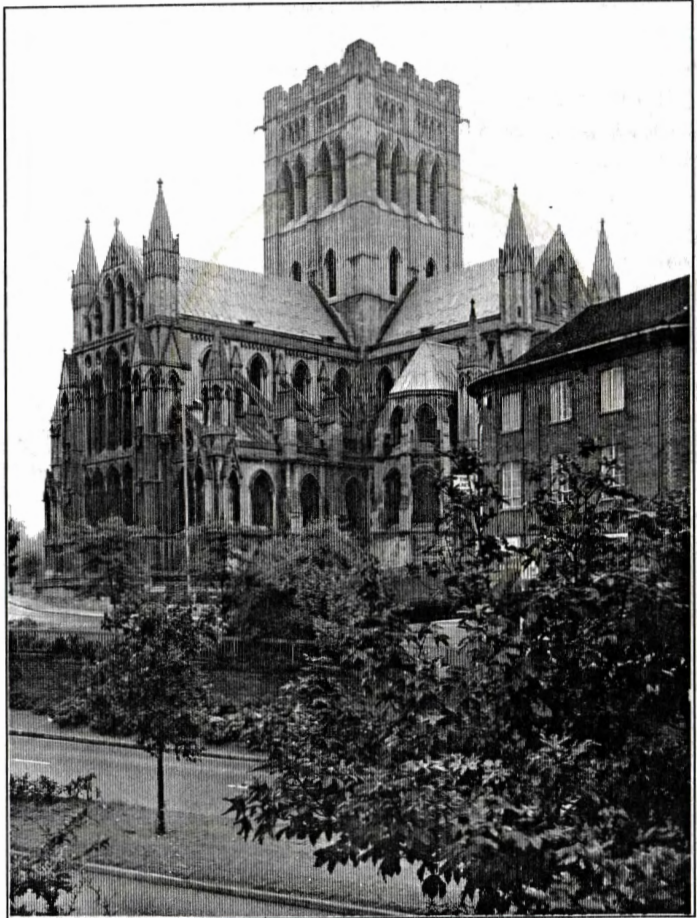


THE NGO JOURNAL

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NORFOLK GUILD OF ORGANISTS**

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December 1993.

Dear Members,

This is the time of the year when we look in two directions. Looking back, we see a World in great turmoil and the problems which surround us seem insurmountable and are cause for concern and distress.

Looking back over the Guild year is a much happier picture. I would like to thank all those who have contributed so much to our pleasure and enjoyment, and a very particular thank you for the friendship and kindness shown to my wife and me. I can assure you we do appreciate it.

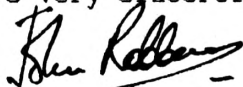
Looking to the future, my very best wishes to you all for good health, peace and happiness in 1994. We look forward to your support for Guild activities, in the sure knowledge that the more the support the more the pleasure.

A special word to those of you who, because of distance, cannot support our various activities; we are very pleased to have you aboard, thank you for your continued loyalty, and look forward to your comments and news in the 'Journal'.

Congratulations to our Patron, Michael, and our best wishes to him and his family in their new situation.

A very happy Christmas to you all.

Yours very sincerely



Hon. President.

Evensong on the Eve of St. Cecilia's Day

As is its custom the Guild attended Evensong in Norwich Cathedral on Sunday 21st November which was the eve of St. Cecilia's Day.

The service this year featured the music of today and tomorrow. Before the service there was to have been a short programme of organ music which somehow got overlooked as the assistant organist, Neil Taylor is indisposed with back trouble and Rupert Gough played, but was not aware of this particular arrangement.

A Prelude in D minor by Purcell preceded music from Messe de Pentecôte by Messaien. The fine responses were by Alan Wilson, the canticles set by John Tavener (Collegium Regale) and the anthem by Diana Burrell, daughter of the late Bernard Burrell. This was an arresting piece which cannot be fully absorbed on one hearing, but no doubt there will be other opportunities. It is easy to see why Diana Burrell is receiving prestigious commissions from the B.B.C. and other sources for her music.

The office hymn was sung to East Tuddenham by Robert Norton, an organist of these parts, thought by Michael Nicholas to be a Guild member; (can anyone confirm this?). The tune was a fine one but needs more use if it is to become known. The office hymn on this occasion therefore was sung only by the choir, but that's the way it is with new

hymn tunes. I hope the tune has a life; it deserves one.

The final voluntary was Bach's C major Prelude and Fugue. Guild members remained seated to hear Michael Nicholas take us through the jaunty 9/8 prelude and the interesting fugue in which the pedals only ever play the subject once in its original form and once in inversion, both augmented.

The wintry weather clearly kept many members by their firesides and even some who attended the service made a quick exit to beat the elements. However, those present enjoyed the customary cup of tea and biscuit in Prior's Hall where we were joined by Michael Nicholas, Rupert Gough, Diana Burrell and the Precentor, Canon Perham.

Jane Berry moved a vote of thanks to Michael Nicholas and wished him well in his new appointment.



From the Chairman

Dear Member,

Browsing through the back issues of the N. G. O. Journal, it occurred to me that I have not made any contribution to our Editor since No. 1 and seeing those piercing eyes on page 22 of the Autumn '93 Journal I suddenly felt very guilty. However, it is well known to many of you that whilst I can talk the 'hind leg off a donkey', getting me to put pen to paper is quite another matter!

Very shortly my second term of office as your chairman will be reaching its 'coda', but before that time I wish to extend a personal invitation to you to join me in the Parlour at Princes Street United Reformed Church, Norwich, for my Chairman's evening on Saturday 15th January at 7 p.m.

There will be a varied programme of entertainment for you, provided by some of my friends and acquaintances, who have kindly and willingly accepted my invitation. To retain some element of surprise I will not divulge the content of their programme, but the artists will be Bryan Lincoln, (Organist and Choirmaster at Princes St.,) Patricia Lincoln, Andrew and Muriel Dyson, David Ward, Bryan Ellum and.....guess who will be the commère!!

Do advise Ken Smith if you wish to come, in good time please as seating is limited. There will be no charge to Guild Members and refreshments and wine/coffee will be available. I look forward to the pleasure of meeting you there.

By the time you receive this Journal we shall be in December and so may I take this opportunity of wishing you a Very Happy Christmas and a peaceful New Year.

Yours sincerely,

Jane Berry

Triumph out of tragedy

Ronald Watson

Many organists have had great achievements, some, perhaps, in spite of difficulties of varying magnitude, but few can surely match the courageous achievement of Douglas Fox.

