. Rowe ARCO	Mr. F. Fawcett 1965
Ex Officio:	Mr. M. Allured ARCO	Mr. V.G. Cave
MAGAZINE COMMITTEE:	Mr. G. Spriggs, Mr. A.E. Rivers, Mr. W.H. Rowe, Mr. L.F.B. Davis, Mr. G. Goulding.	

2. The following general meetings have been held during the year:-
- (a) 20 Jan. Lecture. The Organ - Some historical notes, Prof.H.C.Barnard FTCL., Reading University.
 - (b) 24 Feb. Annual General Meeting, St.Mary's Church House, Reading.
 - (c) 17 Mar. Visit to Oxford. Inspection of organs, Evensong at New College.
 - (d) 5 May Annual Half Day Conference. Speaker:- Mr. Geoffrey Barnard, St.Giles Hall, Reading. Recital by Mr. E.Hopkinson B.Mus FRCO., St. Giles' Church.
 - (e) 23 June Visit to Christ's Hospital, Horsham.
 - (f) 13 Oct. Presidential Service and Reception, All Saints' Church, Reading.
 - (g) 17 Nov. Dinner, Caversham Bridge Hotel. Guest:- Dr.W.Greenhouse Allt, MBE FTCL.
 - (h) 8 Dec. Magazine Evening arranged by Mr.P.Marr GTCL ARCO St.Mary's Church House, Reading.
3. The following meetings have been held by the Windsor Branch:-
- (a) 6 Jan. Visit to the Royal Albert Hall, London to hear the "Messiah" sung by the Royal Choral Society (Conductor, Sir Malcolm Sargent).
 - (b) 3 Feb. Organ Crawl in the East Berks. Area.
 - (c) 3 Mar. Visit to Henry Willis & Sons, Ltd., Organ Works, St.Mary's, Newington and St.Paul's Cathedral.
 - (d) 7 Apr. Visit to Guildford. Surrey Association Half-Day Conference.
 - (e) 9 Apr. Talk by the Rev.C.H.Hare M.A. (Rector of Taplow) in Windsor Methodist Church Room entitled "Music in Church."
 - (f) 5 May Visit to Royal Merchant Navy School, Bearwood.
 - (g) 2 June Visit to Guildford Cathedral.
 - (h) 30 July Annual General Meeting at Windsor Methodist Church Room. Officers elected:- Mr.M.Allured ARCO (Chairman); Mr.V.G.Cave (Hon.Sec. & Treas.); Committee:- Mrs. R.A.Holmes, Mrs. A.K. Apps, Mr. S. Athill LTCL., Mr. P. James.
 - (i) 8 Oct. Service of Re-Dedication for Organists and Choirmasters at Bracknell Methodist Church.
 - (j) 13 Oct. Visit to All Saints' Church, Reading for Presidential Service.
 - (k) 1 Dec. Composite Organ Recital, Windsor Parish Church.
4. The 15th edition of "The Berkshire Organist" was issued during February. Once again, the value of these editions was proved by the appreciation of not only our own members but of those in various branches of the Incorporation. Our sincere thanks for their continued excellent work are extended to the Editor (Mr. A.E. Rivers) and the sub-Committee.
5. The membership on Dec.31st., 1962 was 160.

6. The amount forwarded to the Benevolent Fund during the year was £11 6s. 8d.
7. The Annual Congress was held in Bristol from Aug.20th-24th and was attended by the Hon. Secretary and Miss D. Hickmott.
8. Your Council has met on four occasions during the year including informal meetings.
9. It is with deep regret that your Council record the deaths of the following members:-
 - Mr. P.R. Scrivener - Jan.19th
 - Mr. Rodney Brewer - Aug.19th
 - Mr. G. Pounds - Dec.19th.
10. Honours during the year:-
 - Mr. B. Hall-Mancey, ARCM., July, 1962.
 - Membership of the Noble Order of the British Empire on Mr. W.H. Rowe in the Queen's Birthday Honours.
 - Miss O.H. Hayward, ARCO.
 - Mr. A.L. Warman, Honorary Borough Organist of Reading.
11. A party of members attended Guildford on April 7th for the Surrey Half-Day Conference.
12. Our thanks are extended to the Ladies' Committee who have done so much for our comforts during the year.

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NOTES OF THE TALK GIVEN AT THE HALF DAY CONFERENCE ON MAY 5TH BY DR. GEOFFREY BARNARD OF CHICHESTER AT ST. GILES' HALL, READING ON "FUN WITH OLD ORGANS."

This talk deals with the organs in the Parish of Wick - an early centre of the Anglo-Catholic Revival - 1½ miles from Chichester Cross. The old Saxon church, St. Mary's, seating 120 people became too small for the parish and, as this had grown away from the church in the direction of the city, a new large red-brick monstrosity, St. George's, was built in 1901, completely in the style of the period, even to the extent of having deal parquet flooring for the congregation, pitch pine parquet for the choir and oak parquet for the clergy! and seating 800 people. The old church was closed down and the organ, with 3 stops on the Great and 2 on the Swell, was moved from the small old church to the great new one.

By 1945, the parish had again grown, this time outwards, and the old church was cleaned up and decorated by the Scouts and members of the congregation. The question then arose - "what to do for an organ?" Chichester was fortunate in escaping serious bomb-damage but St. Andrew's Church in the city had been badly damaged and it contained an old Hill organ of one manual with 5 speaking stops and one octave of pedal pull-downs. The organ was choked with rubble and the dealers had even refused to cart it away for scrap metal. This organ was offered to St. Mary's. Every wooden pipe in the organ had literally fallen to pieces and, when you think

of the size of the top pipes of a 4 ft. wooden flute, you can imagine the smallness of these pieces. We formed a working-party and all the pipes were taken out, stacked and marked, taken to St. Mary's, cleaned and re-erected. Unfortunately, we did not go about the cleaning of the sound-boards in quite the right way and the first result of trying out the re-erected organ, with one boy-power blowing, was that about 48 out of the 56 notes sounded at once. There was nothing else for it but to take it down and, having learnt by experience, re-assemble it, this time correctly. This time it was all right.

One thing we learnt from this job was - whenever you are dealing with organ-builders always insist on space, over- below- and around the pipes. One amusing effect arose from the bottom six of the Open Diapason pipes standing on the floor at the back of the organ. There was a long length of conveyance tubing going from the sound-board to the pipes and, when this was too short, owing to our having raised the case, a piece of cycle tubing seemed just the thing. Unfortunately, when a note was played, the tubing alternately expanded and collapsed with an "oom-pop" accompanying each note. When decorating the case, we decided to silver the front pipes and I wrote to Hele's for some advice. They sent me two tins of silver saying:- "if you imagine you are going to get this to stick on the pipes, you're a better man than I am, Gunga Din." However, we silvered the pipes and the organ when completed, for what it was, was a very successful job and one which we thoroughly enjoyed.

