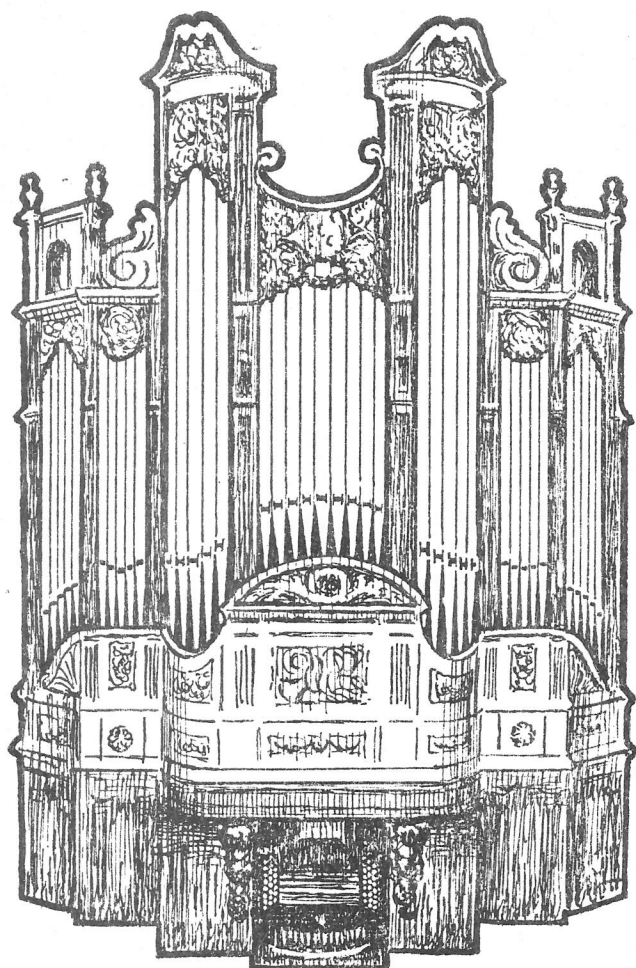
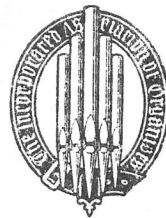


The Berkshire Organist



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THE BERKSHIRE ORGANISTS' ASSOCIATION

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PRESIDENTIAL MESSAGE

It has been a privilege to serve this Association as President in its Diamond Jubilee year. We have long been fortunate in having a team of able and experienced members who are willing to devote a lot of time and effort to the Association's activities. Their help has been an invaluable support to me throughout the year, and I want to thank them all very much. In the present context, it would be remiss of me not to make special mention of Gordon Spriggs, who spends so much time and energy in editing this magazine. We are always assured of a worthy and interesting product, and are indebted to him for his labours. In his Editorial, Gordon comments on the main events of the past year, so I would like briefly to focus our thoughts on the future of our Association.

I have often felt that we organists tend to dwell too much on past glories and not enough on creating the new heritage of our time. The population of Reading and its immediate environs is close on a quarter of a million, and many large commercial enterprises have their centre here. Is it not surprising, then, that we do not have a single concert organ of any size whose musical design embodies the insights of the last thirty years? To remind ourselves that the organ is an instrument of music and not a machine does not imply that we are advocating excesses. Elsewhere in this magazine my friend the Revd. Gordon Harris describes the new organ at Aston Tirrold United Reformed Church, which is an effective example in miniature of the musical unity which characterises good contemporary design.

In looking to our Association's continued good health during the next two decades, it is ideas like these which must exercise our thinking. For many of us this will mean change - not in our fellowship with one another, but in our attitudes, our priorities, our activities. Our Victorian forebears showed resource and imagination in fostering new ideas, and their resulting endowment to us is exemplified in our Town Hall and its 'Father Willis' organ. Let us display equal zest for the skills of our own time and we shall leave a worthy heritage for future generations. "Where there is no vision, the people perish."

May the Association have an active, stimulating and successful year.

EDITORIAL

If 1980 seemed a relatively quiet year for this Association, 1981 has been full of interest and excitement. It is hard to say which was the most interesting or exciting event, but obviously Michael Woodward's new recording of the Town Hall organ will have been the most important and far-reaching. For this, with its glorious sounds, brilliant playing by Catherine Ennis, and superbly designed and highly informative sleeve, really will proclaim our Father Willis far and wide. It has already been an eye-opener to many who had little idea of the organ's importance; may it have a devastating

effect on those philistines in our town who even now seem determined, if no longer to get rid of the organ, at least to ruin the acoustics of the Hall!

The record has been selling well, and we are particularly pleased for Michael Woodward's sake as well as our own, for he and Miss Ennis together with John Sinclair Willis (an enthusiast for his great-great-grandfather's masterpieces) have devoted an unbelievable amount of time and care - to say nothing of expense - to its successful presentation. Most of those splendid photographs were Mr Woodward's; he actually persuaded the authorities to raise that awful thing hanging over the platform in order to get an unspoilt view of the organ case! And here we publicly express our appreciation of his generous gesture in allowing our funds to benefit from the records we sell.

Another outstanding event was Carlo Curley's anxiously awaited visit. What a sigh of relief went up from our hard-working committee when that turned out to be an unqualified success both in terms of enjoyment and of finance. Thanks are due to our members and our public who supported it so well, and to those who also gave financial backing, not forgetting the generosity of Messrs Hewlett-Packard of Winnersh - the one firm that responded with a donation. Carlo's personality (though hampered by faults in the public address system), and his transparent delight in the beauty of the music he played, captivated his audience; and how effortless appeared his control of an instrument lacking all modern aids to registration (not what he's used to!), surely the result of playing everything from memory, undistracted by the printed page and the 'turner-over'. He had everyone all but rolling in the aisles for his encore; it could have been cheap and vulgar were it not for the incredible skill and humour of his playing. Two different accounts of this 'Spectacular' are given on later pages, one by our distinguished critic, Peter Marr, and the other by the Honorary Borough Organist himself.

At the Town Hall Lunchtime Recital on Ash Wednesday our President gave the first public performance of a sonata written by Nicholas Burt, one of our younger members. It consists of four movements, and the composer was one of the five young organists who gave the composite recital in April on the new Makin in Oxford Road Methodist Church, which had been opened on 21st January by Richard Seal of Salisbury Cathedral. This was a significant occasion, revealing the up-and-coming talent in our midst, and reminiscent of the excellent talks given the year before by Michael Harris and Christopher Bacon, and we congratulate all these young gentlemen on their abilities, wishing them every success in the future. Learning the organ and taking up church music is a civilising influence, and we old stagers rejoice to think that its future is safe in the capable and responsible hands of people like them.

A warm word of appreciation and thanks is due to our President, who is a most worthy leader, and has done much to attract younger members to our society; he has had a difficult year and an extra heavy burden of work on our behalf. Few realise the responsibilities and problems in these days when presidents are no longer just dignified ornaments; one wonders that anybody is willing to take on the job. The same applies to the Honorary Secretary, and we are very glad that Chris Hood has become the man of the moment.

For we sustained a crippling loss when, during December, Ron Pepworth and his wife left Reading to go and live at St Leonards-on-Sea. They have both done such a lot for us; Ron has been a member for 26 years, he was President 1972-75 and gave us the Gavel and Block to mark his term of office. As Hon. Sec. for the last five years, he was vigorous and enthusiastic; he had his finger on all

that was going on, and worked hard for the Association. His musical quizzes were amusing and instructive, and his 22 Newsletters have kept us well informed - and yet so many members still forget to put the fixtures in their diaries and fail to turn up in support... At the AGM we will have given Mr and Mrs Pepworth tangible expressions of our gratitude and regard.

On Saturday 18th July there was the visit to Reading of The Organ Club, coinciding, by a happy chance, with that of a small party from the Oxford and District Organists' Association. As it was not part of our syllabus, members had not been notified, but it was a great pleasure to our President and committee to help with the arrangements and to witness the interest shown by some 80/90 visitors in the Reading Town Hall Epic. The Club started the day with a coach trip from Reading station to Douai Abbey to see the new small Tamburini organ in the monks' quire, with its exquisitely designed case, as well as the large 3-manual Rushworth. Other organs visited were the St. James's RC Tamburini, the recently restored Holdich at English Martyrs (which for over thirty years lay derelict in someone's garage at Aldershot), and the remarkable restored Georgian antique in Holy Trinity, Reading.

