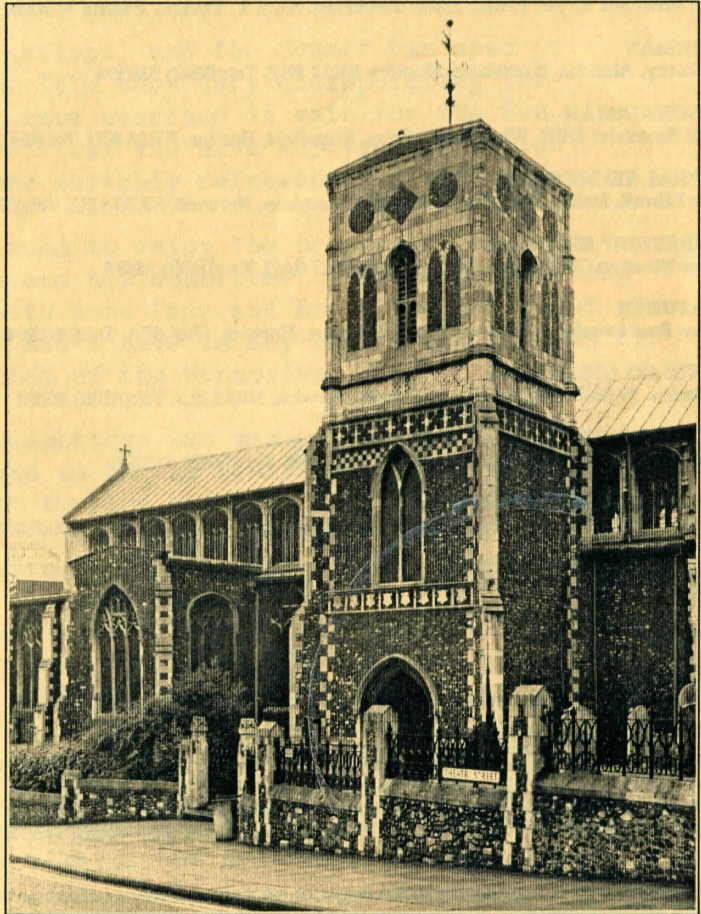


THE NGO JOURNAL

Autumn
1993



Number
5

**PUBLISHED BY THE
NORFOLK GUILD OF ORGANISTS**

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

August 1993

Dear Member,

Time fairly gallops, and the Summer has sped or squelched by. It's been very disappointing for some who may have searched in vain for the Sun. I hope, however, that you have enjoyed the holiday period and are suitably refreshed.

I have continued to enjoy the programme prepared by Ken Smith and his committee. I found the meeting at Shelton with Anne Page and Bruce Draycott most interesting, and I have to say that I had no idea of the intricacies of the Harmonium.

The trip to Cambridge was memorable, and the highlight of the day had to be the visit to 'King's'. It was sheer delight to have the privilege of seeing Stephen Cleobury rehearsing with the Choir, and to stay on for Evensong. Enthusiasm, professionalism and perfection.

The recent visit to W.Norfolk was another happy event, regrettably poorly supported. We had the opportunity of hearing and playing three distinctly varied instruments, from the ancient 'Bishop' at S.Pickenham to the 1990 Holmes and Swift at Necton. We were admirably 'hosted' by Member Robin Wilson, and had the pleasure of a demonstration / recital at Swaffham by Member Robert Gillings. As always, the fellowship was of the best.

Enjoy your music to the full, give of your best and be comforted that in the natural order of things, some have to be better than others.

With best wishes,
Yours sincerely



The Editor writes.....

I once heard Nicholas Kynaston say that he judges the merits of any organ by one criterion; whether or not the *repertoire* can be played on it.

What is 'the repertoire'? Well I think we all have a pretty good idea of the answer to that question. One good way of reminding oneself of what the repertoire consists of is to gather together about a dozen recital programmes of the leading recitalists and see what is currently being played. Bach of course! Mendelssohn, Mozart (mechanical clock pieces) and French composers always. Some composers drift in and out of fashion, Reger for example; some enjoy revivals like Tournemire.

The depressing thing about analysing the repertoire, for me, is the almost total lack of English composers. I sat in Ely cathedral, transported by the amazing playing of Nicholas Kynaston as part of the I.A.O. Cambridge event and wondered why this internationally celebrated English organist in an English cathedral and as part of an English organ festival based in that most English of all locations, Cambridge, included in his recital NOT ONE piece of English organ music.

Between items I browsed the recital programmes of other performers that week (Gillian Weir included) and found the same story. Where is the English organ music of the stature of Liszt, Vierne, Messaien?;

and then I thought to myself, perhaps there isn't any!

The Weirs and Kynastons of this world are discerning musicians and one cannot but admit that any recital by them is always a

revelation, not only in their mastery of technique, but in the artistry of their interpretations and new insights they bring to pieces with which we thought we were familiar. Their programmes are of the very finest music.

Can it be then, that there really is no English organ music which can stand alongside Reger, Mulet, Hakim, even in recitals in England!?

I did notice what may well have been a planning oversight in the I.A.O. Cambridge programme; both Gillian Weir and Anne Page played the same piece, the American Calvin Hampton (who died at a tragically young age of aids).

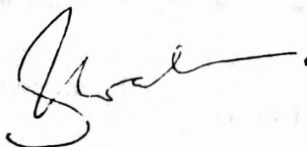
Come to think of it, very few contemporary organ composers of nations other than France have made it into 'the repertoire' in recent years, off the top of my head, Petr Eben is the only one who springs to mind.

Two questions nag away at me almost constantly and I'd appreciate other people's views on them:

Why does French organ music dominate the repertoire, and why is it that the organ music of other nations appears to be so far down the pile?

I wrote about transcriptions in the last Journal and since then heard the Kynaston recital at Ely which included transcriptions by Kynaston himself of music by Mendelssohn and Liszt. These pieces raised the art of transcription to a much higher plane, particularly that of Liszt's 'Funérailles'. Even that great transcriber Liszt himself would surely have heard in this transcription a new realisation of his own music in which the organ was in the hands of a supreme master, not only of technique but in the vision of how the

instrument could generate the emotions encapsulated in the music. The organist of the cathedral himself, Paul Trepte, in a brief word with me afterwards was almost speechless with disbelief that the organ he knows so well could bring forth such sounds. Nicholas Kynaston is a genius!



Puzzle corner.....

