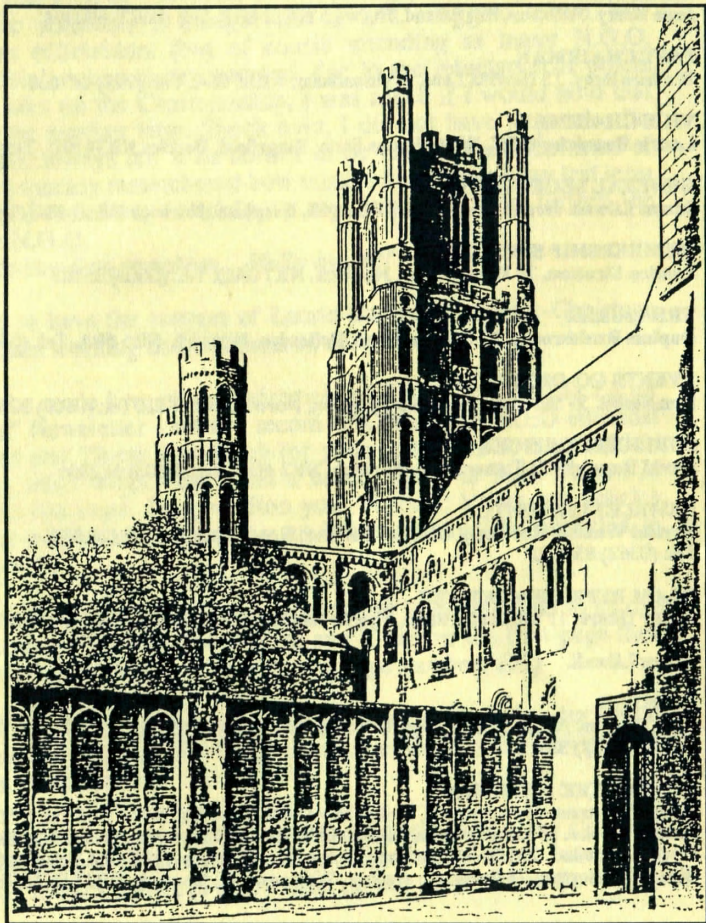


THE NEWSLETTER

Summer

1992



**THE JOURNAL OF THE
NORFOLK GUILD OF ORGANISTS**

.....**FROM the CHAIR**.....

Dear Member,

I felt that I must say a few words to introduce myself to those members who have joined the Guild within the past two or three years - and who may wonder why I am 'in the chair' seemingly out of the blue. Unfortunately your past Vice-Chairman has been unable to take on the commitment of Chairman at the present time - leaving a space which had to be filled.

After my two year stint as Chairman four years ago, following some time as a committee member, I thought that I had snuggled down into retirement from officialdom (but of course attending as many N.G.O. events as possible!) when to my surprise, due to the reluctance of others approached to take on the Chairmanship, I was asked if I would hold that position again for another term. Shock over, I did not have to ponder for very long, I have always felt it an honour to be accepted as Chairman of the Guild, and I quickly remembered how much I had enjoyed my last term of office. I will, therefore, certainly do my utmost to help further the interests of the N.G.O.

To those longer-standing members....*Hello again!!*

I am delighted to have the support of Laurie Bannister as Vice-Chairman and of a very hard working and enthusiastic committee.

Mention must be made here of the retirement of Ralph Bootman as Editor of the 'famous' Newsletter - what a record of ONE HUNDRED editions! Congratulations and *Thank You* Ralph for your dedication to the Guild in this and many other ways. And what a brave fellow is Ron Watson to follow in those footsteps. Do give Ron your support; letters and articles and such items will be most welcome; an Editor must not be expected to write all the words.

I am sure you will approve of the new format and I am delighted to be one of the first people to be included within, and if not on the first page then surely the second. (*For 'second' read actual page number! Ed.*)

Thank you Wallace, our past Chairman, for holding the reins during the past two years and keeping the Guild running smoothly. I know you are enjoying your retirement.

I look forward to meeting our new members; do come to as many events as possible, your events committee has put together a most interesting programme for 1992/3. I always enjoy meeting our members at the various venues.

I feel that we are going to have a good year...*come along and make that happen.*

With my best wishes,

Jane Berry
Chairman

..the Editor writes..

Greeting! The completion of the hundredth edition of the Newsletter marked the end of an era for the NGO. What an achievement! WELL DONE RALPH and how well deserved the surprise gift handed over at the AGM.

This issue marks the start of a new era and I cannot predict at this stage whether or not it will see one hundred newsletters. We'll see how it goes! I am most happy, (and not a little relieved!) that David Berwick has agreed to be co-ordinator of the printing side and I am sure that we will soon see that his connections in this field are being used to the benefit of The Guild. Thank you David for your work in bringing about this first issue.