In January, 1960, I was lying in bed with laryngitis when I heard the fire sirens sound and the engine go by. I thought, "St. Mary's Organ!" and, later, the 'phone rang and my wife came up to tell me the old church was on fire. The blower had been left on by a visiting organist after a funeral and, by about 9 o'clock, it jammed and caught fire and when the door was opened and the draught let in the organ went up like a bomb. All that was found was the name-plate we had put on the case and one pipe. And that was not all for, in the morning, the Churchwarden said:- "Oh dear! I'm afraid I've forgotten to insure the organ." Fortunately, I remembered a school I had seen in London a few years earlier which contained an organ which was not used and, as soon as I was able to get up, I rang up the headmistress who was just wondering how they were going to get the instrument out of their way. As a result, I was offered an old Bevington with 11 speaking stops which had not been played for 12 or 15 years. Here, we did have a bit of luck. The electricity supply in the neighbourhood had just been changed from A.C. to D.C. and all the appliances had to be replaced. The electricity authorities carried out their obligations so thoroughly that we now had an unplayable organ with a brand new Discus blower! This we obtained for £90. We now had to re-assemble our team and, with the benefit of our previous experience to guide us, start all over again. When I tell you that the school was situated with Liverpool Street Station on one side and Smithfield Market on the other, you can imagine the sort of dirt

that was on everything, in addition to which we found no less than fifteen tennis balls in the pipes. This organ again was dismantled and taken to the church. The specification contained one stop of which I doubt if anyone has seen another example, a "Swell Copuler," and I wondered how long Messrs. Bevington's apprentice lasted in his job. The organ had originally been in St. Botolph's, Bishopsgate, and had a bottom octave of Bourdon pipes on the Great keyboard with the pedals permanently coupled to the manuals. In this instance, it was more a case of cleaning and re-assembling the pipes than of re-making them. Here I would like to mention the ready help and co-operation we received from various firms of organ builders. I have found that where it is not a case of anyone trying to enter the field of organ-building, but of genuine amateurs doing it themselves because there is no other way of getting it done, the organ-builders are willing to help and advise to a wonderful extent. Later, I acquired an old chamber organ built by Alexander Young of Manchester. All the wood-work and wooden pipes were so riddled with wood-worm that the only thing to do was to take them out in the churchyard and burn them. Here, we called in the builders, and Hele's added five new stops to the organ they had built in the new church at a cost of £550.

One very important point which arises is that all organs should be insured and insured for their replacement value. When I had the offer of the organ to replace the one which was burnt out I was able, with the permission of the Rector, to get up in the church at each service on the Sunday and tell the people of the offer I had received and I asked for 150 £1 notes by the end of the day. As a result of taking people into our confidence in the first operation and letting them see what we were doing, by the end of the day we had £148 10s.0d. The Ecclesiastical Insurance Office, in spite of the organ not having been insured, made us an ex-gratia payment of £500, an act of extraordinary generosity.

Much can be done by willing hands in the cleaning and re-conditioning of small old organs and in the rubbing down of the case-work, removing old paint and dirt and getting down to the real wood.

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SOME THOUGHTS ON EXTEMPORISATION

by a Member of the Congregation

There was a time when any self-respecting organist was expected to be able to improvise. This implied not merely the development of a given theme, but also an elaborate treatment of it, including using it as the subject of a fugue and regulating the whole performance in accordance with strict

rules of form and counterpoint. How far this was real extemporisation may perhaps be questioned. It is told, I think, of Samuel Wesley that when somebody said to his son, Samuel Sebastian, how much he had admired an extemporisation which his father had just given, the young man replied, "Oh yes, Father often does that improvisation." To extemporise properly doubtless requires a real knowledge of music, but whether this is sufficient may be doubted. I was once a member of a choir where the organist was a doctor of music and an F.R.C.O., and a part-time teacher at the Royal College. His extemporisations before and after and during the services were certainly very impressive, but they never moved me in the least. When he went to Australia to take up one of the most important musical posts in the Dominion he was succeeded by a humble A.R.C.O., a music-master at the local grammar-school. His improvisations may not have been so academically correct as those of his predecessor, but they used to transport me out of this world into the next. I am sure that they meant far more to me than the sermons preached by the vicar and his two curates. So even with the most complete mastery of musical theory and outstanding technique as an organist something else is needed if real extemporisation is to be attained. I suppose it is the same in any aesthetic achievement. Poetry may be technically perfect and yet lack inspiration. A picture may conform to all the rules of art and yet leave the beholder unmoved. So also the organist who is to be a successful extemporiser needs more than an academic knowledge of music; he must have the "gift" for it, and that cannot be implanted by any course run by any school of music.

How very rarely do we have the privilege of hearing this real type of extemporisation in church. I think the usual performance is indicated in Adelaide Proctor's famous poem THE LOST CHORD:

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

That is just what happens. And then somehow this performer struck upon a nice juicy chord - obviously that of the diminished seventh, which has been nicknamed "the Clapham Junction of harmony" because one can get into almost any other key by means of it. Unfortunately he never managed to discover it again, and so he called it the "lost chord." What I have never understood is that he said it sounded like a great Amen. How on earth can one chord sound like an Amen? However, what can you expect of a fellow whose ideas on extemporisation are those expressed in the poem? He says he won't discover the chord again until he gets to heaven, and I suppose anything is possible there.

My experience as a member of the congregation, when listening to an extemporisation, is normally as follows. The organist puts down a G on the pedals and vamps a few chords on the swell. He

proceeds to twiddle about with a flute on the great, with some swell accompaniment. After a bit he manages to get into the key of the dominant or the sub-dominant; but if he succeeds in modulating any further he gets flustered and this soon becomes pretty obvious. Altogether his improvisation, like chaos in the book of Genesis, is without form and void. Instead of helping the congregation to devotion it just fills the gaps before and after the service and helps to cover up the conversation or the clatter of the winkle-pickers (even the best of voluntaries often serve to do little more than that, though that is not the fault of the organist). But to a member of the congregation who loves music and is deeply interested in the organ and all that it stands for this kind of improvisational performance is just infuriating. There are, to my mind, few things more uplifting than extemporisation which is both musically sound and has that inspiration which, as I have said, is essential. In one of his books E.C. Benson describes a communion service in St. Paul's Cathedral. He says that between the verses of the hymn the organ - of course he means the organist - played "a little symphony, gathering together the melody. The organ was like some gentle, devout soul thinking over what had been sung." How different from the formless and idealess meanderings to which we are so often treated and which I have already described! A friend of mine who is a university professor of music was recently asked by a local vicar to help him choose an organist. He told me that the vicar asked one of the candidates at the interview, "Can you extemporise?" The man looked a bit doubtful and then replied, "Yes, I think I can manage it." "Well," said the vicar, "If you are appointed will you promise never to extemporise?"