Here are the fifteen composers' names.

Did you complete them?

Clemens non Papa
Wolfgang Gottlieb Mozart
Johann Nepomuk Hummel
Gustav Theodore von Holst
Giovanni Pierluigi da Palestrina
Claude Achille Debussy
Ottorino Respighi
Charles Marie Jean Albert Widor
Charles Hubert Hastings Parry
Maria Luigi Carlo Zenobia Salvatore Cherubini
George Sainton Kaye Butterworth
Edward Benjamin Britten
Christoph Willibald von Gluck
Arthur Seymour Sullivan
Bedrich Smetana

From the Mailbag.....

ZECHARIAH BUCK is about.....

I have heard from two Guild members who have a copy of the book, the author of which was Fred G. Kitton and not Kitson as I had thought.

Apparently the book was for loan in the Central Library some ten years ago. I have since been able to trace a copy in the Local Studies Library (above the Reference Library), which of course is not for loan.

The book was written in 1899 to commemorate the centenary of his birth. The people of the City and County were so dismayed that there was no memorial to Zechariah Buck, either in the cathedral or the city, that they got together and financed the book by public subscription. All the subscribers are listed in the front of the book.

If you have time to spare whilst in the city, why not call in the library and browse it? I can promise that you will find it absolutely fascinating.

Thank you so very much to those who gave me the information; I would not have found the book without your help.

Pauline Stratton

Dear Sir, The Alexandra Palace Organ

Following a brief mention in the latest Organists' Review, I am delighted to know that the following 9 stops of the 17 on the Choir Organ are to be re-installed in working order later this year:

Dulciana	8'
Viola	4'
Nason Flute	4'
Nazard	$2\frac{2}{3}$
Piccolo	2'
Tierce	$1\frac{3}{5}$
Mixture	17:19:22
Trumpet	8'
Clarion	4'

(No enclosure at present)

I look forward to hearing them, as will many others.

All organ enthusiasts must be looking forward to hearing again the three 32' ranks on the pedals - as we did in 1929!

Alan Thorne

Harmonium Recital by Anne Page

Bryan Ellum

The Guild's June event was certainly something different! On a fine Saturday afternoon a good number of members and friends were privileged to listen to Anne Page, from Cambridge, performing on two harmoniums in the lovely, unspoilt Parish Church of St. Mary the Virgin, Shelton. Whilst not possessing electricity, the building does have fine acoustics which would only enhance the surprisingly rich tones of these instruments. The peaceful setting of the church made it an ideal venue for this event, and was the actual location for the three recordings which Anne had already made - two of French music and one of Karg-Elert.

The afternoon began with an introduction to the two instruments by Bruce Draycot of the Harmonium Hospital, Newmarket, one an 1857 Alexandre (Paris), the other an 1897 Mustel (Paris), most generously loaned for the occasion. This proved a most interesting preamble for the layman

and set the scene for the ensuing recital. Prefaced by short explanatory details about the music, Anne then demonstrated the capabilities of the instruments in a programme of items by Léfébure-Wély - the well known Bolero de Concert, Louis Vierne - six of the familiar '24 Pieces en Style Libre', and two unfamiliar works, Langlais' 'Dominica in Palmis' (1980) and the fine 'Fantasy and Fugue Op. 39 (c.1905) by Karg-Elert. This latter piece exploited the available tone colours to the full, and it was also reworked by the composer for the organ.

What became apparent as the recital progressed, was the wide dynamic range available on the harmonium, and the amount of expression which can be obtained by means of the pedals - once the technique has been mastered! Anne Page was certainly a most persuasive exponent of the instrument and she has done a great deal to awaken interest in this rather neglected medium.

Our thanks are due in no small measure to Ken Smith for having conceived and masterminded the whole event. It was both educative and entertaining, and this must surely be a good combination!

Lunchstop Recitals

Having been able to attend most of the Lunchstop Recitals in St. Andrew's Hall I feel I must congratulate our member Dick LeGrice for arranging such a splendid series which included recitals by three Guild members and other well known local organists.

Those members who were able to attend would I am sure, agree that we were given a very wide and varied selection of music and were introduced to composers of whom we had not heard before. This can only be a good thing.

New to me were the works by Choveaux, March, Meditation and Introduction & Toccata, played by Tim Patient. We were told that Nicholas Choveaux lives in Suffolk.

These recitals made Mondays days to look forward to.

Pauline Stratton

A Day in Cambridge

Colin Fenn

The Guild's annual outing this year was a day's visit to Cambridge on 10th July.

The first item on the day's programme was a visit to the Wesley Methodist Church, Christ's Pieces. Mr. Geoffrey Batty was there to welcome us, deputising for the resident organist George Dobinson who was unwell. He told us about the history of the three manual Hill Organ and demonstrated it to us.

The organ was built by William Hill in 1844 for the Eastbrook Hall in Bradford. It was rebuilt in its present position in 1991 by F. H. Browne & Sons of Canterbury after alterations had been carried out at the church to provide a multi-purpose auditorium to seat 420 people. The church furniture and platform were designed to enable them to be moved and re-arranged to suit varying requirements.

The organ is now housed in two cases with a detached console. Much of the original pipework and some of the mahogany casing have been retained, although the latter is not so ornate as it was at Bradford.

The organ was made available to any of our party who wished to try it. A wide range of music was played which showed how adaptable the organ is to varying styles.

Our next venue was Holy Trinity Church at the junction of Market Street and Sidney Street. Here we were welcomed by the organist Mr. Neil Thomas, the son of one of our members, Mr. Howard Thomas. The organ in this church is a three manual

Walker of 1850 with electro-pneumatic action and is situated on the North side of the chancel. After Neil had given us a talk about the organ he demonstrated its fine tonal qualities by playing Mendelssohn's 2nd Sonata. In particular the reeds sounded very good in the excellent acoustics of this church. There are some technical faults which need attention but this did not deter members of our party from taking the opportunity of playing the instrument and enjoying themselves.

Lastly we made our way to King's College Chapel. We were admitted into the empty chapel through the North West door and took our places in the chancel adjacent to the choir stalls in readiness for the choir practise prior to Evensong. Mr. Stephen Cleobury conducted the practise in a relaxed but positive manner and clearly had to keep a strict timetable to ensure all the music for Evensong was covered, and some of the music for the Mass the next day.