We live in times of great change in the world of church music yet I wonder if this has not always been so. Certainly the styles of worship and associated music went through tremendous changes for Tallis and his contemporaries. At least today there is not the threat of the Tower for those who do not follow the fashion.

If one compares the musical instruments of Tudor times with those of today one can see the changes that have taken place. Some instruments have disappeared altogether and new ones have arrived on the scene. Would the connoisseurs of Haydn's time be as sniffy about the newfangled Fortepiano as some self styled purists are about the Clavinova and the Synthesizer.

I would like to believe that the best of any era will survive to live alongside its modern counterparts. Never has there been a time in history when people could hear the full spectrum of music as they can today. Monteverdi co-habits with Maxwell Davies; Tavener with Taverner; and dare we imagine that the performances we hear today are the best ever? Certainly we hear of some pretty incompetent first performances in bygone days when the performers simply couldn't play the music before them. The ensuing sound must have been unbearable. The first performance of Elgar's G Major organ sonata was such a case.

So to those who think that things have never been worse I would offer the suggestion that they probably have been much worse and that change, always the cause of suspicion, has been ever present.

Now a few words about the newsletter: What I am hoping for is a magazine which has a spread of interest and I hope each issue gives equal weight to the various aspects of music making that touch organists. I'm looking forward to including articles about organ music, organ players, organ builders and their work, past and present. I hope we will see the choral side of our work represented too.

Finally, I hoped that being editor did not mean that I wrote the whole newsletter myself and I am delighted that so much has been sent to me for my first edition and I thank most sincerely all who have contributed.

The Guild has over a hundred talented and knowledgeable people as members who can share their interests with other members through these pages. So please let me as EDITOR have the happy task of compiling

YOUR NEWSLETTER

from what YOU SEND IN.

A handwritten signature in black ink, appearing to be 'J. W. S.', written in a cursive style.

Norfolk Guild of Organists



Tel:
Framingham Earl
2746

Mymmswood,
Stoke Holy Cross,
Norwich.
NR14 8QJ

25th March 1992

Dear Fellow Members,

May Sandy and I, through the medium of this journal, express our most grateful thanks to you all for the truly munificent gifts made to us at the Annual General Meeting. They came as a complete - and undeserved - surprise to us both.

The tasks we have performed for the Guild have been a source of much pleasure to us and the thought of being the recipients of any gifts from you never entered our minds - you may well imagine how we both felt and we are just about getting over the shock of receiving such magnificent gifts from you - we are still 'Gobsmacked'.

Thank you, all, for your overwhelming kindness to us which is so very much appreciated.

With renewed thanks and all good wishes to you all.

Yours,

Sandy + Ralph

From the MEMBERSHIP SECRETARY - PAULINE STRATTON

Does your local church organist know about the Guild?

Why not see if you can persuade someone to join?

Do you have a deputy organist or do you deputise for someone who is not a member?

Why not tell them about the Guild and the interesting events we have?

Why not ask the organists of churches of other denominations if they know about the Guild?

The next time you come along to an event why not bring a friend? If they enjoy good music and interesting conversation they will enjoy the Guild.

Guests are always welcome at events and they may consider joining once they know what goes on.

When new people join the Guild they are amazed how many members they already know.

Introductory letters and enrolment forms are available from the Membership Secretary.

SHEET MUSIC REQUIRES GOOD HOME!

There was quite a lot of music left over from the Charity Stall a list of which accompanies this newsletter.

If there is anything you would like, contact PAULINE STRATTON. If you would like it sent to you please send an appropriate sized envelope duly STAMPED; and a contribution to Guild Funds would be very welcome.

1992 SUBSCRIPTIONS

There are still a few subscriptions outstanding. A pink renewal slip was enclosed with issue 99 of the Newsletter. If you still have not returned yours with your cheque for £12 please could you do so without further delay to me, at 78 Harvey Lane, Norwich NR7 0AR

THE LONDON ORGAN DAY

Saturday 4th April 1992

James Lilwall

The day started with coffee and registration at the Eglise Nôtre Dame de France, Leicester Square, where the first part of the day was to be held. Anne Marsden Thomas opened the day officially on behalf of the I.A.O. and the R.C.O. and introduced to us the great master Monsieur Daniel Roth, Titulaire du Grand Orgue de Saint Sulpice, Paris. Daniel Roth gave us a most interesting illustrated lecture on the St. Sulpice tradition and the Cavallé-Coll organ, on which both French classical and romantic music can be played.

The organ at Notre Dame de France dates from 1865 when it was built by the renowned organ builder Aristide Cavallé-Coll. It would seem that little was done to the organ until 1983 when it was rebuilt and enlarged by J. W. Walker & Sons with electric action and a detached console. Though most of the original pipework was retained, the reeds were drastically revoiced. Sadly the church was bombed in 1940, though the organ was not apparently greatly damaged; it was dismantled, taken away and stored.

Very unfortunately much of the Cavallé-Coll pipework disappeared without trace.

