



A MESSAGE FROM THE PRESIDENT

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

In my third Presidential Message, I would like to mention a few matters of topical interest. The parents of the late Geoffrey Pounds made a gift to the Association which we have invested in a Presidential Badge of Office to perpetuate his memory. It has been beautifully designed and made by our member Mr. F. Gordon Spriggs, and I am sure we are most grateful to all concerned for their generosity and skill.

This year is marked by the centenary of the Town Hall Organ. We realise that Reading is fortunate to possess such a fine and original "Father Willis," and we hope that every member will support any celebration we are able to arrange.

I'm sure we all extend our best wishes to Newbury on their recent revival. Finally, I would like to thank you all for your continued support of the Association and for your kindness to me personally during my term of office. I know that my successor will enjoy the same consideration. Best wishes to you all.

Price 6d.

EDITORIAL

This year, with Reports and Chairmen's Messages from both the Windsor and Newbury Branches and contributions from members of each Branch, our Magazine is truly representative of the whole Association.

The second of the Recitals which we have sponsored in Reading Town Hall was well supported, a useful build-up of interest in this fine Father Willis organ on the eve of the year of the Centenary of its original building.

We give details of two major re-builds of organs in this issue and, if members will keep us supplied with details of any new instruments installed or of organs re-built, these should furnish useful information as to what has been going on around us.

Once again the Editor records his grateful thanks to the members of the Magazine sub-Committee, our contributors and all who have helped to produce and distribute this year's Magazine.

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SECRETARIAL

Please make a special note of these dates and support the events which have been arranged, sending in your names in good time when this is required. Once again we have a "top of the bill" attraction for the Half Day Conference in the visit of Dr. A.J. Pritchard and, through the good offices of our old friend Dr. C.F. Waters, we have been able to arrange a joint visit with one of the London Associations to Hampton Court, which should prove a very popular venue in June.

Saturday, March 21st.	Kendrick School, London Road, Reading. Musical Programme arranged by Miss Olive Hayward,LRAM.,LTCL.,ARCO. 7.15 p.m.
Saturday, April 11th.	St. Mary's Church House and Church,Reading. Lecture by Dr. A.J. Pritchard,Hon.RAM., FRCO., "The Church Musician and the Chang- ing Times." 3.0 p.m. Tea 4.15 p.m. Recital in Church by Dr.Pritchard. 5.0 p.m. R.S.V.P. by Saturday, 4th April please.
Saturday, May 30th.	Visit to Bradfield College, Director of Music, Mr.Derek Gaye,MA.,ARCO. Coach leaves St. Mary's Butts 2.30 p.m. R.S.V.P. by Saturday, May 23rd. with fare 4/-.
Saturday, June 13th.	VISIT TO HAMPTON COURT. Time and travel details to be circulated later.

Forthcoming Events, WINDSOR BRANCH.

Monday, March 9th. Talk on "The Orchestra" by Mr. David Wilson,
Windsor Methodist Church. 7.30 p.m.

Saturday, May 9th. Visit to Oxford.

Saturday, June 13th. Organ Crawl in the South Bucks. Area.

A MESSAGE FROM THE CHAIRMAN OF THE NEWBURY BRANCH,

Mr. E. HOPKINSON, B.Mus., FRCO.

It is now almost twelve months since a meeting was called to revive the Newbury Branch. Unfortunately, we picked on what was probably the worst Saturday evening of the winter. Nevertheless, our worthy President and Treasurer braved the elements and brought good wishes and helpful advice from "Head Office" which enabled us to "reform" the Newbury ranks. Mr. E. Hopkinson was appointed Chairman and Mr. G. Hook took office as Secretary and Treasurer. We have now a growing membership and we think a growing interest in the Association.

We shall endeavour to arrange an interesting programme of events for 1964 and hope for the support of all members of the Berkshire Association.

FROM THE CHAIRMAN OF THE WINDSOR BRANCH,

MR. M. ALLURED, ARCO.

It seems such a short time since I composed my last message, and, as I write this, it is difficult to realise that I am nearly half-way through my last year as Chairman of the Windsor Branch.

On these occasions one naturally tends to be retrospective, and, looking back over the many meetings during the past 2½ years I cannot express enough gratitude to the handful of staunch members without whose unremitting support the Branch might just as well close down. Nearly all members have attended some meetings but it seems that my hope that by some chance we might attain something like a 100% attendance at any one meeting is not likely to be fulfilled. Having had a glimpse of the Association in its wider sense I realise what a powerful and stimulating influence it could exert if it really had the full support of its members. Powerful enough to protect its members against injustice and, at the same time, acting as a stimulating influence in facing the many disappointments and frustrations of an organist's job. Let us try to foster in our own Branch a fellowship, real and vital, by giving it our full support and thereby attracting those new members we so badly need to join an Association which will give them pleasure, stimulating friendship and support when needed.

APPOINTMENTS

Mr. A.G. Baggs, Broad Street Congregational Church, Reading.
Mr. H.H. Hartley, First Church of Christ Scientist, Reading.
M.A., B.Sc.
Mr. L.A. Lickfold, M.A., B.Mus., FRCO., ADCM., Sunningdale Parish Church.
Mr. R.C. Smith, St. George's, Reading.
Mr. J.S. White, Eton Parish Church.
Mr. C.W. Stephens, Swallowfield Church.

DEPUTIES

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

Miss E. Alder ('phone Reading 61258).
Mr. J. Eric Few, ARCO., LTCL., ('phone Reading 56371).
Miss E.G. Goodship, ATCL.
Mr. B. Hall-Mancey, ARCM.

MUSIC RECEIVED

From The Oxford University Press:-

Three Pieces for Organ. William Walton.

March-Elegy-Scherzetto

4/-

Mr. G.A. Goulding has drawn attention to the fine value obtainable in the RSCM Choral Service Book No.4. The book contains an Evening Service by Healey Willan and Anthems by Tye, Child, Ouseley, J.V. Peters, Keily (arr. E. Bullock) and S. Marchant.

The Secretary of the School has kindly sent a specimen copy and also a copy of their Harvest Festival Music, Anthems by Greene, Neumark, Bach, Chas. Wood, H. Statham, W.H. Harris and Derek Holman. The price is 5/- and 4/10d. respectively (half-price to affiliated Choirs).

These books are available for inspection by anyone who is interested.

BENEVOLENT FUND

Once more our thanks to those who have contributed to the Fund and gratitude for continued help received therefrom.

A.E.R.

OBITUARY

Mr. A.J. Phillips, who died on January 31st., was one of our very old members. He had been Secretary of Grovelands Baptist Church, Reading, for many years and before the Second World War was organist there.

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LOCAL NOTE

So few organists care what an organ looks like as long as it works and sounds well, and so many of our organs really are downright ugly, that it is refreshing to record the fashioning during 1963, here in Reading, of a new and lovely organ case. This is now erected in the chapel of Hurstpierpoint College, Sussex, where it clothes the instrument recently built by Messrs. Degens & Ripplin under the direction of our good friend Mr. M.I. Forsyth-Grant, of Warfield, and it was carved by Mr. H.W.Constable, the Caversham sculptor, whose exquisite craftsmanship is known far and wide. The case is of oak toned to a shade of grey, the only touch of colour being one heraldic shield at the top, and the design, beautifully proportioned and rich in detail, is by Mr. S. Dykes Bower, our leading designer of organ cases in English Gothic in the great tradition of Hill, Bodley, Jackson, and others, and who was responsible for the superb case in Norwich Cathedral and the breath-taking brilliance of the rehabilitated Pearson cases in Westminster Abbey.

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PRESIDENTIAL BADGE

The new Presidential Badge of the Berkshire Association is the result of a generous gift from his parents in memory of Maurice Geoffrey Pounds, one of our members, who died on 19th December, 1962.

Made in bronze, gold and rhodium plated, with enamelling in white and two shades of blue, it is suspended from a collar of dark blue silk, and its design is based upon the familiar Organ Pipes and Garter of the IAO, on which are superimposed scrolls bearing the words PRESIDENT - BERKSHIRE ORGANISTS' ASSOCIATION.

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PROGRAMMES 1963

<u>January 26th</u>	Town Hall, Reading, Mr. T.E. Reed, FRCO.,ChM.,LTCL.
	Allegro Marziale in A Harold Greenhill
	Introduction and Fugue in G John Stanley
	Chorale Prelude on 'Sleepers,Wake' J.S. Bach
	Fantasia and Fugue in C minor J.S. Bach
	Psalm Prelude No. 1 Herbert Howells
	Improvisation - on a theme to be submitted
	Sonata No. 3 in A Mendelssohn
	Choral Prelude on 'Rhosymedre' R.Vaughan Williams
	Air and Gavotte S.S. Wesley

Choral No. 3 in A minor
Spring Song)
A Song of Sunshine)
Wedding March in B flat

Cesar Franck
Alfred Hollins
Ernest Suttle

April 20th

Half Day Conference.

St. Mary's Church, Reading, Dr. E.F.A. Suttle,
MA., DMus., BLitt., FRCO., ChM.

Prelude and Fugue in A minor J.S. Bach

Suite:- Prelude-Sicilienne-Toccata

Maurice Duruflé

(i) Nacades, (ii) Final-1st. Symphony. Vierne

May 18th

Winchester Cathedral

Evensong:- Service, Lloyd Webber in E minor.

Anthem:- "Set me as a seal upon thine heart"

William Walton

Informal Recital by Mr. R. Alwyn Surplice, BMus., FRCO.