The Great War killed or maimed millions of young men, among them much flowering talent; poets artists writers musicians. Douglas Fox suffered in France in August 1917 what would devastate any young man, in that injuries sustained to his right arm meant that it had to be amputated or he might die. That this should happen to one of the most brilliant keyboard players of his generation was a tremendous blow.

Born in 1893, he held a RCM Foundation Scholarship from 1910 to 1913 winning the Challen Gold Medal in 1912 and the Organ Extemporisation Prize in 1913. He also won the Sawyer Prize (ARCO) and the Lafontaine Prize (FRCO) and was clearly destined for a brilliant career as a concert pianist or organist, having held organ scholarships at the RCM and Keble College, Oxford. News of Fox's loss of his right arm shocked the musical world and letters of sympathy and encouragement poured in to his family.

In 1917 Parry wrote 'I don't think anything in this atrocious war has so impressed me with the very malignity of cruelty as the utter destruction of that dear boy's splendid gifts. I can't help thinking of the thirst that will come to him to use his rare powers of interpretation and be utterly debarred. It is devilish. I can hardly bear to think of him in connection with music any more'.

Hugh Allen, however, predicted that Douglas would 'come up on the right side of this disaster'. Sir Hugh, at that time organist of New College, Oxford told Douglas that he would use only his left hand for one week and this inspired Douglas to overcome his handicap. This was an important turning point for him after which he never looked back.

Douglas Fox built up a sizeable repertoire for organ and piano recitals which he gave in all parts of the country and for the BBC which included, as might be expected, memorable performances of the Ravel Concerto for the Left Hand. The way in which he arranged items of the standard repertoire in order to play them with left hand and pedals left listeners in disbelief as to how it was done.

Between 1918 and 1930 he was Director of Music at Bradfield College and then until 1957 at Clifton College and became one of the great teachers of his day, not only producing a steady stream of successful candidates for scholarships at the Universities and Colleges of Music, but opening the doors of musical appreciation to an even larger number of boys who responded to his infectious, at times, eccentric enthusiasm. During this time he obtained his Doctorate of Music at Edinburgh by examination.

From 1957 to 1963 he was organist of Great St. Mary's Church, Cambridge and made a valuable contribution to music in the city and university. In 1958 he was made an OBE for his services to music and was awarded an Honorary Doctorate of Music at Bristol University in 1966 and Fellowship of the Royal College of Music in 1973.

Douglas Fox's triumph over adversity was manifest not only in his mastery of the keyboard, but in coping with doubt and discouragement, the hurts of adverse criticism, loneliness and fear of the future and the monotonous wear-and-tear of the daily round. He is described as being 'one of the kindest and most scrupulously considerate of men'. He would often display anger and frustration but

with the total absence of any word of wilful discourtesy or deliberate unkindness. In the letter he wrote with his left hand eight days after the tragedy there is no trace of bitterness, despair or self pity.

Every Christmas I think of Douglas Fox as I think back to a Carol Service in Durham Cathedral where the choir sang a setting of 'I saw three ships' which I can still remember made me sit up and take notice. After hearing it I was prompted to write to Conrad Eden to enquire whose setting it was, and the answer came, D. G. A. Fox.

It would be nice if this carol could be retrieved from the archives and become as regularly featured in carol services as some others.

Extracts from an obituary published in The Times on 28th September 1978 are reproduced with permission. My grateful thanks to Harry Edwards M.B.E., Secretary of The Old Cliftonian Society, for supplying me with a copy of the address delivered at the Memorial Service for Douglas Fox by Sir Thomas Armstrong from which quotations are also made and to Mr. Stephen Cleobury and Sir David Willcocks for their help in tracing and supplying information about Douglas Fox.

Book Review

Ralph Bootman

The Organ in Western Culture 750 - 1250 by
Peter Williams

Cambridge University Press ISBN 0 521
41843 7

Price £50

Here is a book for the serious organophile! Dr. Williams traces the history of the organ as a musical instrument from its beginnings as an outdoor noise-machine in Mediterranean climes, to its being absorbed by the early church and its eventual acceptance as *the* instrument for the accompaniment of various church services, long before it became the instrument as we know it today.

He suggests where the organ was placed, and the reasons for this, and discusses at length what the instrument was like in the 9th to the 15th centuries, and re-examines many of the known references to the instrument before the 1300s with particular reference to the history of the technology and the theory of music as it then was, and the place of art and architecture within the early church.

Every chapter is revealing and especially interesting are the fine details given of the construction of 'organs', and of their tuning. Their use with psalms in the monastic offices gives an insight into church life, and the connection of organs with bells and clocks owes much to the constructional details being shared among them.

Many early English organ builders were also watch and clock makers and one immediately thinks of the small chamber organ now at Fishley Parish Church near Acle, made by E and J Pistor, who were also watch and clock makers. Professor Williams points out that clocks and organs are among the most consistently documented articles when church accounts were kept for work done by outside contractors or craftsmen, and reference to Norwich Cathedral accounts shows that this was so in the late 13th century. It was, perhaps, this early connection of organ building with other crafts that led to the incorporation of clocks within the casework of the organ itself in succeeding centuries, and examples of this may be seen in many organs today, and particularly in France.

Early English organs are noted, amongst them those at St. Albans, Bury St. Edmunds, Ely, Norwich, Ramsey, Peterborough, Thorney and Crowland being of particular interest due to their East Anglian location.

Raising the wind - blowing apparatus - and details of the construction of soundboards and pipes is dealt with at length and it shows how little some things have changed for well nigh a thousand years, whilst the music of the early church and its development through the centuries under review makes compelling reading.

At fifty pounds this book is certainly not cheap but every serious organ buff and organist should try to read it. Having said

this, it is not easy reading as the very nature of the subject demands attention to the smallest detail and this in turn demands the closest attention to the text. It is, however, a most readable book, beautifully produced

and well printed with numerous black and white illustrations - a joy to read, a joy to hold and a worthy addition to the ever growing library of books available on the King of Instruments - the organ.

Guild Events

15th January at 7 p.m. - Prince Street U. R. C.

Chairman's Evening. To assist with catering arrangements please let Ken know if you intend to come by **8th January**

19th February at 3 p.m. - Prior's Hall, The Close, Norwich

Recorded music recital. There has been a good response to this but Ken would still like to hear from you if you would like a piece included and can speak about it for a few minutes. Contact him a.s.a.p. Refreshments provided.

