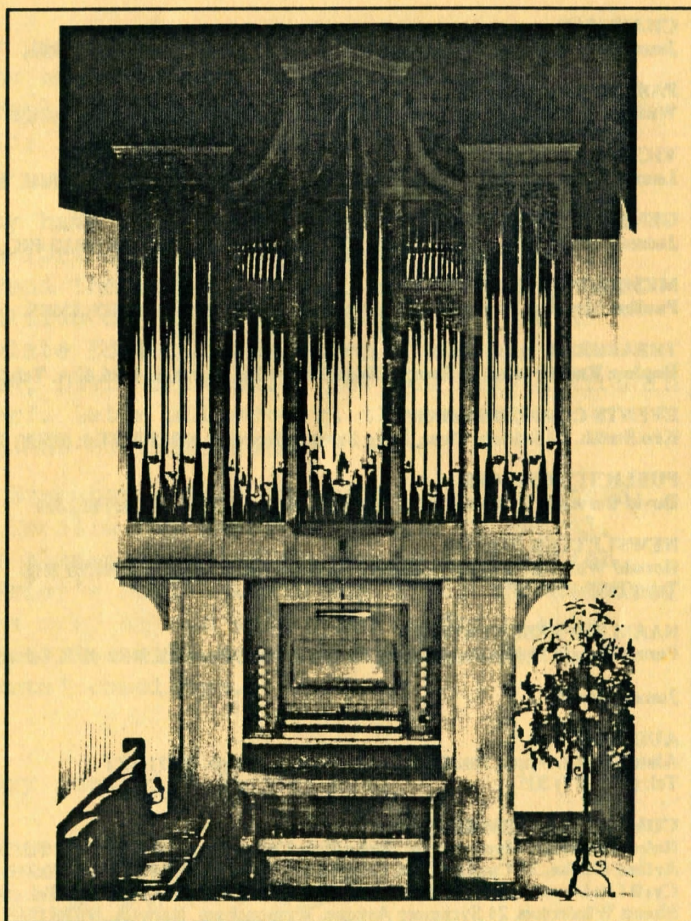


# THE NGO JOURNAL

Autumn  
1992



Number  
1

**PUBLISHED BY THE  
NORFOLK GUILD OF ORGANISTS**

Lannymead, Lound Road,  
Blundeston, Lowestoft, NR32 5AT  
Tel: (0502) 730509

September, 1992

Dear Fellow Members,

For many years, we have looked forward to receiving and reading the Newsletter, and for several, it has been their main link with the Guild; I suspect it was much appreciated as such.

There may have been some ponderings as to what would be forthcoming ' under new management'. Having read the first issue, I can only say that the tradition of excellence continues, and I congratulate Editor, Ron Watson , and his associate, David Berwick. "Dew yew keep a troshin tergether". Let's all support them with our thoughts and contributions.

On 22nd November, it is our privilege to attend the St. Cecilia Day Evensong at the Cathedral. It is my pleasure to invite you to a Reception in the Prior's Hall immediately after the service. I hope as many as can will join me for a bite and a chat. You will hear more about this from the 'Events' committee.

With every good wish to you all,

Yours sincerely,



President .



### ...the Editor writes...

One advantage of not having an organist post is that one can worship anywhere one likes, and since leaving St Giles last October my wife and I have been regular worshippers at Norwich Cathedral.

One Sunday, however, we went along to a village church to the morning eucharist which was scheduled to start at a quarter to ten. Walking up the church path at twenty to ten we became convinced that the service had already started and that we had misinformed ourselves of the time. Not so. Inside, a very good sized congregation were engaged in singing modern songs, accompanied by a group, and reading the words from a screen onto which they were projected. (Copyright of the words was duly acknowledged).

At the appointed time the service began after notices had been given out, mainly by the Vicar, but also by others in the congregation who had something to announce; an excellent idea. During the service there were both hymns, competently accompanied on the organ, and more modern songs, led by the group, a man and two ladies who sang very nicely to the accompaniment of electronically amplified guitars and other instrumentalists. It was all very sincere and competent. The congregation joined happily in everything.

The following week we attended Norwich Cathedral and it is of the contrast between these two experiences that I wish to write.

Firstly, I do not agree with Gustav Holst that if something is worth doing, it is worth doing badly. It may

be worth doing badly in private, but inflicting it on others can give them a very unpleasant and uncomfortable experience. Whatever we do in worship should *enhance* the experience, and even if it does not succeed in doing that, then it should not *spoil* it.

In both the village church and Norwich Cathedral the music was done very well. The difference for me was that in Norwich Cathedral very uplifting music was done very well whereas in the other setting I did not find the music itself uplifting, but that is a matter of taste and there were clearly those present who did.

In both of these settings the service was very well attended.

In the cathedral there was one sort of music throughout the service, whereas in the village church there was a mixture, a sincere attempt no doubt to provide something for all tastes. I am not sure that this is a good idea. I love fish and chips and I love caviare, but would not choose to have either with the other in the same meal! In this regard, it was interesting to note that both my wife and myself observed that the congregation sang the 'old' hymns more confidently and more effectively. It is a myth that congregations take more easily to songs in the modern idiom. Rhythms are tricky, there are words repeated in quite unpredictable places and (whilst this might show a certain bias), to me they are totally unmemorable. Walking home I could not recall any one of the melody lines of the songs which had been used. I think they are much more difficult to bring off well.

In the village church before the service started, the assembled gathering, who had all got there

early for that very purpose, were all joining in, or trying to join in with the singing. (In an irreverent thought my mind was taken back to Saturday morning cinema clubs for the very young, at which songs were sung to the accompaniment of the theatre organ and the words, projected on the screen, were picked out by a ball bouncing along from the top of one word to the top of the next).

In the cathedral the organ was being played, setting the mood and leading very skillfully into the introit hymn. Until the singing of the introit hymn no demands were made on worshippers who could sit quietly with their own thoughts and contemplations. The organ music was like good wallpaper; one is aware of its beauty and that it blends with the general decor whilst at the same time it does not make you notice it, unless you choose to. The pre-service congregational singing in the village church made a demand on those present and it prevented my quiet contemplations.

The village church, like the cathedral, is architecturally very beautiful. What a joy it is to sit in such a building and enjoy the beauty of stone and wood, glass and fabric. The musical 'plant' could be very ugly but organ builders go to great lengths to conceal miles of unsightly wires, rods, levers switches and the like. They go even further in that they give considerable thought and care to the appearance of those bits of the organ which are on display. The organ at its best enhances the architectural concept, complements it, but hopefully even at worst does not spoil it.

The north aisle of the village church, sadly, had been given over to the 'plant' needed to accompany the singing group. Trailing wires led from one piece of sophisticated

electronic wizardry to another, none of which could be remotely described as 'pleasing to the eye'. The white screen onto which the words of the songs were projected was not a pretty sight. If this range of equipment is to become part of worship then some thought must be given to making it pleasing to look at and somehow complement the visual beauty of what is already there. The amplifier, like the lectern is part of the props and we are all aware of the care which has gone into many a lectern to ornament it and make it an attractive thing. For goodness sake will someone please hurry up and design modern props which are a delight to behold.