October 12th

Presidential Service,

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

Voluntary:- "I thank Thee, dearest Lord" Karg-Elert

Introit:- "They that wait upon the Lord" E. Bullock

Canticles:- Walmisley in D minor

Anthem:- "O pray for the peace of Jerusalem" J. Blow

Voluntary:- Postlude in E minor Healey Willan

December 7th

Town Hall, Reading, Mr. G. Tristram, FRCO.

Fanfare

Francis Jackson

Fantasia and Fugue in G minor

J.S. Bach

Chorale Prelude on

"Ach Bleib Bei Uns, Herr Jesu Christ" J.S. Bach

Larghetto in F Sharp Minor

S.S. Wesley

Introduction and Fugue on "Ad Nos" Liszt

Toccata for the Flutes

J. Stanley

"Chanty" and "Salix" from

Plymouth Suite

P. Whitlock

Tuba Tune

N. Cocker

Litanies

Jehan Alain

WINDSOR:-

June 29th

St. Nicholas Parish Church, Newbury, Mr. E. Hopkinson,
BMus., FRCO.

6th Organ Sonata, Mendelssohn, Dithyramb, Harwood

Choral Improvisation on "Round me falls the
night" Karg-Elert

November 2nd

Stoke Poges Parish Church, Mr. E.E. Marshall

Fanfare

Guy Eldridge

Fugue

Buxtehude

Divertissement

Pritchard

Fantasia and Fugue in G minor

Bach

"Be Thou but near"

Bach

Chorale No. 2

C. Franck

December 7th Informal Evening, Cranbourne British Legion Hall

Vocalist, Mr. G.A. Goulding,
Piano Accompanist, Mr.S.Athill, LTCL.
"Were you there," Willow Song" (Mikado).
Piano Duet, Mr. E.E. Marshall & Mr.S.Athill,
"The Arrival of the Queen of Sheba,"
"Minuet," Moussorgsky: Vocal Duet, Mrs.A.K.Apps
& Mrs.R.A.Holmes, "I would that my love,"
Mendelssohn; "O lovely peace," Handel.

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43rd ANNUAL REPORT

Submitted for adoption at the Annual General Meeting on 15th Feb.1964

1 Officers elected at the Annual General Meeting held 16th Feb.1963:-

PRESIDENT	Mr. R.N. Nash	
VICE-PRESIDENTS	Prof. 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	Dr. H.D. Anthony	Mr. P. Marr GTCL ARCO 1964
	Mr. W.H. Rowe MBE ARCO	Mr.F.Fawcett 1965
	Mr. E.T. Smith	Mr.E.T.Hardiman 1966
Ex Officio:	Mr. M. Allured ARCO	Mr.E.Hopkinson BMus FRCO
	Mr. V.G. Cave	Mr. G.T.Hook
MAGAZINE COMMITTEE	Mr.A.E.Rivers, Editor	Mr. L.F.B. Davis
	Mr.W.H.Rowe MBE ARCO	Mr. F.G. Spriggs
	Representative from Windsor (Mr.G.A.Goulding)	
	Correspondent from Newbury.	

2 The following general meetings have been held during tye year:-

- (a) 26 Jan. Organ Recital by Mr.T.E.Reed FRCO LTCL,
Reading Town Hall.
- (b) 16 Feb. 42nd Annual General Meeting, St.Mary's Church
House, Reading.
- (c) 23 Mar. Film Strip "Early Bible Illustrations" by
Mr. W. Symons, Reading University.
- (d) 20 Apr. Annual Half Day Conference, St.Mary's Church House, Rdg.
Lecture "The Work of a Music H.M.I." & Recital by
Dr. E.A. Suttle MA DMus BLitt FRCO ChM.
- (e) 18 May Combined visit to Winchester with Winchester and
Surrey Associations.
- (f) 12 Oct. Presidential Service and Reception by Mr.R.N.Nash,
All Saints' Church, Reading.
- (g) 9 Nov. Dinner at Caversham Bridge Hotel, Reading.
Guest: Dr.H.Lowery BA MEd DSc PhD FTCL.
- (h) 7 Dec. Organ Recital by Mr.Geoffrey Tristram FRCO,
Reading Town Hall.

3 The following meetings have been held by the Windsor Branch:-

- (a) 26 Jan. Visit to Reading for Organ Recital in Town Hall by Mr. Reed.
 - (b) 16 Feb. Visit to organ in Camberley Central Hall.
 - (c) 16 Mar. Talk by Mr. Peter Walker, Windsor Methodist Church.
 - (d) 20 Apr. Visit to Reading for Annual Half Day Conference.
 - (e) 18 May Visit to RSCM, Addington Palace.
 - (f) 29 Jun. Visit to Douai Abbey and Newbury Parish Church.
Recital by Mr. E. Hopkinson BMus FRCO
 - (g) 29 Jul. Annual General Meeting, Windsor Methodist Church Room.
 - (h) 7 Sep. Visit to R. H. Walker & Son, Chesham.
 - (i) 23 Sep. Service of Re-Dedication for Organists and Choirmasters, Sunninghill Parish Church.
 - (j) 12 Oct. Organ Crawl in Reading.
 - (k) 2 Nov. Visit to Stoke Poges Parish Church.
 - (l) 7 Dec. Informal Evening, Cranbourne British Legion Hall.
- The President & Mr. L. Pratt attended the Annual General Meeting in Windsor.

4 The following meetings have been held by the Newbury Branch:-

- (a) 19 Jan. A meeting to re-form the Branch, attended by the President and Mr. L. Pratt. Mr. Hopkinson was elected Chairman, and Mr. Hook Secretary.
- (b) 28 Sep. Visit to Douai Abbey.

5 Mr. A. H. Lusty and Mr. L. Pratt visited Aylesbury on 14th Sept. to give help in the administration of the local Association.

6 The Annual Congress was held in Edinburgh 12th-16th August, and was attended by Mr. A. H. Lusty (Member of Executive), Miss O. Hayward, and Mr. L. Pratt.

7 Your Council has met twice during the year, and for two informal meetings.

8 It is with deep regret that we record the death of Mr. A. J. Phillips on 31st. January 1963.

9 An excellent edition of "The Berkshire Organist" was issued in January, and again showed the splendid work of the Editor (Mr. A. E. Rivers) and his Committee, also that of Mrs. Glendenning in typing and duplicating.

10 The amount forwarded to the Benevolent Fund during the year was £13.19.2. Again, our best thanks to Mr. Rivers.

11 The total membership of the Association on 31st. December 1963 was 162.

12 Our thanks are extended to the Ladies' Committee for all they have done during the year in respect of teas and refreshments at various meetings.

13 - On the occasion of the Presidential Reception, the Presidential Badge, which was a gift from the parents of the late Mr. M.G. Pounds, was presented to the President.

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A LECTURE ON "THE WORK OF A MUSIC H.M.I." GIVEN AT THE HALF DAY CONFERENCE AT ST. MARY'S CHURCH HOUSE, READING ON APRIL 20th BY DR. E.A. SUTTLE.

There is no such thing as a purely musical H.M.I. The inspection of music in schools is carried out in conjunction with other work and, in my own case, I am responsible for the general inspection of about 40 schools in Reading, giving reports on the state of the buildings, the staff and the work of the school. Then, I am the Music Specialist for the Southern Division (comprising 5 counties and the County Boroughs therein) and I also inspect Maths. in Grammar Schools anywhere in the country - usually two per term.

The inspection covers two things:- to discover what the school is aiming at and what they are doing towards it. In one school, the emphasis is on scales, cadences, the lives of musicians etc. and, in another school, there is a greater emphasis on making music. (Here followed tape recordings of two Leeds Girls' School choirs and orchestras in "Sleepers wake!"). It is encouraging to find schools tackling modern composers, Britten etc. (The next recording was from a boarding school of boys from the age of 11 in a remote corner of County Durham, where the choirmaster is the history master and the organist a classics master, singing Psalm 39). The music master's report on choir-training showed a commendable emphasis on slow sustained singing with the consonants not being allowed to impede the flow of the vowel tone. Care must be given to the meaning of the words, caressing and stressing a word here and there. (Followed the unrehearsed singing of two verses of "Dear Lord and Father of mankind").

In education generally there have been tremendous advances in every possible way. Compare an 1880 directive of the Board of Education on the teaching of drawing to infants (quoted) and art in the schools last term, also the type of maths. questions set at that time and now.

Lord Chesterfield, writing to his son in 1749, said "go to concerts and pay fiddlers to play for you but neither pipe nor fiddle yourself as it put a gentleman in a bad light." I was brought up as an organist and pianist and now, through my daughter taking up the violin at school, I am just discovering for myself the joys of domestic music-making.

(Further recordings from a Bournemouth Boys' Secondary Modern School showed a great breadth of interest:- Full Orchestra (Dvorak), Brass Band (Gilbert & Sullivan), Wood Wind Ensemble (St. Anthony Variations-Chorale), Choral Work and String Quartette).

In Primary Schools, work is being done which is comparable in quality with that of schools with much greater resources.

(Tape recordings:- Song "Horses, horses, I've got horses!" accompanied on two plastic ash-trays. This school uses accompaniments provided by the children themselves. Song with recorder accompaniment "Cuckoo Song" from Bohemia, just two notes being played on the recorder. From a Bradford school, the Pat-a-Pan carol with chimes, bars, recorders and percussion).

There is no limit to what we can get children to do in music if we approach them in the right way and with the right sort of things.

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SOME NOTES ON THE ORGAN AT CHRIST CHURCH, READING

by
Mr. L.F.B. Davis

The recent re-build of the organ at Christ Church has prompted my interest towards compiling a few notes on its history since it was installed in what was then the new church in 1861. As far as can be ascertained, it was built by the firm of Jones of London and embodied the following specification.