It was an experience not to be missed to see and hear this world famous choir in rehearsal. The perfect pitching of notes, the young choristers popping in and out of their front stalls under the music desk, the choir marking on their scores with pencils points to be observed and the admission of mistakes by all members of the choir indicated by the raising of the arm.

At the conclusion of the practise, the South West door was opened for the public to enter, and within a short period of time the East end of the chapel from the organ screen was filled. There were also people sitting in the nave. The usual large number of overseas tourists were among the congregation, and made one realise the tremendous pressure on Stephen Cleobury and the choir to maintain the standard now expected of them throughout the world.

In no way was this standard lacking in the service of Evensong which followed. What a great tradition the service of Choral Evensong is, especially when sung to such a high standard and in a beautiful building with the wonderful tracery and the magnificent stained glass windows. One could not help but take part in the worship and listen in 'awe and wonder' to the music circulating the walls of this ancient and historic building. The soaring high notes of the choristers, seemingly without any effort, the perfect blend of harmony from the Choral Scholars and the sensitive accompaniment by the Organ Scholar on

the main organ and on the Positive organ in the choir stalls.

The coach was waiting for us in King's Parade to transport us back to our cars on the Park and Ride car park. It had been a wonderful day and I am sure we were all uplifted by what we have seen and heard. Our grateful thanks to Geoffrey Batty, Neil Thomas and Stephen Cleobury for the kind reception we received from each of them and a special word of thanks to Ken Smith who made all the necessary arrangements which, as we have come to expect with Ken, went like clockwork.

Worth the journey...

On November 20th 1993 in the Chapel of the Royal Hospital School, Holbrook (near Ipswich) at 7.30 Philip Sawyer will play a most interesting programme.

Poussin's 'Seven Sacraments' was painted in Rome between 1644 and 1648 and are among his most sublime, lucid and monumental compositions, and hang in the National Gallery of Scotland.

The first half will include works by Messiaen, Dubois, Langlais and Bonnet (Variations de Concert), the second half being devoted to 'The Seven Sacraments of Poussin' by John McLeod. There will be an entrance charge of £5 (concessions £3) which will include a souvenir programme.

Philip Sawyer was educated at the Royal College of Music and was organ scholar of Peterhouse, Cambridge. He studied the organ with Piet Kee in the Netherlands and won a French Government scholarship to study with René Saorgin at the Nice Conservatoire. He has commissioned several new organ works and has broadcast on BBC Radio Scotland, Radio 3 and Scottish Television.

John McLeod was born in Aberdeen in 1934 and studied in Germany and later at the Royal Academy of Music in London with Sir Lennox Berkeley. His music has, in recent years, been performed and recorded in many countries by an array of leading orchestras.

The event is organised by the Suffolk Organists Association who would be pleased to see our members on this occasion.

What's on.....

On Saturday 20th November 1993 in the Mancroft Room of the Chantry Hall, Norwich

SALE of Second Hand Music of all types organised
by the I.S.M.

Proceeds will go to the Gwendoline Lee Memorial Prize
(14 years and under Piano Class in the Norfolk County Music Festival)

Anyone wishing to donate surplus music to the I.S.M. for the sale are invited to deliver it to the
above venue from 1 p.m. on the day. Smaller items could be left at the Wensum School of
Music from 16th November.

Suggested pricing, to save time, would be appreciated.

+++++

Guild Events

September 25th at 3 p.m. Visit to St. Felix School, Southwold to see, hear
and play the Copeman Hart organ. Visit to St. Edmund's in Southwold and
return to St. Felix for a recital 7.30 p.m.
See last Journal for fuller details.

October 17th at 3 p.m. Composite recital in St. Stephen's, Norwich. It
would be nice to hear from some members who would like to take part in
this event. It is hoped that other instruments will feature. Please contact
Ken Smith as soon as possible if you are interested.

November 21st at 3.30 p.m. Evensong for St. Cecilia's Day in Norwich
Cathedral. Music for about twenty minutes prior to the service and
refreshments afterwards in Prior's Hall.

There is no event planned for December.

Please feel free to contact Ken Smith for further details of these or any
events.

The following contribution from Alan Thorne

EXCELSIOR!

St. Michael - BALFE & SPARKS

I first came across this song more than seventy years ago at St. Michael's Church School, Highgate. We had a master who was very keenly interested in music and took an extended class every Friday afternoon. We were taught 'Cherry Ripe' - 'More the bee sucks' - 'Orpheus with his lute' etc., and a song by Sterndale Bennett (I cannot remember the title), but it contained a number of key changes that would tax many a good choir. We used a Curwen's modulator for singing exercises; these are probably museum pieces now! He soon fastened on to me to play the melody line on the piano while he coaxed the rest of the class (about 40) into action. I reaped a reward during the war since when he retired he took on a local 'conf/tob' and I always got 'extra' on the sweet rations each week.

Unknown to him I used to get regular coaching from my father who came from a musical family. One of his sisters played at a cinema in Kentish Town (silent film days), I think she used to do about three hours playing with a half hour break that was filled by using a wind-up gramophone player a stock of 78 records, and then back to the stool. Another sister was pianist for years with 'Pelissiers Follies' - the then top concert party that toured the seaside resorts in the summer. She could read any song accompaniment at sight, extemporise as she went along, and transpose. Would that I had her skills!

My father's ploy was to teach me the next verse forward - in time for the Friday

session! 'Excelsior' suddenly appeared one Friday - a curious choice for youngsters 11 - 14. Longfellow at his most mawkish and Balfe, who could have done better if he had tried, set it to some very commonplace stuff. Balfe was firstly an operatic singer (Tenor) and became a pupil of Rossini. His influence shows through in Balfe's most remembered work, an opera, *The Bohemian Girl*, which was part of the staple fare of the old touring opera companies Carl Rosa - Rowsby - Moody-Manners etc.; all these have long since become history. There was an excellent revival of *The Bohemian Girl* done by Thomas Beecham at Covent Garden in the 1950s. Beecham knew how to handle this kind of stuff and extracted everything possible from the score.