In 1955 the new church was completed within the original circular walls. Into this building Walker's built an organ incorporating what was left of the Cavallé-Coll organ together with various other second hand and new ranks of pipes. The organ occupies three bays of the gallery on either side of the altar and behind it. The console is in the gallery at the back of the church. During 1986/7 a major scheme of cleaning, overhauling and tonal remodelling was carried out.

A short walk from Leicester Square is the church of St. Martin in the Fields where a buffet lunch was provided for us. During the lunch we were able to look around the exhibitions and music shops whilst in another room Gerard Brooks was giving a talk on 'The Music at All Souls Church, Langham Place'. This I found most interesting and informative and I felt that it was a must for all who are involved in leading the music in worship. We were grateful for several handy tips imparted here.

After lunch Daniel Roth conducted a master class on the new Walker organ, which has three manuals and forty eight stops, on music by Franck, Widor,

Dupré, Duruflé and Couperin. Video screens and a sound relay system were used so that we could all see and hear Daniel Roth at work; much was learned here too.

During tea a panel of francophiles discussed aspects of studying the organ in Paris. The panel consisted of Felix Aprahamian, Margaret Phillips, Daniel Roth, Gerard Brooks and D'Arcy Trinkwon.

Jane Parker-Smith ended the

day with a recital on the new Walker organ in St. Martin's in a programme which included works by Mendelssohn, Guilmant and Langlais. Miss Smith is certainly an all-round virtuoso with unique qualities of musicianship, technical brilliance and interpretative ability. This was a fine ending to the day.

I would highly recommend the London Organ Day to you all. It gives one a chance to hear and meet some of the world's finest musicians.

LUNCHSTOP
Organ Recitals

St Andrews Hall Norwich	6th July	Nigel Kerry Walsingham
Mondays 1.10 - 2.00 p.m.		
Admission £1 Programme 10p.	13th July	Ian LeGrice Assistant: Temple Church London
	20th July	Edward Scott Skipton Parish Church Yorkshire
	27th July	Richard LeGrice Curator
	3rd August	Richard Moorhouse Sub-organist St Pauls
	10th August	Gary Sieling Assistant: Peterborough Cathedral
	17th August	Bryan Ellum
	24th August	Adrian Lucas Portsmouth Cathedral

HAVE YOU HEARD.....?

I thought it might be useful for our Newsletter to have a section in which members could recommend music, recorded or printed, to others. So to get the ball rolling here are some offerings from me;

Starting close to home, ANY recent recording by our own Norwich Cathedral Choir is worth investing in. My own favourite record, whilst a few years old now, is 'John Ireland and his contemporaries' (Vista VPS 1084) including the anthem 'Greater Love hath no man' and that lovely hymn 'Love unknown'. One only has to listen to Choral Evensong regularly to know that our Cathedral choir is of the highest standard.

Another fine recording is Arthur Wills on the Ely organ, (Great European Organs No.9: Priory PRCD 246). Here is Wills in a range of styles and moods (Parry to Wills) and master of them all. The music on this recording is, like the man himself, larger than life, and you'll find yourself compelled to listen. *One of my pet hates is fine music playing away as a background.* Exponents of this practise will meet their match with this. It insists on being heard!

A recording of Evensong for the Feast of St. Cuthbert by James Lancelot and the choir of Durham, (Priory PRCD 296) has a special place in my heart for nostalgic reasons, but even without any nostalgic connection

this is well worth buying for the sheer beauty of all the choral and organ music.

One can almost sense people cringeing at the words 'Modern Composers' but if you haven't sampled his work already, do listen to some Tavener. The anthem on the Durham record (above) is his but there is a new recording of his sacred work which includes his Magnificat and Nunc Dimittis and that beautiful setting of 'The Lamb'. Tavener's harmonies don't hurt. There is another lovely carol on this recording which is a setting of words by the Abbess Theckla of Whitby, who is, by the strangest coincidence my wife's former English teacher at Kettering Grammar School. (Choir of St. George's Chapel Windsor; Christopher Robinson: Hyperion CDA 66464)

If you like Organ with Orchestra why not try Jongen's Symphonia Concertante; it is exciting stuff. (Michael Murray:Telarc CD 80096). There are less fireworks in Kenneth Leighton's Organ Concerto but it is equally spellbinding; (Hyperion A66097).

I was grateful to Gary Rant for finding me Conrad Eden's contribution to the Great Cathedral Organ Series way back in the sixties. Conrad Eden played Schoenberg before Gillian Weir and Karg Elert's demanding Homage to Handel before Ian Tracey, and how he displays every nuance which that magnificent instrument is capable of producing, and his

own considerable skill. A record well ahead of its time.

Finally from down under, a recording for all Stainer lovers featuring the choir and organ of Melbourne Cathedral. It contains the best of Stainer's anthems and organ music and is high in quality both of performance and production.