Great

1. Open Diapason (spotted metal)
2. Clarionet Flute
3. Octave
4. Twelfth
5. Super Octave
6. Mixture
7. Trumpet

Choir

1. Gamba (T.C)
2. Clarabella
3. Dulciana (T.C)
4. Wald Flute (T.C)
5. Cremona

Accessories

- 3 Combination Pedals to Gt.

Swell

1. Double Diapason (T.C)
2. Open Diapason
3. Octave
4. Mixture
5. Horn

Pedal

1. Open Diapason
2. Posaune

Couplers

- Swell to Great
- Choir to Great
- Swell to Choir
- Swell to Pedal
- Great to Pedal
- Choir to Pedal

I spent several hours wading through old copies of parish magazines but found very little information about the first organist. There was, however, mention made of a Mr. Birch who, it appears, composed an anthem which was sung at matins and evensong of the Sunday marking the completion of the church building by the addition of the tower and south aisle.

The late Dr. F.J. Read became organist in 1877, leaving nine years later to become organist at Chichester Cathedral. It was during this period that the late Sir Hugh P. Allen, as a boy, studied with Dr. Read and, later, followed his master to Chichester. It is related that, upon a certain Sunday, H.P.A., while waiting in the vestry, was informed that Dr. Read would take him for organ lessons; so great was his boyish exuberance and joy at such good news that he threw his cap into the air, with such unintended accuracy, that it accidentally fell into the top of one of the organ pipes. So great was his anxiety at what untoward effect the cap might have that he refused to enter the church again until he could hear the strains of the organ from outside and be convinced that evidently all was well.

Dr. Read was followed by Mr. A.W. Moss who was to remain in office for 36 years. It seems that by now the organ must have been badly in need of an overhaul and one can well imagine the new organist stipulating his requirements because we find that in 1886, the year of his appointment, the whole organ was re-built by Jones of London. The four ranks with tenor C compass were granted their bass octaves. On the Great, a small Open Diapason and a Harmonic Flute were added. On the Swell, a Salicional, Hohl Flute and an Oboe. A Rohr Flute to the Choir and a Bourdon to the pedals completed the pipework additions. Also there were added, two combination pedals to control Swell stops and one to control Great to Pedal.

Mr. Moss continued until his death in 1923 and this specification existed when Mr. S.H. Collins was appointed. Older members will remember him for the annual performance of the Messiah and other works by the Christ Church Choral Society, using the organ augmented by a small orchestra.

However, leaving personalities to return to the organ; within the next decade, a further re-build was carried out and, in 1931, Gray & Davison were contracted to re-build and modernize the instrument. This provided for electro-pneumatic action and a detached console situated in the Lady Chapel. A Discus blower and action generator assembly was installed. The new console was then contemporary in design with stop-key units running in a straight line beneath the desk, finger operated combination touches above the manuals and toe touches for the feet on either side of a balanced Swell pedal. The console was built in fine solid oak as also was an excellent adjustable bench of exceptional weight and solidarity.

Part of this scheme provided a new Large Open Diapason to the Great. Prior to this re-build, the front pipes were placed just behind the chancel North arch and consisted of an Open Diapason rank of spotted metal. This rank was now demoted to second place, the casework superstructure extended forward and twenty-three of the new Diapasons placed on show. This stop is a noble rank completing an effective build-up of tone in the nave, although its selection registers something like a punch in the back to the choir.

Space will not permit me to record the immediate post-overhaul history. Electro-magnetic gear was then not so widely used commer-

cially as it is to-day and, consequently, was not a precision product with a reasonably long and active life. The next stage was in 1945 when console contacts came in for an overhaul. However, as the years passed, the action became more and more troublesome. By 1960, the action was quite unreliable, not to mention the state of the soundboards and, so, entirely due to a timely bequest, a full-scale operation was started in 1961.

First, the console was made more manageable, the stop key units being swept-off to a more accessible angle at each end. Thumb pistons with Double touch to pedal stops replaced the old finger touches. Swell Pedal stages were increased from three to five and a completely new precision made action installed. A new Discus blower was also installed and the generator replaced by a rectifier. The ravages of general wear and tear were made good. All the pipework was cleaned and a good deal of re-voicing carried out, in particular the Swell Horn which has come off extremely well. The Trumpet and Trombone pipes were revoiced and, in several instances, melted down and remade. The wind pressure to the Great Large Open was slightly reduced, thereby blending it a little closer to the two other diapasons.

One of the main points of this rebuild was to improve the pedal organ. The old pedal Open of 1861 had always been ineffective so this was replaced by a rank of 14" scale and robust construction. To accommodate this rank, the organ had to be extended back and a new floor erected above the vestry. At the same time, it was recommended that the entire pedal dept. be transferred to this floor together with the blower plant. A Quint stop was derived from the new Open and the resulting effect should have been magnificent but for the siting which has prevented most of the tone from reaching the nave. I think that the organist hears the best of it. This we hope may yet be improved.

A further small, though effective addition, was made to the stop list by way of a voix celeste.

On the whole, the work has been well carried out and, it is acknowledged by visiting organists and congregation, that it is much improved. The action is excellent and the console more easily managed.

Every organist with a re-build on his hands comes in for plenty of headaches and rubs with the builders but, here, Gray & Davison have done their work well and they are to be complimented on the way the work was pursued inasmuch that this busy church was never completely without an organ during the whole period of the work.

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ORGANISATION IN CHURCH MUSIC

by

Mr. Stanley Athill ARCO

Music is the least determinate of the Arts and is, therefore, approached very often with the least determination. This may be satisfactory for the dilettante but the service of the Church demands a more positive approach. Therefore, after a good number of years spent in the organisation and control of choirs, the writer is emboldened to set down a few thoughts on the subject which, it is hoped, will be helpful to fellow choirmasters and organists.

It would be very interesting to know just how many organists and choirmasters in our churches have a deliberate policy on which they base their activities. It is surprising how many men, and women, one meets who are, apparently, content to take their choir practices and to play their services without any objective beyond a rather hazy impression that they should try to do their best.

Perhaps it is a little trite to remind ourselves that the road to Hell is paved with good intentions but there is a deal of truth in the aphorism. In any human endeavour it is essential to plan ahead, and keep to the plan, if success is to be achieved. It must be realised, however, that a plan is not a detailed schedule which cannot be amended to suit changing circumstances, or failure will inevitably result.

There is no such thing as a static position in life. Either one is progressing or one is slipping backwards. This is the first important fact to remember when considering future policy. A choir, as it performs today, may be better or worse than it was twelve months ago - it cannot be the same. Obviously we want it to be better now, and even better next year. What can be done about it?

Before making a plan, the true present position must be established. Everyone tends to become accustomed to the sound of his own choir and it is only too easy to cease listening critically to it. As the first step, a salutary experiment is to make a tape-recording of some hymns and anthems and then put it away for three weeks without playing it back. The time lapse enables one to forget the details of the performance, so that when it is at last played the ear is fresh and the critical faculties alert. He would be a fortunate man indeed who could truthfully find no fault under these conditions. A tape-recording is strictly impartial, within its limits, and faithfully shows up the messy attack, the inartistic phrasing, the imperfect intonation and the faulty diction. Having played the recording several times, the choirmaster should make a list of the errors noticed.

The next point to appreciate is that some objectives are impossible. When starting out in life, a young enthusiastic organist might affirm that his ambition was to become musical director to, say, Westminster Central Hall but the chances are very much against his attain-

ing that particular post. As time goes on he realises that he is still far from his goal. He must come to terms with reality if he is to have a happy and successful career. In the same way, a choir of fifteen to twenty voices might be keen to sing a large oratorio but cannot with its limited resources hope to do justice to such a work. Every choir has its limits of technique and the choirmaster must be clear in his own mind just what these limits are.

In order to define the limit of his choir the choirmaster should set down the musical capabilities of each of his members, as he knows them. It is no exaggeration to say that in most amateur choirs each line is composed of a very few people who can read a little music, the remainder listening hard and following on until the notes are at least partially memorised. In fact, providing there are these one or two singers who can read, it is often more effective to fill the line with people who have good voices and ears in preference to those with inferior voices who can read the notation. To establish on paper the ability of the various members of the choir is a task demanding much time and perception but, having accomplished such a list, the choirmaster will at length know what material he has to shape for his purpose. It might be mentioned that such a list is to be regarded as highly confidential and that its existence should never be suspected by the choir. It is important to analyse a choir's weakness as well as its strength, for only by so doing can many tactical mistakes be avoided.

At this point the choirmaster is aware of two things. Firstly, he knows in detail the composition of his soprano, alto, tenor and bass lines - who can read and who cannot. He has assessed the relative strength of the lines so that he has a fair picture of the natural balance and knows where new members are needed. Secondly, from the notes made of his tape-recording he can enumerate various technical points that need attention. He also understands that he must relate the plan he will make to the capacity of his choir.

Careful study of the information he has collated will result in several possible moves becoming obvious. For example, the tenor line may contain only one man who can read music and, for business reasons, that one man cannot regularly attend choir practice. There is thus a definite need for another tenor who can follow music notation. This need must be filled, either by finding a new recruit, no easy task these days, or by persuading one of the other tenors to take up the study of sight reading, perhaps by helping him in private lessons. On the technical side, perhaps the attack is weak. This can be corrected by demonstration, practice and the selection of anthems that depend to some extent on unanimity of entry, and so on.

After thinking around the problems confronting him, the choirmaster will realise that the points he is considering vary in importance and urgency. He can, therefore, list them in order of priority and he is now ready to prepare his plan.

