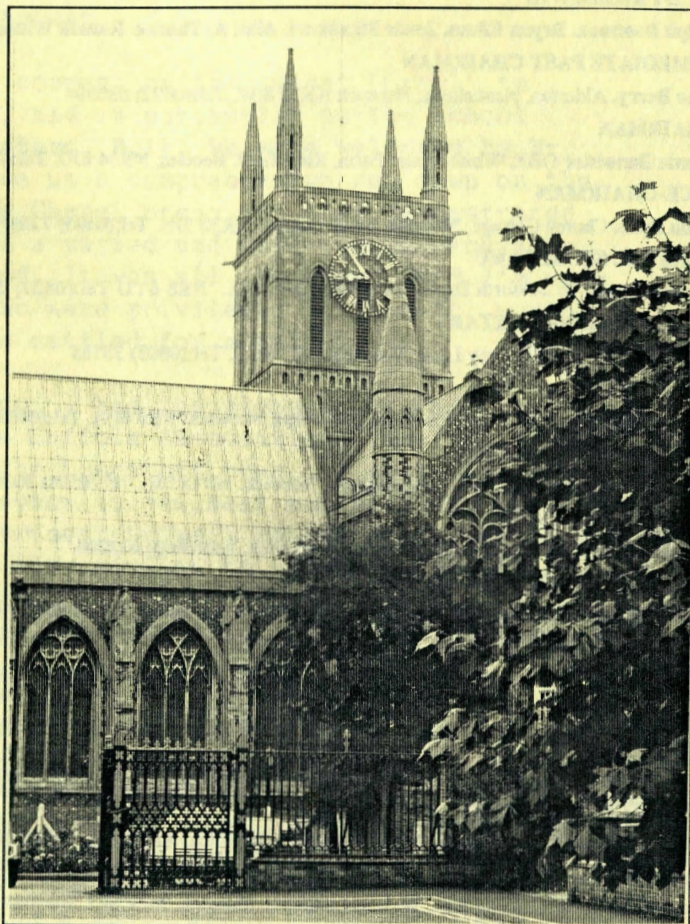


THE NGO JOURNAL

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May, 1994.

Dear Fellow Members,

I feel I must comment on the recent 'Crawl' to North Norfolk, and in particular to the School Chapel at Greshams, Holt. We were welcomed by Mr. Allard who gave us a comprehensive run down on the history of the Chapel organ, and then demonstrated the organ with a varied and well chosen programme, superbly played. It was all too short, and I'm sure those of us who were privileged to hear it, would willingly have settled for more!

A few weeks ago, I had the pleasure of receiving a party from the Suffolk Association. They had been on a 'Crawl' in the Lowestoft area, and their final call was at Somerleyton to see, hear and play the Hill Norman and Beard instrument so well known to many members of the Guild. It was very similar to one of our meetings, but with different bodies! A very happy occasion in which new friendships were born, and conversation flowed freely.

During the past weeks, I have been associated with the Diocesan 'Tourist Church of the Year' competition. I was very impressed to note that two of the top entries were what must have been amongst the smallest and most isolated churches in the Diocese. They were a tremendous credit to the love and devotion of very small congregations, and made the point that 'Small is beautiful! Incidentally, one of the churches boasted a small antique chamber organ in a West gallery and the other an electrically blown harmonium!

With best wishes to you all,
Yours sincerely,



John Robbsey

The chairman writes.....

18th May 1994

Dear Member,

I am very honoured to have been elected Chairman of the Norfolk Guild of Organists at the A.G.M. in March, and I will endeavour to fulfil that role to the best of my ability. Also elected were the committee, and we are fortunate in having such a very good committee. Their attendance record is excellent and it is due to their efforts that we get such a varied programme of events and the publication of the quarterly Journal. I am pleased to welcome on to the committee Colin Fenn and Dick le Gr and to thank the retiring member Simon Winterton for his service to the Guild over many years.

I follow in the footsteps of a long line of Chairmen, and even a Chair person, who all seem to have been well qualified and accomplished organists, well this one isn't. I am the member that the Constitution of the Guild addresses as "those who are interested in the organ and organ music", I have to inform you that interest I have in plenty, but as a player I am a non event. I suppose I could best be described as a "Green" - but that is green with envy of those who can just slide on to the organ bench and bring forth such glorious sounds.

One of the other good rules in the Constitution of the Guild is that the retiring Chairman serves ex officio on the committee for one year. I am very pleased that Jane Berry will be able to help me during this coming year, and on your behalf thank her for the hard work and enthusiasm she put into the job during her two year stint.

It may surprise some of you that possibly 30% of the membership never attend Guild events. All have their very good reasons, some geographic as one lives in Jersey others in Middlesex, Sussex and Northumberland. Others do not enjoy the best health, and some are apparently not as young as they used to be, but one thing we all have in common is our membership of the Guild. The only contact they have is their copy of the quarterly Journal and it is this that keeps their interest alive, and I want to impress on you all the need to make it interesting by writing letters, articles and any snippets that you hear to the editor, who will relish the extra mail. The Guild owes a considerable vote of thanks to our editor Ron Watson and also to David Berwick who together picked up this ball two years ago and ran with it to make the Journal such a success. Have you also noticed that some of my 30% of non attenders write most interesting letters and articles and widen the horizons of those who live in Norfolk, not to mention those who live in Suffolk.

I hope that the coming year's programme will be interesting and give pleasure to you all, and I look forward to meeting both old and new members during the course of the year. My memory is poor, but my forgettery is 'first class, so when we meet please announce your name clearly for at least the first three times we meet and after that I am usually OK. Whether it be a chuff or a chip, both make music, be it in church, chapel, front room or barn, wherever you play enjoy it, for that is what it is all about.

Yours sincerely,

Laurie Bannister

Too loud!!

A Norfolk organist recently hit the national headlines for resigning because of complaints that he played too loud. Mr. Russen, who has played in English cathedrals, which is true of most members of organists associations who go on organ visits, and in Notre Dame, complains mainly of lack of communication between himself and the Rector. Michael Nicholas, who was approached, steered a very careful path in his observations.

We are all well aware that the following hazards confront most organists:

What it sounds like at the console is not what it sounds like anywhere else in the church; worse still, how it sounds to the choir is different to how it sounds to the congregation!

An organist can only use the stops which are on the organ; if they sound loud, (or soft), nothing in the way the organist plays can alter that.

Perhaps the organ builder got it wrong as, in my opinion, he did at Ludham, where I recently accompanied 'Olivet to Calvary'

entirely on the two quietest stops on the organ because everything else drowned the choir.

I am not siding with Mr. Russen although one can see his difficulties; he should however acquaint himself with how things sound away from the console and should avoid using stops which are unpleasantly overpowering.

Overloud playing is irritating, and organists accompanying visiting choirs in the cathedral, it seems, cannot resist using the Tuba, so rare is the opportunity for them to use such a stop. Playing over the first line of hymn tunes on it is considerably over the top - but it happens regularly. Conrad Eden had the answer to this in his years at Durham; he had the Tuba on a separate blower which had its own switch, the location of which was known only to him and a select few, of which I was not one! Having been allowed an hour on the instrument one evening I thought I'd give the Tuba an airing and drew the stop. The result.....silence!