All this chat is by way of a prelude! However, imagine my surprise in seeing 'Excelsior' on a list of music for disposal published in one of the N.G.O. Newsletters. I could not resist, and as one who enjoys a bargain, I got THREE different copies. The first, in excellent heavy paper and with fine engraving by Boosey & Hawkes as a duet for soprano and contralto. The second by Cassell & Co. (the book publishers), a duet with Tonic Solfa and a free music lesson. Nothing new in advertising gimmicks! The 'lesson' is some advice on how to sing the duet, printed on the back page. The first paragraph is quoted here:

'This fine dramatic duet is one of the most original works of the composer, whose unlimited fluency of invention and felicitous power of producing melodies caused his name to become a household word throughout England and in many Continental cities. It has been said of Balfe that his lack of conscientiousness made him contented with the first ideal that presented itself, regardless of artistic

excellence and dramatic truth. This is undoubtedly true of his music generally, but not of the composition before us. Here we have 'artistic excellence' in excelsis, the various scenes so vividly drawn by the poet being appropriately coloured by the touch of the composer'.

It was the third copy that provided the real excitement - The Albion Edition No. 1, printed and published by Marks & Spencer Ltd., Manchester. Unfortunately the front page has a small piece missing where the first owner had written the date. A clue as to this probably lies in the fact that Balfe died in 1870, so the copyright would have expired in 1920. There is a medallion portrait of him in Westminster Abbey and a fine statue to his memory in the vestibule at the Theatre Royal Drury Lane.

A letter to the archive department of Marks & Spencers produced a most interesting reply. They sold this sheet music for one old penny!; and it could be purchased by post. They confirmed that much of the stuff printed was out of copyright.

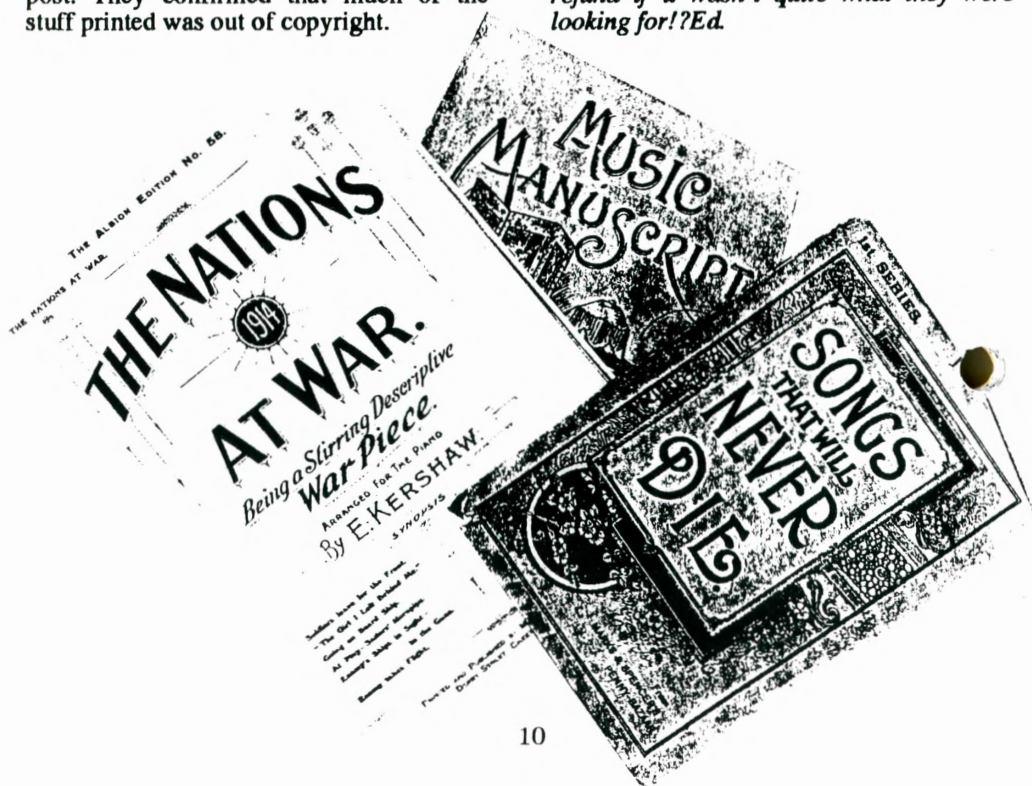
The Albion Edition reached No. 58 (according to their records).

Other M & S titles included music for dancing, singing, carols etc. including 'Songs that will never die' and 'Hymns that will live forever!' - the latter title has a nice touch.

M & S expressed sincere thanks for my interest and presented me with a copy of their 'Centenary History' which makes fascinating reading and which I will be pleased to lend to any N.G.O. members.

The Church Commissioners have a large holding of M & S shares in their portfolio; like the 'Hymns' I hope they (the shares) live for ever!

*Interesting to think of M & S publishing music! I wonder if customers could get a refund if it wasn't quite what they were looking for!?*Ed.



N^o 1 IN C.
FOR TENORS & CONTRALTOS

N^o 2 IN D
FOR TENORS & BARIOTENS

EXCELSIOR

→ DUET ←

THE POETRY BY

LONGFELLOW

The Music Composed & Dedicated to
THE RIGHT HONORABLE

The Earl of Westmoreland.

BY

M. W. BALFE

Price 2/- net

LONDON
BOOSEY & CO. 295, P.

MAY BE SEEN
with copy of
No. 1

THE ALBION EDITION No. 1

The Favourite Duet,
EXCELSIOR.

(Notation and Sol. Fa.)

Words by

LONGFELLOW.

Music by

M. W. BALFE.

Printed and Published by HARRIS & SPENCER LTD., DUKE STREET,
LONDON, E.C. 4.



POPULAR EDITION
WITH
TONIC SOL-F-A
AND
FREE-MUSIC LESSON

EXCELSIOR

Vocal Duet

WORDS BY
LONGFELLOW

MUSIC BY
BALFE

ANY LIMITED
LONDON, E.C.

Some thoughts on Notation...

Ronald Watson

Every good boy deserves favour and all cows eat grass and off we go learning to read music. The notation system we are all familiar with, like the monarchy, is not something we would invent if we were starting today from scratch. It is something we have inherited and it has evolved over centuries and has lots of things in its favour, not least that we can, without the need for a music Rosetta Stone, read the great works of the great masters of earlier centuries. Composers today still use basically the same system as did Haydn. I refer, of course to the system which uses a staff of five lines and the four included spaces (unless you happen to be a percussionist).

Yet this is not the only system we use today. In most modern hymn books there is still to be found the four line staff used for plainsong on which the 'notes' look very different from crotchets, minims and the like. The illustration below is from a Scottish hymn book and shows an anthem in S.A.T.B. written out using Tonic Sol-Fa (which was, incidentally, invented in Pottergate, Norwich).