John Stainer Re-considered - (cassette MasterDisc SPC 1091).

Pauline Stratton recommends....

Langlais: Premiere Symphonie - Suite Folklorique - Triptyque. (Cybelia CY867: Pierre Cogen at the Basilique St. Clotilde Paris. Playing time 66.03 mins).

The symphony is dedicated to Gaston Litaize (whose Prelude & Danse Fugée we heard at Ely). Composed during the second world war it reflects the anguish of that time.

The movements are Allegro: Epilogue: Choral: Final.

Pierre Cogen studied organ and improvisation with Jean Langlais. He was assistant to Langlais at St. Clotilde where he now holds the post of Titulaire. He teaches organ and theory at the Maurice Ravel Conservatoire in Levallois as well as being a recitalist and composer.

The Suite comprises a Fugue sur O Filii, Legende de St. Nicholas, Cantique, Canzona, Rhapsodie sur Deux Noëls.

These date from 1952 with the exception of Legende which dates from 1937.

Triptyque was written in 1957 and is dedicated to Maurice Duruflé.

It consists of Melody (which could easily be a Breton folk tune): Trio, which is in a continuous spinning style: Final in the form of a Trumpet tune.

..do you have any music you'd like to introduce to other Guild members?....

!ORGANISTS WANTED!

St Mary's Great Plumstead

Family Service
11 a.m. on the First Sunday
in the month.
Organ: Two Manual

Anyone offering help
should contact
MR S IRVING
Churchwarden
Tel: Norwich 32703

St Benedicts Parish Church Horning

11 a.m. Mattins A.S.B
Rites A and B Communion

Organ:Hill Norman &
Beard Two Manual

Contact: Rev H Edgell
Horning Vicarage
Tel:(0692)630216

ELY VISIT

This event must arguably be amongst the most successful of any events organised by the Guild.

Whilst Ken Smith was generous in his praise of all those who had helped him with the arrangements, it was clear that the success of the event was the result of *his* meticulous planning and hard work.

This event brought Guild members from a wider geographical area than ever before which is in itself an excellent thing.

Every phase of the day went like clockwork and was in itself a delight, not least the delicious afternoon tea which was most welcome.

The surprise of the day must surely have been Bryan Ellum discovering that his current organ tutor was giving the afternoon recital.

The Arthur Wills Ely Music Shop bulged with browsers as those purchasing Dr Wills' pieces had them autographed and listened as he talked about his music.



Peter Walder at the console
of the Minster Organ

Barry Brunton, established up a flight of stairs, divided his time between selling music and items from his stationery business. This kept him mainly trapped behind the till but he did manage to find a few minutes to pose with some of us outside the premises. Ken duly thanked both Barry Brunton and Dr Wills for their hospitality.

There followed a conducted tour of the Minster, and no matter how many times one

has visited such a building, a conducted tour always provides lots of fascinating information of a place with so much history.

Difficulties faced by the guides in the building competing with the organ found no relief in the Lady Chapel where a consort of early instruments was preparing for an evening recital.

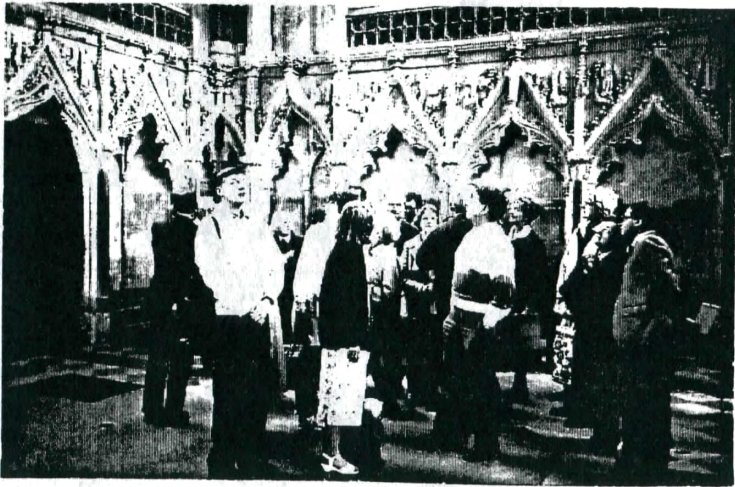
The recital by Peter Wright of Southwark provided an



Muriel Dyson at the console
of the organ in St. Peter's, Ely.



Guild members with Barry Brunton and Dr. Wills outside the Arthur Wills Ely Music Shop.



Guild members on a conducted tour of the Minster.

excellent demonstration of the organ in all its colours in a programme which ranged from Bach to Litaize (which made quite a few people sit up!).

Paul Trepte directed the music at Evensong and very fine that was too. Phillip Moore's challenging and exciting responses are truly superb and the anthem and canticles to Walton were

most exciting. Paul Trepte played the voluntary, as is his custom, which was Dupré's 'Resurrection'

Afterwards, those wishing to do so had 'hands on' experience of the Ely organ.

