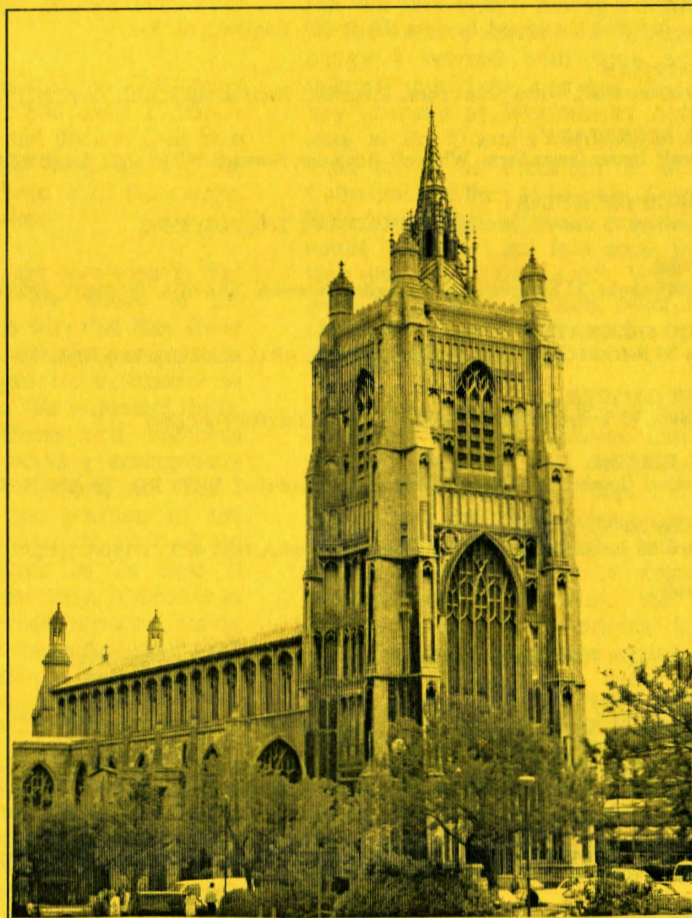


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The Editor writes.....

I noticed in the Daily Telegraph in March a review of a new book, 'Weary and Ill at Ease', by Dr. Robin Rees of Oxford University. Judging from the responses to questionnaires sent out to vicars and organists Dr. Rees observes that relations between the two are chillier than ever before.

The book is published by Gracewing Books of Leominster and costs £7.95p. I have bought a copy and declare it to be a MUST for all who have known the problems organists have with the clergy, and to be fair, vice versa.

For what it is worth, my own view is that vicars should leave the music to the musicians in the same way that they leave the books to the treasurers, the minutes to the secretaries, designs for extensions to architects, and so on. The important thing, however, is that vicars and organists should sort out a working arrangement which is mutually acceptable, and here I must acknowledge the position of the incumbent in deciding on the style of the worship in the church as he sees it supporting his wider ministry. If there is to be a democratic approach, however, surely this too should reflect the will of the P.C.C. and the congregation, and not be something which is imposed.

It was Presbyter Antiquus who wrote in our last edition about Christmas carols that helped crystallise my thoughts on this matter. The incumbent's interest in hymns, psalms and anthems should surely be from the liturgical standpoint, and I don't think any organist could argue with that. The church musician should be of sufficient musical ability, experience and training to

be able to choose and execute suitable settings, tunes and voluntaries. This is not to say that all organists are well enough equipped in any or all of these areas, but then if they aren't, that is a separate problem.

In all of my years in the organloft, with one notable exception, I was blessed with incumbents who trusted my judgment and felt that they didn't, having a dog, need to do the barking themselves. Several of the clergy I worked with were extremely talented musicians; one had trained as a boy chorister at Westminster Abbey and sang at the Queen's coronation. Another went on to be Precentor at St. Paul's Cathedral and then at Lincoln. Others with little knowledge of music were happy to admit it and not get into areas in which they were out of their depth. With none of these did I have anything other than an excellent working and personal relationship.

The worst of all possible worlds is when an incumbent *actually believes* that he is musical, despite, for example, being capable of starting the Sursum Corda in one key and ending up either sharp or flat, as far adrift as a tone and a half without even realising it. Here a sympathetic organist, wishing to avoid the jolt of coming in again in the original key, and willing to do a bit of face saving for the celebrant, follows the latter's tonal peregrinations either with his tuned ear or on the quietest stop on the organ with the box firmly shut, eventually rejoining the action in the new key. Despite this attempted disguise, musical members of the congregation have been known to observe, 'we travelled some distance this morning!!'.

When I take my eight records to my Desert Island, one will be that amazing record of

Florence Foster Jenkins singing, or so she believed!, Mozart's 'Queen of the Night' aria. After only a few seconds of this rendition is one totally helpless with laughter, it is *so* awful. I have heard a rendition of the Exultet at the Easter Vigil service to match this.

The sad thing about Florence Foster Jenkins, (and the Easter Vigil celebrant), is that she actually believed that she was a wonderful soprano. Once, after having been involved in a car accident, she did not sue the offending motorist but sent a box of cigars as a token of thanks for his having contributed to an improvement in her upper notes!


How *does* the competent church musician deal with the clerical versions of Miss Jenkins? Yet, in the land of the blind the one-eyed man is King, and when a Bishop in his address at an induction lists among the talents of the new incumbent that he is 'very musical' what delights do the congregation believe they have in store? At these same words, however, the organist in post thinks to himself 'uh ohhh!'.

A recent article in the Organist's Review

reminded us of the existence of bogus 'schools', 'colleges' etc. of music. To the uninformed, even the letters FTBSM look pretty impressive. But then you too could easily, very easily, become a Fellow of the Totally Bogus School of Music, and some clerics have been honoured with Fellowships of similar bodies. On the one occasion I encountered a holder of such an august diploma the discovery was made by accident; they tend to keep it dark, as carefully concealed as the musical talents for which the honour was, presumably, a recognition. Don't you believe it!

It astounds me in these days of desperate shortages of clergy and the enormous need for the things the clergy *ARE* trained to do, why *some* busybody themselves in a way they have *NOT* been trained for and where they should be happy to entrust to others.

So I for one do *not* join the cry for musical training for vicars. One of the major causes of the dearth of organists is the interference in the music by incumbents. They'd soon tell organists where to get off if the latter interfered with the way they conducted their pastoral ministry - and rightly so.



From the mailbag.....

Dear Mr. Watson,

Can he be slipping, th'omniscient R.B.?
His list of our imports I can't quite agree;
Where's Holdich and Johnson and Collins P.D.?
Not to mention, of course, combined H N & B...

Yours sincerely,

Eric Pask

THE JOURNAL NEEDS AN ARTICLE FROM.....



YOU

Articles/letters wanted about...

Organs

Organ Music

Organists

Composers

Books

Records

Reminiscences

Choirs

Choral music

and

Anecdotes

Puzzles

News of members

The London Organ Day

James Lilwall

The venue was the Church of St. Peter's, Eaton Square and the day centred around the new four-manual, sixty-five stop organ built in the west end of the church by Kenneth Jones of Ireland. The organ was featured on the front cover of the December 1992 Organists Review and looks very fine with its casework of sycamore and ash and copper front pipes. Despite all the voicing not being complete, the organ sounded very fine indeed.

Dr. Philip Ledger opened the day on behalf of the I.A.O. and the R.C.O.

