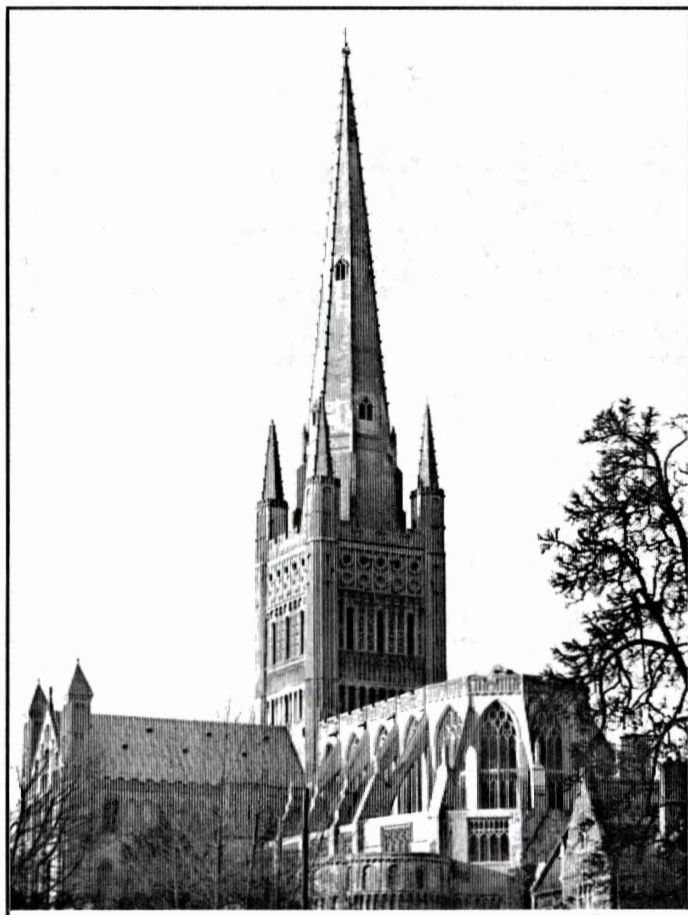


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December 1992.

Dear Members,

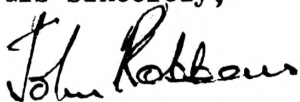
Christmas is rapidly approaching, and we are just about three quarters of the way through a very varied and enjoyable Programme of Guild activities. I'm sure we are grateful to the Events Committee for preparing such a Programme, and to all who have helped to implement it. All power to their elbow for the future.

I would like wish you all all the very best for Christmas, and good health, peace and contentment for 1993.

We may not all be 'In Tune with Heaven', but for Heaven's sake, let's all keep on making and enjoying Music,

With every good wish,

Yours sincerely,



President.

..the Editor writes..

DOES CHURCH MUSIC MEAN ORGAN MUSIC?

DOES ORGAN MEAN CHURCH?

The initiative of National Learn the Organ Year stems from the fact that many churches are unable to find a competent organist to accompany services.

I would like to share the following random thoughts on this serious matter with readers and then explore what I believe is a realistic approach in addressing the problem.

Does 'a shortage of organists' mean that there is a shortage of people who play the organ, or does it mean that there is a shortage of such people willing to take on a church post?

In recent years we have seen an exodus even from the cathedral organ loft. Some of our very finest players and choirtrainers have opted for a recital career. There are those brilliant young players with us today who seem not to want to be confined to the cathedral close.

Music as part of an act of worship can be made on instruments other than organs. There is, as BBC's Songs of Praise bears witness, a growing use of a wide variety of instruments in acts of worship.

The teaching of music in schools has blossomed in recent years and children at school are introduced to the instruments of the orchestra and many learn to play at least one. Contact with orchestral instruments is part of normal school experience but how do these young people learn of the organ?

Public school pupils are aware of the organ because there is probably one at the school, if not in a chapel then in an assembly hall. Pupils at other schools, unless they are attenders at places of worship, would not be aware of what an organ is and even less of the vast range of music in its repertoire.

The organists who kept the music in town and country parishes going were frequently active in professions other than music and came to the organ because they encountered it as churchgoers.

Church and chapel congregations tended to produce the organists from within their midsts, then having become 'organists' these talented amateurs, often very talented indeed, might move from post to post.

The idea of paying a fee to an organist reminds us that the Church employed and employs professional musicians in the same way as it employs architects and other professionals.

I believe that this strange marriage of the sacred and the secular may hold the clue to increasing the numbers of competent organ players.

As organs are located mainly in churches, which many young people do not attend, would it not be a wise initiative to make a concerted drive to get *schools* to instal organs? This would have the following advantages. Firstly school children would come into contact with the instrument and may wish to learn to play it. Secondly, they could learn to play it *in school and in school time*. Access to church organs is not easy and an organ student needs a great deal of work to precede an hour of practise by getting to the church, wrapping up well (it could be very cold), and getting into a locked organ in a locked and dark church. Thirdly, the instrument would not automatically be associated with religious observance which sadly an increasing number of today's youngsters are not comfortable with. Even dealing with the local vicar or minister is a daunting experience for those not used to it.

I believe our first task is to give aspiring musicians the same exposure to the organ and its music as they have to that of other intruments.

They must then be trained as skilfull players on instruments which are conveniently located and which work.

It is then up to the church to persuade these competent players to give of their talents either for little material reward by offering

their talent as an act of worship, or by engaging them as they would any other artisan and paying them a fee which is commensurate with the time they put in and their qualifications.

'ORGANS IN SCHOOLS' is my cry!



Congratulations.....

...to our good friend Peter Notley, (organist and choirmaster at St. Thomas' Heigham) for being an accomplished artist as well as a musician. At the time of producing the last *Journal* I very hurriedly searched around for a useable picture of St. Thomas' church. Following a number of leads I eventually came by the picture we published, only to find that it was by Peter, and he is therefore due a credit.

Fred Pratt Green's hymn 'When in our music...' has been given some prominenece recently and I can say quite apart from other tunes to this hymn, there is none better than the one written by Peter a few years ago. It is called 'Mill Hill' and is well worth considering when you next plan to use this hymn.

D.A.B.

PRIORITIES

At an organists congress in London some years ago, St. Paul's Cathedral was the venue for Choral Evensong attended by most of the country's cathedral organists, one of whom noticed the organist next to him wearing a device in his ear with a fine wire disappearing into his waistcoat.

As they were leaving St. Paul's afterwards he remarked to his good friend, 'I didn't realise you wore a hearing aid'. The reply came, '...it isn't a hearing aid, it is a radio and I was listening to Evensong from Durham'.

No prizes for identifying the organist with the radio!

ORGAN NEWS

Ralph Bootman

Starston Parish Church suffered a major catastrophe a few years ago when gales blew down a massive tree on to the church. It fell on the organ chamber and virtually destroyed the organ which had but recently been restored by Messrs. Boggis of Diss.

This instrument had been built in 1866 by Holdich, and George Maidwell. Holdich himself presided at the keys at its dedication. It is said that, after the service he remarked to the assembly 'There, you now have the guts of an organ.'

True or not, the small organ he had provided did contain what many think is essential to any instrument worthy to be called 'an organ' - an Open Diapason 8' ! For this, plus a Principal 4', a Fifteenth 2' and a Stopped Diapason and Dulcian 8' together with a pedal Bourdon 16' made up his original instrument.