Especially when dealing with adult choirs, it is most essential to relate technical matters to the music being rehearsed. The natural corollary to this statement is equally true - it is most essential to relate the music being rehearsed to the technical problems involved. Singers are seldom able to tackle more than one technical intricacy at a time. It, therefore, follows that the actual selection of the only music over which the choirmaster has complete control, the anthem, is a vital contribution to the development of the choir.

Bearing all these factors in mind, a programme can now be prepared covering the rehearsal of suitable music for the season, bringing in practice of the first technical point on the choirmaster's list of priorities. The administrative points on his list may be dealt with separately, one at a time, and according to urgency. It is strongly recommended that only one technical point be covered at a time in practice, but the second and subsequent points should be prepared by the choirmaster on paper well in advance of the choir being ready for them. This done, the plan is in progress. It covers all the items which are necessary for the training of the choir over the next period while it remains flexible, so that the time taken to master each problem does not affect the pattern.

Of course, the achievement of this kind of planned programme does call for much thought and research on the part of the choirmaster, but he should never feel that he is fighting a lone battle. One of the advantages in being a member of the Methodist Church Music Society is that one can always obtain advice on the selection of the right music for the occasion or special requirement. The local committees are keen to assist progressive choirmasters and the members of those committees are always on call. The interchange of ideas is good for all of us and so many problems are far more common than we sometimes realise.

Business concerns make an annual survey of their assets and liabilities and produce a balance sheet. The choirmaster could very well do the same. The sense of vocation is strongly fortified if, at the end of each year, one can look back on a completed plan and a better choir as the result.

One more point on this subject. Personal relations between choirmaster and choir are all-important and nothing will gain the interest, respect and loyalty of the members more quickly than to know that the man at the helm is working to a definite policy. Therefore, explain to the choir at the beginning of the session exactly what is in store for them without, of course, going into too much detail at that stage. This will engender the team spirit and should go a long way towards first class attendance at rehearsals.

And what of the choirmaster himself? Having given a lot of thought to the development of his choir, he must also take time to examine himself and to assess his own qualifications. This is much more difficult, for no man is his own best judge. Nevertheless, none of us would presume to think he is omniscient, and the stand-

point is always that some progress towards greater knowledge is possible. It may be that in course of listening to his choir's recorded efforts, the choirmaster noted a fault but was not able to think of an effective solution. There is need for continual study. Many books have been written on the subject of choir training and, while every point made in every book may not be necessarily valid, many ideas grow from examining how someone else solves a problem. Once again, it is better to tackle one point at a time and absorb it thoroughly. No man can hope in one lifetime to learn everything about choir training and it is surely preferable to be a master of some aspects than a dabbler in many. At the same time, it can be surprising how much may be achieved by diligent application and persistence.

If the choirmaster is also the organist he must be concerned to make progress in this direction, in addition to his other activities. There is one answer to this problem - practice, practice and practice. No voluntary should ever be performed without adequate preparation during the preceding week, or weeks. It takes a long time to build up an effective repertoire and, even after the organist had learned enough voluntaries to cover an entire year without repetition, he should still be searching for more suitable items to replace the weaker ones in his collection. The practising of existing voluntaries is not sufficient in itself to increase technique in organ playing, however, and it is necessary for the organist to make plans for his personal improvement as assiduously as he does for his choir. A good aim is to seek out and learn one new piece each month, suitable for recital or voluntary use according to choice. It is also valuable to have one additional item in rehearsal which is technically just beyond the player's present standard and this should be worked at systematically until it is mastered. It is unfortunate that the majority of organists are unable to continue their organ studies with a teacher as they progress through life, but it is very useful to have an occasional consultation lesson with an acknowledged expert who can constructively criticise the performance of the player and give pointers for further study. Whether this is possible or not, however, the organist should have a practice plan and keep to it.

To sum up, a successful organist and choirmaster must have a workable master plan. He will not be satisfied with the results obtained from haphazard rehearsal methods and he will be always seeking ways to improve his efficiency, and that of his choir. It is a hard, underpaid, relentless task bringing many disappointments in its train. At the same time it is the richest, most rewarding vocation in the world.

As with life, the choirmaster and organist can only get from his music what he puts into it.

AN ELEGY WRITTEN IN A COUNTRY CHURCH

by
Mr. G.T. Hook

Nearly every village in this country has its church, in fact we should be surprised to find a village without a church. This is part of the heritage which has been passed down to us from past centuries. We also expect to find in our church an organ, many of the smaller churches have at least a harmonium or American organ.

Referring to those churches which possess a pipe organ, whatever its size, what state is it in? It is sad to relate that, in many cases, it has been badly neglected. Whose fault is this? Sometimes this can be laid at the door of the church Council, sometimes because nobody has given it a thought, in many cases there is nobody to play it anyway.

This is a sobering thought when we consider the craftsmanship and care lavished on the instruments when they were built. Apart from the organ builders who are with us today, there were many small builders in the past, now gone from us, who gave us the small, but craftsman built, instruments, many of which survive today.

We all know that to replace an organ today with a comparable new instrument would cost several thousand pounds, an impossible sum to raise for many parishes. The answer is, for the majority of cases, to have the organ restored and thereafter properly maintained and tuned at regular intervals.

Every organist, therefore, should raise this matter with his incumbent or churchwardens, and persevere until something is done. It can be a difficult task to persuade a church council that an organ needs repair, as the first objection is that (a) we haven't any money, or (b) we can't spend all that much on the organ. The answers are (a) whist drives, fetes, gift days or special appeals will all raise funds and (b) if you don't spend anything on the organ, the instrument will become derelict, then you can either sing the hymns by yourselves, or say them.

A crafty preparatory move for the organist, is to write to an organ builder of repute, asking him when they are next in the area, to prepare an estimate for a complete overhaul of the instrument. Having got this, confront the council with it, when they say, "What do we get for spending all this money?" read out the entire specification, they will be stunned with the technical jargon, then quickly ask to put to the vote to accept or not, they will quickly say 'yes' being only too glad to pass on to the next item on the agenda. The writer has tried this with success. The look on their faces when they hear 'take up the back lash on the pedal tracker arms'...or... 'removing dead starlings from the bourdon' is worth the effort. When the organ is being overhauled, and is out of commission for a few weeks, borrow the wheeziest harmonium you can find, they will be so

relieved when they hear the organ again, that they will be only too glad to ensure that it is maintained in the future, and will realise that a small instrument in a small building can be as pleasing and as useful an aid to worship as any four manual hundred stop masterpiece in a cathedral.

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THE TOWN HALL ORGAN, READING

by

Mr. Thomas E. Reed FRGO ChM

Much has been written in the correspondence columns of the Reading Press, between the beginning of February and the end of March 1963, about the Reading Town Hall Organ. One correspondent described it as a - "Brutish White Elephant," while other organists thought it to be a good instrument.

When I was asked by the Berkshire Organists' Association if I would give an Organ Recital for January 1963, I was pleased to accept and considered it an honour, knowing that there would be many difficulties to overcome. Although the organ has four manuals, that did not bother me. The difficulties were on the mechanical side. With regard to the action, part of it is tracker and part pneumatic. There are no pistons, only composition pedals. I mention all this because, being blind, I had to memorise the positioning of all the stops.

The other difficulty I found, and I am sure organists who have played this instrument have, is that when you are playing the sound seems along way off, the only stop to sound at you is the Tuba.

When I went to practise on the organ for my recital, I had to contend with ciphers.

This organ has been a magnificent instrument in its time and still would be if it had not been so sadly neglected.

The magnificence of the tonal quality can be heard from the wide range of stops.

In 1864, the organ was originally built by Henry Willis. In 1882, the organ was reconstructed and improvements were made. Now we are in 1964, one hundred years since the organ was built, and, if I am correct, no improvements on the organ have been carried out since 1882.

How much is known about the Town Hall Organ outside the Borough of Reading, or for that outside Berkshire?

It would be interesting to know how many public organ recitals have been given on this organ over the last thirty years.

By the time you read this article, Geoffrey Tristram will have given his recital on the Reading Town Hall Organ. Judging

by his programme, it gave food for thought; just to mention one of the items, Bach's Fantasia in G Minor. It is quite clear that this organ can be played.

What then should be done in 1964 in order to celebrate the centenary of this sadly neglected magnificent organ? Why not have an organ recital broadcast from Reading by one of the leading organists of the country. This would enable the sound of this magnificent instrument to be heard outside the borough of Reading.

I realise there would be many difficulties, but, if we as organists do nothing, then we only have ourselves to blame.

In the midlands there are three town halls, Birmingham, Nottingham and Wolverhampton. All three have organs. I just mention this in passing, you know the rest.

Perhaps we are not so organ-minded in the south as the midlands - or are we?

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TWO INTERESTING ORGANS

by

Mr. G.T. Hook

During a summer holiday in the Isle of Wight, I came across two interesting old organs. The information has been obtained by reading guides and notices, and by what can be seen.

The first was at Godshill, an old church surrounded by thatched cottages, a scene well known to many, as a colour photograph on calendars.

The organ is about 150 years old, and was bought in 1814 but contains 18th century pipework; it then cost £200. This sum was raised by a parish rate of 1/3d. in the pound. The first organist was paid £25 per annum, but his successor in 1852 was paid £20. In 1861, this was reduced to £13. The next item existing is that a barrel attachment was used to play it, and the bellows mended in 1854 - but no news of the organist! In 1895, the upper pipework was suppressed in favour of a Gamba, and the organ re-built and moved to the chancel, but in 1932 it was moved back to its present place in the west end of the church. Although the original builder is unknown, apart from work done in the 19th century by a Mr. F.J. Jones of Newport, no repairs have had to be carried out.