What then is the unfortunate organist to do who has neither the academic knowledge nor the flair which are necessary in order to become an acceptable improviser? There are many such who are doing yeoman service in churches of all denominations and in all parts of the country. Even though most of them are not full-time musicians they are to a large extent the backbone of the profession. If they really do not possess the gift for extemporisation, can't they be persuaded to refrain from trying their hand at it, unless it is absolutely necessary to fill in the little gaps which tend to occur in the course of a service? But how will the poor fellows manage for their voluntaries? Few of them can afford to accumulate a large repertoire of suitable organ music, and some of them may not be very good readers or have any opportunity of practising voluntaries and incidental music. But most of them have had preliminary experience as pianists and they will doubtless possess a fair amount of piano music. A good deal of this is quite suitable for adaptation on the organ, and the fact that it was not originally intended for ecclesiastical use is not necessarily a bar to this. Good music is good music wherever it is played, and a performance of the Mass in B minor, for example, can be just as uplifting an

experience in a concert hall as in a cathedral. An organist friend of mine does not hesitate to supplement his orthodox organ voluntaries by suitable piano works. You will hear him playing a quiet movement from Grieg's Lyric Pieces, or one of Mendelssohn's Songs without Words, or a middle movement from a Beethoven piano sonata, or from an arrangement of a Mozart concerto. These things are already familiar to many members of the congregation who perhaps have never heard of Rheinberger or Karg-Elert or Widor or Percy Whitlock or George Oldroyd. And I have noticed that these slightly musical and what one might call 'non-organistic' hearers, who form the great majority of the average congregation, will often recognise and welcome such voluntaries, and will speak about them with appreciation afterwards. I do not in the very least advocate that the organist should confine himself to this sort of voluntary - far from it; but I do suggest that if he has not the gift of improvisation it would be far better for him to supplement his real organ music with material of this kind, and that he should not be afraid of doing so. However weary and ill at ease he may be, anything is better than the Lost Chord style of performance.

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MUSIC AT READING ABBEY

AN ILLUSTRATED TALK GIVEN BY PETER MARR ON DECEMBER 8TH AT ST.MARY'S CHURCH HOUSE

Programme of Music from Reading Abbey Manuscripts.

1. Gregorian Chant:

(i) antiphon 'Venite adoramus' and psalm 116 (vi mode)
(New York, Pierpont Morgan 103)

(ii) responsary for S. James 'O lucerna' (Chicago, Newbery Library, 12)

(both the above are peculiar to the use of Reading).

2. Dramatic Monody 'Samson Dux Fortissime' (Lond., B.M. Harl 978).

3. Estampies (three) (Lond. B.M. Harl 978) a ii voc.

4. Conductus 'Ave credens baiulo' (Oxf. Bodl. 257) a iii voc.

5. Motet 'Ave gloriosa Mater' (Lond. B.M. Harl 978) a iii voc.

(Items 1, 2, 4 and 5 were recorded by members of the choir of S. Giles-in-Reading).

It is obviously not possible to précis with any real value such a vast subject as Music at Reading Abbey, indeed the talk on December 8th only scratched the surface of some aspects of the topic. It is thought that a word on two aspects of interest would be more satisfactory for the purposes of the "Berkshire Organist."

"Sumer is icumen in"

An increasing body of evidence points to the observation that the Sumer Canon is not such an isolated phenomenon as was once thought. The traditional date is quite early in the thirteenth century but there is reason to believe that some thirty or forty years later, at least, is a more true assessment. Attacks by

American musicologists on this date, making the composition an early fourteenth century one are in general unfounded, and ignore the important palaeographical considerations within the same manuscript. For the same reason it is perfectly feasible to maintain the connection with Reading, or its cell of Leominster in Herefordshire.

Nevertheless, one would wish that the occurrence of a transcriber's name in connection with the Rota might cease. The name of Johanne de Fornsete was doubted even at the beginning of the present century, and it would seem that, if there is one person that could not have written it down, it would be he.

Perhaps one of the most interesting questions regarding the composition is: "Is it like anything else?" Briefly, starting from the idea of a spring song, there are close resemblances in the works of Alcuin, and in the anonymous collection of vernacular poetry belonging to Leominster. The idea of a cuckoo song of about the same period occurs in a Prague Manuscript. Concordances have been established between the Tenor - the pes - and Marian antiphons, and also other Reading music. The Latin text resembles an Easter Sequence, but for other reasons has associations with Lent. The actual tune does resemble one of the Worcester motets for the first couple of measures or so.

Alterations in the music text, made in the thirteenth century, have provided American musicologists with a weapon for dating. Many people still do not realise that the Sumer Rota was originally in duple time with differences in the melody. By and large, the riddle is still not solved, although scholars are considerably nearer the truth than they were a few years ago.

Notes on the organ at Reading Abbey

Specific references to the organ in the records of the Abbey are very few. These only relate to the dissolution period. Although we may assume that Reading followed other monastic houses and probably possessed an organ by the mid-twelfth century, as yet there is no evidence to confirm this. It is said, too, by John Aegidius (1) that the organ had displaced all instruments in the mass some fifty years later.

There is, however, a manuscript formerly owned by Reading Abbey, but probably written in East Anglia, which contains an illustration of the mid-thirteenth century organ. This is contained in a psalter owned by the Duke of Rutland and known as the Rutland or Belvoir psalter. King David is seated at an organ of twenty keys and, visibly, forty pipes. The action is probably

(1) M. Gerbert, *Scriptores* ii. 388.

'pin' type as the position of the keys and pipes would preclude the rudimentary tracker action of a slightly later period. Diagonal bellows are used.

Whilst the inventories of c. 1200 (2) and 1538-9 do not mention anything to do with organs, the demolition accounts (3) offer the following information:-

- Item. recd of John Nyxson for a frame that the organs stode upon..... xxx s
- Item. recd of the said John (i.e. Redges) for an old organ case..... vi s

John Nyxson may have been the person of that name who died in 1594 (4), John Redges might be connected with the person of John Rydgies who was the "queens servant" and "one of the stable" (5). He appeared in the case of Thackham in 1562, the Reading School Master (6).

From the above, it may be inferred that there were two organs at the Abbey - as one would expect. The main one would be on the screen or in the choir, and a smaller one perhaps in the Lady Chapel (built in 1314) where choral music had certainly been carried on.