He had prepared the single manual for a Cremona 8' and this, (together with a Swell manual) was added by him in 1877. The Swell contained - Open Diapason 8', Lieblich Gedackt 8', Principal 4', Fifteenth 2' and Oboe 8'. An 8' rank was added to the pedals and Swell to Great and Swell to Pedal couplers with three composition pedals.

At its restoration by Boggis, some tonal alterations were made including the ousting of the Cremona which was replaced by a Mixture.

This was the organ which was destroyed and following its destruction several schemes were looked at for a replacement instrument - including the provision of an electronic instrument. The final scheme adopted was for a new instrument and this was built by Boggis of Diss and was

completed and dedicated in November 1992.

It has been placed on a new west gallery, projecting slightly from the western tower arch, and is clothed in a simple but effective and pleasing case designed and made by Mr. Rodney Briscoe, the Principal of Messrs. W and A Boggis. The console is detached and is placed at the eastern end of the north aisle with the organist facing south. Direct electric action is used and stop control is by conventional drawstop.

Specification:

Great (56)

Stopped Diapason	8'
Principal	4'
Fifteenth	2'
Mixture	2 ranks

Swell (Balanced Pedal)

Lieblich Gedact	8'
Salicional	8'
Gemshorn	4'
Larigot	1/3
Sub octave coupler	

Pedal (R/C 30)

Bourdon	16'
Bass Flute	8'

Couplers

Swell to Great	
Swell Sub to Great	
Swell to Pedal	
Great to Pedal	

Electric blowing of course, and the church is justly proud of its new instrument. Luckily the church was well insured and almost all of the cost of the new organ (which was most reasonable by today's standards) was met by the insurance company - other churches take note!

There is no Open Diapason! Luckily there is room in the instrument for one to be added. Personally I feel that an Open Diapason is needed here and that it would provide the necessary foundation for the rather too bright Mixture, but how many of us would provide identical specifications for an organ of less than a dozen stops?

The church is to be congratulated on its new instrument and the builders on constructing it and for pleasing the eye as well as the ear.

Other organ news includes the rebuilding with electropneumatic action of the Rutt organ in Heacham Parish Church by Holmes and Swift. This organ came from

East Finchley Congregational Church in the 1960s and the present work will include some tonal modifications.

The old organ by Allen of Bristol dating back to the mid 1800s which stood in Stanhoe Parish Church, has been replaced by the Bevington organ from Holt Methodist Church. The Allen organ was strange in that the Principal had been removed from within the swell-box and had been placed on the top of the box. The move has been carried out by Bower & Co. who have the restoration of the old Holdich organ in Easton on the Hill, near Stamford, in hand. This organ was visited by the Guild when our annual outing was made to Stamford and district a few years ago.

HAVE YOU

HEARD.....?

Gaston Litaize

Cortège pour Orgue et Cuivres, Lied, Scherzo, Epiphanie, Jeux de Rythmes, Prélude et Danse Fuguée, Prélude Liturgique, Pentecôte: Triptyque pour deux orgues.

Played by Olivier Latry at the Grandes Orgues de Notre Dame de Paris and Denis Comtet, petit orgue, with the Ensemble de Cuivres (Brass ensemble) du CNR de Saint-Maur.

Recorded on compact disc by B.N.L. Productions: 112768 DDD; playing time 67 minutes 32 seconds.

I was absolutely captivated by the Prélude et Danse Fuguée when played by Peter Wright on the Guild's visit to Ely Cathedral earlier this year. I vowed then that I would listen to more of Litaize's

music and so I bought this disc which I enjoy tremendously.

These are contrasting works. - Exciting!...the opening piece for organ and brass is thisand more! Relaxing..the beautiful Lied; Meditative...Prélude Liturgique; and the Scherzo is fun with a touch of Danse Macabre.

The recording was produced in Litaize's eightieth year as a tribute to his lifetime's work in promoting the organ and also for his contribution to the enrichment of the liturgical repertoire with vocal and instrumental music.

Litaize was Honorary Professor of the National Institute for the Young Blind where his own studies began, and was organist at St. Francis Xavier in Paris. He has given recitals throughout the world.

Pauline Stratton

Concert at St. Thomas'

Steven Kirk

Ron Watson's music first came to my notice a few years ago, when my choir Cantorus performed his 'Four Northumbrian Folksongs'. Ron kindly attended the concert and duly gave myself and the choir some constructive criticism! Ever since then Ron has been very supportive of our efforts, even dedicating an anthem 'Lord, Thy Word Abideth' to myself and the choir. This we gave an 'airing' in Norwich Cathedral at Evensong one Saturday in 1991.

It had been my intention for a long while to return the compliment and attend one of Sine Nomine's concerts. As chance would have it the Guild organised a combined recital for Saturday 26th September in St. Thomas' Church, Heigham, Norwich. The concert would include not only Ron's choir but Bryan Ellum, organ, and Gerald Gifford, Harpsichord.

St. Thomas' for some reason is one of those churches I have meant to visit but somehow have never quite got around to doing so. Quite apart from it being the church in which my parents were married during the fifties, I had heard and read of the fine organ and its good acoustic.

Jane Berry opened the evening by welcoming the large audience and introducing the performers. The first half commenced with two short pieces sung by Sine Nomine; Cantate Domino by Hassler and Tu Es Petra by Eslava. I had heard neither before, but I must make sure Cantorus has a go at the Hassler.

Following these was a fine performance of the Flor Peeters 'Suite Modale' by Bryan Ellum and Sine Nomine with Peter Aston's Magnificat and Nunc Dimittis. I took an instant liking to the Magnificat. I must get myself a copy.

The evening had been billed as a chance to hear the first performance of a harpsichord work by Ron Watson, which was commissioned by Jane Berry for Gerald Gifford. I believe Ron had done much of the composing for this piece at the piano, so this was a chance for him to hear how it would really sound.

After a performance of Buxtehude's short Suite No. 1 in C major, Gerald Gifford played the 'Homage to Buxtehude'. I don't think I was alone in being enthralled in this performance. It is not a long work, but is full of interest right up to the final section which incorporates as a theme the Morse Code for GG!

The second half was no less interesting, especially the first item in which Bryan played organ variations on 'Frère Jacques' by Hans Uwe Hielscher. This piece was written in 1982 and I thoroughly enjoyed it, though I know it wasn't everyone's 'cup of tea'.

After some pleasant spirituals sung by Sine Nomine, more Ron Watson music was to follow, both from the choir and the organ. The organ work, 'Introduction, Passacaglia and Fugue' (dedicated to Bryan Ellum) and played by the dedicatee was certainly of interest. I have a copy of this, but I must admit that I have not attempted to learn it. Bryan's performance has changed this!

Ron won the First Prize in the Harold Scott Memorial Competition in 1989 for his anthem 'Confirm the Hope Thy Word Allows'. This piece commenced the final section of the concert which also included Fauré's 'Cantique de Jean Racine', and finished with Rutter's short motet, 'God be in my head'.

The audience's ovation showed clearly their appreciation of a fine evening's entertainment. I can only add my personal thanks to Sine Nomine, Bryan Ellum, Gerald Gifford, Ron Watson Jane Berry and

anyone else who was concerned at all with making the evening the success it was.