19th March at 4 p.m. - A.G.M. in Prior's Hall, The Close, Norwich

Refreshments available from 3.30 p.m. Please make every effort to attend this important meeting.

All date and time to be advised - Spring Organ Crawl in North Norfolk. Details will appear in the next Journal which will be available at the A.G.M. as will an outline of the rest of the year's events.

N. B. As the weather could cause difficulties during the winter months, it is worth checking that an event is still on before planning to attend, thus saving a possible wasted journey.

P.S. Please note Ken's postcode given in the list of officers. It has been wrong; it is now correct!

How to raise money for your new organ

Ronald Watson

There is now a splendid new organ in St. John's, Smith Square, that famous venue from which much music is broadcast on Radio 3. Now serving the sole purpose of a Concert Hall, this building was perhaps in a privileged position when it came to raising the £850,000 needed to put in a Klais organ which is not exactly enormous, (the organ, that is!) having a mere 48 stops, and to be fair, the figure includes the cost of some necessary structural work. The oak case comes in fact from St. George's in Gt. Yarmouth and was built in 1734 for an organ with only one manual and no pedals.

The trustees of St. John's decided in 1985 to bring the organ back to life and set about raising the budgetted amount of £¹/₂ million. A daunting task, it would seem, but with friends and associates like Joan Sutherland, Simon Preston, Gillian Weir and the Sainsburys there was little to worry about. A concert given by Joan Sutherland raised £100,000. (A concert given by Sine Nomine towards the then St. Giles, Norwich organ appeal of £10,000 raised £12,50!). A further £130,000 came into the coffers from a dance gala and the Sainsburys topped things up

with £200,000. The organ will, incidentally, be known as the Sainsbury Organ. Living, as we do, close to U.E.A. we are very well aware of the support this splendid family gives to the arts, having on our doorstep the Sainsbury Centre.

The organ itself has tracker action whilst having all the very latest electronic wizardry available today for registration.

An article in a national newspaper did pose the question, however, as to whether or not there is an audience for organ recitals and reminds us that the Festival Hall dropped them four years ago. An interesting parallel; this new organ is the first new concert organ in London for forty years since the Festival Hall instrument.

Perhaps a visit to St. John's could be planned! (Ken Smith please note). In any case it seems that given the right circumstances large sums of money can still be found for organ schemes. Those about to embark on such a scheme may have picked up a few hints from the above regarding raising the money.

Visit to Southwold

Ronald Watson

Saturday 25th September saw Guild members assembling at St. Felix school, Reydon, (near Southwold) to see, hear and play the Copeman Hart organ in the chapel there.

The instrument was firstly demonstrated by Victor Scott, organist of St. Edmunds, Southwold, by playing a pot-pourri of suitably entertaining music which illustrated some of what the organ could do, most unusually, a very convincing Harpsichord. Mr. Hart later explained that this particular stop was a boon where a harpsichord was needed because of the difficulties surrounding the transportation and tuning of these temperamental instruments which frequently need re-tuning during a concert.

A most interesting short talk by Mr. Hart followed this demonstration, the nicest thing about which was his sincerity in not turning his address into

sales pitch and acknowledging that, where circumstances permit, circumstances of available space and finance, the pipe organ remains preferable.

Guild members then spent time trying the instrument out.

Before a scampi and chips tea, served in the school canteen, members made their way into Southwold to St. Edmunds to try the fine three-manual instrument there. Mr. Hart talked about his role in electronic organs as a

'counterfeiter', and whilst this is perhaps a bit over self effacing, the sound of the pipe organ after the electronic instrument left all present in no doubt about which sent the tingles up the spine.

There is no doubt that electronic organs set out to sound like pipe organs, despite what our President said in his vote of thanks to Mr. Hart, and the St. Felix instrument gets very close indeed and solves a problem that could not have been solved with a pipe instrument.

The evening saw a fine recital by Keith Bond which ranged from early French music to contemporary English, and in which the sound of the organ was acceptably convincing. Keith Bond is a fine player and St. Felix school and Aldeburgh Parish Church are very fortunate to have his services, as were we.

There was a good turnout for this event which dwindled as the day progressed which was somewhat sad. However, it was a memorable day and well worth the efforts of our Events Co-ordinator, Ken Smith, who is to be congratulated on this event.

I once saw in a supermarket, a plastic yellow container, the size and shape of a lemon. It was, of course full of lemon juice and no doubt served a purpose and met a need. It was not, however, nor ever could be a citrus fruit.

Churches are not just for Sundays

Andrew Anderson

From its visits to Acle, Baconsthorpe, Blakeney, Cley, Little Snoring, Ranworth and Kings Lynn St. Nicholas, I am sure that the choir needs no reminding that Norfolk is a county of *churches*. Opinions differ on exactly how many there are, the number is so large, but, if you include ruins and the fifty-plus monastic houses which survive in recognisable form, it must be over a thousand. 'No other county', says Sir Nikolaus Pevsner, 'can compete with these figures'. Ruined churches which have recently been the subject of a Norfolk County Council survey should not be underestimated. The advantage of ruins of all kinds - human ones as well as heaps of stone and flint - is that they have escaped the damaging alterations which are the downfall of their more carefully maintained counterparts. Cosmetic surgery, whether to fabric or flesh, is not worth the expense: it spoils your historic interest.

Another school group which needs no reminding that Norfolk is a county of churches are the pilots of the RAF Section who have gained their gliding wings at local airfields. From the air Norfolk churches are a wonderful sight: closely spaced, all facing East like the ships riding at anchor in a strong West-flowing tide. Those of you who have flown the circuit at Swanton Morley know that the turning points are all over churches - Bylaugh, Billingford and the little church at Hoe. The Sailing Club needs no telling either.

Barton Broad is dominated by the early 15th century tower of the church of St. Michael and All Angels rising above the reeds. Even hockey players, rugger players, netball, badminton and tennis players are not exempt: on your team journeys to Norwich, Ipswich and Culford you pass, or see on the horizon, between forty and fifty churches on the way.

You do not have to believe in God to love churches. T. S. Eliot was churchwarden of St. Stephen's, Grenville Place for twenty-five years between 1934 and 1959, and R. S. Thomas was a country clergyman in Wales, but one of the best poems about churchgoing was written by an agnostic, Philip Larkin, who waited until he was sure no-one was inside before opening the church door. Larkin should be the patron saint of preachers because the most important thing about a church, for him, was its silence.