The Holdich is described further on by Derek Guy. An account of Holy Trinity organ and its careful restoration by John and Eric Shepherd appeared in last year's Berkshire Organist. Its opening ceremony on 6th June 1981 was graced by the presence of Bishop Mervyn Stockwood, the recital was played by Nicolas Kynaston, and there have been subsequent recitals by eminent players. Thanks to the leadership of its vicar, the Revd. Brian Brindley, Holy Trinity has become a treasure-house of antique craftsmanship almost unique in its awy, as evidenced by its possession of Pugin's great Screen thrown out from St. Chad's RC Cathedral at Birmingham, and by the impressive collection of rich vestments that have been on display and are all from time to time in use at the church.

Later in this issue also appears an article on the restoration of the 1878 Sweetland in Caversham Heights Methodist Church, where a fine job has been done by Osmonds of Taunton, and which was opened by another well known musician - Dr W.S. Lloyd Webber - on 30th September 1981. The work cost £21,000, and the church is to be congratulated on the value obtained, as well as the way in which it was able to raise such a sum. That 16ft metal Open Diapason frontage is something to be proud of, and the full organ always was magnificent, but it was a terror to play. Here again is an instance of leadership, this time by the organist, for Ralph Lascelles has made himself part and parcel of the church for years, enjoying the complete confidence of the people (as well as their affection) and guiding them with wisdom. How necessary it is that we should all strive to achieve this.

Another church with an interesting new organ is St. Anne's RC at Caversham. This is in the modern Catholic tradition of 'noble simplicity' and is delightful to play. Again, the graceful new case is utterly charming (though the previous double case was very good); the console bears the nameplate FREIBURGER ORGELBAU August Späth, has brown keys, one manual with pedalboard, but apparently no pedal stop or coupler - until you discover that a couple of toe-pedals will do the trick. It is also equipped with a powerful Tremolo which can only be described as comic!

Mention of brown keys brings us to the Summer Outing last year. After a visit to Leamington Spa, choral evensong, beautifully sung, was laid on for us at St. Mary's Warwick: here the 1980 rebuild by Nicholsons of Worcester has not

only brown keys but the most extraordinary stops with brown wooden faces bearing names engraved in various colours; the white-filled ones show up reasonably well, but the coloured ones are rather a mistake - and there are nearly one hundred all told, including a Tremulant for part of the Pedal Organ! It is really two instruments combined, a bit like Tewkesbury, but west end and transept, and very fine indeed. Here, too, the casework in various parts of the church is a joy to behold.

One of the most enjoyable and fascinating evenings we have ever had was David Philpott's illustrated talk in November about making unusual musical instruments. He came along with all sorts of hand-made specimens, large and small, some partly made, others beautifully though simply finished and ornamented, each one quite individual; some for blowing, some strung; some mediaeval, and almost all unheard-of, though delightful to listen to. He brought quite a lot of apparatus and even showed, with the aid of an electrically heated cylinder and a bucket of water, how to bend wood to the graceful shapes required for resonance. BUT - ONLY FIVE OR SIX people turned up for it. We must never let such a disgraceful thing happen again; it was an insult to our speaker after all the trouble he took, and, although he was most gracious about it, we shall never have the nerve to invite him again.

It was a great disappointment that the much-looked-forward-to United Choirs Festival did not take place, as this is one of the most valuable of all our activities. We get a thrill and enjoyment from it that nothing else gives, and, what is more, no one can assess the lasting good it does for the youngsters taking part; they find themselves unexpectedly an essential part of an impressive fellowship by no means to be despised, and receiving a pleasant and powerful corrective to all the corrosive influences bombarding their impressionable young tastes, not only from rowdy pop, but, more insidiously, from misguided clerics with their religious pop. Our main difficulty last year was getting hold of a suitable conductor, but it was only a postponement, and we can be sure that on Saturday 20th March - note the date, and don't miss it - Dr Francis Jackson will give us a most inspiring lead. What a privilege to have none less than the musical director of York Minster to put us through our paces! So let us all learn the music and make it another resounding success to the glory of God. No Choir Practice the night before, because we shall all be at the Town Hall for his Celebrity Recital.

After 35 years of devoted service at Earley St. Peter's, Leslie Pratt, who was our Honorary Treasurer for 33 years, has retired and handed over to Gary Turner, who latterly has helped him as joint Organist and Choirmaster. Gary has a wonderful way with the boys, taking them to sing many times at Guildford and St. Albans cathedrals, never sparing himself. At the annual Choirmen's Party at his house on 8th January this year the Choir presented Leslie with a cut-glass decanter, something to pour out of it, and a framed photograph of the Choir, the church having earlier expressed acknowledgment of his long service.

Special greetings to Mr and Mrs Lusty, who celebrated their Diamond Wedding last year, and to Professor Barnard, now almost a centenarian, who sent us good wishes in his own handwriting as well as his customary donation (he disliked being an 'honorary' member!). The talks on The Singing Church have been held over for lack of space to do them justice. Thanks to all our contributors, also to the students at a Reading College who, under the guidance of Mrs J. Lowe, cut last year's stencils, and to those who did it this year under Mrs M. Prescott; and our gratitude once again to the Revd. David Evans for the duplicating. All these are big jobs.

READING MALE VOICE CHOIR (Conductor GWYN ARCH) CHRISTOPHER ROBINSON (Organ)

18th March 1981

Choir

Gwahoddiad (Welsh Hymn)	arr. Davies	Organ
Domine non sum Dignus	Vittoria	Allegretto - Divertimento -
Three Hungarian Folk Songs	M Seiber	Folk Tune - Paen Whitlock
Gypsy Chorus (II Trovatore)	Verdi	Choir and Organ

Organ

Prelude and Fugue in E minor		The Lord's Prayer Malotte
(The Wedge)	J S Bach	Choir
		Shenandoah arr. Goldsmith
Choir and Organ		Rasins and Almonds

Jesu Joy of Man's Desiring	J S Bach	arr. Clements
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Choir

Feasting I watch	Elgar	Organ
Vanished Youth (Moravian Folk Song)		Fantasia in F minor and
		major (K 594) Mozart
	arr. Tucapsky	Choir and Organ
The Animals are comin'	arr. Arch	Hallelujah Chorus Beethoven
		(The Mount of Olives)

COMPOSITE RECITAL by YOUNG ORGANISTS - 11th April 1981

J S Bach	Toccata in D Minor (Dorian)	ANDREW EVANS	St Andrew, Caversham
			and Assistant, St Mary, Reading
J P Sweelinck	Echo Fantasia	STEPHEN HARRIS	Assistant, St Luke
Percy Whitlock	Folk Tune	NELSON WHALEY	Assistant, All Saints
Kenneth Leighton	Paen	JON MORRIS	Assistant, Christchurch
J S Bach	Fugue in E flat (St Anne)	NICHOLAS BURT	St Birinus, Calcot
Olivier Messiaen	Le Banquet Celeste	ANDREW EVANS	
S Karg-Elert	Chorale Improvisation "Let		
	us then with Jesus suffer"	NICHOLAS BURT	
Clerambault	Suite du Deuxieme Ton:		
	Duo - Flutes,		
	Suite du Premier Ton:		
	Bass et dessus de Trompette	STEPHEN HARRIS	
William Matthias	Processional	JON MORRIS	

CARLO CURLEY 'ORGAN SPECTACULAR' - 7th October 1981

Sinfonia from Cantata 29	J S Bach	Sonata No. 1	Mendelssohn
"We thank Thee, God"	(arr. Curley)		
Voluntary in F major		Elves from	
'A Fancy'	John Stanley	Douze Pieces Op.7	Bonnet
Little G minor Fugue	J S Bach		
Toccata, Adagio and Fugue		Symphony No.6	Widor
in C major (BWV 564)	J S Bach		
Turkish March from			
'Ruins of Athens'	Beethoven	Encore - Liberty Bell March!	