Kenneth Jones, the organ builder, and Trevor Crowe, who was responsible for the scaling and voicing of the new instrument, gave us an insight into the planning and construction of the organ with the help of Thomas Murray who demonstrated the various stops. This organ is the largest mechanical action organ in the United Kingdom and is located on white painted steel galleries supported on slender shafts. The underside of the central gallery has variously angled trackers, rollerboards and other action parts in full view which creates what may be seen as an abstract sculpture, but this I felt might be rather prone to vandalism.

Professor Thomas Murray gave an illustrated lecture on the recently discovered Mendelssohn organ works. This collection of twenty-eight pieces was discovered in Poland in 1986 and includes four unknown works, six fragments of previously published compositions and eighteen unpublished pieces, some of

which are remarkably different versions of the Opus 65 sonatas being neither sketched nor minor variants but, in many cases, strictly different compositions. The works are now published by Novello and it was helpful to be given scores to follow during the lecture.

The lunch break afforded the opportunity to purchase music and look at the displays, and also for a demonstration by Karen Wentworth of the Alexander Technique for overcoming tension and stress. Most useful for organists!

The masterclass with Thomas Murray on romantic organ music and transcriptions followed lunch, and six young organists played pieces ranging from the Prelude and Fugue in G by Brahms and Cantabile by Franck to the Overture from the Nutcracker Suite by Tchaikowsky. There was some wonderful playing here and some handy tips from Professor Murray.

After tea David Liddle, the blind concert organist and composer, shared with us some reflections of touring America. This was most interesting. It will be a great pleasure to hear David Liddle perform at St. Peter's Mancroft on June 14th.

The final item of the day was a celebrity organ recital by James O'Donnell on the Willis organ in St. Mary's, Bourne Street. The recital included works by Mendelssohn, Franck, Bach, Liszt and Vierne. The playing was outstanding but I felt that it would have been better to have heard these pieces in St. Peter's.

Congratulations must go to Susan Heath Downey, the Artistic Director and Organiser, for a wonderful day of interest and music. I would highly recommend this day to you all; it gets better each year!

The following article appeared in Issue No. 19 of the Conservation Bulletin published by English Heritage and is reproduced with the permission of English Heritage.

The Preservation of Organs

Barrie Clark

THE BRITISH INHERITANCE

Organs, like most aspects of European culture, exhibit marked regional characteristics. In Western Europe, for instance, there were distinctive schools of organ building in France, Germany, Italy, Spain and The Netherlands, besides our own, each with their influences on adjacent regions. The music written for these organs is similarly very different and can only be authentically performed on the right instrument. This article puts the British inheritance into its European context and looks at different methods of preservation.

During the 14th and 15th centuries, when European organs were being developed, Britain appears to have had a greater interest in choral music, for which either the organ is not needed, or a small instrument placed near the choir would suffice. Although by the 16th century large organs with three manuals, pedals and upwards of 25 stops were not uncommon in Europe, organs in Britain remained by comparison small, usually with a single manual until the 17th century, and with no pedals until the 18th century. Indeed, these were rare until the mid 19th century. During the 16th century under Lutheran influence, northern Europe developed the need for larger organs to lead congregational singing, and this encouraged the performance of more advanced music, culminating in the works of J. S. Bach. At the same time in Britain,

Puritan legislation, first under Edward VI and later during the Commonwealth, led to the removal of organs along with other fittings from our churches. Although organs reappeared in major churches and cathedrals soon after the Restoration, most country parishes did not acquire one until the late 19th century.

As a result of a buoyant economy and the boost to technical innovation given by the Great Exhibition of 1851, the British habit of frequently rebuilding and altering organs began, a habit we have not yet lost. We therefore have no indigenous organs dated before the 1660s, and very few important instruments from the 18th or even the 19th centuries which are reliable examples of their builder's art.

The traditional position for parish church organs in England before the mid nineteenth century, as in many northern European countries to this day, was in a west gallery. However, the immensely influential advocacy of the Camden Society for turning parish churches into miniature cathedrals with robed choirs, resulted in most organs being unsuitably resited at the east end in places like chancel aisles or specially constructed organ chambers. This caused the mutilation or destruction of many fine 17th and 18th-century cases and often the mechanisms had to be drastically altered, sometimes producing heavy playing conditions. Mechanical organ actions are much more efficient when operating vertically, but in their new homes, often because of lack of height under low aisles, the action had to be largely horizontal. The British organ inheritance is therefore concentrated in the later 19th and 20th centuries.

In the early 20th century, the Organ Reform Movement began in Germany as a

reaction to the late 19th century and early 20th century Romantic organ, starting yet another trend towards the building or rebuilding of organs in the style of the 17th and early 18th centuries, the perceived perfect period of organ design and music. In Britain this movement only seriously took hold after the arrival of the Royal Festival Hall Organ in 1954. There followed a wave of altering Romantic organs in (as we now see) a vain attempt to substitute for unsuitable sounds high-pitched stops of spiky intonation. Many fine organs were ruined.

We have now reached the conclusion that our own organs from the period c1840-70, represent the peak of perfection in British organ building, are one of the most versatile instruments to interpret the European repertoire, and have a tonal quality which suits our churches with their dry acoustics far better than any other. An example is the organ built by William Hill in 1855 for Kidderminster Town Hall.

SYSTEMS OF PROTECTION

In Europe the conservation and protection of organs varies from country to country. In France and The Netherlands there is in part central government control. In The Netherlands, which has over 800 organs registered as historic monuments, there are grants for their restoration, which is usually 80% of the cost, but can be higher. In Germany, Italy and Spain, conservation is dealt with by governments. In Germany the protection of organs is the responsibility of the churches, but some state funding is provided. The principal denominations have set up their own system and the church tax in Germany contributes toward some of the costs. In Italy historic organs are protected by law. Work can be paid for by the national government, when funds are available, or

by the owner, in which case the state will contribute one third. The regional and provincial governments may also help.

Britain's former colonies relied on us to provide most of their major instruments, and in Australia many examples of British organ builders' work remain virtually unaltered, such as Melbourne Cathedral and Sydney Town Hall. The State of New South Wales has recently established a register of historic organs and protects them by legislation. The Organs Historical Trust of Australia was founded in 1977 as a national organisation for the conservation of their 'organ heritage'.

THE LAW IN ENGLAND

In England there is no specific legal protection for organs and many important organs have been lost or altered. Organs which were within a listed building may be partly protected, but the law is open to interpretation and the new code of conduct on ecclesiastical exemption will have only limited effect. For the Church of England, reliance has to be placed upon Diocesan Advisory Committees, backed up by the faculty system. Their advice is not mandatory, but no alterations can be made without a faculty. With the Roman Catholic and Free Churches, the degree of control is variable. The great majority of organs are in a very weak and unsatisfactory position.

Since World War II the decline in church attendance, the pastoral reorganisation in all denominations, and the necessity to close redundant churches and chapels has put many fine organs at risk, and many have been destroyed.

SOURCES OF ADVICE AND AID

In order to help and advise churches, in 1954 the Council for the Care of Churches set up for the Church of England the Organs Advisory Committee. In 1973 this was made more effective by the allocation of funds to grant-aid the restoration of historic organs. The sums available were relatively modest and the scheme was to act predominantly as a pump primer. Since 1985 the English Heritage has co-operated in this work by giving a small number of grants specifically for the repair of casework and other visible parts of organs. Only organs in churches that are listed grade I or II can be considered and the case must be of historic merit. Examples are the Spence organ of 1785 in Lulworth Castle Chapel and the Renn organ dated 1837 and 1888 in Macclesfield Sunday School.