What do we want of a notation system? Well first of all we want to be able to read it and perform from it, hearing the sounds the composer had in mind when he 'wrote' the music, and the first thing we need to know is the pitch of the note and its pitch in relation to other notes.

The next thing we need to know is how long the note should sound for. Then we need information about the characteristics of the sound; is it loud or soft, staccato, legato or vibrato etc.

Of these, the pitch is the most fundamental. In standard notation we all know that the note on the lowest line in the treble clef is not only an E but a particular E, i.e. that immediately above middle C, and we use the first seven letters of the alphabet to identify seven of the twelve notes in the normal octave. (The Germans also have H which is our B natural; their B being our B flat).

However, the exact pitch of a note does not depend solely on its position on a five line staff. A note written on the middle line

24

⊙ taste and see.

Psalm xxxiv. 8-10.

QUARTET, OR SEMI-CHORUS.

J. Goss.

Doh = E. Andante, e con espressione. (M. 112.)

$\left\{ \begin{array}{l} : \\ : \\ : \\ d_2 : \end{array} \right.$	p	s	:-	d	:-		t ₁	:-	d	:-		r	:-	m	:-		f	:m		m	:-		r	:-				
	O						taste					and					gra	-	ci	ous	the	Lord	is,					
		s ₁	:-	s ₁	:-		s ₁	:-	s ₁	:-		s ₁	:-	d	:-		r	:d		d	:-		t ₁	:-				
		p						m	:-		f	:-		l	:l		s	:-		s	:-		s	:-				
O							taste					and					gra	-	ci	ous	the	Lord	is,					
d ₂	:-		d	:-		d	:-		r	:-		m	:-		t ₁	:-		d	:-		f ₁	:f ₁		s ₁	:-		s ₁	:-

$\left\{ \begin{array}{l} m \\ d \\ s \\ d \end{array} \right.$:-	m		f	:s		l	:-		r	:-		m	:-		s	:f		m	:-		:	
							man			that			trust	-	eth	in	Him.	d	:-		s	:-	
		d	:-	d		d	d	:-		d	:-		d	:-		t ₁	:t ₁		d	:-		s	:-
								man			that			trust	-	eth	in	Him.	d	:-		:	
d	:-	d		l	:s ₁		f ₁	:-		f ₁	:-		s ₁	:-		s ₁	:s ₁		d	:-		:	

would be B in the Treble clef, D in the Bass clef and either C or A in the Tenor or Alto clefs. So without the Clef no note can be identified. The possibilities are increased to TWENTY when one considers that any note can be either Natural, Sharpened, Flattened, Double Sharpened or Double Flattened.! So the position of a note on a five line grid tells us very little without the other information. Add to this the complication of transposing instruments; to a Clarinet in A, what the pianist reads as C sounds like A. What a

very inconsistent state of affairs we have.

Setting out to try to remove all the incongruities of this system we can all use might be likened to Bernard Shaw's attempt to invent an alphabet which remove the inconsistencies in written English. Having 'bow' which can either rhyme with 'beau' or 'now' is just as confusing as having F sharps which sound exactly like G flats. Look at this extract from Brahms's German Requiem. Yes! Brahms! Enharmonic changes are not exactly avant-garde!

205
d weg, wird
weg, wird weg, wird
weg, wird weg, wird
f
d weg, wird

205
weg müs - - sen, we
weg müs - - sen, we
weg müs - - sen, w
f
weg müs - - sen, we

But haven't we reached a pretty pass when music which is quite easy to play is so complicated to read?; and when we see in some scores of Boulez that EVERY NOTE has an accidental, then perhaps it is time for a new notation system which suits atonal music and which uses intervals less than semitones.

moment people beavering away inventing new ways of writing music down, and it is the fervent hope of Tom Reed of Kirksville, Missouri, that before too long the organisation which he founded, the M.N.M.A., will be able to present the musical world with a new notation system which overcomes the complications of using something invented in the 15th century to write down music of the 21st. century and beyond.

On every continent there are at this

I would like to see a notation system wherein each note is uniquely identified and in which the patterns one sees relate to the patterns one hears.

The scale as we know it is misrepresented by traditional notation. It appears that all

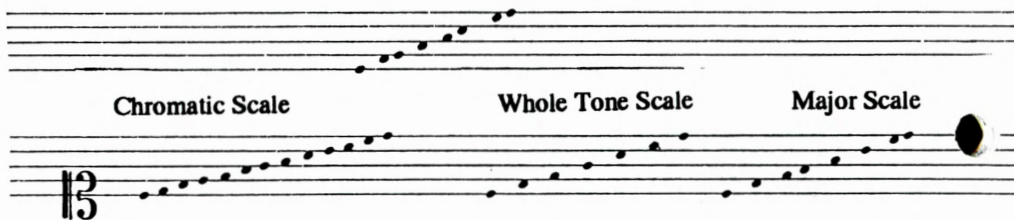
the notes are equally spaced, yet we know that some of the intervals are tones and others are semitones. Equally, when we see the whole note scale in which the notes are all one tone apart, how complicated it looks.



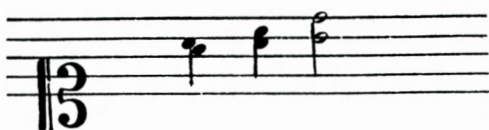
I devised a system some years ago the basis of which is that each note has a unique place on a staff. In the traditional system F (like any other note) can be either on a line or in a space. In my system the

distance between semitones looks less than the distance between tones. F sharp is exactly halfway between the Cs above and below it.

Harmonic Minor Scale



Très lent



Other inventors have devised different ways of showing note duration but given that any new system will need learning I'm in favour of changing only one thing at a time and besides, I believe that 'duration notation' as we know it is still within the bounds of credibility.

Some systems have vertical staves but there is a problem here if the music


includes words.

Anyway; those are some thoughts about notation. Notation is changing and needs to change more but the problems of devising a universally useful replacement for what we've got are enormous. If you think you've got the answer you may be on the way to becoming a millionaire!

H YMNS

George Marley

Hymns are a staple ingredient in church services. They give the people an active part in the worship, and the people like singing them.

Of course there are good hymns and bad, and of course no two people would agree exactly which are which. Some hymns are bound together by choruses and some depend a lot on repetition, but this can go too far. Some years ago I came on our curate teaching the choirboys: 'He rose, He rose, He rose, He rose from the dead'. This was the first line of the chorus, and the second, *and the third*. He explained lamely afterwards that the intention was antiphonal, that the alternate rose's' should come from alternate sides of the choir.