CARLO CURLEY AT THE TOWN HALL

It was the American writer, Thomas Paine, who wrote nearly a couple of centuries ago:

The sublime and the ridiculous are often so nearly related, that it is difficult to class them separately. One step above the sublime, makes the ridiculous; and one step above the ridiculous makes the sublime again. (Age of Reason (1795), II, p 20)

Such was the natural reaction to the recital on 7 October 1981. As one completely uninitiated, I sat through the evening at times bemused, at times enraptured, at times unashamedly bored. Whether, now I have been initiated, I would wish to repeat the experience is neither here nor there. Coming more to the point, few would dispute the American virtuoso's skill at playing notes, at manipulating the organ and at selling his goods. Rarely, in fact, has one heard such a masterly display of that instrument; and of course one uses the word "display" advisedly.

Arriving in the Hall a little after the recital had started, I was greeted with the Bach Sinfonia in its disguise (it was wearing fancy dress in the form of a Carlo Curley arrangement) but, notwithstanding, it moved along well, as they say. The Bach Toccata, Adagio and Fugue, later in the first half, was a convincing reading, too, for those who like things done that way; it was, in fact, superbly played.

The other two major works of the evening, the Mendelssohn and the Widor, left me cold. I felt their underlying thrust was not put over and that indiscretions over registration and rhythm were enough to send the odd shudder down the spine. As a self-confessed Philistine over musical matters, I not only enjoyed the Beethoven "Ruins of Athens" march (anyone who does not like Turkische Musik really must be in need of a tonic!) and even more so the other military jolification, a march by Sousa. Quite uplifting.

In short, well-done, the B.O.A., for taking the plunge. If the evening "sold" the Town Hall organ to a few more people (and it was a good house) it was indeed all worth while.

Peter Marr.

It was no surprise to those of us who had already heard Carlo Curley play elsewhere that he did not fail to give us a fine entertainment at Reading Town Hall, whatever may be considered the shortcomings of that hall or its famous and splendid organ. Thus the "Spectacular" that was advertised was no exaggeration in fact. Naturally some of us liked some things and some others. To some listeners Curley's Bach must surely have been the sort of music they had hardly ever heard before, and one hopes it was a tempting revelation. For me, I prefer my Mendelssohn slightly less hurried than his outside movements of the Sonata No. 1, and my Bonnet Elves more light-footed, but the "Fun" of the truly American style of the Sousa march would surely have delighted the ears of Father Willis himself.

The delightful airy freshness of his playing generally was the outcome of his great skill in phrasing - that ability to put hands and feet down and up at precisely the correct moments which is the "trade-mark" of the first-class organist. We are grateful to Carlo's grandmother and his other teachers, not forgetting our own George Thalben-Ball for the impression they made on their brilliant pupil. It was disappointing that the local electrician failed to assist our entertaining visitor more fully in his otherwise enjoyable comments at the microphone, but apart from that, yes, it really was a spectacular.

ALBERT BARKUS

READING TOWN HALL ORGAN - A SYMPOSIUM

Close on the heels of the new recording, this Association is publishing, during the Spring, a symposium under the editorship of Dr Marr. The cost will be decided when the expenses of production finally emerge. It should prove of interest to the ever-increasing circle of enthusiasts who realise the importance of the instrument. There will be approximately 65 pages with illustrations and the following articles:-

History of the Hall and Architecture	
of the group of Buildings	Martyn Reason
The Organ: A documentary note	Peter Marr
Henry Willis I: his life and work	J. Eric Arnold
The Instrument described	Nicholas Thistlewaite
The Organ Case	Gordon Spriggs
The Acoustics of the Hall	Peter Fellgett
Three appreciations of the Organ	(Cecil Clutton
	(Catherine Ennis
	(Francis Jackson
Recording the Instrument	Michael Woodward
Appended material:	
Letters marking the gift of the organ to the town in 1864	
The pipe scales	
Major recitals on the instrument since 1964	
Recordings of the organ	

Benevolent Fund 1981

This year we have sent £29.41 to the IAO Benevolent Fund. This is an increase of £10.26 on the amount sent for 1980, and I would like to thank all those who have given so generously to this fund.

Derek M. Guy

LUNCHTIME RECITALS

The appearance of No 35 of the Berkshire Organist reminds us that another year has passed, and so the third in our series of Lunchtime Recitals at Reading Town Hall. First and foremost I must thank all who have contributed to the success of the entire series - quite a line-up of recitalists who give of their time and talents to produce a very high standard of performance, not forgetting organ-management without the aid of pistons and other mod. cons. They will all agree that there is something more disciplining and exacting in giving a public recital compared with the weekly a chiessa postlude which nowadays has to compete with the social chatter of coffee-swilling congregations. I'm sorry this sounds awfully uncharitable, no offence is meant as I am sure this socialising is all for the good. One valuable product of these short mid-day recitals is the extra publicity given to the Father Willis and its venerable home in the face of threatened molestation, and then there is the great pleasure the very regular audience expresses in the type of programme presented; this is a real stimulus towards running the series ad infinitum, but unfortunately there will be a long break during the refurbishment of the building. Our commiserations went out to David Reynolds in the untimely loss of his music, and we praise the typically gallant way in which he overcame the problem and presented a super recital on January 6th. The incident must have been a nightmarish experience for David on his way to an important service around midnight, arriving to discover the loss of his music case containing among other items of repertoire carols and service sheets. Remounting his motorbike he traversed several miles of snow-laden road in a fruitless search. Can you imagine his feelings, and can anyone relate a similar unnerving experience for next year's B.O.?

Leslie Davis

PROGRAMMES

January - Robert Crowley

Chorale Prelude "Wachet auf!" J S Bach
Toccata and Fugue in D minor J S Bach
Psalm Prelude: "But the meek shall inherit the earth" Howells
Toccata Marius Monnikendam
Chorale No 3 in A minor César Franck

March - Harold Hartley

Prelude and Fugue in G minor Buxtehude
Chorale Prelude (for Ash Wednesday) BWV 541 J S Bach
"O Mensch, bewein'" J S Bach
Prelude and Fugue in G minor Charles Wesley
Allegretto in B Minor (Op 19) Guilmant
Sonata (Op 47) Nicholas Burt
Allegro-Andante-Pastorale-Fugue
(First public performance)
Toccata No 3 ('Big Ben') P J M Plum

February - Christopher Hood

Fanfare John Cook
Sonata No 8 in E minor Rheinberger
Imprompty No 2 Coleridge Taylor
Trumpet Voluntary John Stanley
Soeur Monique Couperin
Noel and Variations Daquin
Litanies Alain

April - Michael D. Harris

Prelude and Fugue in G major
Sonata No 3 in A major Mendelssohn
Fantasia in F minor Mozart
Sicilienne Vierne
Tu es Petra Mulet

PROGRAMMES

May - Jonathan Holl

Grand March 'Aida' Verdi
Two Chorale Preludes Bach
An Wasserflussen Babylon BWV 653
Valet will ich dir geben BWV 736
Concerto in F Op 4 No 5 Handel
Larghetto- Allegro-Siciliana-Presto
Trumpet Tune in C David N Johnson
Dance Alan Ridout
Le Coucou (Rondeau) Daquin
Finale to Symphony No VI Vierne

June - Leslie Davis

~~Crown~~ Imperial March Walton
Prelude in D Major BWV 532 Bach
A Song of Sunshine Hollins
On hearing the first cuckoo in spring Delius
Nachspiel Noble
Maestoso 'AD 1620' Macdowell
Evensong Easthope Martin
Finale to 5th Organ Symphony Widor

July - Philip Matthias

Prelude in C Bairstow
Fantasia and Fugue in C minor Bach
BWV 537
Fantaisie No 3 Op 157 Saint-Saens
Serenade Derek Bourgeois
Apparition de l'Eglise eternelle
Messiaen
Allegro Op 105 Stanford

August - Trevor Selby

Prelude and Fugue in B minor J S Bach
BWV 544
Sonata No 2 Felix Mendelssohn
Interlude in C H Walford Davies
Cortege and Legende Louis Vierne
from 24 pieces in free style
Choral No 2 in B minor Cesar Franck
Toccata Joseph Jongen