There is something in a country church for everyone. They are easily accessible and, a few cathedrals apart, admission is free. There are in East Anglia, flints and English limestones, carstone, and crag for the geologist, and sandstone and granite erratics brought down from Scotland and Scandinavia in the ice. There are orchids, lichens and rare flowers and mosses for the botanist; kestrels, jackdaws, swallows and owls for the ornithologist and, for the archaeologist the still largely undisturbed remains of Early Christianity under the soil. Churches are the home of bats, bees, mice, snakes, frogs and toads: sheep grazing in the churchyard, elusive moles, dogs, cats, the occasional cow and goat. There are organs to play, bells to ring, stained glass to photograph, inscriptions to decipher, brasses to rub, baptismal registers to study,

battered cornets and tubas tucked away in vestry cupboards to dust down and blow.

Whatever your beliefs (or lack of them), learn to love churches: they are magical, mysterious places which owe their origin to powerful myths, strange houses of unseen gods and spirits, built by men of a long gone age, the product, in many cases, of a thousand years of craftsmanship and devotion, the setting (whatever you think of regular Sunday worship) for the centuries-old rituals surrounding birth, marriage and death. Country churches are living reminders of England's gripping past. Buy the incomparable 'Norfolk Guide'. Find the time to go to Binham Priory, a daughter house of the cathedral I look after at St. Albans: it is only seven miles away. Above all, join the Norfolk Churches Trust whose founder, Lady Harrod, lives nearby at the Old Rectory in Holt. Membership will be a lifetime reminder of your years in this beautiful county and will bring you in touch with some remarkable buildings and some equally remarkable people though not, sadly, one of the pioneers of the Norfolk Churches Trust, Sir Edmund Neville, a Liveryman of the Fishmongers Company and loyal friend of this school who in the days of the Labour government of the 1960s, taught his mynah bird Percy to say 'Blast Wilson' and worshipped in his church at Sloley, not in a pew, but in an armchair brought over from the Hall.

I wish to finish with some verses by John Betjeman who, with John Piper, has done more than anyone to open people's eyes, whatever their religious beliefs, to the beauty of England's churches:

Let's praise the man who goes to light
The church stove on an icy night

Let's praise that hard-worked he or she
The Treasurer of the P.C.C.

Let's praise the cleaner of the aisles,
The nave and candlesticks and tiles.

Let's praise the organist who tries
To make the choir increase in size,
Or if that simply cannot be,
Just to improve its quality.

Lets praise the ringers in the tower
Who come to ring in cold and shower.
But most of all let's praise the few
Who are seen in their accustomed pew
Throughout the year, whate'er the weather,
That they might worship God together.
These, like a fire of glowing coals,
Strike warmth into each other's souls,
And though they be but two or three
They keep the church for you and me.'

I am grateful to Andrew Anderson (Architect) for allowing us to reproduce this transcript of an address he gave in Gresham's School Chapel in March this year and to Mrs. Barford for passing it on to me. Ed.

What's in a name?

Did you recognise?

Elizabeth Schwartzkopf, Claudio Monteverdi, Placido Domingo, Maria Robles, Johann (Sebastian) Bach, Alban Berg, Artur Schnabel, Willibald von Gluck, Anton Webern, Gustav Mahler, Phillipe Rameau, André Messager, Robert Schumann, Leonard Bernstein and Emil Waldteufel.

From the Mailbag.....

Dear Ron,

The arrival of 'The Organbuilder' each year is always eagerly awaited and the current issue, now to hand is, as always, full of interest.

It is good to see that Norfolk now shows even greater ties with organ builders and organ building than before, with three new names appearing.

David Hunt of Curples Cottage, High Street, Fincham, Kings Lynn PE33 9EI (03664 652) offers a computerised engraving service for stop knobs, stop keys, nameplates, departmental labels and the like.

Lyndale Woodcarving, (Derek Riley and Keith Gorman) specialise in decorative carving for organbuilders and other church work, offering a design service in addition, and work from Chapel Road, Necton, PE37 8JA (0760 440421).

Guild member Richard leGrice, an ex Hill, Norman and Beard man, offers a general organ tuning service, reed voicing and tonal finishing from The Old Hart, Weston Longville, NR9 5JU (0603 880962).

Good luck to them all!

From the same issue one learns that the Norwich Diocese now has a third Diocesan Adviser, Dr. David Baker, organist of Wymondham Abbey who joins Michael Nicholas and Revd. Jonathan Boston.

A recent edition of The Observer ran a feature on the new Klais organ in St. John's, Smith Square. The article stated that, when the organ left Great Yarmouth it was a one manual instrument with no pedals. When it sadly left St. George's many years ago it was a three manual! It seems that the media cannot get anything right about organs!

Yours,

Ralph

Round Tower Churches Society

Registered Charity
No. 267996

Patron: Lady Harrod

Tel : (0502) 572961



Please reply to:

John Drewery,
130 Stradbroke Rd.
Lowestoft,
Suffolk. NR33 7HX

12th November, 1993

Newsletter Editor,
Norfolk Guild of Organists,
c/o Membership Secretary,
78, Harvey Lane,
Norwich,
NR7 0AQ.

Dear Sir/Madam,

We enclose a copy of a small item which will be included in our next issue, in response to an exchange of correspondence between our Treasurer and Ms Pauline Stratton.

It is a pleasure to include items from an organisation such as yours and we shall be happy to notify our readers of any similar matter or forthcoming event which may be of interest. Our magazine is sent out at the beginning of March, June, September and December and copy received by the middle of the preceding month will be in time for inclusion and, obviously, notice of forthcoming events will be inserted when they will be effective but general interest items may be held over if there is pressure of space.

A short article on our Society is also included for your information. Please feel free to use this material if it is of interest to your members. Nearly three-quarters of the round tower churches in the country are in Norfolk so many of your members must be familiar with the subjects of our special interest.

Sincerely,
John Drewery

Assistant Editor.

Alan Thorne

'Excelsior' obviously decided Pauline Stratton to have another trawl through that pile of music - SUCCESS! - a copy of 'Grand Selection from Lohengrin' - Albion Edition No. 23 and a catalogue of Nos. 1 - 44 (including a few reserved numbers).

Without carping I think 'Grand' is a bit much. The main items are the one well known and the other less well known themes in the famous prelude to Act III. The first with its arpeggiated leap of the 7th repeated in various keys against a pulsating accompaniment of triplet quavers. This Prelude was the 'cheval-de-bataille' of many organ recitalists before the war until the Widor Toccata became top of the charts - and the inevitable 'Bridal March'.