The programme was very well balanced, not too much of any one thing, not too long, each item was well performed and most importantly, it left me with the rare feeling that I could have stayed and listened to more.

I know from first hand experience what a

St Cecilia's Day

The November meeting of the Guild once again this year centred on Evensong in Norwich Cathedral on St. Cecilia's day and what a joy it was.

The music before the service, (Jongen), was quite lovely, marred only by a cypher sounding after the final chord. These things happen to cathedral organs too!

The singing of the cathedral choir is quite sublime, it must surely be one of the finest choirs in the country and Michael Nicholas' control is an example to us all.

Neil Taylor's accompaniment of the service was equally exemplary and in the psalms he displayed his skills in creating the various moods the words evoke.

Leighton's canticles were thrilling and the effect of having contrasting Glorias was very telling. The most interesting music I felt was in Wilson's responses. These are most original and very beautiful; the setting of the Lord's Prayer being particularly inspired.

Michael Nicholas gave a distinctive performance of Bach's D minor Toccata and Fugue as the final voluntary.

An inspiring experience which lifted us beyond the realms of the mundane.

R.W.

'nightmare' organising a concert can be. So whoever did all the organisation, well done!

Thank you Steven for this review and your generous remarks. Your very accurate performance of my 'Northumbrian Folksongs' led to me correct an incorrect metronome mark!

Selective Pedantry - the New Religion

Readers of the E.D.P will have noticed that a new Vicar in the area has banned the singing of Christmas carols in his church until Christmas Day.

His argument is that we would not normally sing 'Happy Birthday' to anyone until their actual birthday.

Given that no-one knows when the birth of Christ actually occurred this argument does not seem to hold water. Furthermore, carols celebrate the fact that Christ *was* born, something we can surely sing about all the year round if we wish!

Will this Vicar only celebrate Holy Communion on Maundy Thursday? By his own arguments he should.

With all the great issues on which the Church could give a lead, it seems to me tragic that this Reverend Gentleman applies his intelligence and training to such a negative gesture which is not remotely likely to attract anyone to attend his, or any other church, but which could drive some away.

If God is currently trying to empty churches on earth he has plenty of clergy on whose co-operation he can surely depend!

Practice makes perfect....well, perhaps!

David Berwick

Perhaps a number of readers will agree when I say that I wish my organ playing was better and that my repertoire was a bit wider. Sound familiar to you? I'll bet it does. Even worse is to come in my case when I have to say that I wish I could play as well as I used to. The reason for saying this is simply on the strength of the batch of old recital programmes I presented in years past. I'm afraid that I blanch at the thought of playing many of the featured works in public today. What can be done about this sorry state of affairs? Favourite solutions would seem to be more practice and more score studying. Snag.. where's all the extra time coming from?

Last year I thought I had sorted all this out to the point of promising myself that all of the month of July would be given over to this venture. That is, any spare time would be used in improving my playing and not be seen as yet another occasion for revising, yet again, some of my manuscripts or tidying the study! The net result of all this was abject failure simply because I let other things take my mind off the cause. *I'm human, I reminded and comforted myself.*

So to this year and again the dedication of time to the cause in July. Well this time I did a little better in as much as I *did* practice a bit more regularly - but not really enough to make a significant difference. The one thing I did do with some seriousness was to actually take a pile of music about with me on all occasions when I was presented with time on my hands. A long rail journey to Cardiff, spread over two days was a really good chance to pore over many pieces. The one habit I have always had is to make

copious pencilled notes all over my music. I'm sure that many of you do the same. The main idea is to make jottings that might possibly make life a little easier. Those almost impossible looking passages can be made a little easier by sorting out exactly what the best fingering should be, and exactly what the notes in the sequence *really* are as opposed to what you at first glance *think* they are! O.K.! all pretty elementary stuff, I know. As an aside, I was greatly amused by a colleague in my office recently who was watching me take the pencil to a piece of music purchased that very lunchtime and remarking 'Taking out the difficult bits are we?!'. Well he had a point and was on the right lines.

The main advantage in having a really in-depth look at your scores is to see if there are repeating difficulties. There normally are. These can be 'coded up' so that every time they crop up you can remember how you interpret that particular problem and it is then well on the way to being solved. Somehow, over time, the worst and most daunting piece can be unravelled and mastered - at least to one's own satisfaction.

Does anyone else share with me the considerable shock and surprise which can lie in wait when viewing for the first time a piece of music bought on the impulse of hearing it on record and thinking that it doesn't sound too difficult? The problem is that the recording engineer has done a level best to produce a good result as near to the original as possible. The trouble is, for any number of reasons, 'what you hear isn't what you get' to paraphrase a bit of office jargon. With some incredulity you are left wondering where all those semi-quavers came from in the left hand part - and that run in the pedal which you only thought was some sort of bass 'waffling' going on at that point and not a difficult bravura entry!. I remember my first gaze at Widor's famous Toccata. I was convinced the print had been applied by an aerosol can!

Of course, seeking perfection in our playing is what we should be about. After all, we are performing in God's house and should be striving to do the very best in all that we offer. We are also playing to uplift the souls of those who are listening to our efforts. Does anyone listen?

A few weeks ago I recorded some services for a lady who was in hospital and I'm very glad I did because I know how much comfort was gained by this lovely lady during the very short time she was left with us. What I felt less happy about was the almost total lack of interest shown by the vast majority of the retiring congregation at the close of the services. The general nattering becoming in stages a din which, as far as recording was concerned, almost drowned out my playing. Even *my* playing didn't deserve this, I felt!

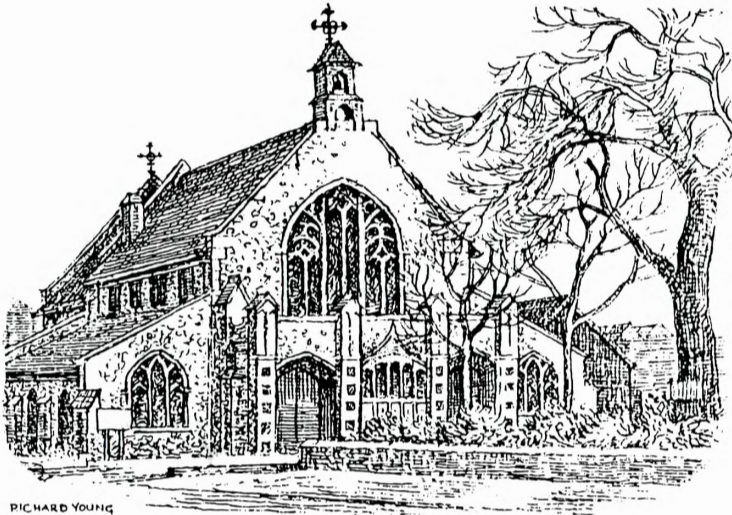
I began to wonder if all my efforts to shake up my performing abilities had been wasted. Then, quite out of the blue, a letter arrived from a member of the congregation thanking me for all the music I had played in recent weeks and expressing appreciation of my efforts. So sometimes

the unexpected (impossible!) can happen and make one's efforts seem worthwhile.

Lest anyone should think that all this has affected the size of my hat I can tell you that it has not. I humbly recall an occasion when a lady asked, nay demanded to know what music I had just finished playing. The moment of elation soon faded as I was told that the piece '...had jarred every nerve ending in my body. I've never felt so uncomfortable listening to this organ'.