(For the record:- the fate of the Abbey Manuscript Oxf.Bodl. Auct. F 3.8 Misc. has connections with a former organist of S.Lawrence, Reading. One of the marks of ownership is Willelmus Slythurst. "Young Slithurst" was the first recorder organist of S.Lawrence in 1519. His father was probably Thos.S. whose will showed that he died in 1530. He held two gardens in Luckmere Lane from the Churchwardens of S. Lawrence for 2/8d p.a. (A person of the same name was yeoman of the King's Chamber in 1486)).

At Leomister Priory - cell of Reading Abbey - the Bishop of Hereford ordered services to be sung with organ, a task which had hitherto been neglected. The Priory church was shared by monks and people (7). John Redyng, sub-prior, it is recorded, (8) ran up debts in 1534 as follows:-

- To Thos. Smith, remaining for making a pair of organs
- To the organ maker, as much as comes toxx s viii d

(2) B.M.Eg 3031.
(3) PRO Minister Acs. divers cts., Ed.Vi., Bdle. 74.
(4) Wills of Berks ad I 392.
(5) Berks., VCH ii 252.
(6) Coates, C., Hist. of Rdg., 332.
(7) Epis.Reg.Hereford, sub Bothe, 1529, Cant. & Yk. Socy.
(8) L.P.Hen.VIII vol.vii, no.1678, 1534.

THE CENTURY OF GENIUS

Talk given by Dr. H.D. Anthony on 8th December, 1962

One of the remarkable achievements in the cultural life of the Middle Ages was the development of the art of polyphony. In contrast, music as it is known to-day consists of a balanced union of melodic, rhythmic and harmonic components. Between these two conceptions of music and the periods in which they flourished, there is an important link namely the seventeenth century. Indeed, in his book 'Science and the Modern World,' A.N. Whitehead refers to the seventeenth century as the 'Century of Genius.' But it is not only in the realm of science that the attribute of genius is justified, it is the one century which revealed intellectual genius throughout the whole range of human activities.

Whitehead directs attention to the uniqueness of the period by pointing out that at the beginning of the century Francis Bacon's 'Advancement of Learning' was published in the same year, 1605, as Cervantes 'Don Quixote.' The year before, the first quarto edition of 'Hamlet' had appeared. Shakespeare and Cervantes died on the same day, 23rd April 1616, and in the spring of that year William Harvey is believed to have first expounded his theory of the circulation of the blood. In 1611 Rubens painted 'the Descent from the Cross,' and, before the end of the century, an artist in stone, Sir Christopher Wren, had constructed the new St. Paul's Cathedral. In the mid-century, the year 1642 may be remembered as that of Galileo's death and Newton's birth. One year earlier Descartes had published his 'Meditations' and two years later his 'Principles of Philosophy.' It was the century of Blaise Pascal (1623-62) the philosopher and mathematician. The 'Pensees' have been described as containing some of the most profound, suggestive and striking thoughts that have ever been expressed.

Among musicians one of Pascal's sayings will find a ready response - 'the heart hath reasons that reason knows not of.' The art of music does not find its fullest expression if it relies alone on reason. One is reminded of a theme expressed by Sir Richard Livingstone in one of his books on education. In it he likened men's achievement through the long years of history to the climbing of a three-stranded rope representing action, knowledge and vision. Just as in a rope the strands are interwoven, so these three aspects of human nature are interdependent. They do, however, form a useful background against which a survey may be made of any period of history. In undertaking such a survey, it must be remembered that there is no clear-cut division between action, knowledge and vision, any more than there is between such periods of history as classical, medieval and modern. Nor in the life of one individual are there marked boundaries, though there may be a tendency to speak of him as

a man of action, or of knowledge, or of vision, if one or other of these attributes seems to predominate. But in a world where action and knowledge play such increasingly important parts, one may pause to appreciate the spiritual equipment of musicians, and especially of church organists, who contribute to the vision which should control action and guide knowledge.

The general picture of the seventeenth century was no exception to these three aspects of life, portrayed by Sir Richard Livingstone. Changes were taking place which were indications of coming social attitudes to life. The problems of population may be recognised in 1661 in John Graunt's 'London Bills of Mortality.' It was Marshall Vauban, the French military engineer who first realised the value of such vital statistics. The improvement in instruments of precision introduced a new approach into the general atmosphere of business life; the English excelled in the art of making mathematical instruments. Although the Dutch had introduced many of their crafts, it is of interest to note that when the elder brother of Christian Huggens (who had made watches possible by the invention of the balance-spring) came to live in London as the secretary of William III, it is recorded that he was often in and out of the clock-makers' shops. It is easy to accept, as a matter of course, the modern world's dependence on accurate timekeepers, but it is not always realised that the perfection of the clock as an accurate time-measurer was a necessary prelude to ascertaining position at sea. The provision of light-houses (the Eddystone, off Plymouth, was finished in 1699), of buoys, diving bells, harbours, canals made communication by water safer. Industry was introducing little-known processes. There were corks for bottles, paving stones and some form of lighting for streets. Sawmills were introduced into England in 1663, but then abandoned because of opposition.

In both national and international affairs the seventeenth century saw the emergence of many new ideas and customs. Armies became the normal possession of a state in time of peace as well as in war. The New Model Army of Cromwell formed the traditional background of military evolution in Britain. Navies took their place, especially after the defeat of the Armada, as essential in the active defence of a maritime power. The Dutch scholar Grotius (1583-1645) built up a firm system of international jurisprudence. From the conception of states, frontiers and colonies, political thought developed as a consequence of growing national consciousness.

In the realm of the intellect the fruits of the Renaissance had spread westwards from Italy, which had been the home of the revival of learning. Few could foresee the mental upheaval of the scientific revolution that was to come about through the labours of Copernicus, Tycho Brahe, Kepler, Galileo and above all Newton (1642-1727). Nor could one anticipate the change in the approach to problems of health and disease that would result from the work of William Harvey (1578-1657) and his predecessors. Francis Bacon (1561-1626), with his insistence on experiment and actual recording of the result, must have inspired the group of keen amateurs whose

scientific discussions were interrupted by the outbreak of the Civil War in 1642. There is a certain irony attaching to Bacon's desire for experiment, inasmuch as his death was caused by a cold which he caught while stuffing a fowl with snow near Highgate then a village to the north of London, with the object of observing the effect of cold on the preservation of flesh.

The so-called Invisible College, and later its successor, the Royal Society, founded in 1660, were symbols of the new approach to nature. The brilliant band of experimenters associated with the Royal Society in England, the Paris Academy of Sciences and the corresponding body in Italy, laid the foundations of modern science. From the natural philosophy of those days there sprang the ever-widening network of individual sciences in the eighteenth and nineteenth centuries.