The complete instrument is in a case 12 ft. high, 5 ft. 4 in. deep and 7 ft. wide; it has one manual, covering 4½ octaves, from B natural to F natural. The pedal board, straight and not radiating, covers 2½ octaves, C to F. The front and rear visible ranks of pipes are dummies. Unfortunately, I was unable to try the instrument but the specification is:-

Left hand side:-

Flute	4
Dulciana	8
Principal	4
Great to Pedal	
Bourdon	16

Right hand side:-

Gamba	8
Stopped	
Diapason	8
Open	
Diapason	8

The other interesting organ is on view in Carisbrooke Castle. This is described as Flemish in origin, built by E. Hoffheimer of Vienna in 1592, and is claimed to be the oldest organ in Britain in playing order. It was originally a chamber organ owned by John Graham of Montrose.

Overhauled in 1889, the organ then was dumb, many pipes were worm-eaten, and the wind passages were so restricted that only one rank could speak at a time. These were opened out and new pipes made. The organ, now in playing order, was exhibited at the Crystal Palace in 1900. In 1904, Sir Frederick Bridge, organist at Westminster Abbey, lectured on 'Music in England in 1604' and played on this organ.

There are two main parts, bellows chest and keyboard, with black naturals and white semitones, dimensions 45" wide, 33" high and 22" deep.

On top is the pipe case, 33" high, 31" wide and 9½" deep; the stoppers are carved, some in the form of thistles, others in the form of acorns (alluding to its first Scottish owner). The compass is 45 notes, E to C. All pipes are carved near the base with the appropriate note in German notation. The absence of bottom C and D presents difficulty in playing music contemporary with the organ. There are three stops, 4 ft. Std. Diapason, mellow and pure toned, Octave Flute, 2 ft. very good in its upper register, adding brilliance to the tone, and an 8 ft. Regal, a beating reed, the oldest stop of its kind in England. This last stop seems to have been added to the organ, as it is in a separate case attached to the back of the organ. The Regal can be used with a tremulant producing a vox humana effect.

The slides are worked direct with a carved knob at both sides of the instrument in the case of the flue stops. The Regal works from the right hand side only, its compass covering the upper 25 notes, B to C. This stop is slow speaking and difficult to tune, and its use as a solo stop on a single manual presents problems.

The wind pressure of the organ is 2⅔" and it is one of the very few organs in this country kept on the mean tone scale, the original tuning of the organ.

In mean tone tuning, everything was sacrificed to achieve perfect major thirds, and the fifths, as a result, come out rather flat. It is possible to play in all keys which do not use more than 3 sharps or 2 flats; all the chords sounding equally as good. As keys more remote than this are exceptional in music up to about 1650,

this tuning has obvious advantages of producing purer intervals in playing such music. The pitch of the organ is about a semitone below New Philharmonic Pitch.

One mystery is that the date carved on the case is 1602, with an inscription LOOF DEN HEERE MET SNARENSPEL ENDE ORGEL PS. 150, (Praise the Lord with stringed instrument and organ, Psalm 150), but a label found inside was inscribed - E. Hoffheimer Fec. Vien. 1592 - which would suggest a 16th century Austrian instrument, with a Flemish inscription and Scottish thistles.

The organ was sold to Princess Beatrice, then Governor of the Isle of Wight, in 1937, and bequeathed at her death in 1944 to the Ministry of Works to be maintained in Carisbrooke Castle. It is kept in playing order, and tuned and cleaned every six months.

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ST. GILES PARISH CHURCH, STOKE POGES

by

Mr. E.E. Marshall

The untimely death of two of the young men of our Church in 1962, one of whom was my own son, Flying Officer A.E. Marshall, has led to some additions and improvements being made to our organ as a memorial to them.

The organ - like many others - is badly situated in a side chapel. As a consequence, about 50% of its effectiveness is lost beyond the nave side of the chancel arch. It is a 1938 Rutt, 2-manual, detached console instrument with a specification typical of that period. There was nothing above 4 ft. pitch on either manual. The only reed being a rather heavy and throaty Tromba on the Swell. The only 4 ft. stop on the Swell was a small Flute. The Great was not very impressive - Dulciana, Claribel, Open Diapason, and 4 ft. Principal. The Pedal had the usual 16 ft. Bourdon and 8 ft. Flute.

We wanted, within financial limitations, to modernise the tonal scheme, bearing in mind our long-suffering choir who experience the full blast of sound, and, at the same time, achieve more brilliance and penetration of the tone into the nave.

In consultation with Mr. John Conyers of Akeley, Buckingham, the following work was approved by us and carried out by him.

A new rank of pipes was added to the Great, speaking at Twelfth and Fifteenth pitches. These were voiced somewhat on the Fluty side and proving useful in solo combinations as well as making the Full Great much more effective.

The Swell reed has been re-voiced to speak more quickly and

has much more "bite." Mr. Conyers has renamed it "Posauna." The 4 ft. flute has been replaced with a Gemshorn voiced to match the 8 ft. Geigen Diapason. In addition, we also have a 3-rank mixture. Full Swell now has a really thrilling sparkle to it and the reed blends well in this.

The Pedal organ is not yet completed as we are still waiting for the new pipes. I know that the word "extension" immediately brings a frown to some brows but one feels that, within limitations, it has its uses. In our case, it is proposed to add 12 new Haskell bottom pipes and extend the Great Open Diapason to the Pedals at 16 ft. These pipes will take the place of the panelling on the East front of the organ. The lower pipes of the displaced Swell 4 ft. flute are also to be added to this department, giving scope for more Bach Chorale Preludes, one hopes.

The console has been re-designed with new stop keys above the Swell. From left to right - Pedals, Pedal to Manual Couplers, Great, Great to Swell coupler, Swell, Swell Sub. and Super, Unison-off and Tremulant. An additional rectifier has been added to cover the needs of the extra relays and action.

One factor, to be borne in mind, is that the whole of the new pipe-work will be within the confines of the existing casework. The work so far completed has given us an instrument which gives a great deal more satisfaction to player and listener alike and we look forward to the pleasure of having a completely balanced tonal scheme when the Pedal department is finished. The complete specification will be found in the August number of "Musical Opinion."

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THE ORGAN IN CAVERSHAM HEIGHTS METHODIST CHURCH, READING Particulars supplied by Mr. R. Lascelles

The organ, originally built by Sweetland in 1878, was re-built by Rushworth & Dreaper in 1963.

Great Organ:-

Double open Diapason.....	16	ft.
Lower 2 octaves frontal pipes Open Diapason..	8	"
Dulciana.....	8	"
Stopped Diapason Treble.....	8	"
Stopped Diapason Bass.....	8	"
Keralophone.....	8	"
Harmonic Flute.....	4	"
Principal.....	4	"
Fifteenth.....	2	"
Trumpet.....	8	"
Clarinet.....	8	"

Swell Organ:-

Bourdon.....	16 ft
Open Diapason.....	8 "
Viol D. Gamba.....	8 "
Lieblich.....	8 "
Gemshorn.....	4 "
Piccolo.....	2 "
Oboe.....	8 "
Horn.....	8 "
Mixture.....	3 ranks.

Pedal Organ:-

Bourdon.....	16 ft.
Open Diapason.....	16 ft.
Quint from Bourdon.....	10 2/3 ft.

Couplers:-

Great to Pedal
Swell to Pedal
Swell to Great
Swell octave to Great.

- 2 Composition pedals to Swell
- 3 Composition pedals to Great.

Discus Blower.

The Organ was re-dedicated and the opening Recital given by Dr. Eric Thiman, FRCO., Hon. RAM. on December 13th, 1963.

THE OXFORD MOVEMENT AND ITS INFLUENCE ON CHURCH MUSIC

by
Mr. A.E. Rivers

It is both interesting and instructive, whether in the wide field of everyday life or in the more specialised spheres of art, literature, music etc., to consider the influences exerted, for good or ill, by the various "Movements" which, from time to time, pass through the country or some section of its people.

The "Oxford" or "Tractarian" movement was one of a series of religious revivals which occurred during the 19th. century. Dr. Arnold said in 1832, "The Church as it now stands no human power can save" whilst, the then Archbishop of York speaking in 1932, said "There was hardly a church in the country which was not indebted to the Oxford Movement" and, it is with the musical side of these two pictures, that I am endeavouring to deal.

As regards the history of the Movement itself, it began as an academic movement within the University of Oxford, its commencement being usually dated from the "Assize Sermon" of the Rev. John

Keble in the University Church on July 14th., 1833. It passed out into the parishes as "The Catholic Revival" and it was the re-introduction of the ancient services and ceremonial which resulted from the new emphasis on the Continuity and Catholicity of the Church of England that fostered the demand for Church Music which began to be experienced.

To understand the position more clearly, we must examine the state of Church Music in 1833. "The Music of the Church" by the Rev. J.F. LaTrobe, Curate of St. Peter's, Hereford (1831) gives a comprehensive survey of such music as was in use at that time.

In the Parish Churches, Church Music as we know it hardly existed, almost the only music in use being Metrical Psalms, often of a low artistic value, and, coupled as they were with the custom of "Lining out," by which two lines at a time were first read out by the Clerk and then sung to the tune, they seem to give point to the complaint of Burney who, in 1782, referring to the conversion of the Gentiles to the early Church through the attraction of the music, says:- "The generality of our parochial music is not likely to produce similar effect, being such that would sooner drive Christians with good ears out of the Church than draw Pagans into it."