Thanks have been expressed to all those at Ely who were so co-operative in making this a truly memorable visit.



Afternoon tea before the recital and Evensong.



WALKER

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The Editor
The Norfolk Guild of Organists Newsletter
c/o Ralph Bootman Esq
Mymmswood
Stoke Holy Cross
NORWICH NR14 8QJ

25 March 1992

b/O7

Dear Sir

Mention in Newsletter no. 100 of the T S Jones organ in Edgefield Church, Norfolk reminded me of a sad event connected with the installation of the instrument in 1937 which may not be so well known to members. It is some years since I saw the papers relating to the incident, and the following account is to the best of my recollection.

Before the Jones organ could be installed the previous instrument had to be dismantled. Henry Willis & Sons Ltd, then of Ferndale Road, Brixton, sent a labourer, Mr Jimmy Bird, to undertake the work. During the progress of the work, Mr Bird fell from the organ and received severe head injuries.

There are to be found in the Willis file for Edgefield Church a series of Telegrams between the Vicar of Edgefield and the Company. Even after some fifty years these brief pencilled words on Post Office Inland Telegram forms have a stark immediacy. They start with the Vicar's advice to the Company that Mr Bird had been injured and taken to Cromer Hospital. They continue with an exchange about informing the unfortunate Mrs Bird of her husband's accident and anxiety about Mr Bird's worsening condition. In the evening, the Vicar informs the Company that Mr Bird has died without regaining consciousness. The Company acknowledges and assures the Vicar that Mrs Bird's rights will be protected.

With small effort, the sad little show can be recreated in the mind in period black and white. The awful discovery in the church, the running to the nearest telephone, 999, the ambulance from Cromer with brass bell ringing, the telegram to Willis being slowly dictated to the GPO operator probably using the Willis telegraphic address, Compeans Brixton, the lad on the red bicycle delivering the buff envelope to 234 Ferndale Road, the initial shock in the Willis office then transmitted to the works, someone detailed to go Mr Bird's house and inform his wife, the reply to the Vicar, the helplessness of Mrs Bird, the desultory work carried on in the Willis office whilst waiting for the next telegram, the last telegram from the Vicar after

most had gone home, and the heavy task of informing poor Mrs Bird that her worst fears have been realised, the unused half of a return ticket in Mr Bird's pocket.

Those of my erstwhile colleagues at Henry Willis & Sons Ltd who knew him told me that Jimmy Bird was irrepressibly enthusiastic about his work; a 'have-a-go' type we should now say. It came as no great surprise to them in retrospect that he should have effectively sawn off the bough on which he was sitting. The card on the Company wreath is reputed to have read ...Died on Active Service.

Fortunately, deaths in connection with organs are few but often dramatic. Arthur Seare's plunge at Westminster Cathedral and Louis Vierne's gentler expiry at Notre Dame are well known. Though neither an organist nor an organ builder, Jimmy Bird deserves his niche in this particular pantheon.

Yours faithfully

Ernie Buchanan

**NORWICH CATHEDRAL RECITALS
SOCIETY**

**SUMMER SERIES of ORGAN
RECITALS**

Wednesdays at 8 p.m.

**22nd July
Rupert Gough
Organ Scholar Norwich Cathedral**

**29th July
Jonathan Dimmock
California U.S.A.**

**5th August
Neil Taylor
Assistant: Norwich Cathedral**

**12th August
Roger Sayer
Assistant: Rochester Cathedral**

**Other recitals in the series on 19th &
26th August**

Monday 31st August at 11 a.m.

**Christopher Allsop
Award winner Oundle International Organ
Competition**

A CONTRAST IN ORGANS

Alan H. Morriss

I am occasionally asked to deputise at various churches near Wells in Somerset (not to be confused with Wells-next-the-Sea!), mostly on organs with very limited resources. The most interesting is at Wookey, by Osmond & Co. of Taunton, date unknown. It has just three ranks of pipes, although there is an impressive display of stop keys. Here is the stop list:

SWELL

<i>Stopped Diapason</i>	8'
<i>Salicional</i>	8'
<i>Flute</i>	4'
<i>Salicet</i>	4'
<i>Nazard</i>	1.1/3'
<i>Fifteenth</i>	2'

GREAT

<i>Open Diapason</i>	8'
<i>Principal</i>	4'
<i>Fifteenth</i>	2'
<i>Mixture 3 ranks</i>	
<i>Salicional</i>	8'
<i>Stopped Diapason</i>	8'
<i>Flute</i>	4'

PEDAL

<i>Bourdon</i>	16'
<i>Bass Flute</i>	8'
<i>Principal</i>	8'
<i>Fifteenth</i>	4'

COUPLER

Gt/Ped

I leave it to readers to work out how the three ranks are distributed over the various stops. It will be seen that there is no need for a Sw. to Gt. coupler, though a Sw. to Pedal would have been useful.