This is where my comparison ends. In the cathedral everything points to the fact that beauty *is* worship and I am afraid that in the other setting beauty had been sacrificed. People find God in beauty; they find peace and restoration. The quest for beauty has led to considerable beauty in all aspects of the mundane nature of living. We prefer beautiful food, beautiful clothes, beautiful homes.

Is it just that I don't like modern music? *I love it!!* Goodness knows I write plenty of it! I believe wholeheartedly in the inclusion in worship of every possible style of music on any instrument that man can devise. I do *not* like anything so badly done that it is embarrassing and uncomfortable, and must admit that there is some music which, even well done, leaves me cold, (given that I was warm before I heard it!).

As church musicians we have only one objective in my view, and that is to make worship more beautiful with our music. If that is not possible then silence is the only real alternative.





## SUMMER IN THE WEST COUNTRY

Jane Berry

After a long and busy term of teaching, one would think that an escape from music during our holiday would be in order; however, Bryan (Ellum) and I had already booked a week in the West Country to coincide with the IAO Congress and Organ Week being held in Bristol at the end of July.

The opportunity was taken, therefore, to attend three of the evening recitals - all of them on typically English organs. The first was given by Christopher Brayne in Bristol Cathedral where he is Organist and Master of the Choristers. The superb 1907 Walker organ, recently restored by Mander, was used to great effect, displaying a most varied programme with such rarities as 'Scenes in Kent' by Frederick Wood; the evening ended with a fine account of Widor's 6th Symphony.

The following evening found us in Bath Abbey for a recital by Malcolm

Archer, well known to many of us from his time in Norwich. His too was a programme of great variety including popular items and one of his own compositions - shortly to be published. In recent years Malcolm has widened his reputation by having a growing amount of choral and organ music published.

The final recital we attended was in the magnificent church of St. Mary, Redcliffe, where Gillian Weir put the Harrison and Harrison organ (restored in 1990) through its paces.

The programme began with the superb 'Introduction, Passacaglia and Fugue' (1919) by Healey Willan. Two pieces by Karg-Elert followed, one of which, 'Valse Mignonne', was written for the Wurltzer! Gillian took full advantage of the Tremulants here! After the interval we were treated to a complete performance of Widor's 5th Symphony - with the famous Toccata in its right setting.

There is no doubt that these musical excursions made a splendid contrast to National Trust venues and steam trains for our holiday this year!

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On July 6th Bryan Ellum gave a recital in Southwark Cathedral. His programme included works by Reger, Bach, Ireland, Franck and Whitlock.

Sine Nomine under their conductor Ronald Watson, with David Morgan playing the organ, have three Cathedral Evensong engagements this year, (two already fulfilled), in St. Edmundsbury, Peterborough and Ely Cathedrals. Whilst there are never very many in the congregation at Saturday afternoon Evensongs this is always a most rewarding thing to do and is welcomed by the cathedrals whose choirs are on holiday.





## ORGAN CRAWL

*Colin Fenn*

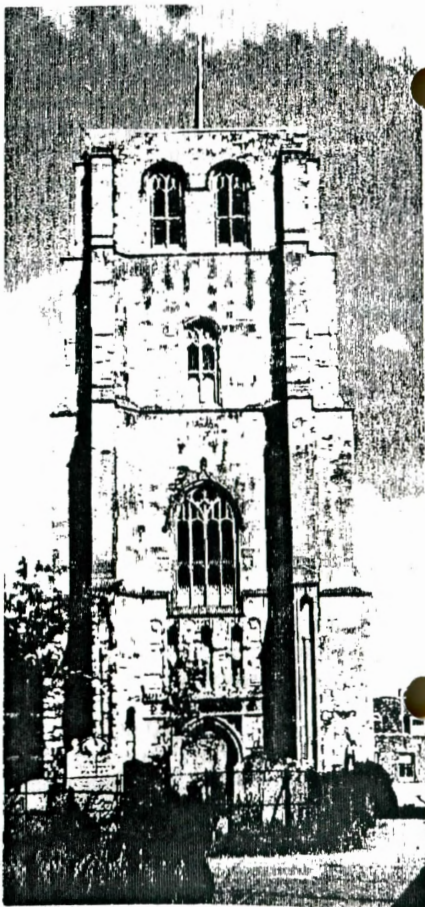
The committee decided this year to hold an event in August and this took place on Saturday 15th.

On a lovely summer afternoon about twenty members met at Beccles Parish Church in the heart of the Waveney Valley. Mr. Jim Wyburn, the church organist, was there to welcome us and to tell us about the history of the organ. The two (formerly three) manual instrument was at one time situated at the west end of this fine church but is now placed on the north side of the chancel. Admiral Lord Nelson's father was a curate here before moving to north Norfolk.

At Bungay U.R.C. we were met by the organist and Guild member, Paul Leeder, who introduced us to the two manual stop key instrument. The church was clearly well cared for, both inside and out, with a very attractive garden.

Our final visit of the afternoon took us back on the Beccles road to Mettingham Parish Church where another of our members, William Ham, is organist. Although the instrument has only one manual and pedals, it sounded very fine in this beautiful church. We were then invited back to William's home in the Old Rectory where Mrs. Ham had provided an excellent tea for us in delightful surroundings. It was a perfect way to finish our crawl and all those present were indeed grateful to William and his wife for their kind hospitality.

Our appreciation is due to all three organists for the interesting and informative introduction each gave us in respect of their instruments and for allowing us to try them out, which opportunity is always taken up by members.



The Church Tower,  
Beccles

## ***!CONGRATULATIONS!***

To Bryan Ellum on gaining his A.R.C.M. (Performer)

To Fred Pratt Green on beginning his 90th year on September 2nd. Many Happy Returns! As a tribute we print Fred's hymn 'When in our music God is glorified', which is the most popular modern hymn in the U.S.A.

To Ruth Threadkell on becoming Mrs Ruth Burrows by marrying Percy Burrows on 24th August. Sincerest good wishes for your future happiness.

## ***FOR SALE***

Spinet in rosewood by Alec Hodson of Lavenham, 1954.  
Compass is just over four octaves. Professionally restored to fine playing condition nine years ago. Members welcome to view/try.  
Offers i.r.o. £750

Steven Kirk  
117 Corton Road  
Lowestoft  
NR32 4PR

Tel: Lowestoft 581274

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Michael J Watcham of 18 Anglesey Ave, Loose, Maidstone Kent ME15 9SH has been a recipient of our Newsletter for the past eight years and has written to me about his main interest which he would like to share with Guild members.

Since 1966 he has avidly pursued his hobby of photographing organs in black and white, colour and on colour slides.

If anyone should like a photograph of an organ or organs in Essex and Suffolk, Mr. Watcham has probably got one and he would be happy to supply photographs up to 8" x 10" in size.

Anyone interested should send for his 46 page catalogue which costs £5 plus postage.

Mr. Watcham also has a Hammond E100 organ should anyone wish to compare experiences with him about that.

*Thank you Mr. Watcham for writing to us.*



## **TWO NORWICH EVENTS**

*Pauline Stratton*

### **MASTERCLASS - CHRISTOPHER BOWERS BROADBENT at St. THOMAS' HEIGHAM**

Michael Nicholas began by telling us about the Richard Bower organ built in 1984 and then introduced us to the two players, Rupert Gough and Jonathan Brook (who worked for Richard Bower for a time) and to the recitalist Christopher Bowers Broadbent.