When a church has received an English Heritage grant for fabric repairs, we reserve the right to comment on major alteration, if they are not reversible. This includes organs, and there is now one example where in following our advice a rare historic organ was not scrapped, but moved to a new position. In this was English Heritage can make a small, but important contribution to their protection.

One of the objectives of the British Institute of Organ Studies, founded in 1976, is 'to work for the preservation and, where necessary, the faithful restoration of historic organs in Britain'. Since then, it has lobbied for a more responsible

approach to the alteration of historic organs, and to some extent has succeeded. An earlier *cause célèbre* was the virtual destruction of the largely unaltered 1856 Gray and Davison organ in Sherborne Abbey in 1954, when it was rebuilt in the face of fierce opposition. In 1986 a major rebuild attempted to salvage as much of the Gray and Davison character as possible.

PRINCIPLES OF REPAIR

Not all experts agree on methods of restoration. However, some general principles can be stated. Methods of approach to the repair of an historic organ must depend on its history. If the organ is of a single date, by a notable builder and is still in original condition, it should not be altered. If it has undergone rebuilds, possibly by a succession of organ builders, a number of criteria will become relevant, such as the extent of pipework from the different craftsmen, the quality of their work, and the present general condition. A major question to ask is whether some of the alterations should be reversed or whether the status quo should be accepted. There is, however, a clear case for total preservation of organs as important as, for instance, the 1851 Great Exhibition organ by Gray and Davison, now in St. Anne's, Limehouse. There are many others.

English Heritage is itself directly responsible for seven organs, of which five are particularly important in a national context. We must ensure that these are impeccably preserved and maintained as part of our heritage of organs.

Reminder!

There are still a few members who have not responded to their subscription reminders. Please could you send your £12 to the Membership Secretary without further delay. Thank you

April Organ Crawl

Simon Winterton

On Saturday 3rd April, members and friends met at Christchurch, King Street, Gt. Yarmouth to see, hear and play some widely differing organs in and around the town. Christchurch, originally known as Deanside Central Hall, is the proud owner of a unique instrument built by John Compton's company, specifically for the building in 1938. Before the alterations to the building, which included putting in a floor at balcony level, the church moving up to this level, the 'new' ground floor accommodated meeting rooms, a restaurant, toilets etc. and the organ was placed behind the speaker's platform.

In the new church, the instrument was rebuilt into two expression chambers either side of the central space, with the console attached to the side. I call this organ unique because it contains the Compton 'Electrone' unit operating from the Choir manual. This unit, early electronics, produces sounds normally associated with the old cinema organs; the organ itself is highly reminiscent of them with its narrow scale pipework.

The organist, Margaret Gee demonstrated the special qualities of the instrument before letting us loose on it. Surprisingly, there was no style of music that could not be played on it. The Electrone unit certainly gave a different aspect in combination with the pipework. I did notice that the speaker from the electronic part was a huge trumpet about 3 feet in diameter!

A short walk past the market took us to St. Nicholas' Parish Church; for long

considered the largest parish church in the country it was completely gutted in April 1942 as a result of enemy action. In the conflagration the large Binns two case organ - probably Binns' magnum opus - was lost. The building was reconstructed after the war in a very plain style which I personally find characterless and feel that a mistake was made in plastering the inside of the building in a uniform, flat, bare manner. It was certainly very cold!

In 1958 a 1908 Hill organ from St. Mary Boltons, Kensington was obtained and in 1960 was installed by John Compton in the North transept. A new case was designed by S. E. Dykes-Bower and is highly colourful and attractive and brightens up the whole building. The console is some 6 feet from the organ which is a 3 manual 32 stop instrument with some magnificent sounds. The organist Paul Winston gave us a performance of great virtuosity and brilliance and is to be congratulated on his obvious enthusiasm for his position and the glorious instrument he has charge of. (Some members may remember Paul from some five or so years ago as a participant in the masterclass given by Harrison Oxley in St. Thomas', Heigham).

All of us who tried the organ found the console comfortable and easy to use(?) and that any form of music could be played authentically.

Our thanks to both Margaret and Paul and the church authorities for making these organs available to us.

So lastly to Caister on Sea and the church of Holy Trinity where member Colin F... is organist. In the events guide Ken Smith mentioned that Colin and his wife had arranged 'some refreshments'. It was more like a fantastic spread! In their beautiful cottage they had laid out the tastiest

selection of goodies that I have seen for many years; and a right mardle it was too. Our grateful thanks to the Fenns for their hospitality. To finish off the day we went next door to the church to hear Colin demonstrate the excellent two manual Binns organ with its two, facing cases that almost seem to be leaning towards each

other! Binns workmanship and craft at its best - a lovely sound and sight in an obviously cared-for building.

All in all this had been a most enjoyable day, well organised by Ken and his team to whom, many thanks.

Organs in Schools

Browsing a book called 'At the Mighty Organ' by Geoffrey Wyatt, which I'm sure every theatre organ buff has on his bookshelf, I stumbled across two paragraphs about organs in schools.

In 1967-8 Wellingborough Technical Grammar School acquired a two-manual five rank and Melotone Compton organ from the Lyric cinema. Northampton; organ builders, Davies and Co. supervised its removal and it was installed by 130 enthusiastic pupils led by their music master Mostyn Burman. A team of girls made up new cables, the Science Department reconditioned and transistorised the Melotone, and the Art Department made new grilles to conceal the swell shutters. After the installation other stops were added.

A similar project was undertaken by the Puffins School at Aberdeen which acquired a three-manual eight-rank Compton from the Astoria in Aberdeen. Once again the major part of the installation was done by pupils under the leadership of their enthusiastic music teacher.

Other schools mentioned in the book as having acquired ex-cinema organs include Taverham Hall School in Norwich which has the organ from the Regal, Harrogate, Northampton Grammar School which has a three-manual Conacher from the Forum, Coventry, and Twickenham College of Technology which has a three-manual Compton from the Gaumont, Wood Green.

The author goes on to express his regret that more schools had not seized the opportunity to acquire ex-cinema organs and install them, which would have saved first class instruments and provided a source of practical work for pupils.

We could turn *our* minds to launching a campaign for organs from redundant churches to be rescued in this way and thereby fulfill some of the objectives outlined in the Winter 1992 edition of the Journal, and supported by Mr. Spencer Prior in his letter published in the Spring 1993 edition.

R.W.

From the bookshelf.....

Pauline Stratton

*The Musical History of Norwich Cathedral
by Noel Boston*

This book may be found in the Music Library of Norwich Central Library. Item No. 003674612

The book is in three sections. The preface tells how the first section, 'The Organs of the Cathedral Church of Norwich', was written in 1938 followed the following year by the second section, 'A musical History of the Cathedral Church of Norwich'. World War II delayed the writing of the third section, and when the printing works was bombed it was feared that the offprints of the first two sections had been destroyed.

However, in about 1960 these were discovered intact and so the third section of short biographies of all the Cathedral Organists was written.

The three sections were then bound into one volume and 'The Musical History of Norwich Cathedral' was published in 1963 by the Friends of Norwich Cathedral.

This is a captivating book from start to finish. Hours of dedicated research has brought alive the life of organist and choir from monastic times. There are pictures of the organ in 1689 and also after the fire of 1938.

Canon Noel Boston, being in the cathedral when the fire occurred has given an enthralling account of this tragic event.

Reminiscences and Autobiography of a Musician in retirement by Dr. Frank Bates.

Dr. Bates was organist at the cathedral from 1886 to 1928. This book may be found in the Local History section at the Central Library. Item No. 003967602.

From reading this book it became clear that the music societies of Norwich and Norfolk today owe a very great deal to the drive and enthusiasm of Dr. Bates. He dedicated his life in Norwich to raising the standards of classical music in the City and County and with considerable success.