Norfolk organist Peter Clifford has also hit the national headlines in his dispute at Cromer. A letter from Peter appears in this Journal.

Anyone whose day is brightened by the sound of the letterbox should become editor of something. The amount and variety of post makes for a very interesting diversion to the daily round. Sadly I had one anonymous letter about the content of the Spring issue of the Journal which expressed a perfectly valid view. It clearly wasn't intended for publication and its anonymity made that a certainty. I would just like to say to 'an organist and musician' (postmark Gt. Yarmouth, though I think this was a long way from home!). that 'I understand'. I would also like to congratulate the writer on being both an organist *and* a musician! How many of us can claim that?

The Journal, as I see it, is a house magazine and as such should contain anything that any member wishes to contribute, within obvious limits. The disclaimer on the inside cover of the Journal should make it clear to any reader that articles and letters submitted by Guild members contain their own views. They may, hopefully will, stimulate other correspondence. No one could reasonably expect everything in such a publication to be of interest to everyone; some will be more interested in articles about music, some in articles about organ building. Reading the whole thing is not compulsory! So, O & M, skip over the articles which leave you cold until you find something you want to read. When this leaves you with *nothing* to read you'd better let me know, but next time have the courage to identify yourself. Might I suggest that one sure way to find something in the Journal which *does* interest you is to write it yourself!

This edition of the Journal contains a first. The centrefold of this issue is a new work published in its entirety, which should be of interest to those who lead choirs of limited ability.

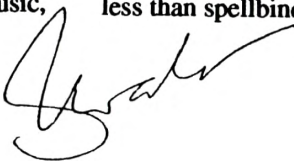
Finally I must mention the services in the Cathedral on Easter Day, Michael Nicholas' last day as Organist and Master of the Choristers there. The music for the Eucharist was Mozart's Coronation Mass, complete with orchestra, and the music before the was that same composer's Symphony no 29, first movement. Yes! It is alright to use instruments other than the organ in worship; this was, of course, extremely well done and uplifting. As the final voluntary Michael played Dupré's triumphant Prelude and Fugue in B major which was equally exhilarating. Evensong provided an opportunity to hear the setting of the canticles by Tippett written for St. John's College Cambridge. What a demanding setting this is and the idiom left some worshippers somewhat dumbstruck. As the anthem the choir performed Britten's 'Rejoice in the Lamb' superbly.

After Evensong there was a presentation to Michael in the North transept at which the Dean and other speakers, including the mother of one of the choirboys, all made it clear that Michael is held in considerable affection and admiration, and that his contribution to the musical history of the cathedral has been a major one.

Evensong also included music by Michael Nicholas himself and it is clear that he too

has something to contribute to the repertoire, and it would be a great pity if his new administrative career were to mean that he will be less active in making music,

particularly as an interpreter and, as the French put it, an *animateur*. The music of Easter Day under his direction was nothing less than spellbinding.



Forthcoming Guild Events

Ken Smith

JUNE 25th - Annual outing - please contact me if you wish to have the information pack and have not had one. So far the response has been disappointing and as costs are based on numbers please support.

JULY 16th - To avoid possible problems with weather etc. we have engaged the services of a professional barbecue and there will be a charge of £2.50 per member or £3.50 for non-members to cover food and drinks. Wine will be available at an additional cost. There are to be two recitals, one on the theatre organ by Terry Hepworth and one on the classical organ by Bryan Ellum - this will be a super time - again, please support.

Looking ahead - ***Sunday September 11th at 3 pm - The Celebrity Recital*** is to be given by ***Nigel Oden***, one of our most prominent broadcasters/recitalists on the three annual Compton at Oxnead Mill. As one would expect, the cost of arranging such an event is quite high and therefore this needs to be well supported. The fee will be £3.50 for members and £5.00 for non-members. Seats must be booked and paid for in advance. Cheques made out to the N.G.O. should be sent to me please as soon as possible. Seating is restricted to a maximum of 75 and every seat must be sold. If there is insufficient support from the Guild, seats will be open to purchase by the public. Nigel has a very strong following and surplus seats are likely to be snapped up within 24 hours. It is no good just turning up on the day for this event, anyone doing so will be turned away - you have been warned!

Further details and information are available from me.

Culford - Nukapu - Ellers: - Name the author

Alan Thorne

The last one gives the game away; names of hymn tunes by who else but Edward John Hopkins, (1818 - 1901) organist at the Temple Church (1843 - 1898) followed by Doctor (later Sir) Walford Davies (1869 - 1941) - Doctor Thalben Ball, and currently John Birch.

As will be seen from the genealogical tree there were a lot of Hopkins and a very musical family they were too; it reminds one of the Bach's pedigree.

E.J.H.'s life span was remarkably close to that of Queen Victoria. He was born less than a year before Queen Victoria and lay dying when Queen Victoria was buried at Windsor. He lived in a period of illustrious English musicians. The following were his seniors:

Goss, Turle, Gauntlet, Stephen Elvey, S.S. Wesley, Smart, McFaren, Walmisley, Rimbault, George Elvy;

Hopkins survived all of them and many who were born after him; Monk, Dykes., Ousley, Best, Barnby, Sullivan, Redhead and Stainer.

He was born at No. 16 North Street, Westminster, (since renamed Lord North Street), in the shade of both Westminster Abbey and St. John's Smith Square.

Hopkins became a chorister of the chapel royal at the age of eight and in those days

the boys were housed with the "Master of the Children" at Adelphi Terrace, Strand. These boys did duty at St. Paul's and the Chapel Royal - four services on a Sunday and at this time Thomas Attwood was organist at both St. Paul's and the Chapel Royal, the times of the services being adjusted to fit in. Hopkins sang at the coronation of William IV in 1830 - he missed singing at the coronation of Queen Victoria 1837 - his voice had broken but he sang in the choir on the steps of St. Paul's Cathedral on the occasion of the Diamond Jubilee celebration in 1897, aged 79.

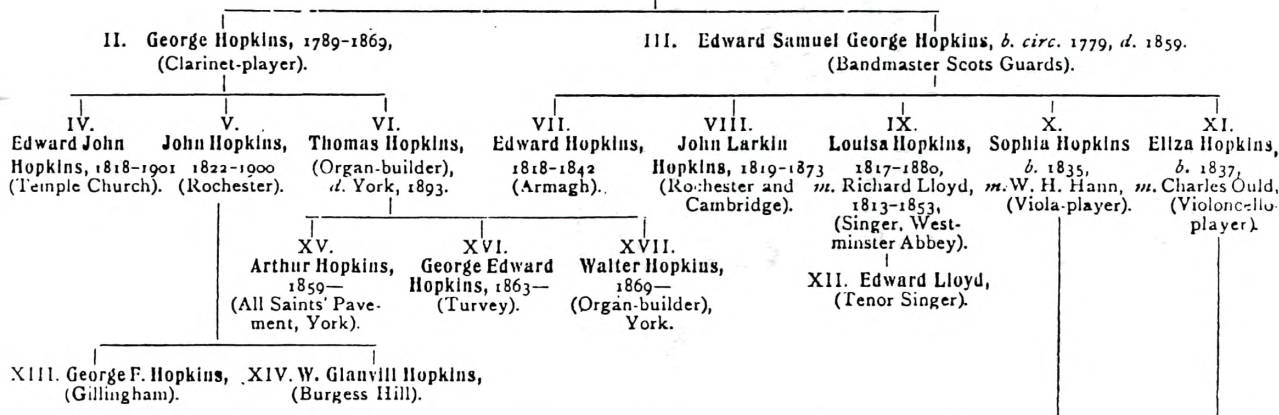
Choir boys always have to be capering about; there is a tale told of how E.J.H., noting the faded condition of a fellow chorister's scarlet uniform coat turned up the collar and chanted "As it was in the beginning" - (then he turned it down) - "is now and ever shall be world without end. Amen". He held various appointments, at Mitcham Parish Church, St. Peters, Islington and then St. Luke's Berwick Street, which was fairly new having been consecrated in 1839.