From Jonathan we heard 'Deux Danses à Agni Yavishta' by Jehan Alain and were shown a specification of Alain's house organ. Christopher Bowers Broadbent commented that he had not played any Alain.

Rupert played Flor Peeters' 'Concert Piece Op.52' and short excerpts from 'La Nativité' by Messiaen. Broadbent's observation here was that people tended to play Messiaen too slowly.

My impression was that Broadbent was not aware in advance what pieces were to be played and his observations came over as a little hesitant and disjointed.

### **PUBLISHERS FORUM - PRINCES ST. U.R.C.**

The programme said 'Come and Sing or Listen', so I went and did the latter!

Michael Nicholas welcomed everyone, with a special welcome for members of the Royal College of Organists who

were present, then introduced Kevin Mayhew and Malcolm Archer.

Kevin Mayhew told the gathering how his publishing company had started in 1967 publishing hymn books and theological books. A few years ago he started to publish music concentrating on choral and organ music for small parish churches, the music being no more than moderately difficult. The firm now has thirty staff and publishes about one hundred books a year. He recently visited the American Organ Convention attended by more than two thousand organists and he markets his books in the U.S.A.

Malcolm Archer is now a free-lance composer and teacher and conducts the City of Bristol choir. Under his direction the audience began by singing the Kyrie, Gloria and Agnus Dei from a communion setting by Christopher Tambling. This was followed by the same parts of Malcolm Archer's 'St. Alban's Service'. Malcolm explained how the Fanfare reeds on the St. Alban's organ had influenced the accompaniment.

We then looked at anthems by Stanley Vann, John Marsh and Malcolm Archer and further anthems from 'Exult His Name'.

Moving on to organ music we were introduced to music which ranged from 'easy' to 'moderately difficult', some for manuals only from which Malcolm Archer played a Nocturne by Richard Lloyd. 'Covering the Action' was another book introduced and contained music for filling the gaps in services.

Moving on again we looked at 'The Year of Praise', a book of Preludes on

English hymn tunes from Advent to Trinity from which Malcolm played 'Jesus Christ is Risen Today' and a trio 'The King of Love My Shepherd is'.

The morning's activities were brought to a close with us singing Colin

Mawby's 'Cry out with Joy to the Lord' from the book 'All things are Thine'.

I found this a really interesting morning; it was raining outside but the U.R.C. was full of joyful music. I was really glad I went.



S. Thomas, Heigham.

*[Signature]* 16.12.92



..from the Mailbag.....

4th July 1992

Dear Mr. Watson,

Congratulations on the Newsletter!

Even before removing it from its transparent wrapper I had decided that I liked the new cover very much, so I may as well go on to say that I rather hope that "The Newsletter" may be retained as the title - though I don't wish to claim a year's free subscription if the suggestion is adopted! If it is, then I think "No. 102" should appear on the next issue.

With regard to the Parry "Little Organ Book", I'm sure Mr. Bootman and other members who know it, will be pleased to know that I have now seen a recently purchased copy which the assistant organist of St. Cuthbert's, Wells, tells me she obtained in Bristol. It is now published by Chappell and distributed by International Music Publishers, 61 Southend Road, Woodford Green, Essex.

Alan H. Morriss  
Wells  
Somerset

*It is also available from Oecumuse. Ed.*

Dear Ron,

Congratulations on your first 'issue'. I am inspired to write to you early in your editorship as I was so interested to read Ken Smith's article on 'Music for the Harmonium'.

Having had organ lessons from the age of eleven I had always hoped to have something at home which sounded like an American Organ, and the Compton Minitura and the rather better Walker equivalent was not in my family's price range.

In 1936, having struck out on my own, I visited a house and met for the first time, a Harmonium, immaculate as new in a gorgeous rosewood case and being a Gold Medal model which had been on show in Paris in the early 1900s, and made by Alexandre. In due course I was able to purchase this instrument for £60, and when you realise that at the time a brand new upright piano made by the best of British makers was between £70 and £75, you can tell I was impressed.

Unlike an American organ, which had hinged boxes as 'swells', my Alexandre had proper swell shutters in the back, operated by a knee swell, and in addition the centre draw stop named 'Expression' cut out the wind reservoir and the skill in playing the instrument was operating the blowing control with one's feet which enabled you to have exceptional crescendi and diminuendi, cutting out the swell shutters, or by using a draw stop at either end of the console, you even brought those into action as well.

With the war in 1939, I was approached by the minister of a Methodist Chapel and I sold it to them.

At the end of the war I was put in touch with the owner of a two-manual and thirty-two note straight pedal board harmonium in equally perfect condition, made by Alexandre Père et Fils, a truly superb musician's instrument. Around this time I made my first acquaintance with a Mustel and although only a single manual, it gave me food for thought! In 1951 an old family friend, Mr Davidson of the pipe organ builders Kingsgate Davidson, wrote to me to say he had been asked to buy a two manual Mustel and would I be interested in contacting the owner, not being interested himself. I had been asked a short time before by a Vicar friend if he could have first offer should I ever contemplate selling my Alexandre. I duly inspected the two-manual Mustel, which I acquired, and rejoiced in for many years until I purchased, new, an abominable Compton Electrone which went back to Acton three times and finally stayed there, and I had a Hammond Model C3.

You will see Ken Smith aroused some fond memories.

Yours sincerely

rtin Dupont.

Ron,


I knew very little about Brian Runnett until I read the sleeve of a record my husband bought recently. Would any member who knew Brian be willing to tell us more about him? I wonder if he had any published compositions.

The record I refer to is of Brian Runnett playing the Norwich Cathedral organ, the works being Trois Danses by Alain, Passacaille by Frank Martin and Le Banquet Celeste by Messiaen. The record was made by Cathedral Recordings between 15th and 17th May 1967.

The previous owner must have had many hours of pleasure from it as it is well worn.

I wonder if any other Guild members have a recording of Brian Runnett and how many recordings there were. It is sad to think that I have the only remaining record of his playing.

Should any member wish to listen to any of the recordings I mention in the Newsletter they would be most welcome to call round.

  
Pauline (Stratton)

*I am sure there are many members with recordings of Brian Runnett, I have him playing Dupré and Ducasse both of which pieces demonstrate his amazing skills as a player. Ed.*

Dear Ron,

Congratulations to you as Editor and to all who were concerned with the publication of the 'Newsletter' - most readable (and you may take that in two ways!) You have produced a fine successor to those which came before!



It would appear that a new name for the publication has already been adopted, for it proclaimed itself as the Journal of the Norfolk Guild of Organists. If this title was unintended, then may I suggest 'The Windchest' for future issues?

I was interested to read in the account of the Guild's visit to Ely, that the Cathedral there was referred to as a 'Minster' - nowhere in all my books and papers dealing with East Anglian churches and Cathedrals can I find it called thus - can you enlighten me, please?

May I also suggest that future issues be numbered - always handy for future reference by those who actually like to keep, and peruse from time to time, their issues.

You have set yourself a very high standard - keep up the good work!