The quality of the sound is very good. Except for the bottom octave of the Bourdon the whole organ is enclosed, the display pipes being dummies. The choice of music for voluntaries is obviously limited, but thanks to the Pedal Fifteenth one piece which can be played in exact accordance with the composer's directions is Robin Milford's Prelude on the tune 'St. Columba'.

This is a very different organ from the one I played from 1921 to 1928 at Gunton St. Peter near Lowestoft (in Suffolk but in the diocese of Norwich). It is by Griffin and Stroud of Bath - I wonder how it came to be that an organ from so far away was supplied to an East Anglian parish. In my day it was hand blown and the stops were:

SWELL

Lieblich Gedacht 8'
Gamba 8'
Principal 4'

GREAT

Open Diapason 8'
Clarabella 8'
Flute 4'

PEDAL

Bourdon 16'
Three unison couplers.

No extensions here! - and of course there was tracker action, a trigger Swell Pedal and the pedalboard was straight. The three couplers were placed above the Swell manual - a rather convenient arrangement.

It was a remarkably effective organ. I learnt to play César Franck's Chorale in A minor and Widor's Sixth Symphony on it under the guidance of Ernest Banks, organist of St. Margaret's, Lowestoft. I would not attempt to play either of these works at Wookey!

5th Norwich Festival of Contemporary Church Music

President: Sir David Lumsden
Artistic Directors: Peter Aston and Michael Nicholas

This event runs from 4th July for seven days and the programme has various themes, sometimes contrasting, sometimes interacting with each other. The programme includes a comprehensive retrospective of the church music of Jonathan Harvey and from outside the field of Anglican inspired music works by Arvo Pärt and Henryk Gorecki.

Creative use of liturgy and the

opportunities presented to musicians by modern liturgies are matters explored through a number of events.

First performances of winning works in two competitions will be given; the winning anthem in the Harold Smart competition organised by the R.S.C.M. and the winning entry for a setting of the Evening Canticles which was part of this festival.

The aim continues to be to stimulate the composition and performance of church music in genuinely contemporary styles. In the beautiful setting of Norwich this will surely be an enjoyable and uplifting experience.

....EVENTS.....

Saturday July 4th at 7.30
Holy Trinity Caister by the Sea
Christina Jacques - flute
Bryan Ellum - organ and digital piano

Monday July 6th Southwark Cathedral 1.10 p.m.
Organ recital by *Bryan Ellum*

Saturday July 18th **Peterborough Cathedral 3.30 p.m.**
Evensong sung by *Sine Nomine* directed by *Ron Watson*
Responses: John Barnard
Canticles: Peter Aston
Anthem: Ronald Watson
Organist: *David Morgan*

Wednesday August 26th **St Martins Overstrand 7.30 p.m.**
Classical and light music for a Summer Evening
Jane Berry & Bryan Ellum with David Ward - Bass

RICHARD POPPLEWELL will give an Organ Recital at
St. Mary's Church Happisburgh on
Thursday 3rd September at 7.30 p.m.

Admission at the door £5 (concessions £3).
Full price tickets may be purchased in advance for £4 from Happisburgh Post Office or by post from David Armstrong, Thorpe Cottage, Mill Common, Ridlington, North Walsham, NR28 9TY. Remittances made payable to Happisburgh PCC and should be accompanied by a stamped, addressed envelope.

Programme includes works by Buxtehude, Balbastre, Bach, Schumann, Wesley, Howells, Walton Vaughan Williams and Popplewell.

Richard Popplewell was a chorister at Kings College Cambridge where he later returned as Organ Scholar.

After eight years as assistant at St.Paul's Cathedral he succeeded Harold Darke as Director of Music at St. Michael's Cornhill. Until 1979 he was organist, accompanist and Deputy Conductor to the Bach Choir, Choirmaster and Composer at HM Chapels Royal, St James' Palace.

Richard Popplewell has composed two organ concertos and numerous other pieces for organ and choir.

He has appeared as soloist at the Henry Wood Promenade Concerts and has broadcast and performed regularly in the United Kingdom. He has toured France, Portugal, Canada and Holland.

He was Conductor at two Royal Weddings and composed christening anthems for Prince William and Princess Beatrice. A setting of the National Anthem was dedicated by gracious permission to Her Majesty the Queen.

....by any other name....

At his last committee meeting as Editor of the Newsletter, Ralph suggested that the publication should be renamed.

This met with the unanimous approval of the committee who, there and then, threw in a few suggestions for the new name....some serious..some less so!

THE CYPHER THE CLARION THE DIAPASON

It was decided that a competition should be run to find the *NEW NAME FOR THE NEWSLETTER* so here is your chance. Send your ideas to me as fast as possible and if your suggestion is the chosen one then you will win *A YEAR'S FREE MEMBERSHIP of the GUILD*

...personal note...