Hopkins was a very great traveller in this country and abroad, visiting Paris and Bruges, Amiens, Rouen, Hamburg and Lubeck, to name but a selection.

With Henry Smart as a companion he

THE HOPKINS FAMILY.

I. Edward Hopkins (Horn-player). *d. circa 1790, aged 33*—and Frances his wife.



The family of Sophia Hopkins and W. H. Hann:—

- Edward Hopkins Hann, Violinist.
 - William C. Hann, Violoncellist.
 - Lewis Hann, Violinist.
 - Sidney Hann, Pianist.
 - Clement Hann, Violoncellist.
 - Marianne Hann, Vocalist and Pianist.
- (All Associates of the R. A. M.).

- The family of Eliza Hopkins and Charles Ould:—
- Charles Hopkins Ould, Organist and Pianist.
 - Percy Ould, Violinist.
 - Kate Ould, Violoncellist (*m. Alfred Slocombe*), Violinist
 - Mary Ould, L. R. A. M., Violinist and Pianist.

visited St. Peters Church, Thanet, and his note book on this visit recounts the inspection of the organ.

The specification is thus given:

LEFT HAND SIDE - (1) High pressure stopped Diapason; (2) Nothing; (3) 12th (very strong); (4) Sesquialtera.

RIGHT-HAND SIDE (1) Principal, (very good); (2) Cornet; (3) 15th (good); (4) a sort of 'Punch' to middle C (in a swell), compass GG to F (No GG).

There were only three pedals to this beastly little organ, made out of a lath, broken into three pieces, and arranged in this order

AA, GG, CC.

We saw the inside: the metal pipes to the bottom notes are tied together in clusters, like bundles of rhubarb. There were no labels to the stop-handles, so that the pitch and tone character of the stops themselves could only be ascertained by (a stranger) pulling them out, and actually trying them.

(I can only think that (4) a sort of "Punch" refers to some kind of reed. The operator of the "Punch & Judy" shows given on seaside beaches in my youth used to work

up a special "Punch" sound of voice by means of a "squeaker" a device contained in the mouth which distorted the normal speaking voice).

E.J.H.'s notes go on; the organ was built by a person named Goldfinch; originally a "grinder" it was converted to a "finger organ" by Hinckes and there was an Open Diapason - although it did not go

The authorship of "The Organ its History and Construction" was a joint effort with E.F. Rimbault, E.J.H. did the work on organ building structure and the history was done by Rimbault. The History section comprises some 160 pages and the Construction section comprises 636 pages. E.J.H. also wrote the original article on the organ in the first edition of Grove's Musical Dictionary. A great man and musician whose name will live, deservedly, for year in the world of church music.

This is an extract from a much longer article about Hopkins and the buildings associated with him. A further article dealing with the buildings will appear in the next Journal. Ed.

Is there an organist in the house?

At the memorial service for Gwen Watford earlier this year in the actor's church of St. Paul's, Covent Garden, when it appeared that the organist had not turned up, the vicar posed the question to such as Sir John Gielgud, Dame Judi Dench and other theatrical big names there assembled.

A lady did volunteer and acquitted herself very well indeed which would have delighted Gwen Watford who was herself an accomplished pianist.

Spring organ crawl

Laurie Bannister

The Guild's first organ crawl of the year was to North Norfolk on April 16th 1994. It was one of those days in North Norfolk when the wind can blow from the North, South, East or West and from which ever way it comes it is bitterly cold, unless of course you have a house to sell up there when you would describe it as bracing. I used to wonder why North Norfolk organists were always fat, but now I know it is caused by ten pullovers.

We met at St. Martins Church at Overstrand where the organist Eric Hopkins introduced us to a three manual Norman & Beard of 1914, not only the organ was of this vintage as the church itself was rebuilt from an ivy covered ruin at this same time. The organ was kept busy for an hour, and most found it a new experience, as the detached console had a pneumatic action which was very slow so that you could get a note or two ahead of the sound reaching you.

Our next visit should have been to Cromer Church, but due to a break in and burglary this had to be cancelled. Fortunately we were able to arrange a visit at very short notice to the school chapel at Greshams School, Holt. We were met at the school chapel by the music master Mr. Michael Allard. He gave us a short talk on the history of the School and its organs the first being a 1909 three manual Walker which was replaced in 1966 as it could not compete with or lead the singing of a few hundred lusty school boys in full cry.

The present organ was originally built by Messrs Conacher for a Baptist church in Nottingham in 1894, and was reputed to contain pipes by Cavaille-Coll and Edward Schulz. It had four manuals and forty stops and was operated by tracker action. It was moved and re-erected at Holt in 1966. In 1970 a further rebuilding took place, the fourth manual was removed and the pedal pipes moved to one side so that the Great organ could speak better and give a greater tonal balance to the whole instrument.

The highlight of this visit was the mini recital given to us by Michael Allard - a most accomplished organist - who played a well chosen selection of music that really showed off the organ to its best. It was the sort of recital that most of us have to pay good money to hear, but here it was free, perfect in every way and at very short notice. We were all very impressed, and for me the playing of the Alexandre Guilmant - *March upon a theme by Handel* was terrific.

This was a hard act to follow, but several members got to work so that all of us were able to enjoy this organ which sits so well in a very fine building with good acoustics. It is not hidden away behind great stone pillars, but stands on the floor full square at the West end with beautiful 16' metal pipes as part of its full frontal impact.

Several members were initially disappointed when told that Cromer was not to be, but with out exception, all agreed at the end of the day that the visit to Greshams had made it a very good day after all.

Norfolk County Music Festival

Pauline Stratton

For the past 11 years I have attended some of the classes in the Norfolk County Music Festival. I have found it provides an excellent opportunity not only for listening to a wide variety of music, but also to learn about the technique required to play various instruments, and to learn about the interpretation of music.

Over the years I have heard many fine performances. The most memorable being the violin playing of Alan Brind in 1985, just before he became nationally and then internationally known.

This year the superb playing of Andrew and James Maggs in the string duet class will be remembered, and I shall be looking out for their names in the future.

The most memorable adjudicator was Lady Barbirolli in 1987.