In his role as Cathedral Organist he describes how the Norman and B organ came to be built and shows a picture of it in 1904. He also tells of his involvement with the Diocesan Church Choral Association, the Norwich Choral Society and the Norwich Philharmonic Society. He mentions Cyril Pearce who, I understand, was a member of the Guild.

The book is full of excerpts from personal letters received from famous people (Edward VII included!) and friends.

The many photographs include those of well known musicians who performed in his concerts such as Myra Hess and Fritz Kreisler.

He was a truly remarkable man to whom we owe so much, even the tiered seating in St. Andrew's Hall.

These two books are sadly no longer in print but you can use your Norlink Library Card. They are well worth reading!

Zachariah Buck by Kütson

Buck was organist at Norwich Cathedral from 1819 to 1877. This book was published by Jarrolds in 1896. Unfortunately the Central Library has no trace of it.

This I am sure would be a very interesting book. In the short biography in Noel

Boston's book we are told that he was a local boy. He was introduced to the cathedral by Thomas Garland (organist from 1749 to 1808). Garland heard Buck singing as he played with his friends near the castle. The elderly organist was enchanted by the boy's voice and insisted he joined the choir. Buck became organist whilst still in his youth and developed some bizarre methods of training his choir! He must have been quite a character.

Lecture by Organ Builder

James Lilwall

On Saturday 27th February, members and friends gathered at the Youth Centre, East Harling for a lecture cum demonstration by William Johnson, proprietor of E. J. Johnson & Son Ltd.

The firm of A. T. Miller & Sons was founded in 1854 and worked mainly in East Anglia building many pipe organs. After the war, Mr. E. J. Johnson purchased the firm and continued the business. In 1954 William Johnson joined the family firm and has remained in charge of the business. Since the early '70s William Johnson has been responsible for the design and construction of many new instruments; examples can be found in Selwyn College Chapel, Cherry Hinton Parish Church, Cambridge. Small organs can also be found in King's College Chapel, St. John's College Chapel and

Trinity College Chapel along with many others.

Mr. Johnson explained that the voicer has many adjustments open to him that will make or mar the finished result; the 'cut-up', the size of the foot hole, the thickness of the lip and the position of the languid. After shaking up the pipes of a Principal rank in a bag, the pipes were placed in order on the voicing machine. Mr. Johnson then showed us how the voicing is done, using all the adjustments open to him.

Tea and refreshments had been kindly prepared by the ladies of the church after which we were able to go and try the organ in the church where we heard music by Franck, Bach and Handel played by some of our members.

Despite the intense cold this was a thoroughly enjoyable outing and thanks must go to William Johnson and his assistant, the ladies who provided an excellent tea and of course to Ken Smith and the Events Committee.

Composing for the Amateur

Allan Lloyd

St. Paul's Church, Tuckswold, was the excellent venue for the Guild meeting in May when Ronald Watson gave another well planned riveting presentation, this time on 'Composing for the Amateur'.

Ronald began by commenting that composing is not the prerogative of the professional musician and that he owed much to one of his early teachers, Harold Maddock, who held a humble clerical post in I.C.I. and had his composition 'Jour de Noces' published by Stainer and Bell and who, like Edward Elgar and William Walton, was self taught.

Music is argumentative; it is a dialogue and, like a building it has to be planned, designed and balanced in overall concept. John Tavener has different views in this respect in his minimalist compositions. Here there is no sense of argument.

Music must seem predictable; it has to have, by definition, a beginning, a development and an end. We would probably all agree that all well written music seems to 'right' and its onward development a logical sequence of what has preceded.

Ronald then spoke of the initial problems encountered in getting one's compositions accepted by a publisher. A piece may be excellent in many respects but it will be refused if it is 'too short, too difficult or too long', said a kindly well known publisher. Words for an anthem taken from a living person could raise problems with copyright of the words; much safer to take

words from souls of the past. Publishing is a business; a short wedding anthem is simply not going to be a winner financially, however excellent it may be.

The importance of rhythm was next discussed; oh how critical this is and constantly tests one's capabilities and musicianship. The rhythm must be right for the words. Sadly the occasional hymn is heard when words and rhythm are at variance. This is sad and certainly a source of frustration to both singers and players alike.

Writing a hymn tune in a modern idiom does not necessarily mean that it has to be 'way out'. If you have a good tune and a good rhythm you should have a winner. If the tune is not memorable it is a lousy tune. Even the street boys of Vienna were whistling Mozartian themes in the 18th century and it is worthy of mention that Sir Arthur Sullivan worked out the metre of his compositions before the tune. No wonder Gilbert and Sullivan is so enjoyable. Scott Joplin was one of the finest exponents of syncopation, and hasn't this style enhanced the joy of listening? I remember a syncopated passage in a theory paper which was totally unexpected.

What makes a good tune? The top part may appear to flow well horizontally but if it is not complemented by a strong bass part it will appear thin and weak. The inner voices are necessary more for strength and stability.

Like writing a book or thesis, the introduction of a piece of music may indeed be written last, for it may only be clear in concept after the main body of the piece has been designed.

Ronald spoke of the gratitude he owes to Arthur Wills for his positive help in

composition tuition. The right approach is critical here for the tutor must not impose *his* thoughts on the pupil's work.

Towards the end the comment was made that it was sad so few women composed. Just so. Ronald told us about a lady, Amy Beach, an American who has written fine music in the style of Dvorak.

The question was asked 'how does one decide where to place bar lines?' Ronald reminded us that important though they are, madrigals were written without bar lines.

Everyone who attended got much out of Ronald's first class presentation, throughout which anecdotal gems were succinctly expressed. We individually gained much, according to our bent, and we left not only richer in knowledge but greatly stimulated in further creativity. Ronald has helped us to learn how to learn. The display of music and jottings was a pure delight and of great interest.

In thanking Ronald on our behalf Laurie Bannister expressed the trepidation some members had had in attending the meeting, but without exception we had had an afternoon to remember.

Are you ready to order?

Have you ever considered the arrogance of those who decide, first that you'd rather have music than silence and then, what music you want? It seems that British Rail have been seriously contemplating having music playing on trains; classical music for first class passengers and pop for the rest.

It is surprising the places one visits where there is music playing. I must admit that real Indian music softly playing when I eat in a Tandoori Restaurant adds to the pleasure. In some other locations the music is something I could do without altogether but given that it is being thrust upon me, why can't I have some say in what I am to listen to?

At the outset of a meal one is usually faced with two choices, each from its own list; the food from a menu and the wine from a wine list. (There was of course the *canon* on a cruise who, having seen nothing to his fancy on the menu asked to see the passenger list!)

Just out of interest I wonder, given the choice, what music readers would choose to accompany the various courses of a meal. Were this on offer, the table dialogue might go something like this.....

'I'll have the grilled turbot, and I think the white Beaujolais and, let me see, ah yes, Vera Lynn singing 'Whale meat again....'

'...and to follow?'

'The lamb cutlets I think, let's see, how about the Chiroubles and, yes, it has to be Richard Tauber singing 'Ewe are my heart's delight'.

'...would you care for a sweet?'

'The meringue glacé, and did I see a Barsac, ah yes. Now let me see! Could I have 'The Dance of the Sugarplum Fairy' by Tchaikowsky?'

'I'm afraid someone else just ordered that, Sir. Might I suggest 'Eclair de Lune?'

Perfect, thank you.

'..and a liqueur with your coffee..?'

'Of course. Cointreau please and 'Colonel Bogey': who cares at this stage!'