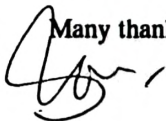
As it happened after I had left the A.G.M. may I say how surprised I was to learn from Jane that I had been elected to join the company of Vice Presidents.

I regard this as a considerable honour and am most touched that this should have been brought before the Guild and should have met with approval.

I am not sure what I did to deserve this but you may be assured that whatever it was I shall continue to do it!...and with great pleasure and enjoyment.

Also, Isabel joins me in thanking those who have written to us wishing us well in our new home.

Many thanks indeed.



....exchange and mart....

let Guild members know through these columns if you are looking for a good home for something.....

.....or if you are wondering if anyone has got what you have been trying to get hold of for years, despite having even tried the Yellow Pages!! (a book on *FLY FISHING* perhaps!)

....WELL DONE!.....

Anne Brown on passing Grade 7 organ

David Berwick on having his 'St Cecilia's Song' performed in Hungary by Eileen Last's Hewett Revival Choir

MUSIC FOR HARMONIUM

Ken Smith

A passing comment to Ron Watson in reference to the latest recording of music for the harmonium by Anne Page resulted in a request for an article. I never feel sufficiently qualified or knowledgeable to write on any subject to do with music, or the organ in particular, but will do so willingly to support the endeavours of our new editor. I hope that others will feel able to do likewise over the months to come, never minding if we get one or two of the finer points just a bit wrong!

This is the second recording of harmonium music by Anne Page that I have acquired, the first being entitled 'French Music for the Harmonium'. Like many others, I am sure, I have never harboured a great love for the instrument. It has always been regarded perhaps as the poor relation of the organ, never really being considered as a suitable alternative, which of course it isn't. When coupled with third rate performances of Victorian music of the very worst kind it is hardly surprising. But hold hard - as we say in Norfolk - listen to just a few

of the opening bars on side one of this new tape. Suddenly the instrument becomes worthy in its own right. Why else would such eminent composers as Franck, Vierne, Langlais, Lefébure-Wely, Dupré, Karg-Elert, Dvorak and Reger take the instrument sufficiently seriously to write such splendid music for it? Why indeed would such a talented organist as Anne Page take such trouble to make recordings of the instrument? It certainly got me thinking. Like myself, I am sure many have had, or still have strong misgivings or apprehensions regarding the harmonium, but this recording changes all that. For those who know little of the history of this instrument, perhaps I might be permitted to digress slightly in the interest of greater understanding.

The reed organ's history goes back to the days of the small one manual Regal, although the principle of the beating reed was used here as opposed to the free reed of the harmonium. The early pioneers of the reed organ were Kratzenstein of Copenhagen, and accoustician and medical man, and G. J. Grenié of Paris (1756 - 1837). Both men experimented with ideas based on the much earlier instrument, the chinese Cheng. Over the years many different instruments with quite imaginative names were the

result, including one with wooden reeds - the Terpodion. It was however Debain of Paris who patented various refinements in 1840 and who was responsible for the name Harmonium. Others followed, adding further refinements and ingenious devices to improve the instrument, but inevitably making greater demands on the player, including the necessity for considerable spontaneous restructuring of music in order to make effective use of some of them, especially in the tenor/bass register. Suction as opposed to pressure was another development which resulted in the American or Cottage organ. To go any deeper into the subject is inappropriate, but is well worth the effort of further study should anyone be sufficiently interested.

Let us now turn to the music featured on this recording. All of the pieces are by the German composer Sigfrid Karg-Elert and this is volume one of a proposed set.

The opening piece is 'Fantasia and Fugue opus 39' played on a Mustel of 1897. A very impressive piece with rushing scale passages throughout the Fantasia which dissolves into the almost lyrical subject of the Fugue.

Next follow 'Six Romantic Pieces opus 103' played on

a Mannbourg of 1929 (suction). As one might expect rather a mixed collection but all have interesting moments. Movements five and six are particularly expressive and descriptive, the last being my favourite. It is haunting, atmospheric and makes use of several tone colours and pitches.

Side two of the tape comprises one work only, the 'Second Sonata in B flat minor opus 46' played on a Mustel of 1905. A well developed work in three movements, Fantasia and Fugue, Canzone and Toccata. The first movement takes the well known B.A.C.H. motif as its subject and in fact was the source for the much later Passacaglia and Fugue on B.A.C.H. opus 150.

The inset notes are quite comprehensive, with musical information given by Felix Aprahamian. Full specifications of the three instruments used are given.

The recording is of excellent quality on a chrome tape with dolby noise reduction. There are however quite a number of 'noises off', at times rather loud, but I find that this adds to the general ambience. The recording was made at Shelton Church, not too far South of Norwich. The church itself is an architectural gem with superb acoustics, as those

who may have visited it will know.