Some classes have become a regular visit. One of which, for the past five years has been the Pipe Organ Classes at St. Peter Mancroft. These have always had fine performances and this year was no exception. It was an excellent evening with some outstanding certificates being awarded by the adjudicator David Patrick, who was a pupil of, and assistant to Dr. Harold Darke at St. Michael's, Cornhill.

The Festival next year is from 27th February to 15th March. Why not attend some of the classes yourself? All you need is a programme, available at music shops or

at the door during the Festival. (The price this year was £1.50).

Maybe you will decide you would like to take part yourself; some Guild members already do. Our Secretary James Lilwall and Honorary Member Timothy Patient were awarded 'outstanding' certificates this year. Heartiest congratulations to them!

James Lilwall

The County Music Festival is held each year for two weeks in March and it brings together a wealth of musical talent of all ages. There is no instrument, group or ensemble which does not have a place in the Festival and this year there were over 1200 entries. Each year the Festival committee brings together a distinguished panel of adjudicators to advise and comment on performances.

I have taken part in the organ class each year for the last five years along with a number of other local organists, and this takes place at St. Peter Mancroft on the Collins organ. It is always an interesting and rewarding experience performing either a set piece from the syllabus or a piece in the open class, in front of not only the adjudicator but the audience as well.

This year there were 21 entrants and our adjudicator was David Patreick who is well known as a performer, conductor and accompanist. I decided to enter two open classes this year, the classical and the romantic. The first piece I performed was a trio on *Mein Gott das Herze bring* by John Krebs, and the second, in the romantic class was the *Allegro, Chorale & Fugue* from the

Krakow Manuscripts by Mendelssohn. The adjudicator commented here on the registration I used in the Fugue and advised me to be careful not to play in too detached a fashion, for which guidance I was most grateful. That evening we heard a wealth of music such as the *Carillon Sortie* by Mulet, *Prelude & Fugue in E* by Bach, 'Final' from Symphony No. 1 by Vierne, and the list could go on.

The Festival ends its two weeks with two

concerts, one in St. Andrew's Hall and the other in St. Peter Mancroft, with the performers being chosen from the last two weeks of classes. This year I was asked to perform at the concert at St. Peter's along with Tim Patient and Ben Nicholas. I played the *Trio* by Krebs, Tim, *Carillon Sortie* and Ben, *Joie et Clarté* by Messiaen. The organ class lasts over two and a half hours and only costs the price of a programme - this year £1.50. Not bad value!

The Friends of St. Andrew's Hall Organ present the LUNCHSTOP '94 series
Admission £1.30 - Refreshments available

June	6th	Terry Hepworth
	13th	Rupert Gough
	20th	Richard le Grice
	27th	Maxwell Betts
July	4th	Bryan Ellum
	11th	Gary Sieling
	18th	David Price
	25th	Nick Walmsley
August	1st	Andrew Newberry
	8th	Adrian Lucas
	15th	Fred Pointer
	22nd	James Lilwall

Norwich Cathedral Summer Series

Wednesdays at 8 p.m.

July	20th	<i>Colin Walsh</i> - Lincoln Cathedral
	27th	<i>Andreas Meisner</i> - Altenberg Cathedral, Germany
August	3rd	<i>Francis Jackson</i> - Organist Emeritus, York Minster
	10th	<i>Martin Baker</i> - Sub - organist Westminster Abbey
	17th	<i>David Liddle</i> - Alexandra Palace
	24th	<i>Neil Taylor</i> - Assitant, Norwich Cathedral

A bit of nostalgia

Sandy "Lullaby," Macpherson's job, is nice work if you understand it. This bank manager's son from Paris, Ontario, has played more than 10,000 tunes on the air. Radio has made his name a household word. Few, however, know the A B C of the B.B.C. instrument he's playing tonight at 11.40. Half-past eleven will find him seated at an organ that will reproduce practically any known sound.

It has four manuals or keyboards. 23 units in addition to the electrone, and a grand piano playable from the console. There are 260 stops and 1,790 pipes varying in length from $\frac{1}{2}$ inch to 16ft, which are housed in three great chambers.

Now come on a five-minutes tour of the works. Picture-diagram shows:

THE CONSOLE, (where Sandy sits). It is built of beautifully grained oak. and is mounted on a movable trolley.

(A). The four manuals (keyboards) are known from the lowest upwards as accompaniment, great, solo, and orchestral ; (B) is the foot pedal board for bass notes. (C) is three rows of stop-keys grouped to operate in conjunction with the appropriate foot pedals and manuals. Groups of stop-keys can be set and operated when required by foot or hand pistons (D). To control the volume of sound. by means of shutters (E) on each swell-box. are three swell pedals; the fourth pedal is a general crescendo.

2 RELAY CHAMBER linked with the console by a cable (G) containing 970 insulated wires, one for every note. stop-key, piston.

*The chamber contains live electro-magnetic relays, each handling the work of one manual and its stop-keys. This works rather like a switchboard, receiving the messages sent by the organist's fingers and transmitting them to the correct portion of the organ.

BLOWING MECHANISM for main and percussion chambers (the solo chamber being served by a similar machine). A 10-h.p. electric motor (H) forces compressed air up the main wind trunk (J). Numerous branch pipes (K) convey the air to reservoirs in all parts of the two chambers, ready to be used. A 15volt dynamo driven from the main shaft of the electric motor provides current to work the organ.

PERCUSSION CHAMBER contains bass drum glockenspiel (M). vibraphone (N). cymbal (O) snare-drum (2 beaters for rolling) (P). tom-tom (Q).

MAIN CHAMBER has trumpets, small (metal) tibia clausa. 16ft. gamba, diapasons, flutes. and strings.

SOLO CHAMBER. containing vox humana, wood winds, orchestral oboe etc., is cut away to show detail. Wind coming from the main trunk up the branch pipe (R) enters the regulator (S). which determines the wind pressure for this particular unit of pipes. each unit throughout the organ being

DAILY MAIL 'CLOSE-UP' OF THE B.B.C. ORGAN



regulated individually. From the regulator the wind enters the wind-chest (T) ready to enter the pipes (U).

When the organist wishes to use these pipes

he first prepares them for action by means of the stop-key mechanism (V); finally, as he presses a key and the pallet (W) is removed, the wind rushes into the pipe and produces the sound at opening (X)

SATURDAY 10th SEPTEMBER, 7.00pm.

ALL SAINTS PARISH CHURCH, SHOTESHAM.

"Music at Shotesham" A return visit, following last September's highly successful event, with

ELAINE SMITH - Flute and Piano; JANE BERRY Yamaha EL90,

BRYAN ELLUM - Digital Piano. Admission by programme details to follow.

For the Wachuset Auf Choral Society, Carlton R. Young, resident Conductor.

2

REQUIEM AETERNAM

(Eternal Rest)

Anthem for Mixed Voices

Text by SAM SILENTO, b. 1988

Music by MAX M. TACET, b. 1989

Restfully ♩ = 60

Soprano *ff*

Alto

Tenor *ff*

Bass *ff*

Piano or Organ *ff* (For rehearsal only)

Vivace ♩ = 190

ppp

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poco cresc.