September - David Sidwell

A Tune for the Tuba Eric Thiman
The Swan Saint-Saens
Psalm Prelude No 1 (Set No 1) Howells
Toccata and Fugue in D minor J S Bach
'Dorian' BWV 538
Toccata for the Flutes John Stanley
Two Pieces Frank Bridge
Allegretto Grazioso
Allegro Marziale
Toccata Theodore Dubois

November - Adrian Boyton

Voluntary in D Alcock
Variations on Sweelinck
'My young life hath an end'
Chorale Prelude: Bach
'Wir glauben einen Gott'
Elegy Thalben Ball
Alla Marcia Ireland
Toccata Yon
Chorale in A minor Franck
Toccata Gigout

December - Leslie Davis

Fantasia on Veni Emmanuel Alec Rowley
Prelude in G major J S Bach
Priere du Christ montant
vers Son Pere Messiaen
Marcia Triumphale Luigi Mancinelli
La Cinquantaine Gabriel-Marie
Postlude Andre Fleury
Jesu Joy of Man's Desiring J S Bach
Exultemus Whitlock

MUSIC RECEIVED FROM OXFORD UNIVERSITY PRESS

Thomas Arne: Six Concertos for keyboard with or without strings, oboes, etc.
Ed. Robin Langley in Musica da Camera, nos 81-86, O.U.P. (1981). Six volumes,
£4.95 - 6.75 variously each volume.

Arne's name is a byword among Englishmen yet few know his music (save the ubiquitous "Rule Britannia") or the many sad aspects of his life. As a Roman Catholic he was, of course, more or less prevented from following the usual course of training and career. But as a composer for the theatre, Arne was an undoubted master and it is from what was, in a way, an "outdoor theatre", the London pleasure gardens, and the theatres proper that these fine works found their inspiration.

With a very few exceptions, English 18th-century concertos are still admired grudgingly, if at all, unwarranted as that may be, for serious examination of the three or four hundred published concertos indicates the richness of the field. In continuing to provide excellent editions of this repertoire, Musica da Camera has included practical versions of Arne's Six Concertos, written in mid-century, but first published posthumously in 1793 at the instigation of the London organist, John Groombridge.

Although these pieces do contain a foretaste of things to come (especially from the Wesleys), the conservatism of English taste is well reflected in the many mid-century features of these attractive four-movement works, still appealing to potential buyers in the 1790s. The works are for orchestra with solo organ (or harpsichord, or forte piano) but are equally performable upon a solo keyboard instrument throughout. Such, of course, was a frequent ploy both to satisfy demand and to boost sales. The re-publication in this way of Stanley's Op 2 in 1795 (after his death) is a case in point. This Arne edition makes it possible to play either version, from the same score, hence its relevance to the church organist, even to one with a single-manual instrument with no pedals. A couple or so movements will be familiar from C.H. Trevor's anthologies and, indeed, each concerto contains movements for solo organ anyway.

In each volume there is plenty to enjoy. The informative preface to the whole Opus is accompanied by brief but helpful notes on each concerto together with a textual commentary. The typographical manner of solving the problem of square brackets in the musical text is not to everyone's taste however necessary their presence are. There is, too, the physical problem of providing a text not only visually clear in its notation (which this is) but also in its practical use. The keyboard-only version sometimes needs an "agile-eye".

If you cannot run to strings and oboes (with optional horns, trumpets and timpani for no. 1) then try them all by yourself. One caveat: if you think you already know them from the lugubrious version on record, the organ played by Jean Guillou, all the more reason to purchase some of the music and see what Arne really wrote.

Peter Marr

ALSO RECEIVED

OUP

- Three Kings of Orient. (SATB Carol) arr. John Rutter 45p
 A Little Carol Book 15 Christmas Carols and Hymns SATB
 arr. John Rutter £1.50
 Fourteen Short Pieces for Organ by Samuel Wesley. £2.60
 Edited by Robin Langley.

The pieces in this collection are easy to play, and would prove useful as "service" material. These miniatures were written for chamber organ (two-manual, with a short compass swell) between 1788 and 1830, and are from A Novello's Select Organ pieces, vol 3, and manuscripts held in the British Library and the Royal College of Music.

- Six Voluntaries for Organ by Samuel Wesley.
 Edited by Robin Langley. Published by OUP. £3.95

These works, which were written as concert pieces or voluntaries, are far more substantial than the Fourteen Short Pieces, and call for the use of pedal (minimal though it is). The fugues are quite difficult to play, and require a certain amount of careful preparation (they are not sight-reading exercises). As is the case with the companion volume, the pieces were written at various times in Wesley's long career. The voluntaries in this book are perhaps more suited to organ recitals than Sunday Services, but they are none-the-less, well worth possessing.

Both volumes are well edited, and will be of particular interest to those who like 18th and early 19th century organ music.

Christopher Griffiths

AN EIGHTEENTH CENTURY BLUE COAT SCHOOL HYMN BOOK

Reproduced from 'THE ALDWORTHIAN' (1981), the Magazine of Reading Blue Coat School, by kind permission of the Editor.

Most readers of 'The Aldworthian' will know that, during the eighteenth century the School was situated in Silver Street, not so far from the town centre. A new school house had been erected in 1723 and its opening had prompted the publication of a collection of verse, Festival Hymns.¹ The selection, written by John Merrick, is at once of interest to present members of the School, for it pin-points the identity of the author of the inscriptions below the two statues, now in the porch at Holme Park.²

A local medical man and influential member of the Corporation, Dr John Merrick (d 1757) was father of the more widely-known poet, the Rev James Merrick (d 1769) and of Dr John Merrick, junr (d 1764). It was, as we shall see, local circumstances that determined the appearance of Festival Hymns in its successive editions and indeed, influenced much of its contents. From these contents it is evident that, apart from the two opening verses mentioned above, the texts were designed to be sung. There is no real evidence as to what tunes might have been used in the 1723 edition although it is possible that John Bishop's tune, Illsley (see English Hymnal 61), could have figured among them. This tune had been written expressly for St Laurence's Church, Reading, some years before, and published in Bishop's A sett of New Psalm Tunes in Four Parts (1696). Whatever the facts about the music, Merrick's collection was sufficiently popular to be re-issued in 1727 and again in 1742. It was this, third, edition that spurred a local composer and teacher of boys of the School into setting some of the poems afresh.³

In 1741, St Laurence's Church had seen the installation of a new organ upon which the celebrated organist, John Stanley, gave a recital before the end of the year.⁴ In 1742, John Alcock of Plymouth, but formerly of London and a past-pupil of Stanley, was appointed organist. His duties were, in part, defined by the Corporation and included the teaching of boys of the School to sing 'psalms and hymns'.⁵ To this end, Merrick's collection was reprinted and the preface to this third edition refers to Alcock's arrival.

The boys attending St Laurence's sat at the west end of the church on two galleries either side of the new organ. Under normal circumstances, their instruction would have been the responsibility of the parish clerk but the position was not only complicated by Alcock's arrival but also confused by the fact that the School itself was in St Giles's parish. There is reason to believe that back-biting clergy, parish clerks and organist led to considerable friction as a result and, from Alcock's account, the instruction of the boys passed to a quite unmusical clerk.⁶ The hotheaded organist stayed in the town until late 1749, thence going to Lichfield Cathedral. Before he left he published his own settings of some of Merrick's hymns in his collection, Psalmody (Reading, ?1749).⁷

Merrick's words are not particularly inspiring. But they do reflect some of the values taught to members of the School. The subject matter divides into three areas: Hymns for general seasonal use; for occasions connected with School or town; and a selection of pieces for the main days of the liturgical

year. The whole was prefaced by an injunction that all should see the results of the charitable bequests upon which the very existence of the school depended:

Though Secrecy and Silence are enjoyed our private Alms, yet publick Charities, for the Propagation of Religion and Learning, neither in their Nature can, nor in their Design ought to be concealed from publick View. (p iii)

Admirable as these sentiments are, the Blue Coat boys were naturally expected to remain in their appointed place in the social order for, in the Morning Hymn, we read:

Grant we may think what Thou hast sent
Is all we want, and be content. (p 3)

And the Evening Hymn, too, expected a similar resilience to the harsher side of life:

We praise Thee for this Day that's past,
Prepare us to expect the last;
As we in Sleep its Image bear,
Each Night let us for Death prepare;
Let Death or Sleep the close our Eyes,
With Joy awaken'd we shall rise. (p 4)

To complete this first group there are hymns for a funeral and an "Exhortation to Charity".