Ho hum - you can't win all the time. So it's back to rehearsal and dare I play that piece again next Sunday? Of course I dare! There'll probably be only one person listening!

I think it only fair to observe that many very daunting pieces are only masterable by a few very gifted players. I've bought a few of these in my time on the strength of recordings but soon abandoned all hope of ever playing them. Ed.



RICHARD YOUNG

St Barnabas Church, Norwich

..from the mailbag..

Dear Ron,

I am prompted to write this letter in response to Pauline Stratton's request for information about Brian Runnett.

I first came across him when he became conductor of the Norwich Philharmonic Choir in 1969. He later deputised for Philip Ledger and so directed the U.E.A. choir for some time. I never, sadly, knew Brian personally - never spoke to him - but like so many of my fellow choir members began to admire his musicianship, his conducting, his organ playing and his striving for perfection in everything he did.

While rehearsing in Norwich Cathedral with the U.E.A. choir I picked up a leaflet from a pew. It was information about the Norwich Cathedral Recitals Society, which I joined and of which I eventually became Secretary.

When Brian was killed in 1970 we were all shattered. I attended his funeral in Southport, ten miles north of my father's home. I wrote to his parents telling them how much Brian had meant to me and to many others. I had a wonderful letter in reply inviting me to visit them when next I saw my father.

That was the beginning of a unique friendship, unique because out of the hundreds of people who knew Brian, I was the only one who befriended his parents, who were kindly, simple Northern folk.

The records? Well, I was determined to acquire as many records as possible. Brian's parents helped me, they even gave me some of their own records, including the one that was in Brian's car on the day of the fateful crash.

The result is that I have in my possession the entire collection of twenty two records which remind me of a wonderful person whose early death robbed the music world of a musician of outstanding talent as a conductor, organist and harpsichordist.

His compositions? None published I'm afraid, just a rather nice student composition, a piano quartet which I unearthed when I had the task of taking all his books and turning them into the Runnett Memorial Library at Norwich Cathedral. I have a tape recording of this quartet if anyone is interested.

If any member should wish to listen to any of Brian's records, or have a complete list of them, please contact me.

A summary: Six records of organ recitals; six of Brian accompanying a choir on the organ; four records have him directing choirs in Norwich and in the U.S.A. The remaining records are of Brian playing either organ or harpsichord (or both!) in choral and orchestral recordings.

Yours sincerely,

Barbara Knowles

Dear Ron,

In the first issue of *The Journal* Pauline Stratton asked for more information of the late Brian Runnett. I well remember going to one of his first recitals in the Cathedral when he played a number of pieces he was shortly to record, including the pieces that Pauline lists from her record. I may say that I also have this record.

The playing we were treated to by Brian in those far off days was, of course, magnificent and very inspiring to a young organist only recently appointed to his first parish church position as I was. This would put me in my mid twenties and very open to such a musical influence.

I was friendly with the son of one of the cathedral staff at the time and well remember him telling me that the popular view of Brian's playing at he time was something like..'we've had many, many years of lovely organ playing in this cathedral and with the arrival of Brian so it goes on.. but it's usually louder!!'

I think it would have been in 1968 that Brian received the accolade of being invited to play at a Promenade Concert. I well remember the live broadcast from the Royal Albert Hall and the rendition of the Great Prelude and Fugue in D major by Bach was marvellous. It just so happened that a few days after hearing this programme, I was making my way through the close when I noticed Brian walking towards me. Plucking up my courage I decided to speak to him and made a point of thanking him very much for all the very enjoyable and uplifting music I had had the pleasure of hearing him play in the cathedral. He was

most grateful to me for having stopped him for this impromptu chat and divulged to me that he was rather nervous when first seated at the mighty console of the Royal Albert Hall organ but that he was fine as soon as he got into the music. 'It is a bit of a monster to play' he confided.

A number of long serving members will no doubt recall that Brian was the guest speaker at one of our annual dinners. That was also in 1968 I think and I recall that Heathcote Statham was also in attendance. Brian used this opportunity to make a plea to the Chapter to find the funds for a Cymbelstern to be fitted to the front top aspect of the beautiful organ case in the cathedral. I believe it was Canon Gilbert Thurlow who rose to his feet some time later to remark to Brian..' oh alright, we'll get you your set of bells!!'..much to everyone's delight and mirth.

In those days one could sit at the front edge of the triforia arcading and what a superb vantage point this was for watching, (almost spying upon), the organist seated directly beneath if one managed to get in position early enough. Several times I did this and much enjoyed Brian's complete mastery of all that was required of him. However, there was one drawback to sitting in this position - the Great Primary upperwork was situated just a few feet away and was very noisy indeed, I can tell you!!

These rambling recollections are now fragments in the memory - but none the less treasured.

Sincerely,

David Berwick

HANDS in POCKETS!

Reminder that the **Annual Subscription £12 (£6 for students and members under 18)** is due on **1st January 1993.**

Business

At its meeting in September, the committee felt in principle that it would be appropriate to include in the Guild's budget, provision for a regular Scholarship to encourage any person deserving support in tuition in organ playing.

The Experiences of a Hymnwriter

Fred Pratt Green

Are you surprised that a hymnwriter has experiences? It is true that the life of a hymnwriter is hardly to be compared with, say, that of an English journalist in Bosnia, or even of a missionary to a newly discovered tribe in Amazonia. Nevertheless it has its own excitements, its problems, its humour and its sadness.

I must explain that my own experiences come from the fact that nearly all the hymns I have written were written to meet a request or a commission, the subtle difference between which I need not explore, except to say that a commission, accepted, is a serious affair, not to be undertaken lightly, and it may well entail working to a tight schedule.

I have been commissioned, to take a few examples, to write hymns on such diverse subjects as the Queen's Silver Jubilee; a hymn in which American Indians can sing on Thanksgiving Day (work that one out!); for a flower festival in Westminster Abbey; on a rich variety of saints, some familiar to me and some not. Of course it was nice to have to write a hymn about Saint Ninian whose story I knew so well from having spent holidays in Galloway, but demanding to celebrate the 1300th anniversary of St. Boniface of whom I knew nothing! As for writing a hymn in support of the ordination of women priests in the Church of England, do you wonder I, a Methodist, tactfully declined?

Problems abound, and the greatest of all linguistic problems for a hymnwriter since about 1965 has been the revolution in our way of thinking about God, no longer addressed as he, which strictly he is not; in our way of using 'man' and 'mankind' when we mean humanity, which alas has four syllables not one or two; and of dropping racial bricks when we seem to be suggesting superiority of race or colour. Some famous hymns are no longer sung because they offend, or have to be

radically revised. To take a personal case: some years ago I wrote a hymn that began 'When in man's music God is glorified', which in American hymnals, and then in ours, had to be changed to 'When in OUR music God is glorified'. That's not too difficult to accept, but hymnwriting is now subject to such close scrutiny the whole exercise becomes somewhat hazardous. And all this on top of the greatest problem of all, the expression of profound religious truths in language which gets across to a modern congregation. It is important that a hymn should be profound enough to stand repetition and simple enough to be understood. All the great hymns which have survived have this quality.