Largo ♩ = 48

fff

Largo ♩ = 48

fff

REQUIEM AETERNUM

Points of the compass.....

Ralph Bootman

I wonder how many readers take notice of the compass of the manuals when they sit at the console. It is almost second nature to presume, without even looking at the keys, that they go up at least to F (54 notes from CC) or maybe to the G above (56 notes) the A above (58 notes) or maybe to C (61 notes above the bottom C of the manuals). True, there are exceptions and locally these are to be found, more often than not, on the 'Positive' organs still to be found in many of our Norfolk Parish Churches. But these often have keyboards which descend no further than the F below tenor C and they were designed for the accompaniment of the sung parts of the church services and hymn accompaniment rather than for playing music for manuals only.

Nowadays the old G compass is regaining some popularity as it becomes realised that much music composed to be played on G compass instruments could not be played as intended if played on an instrument which stopped short at bottom C as we know it today. Those who are acquainted with electronic instruments of the home plug-in type will know that on these instruments the manuals often have different compasses so that accompaniment and solo effects may be obtained easily and at lower cost than if 'complete' compasses were provided.

How would you like an instrument which had the following stops on one manual : Bourdon 16ft: Open Diapason 8ft: Stopped Diapason 8ft; Principal 4ft: Twelfth $2\frac{2}{3}$ ft and Fifteenth 2ft. 'Not at all bad - quite a good chorus' many of you would say. The instrument concerned has a manual compass of but three octaves from what we would call tenor G upwards and it is a one manual instrument. But is there not all that we need for service accompaniment to be found here even if the actual drawstops tell us something different - the Twelfth being labelled '3ft' and the Fifteenth being called 'Flute', near enough, I suppose. All unenclosed, it is to be found at Houghton, out towards Downham Market and was built by James Scott of West Tofts, c. 1872.

Other instruments which do not have the C compass may be found at Fishley - a chamber organ by E and J Pistor which has B below bottom C as its lowest note and dates from c. 1790. Chamber organs were frequently built with GG compass though often as not the GG sharp was omitted, especially in instruments built prior to about 1820, and the organs by Bryceson at Briningham dated c.1800 and by Elliot at Broome and at Thornage dated 1817 and 1812 respectively have this as their lowest note and extend upwards to f³ 58 notes. The organ by R. Nicholson of Rochdale in Whissonsett Parish Church also has the GG compass. The upper notes of the manual compass were often extended and Holdich often gave his instruments a special coupler,

the Dia-octon, which brought on an extra octave of pipes at the treble end of the keyboard. Where this extra octave of pipes was not provided, the coupler was named just 'Octave' or 'Super Octave'. The Positive organ which stands in Thornham Parish Church, up on the North Norfolk coast, has the unusual manual compass of 66 notes. Of course, there are many cases of organs showing 61 note compass manuals from CC - C which stop short at G, 56 notes on the soundboards - the introduction of 'hard' 61 note manuals which replaced the older short-compass manuals when the organ was rebuilt with a different type of action is frequently the cause here. The Norman and Beard organ at Cringleford Parish Church is an example for when Hill, Norman and Beard rebuilt it with electric action they not only installed 61 note manuals to the 56 note chests, they also replaced the 30-note pedalboard with a 32-note board with the proposal that the new Bass Flute be extended by two notes to G - but this was not to be and the organ remains with its top five manual keys and its top two pedal keys controlling nothing !

More instruments which come to mind having an extended compass may be found at Witton, near North Walsham, a Walker barrel and finger organ of c. 1857 with the GG compass with the three barrels still there and playable, and at North Lopham near Diss, a Barrel and finger organ by J. C. Bishop ex. Stanhoe Hall, Norfolk, 1952, whilst short-compass pedalboards are quite common some with but 13 pedal keys, others with one and a half or just two octaves instead of the 30 or 32 note pedalboards most of us expect to find today. I did come across somewhere an organ where the top note of the pedals was a sharp and, more recently, a now defunct firm of electronic organ builders gave us B as the top manual key, and somehow, this looked wrong, far worse than the manuals going up to F, G, A or C!

Next time you sit at a console, take a look at the compass - and take a look at the actual shapes of the keys - most certainly these are not all the same and there is much we may learn from the study of these; but that is another story which will have to wait for another time.

SATURDAY 30th JULY, 7.45pm.

WORSTEAD FESTIVAL CONCERT AT PARISH CHURCH.

"A DIGITAL SHOWCASE" presented by

JANE BERRY - Yamaha EL90 Electronic Organ, and

BRYAN ELLUM - Technics PR270 Digital Ensemble.

Tickets will be on sale prior to the concert (obtainable from W.S.M.)

Superb sounds in a superb setting!

SATURDAY 6th AUGUST, 7.30pm.

ST. MARGARET'S PARISH CHURCH, FLEGGBURGH.

"Music for a Summer's Evening" featuring DIANA TIMMS - Soprano;

DAVID WARD - Bass; JANE BERRY - Electronic Organ; BRYAN ELLUM - Piano.

Admission at door - proceeds to charity.

Some reminiscences of Dr Heathcote Statham

Dick le Grice

My first recollection of Dr Statham is when, as a chorister of Cromer Church choir, I attended a diocesan choral festival in Norwich Cathedral, conducted by the great man. I recall that during the afternoon rehearsal some of the visiting boys were not paying enough attention to what was being said, and attracted some of the wrong sort of notice (I don't think it was me, but, at this distance, who knows?) The point is that, even in that huge edifice, and with that vast number of people, the good Doctor had sufficient presence and authority to command the utmost attention.

I didn't see him again until, some years later, he demonstrated an electronic organ which had been installed in the Cathedral, for what reason escapes me, as does the make of organ - perhaps someone can recollect? It was while I was an apprentice at Hill, Norman & Beard and home on holiday, and, of course, being a pipe organ man, was somewhat critical of the electronic sound (the controversy still rages!); I do remember his superb technique, however, and his impeccable playing of Bach, not only on that organ but on the Cathedral organ, too. I still treasure the recording he made in the "Great Cathedral Organs" series.

After this, I did not have any direct contact with Dr Statham until round about 1961 or 2, when my friend Tony Blyth, then an alto on the Cathedral choir, told me one day that the choir was in need of another alto, and that I should apply. Well, I had never sung alto before in my life, but Tony rang the Precentor and arranged for me to attend a rehearsal and Evensong one day. My audition, I thought, disastrous, but Dickie must have been desperate, as I sang for a few weeks, and then dropped out when a permanent alto was appointed. However, some weeks later, he rang me up, and offered me a position as a supernumerary alto (one who came in at weekends and whenever required), and there I was!

On telling my mother about this, she said that she herself had once auditioned for Dr Statham, and although she went in very apprehensively, she came away much comforted, as she said that he had appeared even more nervous than she!