The indebtedness of the School to its Benefactors has already been mentioned. We find this reflected in a Commemoration Hymn for the Founders and Benefactors and a hymn entitled "To the Mayor and Corporation on their rebuilding the School, Dedicated to the Christian Graces, Faith, Hope and Charity". Finally, and in a particularly sugar-coated style, comes an offering "To the Mayor at his Inauguration" in which:

In joyful Songs let Orphans pay
Their vocal Tribute to this Day (p 22)

paves the way for the verse:

While God's Vicegerent Caesar is,
Within these Precincts You are his;
Here let his Subjects, ruled by You,
Give God and Caesar both their Due.

The liturgical feastday hymns are linked to the School group by one commemorating the opening of the School House in 1723 just before St Luke's Day (p 13). The other four hymns link pairs of festivals (except for the hymn for Whitsunday). That for Christmas Day and St John's Day starts thus:

Grant, Lord, that what thy Servant John
Has taught we may with Faith embrace;
Believing thy beloved Son
Was born, and died for human Race. (p 17)

The other pairs are for Good Friday and Easter Day and for the adjacent Feastdays of St Thomas and St Peter. It was these plus the Exhortation to Charity that John Alcock set in Psalmody, either as metrical settings or as anthem-like pieces, with or without solos. Unlike the metrical psalm-tunes in Psalmody, none of this material was reprinted in later publications of the Lichfield and Reading organist. Nevertheless, it is hoped that an edition of these settings together with the rest of Festival Hymns may be produced in the not-too-distant future.

The words of the preface to Merrick's collection tells us that the contents were of use in fixing the fundamental Points of Christianity in the Minds of Children, and exciting a Spirit of Devotion in the Assembly. (p vii)

Certainly the hymns reflect an age when such was the intention of those concerned with charity schools. How much of the contents are relevant today is a moot point but here is an illuminating glimpse into the everyday life of a boy at the School two-and-a-half centuries ago.

Peter Marr

1. Festival Hymns for the Use of Charity-Schools. Originally composed for the Fraternity of the Blue and Green Coat Boys in the Corporation of Reading. Reading. 1723, 2/(1727), 3/(1742).
There is, in fact, no note of authorship on the title page.
2. Charles Coates in his History and Antiquities of Reading (1802) corrects his apparent ignorance of the authorship (p 392) in the later Appendix (1810).
3. I am grateful to Pennsylvania State University Library for supplying me with a xerox copy of this edition.
4. See The London Magazine: and Monthly Chronologer, December 1741, p 613.
5. Reading Corporation Diary, 23 October 1742; the galleries mentioned below had been ordered to be built in the previous May.
6. John Piper, The Life of Miss Fanny Brown (Birmingham 1760) pp 55 ff. This work was written pseudonymously by Alcock.
7. The date is conjectural, but see Reading Mercury, 6 March 1749.

OUR HONORARY BOROUGH ORGANIST AS A COMPOSER

I sat in the beautiful parish church of St Mary & All Saints, Beaconsfield, on May 30 1981, listening to a delightful concert, but the astonishing thing was that I was sharing the programme myself with Haydn, Prokofiev and Mendelssohn. The concert was being given by the Jane Faulkner String Quartet, who gave excellent performances of string quartets by Haydn (G major Op 64 no 4), Prokofiev (F major Op 92) and Mendelssohn (E flat major Op 44 no 3). But for me the exciting thing was that they did me the honour of including in the programme the first public performance of my own Divertimento for Strings.

It may or may not be known amongst my organist colleagues that I rather fancy myself as a composer; not only have I a few published compositions to my credit and quite a number of unpublished items on my shelves; quite a number of my efforts have been offered in public on various occasions, and I am not ashamed of many years of improvisation, arrangements, and other original productions. It will not be surprising that when I heard and enjoyed the playing and met the members of the quartet at an earlier concert, I offered them a work from my own pen. The Divertimento, written in January 1980, took their fancy sufficiently to find its way into their repertoire and eventually into the Beaconsfield programme. They were students at the Royal Academy of Music where they were coached by Sydney Griller of the famous Griller Quartet, and in 1980 were awarded the John B McEwen Quartet Prize. They gave a fine performance of the Divertimento, which seemed to be enjoyed by the large audience; the work has five movements Introduction, Intermezzo, Alla Marcia, adagietto, and Tarantella. They paid me the compliment of repeating one of the movements as an encore at the close of the programme.

ALBERT BARKUS

THE ORGAN IN THE CHURCH OF THE ENGLISH MARTYRS, READING

Some time ago I was asked to play the organ for a Cub Carol Service at this church. The organ, which was an old one, was installed in April 1981 and was originally built by G M Holdich of Kings Cross. The stop heads were in ivory, elegantly engraved in old-fashioned copperplate script, and the pedal board of only two octaves C to C was flat and straight. The manual compass was $3\frac{1}{2}$ octaves C to F, and eight of the stops finished at Tenor C with the Stop'd Diapason Bafs doing duty for them all, regardless of which manual! The organ stands in the west gallery; its handsome square case touched with red, the front pipes painted a pleasant matt blue with gold mouths, and a carved cornice with egg-plant moulding running along the front and both sides. There are four wooden composition pedals to the Great, and a trigger swell pedal. It is a pleasing organ to play, although the touch is rather heavy and uneven.

<u>GREAT</u>	
Open Diapason Bafs	8
Open Diapason Treble	8
Dulciana	8
Stop'd Diapason Bafs	8
Clarabella	8
Principal	4
Block Flute	4
Twelfth	2 $\frac{3}{4}$
Fifteenth	2
Mixture	II
Trumpet	8

<u>SWELL</u>	
Open Diapason	8
Stop'd Diapason	8
Principal	4
Hautboy	4 (sic)

<u>PEDAL</u>	
Bourdon	16

<u>COUPLERS</u>	
Diocion Swell	
Pedals to Great	(sic)
Coupler Swell	

DEREK M. GUY

THE STORY OF THE ORGAN AT CAVERSHAM HEIGHTS METHODIST CHURCH

This instrument was built by Sweetland of Bath in 1878 for the Trinity Congregational Church, Queens Road, Reading, where it remained until 1913, when a benefactor provided the funds to install a three-manual organ built by Binns.

The Sweetland was offered to the Trustees of Caversham Heights for a nominal £100. This offer was gratefully accepted and it was then installed exactly as it was built.

The organ could then, and now, best be described as an unusually large, two-manual, plus pedal instrument. Its tonal scale was also large. Full organ was majestic but lacking in brightness. Every rank, however, blended with its neighbour and it had a wonderful build-up in equal steps from p to fff.

Owing to the fact that its frontal speaking pipes (which are the lower part of the 16ft Double Open Diapason on the great) it gives the appearance of a large solid organ.

The quality of the original workmanship and the material can best be judged by the fact that for the next 50 years it gave trouble free service and except for the cost of periodic tuning no money at all was spent on it. However, by 1963 the pedal action had gradually become more and more noisy and unreliable. The manual action was also getting worn, heavy and noisy. Funds at the time would only allow the conversion of the pedal action to Electro/pneumatic, a change from the old trigger to a balanced swell pedal and the purchase of 12 extra pipes so that an 8ft pedal flute and a 10²/₅ Quint could be derived from the Bourdon.

When, after these alterations were complete, the late Eric Thiman gave a recital he remarked "Well, the organ is tonally excellent, but it is a beast to play" and at a subsequent recital by Dr Lloyd Webber, the Doctor was very forthright in his comments, declaring the organ "a fine instrument but almost unplayable in its present condition", he also hinted that I was lacking in my duty if I did not get the matter put right. The reasons for these remarks were that the touch was indeed very heavy, the console was not to R.C.O. standards, the stops were on 90° Jambs, and the combination pedals tended to bounce stops to half position with disastrous results. After some time the Church Council decided to support an organ project and a sub committee was set up to report back.