Better known perhaps are the spiritual upheavals of the seventeenth century, the visionary strivings towards better things. To mention England alone, the Pilgrim Fathers sailed in the Mayflower from the Barbican, Plymouth in 1620. The revolt against the theory of the Divine Right of Kings culminated in the clash between King and Parliament and the death of Charles I in 1649; there followed the rise of Oliver Cromwell as Protector, and later the Restoration of Charles II in 1660. Before the end of the century the 'Glorious Revolution' of 1689 placed William and Mary on the throne after James II's flight to France.

One is tempted to pursue further the story of the seventeenth century - its action, its knowledge, its vision, but no account would be complete without mention of the place that music holds in this century of genius. Some indication of this is given by the numerous references to music in the Diary and letters of Samuel Pepys (1633-1703). 'Musique is the thing in the world that I love most,' and this phrase forms the theme of Sir Frederick Bridge's book 'Samuel Pepys, Lover of Musique.' Bridge claims that the period of the Diary and later life of Pepys 'is one in which the music of England made great advance.' In another book 'Twelve Good Musicians' Bridge directs attention to the importance of the seventeenth century in English music. The names of the twelve which he selected indicate the quality of their work:

John Bull	(1563?-1628)	John Milton	(1553-1646, 7)
William Byrd	(1542, 3-1623)	Henry Lawes	(1595-1662)
Thomas Morley	(1557-1603)	Matthew Locke	(1620?-1677)
Thomas Weelkes	(1575?-1623)	Pelham Humfrey	(1647-1674)
Orlando Gibbons	(1583-1625)	Dr. John Blow	(1648-1708)
Richard Deering	(1580?-1630)	Henry Purcell	(1658-1695)

The above include composers of the Golden Age and those of the Restoration Period. Between the two stands the unique personality of Captain Henry Cooke. This former officer of

the Royalist forces became Master of the Children at the Chapel Royal, Whitehall, at the Restoration of Charles II. Through his own example and his ability in training choristers he made possible that brilliant band of youngsters known as 'Captain Cooke's boys.' Among others were Pelham Humfrey, John Blow, Michael Wise, Thomas Tudway, William Turner and later, the youthful Henry Purcell who was also trained by John Blow.

There is not space to describe the many and varied contributions which Henry Purcell made to music. It is characteristic of the truly great man, indeed of genius, that he stands out from the contemporary scene; through him the heritage of the past is enriched and the course of the future set. Though he may, in a sense, be regarded as the product of the age in which he lived, he can never be identified with it or merged into the general background of his time. This is acknowledged in a striking phrase at the end of the article on Purcell in 'Grove's Dictionary of Music and Musicians' (fifth edition) 'one broad fact emerges. His view of music was identical with that of the modern musician.' In a very real sense, in the realm of music, Henry Purcell takes his place among men in other spheres who made the seventeenth century the 'Century of Genius.'

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AN OUTING TO GUILDFORD IN RETROSPECT

by

Miss E.G. Goodship

A beautiful afternoon of radiant sunshine, coupled with the kindness of our President and two fellow members of the B.O.A. who had cars; and so provided transport for the rest of us, began what proved to be a most inspiring afternoon.

Avoiding the main roads as much as possible we were able to appreciate the beauties of the Finchampstead Ridges and the pine woods; and Guildford was reached much too quickly.

Threading our way through the busy streets of this grand old city, we made our way to the Congregational Church and schoolroom.

There, a demonstration Choir Practice took place under the able direction of Mr. Alwyn Surplice, B.Mus; FRCO., organist of Winchester Cathedral.

About 12 boys - drawn from various church choirs in the district - were assembled.

The practice commenced with Hymn 102 from the new edition of Hymns A. & M., chosen one felt, in order to introduce a beautiful tune by John Ireland, to some of those present who may not have been aware of its existence. It is so beautifully wedded to the words of S. Crossman.

Aiming to arouse the interest of the boys the Conductor referred to the years in which both author and composer lived. The answers were wide and diverse!

He then called upon the boys to read a verse in order to establish correct punctuation. This also produced some of the errors that all Choir Trainers encounter, e.g. breathing in the middle of a word, or where there are no punctuation marks.

Having played over the tune Mr. Surplice dealt with breath control and phrasing.

In order to illustrate the need for sufficient breath he chose the familiar S. Ann hymn and asked the boys to see how much of the first verse they could sing in one breath, and when they had finished he caused much merriment by pouncing on the audience requesting them to do the same. Alas for the efforts of some of us!!

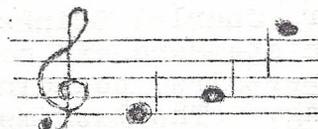
The Anthem was next dealt with. Having had some rehearsal with their own choirmasters the boys were already acquainted with this, but the above points were dealt with as carefully and painstakingly as with the hymn, but with the addition of expression, light and shade etc.

The whole session was an illuminating experience and reflected the ability of the conductor to maintain the unflagging interest of choir and audience, in a practice lasting nearly ninety minutes.

After a delicious tea, we all went into the church to listen to a fine organ recital by Mr. Surplice, whose technique and registration were so masterly that we sat absorbed as the music poured forth.

We left the church with a feeling of exhilaration and uplift which to some of us at any rate was unspoiled by the peculiar sounds we sometimes hear after a grand recital, by those trying the organ.

Our thanks must be tendered to Mr. Surplice; the boys who so willingly gave up a precious Saturday afternoon for our benefit; and not least, to the Surrey Organists' Association who so kindly invited us.



Programme of

AN ORGAN RECITAL

by

R. ALWYN SURPLICE, B.Mus.

(Organist and Master of the Choristers, Winchester Cathedral)

in Guildford Congregational Church

on Saturday, April 7th, 1962

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1. VOLUNTARY in D.....William Croft
 2. FOUR CHORALE PRELUDES on the Passion Chorale:
(a) J.S. Bach (c) Max Reger
(b) J. Brahms (d) Flor Peeters
 3. SONATA No. 4 in B flat.....Mendelssohn
Allegro, Andante, Allegretto, Allegro
 4. PASTORALE.....Cesar Franck
 5. TWO SHORT PIECES.....Louis Vierne
(a) Scherzo (b) Berceuse
 6. JUBILATE DEO.....Henry G. Ley

A HOLIDAY COURSE FOR ORGANISTS

by

Dr. H.D. Anthony

An experiment is usually of interest, especially if several people take part in it. The Holiday Course for Organists, held from the 30th July to the 3rd August 1962, was no exception. For five days some eighty organists from all parts of the British Isles and from overseas enjoyed the hospitality of the Royal Academy of Music, and had the privilege of sitting at the feet of some of the leading exponents of their art. This unique experiment was conceived in the mind of Dr. Douglas Hopkins who gathered together a band of kindred spirits, including Dr. Campbell of Windsor, Mr. Hawkridge of the Academy, Mr. Statham of St. Paul's, Knightsbridge and Mr. Charles Spinks. As may be expected the tuition was of a high standard and covered a wide field in technique, performance, repertoire, teaching, church services, musicianship and aural training. The last mentioned was in the hands of Mr. Hugh Marchant of the Academy, who also was responsible for organisation and administration.