Organs were by no means general, the writer of "Reminiscences of an Octogenarian," referring to St. Giles' Church in Reading, says:- "The Rev. Mr. Duckinfield on taking the living in 1816 contemplated the introduction of an organ. He tells of the choir refusing their services, and after an endeavour by the Sexton to lead the singing, which, owing to his unmusical voice, was unsuccessful, the singing was led by two youths with flutes until the organ was installed. Many of the churches which had organs had only barrel-organs which confined the music to a very limited number of Psalm-Tunes with one or two Chants. Hymns, which had been introduced among the Methodists, were regarded in the church as unorthodox. Curwen in his "Studies in Worship Music" tells of the Bishop of Ely who upon using his brother, Dr. Patrick's, new version in his family devotions observed a servant-maid of a musical voice silent for several days. "I am well enough in health" answered she "and I have no cold, but if you must needs know the truth of the matter, as long as ye sung Jesus Christ's Psalms I sung along with ye, but now ye sing Psalms of your own invention you may sing by yourselves."

The attempt of Cottrell to introduce hymns at Sheffield in 1819 led to a suit in the Archbishop's Court. In 1820, Archbishop Manners Sutton and Bishop Howley (of London) refused to authorise Heber's collections of hymns. So, although hymns were sung in some College chapels etc. (where a number of Latin hymns were in use) Tate & Brady was the sole musical effort of the average Parish Church.

An amusing reference occurs in LaTrobe who, after speaking

of music as having in itself no specific character, observes that many airs in themselves harmless are so immediately reminiscent of their secular words that they cannot be used in worship without turning the minds of people to mundane things and instances the Psalm-Tune "Prospect." This, on reference, turns out to be a harmonised version of "Drink to me only with thine eyes," a tune which in these days we are accustomed to hear associated with rather a different type of worship from that with which we are chiefly concerned.

In "The Organ" for July 1921 were given "The duties of an Organist" drawn up and approved on the appointment of Lancelot Sharpe as Organist of St. Katherine Coleman, Fenchurch Street, in 1833:-

- (1) The Sentence when the Minister enters the desk.
- (2) The Gloria Patri.
- (3) The first Voluntary.
- (4) The Psalm Tune.
- (5) The "Glory be to Thee, O Lord."
- (6) The second Psalm Tune.
- (7) The last Voluntary.
- (8) To practice the children at least one hour for the Sunday on the Saturday morning.
- (9) The candidate elected should perform the duty in person on all occasions unless the Churchwardens give permission at any time for a substitute.

When we remember that the City had at this time a considerable resident population, this appears likely to be above rather than below the average of the time. The only places then where any kind of liturgical music was in general use were the Cathedrals, with certain Collegiate Churches and College Chapels and the Chapels of the Roman obedience, chiefly at that time those attached to the various Embassies. There were regular daily Matins and Evensong in the Cathedrals, although, even then, the Choral Matins had been allowed to lapse in some Cathedrals. The singing of the Communion Service had almost completely disappeared. At Durham, there was a full Choral Celebration once a month and at Exeter and Worcester a greater part of the service was sung. In St. Paul's Cathedral and the Chapel Royal, where the musical part of the service had been limited to the Ante-Communion since the end of the 17th. century, the singing of the Nicene Creed was discontinued at the end of the 18th. or beginning of the 19th century and, until the singing of the Creed was re-introduced in 1842, the only portions of the service chorally rendered were the Sanctus and Kyrie (the former as an Introit).

In Parish Churches a Metrical Psalm was often sung as an Introit and here, in most cases, only the last Kyrie was sung. The chanting of the Sursum Corda, Preface and Sanctus ceased for 150 years except in the Cathedrals. On such a great occasion as the Coronation of Queen Victoria in 1838, we are told there was no liturgical music. When Bridge went to be Organist of Westminster Abbey in 1875 there was no such thing as a full rehearsal. The boys rehearsed daily but the men did not consider rehearsal to be part of their duties.

As regards the chapels of the Roman obedience, which had only recently (1829) been freed from the "Penal Legislation" Sir Richard Terry says:- "In the penal days the Embassy Chapels were the only centres of Church Music in England. The Masses of Samuel Webbe, Samuel Webbe the younger and Vincent Novello, all organists at various Embassies were often dull but never undignified." Vincent Novello commenced to publish the Masses of Haydn etc. which were taken up by Choral Societies all over the country, and even more eagerly taken up by Catholic choirs when they were free to come out into the open and worship publicly.

Regarding the state of Church Music on the Continent at this time, Terry states that, at the beginning of the 19th. century, the liturgical spirit in Church Music was dormant all over Europe.

At the time when the influence of the Oxford Movement began to be more widely felt in the parishes, the influence of the Gothic Revival in Architecture was already being felt, so that changes in the old order of things were inevitable. Without an alteration in doctrinal outlook, however, the changes would have been largely confined to the Cathedrals and Collegiate Churches. With the widening of the theological outlook of many of the clergy came a desire for a wider expression of the Catholicity of the Church of England in her services and a greater use of ceremonial and music. There had already been small changes and, in 1841, the Motett Society was founded for the "Study and practice of the Choral Service of the Church."

One of the first places in which the Revival was put into practice was the Margaret Street Chapel (now All Saints', Margaret Street) where Oakeley commenced to minister in 1839. In 1843, Plainsong was revived here after 150 years of practical disuse and "a complete musical Eucharist" had also been introduced by this time.

The Eucharistic Vestments do not appear to have been revived until 1849 and incense was first used in 1854. One of the first changes to be made was the introduction of surpliced choirs. The innovation of a choir in surplices and cassocks in St. John's Chapel, Ryde, in 1839, was the first introduction of this kind into what was to all intents and purposes a Parish Church.

In 1842, when a surpliced choir and Cathedral type of service were introduced at the Temple Church, there were then only five such choirs in London. St. Paul's Cathedral, Westminster Abbey, the Chapel Royal, Margaret Street Chapel and Dr. Mortimore's Chapel (later St. Bartholomews, Grays Inn Road). The question of what music was to be introduced for these new choirs in other places was a difficult one and, in the absence of any standard or pattern of Parochial Choral Worship, every man became a law unto himself. In many churches the attempt was made to copy the Cathedral Service but with the slenderest resources. The demand for easier music of this type came at a time when Church music generally was at a low ebb and, as is usually the case when much music is produced to supply a sudden demand, many of the services and anthems published

were very weak in character and musical invention. Others among the clergy and musicians looked towards the ancient music of the Church to supply their needs. The Gregorian Tones to the Psalms and Canticles were first revived after a lapse of nearly two centuries at Margaret Street. Helmore and Monk were early in the field of research into Gregorian Music and the result was seen in some early numbers of the "Parish Choir." Like everything else, plainsong has suffered from its enthusiasts. The work of the Plainsong and Mediaeval Music Society and the Gregorian Association established a sounder tradition which spread widely, but over-harmonisation, the use of "sticky" harmonies and the "four-square" treatment of these ancient Tones and melodies are features which have not yet completely died out. Dr. Stainer is reported as having said:- "Gregorians as used in England at the present time (c. 1880) are nothing more than ordinary chants, not however, having a uniform number of bars of music." This shows the mistaken way in which the subject was treated.

For those who were endeavouring to build on other foundations material was, as we have already seen, scanty. The first Anglican Psalter was published in 1837. A book had been published at Norwich about 30 years earlier giving the first verse of each Psalm pointed as a guide. Previous to this, the custom in Cathedrals etc. had been for the Precentor to arrange the manner of "fitting" the words to each chant. In 1843, Jebb expressed the fear that "undeviating adherence to recently marked Psalters will encourage jerking or dead and mechanical performances" but, by 1856, Carl Engel wrote:- "If it were true, as some people maintain, that the worse a thing has become the greater the probability of its improvement, we might well indulge in hope that congregational chanting will soon experience great improvement. As it is at present it generally gives an impression of hurry and confusion, more resembling the jumbled prologue of the workmen in Shakespeare's "Midsummer Night's Dream" than the pious expressions of a worshipping Christian community." Such was apparently the result of the first fifteen years or so of the Revival. As regards the manner of pointing, the issue of the Cathedral Psalter and Cathedral Prayer Book almost stabilised the rendering for some years. One of the great fruits of the Movement was the growth of a large school of Hymn writers. Keble had already published his "Christian Year" some six years before his "Assize Sermon." The first Hymn Book for the Church of England was prepared by Wesley but hymns, as we have seen, were regarded with disfavour as being tainted with Methodism. In 1844, Gauntlett issued a "Hymnal for Mattins and Evensong" (Plainsong) but the first book to be much used appears to be Helmore's "Hymnal Noted" 1852-4. A meeting of Tractarian Clergy at St. Barnabas' Vicarage, Pimlico in 1857 gave rise to "Hymns Ancient & Modern" first published in 1861. Unfortunately by this time a weaker tendency had set in, some of the worst results of which we are still endeavouring to root out. The "Hymnal Companion" was issued in 1867, "The Hymnary" 1870 and "Church Hymns" in 1872. Hymns A. & M. so far outstripped all others that it was estimated at one time that it had become 90% the "Official" hymn-book of the Church of England.

A great point of the Revival was the increased frequency of celebrations of the Holy Communion and the desire to give greater dignity to the service. Here, owing to the doctrinal questions involved, progress as regards the musical adornment of the service was much less rapid and much more uneven in degree. Jebb (1831) gives a list of complete settings of the Holy Communion Service then available, they are:- Tallis, Croft, Jer. Clarke, Ebdon and Blow and he adds the words "and no others." Curwen quotes Mr. (afterwards Sir) Walter Parratt's article on "Music" in "The Reign of Queen Victoria" (1887):- "The manner in which music gradually overspread the Church service is a little curious, and characteristic of the English people. First, the hymns only were sung; then the Te Deum and Canticles were added; then the Versicles and Responses; afterwards the Psalms, but even now, in deference to the prejudice of the old-fashioned people, the Psalms are read at morning service in many churches, and chanted only in the evening. The highest act of worship, the celebration of the Holy Communion, was the last to achieve musical expression, and there are yet many church people to whom such treatment is distasteful."