All good wishes as ever,

Yours,

Ralph

*Thank you Ralph for your generous and encouraging letter. You are right. Ely Cathedral is what it is. It is the seat of a Bishop and so it is a Cathedral. Then so is York Minster! Ely Minster occurs in a carol set by Arthur Wills called the Carol of King Canute. I hope you have paved the way for some contributions regarding why Cathedrals, Minsters and Abbeys are so called.Ed.*

## The Organ Club

A WORLDWIDE SOCIETY FOR FRIENDS OF THE ORGAN, FOUNDED 1928

President: JOHN SAYER MA  
12 York House, 18 Kew Gardens Road  
Kew, Surrey TW9 3HF

Please reply to:

25 ROWAN CLOSE,  
PORTSLADE,  
BRIGHTON, BN4 2PT  
TEL. BRIGHTON 416544

4 August 1992

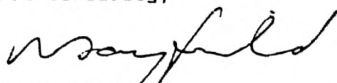
Dear Mr Watson,

A NEW TITLE FOR THE "NEWSLETTER"

How about "Mixtures", to represent its varied content?

The idea is not entirely original, as the American Guild of Organists use it for a section of their magazine "The American Organist".

Yours sincerely,



RON BAYFIELD,  
Editor, "Organ Club Journal".

# NORFOLK GUILD OF ORGANISTS

Please reply to: Kenneth G. Smith - events sub-committee secretary,  
39, Suffield Close, Long Stratton, Norwich, Norfolk, NR15 2JL,  
Telephone: Long Stratton (0508) 30301

## EVENTS DETAILS FOR NOVEMBER/DECEMBER 1992 & JANUARY 1993

NOVEMBER You will have noted from your programme card that two events were planned for this month. These have now been combined and will take place on St. Cecilia's Day, 22nd November at 3.30pm at Norwich Cathedral. The format will be as in previous years, starting with evensong, but instead of just tea and biscuits afterwards, our President John Robbins plans to lay on a good spread with some kind of "entertainment". This will follow evensong in the usual way in Prior's Hall. For catering purposes it is important that you let me know if you wish to attend by 8th November please.

DECEMBER This promises to be a really first class gathering around Christmas time, 5th December at 7.00pm. As many had expressed the desire for a less formal dinner this will give everyone the chance to meet socially in very comfortable surroundings, to enjoy a first rate buffet and an entertaining speaker. The Bar will also be open for anyone wishing to partake of a drink or two. Wensum Valley Golf Club is only a few hundred yards off the main road at Taverham and is well signposted opposite the turning. There is plenty of parking space. Please make every effort to support this event. The cost is £7.50 per head for members and immediate family, (i.e. wife/husband). Non-members £9.00 per head. Please book with me by 21st November. Payment in advance, with cheques to be made out to Norfolk Guild of Organists and sent to me at the above address.

JANUARY We meet on Saturday 9th January at 7.00pm at Caister Hall Country Club, Caister St. Edmunds, just south of Norwich. Many of you will have been to events here before and will know the warm, comfortable surroundings. Professor Peter Aston of the U.E.A. has very kindly agreed to be our guest in a "Desert Island Disc" type presentation where we will be able to hear all about his life and work in music, and listen to excerpts from some of his favorite recordings. Refreshments will no doubt be available at a small charge. This will be followed by a question and answer session when you will have the chance to put your own questions to Professor Aston. Please let me know if you wish to attend by 30th December.

If anyone has any queries about these events I shall be pleased to hear from them at any time.



## WHY WRITE HYMNS?

Fred Pratt Green

Some years ago a well known free-lance journalist took the trouble to interview me about hymn-writing, which he obviously regarded as eccentric. He began by admitting that he thought hymn-writers had gone out with lamp-lighters. 'Do people still write hymns?' he asked. He even thought I was pulling his leg when I told him that a recent supplement to Hymns Ancient and Modern Revised - One Hundred Hymns for Today - had already sold a million copies. I wish I could have told him that the new Methodist American Hymnal has already sold four million copies.

A hymn, by its original definition, is 'a song of praise of the Gods'. It is still true that we praise God in our hymns, not to placate him but to thank and adore him as we should. The hymn, however, has enlarged its radius, especially in our time, without moving away from its centre of praise. Hymns cover the whole range of Christian experience, discipline, and the duty which should be our delight. A hymn may still be an act of praise, even though its theme is as mundane as conservation of God's world and as human as a cry for justice. The simplest answer to our question 'Why write hymns?' is that the Church needs them for the enrichment and refreshing of its worship, as a means of winning the unbeliever, teaching the faithful and inciting (inspiring) us all to a life which is a true following of Christ.

'Why write new hymns? Haven't we got enough hymns already?'. Let me answer the question by a story out of my own

experience. One evening, years ago now, I was addressing an evening congregation, at their request, on 'Modern Hymns'. An old lady in front of me seemed agitated and eventually struggled to her feet and said in a shaky but penetrating voice: 'I love the old hymns best!'. 'So do I, love' I said, being a warm hearted Lancashireman, 'and what is your favourite old hymn?'. 'The day thou gavest, Lord, is ended,' she replied. 'Now isn't that wonderful', I said, and truthfully, that is my favourite hymn too!'. Then I went on with my talk. The vocal few who res new hymns and spiritual songs forget that the old hymns were once new, not that it would have been sensible to remind the old lady of this truth.

One Sunday in 1870 I think, a small country congregation was faced during Evensong with a new hymn, written the previous night by a visiting clergyman called John Ellerton. He wrote it to remind us that we belong to a world Church and an Eternal Kingdom. I wonder what that country congregation thought of that new hymn: 'The day thou gavest, Lord, is ended'?

Why write hymns? Why not ask Isaac Watts and Charles Wesley? We know why Watts wrote hymns - because worship in his time, deadened by dull metrical psalms, needed 'brightening' as we say, thinking how modern we Charles Wesley wrote the better of 7,000 hymns to provide the exciting Methodist Revival of the 18th century with a very effective way of presenting the gospel of salvation and of teaching the converted. It is amusing to discover that Charles Wesley wrote hymns for the most extraordinary needs and occasions, including 'A hymn for a

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*The hymn opposite was written in 1972 by Fred Pratt Green. It has been widely used and most notably at a Three Choirs Festival.*

Wife whose husband is an unbeliever' and, in fairness, 'A hymn for a Husband whose Wife is an unbeliever'! Hymns were intended evidently for private devotion as well as to be sung in the open air or in the meeting house.

Hymns, then, are written to meet a need: for use in the regular services of the Church, for baptisms, weddings, funerals; for anniversaries of all kinds, for missions, and for a wide variety of other special occasions and purposes.

We need for new hymns that express the insights of today in the language of today is met, chiefly, by the editors and their committees who prepare and publish our new denominational hymnals and those other collections of hymns and spiritual songs, such as Mission Praise, which performs a useful

service by challenging our preference for the formal and religiously sedate. The whole question of what is suitable for the worship of Almighty God is being vigorously discussed and debated at the present time by nearly all the major Christian denominations, even to the point of arguing whether it is seemly to include Soft Rock in worship for the sake of a younger generation in revolt against what they consider the dullness of our worship.

The editor of this *Journal* has asked me to follow up this discussion of 'Why write hymns?', not with a discussion of Soft Rock - I am much too old for that - but to relate some of my own experiences, amusing, serious, and even sad, as a hymnwriter who had no intention of writing hymns but was persuaded to do so by his Church.

When, in our music, God is glorified,  
And adoration leaves no room for pride,  
It is as though the whole creation cried:  
Alleluia!

How often, making music, we have found  
A new dimension in the world of sound,  
As worship moved us to a more profound  
Alleluia!