'Very good Sir.'

Write and tell us what music you would choose to accompany various events in your life.

..when buying a pair of shoes.Sole music perhaps?

Organ News...and Comment

Ralph Bootman

I hear things are getting better for organ builders. Churches are finding the cash for work they thought they couldn't afford - maybe the recession is behind us!

Holmes and Swift are to rebuild the organ in St. John, Timberhill, and restore the organ in St. Julian's (Norwich).

Messrs. Boggis are re-leathering the bellows at Lakenham Parish Church and are shortly to begin the restoration in Outwell Baptist Church. Other builders report being busy with routine tuning and maintenance.

St. Andrew's, Eaton has just had a new extension built to the main building to accommodate greatly increased congregations and has had a Walsingham (by Norwich Organ Manufacturers) electronic organ on trial. The Christ Church, Eaton, organ is to be cleaned and have its pitch lowered to British Standard later in the year.

Lowestoft Methodist Church had a two-manual Forster and Andrews which was ruined beyond economic repair when the building was damaged by fire. Luckily the organ was well insured and the pipe organ has been replaced by a Copeman Hart electronic organ which, I understand, is exceedingly fine. Many electronics fail as good substitutes, I feel, because of their loudspeaker systems. To my ears, separate 'tone cabinets' are just not good enough, and Copeman Hart overcome much of the problem by placing their bass speakers actually within the fabric of the building, and they use plenty too!

Members who went to Stamford some years ago will remember how effective the Copeman Hart organ was in the hall of Stamford School where the speakers were part of the fabric of the hall to the left of the stage.

Regarding additions to organs, I wonder how the late Percy Kibble would have reacted to the addition of a Trumpet en Chamade to the Binns organ in the Old Independent Church, Haverhill by Hill, Norman and Beard. It seems to be the 'in thing' to add ranks such as these, and in my humble opinion, they just don't look right, however effective they may be. You may remember the en chamade reed at Saffron Walden Parish Church; it sounded magnificent but it spoiled the look of the organ case to the south of the chancel where it stood on its own 'shoebox-like' soundboard, pointing, like a row of blunderbusses, down the South aisle. Could it not have been placed out of sight, perhaps on the top of the swell box, where it could have, no doubt, have been voiced just as effectively?

On the subject of appearances I wonder how many agree that wooden pipes on show spoil the appearance of many organs.

Thank goodness some of our builders are producing instruments which are pleasing to the eye and are getting away from rectangular tone boxes, once so very much in fashion. There are still some unattractive organs being built; compare St. Peter's Eaton Square with St. Martin, Brasted, Kent, both featured in advertisements in the December Review; and don't you think that the new organ by Kenneth Jones in the cathedral of the Madeleine, Salt Lake City (p.118 in the May Review) is spoiled by those horrid pipes en chamade? I can only count ten of them! I wonder if this is a short compass rank or whether the others have been hidden discreetly away?!

Forthcoming Guild Events

26th June: Celebrity lecture/demonstration

Anne Page

MUSIC for the HARMONIUM

Shelton Parish Church at 3 p.m.

See last JOURNAL for details

10th July: Outing to Cambridge; includes attendance

at a rehearsal in King's College Chapel. It's not too late to book! Contact Ken Smith.

21st August: Organ Crawl in West Norfolk starting at

2.30 p.m. at Necton and visiting South Pickenham and Swaffham.

25th September: Visit to St. Felix School, Southwold 3 manual Copeman Hart. This is ***SOME instrument!*** The event begins with a short recital by the students and a talk by Mr. Hart. Members may then try the organ. A short drive will be taken to St. Edmund's in Southwold before returning to the school for tea and a recital by Keith Bond (formerly of the Royal Northern College of Music and Blackburn Cathedral) at 7.30. **We must know numbers so please let Ken know if you are coming!**

17th October: Members concert at 3 p.m. in St. Stephen's, Norwich. Further details of this and the November, December and January events in the next Journal.

Ken Smith is always pleased to hear from anyone wishing to know more about events.

Norwich Cathedral Recitals Society

Summer Series

Wednesdays at 8 p.m.

14th July	Rupert Gough
21st July	Michael Nicholas
28th July	Ronald Frost
4th August	Maureen McAllister
11th August	<i>to be announced</i>
18th August	Pre-Tour concert by the Cathedral Choir
25th August	Andrew Lumsden

Tickets £3 (concessions £2.50)

Bank Holiday Recital

Monday 30th August at 11 a.m.

Admission Free

William Whitehead - Winner of Oundle Festival 1992

***Don't forget the Lunchstop series on Mondays in
St. Andrew's Hall!***

Strangers Observed

Ralph Bootman

In the last issue I mentioned some of the great London organ builders of the latter part of the last century and the early part of this whose work in Norfolk is rare. Three of these were Gray and Davison, Henry Willis and Thomas Lewis.

Gray and Davison are, perhaps, the best known for their instruments at Sherborne Abbey, St. Pancras Parish Church - both since rebuilt by others - and their truly magnificent organ still in situ in the Parish Church at Limehouse, once presided over by our member, George Marley. Robert Gray established himself in London in 1774 and was succeeded by William Gray (d.1820) and afterwards by John Gray.

In 1838 John Gray took Frederick Davison into partnership under the title of Gray and Davison and for some time the firm was one of the leading builders, but in its latter days produced very poor work indeed before being absorbed into the Hill, Norman and Beard company. Several small organs from Gray and Davison's factory came to Norfolk, to the parish churches at Billington in 1880, Thursford in 1863. (tradition has it that this organ was shown in the Great Exhibition in 1851 but this I doubt), Great Ryburgh in 1864, all these churches being very close neighbours.

South West Norfolk saw Gray and Davison organs at Shadwell Court (1860 - sold to King's Cross Mission just one hundred years later) and at nearby Rushford, where it was subsequently rebuilt by another

almost forgotten London builder, Kingsgate Davidson.

John Gray supplied a barrel and finger organ to Thorpe Abbots church in 1835 but this has long since gone and the church is closed. He also undertook some work at Great Yarmouth in 1844 where he added to the organ in St. Nicholas and restored the organ in St. George's. There have been 'imports' of organs by Gray from elsewhere; churches at Trunch, Wilby and Winfarthing have or had small chamber organs by John Gray and the late Canon Gordon Paget attributed the small chamber organ in Dunston Parish Church to him, but there is no satisfactory proof of this.

The only Norwich organ by Gray and Davison is in Silver Road Baptist Church and this has been rebuilt by Norman and Beard. Why did this London firm come to Norfolk? What connections, if any, did they have here? Maybe we shall never know!

Perhaps the greatest of the greats was Henry Willis, who was born in London in 1821. He was articled to John Gray in 1835 for seven years and during that time his inventive genius led to the adoption by Gray of several of the Willis novel features. After his apprenticeship Willis lived in Cheltenham for three years where he assisted a musical instrument maker, W. E. Evans and produced the precursor of the American organ, a free reed instrument.

Evans was a first rate reed voicer and the young Willis learned the art of obtaining the most musical effects from brass tongues from him.

Willis obtained the job of rebuilding the Gloucester Cathedral organ in 1847 and this set him on the road to fame. He, too, exhibited at the Great Exhibition and his

giant organ erected there, proclaimed his genius and led him to build or rebuild many of the English cathedral organs and to supply giant instruments to the Alexandra Palace and the Royal Albert Hall.