So - what about life under the good Doctor's direction? Well, to start with, he was a man of commanding presence, tall, distinguished looking, a first class musician, as one would expect of a Cambridge Doctor of Music (they don't hand out D.Mus for nothing), and this itself was awe-inspiring, to say the least. Friday Evensong was always unaccompanied, and it was Dickie's custom to stand at the end of the lay clerks' row on Cantoris, which meant next to me, and provide a beat which was

reflected by Bernard Burrell on the other side. Well, he terrified the life out of me! There is a lovely little service in E by Clark-Whitfeld, and to this day I have never got the verse right, such was my state of mind!

Dickie, however, was a kind man, when you got to know him, as countless choristers, pupils, Philharmonic members and others will no doubt testify. He also had a sense of humour; it was Tony Bryth's custom to give me a lift on his scooter down to the Cathedral from Norwich Union Head Office, where we both worked. One day Dickie happened to be in the Close when we arrived, and he said, in that characteristic halting manner of his, "I don't like to see that". We asked him what that was, and he replied "Two altos on one scooter". One error of judgement, and he had lost a complete harmonic line!

He sometimes got worked up at odd things. Once the choir was about to start a Choral Evensong broadcast, and he must have felt that his extemporisation was going on too long, for he suddenly stopped playing and called down to Bernard Burrell "Aren't we on the air yet?". Bernard hurriedly shook his head and indicated that Dickie should carry on playing. On another occasion, possibly a recording for a Sunday Half-hour, or something like that, after too many false starts of the Vaughan Williams "All people that on earth..." by the BBC's conductor he got off the organ stool and came to the front of the screen with a

somewhat irritated comment, which seemed to have the desired effect.

Then there were occasions which were just plain hilarious, to us, anyway. We were singing at a concert in Hingham church, and in the middle of Boyce's "Where shall wisdom be found" is an unaccompanied alto/tenor/bass verse, with a two or three bar organ phrase between two sections. Reg Bolton forgot to play the organ bit, so Dickie sang it, quite without realising it. We told him he had passed his audition! And there was one Sunday afternoon in the Cathedral when Canon Parr, who was in the habit of taking out the earpiece of his deaf-aid if he didn't want to listen to the sermon, held the earpiece and the microphone together in one hand. Of course, with the resultant feed-back it started to whistle. Soon afterwards Dr Statham's voice wafted down from the screen "Well, it's not the organ". And, of course, an error which was bound to happen sooner or later: there were two services in E flat by Charles Wood which were in current use. The boys and half the lay clerks had one version, say, No. 1, and the other half of the lay clerks had No. 2. Needless to say, the Magnificat didn't sound exactly as it should. During the second lesson, each of the lay clerk librarians went to the music cupboards behind their respective stalls and swapped the music. The Nunc Dimittis was just as chaotic! (When Brian Runnett came, the library was consolidated under one librarian).

I mentioned earlier that Dr Statham was a

very kind man. He always had a lot of time for the boys, and after he retired my younger son used to sit in the Canons' stalls on Sunday afternoons with the good Doctor. As usual with a 6- or 7-year old he used to talk to Dickie, and happened to tell him one day about a cat that we had. Dr S. asked him the cat's name, and was informed that the cat was called

Heathcote, which amused him so much that he nearly laughed out loud - fortunately the service had not yet started.

These are just a few recollections of Dr Statham. No doubt other people, who knew him much better than I, will be able to recount many more anecdotes. He was a fine musician who is still missed.

Membership News

A warm welcome is extended to:

Honorary members:

Eric Hopkins, St. Martin, Overstrand
David Plummer, North Walsham
Kenneth Ryder, St. Peter Mancroft, Norwich

Full members:

Dr. Peter Dixon, Houghton St. Giles
Mrs. Betty Robbens, Blundeston
Philip Talbot, Cringleford

Mrs. Margaret Barrell would like you to note her new telephone number which is 0986 89 6122 ; also that she is available to play for any services.

There are still several people who have not paid their 1994 subscription. If you are one of them then please send your cheque for £12, payable to the Norfolk Guild of Organists, to the Membership Secretary without further delay.

SATURDAY 23rd JULY, 7.30 p.m.

LODDON PARISH CHURCH

"A Summer Music Collection" with

CHRISTINA JACQUES - Flute; JANE BERRY - Yamaha EL90;

BRYAN ELLUM - Technics PR270.

A programme of Light and Classical music to suit all tastes. Admission by programme at the door.

One man went to Meaux

At the very young age of 19, Olivier Latry went to the Cathedral at Meaux as organist; four years later at 23 he became Titulaire des Grandes Orgues at Notre Dame in Paris.

That this should have occurred, came as no surprise to the capacity audience gathered in Norwich cathedral on 3rd July to hear this astoundingly talented young man play an all French programme. I am sure there are many, like myself, who wish they could have heard Liszt or Dupré play. Well it is my guess that, such is the talent of Olivier Latry, those who were there will boast to future generations that they heard him.

Throughout the recital he displayed an impeccable technique making light work of the most technically demanding pieces in the repertoire, but this was not all. Artistry and emotional involvement were ever present, particularly in the more reflective *Prière* of César Franck and the movement from Messiaen's 'Livre du Saint-Sacrement', *The risen Christ appears to Mary Magdalene*.

A delightful set of pieces by Boely began the programme and as an encore Latry gave a rousing performance of the *Final* from Vièrne's 1st Symphony.

One thing we were all looking forward to was an improvisation by Latry on 'Themes submitted immediately prior to the recital' and it said on the programme that themes had been invited over local radio. Disappointingly, for me at least, was that the theme on which the

improvisation was based was *La Marsellaise!!!* would you believe?

My understanding of these demonstrations of improvising skills is that one or more *original* themes are given to the recitalist, but to give the organist of Notre Dame de Paris *La Marsellaise!....*I cannot believe that M. Latry has reached 33 years of age and not at some time played around with his own National Anthem. To be fair, he did quote 'God Save the Queen'.

This recital was recorded by the B.B.C. so we can look forward to hearing it again, although I doubt if the glories of the 32' rumble will be convincing in that medium. It struck me as being quite a good ploy, whether a recital is really being recorded or not, to sling a few microphones about and ask people to cough only between pieces and to deactivate alarm watches - it certainly worked on this occasion.

Congratulations to the Norwich Cathedral Recitals Society on organising this recital; people *do* turn out for something outstanding, and this *was* outstanding.

There is an equally thrilling line up for the summer series and many, I am sure, will have made a special note of 3rd August, when the venerated English organist, Francis Jackson will be the recitalist. The final recital will be given by Neil Taylor and it is always good to hear our cathedral assistants in a full blown concert programme. Neil already has recordings and broadcasts under his belt and his work at the cathedral leaves those who attend services there in no doubt of his exciting skills as a player.

See you there!

R.W.

Organ news.....

Ralph Bootman

All our local builders are busy and amongst work in hand, Messrs. W and A Boggis of Diss are installing a Conacher three-manual organ in the U.R.C. at Maldon, Essex. This replaces a Compton Electrone which had done duty there for many years.

Messrs. Homes and Swift are engaged upon the restoration of the Middleton organ in St. John, Timberhill, Norwich and have other work on across the County boundary in Cambridgeshire.