Dr. George Dyson nearly fifty years later writes:- "When towards the end of the 19th. century an influential section of the Anglican Church began to advocate and develop a more ornate liturgical ceremonial it was not to Palestrina or Byrd or Bach that they turned for appropriate music. They imported music of the later Italian order, sometimes further sentimentalised by passage through France." Gounod's "Messe Solenne" was another great influence towards sentimentality. At St. Paul's Cathedral a Choral Eucharist was introduced at Whitsun 1872. Although in the years following the Revival there was a weakening tendency at work in music generally, there were also those who were working for an improvement. Ouseley's work at Tenbury and the College he founded there, arose out of the Choir School established at St. Barnabas', Pimlico. The work of Stainer at St. Paul's was a direct result of the Movement. Dr. Liddon, on his appointment as Dean, determined to make the Cathedral a centre of the Revival and brought Stainer from Tenbury where he had been associated with him. The resident Choir School at St. Paul's was founded in 1873 and, although Stainer's work as composer has been the subject of much criticism, he did good work at St. Paul's for the raising of the standard of Church Music.

The revival in English music generally now began to have its effect and the work of such men as Stanford, Parry and Sir Walter Parratt may be mentioned, whilst the result of later research and scholarship is seen in the English Hymnal, the Revised A. & M. and the various Speech-Rhythm Psalters.

Finally, a word as regards Free Church Music. Here the influence of the Revival, being of course indirect, is difficult to define, but I believe that, apart from the interchange of Hymn Tunes etc., which is a very real bond between the worship of all

denominations, this Movement has made itself felt in other ways. As early as 1874, Mr. Gladstone in the "Contemporary Review" wrote:- "The present movement in favour of Ritual is not confined to Ritualists, neither is it confined to Churchmen. It has been when all things are considered, quite as remarkable among non-conformists and Presbyterians, not because they have so much of it but because they formerly had none." Mr. Gladstone then went on to point out that Dissenting Chapels now had their crosses, organs, stained windows, elaborate chanting and so on. I have quoted this extract in order to show that whatever our views on the Oxford Movement, as such, we must recognise here a force which influenced religious music throughout the country.

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Dr. George Dyson nearly fifty years later writes:- "When towards the end of the 19th century an influential section of the Anglican Church began to advocate and develop a more ornate liturgical ceremonial it was not to Palestine or Syria or Peshawar that they turned for appropriate music. They imported music of the later Italian order, sometimes further sentimentalised by passages through France." Gounod's "Messe Solennelle" was another great influence towards sentimentalism. At St. Paul's Cathedral a Gounod Requiem was introduced at Whitsun 1873. Although in the years following the Revival there was a weakening tendency to work in music generally, there were also those who were working for an improvement. One of these was Mr. J. B. Crosse, who founded there, cross out of the Choir School established at St. Barnabas, Finsbury. The work of Stainer at St. Paul's was a direct result of the Movement. Dr. Liddon, on his appointment as Dean, determined to make the Cathedral a centre of the Revival and brought Stainer from Finsbury where he had been associated with him. The resident Choir School at St. Paul's was founded in 1873 and, although Stainer's work as composer has been the subject of much criticism, he did good work at St. Paul's for the raising of the standard of Church Music.

The revival in English music generally now began to have its effect and the work of such men as Stanford, Parry and Sir Walter Parratt may be mentioned as the result of later research and scholarship as seen in the English Hymnal, the Revised A. & M. and the various Speech-Rhythm Psalters.

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M E M B E R S H I P

-READING-

ALDER, Miss E.	51 Grange Ave., Reading	
ALDER, R.J.S.	141 Beecham Rd., Reading	Asst. West Reading, Methodist
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
BAGGS, A.G.	140 Kidmore Rd., Caversham	Broad St. Cong. Ch., Reading
BAINBRIDGE, Mrs. B. FLOM	38 Piggotts Rd., Caversham	Late St. Peter's, Croft-on-Tees
BARKUS, A. FRCO	23 Elm Rd., Reading	Trinity Cong., Rdg.
(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	Dunsden Church
BECK, Mrs. L.M.	25 Tamarisk Ave., Reading	St. Barnabas, Shinfield, Rdg.
BENNING, R.G.	174 Finchampstead Rd., Wokingham	All Saints, Wokingham
BERRY, A.E.	Pine Trees, Flowers Hill, Pangbourne	Late Eighbrook, Hereford
BRIND, R.J.M. ATCL	Rosemount, Ruscombe Rd., Twyford	St. Peter's, Caversham
BROCK, D.	13 Boston Ave., Reading	Asst. W. Rdg. Meth. Ch.
BUTLER, Miss B.M.	Nurses Bungalow, School Lane, Bradfield, Berks.	
CARTER, T.G.	27 Kidmore End Rd., Caversham	Bearwood Church
CHANDLER, W.G.	40 Briants Ave., Caversham	Late All Saints' Ch., Halcon, Taunton
CHUBB, A.V.	Kilchoan, Carling Rd., Sonning Common	Late deputy St. Mary's, Ealing
CIMA, Dr. P.H.	43 Ramsbury Drive, Earley, Reading	Wycliffe Baptist, Reading
CLARKE, M.	4 Northcourt Ave., Reading	
COOPER, A.M.N.	133 School Rd., Tilehurst, Reading	Purley Church
COWLIN, M.L. AMIEE	6 Summerfield Rise, Goring, Oxon.	
CURTIS, E.D.	17 Abbey Rd., Llandudno	Late St. William's R.C., Reading
CURTIS, M.H.B.	Wayland, 23 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, Rdg.
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
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., Rdg
FIGGINS, R.	'Vailima', Sherfield-on-Loddon	Hartley Wespall & Mortimer West End Chs
FRANKLIN, Miss D.L.	45 Reading Rd., Pangbourne	Pangbourne Church
FULLER, C.H.	8 Longdown Rd., Sandhurst	St. Michael, Sandhurst
GANT, Mrs. W.F. LRAM	48A Albert Rd., Caversham, Reading	Asst. St. Andrew's Ch., Caversham
GAYE, D. MA ARCO	Bradfield College	Bradfield College
GOATLEY, H.W.	19 Palmerston Rd., Earley, Reading	Grazeley Church
GOODSHIP, Miss E.G. ATCL	150 Southampton St., Reading	Late St. Mark's, Rdg.
GREEN, R.H.	107 Berkeley Ave., Reading	Late St. Anne's, Lewes
GREEN, W.B.	142 Shinfield Rd., "	Holy Trinity, Rdg.
GRIFFIN, Miss D.M. LRAM ARCM	47 Christchurch Rd., "	Abbey Sch., Rdg.
HALL-MANCEY, B. ARCM	29 Eastcourt Ave., "	Late Asst. Yattendon Ch.
HAMILTON, D.J.	Heywood Farm, White Waltham	" St. Paul's, Maidenhead
HAMMERSLEY, F. MA	12 Laburnham Rd., M'head	All Saints, Boyne Hill
HAMMOND, Mrs. E.M.	31 Cholmeley Rd., Reading	Late Wycliffe Bpt. Rg.
HARDIMAN, E.T. AMIEE	24 Beech Lane, Earley, Rdg.	Asst. St. Peter's, Earley
HARTLEY, H.H. MA BSc	11 Tilehurst Rd., Reading	First Ch. of Christ Scientist, Reading
HARVEY, H.F.	22 Loddon Court Farm, Spencers Wood	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 Ave., Reading	Late Anderson Baptist, Reading
HEWISON, D.B.	E. House, Bradfield College	
HILL, Mrs. L.G.M.	9 Albert Rd., Henley-on-T.	St. Margaret, Harpsden
HOBSON, L.M.	18 Baker St., Reading	St. Agnes, Reading
HOLLEY, Mrs. A.	130 Henley Rd., Caversham	Caversham Meth.
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.	
HORNER, M.J.	48 Chiltern Cres., Reading	Asst. Wycliffe Baptist Ch.
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.	212 Nine Mile Ride, Finchampstead	Late St. John, Crowthorne
LACEY, L.R.	6 Evesham Drive, Emmer Gn.	Late St. John's, Cav.
LASCELLES, R.	37 Conisboro' Ave., Caversham, Reading	Caversham Heights, Methodist
LAWES, J.C.	56 Winton Rd., Reading	St. Mary, Shinfield
LICKFOLD, L.A. MA	29 Dudley Close, Tilehurst, Reading	Sunningdale Church
BMus FRCO ADCM	60 Pell St., Reading	Sonning Church
(Hon) LUSTY, A.H. ARCO	29 Northcourt Ave., Rdg.	St. Giles Ch., Rdg.
Hon. FTCL	12 Chepstow Rd., Tilehurst	Late St. Mary Magdalene, Tilehurst
MARR, P.B. ARCO GTCL	6 Balmore Drive, Caversham	St. Mary, Reading
MARSH, T.J.	63 Carshalton Pk. Rd., Carshalton, Surrey	Deputy Send Rd. Meth. Ch., Sutton
MASSER, W.E. FRCO	45 Reading Rd., Pangbourne	Deputy Pangbourne Ch.
MATTHEWS, A.N.	5 Parkside Rd., Reading	Asst. American Base, Ruislip
MILNE, C.J.	13 Littlecote Dr., Reading	All Saints, Reading
MORRELL, Miss M. LRAM	3 Norman Ave., Henley-on-T.	Holy Trinity, Henley
NASH, R.N.	"Foxways," Toker's Gn., Rdg.	Late Asst. Penshurst Ch.
NEVILLE, A.C. ARCO	Globe Cottage, Rotherfield, Peppard	Peppard Church
ChM	60 Wantage Rd., Reading	Late Theale Ch.
NICHOLLS, R.G.	63 Lorne St., Reading	Asst. All Saints, Rdg.
OPENSHAW, V.K.	Cedarcot, Kidmore End Rd., Emmer Green, Reading	St. Barnabas, Emmer Green
PASKINS, E.P.	Hillside, Brightwell-cum- Sotwell, Wallingford	Asst. Brightwell-cum- Sotwell
PEPWORTH, R.P.J.	31 Beech Lane, Earley, Rdg.	St. Peter's, Earley
PETTS, H.M.	200 Kidmore Rd., Caversham	Late St. Mary's, Whitchurch
POLLARD, T.G.	2 St. Mark's Rd., Henley-on- Thames	Sacred Heart R.C. Henley
(Hon) PRATT, L. LTCL	111 Upper Woodcote Rd., Caversham, Reading	St. Andrew, Caversham
(Hon) RIVERS, A.E.	31 Albert Rd., Caversham Reading	Asst. Greyfriars, Reading
ROGERS, F.C.	22 Lorne St., Reading	Greyfriars Mission, Reading
ROWE, W.H. MBE ARCO	56 Matlock Rd., Caversham	Asst. Broad St., Cong., Reading
SHEPPARD, A.E.	50 Highmoor Rd., Caversham Reading	Late St. Paul's Pres., Reading
SHERWOOD, Miss E.N.	15 Western Ave., Woodley, Reading	St. John Baptist, Caversham
SHORTER, Mrs. K.F.		
SIMPSON, J.H.		
SMITH, E.T.		