Now, on a lighter note, it is possible, especially if one is writing for 'the American market', to talk the language of business, to make disastrous gaffes. One American editor refused the use of 'bondage' because it has pornographic associations in the States. But my funniest experience occurred when I had to write a hymn in celebration of the 150th anniversary of a Presbyterian church in a township near Chicago. I was asked to remind the congregation in my hymn of the fact that the Gospel had been brought to the mid-West by 'riders'. So I obligingly introduced a suitable line about 'riders' who had 'Bibles in their saddle-bags', only to be told that in Arlington Heights a 'saddle-bag' was a fat woman's thighs!

I must end with a very different memory, a sad one. One of our Methodist women ministers phoned me to say she had a difficult pastoral problem and could I help. A young married couple in her church had tragically lost their first baby. However, the birth of a healthy second baby assuaged their grief. But their second child, after a few weeks, also died mysteriously. The whole church was devastated by this double tragedy. I was asked if I could suggest a hymn which could be sung in a few days time at the funeral. I couldn't think of one. Then I realised that I was being asked if I could write one. To try to write a simple hymn on such a theme was in fact to share the grief of a family and a

church very far away. I worked through the night and sent the hymn next day. It was duly sung and will probably never be sung again. This leads me to say, in conclusion, that hymnwriting is part of the ministry of the

Church. It is hardly to be wondered at that the majority of hymnwriters were, and are priests and ministers, with Isaac Watts and Charles Wesley, an Anglican and an Independent (a Congregationalist) to head the list.

Of Hymns and St. Cecilia

John Robbins

It was fitting on 22nd. November, St. Cecilia's Day that, after being transported by the beauty of Evensong in the Cathedral, and suitably refreshed, we would be introduced to the hymn written by our Patron, Rev. Fred Pratt Green, which was so appropriate to the occasion.

It was the culmination of the recent competition for the best tune, a project which I approached with some trepidation. In the event the support was gratifyingly good, and some seventeen tunes were submitted. Most of them came from within the County, but we did have distant

communication from Lancing in Sussex by Peter Walder, and from Wells in Somerset by our senior member, Alan Morriss.

Patron Michael Nicholas very kindly offered to act as adjudicator. He applauded the initiative in organising the competition and commented briefly on the compositions submitted.

The winning entry was by Wallace Bray, our Past Chairman, with Ken Smith as runner up and Peter Walder in third place. We were pleased to have the Rev. Pratt Green with us and he presented the prize to Wallace.

The competition proved to be a very worthwhile exercise, and I would like to express my sincere thanks and congratulations to all who took part.

NORGAN

The musical score for 'NORGAN' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff, both in 8/4 time and one sharp (F#) key signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the piece, showing a change in the bass clef staff's accompaniment.

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...from a Cathedral Chorister's Diary...

the following extracts are from two articles written for his school magazine by Edward Whiting, head chorister at Norwich Cathedral and show what a very busy life the cathedral choristers lead.

.....The first of our two television appearances this year, both on B.B.C.1, was, to say the least, unusual. Early in December we left school at 10 a.m. and were driven in the Norwich City Team Coach, complete with luxury suites, to Potter Heigham. There we were joined by Noel Edmonds, the London Gospel Singers and Michael Ball (of Andrew Lloyd-Webber fame). We rehearsed between eating the vast quantities of excellent B.B.C. food. When it was dark the choir was shut in a garage, and everyone else, including the many cameramen, hid. The unsuspecting 'victim' came home from shopping to find Noel Edmonds in her house. He presented her with a carol - Silent Night, an original gift I thought; sung first by me alone on her front lawn, then joined by the rest of the boys and gentlemen of the choir, by the Gospel Singers and finally by Michael Ball. The lady was reduced to tears. It was an interesting experience, especially seeing how the cameramen and technicians worked. The other 'star' of the show was John Major, so we were in good company!.....

Our busiest weekend came shortly afterwards at the beginning of the Christmas holiday and two days after our broadcast on Radio 3. On 13th December

after Evensong we rehearsed and performed a charity recital in Barclay's Bank (additional to our normal lunchtime carol recital just before Christmas each year).

On the Saturday morning we rehearsed as usual from 8.50 to 10.30 a.m. At noon we set off by coach to Loddon for a wedding where we sang several pieces. On our return to the Cathedral at 7 p.m. immediately rehearsed for two hours with the B.B.C. It was an awfully foggy night and after a long crawl home we knew we should set off early on Sunday morning. It was still foggy but miraculously we all arrived by 8.12 a.m. for a rehearsal. At 9.30 we broadcast live an Advent service. We learnt and sang the mass at 11 a.m. and had our usual rehearsal and Choral Evensong in the afternoon.

We have sung at some extra public occasions: Dick Condon's memorial service with rousing music and Anglia T.V. monitors because the cathedral was packed; the celebration of the Queen's accession to the throne, and the 275th anniversary of the founding of the Masons.

We have sung many new and interesting pieces, especially Giles Swayne's canticles and many pieces by Jonathan Harvey. In July at the Norwich Festival Contemporary Church Music, for just over a week we sang new pieces every day, often in the presence of the composers.

In the next issue an account of the cathedral choir's tour of the U.S.A. including tales of 'the strange behaviour of Mr. Nicholas in a Pizza Hut!'

FORTHCOMING EVENTS

Please reply to: Kenneth G. Smith - events subcommittee secretary.
39, Suffield Close, Long Stratton, Norwich, Norfolk, NR15 2JL.
Telephone: Long Stratton (0608) 30301

Please make a note of the dates and times for the following events.

JANUARY Just a reminder - Caister Hall Country Club at 7.00 pm on the 9th January - Prof. Aston. Full details were in the last edition of the "JOURNAL".

FEBRUARY Mr. William Johnson, an organ builder from Cambridge will be speaking to us and demonstrating the art of organ building. This is to be held on Saturday February 27th at 3.00 pm in the Youth Centre opposite the church in East Harling where there is plenty of good parking. Part of the time will be spent in the church itself where a couple of pieces will be played for us, and there will be an opportunity for anyone who wishes to try the organ for themselves. Refreshments are kindly being prepared by the ladies of the church.

MARCH The Annual General Meeting will take place at Prior's Hall in the cathedral close at 4.00 pm on Saturday 20th March. As in other years light refreshments will be available on arrival from about 3.30 pm. Please make every effort to attend this most important event; this is your chance to have your say about guild matters.

APRIL April will see us in the east of the region for an organ crawl. We shall visit St. Nicholas' Church Great Yarmouth, a non-conformist church also in Great Yarmouth, and finally the church at Caister-On-Sea where refreshments will also be made available by our member Mr. Colin Fenn. No date has yet been finalised, but it will be on a Saturday afternoon after Easter. Probably the 17th or 24th at, say, 2.30 pm. Further details will be issued in the next edition but please reserve these dates if possible.

Please make a note of these details now as no more information will be issued before the next edition. It is hoped that a card with the full programme for the coming year will be available at the A.G.M.

It is always helpful if those wishing to attend would be kind enough to let me know by the week-end before each event if possible. We always cater for a few extra so feel free to just turn up if it has to be a last minute decision. If anyone requires further information about any of these events I shall be pleased to hear from them at any time.

Ken Smith

from Penny Hoare

NAAM

As I was unable to go to the NAAM Annual General Meeting, Athur Cooke went in my stead. It was an informative meeting and he came away with a comprehensive list of local musical events. The Guild's other official representative, James Lilwall was also present.