Members of the course ranged from present-day students to organists who could look back on perhaps forty or fifty years of devoted Church service: some described themselves as beginners at the instrument and there were others with musical degrees and diplomas. This diversity in attainment and in age no doubt at first presented a problem to the organisers. The way in which this problem was solved became one of the most successful features of the course. Roughly speaking there were forty students who had degrees or diplomas, and forty who had not: these were divided into two groups A and B. Each group was subdivided into four sections. It was within the section that the value of the course was concentrated. Thus ten men and women, with a variety of background and experience, had the opportunity of playing and discussing their difficulties (in performance or in teaching) with the professor who had been allotted to their section. In addition they were able to understand each other's problems.

The work in sections was supplemented by lectures and demonstrations in the Duke's Hall of the Academy. There must have been many members of the course who were inspired by the ideals put forward, and who resolved to translate them into action when they returned to their own spheres.

There was plenty of time allowed for individual interests outside the Academy. On two occasions special excursions were arranged, the first to Greenwich and the second to St. Paul's Cathedral. An interesting feature of the former was the journey by river from Charing Cross Pier. On landing, the clipper 'Cutty Sark,' in dry dock, was open for inspection: later a visit was made to the historic Parish Church of St. Alphege and its association with Thomas Tallis. At St. Paul's Cathedral the members of the course were received in the Crypt by the former Bishop of London, Dr. Wand who welcomed the party and gave a brief account of the history of the Cathedral. Members were at liberty to visit the many features of special interest to musicians. Later in the evening Dr. Douglas Hopkins revealed the resources of the organ in a recital which was greatly appreciated. Afterwards successive groups of three or four were received by Mr. Willis in the organ loft.

Another high-light of the course was the organ recital in the Duke's Hall by Dr. Francis Jackson of York.

There was a widespread desire among members for another course. This was not only a tribute to the tutors and the general efficiency of the arrangements, but also to the friendly atmosphere which prevailed throughout.

M E M B E R S H I P

-READING-

ALDER, Miss E.	51 Grange Avenue, Reading	
ALDER, R.J.S.	141 Beecham Rd., Reading	Asst. West Reading Methodist
ALLEN, Mrs. D.	Elm Villa, Spencers Wood	Late Beech Hill etc.
ALLWRIGHT, E.R. FRCO	11 Berkshire Rd., Henley- on-Thames	St. Mary, Henley
ANTHONY, Dr. H.D. MA BSc PhD	102 Norcot Rd., Tilehurst, Reading	St. Mary, Beenham Valence
BARKUS, A. FRCO	23 Elm Rd., Reading	Trinity Cong., Reading
(Hon) BARNARD, Prof. H.C. FTCL	54 Grosvenor Rd., Caversham	Reading University
BARNES, R.A.	44 Coley Ave., Reading	St. Mary's, Streatley
BAUGH, A.C.	89 Cranbury Rd., Reading	Late Dunsden Church
BENNING, R.G.	174 Finchampstead Rd., Wokingham	All Saints, Wokingham
BERRY, A.E.	Pine Trees, Flowers Hill, Pangbourne	Late Eighbrook, Hereford
BETTS, J.A.H.	18 Thames Side, Reading	Jt. Org. St. Paul's Presbyn., Reading
BRIND, R.J.M. ATCL	Rosemount, Ruscombe Rd., Twyford	St. Peter's, Caversham
CARTER, T.G.	27 Kidmore End Rd., Caversham	Bearwood Church
CHUBB, A.V.	Kilchoan, Carling Rd., Sonning Common	Late deputy St. Mary's, Ealing
CIMA, Dr. P.H.	43 Ramsbury Drive, Earley, Reading	Asst. Wycliffe Baptist, Reading
CLARKE, M.	4 Northcourt Ave., Reading	
COOPER, A.M.N.	133 School Rd., Tilehurst, Reading	Purley Church
COWLIN, L. AMIEE	6 Summerfield Rise, Goring, Oxon.	
CRIPPS, J.	14 Morgan Rd., Reading	Ch/M St. Agnes, Reading
CURTIS, E.D.	28 The Mount, Reading	St. William's R.C. "
CURTIS, M.H.B.	Wayland, The Broadway, Sandhurst	Sandhurst Methodist
DARE, M.J.C.	56 Woodcote Rd., Caversham	Asst. St. Peter's, Caversham
DASH, H.L.	98 North Town Rd., Maidenhead	St. John, Littlewick Green
DAVIS, L.F.B.	99 Tilehurst Rd., Reading	Christ Church, Reading
DAVIS, W.G.	The Coppice, Kenton Rd., Earley, Reading	St. Mary, Eversley
DE CROOS, A.P.	6 Salisbury Rd., Reading	St. Matthews, Reading
EADES, C.W.	20 Forest Hill, Tilehurst, Reading	Sulham Church
EDWARDS, A.E.	48 Delamere Rd., Earley, Reading	Cumberland Rd. Methodist, Reading
EDWARDS, P.H.C.	31 Donnington Rd., Reading	St. Luke's, Reading
ELVERSON, A.	41 Baker St., Reading	Late Burton-on-T.P.Ch.
ENGLAND, A.R.	Littlestead Green Cottage, Dunsden, Reading	Late St. Philip's, London, E.1.