He also made much smaller instruments, Scudamore organs, which took up about as much room as a harmonium or American organ and which contained some four or five carefully voiced and chosen stops. The only one of this type in Norfolk is to be found in Hanworth Parish Church - just one manual, all unenclosed, with a Stopped Bass 8' to tenor C; Open Diapason 8' and Dulciana 8', both from tenor C up, and a 4' Principal. How did he come to supply this remote Norfolk church with such an instrument in 1864?

Mr Willis organs may be counted on the fingers of one hand; Princes Street U.R.C. (1887), St. Bartholomew, Norwich (1879 and destroyed in World War II), Kings Lynn St. Nicholas Chapel (1899) and Wolferton Parish Church (1886). No other Willis organs came to Norfolk until his grandson, known as Henry IV, built a new organ for Hemsby Parish Church in 1967.

A contemporary of 'Father' Willis was Thomas C Lewis who was also a bell-founder. His fluework was particularly fine, and his diapasons and gedacks owed much to the influence of Schulze. He built

large organs at Southwark Cathedral, St. Peter's Beverley, St. Peter's Eaton Square, and was also the builder of the divided chancel section of the Grand Organ in Westminster Cathedral.

Work by Thomas Lewis in Norfolk may be found at St. Stephen's, Norwich (1880), Upwell Parish Church, (1890), and Emneth Parish Church, (1907). Like Willis, Lewis also built small 'off-the-shelf' instruments which he called 'The Lieblich Organ', and he supplied one of these to Crostwick Parish Church in 1870. There is another, imported from elsewhere, in Syderstone Parish Church.

The firm of Lewis and Son was absorbed by Henry Willis and Son after World War I.

Of these once great firms, only Henry Willis and Sons still exists, with headquarters at Petersfield, Hants, and I don not think it would be unfair to say that the firm today does not enjoy the popularity and precedence that it once did.

Few though they are, we still have examples of the craftsmanship of these builders in Norfolk; long may it be preserved.

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2 Manuals, 1 Octave pedals, Rhythm Unit,
Leslie Speaker, Roll-top Cover.

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Swell: 11 speaking stops

Great: 9 speaking stops

Pedals: 6 speaking stops

Couplers: Reverberation

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Some thoughts on Transcriptions

More and more recitals these days are including transcriptions. I don't like them but that is a very personal thing. Transcriptions of great and popular orchestral works once served the very useful purpose of enabling more people to hear the music than could hear it in its intended form. Today, given that hearing orchestral works in their intended form is so much easier, what is the point of transcriptions for the organ?

Thomas Trotter gave me the answer in his recital in Norwich Cathedral on 21st May. The transcriptions he played showed off the many colours of the organ and his own virtuosity, not only in the playing but in stop management.

Composers have always transcribed other composers' pieces, I am sure for the most noble of reasons, not least because they admired them. The Bach/Vivaldi pieces with which we are all familiar spring to mind. Liszt was a great transcriber and his audiences sat in wonder as all the colours of the orchestral writing were produced on the piano. More recently Horowitz, who had a great love of opera, would sit at the piano and play great chunks of operatic music. And herein lies the great skill of the transcriber; to make the piece sound convincing in a different medium, and to lose nothing.

Any scribe could take an orchestral score and reduce it onto the two or three staves of piano or organ but would it be playable and would it be convincing? Or would it be like the very clever picture of the Mona Lisa made up of thousands of different coloured postage stamps? Transcriptions by the great masters show us transcriptions

at their very best. The Ravel orchestration of Mussorgsky's 'Pictures at an Exhibition' is truly marvellous and it is in itself equally marvellous that the original piano version evokes all the colours and textures which the orchestrated version does.

What is needed for successful transcription is an intimate knowledge of the medium into which the transcription is to be made, and my greatest admiration and wonderment is for the art of the orchestrator. You can't sit down at an orchestra! You can't try things out. You must know what every instrument is capable of and what combinations of different instruments will sound like. Of all the great orchestrators my greatest admiration is for Elgar because his skills of orchestration were self taught.

One so readily thinks when talking of 'transcriptions', of orchestral music transcribed for the organ, yet there are some very thrilling examples of the opposite. Elgar transcribed Bach's Prelude and Fugue in C minor for orchestra; Leopold Stokowski's version of the Toccata and Fugue in D minor which starts the Disney 'Fantasia' is well known and perhaps less well known is Respighi's orchestration of Bach's D major Prelude and Fugue, but this is very exciting; he also orchestrated three chorale preludes. It was the Swingle Singers who let us hear some of Bach's Suite movements and fugues in the medium of the voice and how fresh that was.

Of the three orchestrators mentioned above only Leopold Stokowski started out as an organist. Under the name of Stokes he was organist for a short period at St. James's Piccadilly and on first arriving in New York was organist at St. Bartholomew's there. He later went on to appear in films

and was a great champion of new orchestral music. New pieces sometimes met with hostile audience reaction, even hissing, but Stokowski was undaunted and often turned on the audience with a sharp rebuke. In a programme about Rachmaninov on the South Bank show in March there was a snatch of a dance band playing a version of the C sharp minor Prelude which, as far as the composer was concerned was the victim of its own popularity.

The computer has added its contribution to the transcription business in the shape of the synthesiser. I must confess to liking very much a record called 'The Snowflakes are Dancing' which is Debussy on a synthesiser. Popular pieces like 'Claire de Lune' and 'Jardin sous la Pluie' are given the treatment and very effective it is too. I also enjoyed very much Bach on the Moog synthesizer. Imogen Holst some years ago tried to prevent similar treatment being given to her father's 'Planets Suite' and failed. Transcriptions are with us, even to the extent of hearing tunes reproduced on the chimes of ice-cream vans! Should composers complain?

Alternative Tune

Writing about York Minster in the last issue I touched on the problems of making music in such a large building. Norwich Cathedral is nothing like as large as The Minster but the length of the Nave, (the second longest in England), contributed to a very interesting experience on Palm Sunday.

Having started the service inside the Eppingham Gate and processed into the Cathedral through the West doors singing 'All Glory Laud and Honour', once the congregation were all safely gathered in, the organist began the first hymn, 'Ride on, Ride on in Majesty'.

Choir and organ began the first verse and continued through to the end of the hymn to the tune St. Drostan which is *not* the tune in the Hymnal. The congregation who had only picked up the first three notes of the tune which are identical to those of

Of the transcribers for the organ W. T. Best is someone after my own heart. He originally intended to be a Civil Engineer and Architect but abandoned this in favour of music. He had had some early instruction on the organ at Carlisle Cathedral but once he had decided to resume music as his main pursuit embarked upon a rigorous course of self instruction. He was a pioneer of the secular use of the organ at a time when this was quite frowned upon and, of course, produced many transcriptions for the organ.

In the present climate of 'Market Forces', I have to acknowledge that transcriptions for the organ have a market but then I'm a purist. The first recital of the Durham congress two years ago was by James Lancelot in that wonderful cathedral on the Harrison showpiece. What a totally breathtaking experience that was. The encore, unfortunately, was a transcription of Elgar's Pomp and Circumstance March No.1.----I wished it hadn't been. There are hundreds of organ pieces I'd have loved to have heard.

Winchester New, sang the whole hymn to the latter tune! It was quite a novel experience!

How we must have all enjoyed seeing the services on Easter Day televised from Norwich Cathedral. It would have been so easy to forget what a marathon Holy Week is for church musicians. Easter Day 'Songs of Praise' had been quite a marathon for the congregation too!

The musicians in the cathedral gave us a feast of superb music throughout Passiontide which included Poulenc Motets and the Mass setting by Langlais used on Easter Day. As I listen to these pieces in particular I wonder who the composers had in mind when writing them. They are so demanding on the singers and I wonder where in France they are used. Does anyone know?
R.W.