Firstly, a thorough examination of the organ was made and this revealed that there was no sign of woodworm or rot - a good majority of the metal pipes were spotted metal and in good condition - The Great Swell soundboards were of solid mahogany. The main frames were sound and very sturdily built. Alternatives were examined. Electronic, cannibalization of the Binns at Trinity, but it was finally decided to refurbish the Sweetland.

With the help of Dr. Lloyd Webber and Clifford Harman a specification was drawn up, divided into three phases, the main items being:

PHASE I Convert manual action to Electro/pneumatic.
Convert Stop action to Electro/pneumatic and fit thirteen pistons.
Convert 90° Stop Jams to 45%.
Rebuild Console to R.C.O. specification.
Convert Swell Octave to Great, to Swell Sub and Super Octave.
Fit new Swell Shutters and an additional blower.

PHASE II Remove 8ft Keraulophon from Great and replace with a Twelfth.
Remove 16ft Bourdon from Swell, store for future use, replace with 8ft Celeste.

PHASE III Remove Great Trumpet from Great soundboard and replace with an 11 rank mixture.
Build a new chest for the Great Trumpet and extend at both ends to form a 16ft pedal Trombone and a 4ft Clarion.

This specification was then sent out to tender and when the cost was known a fund raising Committee was established who immediately circularized all Church Members, giving in great detail the cost and the reasons for that cost. This letter was sent in January, 1981 and the response was so good that by early April we were able to place an order with Geo. Osmond for Phase I, and on 12th May we ordered Phase II and Phase III.

Work commenced on 1st June, 1981 and was completed by 19th September. The Organ was officially opened by Dr. Lloyd Webber on 30th September.

It is worthy of note that the total estimate of £21,000 was only exceeded by £12 for a fully justified extra, when the account was received.

The final result

The only way to fully appreciate this organ is to play it. Several eminent organists have had that pleasure since it was opened and I have yet to hear anything but praise for both the organ and the workmanship. I do hope that before long the Berkshire Organist Association will be able to try it for themselves.

Sitting at the Console, one is immediately aware that it is comfortable and everything is to hand. The touch is light and instant, the swell pedal, operating as it does on ball bearings, is smooth in its action and gives an enormous difference from box closed to open - all the additions have exceeded my expectations. It must be remembered that the organ receives a great deal of help from the building - the barrel roof giving very good acoustic qualities. Do come and try for yourselves.

Ralph Lascelles

SPECIFICATION

Manuals CC to G 56 notes. Pedals CCC to F 30 notes.
Thumb Pistons: Great 5, Swell 5, Gt-Ped. Sw-Ped. Sw-Gt.
1,304 pipes. Swell Bourdon, Pedal Lieblich Bourdon and
Flute - prepared for (pipes in store for future inclusion).

<u>GREAT</u>			<u>SWELL</u>		
Double Open Diapason		16	Bourdon		16
Open Diapason		8	Open Diapason		8
Stopped Diapason		8	Lieblich Gedackt		8
Dulciana		8	Viol di Gamba		8
Harmonic Flute		4	Voix Celeste		8
Principal		4	Gemshorn		4
Twelfth		2 2/3	Piccolo		2
Fifteenth		2	Mixture		111
Mixture		11	Horn		8
Trumpet		8	Oboe		8
Clarinet		8	Swell Sub Octave		
Clarion		4	Swell Octave		
			Swell Unison Off		
<u>PEDAL</u>			<u>COUPLERS</u>		
Open Diapason		16	Swell Octave to Great		
Bourdon		16	Swell to Great		
Quint		10 2/3	Swell to Pedal		
Bass Flute		8	Great to Pedal		
(from Bourdon)					
Trombone		16			
Lieblich Bourdon		16			
Lieblich Flute		8			

A NEW ORGAN FOR ASTON TIRROLD UNITED REFORMED CHURCH

1) THE STORY OF THE CHURCH - FRANCES MCDONALD

Visitors to the twin villages of Aston Tirrold and Aston Upthorpe (formerly in Berkshire and now in Oxfordshire) cannot fail to notice the attractive, ^{square}, brick-built meeting-house with an unusual M-shaped double-hipped roof, which stands at the southern end of the boundary between the two villages. Closer inspection will reveal that the meeting-house is still used regularly for services - part now, in fact, of the United Reformed Church, its tradition of worship going back in an unbroken line over more than 250 years; and a very careful observer will notice the date of its building, scratched casually on a brick to the right of one of the entrance porches - 1728.

Although the building dates from 1728, however, the history of the congregation goes back some sixty-odd years further than that. In 1662 Charles II's Act of Uniformity faced clergymen with the necessity of conforming to a church governed by bishops and a liturgy strictly laid down in the newly-revised Book of Common Prayer. To many, the memories of the repressive role of the Church under Archbishop Laud and his bishops during the 1630s were still painfully clear; the relative freedom of worship which the Church enjoyed during the Interregnum had been dearly bought and was too precious to many - clergy and laity alike - to be given up. In England, more 2,000 clergy refused pointblank to use the new Prayer Book, and these were summarily ejected from their livings; 24 of these new nonconformists had livings in Berkshire, and it is to two of them in particular - Richard Comyns, ejected from Cholsey 'notwithstanding the booke hath bin tendered unto him', and the blind Thomas Cheesman of East Garston - that our meeting-house owes its earliest beginnings. The increasingly repressive measures of the so-called Clarendon Code, passed over the next three years, failed to prevent these two men, like many others all over the country, continuing their ministry under cover, in barns and private houses, to large followings. We read of 'blind Cheesman' in London in the mid-1660s, but back in Berkshire in the later '60s, excommunicated and imprisoned at Reading, probably in 1668, until, released from prison through the intervention of influential friends, and completely undeterred by his experience, he was able to continue his secret ministry in West Ilsley and in a wide surrounding district in Berkshire. As far as we know, Comyns never left his own part of Berkshire, preaching in Wallingford and Moulsoford, and, like Cheesman, at Aston and in the open countryside near Wantage, where there was a particularly large following of four or five hundred hearers.

At Aston Tirrold, the services took place, from 1670 onwards at any rate, behind the locked doors of a barn belonging to John Fuller, local lord of the manor, whose disenchantment with a succession of absentee vicars and feckless curates is well-documented. By 1705, the congregation had outgrown the original barn and moved to a larger one in Aston Upthorpe, and in the freer climate which followed the Toleration Act of 1689, had its own stated pastor, one James Wallis. In 1728 the congregation, which by now numbered about 200, including some local gentry and county voters, was housed in the permanent meeting-house which we now see. This was built by the generosity of two of John Fuller's grandsons, Richard and Joseph, who also provided the land for a burial ground, an orchard for the use of the minister, and a manse.

Like the early ministers, Mr Wallis and his successors continued to receive stipends from the Prebyterian Board until the year 1790. However, during the 18th century most Presbyterian clergy in England had moved to a Unitarian position, and it may well have been on this point that the doctrinal split which now occurred between the Aston meeting and the Presbyterian Board was based. From now on, the congregation was cared for by a line of Independent (we should now say 'congregationalist') clergy and also ministers of the Countess of Huntingdon's Connexion. One of these last, the Revd George Marris, founded the first school in the village in 1827; this was run according to the rules and principles of the British and Foreign School Society, and initially was maintained by voluntary support and a 'fee' to each child of 3d (later 1d) per week. In 1847 the parish church founded a 'National' school, and the two co-existed until Balfour's Education Act of 1902 hastened the end of the 'British' school. Both school and church had been the subject of great interest on the part of Charles E. Mudie, founder of the famous circulating library, and son-in-law of Henry Pawling, Congregationalist minister at Aston from 1852 until 1865. During Mr Pawling's ministry, the interior of the church was entirely refurbished and reorientated - the pulpit was transferred from the west to the east wall, which meant removing entirely the gallery where the 'musickers' sat. Music has played a large part in non-conformist services, especially since the work of early hymn-writers such as Issaac Watts and Philip Doddridge. At Aston Tirrold in the early 19th century, we know that the Pope family were leading figures in providing music for services. Sophie, we are told, had a fine soprano voice, whilst her brother David (a blacksmith), would play on the clarinet or flute and another brother George 'sailor' Pope, would occasionally join in on the ophicleide. The two remaining galleries are still in existence, as is their original seating, which includes the schoolmaster's or superintendent's seat, placed so that he could face the pulpit, but also look along the rows of children to make sure they were behaving themselves. Now, much of the dark pitched pine of the 19th century restoration has been removed and the restoration of 1974 was successful in re-creating much of the 18th century style; the old oil-lamps and candle-sticks were once more installed, and these are now used on occasion at evening services and concerts.