New hymnbooks have proliferated of late. In 1969 appeared '100 Hymns for Today' and, eleven years later 'More Hymns for Today'. (What is today? - a year? - a generation?!) Some of the hymns are fine, others not so fine. Both books were later published in disguise as part of the 'Hymns Ancient and Modern New Standard'. In

1983, following Billy Graham, came 'Mission Praise'. It has a popular appeal, but the bindings are poor and will not last.

Some hymns are mauled about. 'In the beauty of the lilies Christ was born across the sea' was changed to 'In the squalor of the stable.....'. I have heard dear King Wenceslas' 'heat was in the very sod' changed to 'walking in the strength of God'and whole hymnbooks have been devoted to the sacred cause of exorcising those naughty words 'Thee' and 'Thou'.

Sometimes the last verse of a hymn will benefit from a rise in pitch, a semitone or a tone. The result is exhilarating, like stepping out into the sunshine. I have seen 'Kum by yah' raised a semitone *at each verse*, as Marlene Dietrich did in 'Where have all the flowers gone?'

Finally, AMEN. Very few churches know how to deal with this. In the old days it was added to all hymns, willy nilly; now it is mostly banned altogether, willy nilly. But it has its place. When the last verse is a Doxology - praise to the Holy Trinity - Amen follows as an essential part of it.

George has sent me four articles for which I am most grateful. The others will appear in subsequent issues of The Journal.Ed.

RCO Organ Day

June 12th saw Norwich as the venue for an event organised by the Royal College of Organists. Having assembled in Norwich School for coffee the walk to St. Peter Mancroft was undertaken where Kenneth Ryder gave a most interesting talk about the Peter Collins organ and then showed off some of the possibilities in a recital of 'snippets'. Playing short extracts from the organ repertoire is an excellent way of demonstrating an organ and Kenneth has this off to a fine art. This was followed by an equally fascinating illustrated talk by Dr. Arthur Wills about his own approach to composing for the organ. The illustrations were provided both with recordings and by Dr. Wills playing some of his own pieces.

After lunch David Pettit talked about the new R.C.O. syllabuses and explained the reasoning behind the changes being introduced. Vincent Waterhouse then spoke about the treasures of the R.C.O. library and had with him some rare and interesting examples of manuscripts and letters which the library holds. Certainly anyone making a visit to the College would be missing out considerably by not spending time looking at the library; it is full of fascination.

After Evensong in the cathedral and tea, Michael Nicholas gave a most exciting and adventurous recital which left the assembled gathering in no doubt about the glories of the organ and his own skills as a player. Thank goodness someone plays English music! Included in the programme were a Rhapsody by Howells, with which music Michael Nicholas has a particular affinity, and Scherzo by Leighton, which was quite delightful in its wit and delicacy. The programme began with Arvo Pärt's

fascinating 'Annum per Annum' and ended with a breathtaking performance of Messiaen's 'Dieu Parmi Nous'.

I wonder if people realise that they can be members of the Royal College of Organists whether or not they are interested in sitting for the diplomas. The R.C.O. has a most interesting programme of events and is heeding the calls of its members to hold events out of London. Why not join?



St. Peter Mancroft, Norwich
Photo: T. J. Burchell

Ralph Bootman

By far the largest number of organs reviewed in these pages and in the pages of the Newsletter were situated in Parish Churches. So many of the 'Free' churches are difficult to access except at service times, and all too few organs in Free churches and in Roman Catholic churches have been the subjects of review and comment.

How good it is, then, to give news of a re-organ in Oulton Broad Free Presbyterian Church whose Minister, The Revd. Kyle Paisley, is the son of his better known father!

The new church buildings were completed in March this year and may be termed 'luxurious' in their fittings and furnishings and are composed of the church proper and several meeting rooms, offices, kitchens etc.

The church itself is a rectangular building with a spacious organ chamber at the East end, behind the rostrum. In this chamber stands the organ which is of unknown parentage but is said to have come from a bombed church in London. Here it had tubular pneumatic action and an attached console, but it has been rebuilt with electric action and a detached console by the talented organist and organ builder, Terry Hepworth.

It is an amalgam of several instruments; the original, plus pipework from the fine Binns organ formerly in the Liberal

Catholic Cathedral in Holloway, London; the console is by Compton and came from the organ in Tulse Hill Comprehensive School in South London - a fine solid piece of work with ivory drawstops placed on angled jambs; the manuals themselves came from the original ten-rank Compton cinema organ installed in the Gaumont Palace, Carshalton, Surrey, in 1938 and which formed the basis for the Tulse Hill School organ some twenty years later.

Here the installation is not yet completed although two manuals and pedals are playable from the three-manual console and it is hoped to add a separate choir organ in the not too distant future. This will be placed on a gallery to the North of the organ chamber and above and to the left of the console, whilst in a similar gallery on the South side of the chamber, a fine 16' pedal reed unit will be installed.

Great credit is due to Terry Hepworth for his imaginative approach to this 'new' instrument and for his excellent workmanship.

Other organ work carried out by him includes the provision of a new blowing plant for the fine four-manual instrument by Brindley and Foster with additions by Norman and Beard in St. Peter, Kirkley, Lowestoft, and the provision of a new choir soundboard to replace a rain-soaked Roosevelt chest in the same organ. He has also added a second manual to the organ in St. Andrew's, Lowestoft using electric action and extension. Plans are already in hand for the addition of a third manual to the organ in Pakefield Parish Church where Terry is organist. This work, together with much Theatre organ work, keeps him quite busy!

+++++

Last date for copy for next issue is 30th November

For the Bookshelf...

Ralph Bootman

The Classical Organ in Britain
Vol. 3 1989 - 1990 Price £19.95

At last, the long awaited third volume in this series has been published and is a worthy companion to the two previous volumes which covered the periods 1955 - 1974 and 1975 - 1988.

Volume 3 is of particular interest to East Anglian readers and details are given of ten new organs in Cambridge and its County; four in Essex; three in Suffolk and six new organs in Norfolk churches with a further two in builders' workshops. Of these the Guild has visited several.

Of the many organs described, many are illustrated by superb photographs (b/w) and others by line drawings in the text. In every case a full specification is given, together with the approximate dimensions of each instrument - these being listed in order of size, commencing with a small two-stop instrument in London, to the fifty-five stop organ in St. David's Hall, Cardiff - both by the same builder - Peter Collins.