There are still many churches in the County whose organs remain hand-blown - (how many do you know of ?) - one of these, St. Peter, Haveringland, stands in splendid isolation in the centre of what used to be a World War II aerodrome. The church has recently had electricity installed at a cost of well into four figures, in spite of the fact that an electrical supply ran within a few yards of the church. The organ here is by Norman Brothers and Beard, 1888, and stands in the North transept, and at long last is having an electric blower fitted.

The Father Willis organ, one of the few to be found in Norfolk, in Princes Street U.R.C. Norwich, is now in the care of Bishop and Son. Working from their Ipswich factory, their work on the organ includes some tonal revision and further sundry and manifold repairs to the leather

work in the action and wind system.

At Horsford Parish Church the organ is being rebuilt on a new west gallery and a feature is a new 'Ruckpositive' section. The casework of this shows a fine new spotted metal pipe front, but unfortunately, to my mind at any rate, although there are others who agree with me, the placing of this attractive case off-centre and towards the north side of the gallery, spoils the symmetry of the composition. It would be interesting to hear from our member, Clive Hoar, the organist at Horsford and at neighbouring Horsham St. Faiths, more of this project.

Readers will be interested to hear that the organ mentioned in the last issue, both in Organ News and by Pauline Stratton, in Pirnough Chapel of Ease, Ditchingham, the building having been sold for conversion to a private dwelling, is finding a new home in Itteringham Parish Church where it will displace a little organ by William Hill and Son. One hopes that this Hill organ may find another home. The work of rebuilding has been entrusted to Messrs. Holmes & Swift.

Towards the end of the last century, the firm of Samuel and Twyford of Dalston, London, made several organs for Norfolk churches - amongst them the Parish churches at New Buckenham and nearby Tacolneston and instruments at Diss Congregational (now URC) and in Norwich at Unthank Road Congregational church, alas destroyed in

World War II. The organs of the first three churches mentioned all bear a striking resemblance to each other - particularly with regard to the formation of the front show pipes and the stencilling thereon. The Tacolneston organ has recently been restored by Mr. D. R. Vivian who lives at Tacolneston and the instrument at Diss URC, which stands at the East end of the church behind the communion table, is, I understand, to be moved to the North West corner of the church when the re-
ring of the interior is completed.

Organs by Thomas Hewins of Stratford on Avon are few and far between in Norfolk, I know of only one at Holkham Parish Church - a two manual and pedal organ with 7 stops on the great, 4 stops on the swell and a solitary Pedal Bourdon. Two couplers only - Swell to Great and Great to Pedal. This organ was unusual in that the 25-note pedal board controlled but 12 pipes of the Grand Bourdon and thus the tenor octave spoke in 32' pitch! This is yet another organ which, until recently, was handblown. During its recent restoration, carried out by Robert Ince, a Discus blower has been fitted.

Bob Ince has also been busy moving an organ by Spurden Rutt from the now disused Chapel in the RAF station, West Raynham, to the Chapel at RAF Marham. This is one of Rutt's 'Electorgans' made during the War especially for RAF Station Chapels and before being installed at West Raynham, it had done duty in an RAF Chapel in Cheshire. It is all-enclosed with no pipework visible - with 3 extended ranks over two manuals and pedals.

Bob has also been kept busy with the organs in the Thursford Collection - possibly some of the most listened to instruments in the County.

Readers will, no doubt, have read of the sacking of the Organist at Beeston Regis because, it was alleged, he played too loudly. The organ here is all unenclosed and stands upon a west gallery. Now it is quite difficult to play an all unenclosed instrument quietly unless one uses the softest stops. I am not taking sides here, just stating a fact.

R.F.B.

For sale

Cavendish Roma 901 Rimini 901 - S Organ

2 manuals and 8 pedals Rhythm box

Good condition

£250

Contact: Joan Cater, 2 Amderley Drive, Eaton, Norwich NR4 6HY Tel: 0603 56499

**Lecture Recital by Gillian Ward Russell
at St. Thomas, Heigham**

Richard Bower

William Russell's organ voluntaries date from the early 1800's. Gillian Ward Russell's husband is his great great great grandson.

Her presentation showed that she is a lady who loves her subject, one which she has researched carefully. Her buoyant delivery brought Mr. Russell to life and showed us something of those times. His father Hugh Russell was an organ builder and William, in his appointments at St. Anne, Limehouse and at the Foundling Hospital, was able to bring in Hugh to enlarge the organs to cope with William's new music. After his appointment to the Foundling Hospital he complained that the pedals did not work and Hugh was called in to put this right. He complained again that the organ did not have the required seven solo stops CORNET, 2nd CORNET, CLARION, TRUMPET, CREMONA, HAUTOBOY. He gained four immediately (1805) and more a few years later and so gained one of the best organs in London.

Such stops and pedals are the basic requirement of William's music which consist of two sets of Voluntaries, of 1804 and 1812.

Gillian's lecture was interspersed with examples of the music, Voluntary in F

(set one no 2) set the pace and the style and showed us her command of the organ: Voluntary in G (set 2 no X) showed us the expanse of his work with a Fugue which used the copious resources of St. Thomas organ, pedal trombone and all, to the full.

She challenged us with "a strain" by Russell and asked us was it suitable for a service or an "intimate gathering": we elected for a service - a unanimous show of hands - but this music was so soothing with gentle registration and rising chromaticism - that "intimate gathering" was more likely what she was looking for.

The stark contrast came when she played Russell's familiar chant and asked us to sing it - and what a poor rendition we gave.

Gillian showed us that much of his music was of entertainment value and talked of an organists work outside of church. Some London Pleasure Gardens had organs as did theatres, and Russell would have played at these as well. The Voluntary in A minor (set 1 no iv) was used to demonstrate this. We also heard voluntaries in D (set 1 no 4), E flat (set 2 no 6), and the finale was Voluntary in C minor and major (1 no 12), an amazing five movement voluntary embracing a Trumpet Tune, March, Largo and finally a fine fugue with a rising whole tone subject of majestic proportion.

Such was her presentation that we were held enthralled with the music of just one

relatively unknown composer. It became clear that the music should be better known and it is likely that it will, thanks to G.W.R's publication of the complete voluntaries, a copy of which was passed around the audience.

We were honoured to be party to her lecture which she also gave quite recently at Yale University!

Alas there were no programmes to give us tangible contact with Russell. For myself I felt that she interpreted the music in a style looking back from the romantic - smooth and legato rather than in what must have been an exciting look forward towards the romantic in a period when playing was more articulate and perhaps more "spicato". We never yearned for another composer but Gillian Ward Russell told me she also enjoys playing Lefébure-Wély!

**James Lilwall has moved very recently - his new address is:
16, Seaforth Drive, Taverham, Norwich NR8 6YU.
Good Luck in your new home, James.**

From the mailbag.....

So Vice - President Thorne has no particular affection for Mendelssohn's music. So what? I have absolutely no affection for Vice - President Thorne's views. So what?

All too often our knowledge of great music is marred by unhappy youthful attempts to learn them. The Songs without Words were played complete earlier this year over several weeks in Radio 3's early morning 'On Air'; a real treat to hear the greatest pianists in these gems.

And who can despise the composer of the Octet? And who can forget a musician who revived the Matthew Passion?