The Albion Edition.

No. 1. 'Excelsior.' Favorite Duet.
 2. 'Way to the Chapel.'
 3. 'War March of the Priests' and 'Shepherd-Boy's Song' (Piano).
 4. 'Maiden's Prayer' and 'Early Wedding Wiltz.'
 5. 'Hosanna.'
 6. 'Solemn March for the Piano.'
 7. 'Satie Where Art Thou.'
 8. 'March of the Knights.'
 9. 'Volunteer from Fustat.'
 10. 'Gathering of the Three Fisters' and 'Kathleen Mavourneen.'
 11. 'Gems of English Song.'
 12. 'Wills.'
 13. 'You Love Me Melody.'
 14. 'Kilbaney.'
 15. 'Nazareth' (Song).
 16. 'Looking this Way and Tell Mother I'll be There.'
 17. 'Come into the Garden Maud.'
 18. 'Selection from Lohengrin.'
 19. 'The Better Land' and 'The Storm' (Songs).
 20. 'Laird's Grand March.'
 21. 'Marche des Flambeaux.'
 22. 'Dear Little Flambeaux.'
 23. 'Pierrot and the Peasant.'
 24. 'Mistake and Shamrock.'
 25. 'Seaside Song.'
 26. 'Seaside Girl' and 'Come Back to Erin.'
 27. 'Village Girl' and 'The Ash Grove.'
 28. 'Auld Robin Gray' and 'Gypsy Girl.'
 29. 'Everywhere.'
 30. 'I Could Learn to Love a Girl Like You.'
 31. 'Juanita.'
 32. 'Home Sweet Home.'
 33. 'Echoes of the Panton.'
 34. 'The Jew of Malta.'
 35. 'Tara's Halls.'
 36. 'Long, Long Ago.'
 37. 'Tara's Halls.'
 38. 'Fantasia on Negro Melodies.'

This Edition is sold Post Free (which means in all cases be prepared as the following rates:-)

1 copy, 1/6d.	7 copies, 1/1.	14 copies, 1/1.	19 copies, 1/1.
2 " 2/6d.	8 " 1/1.	15 " 1/1.	20 " 1/1.
3 " 3/6d.	9 " 1/1.	16 " 1/1.	21 " 1/1.
4 " 4/6d.	10 " 1/1.	17 " 1/1.	22 " 1/1.
5 " 5/6d.	11 " 1/1.	18 " 1/1.	23 " 1/1.
6 " 6/6d.	12 " 1/1.	19 " 1/1.	24 " 1/1.

MARKS & SPENCER LTD. 20, DERBY STREET, CHEETHAM, MANCHESTER.

the catalogue is an interesting mirror of the then current musical taste and obviously M & S marketed what would make the tills ring. Various Marches: does anyone know 'Battle March of Delhi' or 'Blake's Grand March'?

'The Better Land' and 'The Storm' provide a nice juxtaposition. I see Balfe and

Longfellow get another airing in into the garden, Maude'; all budding tenors used to have a go at this! I think it is more a vehicle for 'sending up' both words and music and is very dated. I like the nostalgic touch on catalogue; 'Stamps may be sent'. VISA, ACCESS or SWITCH in those times.

While Shepherds Watch'd.

All seat-ed on the ground, All
 1. While shepherds watch'd their flocks by night, All seat-ed on the
 All seat-ed on the ground, All

seat-ed on the ground;
 ground, on the ground; While shepherds watch'd their flocks by night, All seat-ed on the ground,
 seat-ed on the ground;

The An-gel of the Lord came down, The An-gel of the Lord came down, And

glo-ry shone a-round, And glo-ry shone a-round.
 And glo-ry shone a-round.

- 1 "Fear not," said he; for mighty dread Had seized their troubled mind;
- 2 "Glad tidings of great joy I bring To you and all mankind.
- 3 "To you in David's town this day Is born of David's line, A Saviour, who is Christ the Lord; And this shall be the sign—
- 4 "The heavenly Babe you there shall find To human view display'd,

- All meanly wrapp'd in swathing bands, And in a manger laid."
- 5 Thus spake the seraph; and forthwith Appeared a shining throng Of angels praising God, who thus Address'd their joyful song—
- 6 "All glory be to God on high, And on the earth be peace: God will henceforth from heaven to men Begin and never cease."

Key D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

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Article Exchange

A letter from the Round Tower Churches Society is published under*from the mailbag* and the two articles which will appear in both our magazines are published below:

Us in theirs....

When next in All Saints Church, South Pickenham, turn to the West end. In the gallery you will see a very unusual organ. The case with its gold edged roof and pictured shutters are by Augustus Pugin, and nestled in its

gallery it could give the impression of a large cuckoo clock. If possible, climb the ladder to the gallery and you will see that the wooden keys on the Great manual now have dips and curves, having been worn by the fingers of players through the years.

The organ was built for St. Mary's, West Tofts in 1857. After the closure of that church in 1940 the organ was put in store and came to South Pickenham in 1952. It was erected on the South side of the nave, opposite the North door but moved to its present position some ten years later.



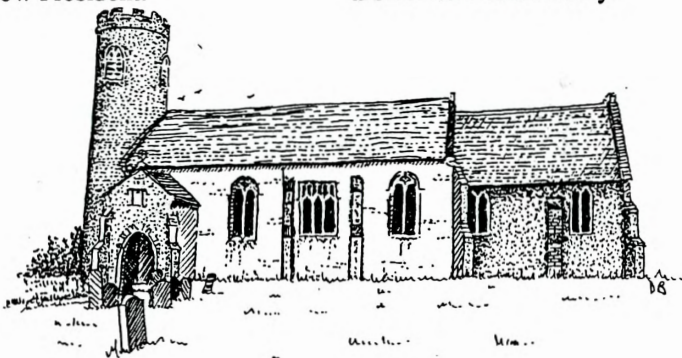
St. Mary the Virgin, Cranwich

Illustration by Diana Bowie.

Them in ours

The Society was founded in 1973 by W. J. Goode who has worked tirelessly for the Society since that time. He was responsible for the editing and production of the bi-monthly magazine until 1992 and still gives lectures on the subject of the Round Tower Churches which he has researched thoroughly, documented and written extensively about and, above all, enthused about to the delight of the membership which has reached over six hundred during the time of the existence of the Society.