I've represented the Guild at the NAAM for a considerable number of years and will be stepping down at the next AGM. This is an annual effort and so is not too onerous. There used to be a glass of wine in the 'good old days', but today's budget allows only for coffee....

Concert in St. Thomas'

Arthur and I went to a classical concert at St. Thomas' Church at the end of October. It was in aid of the Norfolk Autistic Society. There were three musicians from Italy, the brothers Roberto and Michele Antonello, and Giorgio Fornasier who performed pieces for organ, oboe and tenor voice.

It was a well balanced programme of familiar and less familiar music featuring composers ranging from Buxtehude to Puccini, Telemann to Ramirez and Marcello to Franck.

It would be good to have them back in Norwich - perhaps participating in one of our music festivals.

Members' Recital

Bryan Ellum had encouraged NGO members from all parts of the region to take part in a composite recital on 24th. October 1992 in Princes Street United Reformed Church. They had chosen their own pieces - all different - ranging from the mid seventeenth century to the present day.

The first recitalist was Colin Fenn who has been organist and choirmaster at Caistor-on-Sea for about sixteen years. He is taught by Kenneth Ryder and passed grade eight with Merit. Colin's choices were the Toccata in D Minor by Buxtehude and Howells' Master Tallis's Testament.

Our Membership Secretary played David Llewellyn Green's 'Corteo', Karg-Elert's chorale improvisation on 'Deck Thyself my Soul with Gladness', and Melodie No. 1 from 'Tryptique' by Langlais. Pauline Stratton has taken lessons with Bryan for several years and is about to take grade six (Associated Board), having already passed grade 8 (LCM), SMTC and Theory: no wonder Bryan says she is a very hard worker!

"You could write a book about Clarence Gibbins" said Bryan. Clarence spent his working life teaching in Rhodesia and South Africa. He is keen on ethnic music and has made recordings which have been broadcast. Clarence has specialised in the harpsichord and is especially interested in early music. His other instruments are recorders of various sizes and the organ. He has the RSM Performer's Diploma. At this recital Clarence was accompanied by Bryan in Handel's Fitzwilliam Sonata in D minor and Twelve Divisions on Greensleeves played on descant and treble recorders.

A spirited performance!

Steven Kirk must be one of our youngest members. He has lessons with Kenneth Ryder and helps out locally; very competently if his recital was a fair sample of his regular playing! Steven was a choirboy at Lowestoft and was encouraged by John Farmer whose 'Wedding Fanfare' he played to open his recital. The 'Processional' by William Mathias followed and then the first movement from the Vivaldi/Bach Concerto No.2 in A minor.

I wonder how many members were familiar with 'Trois Pièces' by Gabriel Pierné. Not many I suspect. This piece consisting of 'Prélude, Cantilene and Scherzando' was played by Muriel Dyson. Muriel is a teacher of music and lives in Ashwellthorpe. She ran a girl's choir at Wymondham where she was assistant organist at the Abbey. Muriel's husband plays the clarinet. An opportunity for clarinet and piano at next year's recital.....?

King's Lynn is the home of our final recitalist. Nigel Singleterry is organist

and director of music at St. John's Parish Church. He has broad tastes in music ranging from the traditional to the modern. Headmaster of a junior school he gained his L.T.C.L. and taught both piano and organ. Nigel also enjoys good theatre organ music. His two pieces were 'Andantino' by Lennox Berkeley and the old favourite J.S.Bach's 'St. Anne' fugue in E flat.

Jane Berry and Ken Smith helped to create a cheerful and relaxed evening. Sincere thanks to our friends at Princes Street who made us so welcome.

For Sale

Pipe Organ by W. Mack 1880/90

Dimensions: Height 15'9" Width 10'0" Depth 8'4"

Wood case painted cream
 Fascia pipes painted gold
 Console: Draw stop two manuals & pedals
 Balanced lever Swell control
 Two foot pistons to Great
 Specification:

Swell		Great	
Hautboy	8'	Clarion	8'
Piccolo	2'	Fifteenth	2'
Principal	4'	Twelfth	3'
Lieblich Gedackt	8'	Principal	4'
Vox Angelica	8'	Lieblich Flute	4'
Horn Diapason	8'	Stopped Diapason	8'
		Viol de Gamba	8'
		Open Diapason	8'
		Tremulant	
Pedal 30 straight		Couplers	
Bourdon	16'	Sw to Gt	
		Sw to Ped	
		Gt to Ped	

Enquiries to: Pastor Les Potter
 82 Mill Lane
 Bradwell
 Gt. Yarmouth
 Tel: 0493 664383

to whom thanks for contribution to funds. Ed.

ORGANS and ANCESTORS

It is a small world! When Ralph Bootman took up the post of organist at St. Giles, Norwich, he did not know at the time that it had been in that church that his grandparents had been married and where his father had been baptised.

The organ Ralph found at St. Giles had been built as a three manual practice organ for students of the then Norwich Cathedral Organist, Zachariah Buck. The organ had tracker action with five stops on the Great, six on the Swell, five on the Choir and two on the Pedal.

Ralph writes.....

The original Open Diapason - wood - had a Bourdon 16' added by Boggis of Diss, and the Bourdons, being placed on the west side of the instrument, facing down the north aisle, did not present an attractive reredos to the side altar in the north chapel. Neither did the row of twenty one aluminium painted Open Diapason pipes from the Great, standing in a single row, present an attractive front to the chancel. So two new fronts were made, each showing three towers (5-5-5) of non-speaking Open Diapason pipes which had been obtained when the fine Norman & Beard instrument was taken out of Calvert Street Methodist Church in the City, which was demolished to make way for office development.

The towers were made of white-painted softwood, the pipes grey with gilded upper and lower lips and ears and backed by a soft red material.

Some other Norman & Beard pipework was used to add to the somewhat limited specification of this instrument.

The pedal stops and couplers remained as before.

Original Specification

Great - 56 notes

Open Diapason	8'
Stopped Diapason	8'
Principal	4'
Fifteenth	2'
Trumpet	8'

Choir - unenclosed

Dulciana	8'
Gemshorn	4'
Wald Flute	4'
Clarionet-TC	8'

Swell - Balanced Pedal

Gedackt	8'
Cone Gamba	8'
Principal	4'
Mixture 15-19-22	3 rks
Oboe	8'

Pedal - 30 R/C

Open Diapason	16'
Bourdon	16'

Couplers:

Sw. to Gt. Sw. to Ch. Sw. to Ped.
Gt. to Ped. Ch. to Ped.

I later discovered that my ancestors' roots were much closer to my new home at Stoke Holy Cross than I had imagined. In the 18th and 19th centuries they farmed in the parishes of Topcroft, Alburgh and Denton until my great-grandfather set up in business as an ironworker and married my great-grandmother whose family were in the lime burning business. Their banns had been called at Topcroft Church. My great-grandfather had been baptised in Alburgh Church and his parents had been married in Denton Church.