There is good reason to believe that by around 1870 the congregation wished to transfer to the Presbyterian Church. They called a retired United Presbyterian minister - a Scot, and also an antiquary of some note - James L. Rome, to help to effect this, and the church became formally part of the Presbyterian Church in England (shortly the Presbyterian Church of England) in 1873.

The first minister to be appointed under the new arrangement was the Revd Thomas Curry, who, on the death of his first wife, married a descendant of our original benefactors, Mary Jane Fuller. The congregation has continued to be blessed in the line of singularly talented and devoted men under whom it has flourished until the present day, and is still flourishing. Each had his distinctive and distinguished contribution to make, but perhaps we might specially remember Gilbert Porteous, minister from 1958 until 1966, for his instigation of the 'Outreach' movement, aimed at carrying the gospel throughout the district, and especially to A.E.R.E. Harwell, and, too, the Revd. J. Chalmers Lyon, former Moderator of the General Assembly of the Presbyterian Church of England, an immensely talented and practical Christian, whose son and daughter still live at Aston Tirrold and play a full part in the congregation.

2) The Story of the Organ - by Rev. Gordon Harris

The idea for a new pipe organ for the Church arose after a broadcast service in 1978 when Mrs. Carolyn Brock of Mansfield College, Oxford, brilliantly played our two manual reed organ for that exciting occasion. But we felt afterwards that the Church needed a new pipe organ to crown the work of restoration that had been going on for the last ten years. By now the Church had regained something of a true eighteenth century elegance and the organ was the only piece of the jigsaw still missing. We were very fortunate in having a benefactor who undertook to provide most of the money for the organ, and instructed us to seek quotations from organ builders.

As this was a field in which we were almost complete ignoramuses I gratefully accepted the suggestion of my friend, Mr. Harold Hartley, that we should contact Mr. John Rowntree of Newbury, who is adviser to the Roman Catholic Hierarchy on pipe organ design, and who enthusiastically responded to our request that he should advise us also. As he is a leading expert and writer on modern classical pipe organs he was the ideal person to help us.

Our little eighteenth century meeting house is a beautifully proportioned gem of a building which could be ruined by the wrong kind of organ. We departed quickly from the idea of an "off the peg" instrument, as the Church clearly demanded a special design to suit the building. Mr. Rowntree suggested three organ builders to approach, and the quotation and specification that proved ideal from every point of view was submitted by Mr. Nigel Church of Stamfordham, Newcastle upon Tyne.

Our Church architect, Mr. W. Emil Godfrey, ARIBA, who had overseen the restoration work in the early 1970s was at an "on site" meeting of the minister and elders with Mr. Rowntree and Mr. Church. The first design submitted by Mr. Church was for an organ in the north Gallery. In order to get the necessary headroom for the 7 feet 6 inch high instrument we had to sink the floor by six inches and in the process discovered a coffin buried under the floor dating from the nineteenth century, of whose existence we had previously been unaware!

The exterior design was drawn up by Mr. Rowntree himself. A lot of discussion went on between him and the architect on the pipe shades. Eventually they settled for a stylised wheat ear pattern, which looks very pretty and appropriate for a village chapel. The organ is housed within a plain cedar cabinet, with folding doors to cover the pipes when not in use, and the design is fully in accord with the now well established principles of modern classical pipe organ design. The instrument has, of course, been voiced to suit the Church's size and liturgical requirements. As an instrument it responds very kindly to the efforts of our mainly amateur organists, who have effected the transition from reed organ to pipe organ very easily.

Specification:-

Open Diapason	8	Twelfth	2 $\frac{2}{3}$	Bass)	
Gedackt	8	Twelfth	2 $\frac{2}{3}$	Treble)	divides at mid C
Principal	4	Fifteenth	2		
Flute	4	Tierce	1.3/5	Treble only	

Mechanical action throughout. Pedals permanently coupled to manuals.

The organ was dedicated on Sunday 30th November 1980 by the Moderator of the Wessex Province of the United Reformed Church, and the inaugural recital was given by Mrs Carolyn Brook. The original inspiration for the instrument came from her, and we were delighted with her recital, which displayed to the full the rich variety of tonal colour of the new organ in the following programme:-

Chorale Variations on 'Liebster Jesu, wir sind hier'	J Walther
Chorale Prelude on 'Jesus Christus, unser Heiland' (BMV 666)	J S Bach
Three Fughettas based on Chorales for Advent and Christmas:	
'Herr Christ, der einge Gottes Sohn' (BWV 698)	
'Von Himmel hoch' (BWV 701)	
'Nun komm, der Heiden Heiland' (BWV 699)	J S Bach
Offertoire	J-F Dandrieu
Noel, Cette Journee	N Lebeque
Four Choral Preludes:	
'Der Herr ist mein getreuer Hirt'	
'Die ganze Welt'	
'O dass ich tausend Zungen hätte'	
'Nun Singet und sei froh'	Ernst Pepping
Chorale Prelude Opus 65 'God of Heaven and Earth'	Karg-Elert
Two Chorale Preludes	
'Es ist ein' Ros'	
'O wie selig'	Brahms

I would be very pleased to arrange for visits to the organ, and any request, in writing, please, should be sent to me - Rev. Gordon Harris, Hillside, Honey Lane, Cholsey, Wallingford, Oxon. OX10 9NJ.
Please include your telephone number for a quick response.

Hon. Treasurer's Report for 1981

Proposed for adoption at the AGM, February 1982:

1. The Income and Expenditure accounts and balance sheets are appended.
2. The Association is grateful to the following members for donations during the year: Professor H.C. Barnard, Dr J.G. Davis, W. Davis, Miss E Goodship, H Hartley, W.G. Honeyball. It has appreciated loans from other members enabling the Carlo Curley concert to be presented. Many other members have given freely of their skills or used their good offices for the furtherment of the Association's work; to these we are indebted.
3. The No1 Account showed a loss of £72.51 for the year. A number of subscriptions remain outstanding and the total of donations is down. However, the bulk of the deficit is due to the cost of the Review of which six issues were billed to us during the year. This was an IAO oversight dating back some time and we are now up to date. The cost of the 1981 Berkshire Organist is not included in the accounts.
4. The main concern, in financial terms, must be to ensure the work of the Association continues in line with the requirements of the 1980s. Expenses fall under three headings: promotions (eg recitals, meetings); communications (eg News Letters, the Review and their distribution); and such new projects as may occur (the forthcoming Symposium on the Town Hall Organ is an example). Clearly, much of this is not self-financing.
5. In the light of the above, a further and possibly fairly substantial increase in the basic annual subscription is proposed for 1982. The following budget for the year is based on this being £7.50.