In quires and places where they sing

David Berwick

Thus the good old Book of Common Prayer has it. Such terminology actually looks more than a little dated and quaint nowadays, but there are, of course, many places of worship which have an active choir. Perhaps your church is just such a place and it could well be that a choir has been part of the scene there for more years than you can remember. Tradition in the way singers have served their church has had a strong bearing on the nature and character of sung music within worship at any given church. This looks like stating the obvious and leads me onto my point which is - are choirs and their dedicated hard work appreciated these days by more than a few members of the congregation?

When I arrived at my current church there was no choir; come to that, there was no organist either! There would have been a total breakdown of music there if someone had not given his time to playing there regularly as well as playing at another church each week at an earlier service. No wonder there was no choir - the poor fellow would not have had the time even if he had had the inclination! So, even if there was nobody able to dedicate his time to the church, he felt he had to do his best to 'keep the tradition going'. Thank goodness there are still people around like him, as otherwise I imagine many choirs would have packed in and even more churches would have found themselves without a regular organist.

One of my favourite pastimes when I am able to spend a few minutes on my own in my church, (during the sermon sometimes, I will admit), is to study the lovely old

photographs in the robing vestry. Many depict the choir of St. Barnabas during the 40s, 50s and 60s. All show them robed and mustering something like a dozen boys and men. There they all are, smiling back at me and encapsulated in a moment of time. They all look happy and content being willing servants of the church. But in the early 60s, as I understand it, all this changed. No more choir until I started to rebuild the tradition in 1984.

In line with many, many other organists I'm sure, I found it difficult to form another choir, and even more difficult to get the standard up to public consumption level. In fact it took two years of singing occasional anthems during worship before we 'took to the stage', as it were and our first public performance at the end of the summer in 1986. During those formative years I found it very handy indeed to be able to write some very easy anthems, as the main problem was 'where has all the music of yesteryear gone?'. There was none to be found, so we had to start from scratch.

Having started a choir at my previous church I knew its success depended on hard work from everyone involved. This does not come as news to anyone currently involved with choir organisation! There are always challenges, either in the music or right the way down to who likes to sit next to whom at rehearsals - '.if possible'.

So here I am nearly ten years down the road with my current group of singers, putting on two or three public events a year, attaining some really good standards of performance, amazing all those who regularly cry..'but we can't possibly sing that - it's too difficult!' - to reach the sad state of affairs where very few people come to hear our efforts.

I am told this is a normal state of affairs now with simply too much going on in local music making. Too many dates clashing, etc., etc. It does make you wonder, does it not, if all the countless hours of rehearsals are worth it when so few people are prepared to give their own choir, let alone the public at large, reasonable support. I'm sure others must feel like me on this one. The frustrating thing above all else is that it is very difficult to wind oneself down from this type of intense commitment. In other words, it is unthinkable to feel that one's actions could lead to the breakup of a rekindled tradition of good choral music making.

I will accept that good music in God's house never goes to waste, as it were. 'Where two or three are gathered together in My name....' comes to mind of course. I comfort myself sometimes with the recollections I have of many visits to the cathedral for weekday sung Evensong when I often had the daft notion that it was all being put on for me. Cold evenings in

January and February could often see me and three others in attendance. There was no lack of dedication and application by the choir under those circumstances and they still rose to moving heights singing Noble in B minor, (it became and still is one of my favourites). If singing in God's house is what drives you on, you do it, don't you? In a way you can't help yourself because you are the sort of person who will not walk away from something that you love doing, other than with the greatest and most painful of regrets - when it all becomes too much to handle, and the parting of the ways has to be the consequence. That happens, doesn't it?

I think the one thing that worries me more than all else in this situation is coming to a gradual realisation that perhaps, just maybe, my dedication is seen as blind service and that my hopes and aspirations of presenting good music in my church are taken just too much for granted. I suppose it all starts, and finishes, with me. Quite a responsibility when you think about it, is it not?

St. Nicholas Church, Dereham

Friday Lunchtimes at 1.10 p.m.
Coffee: Retiring Collection

June 18th	Brian Lincoln	Organ
June 25th	Dick LeGrice	Organ
July 2nd	Alison Humphreys soprano with Christopher Green-Armytage piano	
July 16th	James Lilwall	Organ
July 23rd	Julia Grover	Organ

Organs in Elgar Country

Bryan Ellum

A few days holiday in the Malvern area over Easter enabled us to listen to two very different organs in very different locations. On Easter Sunday we attended the 11 a.m. Sung Eucharist at Worcester Cathedral and, as part of the capacity congregation in the nave of that beautiful building, we were able to evaluate the effectiveness of the recently installed three-manual Bradford Computer Organ. The pre-service music was Buxtehude and Bach - a very convincing tone quality and performance.

For the congregational singing, the eighty speakers concealed in the triforia either side of the nave were more than adequate! for accompaniment of the choir behind the nave altar the bulk of these speakers were silenced leaving only those close to the singers. The console is an extremely large and well equipped one with four manual divisions playable on three. The assistant organist was unable to quote the total cost of the installation but assured us that Dr. Donald Hunt was delighted with the instrument.

The second instrument visited was a three-manual Compton theatre organ in the Arthur Russell Organ Studio at Malvern Link. Some twenty years ago, whilst

teaching in the Midlands, I was able to try out the then recently installed Compton in a new, one hundred seater concert hall, built behind the premises of funeral director Arthur Russell.

The console, with grand piano, was placed on a stage with all the pipework underneath in a specially excavated chamber. This time it proved very difficult to locate the premises owing to the retirement of Arthur Russell and the demolition of the funeral parlour! However, a local shop informed me that it had in fact been next door, and that the concert hall was still there, and a meeting with Arthur Russell, now in his eighties, was arranged.

Harold Britton, Borough Organist of Walsall, was due to give a concert there that afternoon, and with heavy rain imminent, it passed a pleasant afternoon. The hall had been enlarged somewhat, but there was a small audience, many regulars being away. The acoustics were not particularly kind to the instrument, the programme including light classics and music from the shows, with some very interesting piano solos - which Mr. Britton almost seemed to prefer - as did many of the audience!

It was certainly very pleasant to renew acquaintance with this venue and its enthusiastic owner.

V. There once was a man who said, 'God
 Must think it exceedingly odd
 If he finds that this tree
 Continues to be
 When there's no-one about in the Quad'.

(Mgr. Ronald Knox)

R. Dear Sir, Your astonishment's odd:
 I am always about in the Quad,
 And that's why the tree
 Will continue to be,
 Since observed by, Yours faithfully, God.

(Anon)



Mancroft MUSIC

THE CHURCH OF ST. PETER MANCROFT, NORWICH

LUNCHTIME CONCERTS 1993

Fridays at 1.10.p.m.