Anne Page is an Australian who is now based in Cambridge. She has studied with Marie-Claire Alain in Paris and Jaques van Oortmerssen in Amsterdam. She has appeared at many festivals including Norwich, making her debut on the harmonium in 1985 with

Rossini's Petite Messe Solonelle. She continues pioneering work to revive interest in the harmonium and its music.

Copies of the recording may be obtained from VOIX CELESTE RECORDINGS, 18 Hill Close, Newmarket, Suffolk.

The cost is £6.95 post paid.

From the Immediate Past Chairman Wallace Bray:

Dear Members,

Having completed my two year term as Chairman, I would like to thank you for your support and co-operation during that time, and particularly to the committee members who have all helped in keeping the N.G.O. an active and progressive organisation.

There have been a number of memorable events recently, and it is encouraging to note that attendances at Guild events have shown an upturn, during the last year in particular. I trust that this will be maintained, as we have a very interesting and varied programme arranged for the forthcoming year, and my appreciation for this is due to the hard working Events Sub-committee under the guidance of Ken Smith.

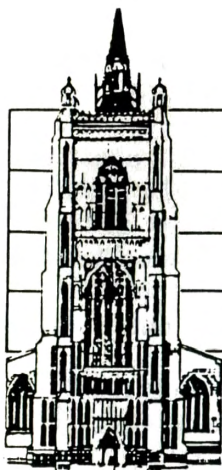
I am pleased to have made the acquaintance of a number of new members recently; please continue to attend the events whenever and wherever you can, as the social contact among members is an important feature of our Guild.

Finally, I wish my successor, Jane Berry, a happy and successful term of office, also similar sentiments to all the Committee members, and I trust that the Guild will go forward in its aims and objectives with corresponding benefits for all our members.

Best Wishes to you all

Wallace Bray

Thank you Wallace for your valuable term of office and all you have done and continue to do for the Guild. Ed.



Mancroft Music

THE CHURCH OF ST. PETER MANCROFT, NORWICH

LUNCHTIME CONCERTS 1992

Fridays at 1.10 p.m.

Admission: Concerts 1-7 £2.00 (Concessions £1.50)

Concerts 8-9 £3.50 (Concessions £2.00)

- 10th July Festival of Contemporary Church Music
Gerard Skinner & Anne Elise Smoot—organ
(Royal Academy of Music, St. Peter Mancroft Recital Award, 1992)
- 24th July Timothy Patient—organ
(music by J. S. Bach, Couperin, Liszt—"Ad nos", Messiaen)
- 11th September David Morgan—organ
(music by Piroye, J. S. Bach, Guilmant)
- 25th September Andrew Wickens—counter-tenor; Philip Sunderland—pianoforte
- 9th October at 1.00 p.m. The Norfolk & Norwich Festival, Admission £3.50 (Concessions £2.00)
Kenneth Ryder—organ
(music by Pachelbel, Bruhns, Buxtehude, Stanley, Vivaldi, J. S. Bach)
- 16th October at 1.00 p.m. The Norfolk & Norwich Festival, Admission £3.50 (Concessions £2.00)
Nicholas Pien—organ (sponsored by Bernard Matthews Plc.)

★ ★ ★ ★ ★

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May, 1992

Dear Members,

A few weeks have passed since the A.G.M., but I would like to express my sincere thanks to you all for giving me the privilege and honour of serving you for a further year as President. You have an enthusiastic committee, led by Chairman Jane Berry. and with your co-operation and support, I am sure this will be a good year for the Guild.

It was a great pleasure for me to present, on your behalf, a cheque for £500 to Ralph, in appreciation for his services as Editor, and I was more than happy to give a small token of thanks to Sandy who has done so much in the background. Support for the presentation list was very generous, and came from far and near. Thank you.

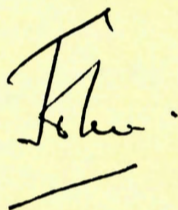
Our thanks go to Ron. Watson for taking over the Editorship, and we wish him every success in this demanding task. Please give him your full support by letting him have letters, articles. pictures etc., and your opinions on Guild affairs. As members, it is our right to criticise; but our criticism should be helpful, backed up by active support.

The Committee has produced an interesting programme, and whilst appreciating that many of you cannot join us, because of distance, I do urge those of you who can, to come along to enjoy the various events and the pleasure of meeting your fellow members. It's your Guild, and the enjoyment you derive from it depends largely on the degree of your committment.

This year is N.O.T.E.S. year, which is, as you know, a follow up to N.L.O.Y. I feel that, although several of our members put on special events for N.L.O.Y., as a corporate body the Guild did little. Could we do more to encourage young people to play and enjoy the Organ? Could we sponsor a budding player? What about a Guild Scholarship? As they say in the North, "Think on".

Wishing you all joy in Music and Harmonious fellowship.

Yours aye,

A handwritten signature in cursive script, appearing to read 'John', with a horizontal line underneath.

Amendment to Crossword Puzzle No.4 answer:

8 across should read MIRACLE and not LYRICAL