SMITH, R.C.	114 Silverdale Rd., Earley, Rdg.	St. George's, Rdg.
SPARKES, R.F.H.	Station Ho., Wyndale Close,	St. Nicholas,
	Henley-on-Thames	Remenham
SPRIGGS, F.G.	15 Whitley Park Lane, Reading	Greyfriars, Reading
SPYER, J. MBE FRCO	Ewelme, France Hill Dr.,	Late R. Military
	Camberley	Academy, Sandhurst
STEPHENS, C.W.	18 Priory Ave., Caversham	Late Spencers Wd.
STEPHENSON, Mrs. S.M.	Treburgett, 55 Wargrave Rd.,	St. Mary's,
	Twyford	Twyford
STILLWELL, J.G. ARCM	Stevens Hill, Yateley	Crowthorne Church
STONE, S.	21 Carey St., Reading	Asst. Dunsden Ch.
SUTTLE, E.F.J. MA	18 St. Andrew's Rd., Caversham,	Late St. Michael's
DMus B.LITT FRCO ChM	Reading	Bournemouth
SUTTLE, Mrs. J.M. FRCO ARCM	do.	Late Asst. South-
		wark Cathedral
SWINN, Mrs. W.	24a Southcote Rd., Reading	Late St. Michael,
TANNER, C. LTCL	72 Rose St., Wokingham	Easthampstead
		St. Stephen, Reading
TOTT, N.L.	5 Lansdowne Rd., Tilehurst	
TURNER, G.	28 Talfourd Ave., Reading	
WARD, E.R.	8 Armour Hill, Tilehurst, Rdg.	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,	Hamblenden Church
FRCO LRAM	Reading	
WILCOCKS, Mrs. F.	The Bungalow, Beenham Hill, Rdg.	Aldermaston Church
WILES, R.A.H.	60 Kidmore Rd., Reading	Late Tyndale Bapt.
WINCH, W.E.	93 Northumberland Ave., Reading	Whitley Hall Meth.
WOODHAM, Prof. R.	128 Westwood Rd., Tilehurst,	Prof. of Music,
DMus FRCO	Reading	Reading University
WOOLDRIDGE, J.	22 Boston Ave., Reading	St. Andrew Pres. Rdg.
WRIGHT, H.G.	Kyppings, Ravensworth Rd.,	St. Michael's,
	Mortimer West End	Spencers Wd.
	-NEWBURY-	
BARRELL, W.	The Bungalow, Donnington Hill,	Northbrook St.
	Newbury	
BRADLEY, I.	Cedar Ho., Wickham, Nr. Newbury	St. Swithin, Wickham
COLE, Miss D.	33 Chapel St., Thatcham	Bucklebury
D'ANDREA, E.J. DD	"Ingleville," Kintbury	St. Joseph R.C. N'by.
DAVIS D. BATES	8 Harold Rd., Kintbury	
DENYER, R. LTCL	70 Gloucester Rd., Newbury	Late Enborne Ch.
GRIFFIN, C.G.	140 Craven Rd., Newbury	" Bartholomew
		St. Meth.
HOOK, 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.,	Hermitage
	Thatcham, Newbury	
SIMPSON, Dom. R. OSB	Douai Abbey, Woolhampton	Douai Abbey
SPITTLE, Miss M.A.	Inglewood, Chesterfield Rd.,	Late Fawley Church
	Newbury	
WIGMORE, F.G.	50 South End, Cold Ash,	Late St. Mary,
	Newbury	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	Ferndale, Pollard Row Ave., Bracknell	All Saints, Binfield
BLABER, J.A.	166 Stoke Poges Lane, Slough	St. John, Stoke Poges
CAMPBELL, Miss C. LRAM ARCM etc.	57 Frances Rd., Windsor	All Saints, Windsor
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 & Prest- wick P. Chs.
GOULDING, G.A.	"Stokencot," Fernbank Rd., Ascot	St. Peter Cranbourne
HANSFORD, J.	17 Edith Rd., Maidenhead	
HILL, C.A.	Holmleigh, Cookham Rise	St. John, Cookham Dean
HOLMES, Mrs. R.A.	Holmbury, St. Mary Ch. Rd. W'fd.	St. Mary, Winkfield
JACKSON, G.J.	15 Herlwyn Ave., Ruislip, Middx	Sacred Heart, Ruislip
JAMES, P.	2 Shackleton Rd., Slough	Late Datchet Ch.
MARSHALL, E.E.	42 Lake Ave., Slough	St. Giles, Stoke Poges
MATTHEWS, R.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
SPILLER, D.M.	24 Beaumont Rd., Windsor	St. Mark's, Binfield
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,
WATTON, N.L.	Flat 4, "Boyn Leigh" 48 Bath	
WHITE, Mrs. C.L.	84 Dolphin Rd., Slough Rd. M th nd.	
WHITE, J.S.	do.	Eton Parish Ch.
WRIGHT, P.A.	18 Belmont Pk. Avenue, Maidenhead	

FINANCIAL STATEMENT

Proposed for adoption at Annual General Meeting on 15th February 1964

INCOME AND EXPENDITURE ACCOUNT for YEAR ended 31st December 1963

<u>EXPENDITURE</u>	<u>£ s. d.</u>	<u>INCOME</u>	<u>£ s. d.</u>
Records & Carriage	17.16. 9	<u>Subscriptions</u>	
161 Capitation fees	4. 0. 6	READING 108	54. 0. 0
"The Berkshire Organist"	17.17. 9	@ 5/- 1	5. 0
Hire of rooms & expenses of meetings	2.11. 0	1962 arrears	2.10. 0
Wreath	1.10. 0	WINDSOR @ 3/6d. 25	4. 7. 6
Printing of Syllabus etc.	6.14. 7	NEWBURY @ 3/6d. 25	4. 7. 6
Grant to Windsor Branch	2.12. 0	159	
Donation to St.Mary's Church	1.10. 0	Donations to funds	14. 6
" Memorial Fund to the late Dr.A.C.P.Embling	1. 1. 0	Half Day Conference:-	
Winchester visit	8.15. 0	Excess receipts	1.12. 6
Annual Dinner	57. 2. 6	Collection St.Mary's Church	3. 0. 3
Postages etc.Hon.Secretary	11. 9. 2		
" Hon.Treasurer	3. 8. 11		
	136. 9. 2	Excess expenditure over income	1. 4. 11
Benevolent Rund	13.19. 2		136. 9. 2
	£150. 8. 4	Benevolent Fund	13.19. 2
			£150. 8. 4

BALANCE SHEET as at 31st December 1963

<u>LIABILITIES</u>		<u>ASSETS</u>	
General Fund Account as at 31.12.1962	43. 0. 6		
Less deficit for year ended 31.12.1963	1. 4. 11	By balance at Barclays Bank Ltd.	75.15. 7
	41.15. 7		
16 Reading subscriptions paid in advance for 1964	8. 0. 0		
2 for 1965, 1 for 1966,			
1 for 1967 & 1 for 1968	2.10. 0		
Town Hall Organ as per separate account	23.10. 0		
	£75.15. 7		£75.15. 7

L. Pratt, LTCL
Hon. Treasurer

READING TOWN HALL ORGAN ACCOUNT

Recital 26.1.1963 by Thomas E. Reed FRCO ChM LTCL

Collection	£11.10. 0	
Advertisements & Gratuity	<u>3. 0. 0</u>	8.10. 0
	8.10. 0	

Hire of Town Hall & expenses 7.10. 0

Recited 7.12.1963 by Geoffrey
O.Tristram FRCO

Defrayed by Anonymous donation	7.10. 0
Printing of programmes ditto	

Collection	18.10. 0	
Advertisements & Gratuity	<u>3. 0. 0</u>	15. 0. 0
	15. 0. 0	

Hire of Town Hall 6. 0. 0

Geoffrey Tristram's fee 10.10. 0

£47.10. 0

Defrayed by Anonymous donation	16.10. 0
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By balance in hand	<u>23.10. 0</u>
	<u>£47.10. 0</u>

To balance in hand brought forward	£23.10. 0
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