In the very fine Introduction the authors, John Rowntree and John Brennan, have written extremely well on the musical concepts of the Classical Organ and its use and its physical design, and how pleased I was to read what was said about this and, in particular, the references made to the design of 'pipe shades' and the use of geometrical patterns in organ cases, and how the seemingly ever changing liturgy affects the design of new instruments. All this is most readable and thought provoking. So too are the tables given for the numbers of organs built in the period under review and the numbers of stops in

various instruments. This Introduction itself is well worthy of a reprint as it contains much food for thought and all advisors should read, mark, learn and inwardly digest its several pages.

Gillian Weir's Foreword is also worthy of much thought.

This is an ideal bedside book!

SIR JOHN SUTTON: A STUDY IN TRUE PRINCIPLES

The Revd. Hilary Davidson

Here is a volume written for the specialist organophile in which the life and work of Sir John Sutton is discussed at length. Sir John (1820 - 1873) was closely concerned with the revival of Anglican church life in the mid 19th century, the so-called Oxford Movement, which concentrated on the study of medieval church building, architectural arrangements, furnishings, and the worship offered.

He became a friend of Pugin whilst at Jesus College, Cambridge, where the organ case of the instrument Sutton presented to his college during the chapel restoration about 1846 still remains. He was also responsible for the design of the organ case in St. Andrew the Less, Cambridge, and for the instrument originally built for West Tofts Parish Church, Norfolk which is now in South Pickenham Parish Church. Other interesting facts about the West Tofts organ and its connections with Sutton, and organs in Great Walsingham, South Pickenham and Santon Downham are revealed.

Sutton was received into the Roman Catholic Church in 1855 and established a seminary for the training of English Catholic priests in Bruges. He spent the remainder of his life in the Rhineland village of Kiedrich, founding a choir school and 'restoring' the organ in the

church there, which itself dated from the latter half of the 15th century and again from the year 1652. He had this historic instrument removed to Belgium for 'restoration' before its re-erection in the West gallery of the parish church of St. Valentin and St. Dionysius, Kiedrich.

Sir John Sutton's influence upon the Church was immense and for his connection with Norfolk we should be justly proud.

I wondered what justification there was for giving the book the subtitle 'A study in true principles'. It seemed to me that these principles appeared to be no more than ideas Sutton held because of the love he had for architecture, design and the Gothic order. As a biography of Sutton and of his work with church organs it is commendable, though I fear its price, £27.50, will mean that many who wish to read it will obtain their copies from the local Public Library.

Both are published by Positif Press, Oxford.

CHOIR AND ORGAN

This is the title of a new quarterly magazine devoted, as one might deduce, to

all facets of church music. Its editor, Basil Ramsey, is well known in church music circles and he has done well in this new publication.

Issue No.2 contained articles on the plans for new music, and organ, for Chelmsford cathedral; a review of the Bradford Computer organ in St. John's R.C. Cathedral, Norwich; previews of festivals; letters; book and music reviews and numerous advertisements, some from firms quite new on the music scene.

It is all quite readable and costs £9 for an annual subscription which covers FOUR issues; this will not break the bank!

Available from Choir and Organ Subscription Dept., FREEPOST, (NW5317) Market Harborough, Leics. LE16 5BR or by telephone 0858 410510.

By the way - whatever happened to the much publicised National Festival of Church Music held here in Norwich with events at St. Giles on the Hill, St. Peter Mancroft, St. John the Baptist R.C. Cathedral and at Walsingham from 31st May until 6th June!?

You may well ask! Another triumph for the Walter Mitty School of Church Music!Ed.

Guild members will, I am sure, wish to extend to our Patron Fred Pratt Green their deepest sympathy on the death of his wife Marjorie who died on 7th August peacefully in their home at Cromwell House.

Marjorie accompanied Fred when he presented the prize for the Guild's Hymn Tune competition and shared his wider ministry throughout their lives. She was an Associate of Kings College and loved her work as a preacher. She also loved her duties as a guide in Norwich Cathedral, which place meant a great deal to her.

From the pen and brain of the late John Ince.

Book of Alternatives: Music during the "Peace of Mrs Bloggs"

For as long as the Book of Alternatives continues to be tolerated in some of our churches, (its further experimental use has been voted by Synod until the year 2000 A.D., thus postponing the celebratory singing of Psalm 126 until that date), there remains the problem of how to cover up the unseemly noise of wandering amongst the pews, osculation, back-slapping (and cries of pain), odd and embarrassing greetings ('Have a nice day', etc.) which destroy any reverence, continuity and momentum which parson and organist may have managed to create up to that point. Granted that this organised mateyness is certain to bring the service down to earth with a bump, its utterly un-British conduct being heartily disliked by most church-goers, some quiet and soothing music may be welcome at this point, but care must be taken not to play too loudly, otherwise the exchanges of endearments, fisticuffs and the like taking place in the Nave beneath the organ gallery might reach a level liable to shake the 'cedars of Libanus'; (here we quote from one of the 'Psalms of David', which it is hoped may again be said or sung in *all* churches from the year 2001 onwards, when the burning of all copies of the ASB has been completed).

Suggested music*

* From a theme by Sir Peter Rabid Rabies, Bart., recorded on HMV SOS121212, and conducted by the Revd. Sir Simon Rattlesnake, D.T., T.N.T., Examining Chaplain to the Mothers Onion.

The point marked 'attacca' denotes the precise moment at which the congregation kiss (osculate), sway (oscillate), embrace (oloroso), thump one another (vigoroso), or brain each other (subito) with the brass offertory plate (kindly pass to your neighbour on your right after use), (tintinabulatio). SELAH!

Those rendered unconscious during 'Peace of Mrs Bloggs' to be resuscitated in the Coffee Bar (formerly the Chancel of St. Euthanasia's), but not until

i) the final 'Go, catch your train!' responses have been uttered, and/or the Priest has uttered the final 'That's It' (use of St. James', Piccadilly), and
ii) the Rite of Coffee has been percolated (perambulated?).

Issued by the Commissioners for Sewers in the Metropolis, in Full Synod*** by Authority, for Experimental Use until the year 4000 A.D.

Commissioners, registered and certified at Lunacy Buildings, Idiot's Row, Bedlam, Stuffd, POTT ER4P OPE

Prolocutor : Aloysius Gloy, Canon

Proctor : Lionel Gorm, Prebendary.