As a registered Charity, the sum of over £10,000 has been distributed for the maintenance and repair of round towers of more than half the churches watched over by the Society since its foundation. This work remains a principal objective of the Society, but the involvement of the membership in visiting and studying the construction and history of the churches themselves is a major activity which occupies the minds of the committee which now works to continue the Society of which the founder is now President.



All Saints, Gresham.

The programme for the current year starting in September 1993 will include the publication of a new and revised edition of the definitive work on the Round Tower Churches of South East England by W. J. Goode, illustrated by Diana Bowie. Miss Bowie is our Publicity Officer and is producing a fine line drawing of each of the 180-plus churches which appear in the book. Profits from the sale will go to the Society. Also included in the year's activities will be exhibitions in the Lowestoft Library and in Norwich, where a public lecture will also be given. A 21st Birthday Dinner will also be held during June.

The Suffolk County archive section of the Lowestoft Library contains a room devoted to the work and researches of the Society and many notes and photographs are deposited there for the benefit of serious students of church architecture and history.

Illustration by Diana Bowie.

Of Historical Interest

Ralph Bootman

Way back in 1975 I was approached by the then incumbent of Tunstall, way out the flatlands behind Great Yarmouth, who sought my advice on what to do with the little organ in this semi-ruinous church. The nave has been ruinous for years, and only that which was the chancel was then in use. At the west end stood a small organ in the shape of an upright piano, looking unloved, unwanted and obviously in a parlous state, well visited by vermin and vandals. Opening the lid to the keyboard revealed the maker's nameplate - W. Norman, London - and this instrument turned out to be the first instrument ever made by William Norman back in, I think, 1852, for his house in Osnaburgh Crescent, London. What a tremendous find this was!

What should be done with it? My suggestion was that it should be removed to a place of safety before there was nothing left to remove, and this was immediately accepted. But there was no money available, there was no congregation and the church was all but disused. So a few days later I took the instrument down and transported it home where it has remained ever since, taking up but little room in its dismantled state, but safe from vandals, vermin and the weather.

From time to time I made enquiries as to whether I might be allowed to restore it, but it was always the same reply - there was no money available, and so the years passed by. From time to time too, I made enquiries as to whether or not William Norman's successors, Hill, Norman and Beard, would undertake the restoration 'for nothing', as this was an historical instrument, and the restoration by them might well have been a fillip for them and almost certainly it would have been a good advertisement for them. However, they could not see their way to undertaking this task so I was back to square one.

By the early part of this year there was a revival of church life at Tunstall, and the folk there were anxious about their organ and, although impecunious, felt that their organ should be elsewhere and in the charge of the Diocese, so it awaits collection and is destined to be put in a diocesan store. Here, I fear, it will remain languishing, forlorn and forgotten for obviously the Diocese has no money to spend on it and I query the wisdom of the move. Better by far, I feel, if it could be placed in a church where it might at least be seen - dare I suggest St. Stephen's might be ideal - after all, Norman and Beard's factory was in that parish.

It is my earnest wish that this little organ be preserved, and I cannot but think that, back in 1975 a hundred pounds spent on it would be a thousand pounds today; how times have changed!

Its specification is:

Open Diapason	8' (from tenor E)
Gedackt Bass	8'
Gedackt Treble	8'
Octave	4'

This last rank is composed of open wood (Flute) pipes, with two drawstops being placed at either end of the 56 note manual. All the pipework is unenclosed and the organ was foot blown.



Four of the Best

Alan Thorne

This heading has nothing to do with 'Six of the best' that we older males used to get from the Headmaster! This kind of punishment went out of fashion in the 60s and other things came in with the so called 'new morality'!

When the O.R. arrives I read it in the following order: Corno Dolce - the letters - Mr. Norman or Mr. Fowler - one always learns something here - the reviews of recorded music. The remainder follows according to my whim.

The last issue contained a very favourable review of four organ concertos (concerti!) played by Gerald Brooks (organ) and the Langham Symphonica directed by Noel Tredinwick.

They are:

Charles Wesley No. 4 in C major
G. F. Handel Op.7 No.4 in D minor
John Stanley Op.10 No. 6 in C major
Thomas Arne No. 3 in A major

I have never heard any of them better played - they are a delight.

The Wesley dates from about 1778 and is one of a group of six for the organ or harpsichord. It is thought that Wesley was influenced by the style of J. C. Bach (the 'English' Bach who is buried in the church garden of old St. Pancras

Church near the back of the station). Unfortunately the grave has been 'lost' but there is a memorial stone to him of fairly recent installation. The opening movement is bold, in octaves, and reminds me of Handel Op. 4 No. 4. The Largo has the feelings of a symphony as it ends on a dominant and straight into a lively Rondo introduced by the soloist.

The Handel dates from the 1730s and opens in sombre mood. I remember reading of this concerto that it is one of the dullest compositions ever written by G. F. H. Be that as it may, at the start, in the twinkling of an eye, the gloom is dispelled and the music goes straight into D major with a sparkling movement, the kind of Handel we all enjoy. For the third movement G. F. H. marks 'organo ad libitum'. In this recording a movement from the 2nd Harpsichord Suite is used. This is material Handel recycled several times - pressure of business no doubt!

John Stanley is a great favourite of time and always agreeable in every context. The first movement contains material by both orchestra and soloist and leads straight into the second subject, and a brief cadenza heralds a fine coda. No slow movement exists in the original and in the recording the slow movement from Stanley's Op. 5 in C has been incorporated and this leads straight into a lively Rondeau begun by the soloist. There is an 'ad libitum' cadenza by Stanley himself.

Thomas Arne (1710 - 78) was contemporary with both Boyce and Stanley and they enjoyed a place in

English musical life that did not guarantee them a place in the history books comparable to that recorded for their European counterparts.

There are four movements, the central one being known as a Maggot; (Donald Spinks once played it for us during an organ crawl). The third movement is a set of five variations. The finale is robust with splendid interweaving of material between the soloist and the tutti.

I cannot praise the performers too highly. The soloist has a clean, well articulated touch and the shading of the repeat phrases is a joy to listen to. **FOUR CHEERS** for the organ tuner; the upper work has splendid silverlike tones and sparkles.

The ensemble has excellent springy rhythms and, to me, the attack is so real that one can almost hear the bow touching the string! The antiphonal effects with the organ are a triumph and the Double Bass player deserves a special mention - her playing is foundational to the whole performance, I wish I knew of an organ stop of like calibre!