So has the Church, in liturgy and song,  
In faith and love, through centuries of wrong,  
Borne witness to the truth in every tongue:  
Alleluia!

And did not Jesus sing a psalm that night  
When utmost evil strove against the light?  
Then let us sing, for whom he won the fight:  
Alleluia!

Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always:  
Alleluia!



## *A DAY WITH PETER COLLINS*

*James Lilwall*

It always amazes me when I look up at the west end of St. Peter Mancroft to see the organ hanging like a picture and I wonder where the organ builder begins when building a new organ. All was revealed when Laurie Bannister and I attended the open day on June 27th. at the workshop of Peter Collins in Melton Mowbray. The day included demonstrations of pipe making, reed and flue pipe voicing, display of work and much more.

After our welcoming cup of coffee the first port of call was the pipe making area. Christopher Jordan is the master pipe maker at Peter Collins and he made it look so easy! He showed us how he creates a pipe from a single cast sheet of metal and as the pipe took shape it was passed around for us to inspect. When finally the body, languid, foot and ears were soldered together it was passed to Peter Collins for voicing and what a skill this is. The pipe had been made with considerable precision as to scale, but had only hesitant and uncultured speech. Peter showed us the many adjustments open to him to voice the pipe, the position of the languid, the height of the 'cut up', the size of the hole in the foot, 'nicking', and the thickness of the lip. When all this was complete only the tuning remained to be done.

During lunch we were able to sit in the studio where a video was shown on the famous company of Aug. Laukhuff of Germany who manufacture organ pipes,

tracker parts, keyboards etc. and this alternated with recordings of organs built by Peter Collins.

The instruments on show during the day included a seven stop house organ, a practise organ in stained oak which was waiting to be shipped to Korea, a box organ of three stops, a William Gray organ, one hundred and eighty two years old, (and the oldest of the group), which has been reassembled ready for restoration assessment and the framework of the new three manual organ for Oakham School. All but the last were playable.

The day was most enjoyable and thanks must go to Peter Collins and all his skilled staff for making us most welcome.

*REVIEW - James Lilwall*

*MAHLER SYMPHONY No. 8  
St. John's Cathedral Norwich  
Sunday 12th. July*

This symphony is known as 'The Symphony of a Thousand' because a thousand performers took part in its world premier which the composer conducted at the Exposition Concert Hall in Munich on 12th September, 1910.

The work is in two parts. The first is setting of the great ninth century latin hymn 'Veni, Creator Spiritus' which is well known in its English translation 'Come Holy Ghost, our Souls Inspire'. The second part is a setting of the final scene from Goethe's 'Faust' and comprises elements of the last three movements of a typical symphony ending with a chorale to the enigmatic

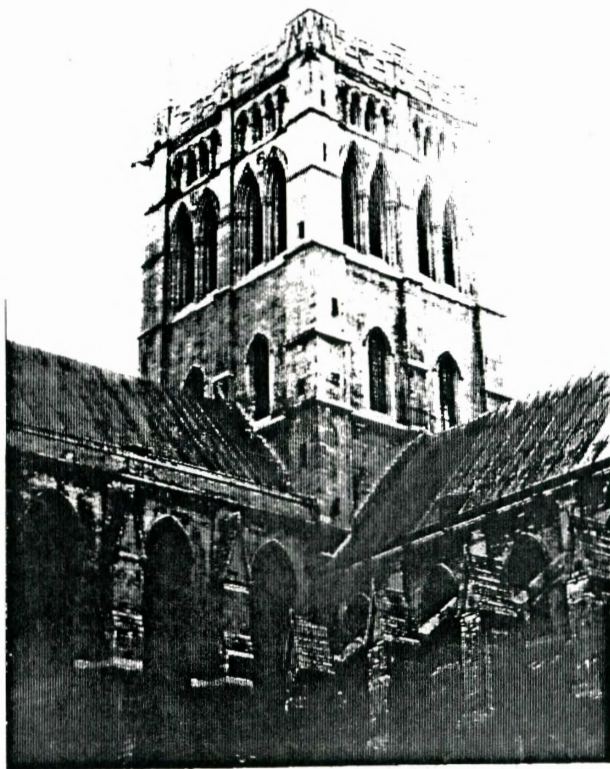
works of Goethe, 'All that passes is a parable, all that is unattainable is a true event, the eternal feminine draws us near'. Mahler regarded it as his greatest work at that stage.

St. John's Roman Catholic Cathedral made a superb setting with its wonderful acoustics for this performance given by the Sheringham & Cromer Choral Society, Fakenham Choral Society, Ryesingers from Sussex and the choristers of St. Edmundsbury Cathedral and a vast army of instrumentalists, complete with a stereophonically placed s section in the west end of the

cathedral and eight solo singers, all of which was under the direction of Howard Rooke.

The music and singing were superb although it was a little difficult to get the full impact from the choir at times, but in some parts the volume of sound seemed to threaten the very fabric of the building.

This symphony is Mahler at his most mature, a torrent of contrapuntal flow and counterflow replete with clashing discords of incredible complexity. Credit must go to all concerned. A wonderful performance!



Photograph: DAB

St. John's Roman Catholic Cathedral, Norwich.



## ORGANS IN THE ARDENNES - SUMMER 1992

*Ralph Bootman*

In previous issues I have written of organs seen and heard whilst on holiday in this wonderful part of Northern France, surrounded almost entirely by Belgium, and this year's holiday enabled us to see and hear yet more instruments and add them to our list.

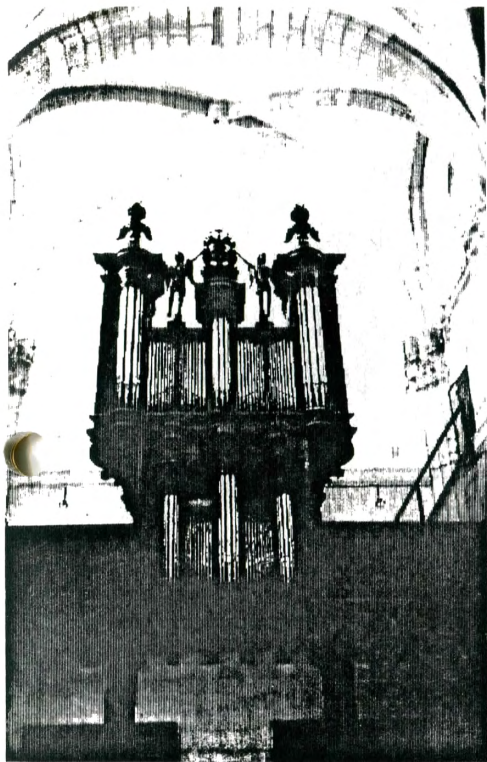
We were based at Charleville Mézières, a town on the Meuse with some 86,000 inhabitants, and once again the weather was nigh-on perfect. In Charleville itself we made a return visit to the church of Notre Dame to see what progress had been made towards the acquisition of a new electronic instrument - on our visit last year there was an appeal for money for this project which took pride of place within the church. This year the appeal was nowhere to be seen. The old pipe organ still stood proudly upon the western gallery, but in the south east corner of the gallery there appeared to be a console carefully covered with what seemed to be an old army blanket. Was this the new electronic instrument? As in so many other churches, admission to the gallery was impossible so we assumed that the appeal has been successful!