Chief Druid : Caractacus Cope, Dean ('that eminent divine').

Sedan Chairperson : Percival Prout, Bishop ('layreader to the deaf & dumb')

Ordinaries : The Very Reverend Dirigible Dynamite Drone, Dean of the Thistle.

The Blessed Margaret Hilda, Deaconess of the Sow Thistle.

The Most Revd. W. Maxwell-Gumbleton, Bishop of St. Ogg's (USA).

Rev. J Newte, (his Chaplain) (US)

*** (A *Synod*: 'the supreme court of the United Presbyterian Church' (ref. Chambers' Early 20th C. Light Music Group Dictionary, slightly Rolled and Fudged, page 999); (many tunes by Roland Fudge are the mainstay of the sloppy hymnbook 'England Praise' issued for the Rev. Wm. Gradual Campaign); also, 'a species of small Welsh vole having tunnel visions - they are carnivores and cowards, a herd of them having been sighted recently emerging from Church House, Wetmonster, with their two Druids bringing up the rear'.

A *'Full Synod'*: One that meets in the afternoon for its post-prandial session).

N.B. The rubric in the Book of Alternatives/ASB/Absolutely Silly Business for the Peace of Mrs Bloggs reads 'The Priest may accompany the words of the Peace (sections 24 & 25 of the Army Act) with a handclap or similar action; and both the words and the action may be passed through the congregation.

Note that there are three alternatives within this rubric; he may - or he may not - accompany the words....with a handclap or similar action. Then what is a similar action? (Playing the guitar he has thoughtfully/thoughtlessly brought with

him? Swinging a potato round his head as though to astound? Standing on his head? Hardly....but be surprised at nothing). Then the words and action may or may not be passed through the congregation successfully - bear in mind the trenches message of World War I 'Send reinforcements!' which reached its destination as 'Send three & fourpence!'.

Finally, pay very close attention to any introduction by the priest before words or actions (for there is a strong resemblance here to an action song) in that he may be moved to utter the Versicle 'O'Grady Says!'.

If he does, that will put an entirely different complexion on proceedings, and have interesting possibilities.

If this music is found too difficult to synchronise with the performance/propounding/peregrinations, etc going on below, the organist has always the FINAL ALTERNATIVE open to him. He can process downstairs in good time, grinning like a dog and running about the city (i.e. the Nave), seeking whom he may demolish. 'Eheu, eheu, what more can he do? Misericordia, Hulabaloo!'.

H. Montacute de Bohun (No Gent)

What's in a name?

If Guiseppe Verdi had been an Englishman we would no doubt have known him as Joe Men. That being the case can you identify the following famous musical names which have been 'translated' into English?

Liz Blackhead

Claud Greenhill

Peaceful Sunday

Mary Oak

John Brook

Al Mountain

Art Beak

Bill Luck

Tony Weaver

Gus Miller

Phil Branch

Andy Messenger

Bob Cobbler

Len Amber

Emil Wooddevil

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

Congratulations to Fred Pratt Green who was 90 on 2nd September.

Robbens Rambling

John Robbens

In the last issue of the Journal, reference was made to the new Copeman Hart instrument in the Methodist Church at Lowestoft. It is in fact in the U.R.C. Church in London Road North. Our Vice President, Bryan Ellum, will be giving a recital there on 18th September. I have had the opportunity to play this organ and was most impressed. It is a very comfortable console with a comprehensive array of accessories, and the voicing and location of speakers has been carefully executed to produce a very pleasing performance. With some 33 speaking stops it has been a bargain at £17,000.

Talk of electronics, I attended a recent recital at St. Mary's, Southtown, Gt. Yarmouth given by Carlo Curley. He was playing the Johannus which is the property of the church organist and which is used for normal church worship. It was typical 'Carlo Curley', the extrovert entertainer/brilliant organist, playing a programme of popular choice. The organ was situated in such a

position that it was possible to watch the man at work. For a large individual he moves extremely rapidly and with great accuracy. There has been a fair amount of criticism about him in organ circles, but I think it is fair to say that, although he is a showman, he is a great musician who has worked extremely hard to bring the organ to the people, and for this he has to be congratulated and thanked. I was interested to note that some of our lady members took part in the recital as members of the Eaton Parish choir which combined with Carlo to produce a most enjoyable evening's entertainment.

Talking of recitals, a recent series at St. Margaret's in Lowestoft has just finished. The Guild was well represented in that four of our members appeared, one of whom was Stephen Kirk who arranged the series. I attended the last three recitals and thoroughly enjoyed the programmes which were varied and with popular appeal.

Talking about popular appeal, are you like me? Do you go to a recital, hear something which takes your fancy, go away and buy the music and add it to an ever growing collection which you know you will never have time to learn to play?

Specification of the Copeman Hart organ in St. John the Divine U.R.C. Lowestoft

GREAT		SWELL		PEDAL	
Open Diapason	8'	Geigen Diapason	8'	Open Wood	16'
Hohl Flute	8'	Rohr Flute	8'	Principal	16'
Dulciana	8'	Viola da Gamba	8'	Bourdon	16'
Principal	4'	Voix Celeste	8'	Octave	8'
Harmonic Flute	4'	Principal	4'	Bass Flute	8'
Twelfth	2 ² / ₃	Wald Flute	4'	Fifteenth	4'
Fifteenth	2'	Flageolet	2'	Ophicleide	16'
Tierce	1 ³ / ₅	Larigot	1 ¹ / ₃	Posaune	8'
Furniture	IV	Mixture	IV	Great to Pedal	
Trumpet	8'	Contra Fagotto	16'	Swell to Pedal	
Cromorne	8'	Trumpet	8'	Gt & Ped pistons	
Clarion	4'	Hautbois	8'		
Swell to Great		Clarinet	8'		
		Tremulant			

Petite Orgue in oak to match surrounding woodwork. Four manual loudspeakers and one bass enclosure.

Six thumb pistons to Great

Six thumb pistons to Swell

Six toe pistons

Six general pistons all pistons adjustable by capture system with five long term memories

General cancel Reverser pistons to Sw to Gt, Gt to Ped, Sw to Ped

Extras: Melodic Bass (pedal to Great coupler)
 Transposer
 Pitch control (two thumb pistons)
 Reverberation
 Headphones (kneeboard, bass end)
 MIDI (in, out and through) (kneeboard, bass end)
 One two-way signalling system
 Locking switch for setter button