The whole thing pleases my 'dyed in the wool' nationalism; it is an all ENGLISH product and worthy of the name. Alright, I know where G. F. H. was born but he spent most of his life and wrote most of his music here which for me is sufficient qualification. The late Stanley Fuller was proud to share the same birthdate as G. F. H. and often quipped that he occasionally got inspiration direct on the cele
hotline!

The C.D. is by Priory (there is no cassette). Members may be told there are no more copies but I have the organ soloist's address and I believe he has some for sale.

The organ is that of St. James' Church, Clerkenwell and is a rebuild of an England organ of 1792 by Mander in 1978. There were additions by Gray & Davidson in 1877.

Two N.G.O. members already share my enthusiasm for this C.D. - Join them!

Specification of the organ

GREAT		SWELL		PEDAL	
Open Diapason	8 (E)	Open Diapason	8 (E)	Open Diapason	16
Stopt Diapason	8 (E)	Stopt Diapason	8 (E)	Bourdon	16
Principal	4 (E)	lowest 9 grooved		Principal	8 (E)
Flute	4 (E)	Principal	4 (E)	Trombone	16
Twelfth	2½ (E)	Fifteenth	2 (E)	Swell to Great	
Fifteenth	2 (E)	Twenty-second	1	Swell to Pedal	
Larigot	1½	Cornet	II	Great to Pedal	
Furniture	IV-VI	Mixture	III	Manual Compass CC-g3	
Cornet (mid-C)	V	Bassoon	8	Pedal Compass CCC-F	
Trumpet	8	Tremulant (by hitch-down pedal)			

The wind pressure throughout is 2½ inches.

Ronald Watson

When Guild members sat in the chapel of King's College Cambridge to participate in Evensong, earlier this year, we felt that if we could have been transported back over the centuries we might be having a similar experience, if not totally similar, at least recognisable.

The modern cathedral services can be said to have their origins in some of the ceremonial of ancient Jewish ritual. The Nethinim was a branch of the Jewish priesthood with a special responsibility for worship beautified by music. But the services with which we are now mostly familiar have their origins in the turbulent events of the 16th and 17th centuries, a period in the history of church worship and music that makes the changes occurring today seem relatively painless. Compare the organists losing their posts today at the time of Tallis who lost his job at Waltham Abbey along with several other church musicians, and this was happening all over the country. Waltham Abbey was, prior to its dissolution, particularly well endowed with, amongst other things, 'three payres of organes'.

In 1539 the Great Bible was published and it is from that that we have the familiar versions of the psalms and thus it was that the introduction of the Book of Common Prayer and the dissolution of the monasteries were the two

pivotal events which sent English church music off along an entirely new and unique path.

We complain of Series One and Series Two etc., but these seemingly constant alterations have their parallels in the changes in the 16th century.

In 1549 Edward VI introduced the first Prayer Book which was followed only three years later by the Second. In the short time between the two, Marbeck, who claimed to be more of a theologian than a musician, wrote his '*Book of Common Praier Noted*' only to have it become obsolete at the introduction of the Second Prayer Book in 1552. The following year saw a change of monarch with Mary I coming to the throne. She restored the Latin rites and until Elizabeth I became queen in 1558 church composers were composing both for the English and the Latin rites.

A further version of the Prayer Book was authorised in 1559 and further alterations were made when James I came to the throne in 1604.

The troubles were not over, as the Civil War brought English church music close to extinction. The cathedrals were closed, clergy and musicians were dismissed, organs mutilated and music books burned and for the best part of fifteen years

English church music amounted to no more than the singing of metrical psalms.

With the Restoration of Charles II in

1660 full choral services were resumed and since then have continued without interruption until the present day.

The link with the past:

John Tavener b 1944

Mathias (1934 92)

Leighton (1929 91) ;

(Britten and Tippett)

Howells (1892 1990)

Bairstow (1874 1946),

(Vaughan Williams)

Stanford (1852 1924)

(Elgar)

Parry (1848 1918)

Stainer (1840 1901)

S.S.Wesley (1810 76)

Attwood (1765 1838)

(battle of Trafalgar)

Boyce (1710 79)

Greene (1695 1755),

(Handel)

Purcell (1659 95)

Blow (1649 78)

Child (1606 97)

Lawes (1596 1662)

Restoration 1660

Gibbons (1583 1625)

Morley (1557 1602)

Byrd (1543 1623)

Marbeck & Tallis (1510 1585)

Causton (? d 1569)

Taverner (1495 1545) (once accused of heresy and

thrown into a fish cellar. Pardoned by Wolsey.)

From Musical Memories by William Spark

Spark relates the following story about M. W. Balfe:

' A story was going of our composer having been applied to by a young musician for lessons in harmony and composition and being told that he had already gone through Albrechtsberger's and Cherubini's works on counterpoint and fugue. Balfe very candidly said to his pupil, ' then ye better go to someone else, for I am blest if ye don't understand much more already of such matter than I could teach you in a century!'

Hunt the Fugue

Here's something that may amuse you. In the following passage are hidden the nick names of some organ fugues. How many can you find?

Last Sunday Geraldine showed us the organ in St. Willibald's. What a fine instrument it is. Her hands, tanned from her recent holiday, floated effortlessly over the keys, pulling a stop here, pressing a piston there, so that we all had a very good idea what possibilities the organ afforded. Either Richard or Ian could have demonstrated the instrument equally effectively as they both help out at St. Willibald's from time to time.

*Gryffidd is the newest member and a little shy, but showed how well he could play once persuaded to do so. Characteristically, Gryffidd let someone else onto the stool as soon as he had tried the organ for himself. Joanna played a piece by an anonymous 15th century composer based on the Phrygian tone row, which was most atmospheric. Angela had just bought a copy of *Clavier Cemballisticum* by Sorabji. 'Goodness, what a long and complicated piece,' someone said as she showed Geraldine. 'Not the sort of thing to try out on an organ crawl!'*

Anagrams

Below are ten anagrams: No. 1 is a City church visited by the Guild.

Nos. 2 to 9 are stops on the organ in that church and No. 10 is the name of someone who has played for the Guild there.

- | | |
|--------------------|-----------------------|
| 1. As in most hats | 2. Lion car |
| 3. You bath | 4. Fuel sift |
| 5. Born to me | 6. Trio gal |
| 7. Cley hams | 8. It opposed pandas |
| 9. Pop left Luke | 10. Lord Edgar F. Fig |

Did you know.....?

Percy Grainger ran everywhere and once ran from one concert venue in Africa to the next. He also bequeathed his skeleton to Melbourne University.

Marin Marais once wrote a piece of music meant to represent a gall bladder operation.