The Abbey and Priory Church at Novy-Chevrières was open to visitors only on Sunday afternoons but there we found a wonderful west gallery organ with a superb double case crowned with trumpeting angels and other fine carvings. The staircase to the gallery was open and used! On the gallery floor to the north side of the

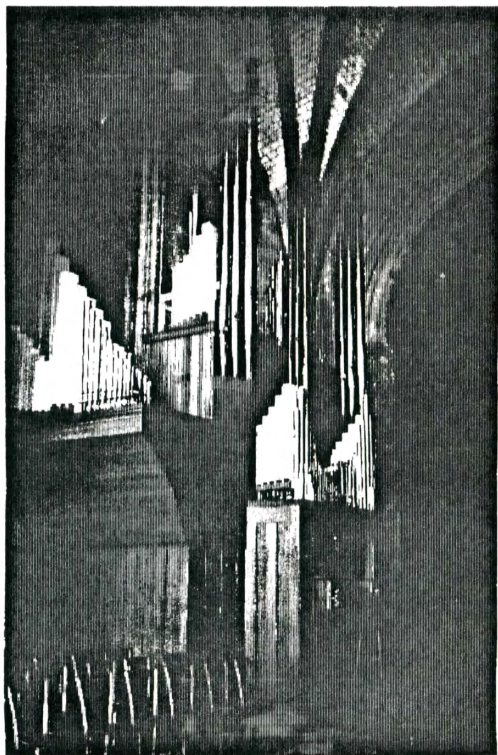
organ was the blower, uncased, and the large reservoir, and against the west wall was propped an old soundboard for some nine ranks, but without sliders and upperboards. Access to the console itself was barred by locked doors on either side, but from the rear the instrument appeared to be a tracker organ of three manuals and pedals.

A few kilometres further on, is the town of Rethel. It suffered terribly during the second world war and has been virtually rebuilt. The large church lost its roof and one aisle was reduced to rubble. This too has been restored, and here we found a modern west-end organ with all the pipework functional and on display. The attached drawstop console revealed a Great of six ranks, a Positive of seven ranks and a Pedal of only two ranks, but a third division was obviously prepared for and the rear of the instrument was intended to hold this. No power was available so this could not be heard. The south aisle merged into the south transept and here stood what appeared to be a very large harmonium. It was, in fact, a most compact pipe organ by Louis Debierre of Nantes. This organ had Bourdon 8', Flute Harmonique 8', Violoncelle 8', Flute Octaviane 4' and Trompette 8'. All stops drew in halves, bass and treble, and the instrument was either foot or hand blown. There was an electric blower and the power was on! How splendid this little organ sounded in such resonant acoustics; the reverberation was some five to six seconds. It was all enclosed with shutters on the top, the back and the sides. We left this with regret!

Many of the churches, even the quite large ones, possessed only harmoniums or electronic instruments and examples of the latter were found at Thilay - an

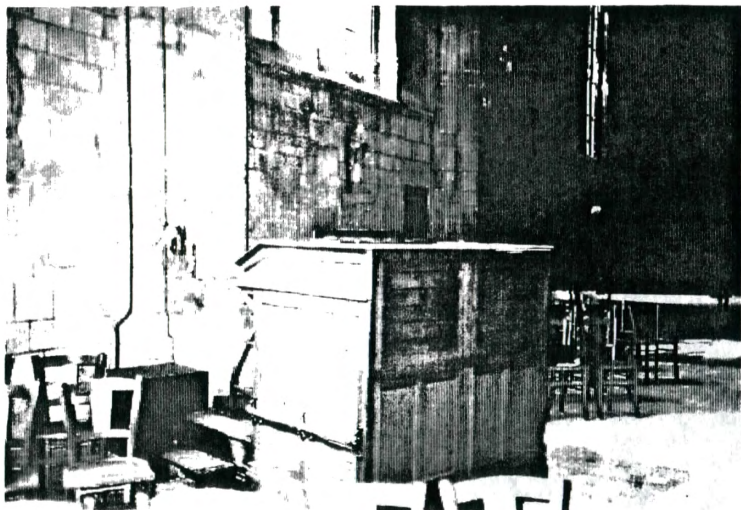


Novy-Chévières

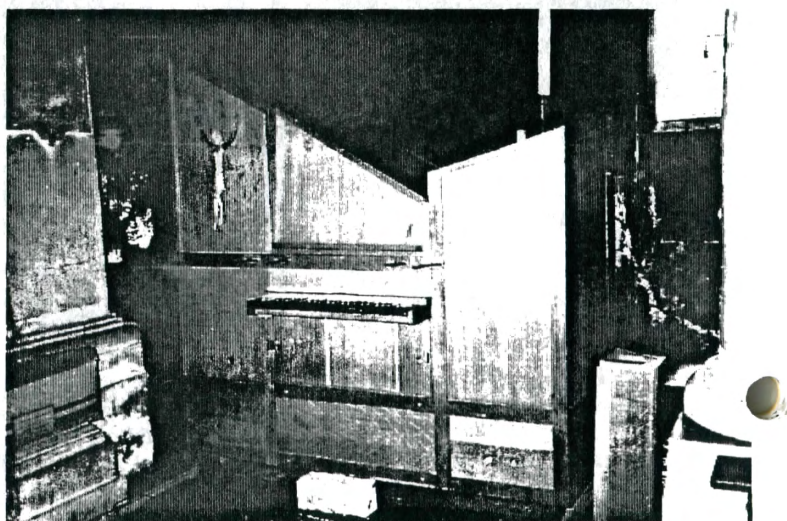


Rethel - the grand Organ





Rethel - the small organ



Hautes Rivières - the 'chancel' organ  
formerly at Vireux Wallerand



'Eminent' with two manuals and pedals and voiced so that the organ was as audible outside the church as within - but not too bad for all that. In this part of the world one may pass from France to Belgium without knowing it, there being no border posts or customs posts, and in Bohan, Belgium, we found a Johannus with two manuals and pedals installed in the west gallery. This too was voiced loudly, but the tonal qualities were far superior to those of the Eminent.

On our first visit to this part of the world some years ago we found a small pipe organ in the church at Vireux Wallerand. This was an all-enclosed organ of four ranks, these being controlled by sliding levers instead of the usual drawstops, and was contained within an elongated 'N' shaped case. On our next visit, some two years later, it had gone, for it was, so we were told, the personal property of the parish priest. Little did we think we should see it again!

A church we had passed so many times and had never seen open was at Hautes Rivières. Passing through one lunchtime we noticed that the doors were open. Here to the north side of the chancel was the little organ previously seen at Vireux Wallerand some thirty kilometres away! It was greeted as an old friend! Within, the church was very gloomy, but there on the west gallery stood an organ - access impossible - but surely worth a photograph. Even with the camera's flash the place was too dark; but what about the lights? The switches were on the west wall of the nave but when I pressed them nothing happened.

Of course, everything was switched off at the mains - and where were they? Just inside the main door. The first switch produced no lights, neither did the second, nor the third. This only left switch number four, so on it went. Immediately,

booming out across the square and the town and into the hills and valleys beyond, came the ear-shattering noise of the church bells with, it seemed, all their electronic programmes - the chimes, the Angelus and the striking of the hours all rolled into one crescendo!