FAWCETT, F.V.G.	12 Dorothy St., Reading	St. Mary, St. John, Mortimer
FAWCETT, R.V.	do.	
FEW, J.E. ARCO LTCL	31 Baydon Drive, Reading	Stoneham Sch., Reading
FRANKLIN, Miss D.L.	45 Reading Rd., Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Rd., Sandhurst	Late St. Michael, Sandhurst
GOATLEY, H.W.	19 Palmerston Rd., Earley, Reading	Grazeley Church
GODDARD, B.	Sunshot, Glebe Lane, Sonning	Wargrave Church
GOODSHIP, Miss E.G. ATCL	150 Southampton St., Reading	Late St. Mark's, Reading
GREEN, R.H.	107 Berkeley Ave., Reading	Late St. Anne's, Lewes
GREEN, W.B.	142 Shinfield Rd. "	Holy Trinity, Reading
GRIFFIN, Miss D.M. LRAM ARCM	47 Christchurch Rd., Reading	Abbey School, Reading
HALL-MANCEY, B. ARCM	29 Eastcourt Ave., "	Late Asst. Yattendon Ch.
HAMILTON, D.J.	Heywood Farm, White Waltham	Late St. Paul's, Maidenhead
HAMMERSLEY, F. MA	12 Laburnham Rd., Maidenhead	All Saints, Boyne Hill
HAMMOND, Mrs. E.M.	31 Cholmeley Rd., Reading	Late Wycliffe Baptist, Reading
HANSFORD, J.	17 Edith Rd., Maidenhead	
HARDIMAN, E.T.	24 Beech Lane, Earley, Reading	Asst. St. Peter's, Earley
HARTLEY, H.H. MA BSc	10 Woodcote Rd., Caversham, Reading	Late Dunoon High Kirk
HARVEY, H.F.	60 Bath Rd., Reading	St. Mark's, Reading
HAWKINS, J.P.	22 Brooksby Rd., Tilehurst	St. Mary, Whitchurch
HAYWARD, Miss O.H. LRAM LTCL ARCO	15 Mansfield Rd., Reading	Kendrick Girls' School, Reading
HEWETT, Miss E.	65 Grange Avenue, Reading	Late Anderson Baptist, Reading
HICKMOTT, Miss D.	509 Basingstoke Rd., "	First Church Christ Scientist, Reading
HILL, Mrs. L.G.M.	9 Albert Rd., Henley-on-T	St. Margaret, Harpsden
HOBSON, L.M.	20 Bulmershe Rd., Rdg.	St. Agnes, Reading
HOLLEY, Mrs. A.	130 Henley Rd., Caversham	Caversham Methodist
HONEYBALL, W.G.	1 Limerick Close, Bracknell	Late All Sts. Windsor
HORA, Dr. F.B.	51 Eastern Ave., Reading	Reading University
HORA, T.J.T.	do.	
HUNT, C.H.	268 Kidmore Rd., Caversham	Caversham Free Ch.
HUTT, N.P.	9 Flowers Piece, Ashampstead	Quicks Green Meth.
JACKSON, R.W.	5 Kelmscott Close, Caversham	Shiplake Church
JONES, D.L.	5 Crawshay Drive, Emmer Green, Reading	Late Twickenham Methodist
JONES, Miss T.C.	8 Jesse Terrace, Reading	
KIMBER, C.E.	5 Amity St., Reading	St. Paul, Lower Whitley
KNOWLTON, C.W.	9 Church Rd., South Ascot	Late St. John, Crowthorne

LACEY, L.R.	6 Evesham Drive, Emmer Green, Reading	Late St. John's, Caversham
LASCELLES, R.	94 Westwood Rd., Tilehurst, Reading	Caversham Heights, Methodist
LAWES, J.C.	56 Winton Rd., Reading	St. Mary, Shinfield
LICKFOLD, L.A. MA BMus. FRCO ADCM	29 Dudley Close, Tilehurst, Reading	Late St. Bartholomew, Reading <i>Summingdale</i>
(Hon) LUSTY, A.H. ARCO Hon. FTCL	60 Pell St., Reading	Sonning Church
MARR, P.B. ARCO GTCL	32 Pell St., Reading <i>29 Northcott Ave</i>	St. Giles Church, Reading
MARSH, T.J.	12 Chepstow Rd., Tilehurst	Late St. Mary Magdalene, Tilehurst
MASSER, W.E. FRCO	6 Balmore Drive, Caversham	St. Mary, Reading
MATTHEWS, A.N.	63 Carshalton Pk. Rd., Carshalton, Surrey	Deputy Send Rd. Meth. Ch., Sutton
MILNE, C.J.	45 Reading Rd., Pangbourne	Deputy Pangbourne Ch.
MORRELL, Miss M. LRAM	5 Parkside Rd., Reading	Asst. American Base, Ruislip
NASH, R.N.	13 Littlecote Dr., Reading	All Saints, Reading
NEVILLE, A.C. ARCO CH.M.	3 Norman Ave., Henley-on-T	Holy Trinity, Henley
NICHOLLS, R.G.	"Foxways," Toker's Gn., Reading	Late Asst. Penshurst Church
OPENSHAW, V.K.	Glebe Cottage, Rotherfield, Peppard	Peppard Church
PASKINS, E.P.	60 Wantage Rd., Reading	Late Theale Ch.
PEPWORTH, R.P.J.	7 Western Elms Ave., Rdg.	Asst. All Saints, Rdg.
PETTS, H.M.	Cedarcot, Kidmore End Rd., Emmer Green, Reading	St. Barnabas, Emmer Green
PHILLIPS, A.J. <i>d. Jan 1963</i>	147 Beecham Rd., Reading	Grovelands Baptist
POWELL, R.C.	Wantage Hall, Reading	
(Hon) PRATT, L. LTCL	31 Beech Lane, Earley, Rdg.	St. Peter's, Earley
(Hon) RIVERS, A.E.	200 Kidmore Rd., Caversham	Late St. Mary's, Whitchurch
ROGERS, F.C.	2 St. Mark's Rd., Henley-on-T	Sacred Heart R.C. Henley
ROWE, W.H. MBE ARCO	111 Upper Woodcote Rd., Caversham, Reading	St. Andrew, Caversham
SHEPPARD, A.E.	31 Albert Rd., Caversham, Reading	Asst. Greyfriars, Reading
SHERWOOD, Miss E.N.	22 Lorne St., Reading	Greyfriars Mission, Reading
SHORTER, Mrs. K.F.	56 Matlock Rd., Caversham, Reading	Asst. Broad St., Cong., Reading
SIMPSON, J.H.	50 Highmoor Rd., Caversham Reading	Late St. Paul's Pres., Reading
SMITH, E.T.	15 Western Ave., Woodley, Rdg.	St. John Baptist, Caversham
SMITH, R.C.	114 Silverdale Rd., Earley, Reading	Late St. Paul's, Wokingham
SPARKES, R.F.H.	Station Ho., Wyndale Close, Henley-on-Thames	Remenham, St. Nicholas
SPRIGGS, F.G.	15 Whitley Park Lane, Reading	Greyfriars, Reading
SPYER, J. MBE FRCO	Ewelme, France Hill, Dr., <i>Late</i> Camberley	R. Military Academy, Sandhurst