My modified scheme for St. Giles:

Great

Open Diapason 8' Old stop
 Dulciana 8' From Choir on Stopped
 Diapason slide

Principal 8' Old stop
 Twelfth 2^{2/3}' From Calvert Street on
 Fifteenth slide

Fifteenth 2' Old stop on Trumpet slide

Swell

Stopped Diapason 8' Old Hill Gedackt renamed

Gamba 8' Old Hill stop

Voix Celeste 8' From Calvert Street on 4'
 Flute slide

Principal 4' Old Stop

Mixture Old stop

Trumpet 8' From Great on Oboe slide

Choir

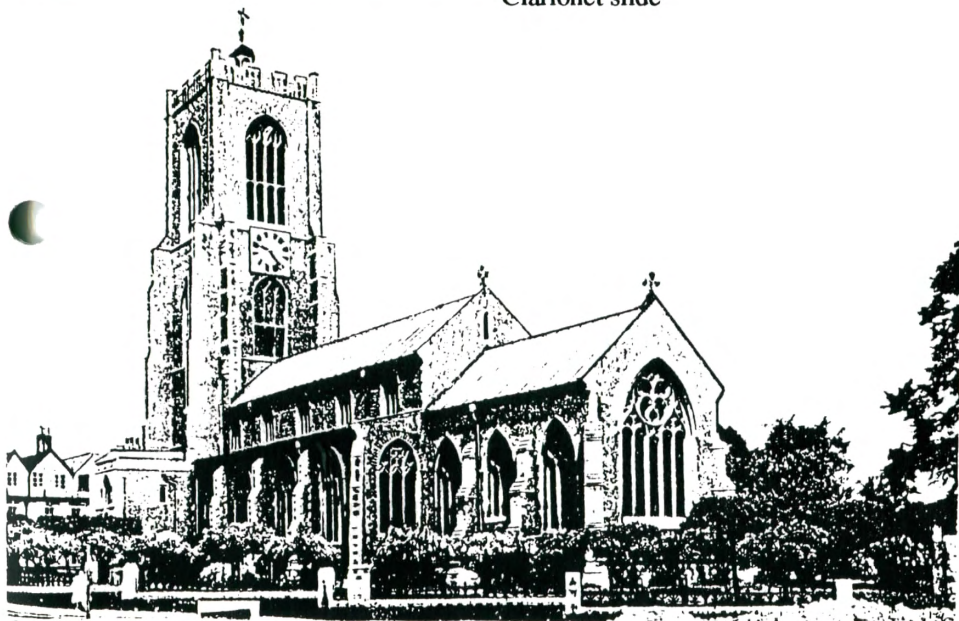
Wald Flute 8' From Calvert Street on
 Dulciana slide

Stopped Metal 4' From Swell 12 bass notes new
 on 4' Flute slide

Nazard 2^{2/3}' From Calvert Street on
 Gemshorn slide

Piccolo 1^{3/5}' Old Hill 4' Flute
 12 new notes

Tierce 1^{3/5}' From Calvert Street on
 Clarionet slide



St. Giles Church, Norwich

The organ in Alburgh Parish Church is to the north of the chancel and was built by Morton & Taylor of Oxford in 1870. Did my ancestors see it installed I wonder? It is a small one-manual and pedal instrument with the following specification:

The organ is nothing much to look at but quite adequate for service accompaniment and pleasing to the ear. The firm of Boggis of Diss added a Discus electric blower when they cleaned and overhauled it many years ago, and at the same time provided a balanced pedal to the enclosed stops.

Alburgh

Manual - 56 notes

Open Diapason	8' Unenclosed
Clarabella	8' Enclosed
Voil d'Amour	8' Enclosed
Voix Celeste	8' Enclosed
Principal	4' Enclosed

Pedal - S/F 25

Bourdon	16'
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Coupler: Manual to Pedal

The modest one manual organ in Denton Parish Church stands to the north of the long chancel, which is late 13th century, and was built by Bryceson Brothers in 1868.

The manual compass is 56 notes and the pedalboard, pulldowns only and permanently coupled, has a compass of eighteen notes and is straight and flat. Again, Boggis added a Discus blower.

Denton

Bourdon	16'
	bottom octave only 12 notes
Open Diapason	8' Unenclosed
Stopped Bass	8' Enclosed
Gamba TC	8' Enclosed
Dulciana TC	8' Enclosed
Principal	4' Enclosed

The organ in Topcroft Parish Church, dedicated to St. Margaret, also stands to the north of the chancel. It is a two manual Norman & Beard, built in 1890, a 'block job' which encroaches somewhat. This

tracker organ is a jolly affair which can give a good account of itself. The six manual stops are shared by two keyboards, making it far more versatile than the organs of Alburgh and Denton.

Topcroft

Great - 56 notes

Open Diapason	8'
Clarabella	8'
Flauto Traverso	4'

Swell - Lever Pedal

Horn Diapason	8'
Lieblich Gedackt	8'
Principal	8'

Pedal - 30 S/C

Bourdon	16'
---------	-----

Couplers: Sw. to Gt. Sw. to Ped. Gt. to Ped.

Many of our churches are served by instruments such as these and how lucky we are in this part of Norfolk to have so many fine churches and organs which seem likely to go on giving good service for many decades to come.

In an article published in the August 1992 Musical Opinion, Ralph lists several churches around Norwich with interesting organs, some, no doubt, known to many of our readers. If Ralph would care to write about these, two or three at a time, it would make an interesting regular feature for The Journal.

Practising one afternoon in St. John's Middlesbrough where the organ was over the vestry, I heard bumps and bangs from below. I left the organ stool and went downstairs to see what was going on. The vicar and curate were emptying the old safe in preparation for the the arrival of a new one. On the vestry table sat piles of old books, covered in years of dust. I picked up the top book from one of the piles and found that it was the parish record for 1916. 'I wonder what happened on my birthday in 1916' I thought, so I turned up the page. To my utter amazement and disbelief, there, entered on February 8th 1916 was the baptism of my half brother. His father was killed in the Somme. I would be born twenty years later.

It is a small world!

James Holden Smellie

After a long illness, Jim Smellie, Organist and Choirmaster of Cringleford Parish Church, died on November 17th at his home in Norwich. He was born near Burnley, Lancashire, and at the age of seven was given his first piano and subsequently began receiving lessons. Music was to be his first love, and in his early thirties he undertook organ lessons.

In his professional capacity he worked in Public Health for more than forty years in various authorities in England. In 1949 he came to Norwich as Deputy Health Inspector and in 1960 he was promoted to Chief Public Health Inspector, a position he held for twenty years.

His other interests included that of Rotarian and he became District Governor, receiving the highest Rotarian award - the 'Paul Harris Award'. He was well known in local circles as a Freemason and for seven years was Chairman of the Norfolk

and Norwich branch of the Multiple Sclerosis Society.

In his musical life he was Organist and Choirmaster of St. Anne's, Earlham for fourteen years, and for the last ten years held the same position at St. Peter's, Cringleford. During that time he maintained a full choir, taking a keen interest in the R.S.C.M., participating in the Diocesan Choral Festival in the Cathedral, and augmenting this choir twice a year in order to perform more extended works.

Having accompanied them on these occasions for several years it was very clear to see the high regard and great loyalty which the choir felt for him. He had a great love and enthusiasm for all that he did in the church and, as the Vicar remarked in his address at the service of Thanksgiving, Jim enacted the Rotarian Motto, 'Service Before Self'.

Bryan Ellum

Christmas Buffet

On the evening of Saturday 5th December, 23 members and friends met at Taverham Golf Club for what turned out to be a very friendly, relaxed evening, in good company in very pleasant surroundings, much good food and an enteraining Guest Speaker.