'What have I done?', I thought. Then as it dawned on me I put all the switches back OFF and walked steadily and as unconcernedly as I could from the church, back to the car and leaned nonchalantly against it gazing heavenward. Scurrying up the street came figures of men, bewilderment visible on their faces as they raced to see what was up; had the Feast of the Assumption begun twenty four hours earlier than they thought?

As we drove innocently past them out of the square towards home Sandy hissed at me 'You did that, didn't you! Serves you right! I shouldn't be surprised if we have the Gendarmerie following us'. But they didn't and I breathed a sigh of relief and mumbled my apologies to Hautes Rivières.

At Chooz, the little Norman and Beard 'Norvic' organ from the convent chapel at Notre Dame in Norwich continues to please all who hear and play it, but I was not all that surprised to hear that many have commented that it doesn't somehow sound quite the same as a French organ!

Well, the French must still like us and still want us, for we are due back in October this year and February next year to give further concerts at Chooz and Givet, and they are trying to arrange for repeat performances the following days at Charleville-Mézières too. We shall see!

*Tell us about these concerts. Who plays? What is the programme? Ed.*

## **WILLIAM CHRISTMAS MACK and the Organ in ST. PAUL'S CHURCH,**

### **PORT ADELAIDE**

W.C.Mack was born in the quiet mid-Norfolk village of Elsing in 1818. His predilection for music surfaced early and he was a member of a small orchestra which led singing in the chapel at Lyng, near Elsing. This was before the advent of harmoniums and when organs were rare as instruments to lead worship.

In his early twenties he joined himself to an organ builder in Great Yarmouth named Street, and assisted in the construction of a large number of organs for chapels and churches in Norfolk and Suffolk.

Very soon he took over the business and for upwards of forty years continued it with considerable success. He tuned the organ at the parish church for nearly fifty years.

Not only was Mack organist and choirmaster of several churches in the area, but also renowned for his marksmanship in the 1st. Norfolk Artillery Volunteers. His great grandson, R. J. StQuintin still resides in Caister-on-Sea.

It is not known how the organ for Port Adelaide came to be commissioned from Mack. Most likely the purchaser, Matthew Turton, knew of his work, or Robert Daws, who installed it, recommended him.

*Extract from the South Australian Register, December 5th 1864:*

**St. Paul's Church, Port Adelaide.** -With a view to raising funds for the purchase of an organ for the above church, several gentlemen connected with the choir have made arrangements for a series of entertainments, the first of which took place on Friday evening.

The Rev C. Marryat was voted to the chair, and in a few appropriate remarks spoke of the desirability of the church being provided with proper instrumental music. He also stated that a member of the congregation had purchased an organ, which was now on its way from England, and would be erected in the church on the understanding that he would retain a lien on it if not paid for within a certain period. The entertainment consisted of secular songs, duets, and glees by gentlemen amateurs, a recitation and a paper by Mr. G. W. Earl on 'The Aborigines of Northern Australia', which was read by Mr. B. Douglas, Collector of Customs.....

Robert Daws (1824-1909) arrived in South Australia in 1853 on board the William Stevedore. He presented himself as a repairer of musical instruments of all kinds and soon specialised in the installation of imported pieces. He also played the harmonium at the Hindmarsh Square Congregational Church. He remained the organ tuner at St. Paul's until 1893.

*Extract from the Advertiser, Saturday February 18th 1865. A splendid new chancel organ, recently imported in the Fort Regent, from London, has been erected in the gallery of St. Paul's Church, Port Adelaide within the last week. It is a 7 octave instrument, and will be used for the first time for Divine service tomorrow (Sunday), when collections in aid of defraying the expense of erection will be made at both morning and evening services.*

**SPECIFICATION OF THE ORGAN**

Compass:            Manuals CC to G:            Action - Tracker  
                         Pedals CCC to F:    Pedalboard concave radiating

**SWELL**

Double Diapason 16'  
Open Diapason 8'  
Gedact 8'  
Gamba 8'  
Principal 4'  
Lieblich Flute 4'  
Fifteenth 2'  
Clarinet 8'  
Oboe 8'

**GREAT**

Stopped diapason 8'  
Open Diapason 8'  
Viola 8'  
Claribel 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Fifteenth 2'  
Mixture 3 ranks

**PEDAL**

Bourdon 16'  
Viola 8'  
Trombone 16'

**ACCESSORIES**

Couplers            Swell to Pedal  
                         Great to Pedal  
                         Swell to Great  
                         Balanced Swell Pedal  
                         Hitch Tremulant

3 Combination toe pedals to Swell Organ  
3 Combination toe pedals to Great Organ

*Thanks to Colin Fenn for sending in this fascinating material. Ed.*

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

At the committee meeting on 12th September, which took place after the bulk of the copy had been prepared for this issue, the new name for this publication was agreed. Many thanks to all who put forward suggestions for a name, of which 'Organ Notes' and 'Mixtures' were particularly well received.



## GUILD EVENT AT SOUTH WOOTTON & THORNHAM

On Saturday 20th June at 3.00 pm a small but supportive number of guild members made the not inconsiderable journey to the King's Lynn area to see and hear the new (1990) organ in South Wootton church. Considering the impassioned pleas made in the past for events to be held in that sector of the county, no-one, apart from our host Mr. Basil Blackburn, seemed to be from that area! All rather disappointing, as the events committee had taken some trouble to redress the balance in this year's programme by having three events covering five locations in the west of our region - Ely, East Harling, Thetford, South Wootton and Thornham.

After being greeted by Basil the rest of the time was given over to Mr. Richard Bower who began his programme by telling us about the loss by fire of the previous organ, and the subsequent planning of the present instrument built by his company. Richard provided everyone with a pack of informative literature, including a well produced leaflet with the specification and a superb photograph of the instrument. Richard had entitled his presentation "TALK AND TOCCATA" or "Craftman's Art and Music's Measure" - extremely apposite.

The organ stands in a recess on the north side in front of the chancel, hardly a transept, where it not only looks good but speaks without inhibition into the body of the church. The case is a fine example of english organ building, the woodwork being of english oak with beautifully carved pipe shades which really do what they are supposed to do. The only slight criticism, a personal one I hasten to add, is the level pipe mouths in the two upper flats which perhaps should have followed, or opposed, the natural curve of the woodwork. The display pipes are of 95% tin and most impressive. The action is mechanical (suspended). The colours of the keys are a little off putting at first, the sharps being of dark wood and the naturals of slightly less dark wood, (looking for all the world like old ivories just before they go for recovering); but no doubt one would quickly get used to them and appreciate what did in fact prove to be a most sympathetic feel.

The specification is as follows:-

SWELL CC - g 56 notes		GREAT CC - g 56 notes	
TRUMPET	8'	OPEN DIAPASON	8'
CHIMNEY FLUTE	8'	STOPPED DIAPASON	8'
GEMSHORN	4'	PRINCIPAL	4'
NINETEENTH	1½'	FIFTEENTH	2'
MIXTURE II	22.26	MIXTURE II	19.22
PEDAL CCC - F 30 notes		SUB-BASS 16'	
COUPLERS	SWELL TO GREAT		
	SWELL TO PEDAL		
	GREAT TO PEDAL		

Tonally the instrument is much as one would imagine, being lively, clear and bright without any harshness. Undoubtedly

one might expect it to sound a little top heavy, and indeed the lone pedal stop is not sufficient to support full organ, but where does one stop with a small specification! All the flue work has been voiced well. The trumpet could have been a little rounder and fuller for my taste, but is obviously a compromise, having to do duty as both a solo and chorous reed.