Budget for 1982: No 1 Account

Income:	Subscriptions and donations	670
Expenditure:	Capitation fees	30
	Organists' Review	170
	Berkshire Organist ('81 and '82)	95
	Printing and duplicating	80
	Postages, etc	130
	Lunchtime recitals	70
	Expenses of meetings	60
	Sundries	20
		<u>655</u>
Excess of Income		<u>15</u>

6. The No. 2 Account has shown a surplus of £73.80. Thanks are due to all who supported the Carlo Curley concert either by assistance with publicity or by their attendance.
7. The Association is grateful to Mr C.P. Tong for auditing the accounts for 1981

Peter Marr
Hon Treasurer

RECITAL BY CHRISTOPHER ROBINSON AND

READING MALE VOICE CHOIR

MARCH 1981

INCOME

Ticket sales:

Hickies (net)

R. Pepworth

Door

Programmes

Donation

Excess of expenditure over income

EXPENDITURE

Hall hire (net)

Gratuities

Organ Tuning

C. Robinson, fee

Male Voice Choir fee

Refreshments, Mrs. Crane

Poster, M. Rivers

Advertising, Chronicle

Printing, St. Michael's

Expenses, R. Pepworth

59.00

4.00

10.00

120.00

25.00

10.00

5.00

54.00

28.00

7.10

322.10

322.10

In the light of the above, a further and possibly fairly substantial increase in the basic annual subscription is proposed for 1982. The following budget for the year is based on this being £2.50.

Budget for 1982: No. 1 Account

Income:	
Subscriptions and donations	670
Expenditure:	
Gratuities	59
Organ Tuning	10
Organist's fee	120
Advertising (Chronicle)	54
Printing and postage	28
Refreshments	10
Posters	5
Lunchtime refreshments	70
Expenses of meetings	60
Sundries	20
Total	652
Surplus	18

The No. 2 Account has shown a surplus of £17.50. Thanks are due to all who supported the Carlo Carley concert either by assistance with publicity or by their attendance.

The Association is grateful to Mr. R.P. Tong for auditing the accounts for 1981.

Peter Marr
Hon Treasurer

RGAN ONCERT BY CARLO CURLEY

OCTOBER 1981

INCOME

Ticket sales:		
R. Pepworth	342.50	
Hickies (net)	450.00	
Door (net)	<u>262.00</u>	1054.50
Programme sales (net)		85.63
Flyposting deposit refunded		25.00
Donation, Hewlett Packard Ltd.		30.00
Loans:		
BOA members		80.00
From No 2 account		100.00

1375.13

1375.13

EXPENDITURE

Printing:		
programmes	72.70	
posters (large)	10.00	
posters (small)	27.70	
handbills	28.00	
circulars	7.70	
tickets	<u>8.00</u>	154.10
Advertising:		
Telegraph	12.00	
Post	15.30	
Chronicle	<u>86.40</u>	113.70
Hall:		
Hire	59.00	
Flyposting deposit	25.00	
Insurance	<u>10.00</u>	94.00
Sundries:		
Labels	1.20	
Stationery	5.20	
Postage	28.00	
Phone, etc.	5.20	
Gratuity	2.00	
Gratuity S. Williams	<u>10.00</u>	51.60
Organ tuning:		
Henry Willis & Sons		89.93
Refreshments, Mrs. Crane		10.00
Mr. Curley's fee		
(Mr. Selwyn Jones):	350.00	
	<u>248.15</u>	598.15
Repayment of loans to members		80.00
Repayment of loans No 1 account		100.00

1291.48

Excess Income 83.65

1375.13

No.1 (General) Account

INCOME

Subscriptions:	397.25
Add from 1980	<u>24.50</u>
	421.75
less paid in advance	<u>7.50</u>
	414.25
Donations	29.80
Collections for Benevolent Fund	29.41
Meetings:	
May Meeting	2.60
Outing by coach	83.00
A H Lusty: presentation and bouquet/loan for above (see contra)	50.50
Loans to No.2 Acc repaid (see contra)	50.00
	154.50
Sale of records:	
Devernay	6.00
Ennis	<u>45.00</u>
	51.00
	<u>865.06</u>
Excess of expenditure	<u>72.51</u>
	<u>937.57</u>

EXPENDITURE

Capitation fees, 1980 & 1981	54.40
Organists' Review (6 issues, 3/80 - 4/81)	223.58
Meetings:	
AGM refreshments	2.14
"Church Music Today"	4.99
Coach Outing	90.00
Mr Phillpotts	5.00
Donation for rms.	<u>20.00</u>
	122.13
A H Lusty presentation	50.50
repayment of loan (contra)	50.00
Loans to No.2 Acc (")	154.50
Michael Woodward, first payment for	
Ennis Records	50.00
Town Hall recitals	46.43
Symposium/Town Hall organ	49.12
Donation to IAO Ben.Fd.	29.41
Duplicating	14.65
Treasurer's Expenses	24.10
Secretary's Expenses	<u>68.75</u>
	<u>937.57</u>

BALANCE SHEET NO.1 (General) Account

Balance 1.1.81	138.45
excess of expenditure	<u>72.51</u>
	65.94
1982 Subscriptions in advance	<u>7.50</u>
	<u>73.44</u>

Balance at Bank 31.12.81	63.44
In hands of Treasurer	10.00
	<u>73.44</u>

BALANCE SHEET NO.2 (CELEBRITY RECITAL) ACCOUNT

Balance 1.1.81	40.20
Less loss on Robinson recital	(9.85)
add profit on Curley recital	<u>83.65</u>
	<u>114.00</u>

Bank balance 31.12.81	114.00
	<u>114.00</u>

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

12th January 1982

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

ANNUAL REPORT FOR 1981 - PROPOSED FOR ADOPTION AT AGM 20 FEBRUARY 1982

The Council of the Association met on five occasions during the year. Yet again the Oxford Road Methodist Church has kindly provided a room for our meetings.

The programme during 1981 included the following events.

- | | |
|-------------|---|
| January 17 | "The Singing Church To-day". Reverend Romauld Simpson OSB on "Getting to Grips with the Vernacular". |
| February 21 | Annual General Meeting |
| March 18 | Concert at Reading Town Hall. Christopher Robinson and the Reading Male Voice Choir, conducted by Gwyn Arch. |
| April 11 | Half Day Conference at Oxford Road Methodist Church. Speaker Gordon Spriggs on "The Look of the Thing", and composite recital by younger members. |
| May 16 | "The Singing Church To-day". Reverend Herbert Harris on "Living with Diversity". |
| June 20 | Annual Outing to Leamington Spa and St Mary's, Warwick. |
| October 7 | Organ Concert by Carlo Curley at the Town Hall. |
| November 4 | Talk by David Philpott on "Stringed Instrument Making". |

The lunch-time recitals at the Town Hall have continued most successfully thanks to the efforts of Mr Leslie Davis.

Attendance at the Annual General Meeting on February 21 was lower than last year, only 17 members attending. The election of Officers and Council members resulted as follows:

President - Mr H H Hartley

Vice-President -	Prof H C Barnard	Mr A H Lusty
	Mr A Barkus	Mr R Nash
	Mr L F B Davis	Mr R Pepworth
	Mrs E A Fisher	Mr L Pratt
	Miss E G Goodship	Mr A E Rivers
	Mr Donovan Jones	Mr F G Spriggs
	Mr J C Lawes	

Honorary Secretary Mr R Pepworth

Honorary Treasurer Mr P B Marr

Honorary Programme Secretary	Mr D.M. Guy	
Honorary Benevolent Steward	Mr D.M. Guy	
Honorary Publicity Officer	Mr L.F.B. Davis	
Council	Mr D. Sidwell and Mr V.L. Openshaw (till 1982)	
	Mr C. Hood and Mr B.H. Lee (till 1983)	
	Mr W.G. Davis and Mr M.D. Harris (till 1984)	
Magazine sub-committee	Mr F.G. Spriggs (Editor)	
	Mr L.F.B. Davis	
	Mr B.H. Lee	
	Dr P.B. Marr	
Town Hall Organ Committee	Mrs E.A. Fisher	Mr Donovan Jones
	Mr A. Barkus	Dr P.B. Marr
	Mr L.F.B. Davis	Mr R Nash
	Miss E.G. Goodship (secretary)	Mr R Pepworth
	Mr C.B. Griffiths	Mr L. Pratt
	Mr H.H. Hartley	Mr F.G. Spriggs
Honorary Auditor	Mr C.P. Tong	

The number of members at the end of the year was 111.

The officers and Council stand once more indebted to all those whose efforts seen and unseen have contributed to the Association and its functions. The Town Hall Committee has once again proved its inestimable value by the success of the Carlo Curly concert, an enterprise which began in faith and ended in a triumph obtained by a great deal of hard work.