The Revd. Geoff Walker, now retired but latterly Vicar of Trowse on the outskirts of Norwich had some amusing tales to tell - many of them to do with organs and organists! He said he felt singularly privileged to be addressing what were believed to be a dying breed! He had many telling observations to make, some funny and some touchingly serious.

As is our wont we listened but, as is not *always* our experience, we enjoyed hearing the very varied reminiscences.

Looking about our small gathering I felt somewhat relieved and comforted that Revd. Walker would be used to speaking to the chosen few... ('where two or three are gathered together.....')!

In turn, the Chairman and President, Jane and John, rose to thank him for his time and trouble. It had been a very pleasant evening.

Grateful thanks to Ken Smith for all his hard and dedicated work in bringing about such an enjoyable occasion.

D.A.B.

BEYOND the CONSOLE

It always fills me with a surge of pride when reading about famous musicians in any field, to learn that they started their musical lives as organists.

There spring to mind people such as Peter Pears, Vaughan Williams, Leopold Stokowski...even Dudley Moore!

For many, the organloft has been but a step towards a wider involvement in music, and so it was for *Malcolm Sargent*.

Malcolm's father was organist at the church of St. John the Baptist, Stamford and he conducted the choir there as a semi-professional. Little wonder that Malcolm's early music studies were at the organ. It is true of course that no-one actually starts with the organ, and like most young musicians, Malcolm had piano lessons first. As early as three he could pick out on the piano the tune of a piece which someone else had just played.

When he was old enough he sang in the choir of St. John's as alto leader and was always on pitch and knew his way around a score. His father gave him his first lessons on the organ which was, at the time, the only three manual in Stamford and which was badly in need of overhaul. The tracker action was obsolete and was incredibly hard work, especially for young fingers. The archaic swell control was equally tiring to operate.

Henry Sargent, himself in a clerical position in a local coal merchant's, wanted Malcolm to become a cathedral

organist though there was talk of him going into banking. At fourteen Malcolm started seriously to practise transposition on the parlour harmonium and during one school holiday transposed the entire hymn book, starting each hymn in C and then progressing through the key cycle. At sixteen he took the examination for A.R.C.O.... and passed. He delighted in the recently built R.C.O. organ with its tubular pneumatic action which made playing seem effortless after the reluctant tracker action he had been brought up on.

For two years from 1912 he went regularly to Peterborough where he helped as accompanist at Dr. Haydn Keeton's 'musical workshop'. At that time Peterborough Cathedral was one of two or three remaining establishments where the master of the music would enter into legally binding contracts with parents to take complete charge of their boys' musical education. Dr. Keeton was not averse to inflicting corporal punishment and would often reward a wrong note on the practice organ with a smack on the head. He corrected paperwork during Mattins when there were gaps in the music such as prayers and lessons.

For his pupils the requirements at the keyboard were equally demanding. Malcolm remembers having to play a five-part service in F from an open score with four different clefs, at the same time transposing it up into G. Should a player falter, then Keeton was ready to shove him off the organ stool and take over without hands or feet missing a beat.

In 1914 he passed his examinations to become the youngest ever Mus.Bac.

and the choir members at St. John's, and others, bought him his bachelor's hood which was presented to him in the vestry one Sunday morning. In the same year he was appointed organist at the parish church of St. Mary, Melton Mowbray. There had been one hundred and fifty candidates for the post; Malcolm, aged nineteen, was the youngest.

The pay was thirty shillings per week, enough to live on!

News of the exciting playing of this young man soon spread, and people of other denominations and indeed from other towns came to hear his Sunday evening 'special voluntaries' which included sonatas by Mendelssohn, Guilmant, Elgar and Reubke, transcriptions by Lemare and the major works of Bach. Clearly Malcolm Sargent was a very fine player indeed and was a busy recitalist.

He was very highly regarded by St. Mary's where, on occasions, the offertory was given to him in recognition of his extraordinary contribution to the music there. This was in addition to his salary!

He went on to gain his doctorate at Durham, and of course to be knighted.

Malcolm and his close friend, Herbert Howells, shared a similar tragic event

in that both lost a beloved child. Howells' son Michael died quickly and unexpectedly; Sargent's daughter Pamela died after seven years of suffering. Howells had written *Hymnus Paradisi* to Michael's memory and for twelve years had shown it to no one. He sent the score to Sargent who played it through on the piano and was deeply moved. Sargent later conducted performances of the work which spoke of his own personal emotional identification with the music.

He was, as we know, a great conductor and arguably the best choral conductor this country has known. Choirs were very fond of him and he loved choirs and choral music.

Many of us will remember Malcolm Sargent on *Brains Trust* and what perceptive answers he gave.

Many of us will remember, indeed may have seen, the last of his 'Last Night of the Proms' appearances in 1967. I well remember how he came on to the platform looking very ill, and was greeted with tremendous affection by the promenaders, asserting that he would be back. Sir Malcolm Sargent had cancer of the pancreas and he lived only a little while longer.

What's On.....

Sunday 20th December 1992 at 3 p.m.
St. Martin's Parish Church, Overstrand

**"A CONCERT of CHRISTMAS MUSIC
OLD & NEW"**

Presented by
Diana Timms - Soprano
David Ward - Bass
Jane Berry - Electronic Organ
Bryan Ellum - Organ and Piano

Refreshments during interval
Retiring Collection

Organ on air

Listeners to Radio Three will no doubt have noticed with delight the increase in time given to the organ and its music, considerably more than was the case ten or so years ago. Even on Classic FM the organ is respectably represented. I wonder what readers feel about Classic FM.

If it is introducing new listeners to the glories of classical music then this must be welcomed, and I suspect that it is. The cogniscenti, however, I suspect frequently squirm at the efforts of the announcers who seem to have been specially picked for their lack of knowledge about music and musicians.

Hearing Mozart described as '*really quite talented*'; hearing Neeme Jervi's name mispronounced beyond all recognition; hearing the end of what was probably a piece of piano music by Gershwin announced as having been '*Dame Myra Hess playing her own arrangement of Jesu Joy of Man's Desiring*', are but a few of the almost constant gaffes one hears.

'...a concert by that great violinist King Watchung: **HE** will be playing.....' Describing Kung Wa Chung as **HE** is about as realistic as calling Johnny

Weismuller **SHE!** What could we expect if they were talking about George Eliot or Evelyn Waugh? Perhaps '*the rather hunky George Eliot or the very lovely Evelyn Waugh!!*'

It can be dangerous listening to Classic FM whilst driving. I almost laughed myself into a ditch when I heard '*..that was Richard Wagner with the Berlin Philharmonic Orchestra playing the Prelude to the Mastersingers*'. Even on their Road Report one can hear 'classics' such as '*...so drive as slowly as possible you can*'.

Where **DO** they find these people!?! They certainly match David Coleman (the sport commentator) with his gems..' *it is certainly an advantage to be able to hurdle with both legs...*'

Let's hear it for Classic FM; the music between the idiotic remarks is, of course, superb.

I am reminded of the report in Middlesbrough's Evening Gazette some years ago of how Dr. Jackson opened his programme by playing a *Garotte!*

Do you have any such gems to share with us? If so send them in. My very favourite, whilst having nothing whatever to do with music, must be the sign which read '*Ears Pierced While You Wait*'



Warmest wishes for Christmas and the New Year to all our readers!