STEPHENS, C.W.	18 Priory Ave.,Caversham,	Late Spencers Wd.
STEPHENSON, Mrs.S.M.	Treburgett,Wargrave Rd., Twyford	St. Mary's, Twyford
STILWELL, J.G. ARCM	Stevens Hill, Yateley	Crowthorne Church
STONE, S.	21 Carey St., Reading	Asst.Dunsden Ch.
SUTTLE, E.F.J. MA		
BMus B.LITT FRCO CHM	18 St.Andrew's Rd., Caversham, Reading	Late St.Michael's, Bournemouth
SUTTLE, Mrs. J.M.	do.	Late Asst.Southwark Cathedral
FRCO ARCM		
SWANNEY, I.D.	12 Beckford Ave., Bracknell	Easthampstead Free Church
SWEATMAN, G.H.	50 Burnham Rd., Tadley	<i>Late:</i> St.John Baptist, Padworth
SWINN, Mrs.W.	24a Southcote Rd., Reading	
TANNER, C. LTCL	72 Rose St., Wokingham	Late St.Michael, Easthampstead
TOTT, N.L.	5 Lansdowne Rd., Tilehurst	St.Stephen, Reading
TURNER, G.	673 London Rd., Reading	
WALTON, N.L.	Flat 4, "Boyn Leigh," 48 Bath Rd., Maidenhead	
WARD, E.R.	8 Armour Hill, Tilehurst, Reading	Asst.Kings Rd. Baptist, Reading
WARMAN, A.L. ARCO	113 Addington Rd., Reading	St.Michael, Tilehurst
WATERS, R.	115 South View Ave., Caversham	St.Saviour, Reading
WELLS, Miss C. BMus	Hedgerows, Long Lane, Purley, Reading	Hambleden Church
FRCO LRAM		
WILES, R.A.H.	20 Stanhope Rd., Reading	Late Tyndale Bapt.
WINCH, W.G.	93 Northumberland Ave., Rdg.	Whitley Hall Meth.
WOODHAM, Prof.R. D.Mus	128 Westwood Rd., Tilehurst, Reading	Prof. of Music, Reading University
WOOLDRIDGE, J.	41 Windermere Rd., Reading	St.Andrew Presbyn., Reading.

-NEWBURY-

BARRELL, W.	The Bungalow, Donnington Hill, Newbury	Northbrook St. Methodist
BRADLEY, I.	Cedar Ho., Wickham, Nr. Newbury	St.Swithin, Wickham
BURGESS, R. LRAM	St.Margaret's, Stoney Lane "	Late Woolton Hill Ch.
COLE, Miss D.	33 Chapel St., Thatcham	Asst.Thatcham Ch.
D'ANDREA, E.J. DD	"Ingleville," Kintbury	St.Joseph R.C., Newbury
DENYER, R. LTCL	70 Gloucester Rd., Newbury	Enborne Church
GRIFFIN, C.G.	140 Craven Rd., Newbury	Late Bartholomew St., Meth.
HOOKE, G.T.	1 Andover Rd., Newbury	Asst.Greenham Ch.
HOPKINSON, E. BMus FRCO	"South View," Bath Rd., N'by	Newbury Parish Ch.
HOPKINSON, Mrs. E.A.	do.	
SEARLES, A.N.	Flat No.4, Hartmead Rd., Thatcham, Newbury	Speen Parish Ch.
SIMPSON Dom.R. OSB	Douai Abbey, Woolhampton	Douai Abbey
SPITTLE Miss M.A.	Inglewood, Chesterfield Rd. N'by	Late Fawley Ch.
WIGMORE, F.G.	50 South End, Cold Ash, N'by	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 Meth.
ATHILL, S. LTCL MRST	Welbeck, New Rd., Ascot	All Saints, Binfield
BLAKER, J.A.	166 Stoke Poges Lane, Slough	St. John, Stoke Poges
CAMPBELL, Miss C. LRAM	57 Frances Rd., Windsor	All Saints, Windsor
	ARCM etc.	
CAVE, V.G.	Woodside, Windsor Forest	St. Michael, Warfield
CROOK, E.W.	117 Vale Road, Windsor	Temp. Clewer Convent
DEELEY, Mrs. E.	1 College Crescent, Windsor	Late Monston & Prestwick
GOULDING, G.A.	"Stokencot," Fernbank Rd., Ascot	St. Peter, Cranbourne
HILL, C.A.	Holmleigh, Cookham Rise	St. John, Cookham Dean
HINE, A.	Ditton Park, Slough	Ch/M. St. Michael, Slough
HOLMES, Mrs. R.A.	Holmbury, St. Mary Church Rd., Winkfield	St. Mary, Winkfield
JAMES, P.	2 Shackleton Rd., Slough	Datchet Church
MARSHALL, E.E.	42 Lake Ave., Slough	St. Giles, Stoke Poges
MATTHEWS, A.J.	21 Kings Road, Fleet	Fleet Parish Ch.
POOLE, V.A.	57 Kendal Drive, Slough	St. Mary, Wexham
REARDON, Miss P.	11 Downs Rd., Langley, Slough	Slough Baptist
REED, T.E. FRCO LTCL	School Ho., School Rd., Sunninghill	St. Michael & All Angels, Sunninghill
REID, Miss B.	35 Clewer Hill Rd., Windsor	Asst. All Saints, Dedworth
SWALLOW, J.H.	Twist Neit, Hill Rise, Chalfont St. Peter	Gold Hill Baptist
TAYLOR, Miss E.	88 St. Leonards Rd., Windsor	Windsor Methodist
WAITE, N.E.	41 Fernbank Rd., Ascot	Asst. All Saints, Ascot
WHITE, Mrs. C.L.	47 The Crescent, Slough	
WHITE, J.S.	do.	
WRIGHT, P.A.	18 Belmont Pk. Ave., ..Maidenhead:....	

NEWBURY BRANCH

FINANCIAL STATEMENT for year ending 31st. December, 1962

<u>EXPENDITURE</u>	£	s.	d.	<u>RECEIPTS</u>	£	s.	d.
Capitation fees				Subscriptions:-			
13 @ 3/6	2.	5.	6	11 @ 8/-	4.	8.	0
Contribution to "The Berkshire Organist"	1.10.	6		additional		2.	0
Hon. Treas. postages		5.	3	Bank interest		16.	9
	<u>4.</u>	<u>1.</u>	<u>3</u>		<u>5.</u>	<u>6.</u>	<u>9</u>
Excess income over expenditure	1.	5.	6				
	<u>£5.</u>	<u>6.</u>	<u>9</u>		<u>£5.</u>	<u>6.</u>	<u>9</u>
Balance in hand as at 31.12.1961	32.15.	0		Balance at The Thames Valley Trustee Savings Bank	34.	8.	6
Surplus for year 31.12.1962	1.	5.	6	3 arrears 1962			
1 sub. pd. advance '63		8.	0	1 arrear 1961			
	<u>£34.</u>	<u>8.</u>	<u>6</u>		<u>£34.</u>	<u>8.</u>	<u>6</u>