Admission at door £2.50 (£1.50)

25th June

Wolfram Syré - organ

(music includes: Buxtehude "Te Deum"; J.S.Bach "Schübler Chörales")

Assisted by a donation from John Jarrold Trust Ltd

9th July

Jana Pololanikova - organ

(music by J.S.Bach, Mendelssohn, F.X.Brixli, B.Martinu, Z.Pololanik)

Assisted by a donation from Fielden & Mawson

23rd July

Christopher Nickol - organ

(music by Buxtehude, Mozart, Clérambault, J.S.Bach, Blow, Widor)

Sponsored by Hurn Chemist, 143 Unthank Road, (R.A.Youngman)

30th July

Timothy Patient - organ

(music by Reger, J.S.Bach, Franck, Vierne)

Assisted by a donation from Property Partnerships plc

There will be no concerts during the month of August

3rd September

Roberto Antonello - organ; Michele Antonello - oboe

(music by J.S.Bach, F.Couperin, Antegnati, Merula, Gabrieli)

Proceeds from this concert go to the NORFOLK AUTISTIC SOCIETY

10th September

Andrew Wickens - countertenor, with Philip Sunderland - pianoforte

Assisted by a donation from Property Partnerships plc

24th September

Royal Academy of Music, St.Peter Mancroft Recital Award Winner

Assisted by a donation from Property Partnerships plc

8th October

at 1.00.p.m.
Admission £3.50

Kenneth Ryder - organ

(music by Bruhns, Buxtehude, J.S.Bach, Petr Eben)

This concert is part of the Norfolk & Norwich Festival

15th October
at 7.30.p.m.

Organ Recital

(The Norfolk & Norwich Festival; details to be announced)

†††

This is the Ninth Series of Mancroft Music Concerts

Sunday 27th June 1993
Alan Thorne's BIRTHDAY!

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DAVID LIDDLE and GUESTS

Sundays at 3 p.m. (doors open at 2 p.m.)
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On JUNE 27th one of the guest organists could be

YOU

A maximum of FIVE draw winners will be invited to play a 10 minute programme during the second half of the concert. To enter the draw, simply fill in the entry form and bring it with you on 27th June at 3 p.m.. The draw will take place after the tea interval, first out of the hat plays first so bring your music with you. An ENTRY FEE of £1.50 is payable the proceeds of which go direct to the ORGAN APPEAL FUND. Forms available at the concert.

ENTRY :	Adults £4	Concessions £3
Contacts:	Concert Hot Line 081 444 4454 Mon to Fri 11 a.m. to 5 p.m. (David Liddle ansaphone)	Alexandra Palace 081 365 2121 Mon to Fri 10 a.m. to 5 p.m. (Carolyn Finbow)

Bryan Ellum plays....

East Harling on Sunday 11th July at 7.30 p.m.
Music by Bruhns, Mendelssohn, Smart, Schmidt,
Bingham, Jacques, Dubois and others.

and at

North Lowestoft URC with **David Ward** - bass
Saturday 18th September at 7.30 p.m.
Classical and light music on the
new Copeman Hart organ. Coffee and cakes.
Admission £3 (£2 concessions).

Doctor.....I presume..

For many years Dr. Francis Jackson and Dr. Fred Pratt Green have wanted to meet each other, and Dr. Jackson's participation in Evensong on 15th May in Norwich Cathedral brought him to Norwich and provided the opportunity.

Dr. Green, at the suggestion of the late John Wilson, wrote words for Dr. Jackson's tune 'East Acklam', the marriage of which provided the finest line in all hymnody, according to Dr. Eric Routley.

That the two men had never met was particularly strange as for a short period in his ministry, Fred Pratt Green actually lived and worked in York.

What's on.....

St. Margaret's Church, Lowestoft

Organ recitals featuring local organists

Saturday Evenings at 7.30 p.m.

10th July	Terry Hepworth, Pakefield
17th July	Timothy Patient, Norwich
24th July	Michael Davies, Lowestoft
31st July	Bryan Ellum, Norwich
7th August	Bob McNeil-Watson, Lowestoft
14th August	Steven Kirk

Congratulations...

...to our Lady Chairman, Jane Berry on her recent success in gaining the LLCM Performer's Diploma (Electronic Organ).

Guild members will be saddened to learn of the following deaths which occurred earlier in the year.

Mrs. Ham who helped her husband, Guild member Will Ham, entertain us on our outing in August last year, and The Rev. Geoffrey Walker who was our guest speaker at the buffet in December last year.

We extend our heartfelt sympathy to Will Ham and Mrs. Molly Walker.

+++++

The funeral of Cecil Lane took place on 25th March. We believe that Cecil's last appointment was at St. Mark's, Lakenham. A close friend tells me that he played at about thirty-two churches. Though he would have been 94 this year he played the piano regularly up to his death. He also loved gardening and particularly liked yellow flowers because of their brightness. He also enjoyed board games and reading murder mysteries. He deputised for me at St. Giles on several occasions and feedback was always most complimentary.

+++++

Mrs. Kathleen Hope died in Ditchingham on 13th March.

Alan Morriss from Wells in Somerset tells of how, as Kathleen Hood, and at the age of 18, she succeeded his mother as organist at Ditchingham in 1920. She held the post there for nearly sixty years during which time she gained her A.R.C.O. and was twice widowed. After retiring she continued to teach piano and organ pupils, having an electronic instrument in her house. She continued this until quite recently when arthritis and other troubles made it impossible.

Mixtures and Mutations

Ralph Bootman

Only one reader accepted the Editor's challenge to send the location of any twenty-five of the organs built by 'strangers'! He correctly gave the locations of *twenty-eight* but was defeated by three; Bedwell of Cambridge (Acle, Bracon Ash - now no more - and he also transferred the Walker organ from his workshop to Dilham), Nicholson of Worcester (Deopham, and their rebuild at Hethersett) and by Martin and Coate of Oxford. I'm not surprised about the last one - as far as I am aware there aren't any! Somehow the double barrelled name was confused with Moreton and Taylor of the same city, an organ by them at Denton; my apologies for the error. Robin quite rightly pointed out that the firm was Rest, Cartwright - just one firm, not two as the article might have suggested. He also gave a few more of the lesser known builders whose work may be found within the County and Diocese, among them the two-rank extension instrument at Santon Downham by Osmond of Taunton, and work by such builders as Browne of Canterbury, Peter Conacher of Huddersfield, Jardine of Manchester, Binns and Wordsworth of Leeds; and the London builders, Bevington, Holdich, Alfred Monk. Eagles, Northcott and Hope-Jones.

It was somewhat intriguing to read in the late Journal of the British Institute of Organ Studies, to which several of our members belong, that the organ bearing the

nameplate of Robert Hope-Jones MIEE to be found, in an unplayable state in St. John, Maddermarket. Norwich, is now alleged not to be his work. True, Norman and Beard did replace the original Hope-Jones electric action with tubular pneumatics very early on in the organ's life. It may well be that this organ, like many others carrying the Hope-Jones label were manufactured by others for Hope-Jones. Both Norman and Beard and Bedwell did this form of sub-contracting for this much maligned and eccentric genius. How good it would be if the Maddermarket organ could be restored; it is still hand blown. Organs by Hope-Jones are few and far between and I have often thought that a plaque should be placed where Hope-Jones lived and worked in Grove Road on the building now standing there.

Those members of the Guild who also belong to the B.I.O.S. will have seen with pride that Norfolk tops the list of the National Pipe Organ Register claiming over five hundred of the seven thousand listed.

Any member with details of any pipe organ discovered during travels is invited to send full details to Dr. Michael Sayers, 47 High Street, Harlton, Cambridge. CB3 7ES.

Likewise, I would be happy to receive details of work going on on Norfolk organs.

Last date for copy for the next issue 31st August

Puzzle corner.....

Here are fifteen composers' names.

Can you complete them?

----- non ----

----- Gottlieb -----

----- Nepomuk -----

----- Theodore von ----

----- Pierluigi da -----

----- Achille -----

Ottorino -----

----- Marie Jean Albert ----

----- Hastings ----

Maria Luigi Carlo Zenobia Salvatore -----

George Sainton Kaye -----

Edward Benjamin -----

Christoph Willibald von ----

Arthur Seymour -----

Bedrich -----

Cover Story

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