Richard proceeded to talk about the design and construction of the instrument based on the Werk Prinzip system, and illustrated the art of voicing on a few spare pipes. Different groups of stops and divisions of the organ were demontrated with excerpts of literature from many styles and periods, too numerous to mention here. It was good to see and hear a builder playing so well on his own creation.

From South Wootton we continued on to Thornham in time to enjoy a picnic tea in the tranquil setting of the walled garden at Priory House. Here we were greeted and made most welcome by Mr. Desmond Greef, a good friend of many members of the Guild.

After trying out the two rank extension organ installed in Desmond's own concert hall we were treated to a real miscellany of musical mastery by various members. James Lilwall and Bryan Ellum played arrangements for four hands on the grand piano which included the well known Berceuse from Faure's Dolly Suite. Schubert's Marche Militaire was given a spontaneous 'throsin' in an arrangement for eight hands by Desmond and Jane Berry versus James and Bryan. I think Schubert won by a short head! Our President gave a remarkable rendition of C. S. Lang's Tuba Tune, and Pat Buttolph treated us to Jeremiah Clarke's Trumpet Voluntary, both played on the organ of course. Part of the evening was given over to Clarence Gibbins on descant and treble recorders with Bryan accompanying, this time on the Yamaha electronic harpsichord!!! Altogether a wonderful feast of home-made music in the most idyllic of surroundings. Well done everyone.

Our thanks must of course go to Richard Bower, Basil Blackburn and Desmond Greef for all their hard work, hospitality and interest in the Guild and its members.

Ken Smith

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*Closing date for copy for the December issue of the Journal is 30th November 1992.*

## ORGANIST - GARTER KNIGHT

Organists throughout the land must have felt a glow of pride as they heard the news that Sir Edward Heath had been made a Garter Knight.

One wonders how many Garter Knight Organists there have been! (can I look forward to a few letters about this?).

Whilst it is clearly as a statesman that Sir Edward has been thus honoured, his contribution to music has been, and is, considerable.

It was in the Norman church of St. Peter's, Thanet that Sir Edward was christened, confirmed, was chorister and learned to play the organ, a three manual Walker with tracker action. He tried unsuccessfully for the organ scholarships at St. Catherine's Cambridge and Keble College Oxford. Whilst he was confident in the performance of the set pieces, transposition and the accompaniment of plainsong, it was the improvisation which defeated him.

The following year, however, he did succeed in gaining the scholarship for Balliol College Oxford. He had spent some practise time familiarising himself with the two-manual tracker instrument with straight pedalboard at Balliol and for the examination had prepared Bach's 'St. Anne', a trio sonata, Mendelssohn's second Sonata and Vaughan Williams 'Rhosymedre'.


Edward Heath clearly treasures his grounding in the music of the Anglican tradition, but his involvement in music is wider than that. His keyboard skills

were not restricted to the organ. As a pianist he played Grieg's Piano Concerto, and his conducting of choirs and orchestras is well known to all. He has commissioned music and had pieces written for him.

One of his early favourites of the piano repertoire was Paderewski's 'Minuet', and the fact that Paderewski, concert pianist and composer was to become Prime Minister of his country is a fact reflected on by Sir Edward in his book 'Music - a joy for life' - a book all organists should enjoy.

During his years as Prime Minister he organised concerts at Chequers and Downing Street by a wide range of his musical friends who include some of the world's finest musicians. For William Walton's 70th birthday he held a concert at Number Ten and guests included the Queen Mother, the Soltis, Britten and many other leading composers, conductors and performers. For this occasion he had Herbert Howells set a Grace which was sung by the Martin Neary Singers. I was lucky enough to hear this piece sung before the meal when the Royal College of Organists annual dinner was held, at Sir Edward's invitation, in the dining room of the House of Commons.

When I was having my Foster and Andrews in St. John's Middlesbrough rebuilt, I wrote and told Mr. Heath of it as he was visiting the area at the time. He sent a generous contribution and most friendly letter which is one of my treasured possessions.





**DAVID SHEPHERD at OXNEAD MILL**

*Bryan Ellum*

The delightful setting of Oxnead Mill, coupled with the warm sunny weather, was the venue for the July meeting of the Guild when some seventy members and guests were able to enjoy a masterly demonstration of the Compton theatre organ by concert artist David Shepherd.

Several had gathered earlier to enjoy a picnic tea by the river; one or two tried the organ with David in attendance. For the concert itself we were treated to a most interesting and varied selection drawn from light classics, music from the shows, typical theatre organ novelty numbers of the period - all revealing the widest range of tone colour, expressive interpretation and an intimate knowledge of the instrument itself.

The programme was punctuated with informative comment on matters such as the design of theatre organs, differences

between church and theatre organs and differences in their registration techniques. The latter aspect was amply demonstrated throughout the evening by use of both registration aids and hand registration. The interest generated by this attention to tone colour made one far less aware of the generally unsympathetic acoustics of the building.

This was a most enjoyable event, and one which was of great interest to those who are normally more concerned with the church organ. Certainly this was the very best performance that the writer had heard on this particular instrument, and our thanks are due to Laurie Bannister for arranging the event, also for much hard work in preparing for the evening by Ken Smith; to Alastair Field for tuning the instrument and finally to Mrs. Barbara Crampton for once again allowing us the use of Oxnead Mill.

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Left to right; Bryan Ellum, David Shepherd, Jane Berry and Wallace Bray at Oxnead Mill



## *PAVAROTTI of the ORGAN*

Alan Thorne sent me two press cuttings about Carlo Curley. Alan is clearly a Curley fan. 'I've never heard him play a dud item' writes Alan. 'The tape of him at Blenheim Palace is a wow - especially the Sousa March. I will bet neither Father Willis nor the Duke of Marlborough ever expected that kind of thing to be played on the instrument'.

Thank you Alan for your contribution. I can't reproduce the press articles for obvious reasons but they certainly make interesting reading. Anyone wishing to read them will find them in the Independent and the Daily Mail on 3rd August 1992.

They give us an insight into Curley's beginnings as an organist: how he did a bit of breaking and entering to get his hands on his local church organ, cutting himself rather badly in the process and earning a sound thrashing afterwards.

The main thrust of the articles is Curley's conviction that there is a Music Mafia working against him and preventing him from, amongst other things, playing at the Proms. All I can say is that, given his popularity and success, (not to mention wealth!) I wish someone in the Music Mafia would do the same for me!!

If Curley isn't taken seriously by the organ musical establishment he should perhaps look at his repertoire. He is without doubt a virtuoso with amazing technique. His playing of the Dupré B minor Prelude and Fugue in Norwich Cathedral had me

transported but sadly his playing of the Liberty Belle march immediately afterwards broke the spell.

To me a recital programme should be an entity and Curley's are a mish mash. 'Something for everybody' I believe it is called.

Well I am not a 'something for everybody' man.

At the risk of repeating myself, I love both caviare and fish and chips but NOT IN THE SAME MEAL.

All Curley has to do is record the complete works of some prominent composer, without turning it into a circus. How about the complete works of Dupré?

R.W.



Carlo Curley