Franz Schmitt played the organ at a recital in Jack Boots.

Lully died as a result of hitting himself on the foot with his baton; (in those days a fairly substantial object!).

+++++

Leo Gobbett was born in Yarmouth and is known to have deputised at Hopton at the age of fourteen. He was a carpenter and joiner by trade and became organist at St. Stephen's on the invitation of a friend. For some years he was just organist but when the choirmaster left some years later he took on the choir.

Leo and his wife Lil started the St. Stephen's Players who performed each year in St. Stephen's hall for about six years and thus raised money for curtains, chairs etc. giving much pleasure in the process.

Leo was organist at St. Stephen's for over sixty years and is remembered not only for his playing but for his loyalty, personality and delightful sense of humour.

Leo was aged ninety one and leaves his widow, Lil, daughter Jennifer, three grandchildren and three great grandchildren to whom we extend our deepest sympathy.

The Guild was represented at Leo's funeral by Penny Hoare.

+++++

Changes at St. Alban's

The heavy action of the organ was beginning to cause Ruth Burrows some physical discomfort and so she felt she must relinquish her duties as organist. Ruth has served St. Alban's faithfully and well for some time now and the church is very fortunate to have enlisted the services of Anthony Gowing, a St. Peter Mancroft organ scholar, to fill the breach.

Congratulations to Michael Nicholas on his appointment as Chief Executive of the Royal College of Organists. Michael will be around until Easter 1994 when he and his family will move to their new home in Westleton, Suffolk.

An appreciation of Michael's two decades in Norwich will appear in the next issue of the Journal.

Organ on Air

Members will no doubt be delighted at the increased exposure the organ is having on radio these days. Radio 3 is playing all of Peter Hurford's recordings of the works of Bach and other things too; and our friend Gerald Gifford is frequently heard in his fine recordings of Stanley Concerti and other pieces of that period from Hexham Abbey.

Members' Recital

Sunday 17th October saw a recital by members of the Guild at St. Stephen's Church, Norwich

Peter Lee, Claire Macarthur, Richard LeGrice, David Berwick, Muriel and Andrew Dyson and James Lilwall presented a programme of very 'listenable' music with plenty of well known pieces to make the audience feel at home.

Peter Lee's contribution included Vaughan Williams 'Rhosymedre' Jongen's 'Chant de Mai' and Lang's 'Tuba Tune'.

Dick LeGrice gave items which reminded us of the role of the organ as a vehicle for the popular orchestral works with Schubert's 'Marche Militaire' and pieces by Offenbach and Léhar.

The piano featured strongly in David Berwick's programme who played, in addition to Bach's Prelude and Fugue

in C minor BWV 549 (organ), two Mazurkas and a Waltz by Chopin.

Muriel and Andrew Dyson performed a Sonata for Clarinet and Piano by Joseph Horowitz in which the clarinet came across very pleasantly in the acoustic of St. Stephen's.

Claire Macarthur played two pieces by Bach; the Prelude in G BWV 568 and the Fugue in G BWV 576 and James Lilwall ended the programme with a Chorale Prelude by Flor Peters and the rousing Toccata by Dubois.

This all made a very varied and pleasing programme of music for a Sunday afternoon and gave an opportunity for this very talented group of Guild members to play to other members in a more formal setting than that of the organ crawl. These composite recitals are a very good idea and we look forward to many more involving other members, and further evidence that organists are not always just organists! Congratulations to all who took part and many thanks to Arthur Cooke who provided the refreshments.

Organists' Review Reminder!

The renewal notice for your 1994 subscription was enclosed with the November issue of the Review. Please complete and return the form, together with your cheque for £9 (made payable to the I.A.O.) to

Mr. R Bayfield
25 Rowan Close
Portslade
Brighton
BN41 2PT

It must be received by 28th February 1994

A Crematorium Organist's Guide to appropriate Hymns and Music suitable for the Professions etc.

Richard Cockaday

Horologist	Lord, her watch Thy Church is keeping
Defendent	Just as I am without one plea
By-pass surgeon	Great mover of all hearts
Refuse collector	Disposer supreme
Chemist	All ye who seek for sure relief
Weightwatcher	How great thou art
Astronomer	What star is this?
Actor	Through all the changing scenes of life
Electrician	The people that in darkness sat
Mathematician	Ten thousand times ten thousand
Corset maker	Safely, safely gathered in
Heating Engineer	Rescue the perishing
Sewer worker	Out of the deep I call
Tailor	Come my soul, thy suit prepare
Tour operator	Come, O thou traveller unknown
England footballer	With weary feet and saddened heart



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

Psalms

George Marley

King David and King Solomon
lived merry merry lives
With many many concubines
 1 many many wives
But when old age crept over them,
with many many qualms
King Solomon wrote the Proverbs
and King David wrote the Psalms

Well, King David didn't write all the psalms, only some of them. The Book of Psalms, the Hebrew hymnbook, was inherited by the Christian Church and adopted for general use in worship.

Three linguistic features stand out. 'Parallelism' is the repeating of a phrase in different words: 'Thy word is a lantern unto my feet; and a light unto my paths.'

There are also frequent examples of imaginative and engaging similes: 'Like as the hart desireth the waterbrooks; so longeth my soul after Thee, O God.' and 'My strength is dried up like a potsherd.' (What is drier than a broken pot?). 'I am...even as it were a sparrow: that sitteth alone upon the house top'; and sometimes the

enthusiasm of the writer bubbles over into excited repetition: 'O God, my heart is ready, my heart is ready.'

How to render the psalms? There are many avenues. Some churches find them difficult and ignore them altogether. In some places they are read antiphonally to very good effect. Grail retranslated them and set them to modal chants. In Scotland they translated them into verse and sang them to hymn tunes. Anglican chants are favoured by most Anglican churches with varying success. Speech rhythm, the only approach to Anglican chanting, is attained only by constant meticulous practice.

But in the end, the only perfect way to interpret the psalms is in plainsong. Plainsong has everything. It is simple in outline and easy to learn. It suits a few voices or a great number. It can be accompanied or not, as convenient and the pitch can be adjusted to a nicety. The opportunities for antiphony are manifold; between cantor and people, choir and congregation, men and women, North and South. In Yarmouth some years ago I heard antiphony between a stationary choir and one in procession. Plainsong, with its characteristic pause in the middle of the verse and no pause at the end, breathes the spirit of contemplative worship. Psalms may well be sung sitting down.

Last date for copy for the next edition is 28 February 1994.