Just because a composer is not as inventive as Mozart or as clever as Handel, it does not mean we have to write him off. Mendelssohn suffered early burnout, but I refuse to despise a man who left us the Italian Symphony and Midsummer Night's Dream - nothing pseudo there for me, just two divine miracles.

And I really love the organ Sonatas and the Preludes & Fugues - good melodies and solid counterpoint, (none of your Handel pseudo - fugue effects here!).

Peter Moss

Dear Ron,

I am reluctantly faced with a personal dilemma, (far sooner than expected), which others, I am sure, will consider to be no more than a trifle. However, as one who has been opposed to the ordination of women, and no doubt in a minority, the difficulty of whether to attend, and play for, services presided over by women priests, or not, has already arisen.

The church at which I have been playing over the past few years, (without formal agreement, pay, or any other consideration), has been suffering an interregnum for some time, with the likelihood of a new priest not being installed for a further 12 months or so. Consequently a motley collection of persons has been engaged, from time to time, to lead the services. Just a few days after the ordination of women priests in Norwich Cathedral I discovered, almost by accident, that one of their number had been engaged to take services at my church. As far as I know none of the views of those who attend had been taken into account.

I now find that because of my views I am not only prevented from worshipping at my own church but that, as organist, I am prevented from playing. Is this something that the N.G.O. should have a view on, or am I just another "crank" to be thrown on the scrap-heap as one more casualty in the name of progress?

As far as I know the only resort to musical forces our church will now have will be the return to the console of the aged lady crippled with arthritis; or the introduction of miscellaneous instruments, (keyboards, guitars, paper and comb etc.); or perhaps the almost total demise of music to accompany the services.

I am not in the least concerned whether others share my convictions or not, that is not an issue for these pages; but what of the plight of other organists similarly compromised, and their music! It seems to me that the church has taken the broad path of inevitability and yet we are told that to-narrow is the way!!

Yours sincerely,

Ken Smith

Would those moved to respond to this letter please note that I shall only publish letters touching on what Ken and other organists sharing his views should do in similar circumstances; no arguments for or against the ordination of women will be published. Readers may be interested to know that Vaughan Williams once left an organist post because of the insistence of the incumbent that he should hold the beliefs of the church (which he didn't!). Ed.

Dear Mr Watson,

I feel that I must write to congratulate you on your Editorship of the NGO Journal. When Ralph was editor, I always said that it was the most interesting of all the various organists' Journals that reached me. I am delighted to say that my opinion has not changed since you took command.

Having suffered from the ravages of Mice, I offer the following incident that took place.

When in my Tuning Manager days, we once had problems with sticking keys on a small country instrument. The fault turned out to be caused by mouse droppings. The mice had obviously been scuttling over the Swell keys, and their droppings had worked down through the spaces between the keys, causing them to stick. The tuner, having cleared the keys simply wrote in the tuner's book. 'Mouse droppings cleared from the back of the keys.'

The organist was a maiden lady of some threescore and ten years of great gentility and sensibility who took great offence at such an indecent entry in the book, and instructed the Vicar to complain vociferously about this conduct to the organ builders.

The Vicar rang me up, seemingly indignant, but really highly amused - even more so when I told him that it had taken us ten years to get the tuner to use the term 'mouse droppings.'

With compliments and best wishes,

Yours sincerely,

Frank Fowler FISOB FIMIT FRSA
Director
Hill Norman & Beard

Dear Ron

I've been following with interest the articles on Douglas Fox.

I recently visited the Castle Book Shop at Colchester which always seems to have a box of second hand organ music, and found

'A Garland for DGAF'

Tributes to Douglas Fox from his fellow musicians

which I bought!

The cover is dark blue and the print white. It was published by Richard Toeman in April 1977, distributed by Josef Weinberger Ltd., 10 - 16 Rathbone St., London W1P 2BJ and printed by Caligraving Ltd., of Thetford.

It contains a tribute in the form of a letter to Douglas Fox from Richard Toeman, also a letter to him from Adrian Boulton and a short tribute from Herbert Howells.

The works are:

Organ:

Short Voluntary by Thomas Armstrong

Prelude on 'Cameronian Midnight Hymn' by Gavin Brown

St. Louis comes to Clifton by Herbert Howells

Pastorale 'The Close' by David Pettit

Chants d'oiseaux, des poules, des moutons et des vaches for left hand and pedals by Richard Popplewell

Andante in E minor by Colin Sherratt

There are also piano pieces by Joseph Cooper, Richard Drakeford, Barry Ferguson, Mark Hankey, Geoffrey Higgins, David Imlay, Geoffrey Mendham and Christopher Steel.

Pauline Stratton

Dear Ron,

Further to your article concerning Tony Blyth at Yarmouth in your last edition, as the ex co-ordinator of music, choirtrainer and organist at Cromer, I do feel that some comment from me is justified.

At the beginning of this year, a Press article appeared with a picture of the newly appointed Youth Worker at Cromer and text about how he was going to liven up the evening services with new music, new instruments and new people. At the same time the Vicar there, David Hayden, had told me that he no longer wanted to use the choir for evening services except for the once a month sung communion. The other Sundays, the choir were encouraged to be present, unrobed, to help with the learning of new hymns and worship songs from the newly introduced Hymn Book, Mission Praise 1 & 2 combined. Those readers who know me will know just how enthusiastically I met this new challenge. After all, large four-part choirs are just the medium for singing new unison music, written often by unknown and invariably untrained modern composers - or are they? We went along on the first Sunday evening but the choir and myself very soon lost interest in the new youth worker's new 'dream baby'. In fact he was frequently conspicuous by his absence, as were all of these young people with whom he was going to replace the long standing 'fuddy duddies' who have supported Cromer Church so well over the years. It has to be said that, to put it mildly, the new style service was a total failure.

With the interests in mind of both preserving the Choir at Cromer and of preserving the Organ and the Recital Series, I wrote to the Vicar pointing out the need for him to comply with Canon Law regarding evening services. My aim was to show him

that if he wanted the new style of evening service, he also needed to have a traditional service as well. This would have given the choir a 'slot' on Sunday evenings and also given a much wider choice to the people of Cromer. I also took the opportunity to voice my concern over the second of two matters concerning money which were directly relevant to the Recital Series. As everyone knows now, I was immediately asked to leave Cromer and to make sure that I did they changed all the locks on the doors. I must have touched a very raw nerve in what I wrote to the Vicar!

Within two hours of the news of my 'sacking' being published in the E.D.P., Tony Blyth was on the phone asking me and my wife Penny, to join the choir at Yarmouth. The Rector at Yarmouth telephoned shortly afterwards and as a result of these two of extreme christian kindness, we now attend as choristers at Yarmouth. Tony works us all extremely hard but the results he is getting are more than worth the effort.

At Yarmouth the choir is growing and the congregations are growing. The services all traditional and evening services are usually sung 'evensong' with psalm, canticles and anthem. There is no doubt that people like tradition and those who do not believe this should pay a visit to Cromer to witness the dwindling choir, the dwindling evening congregation and the unknown, often unsingable rubbish from Mission Praise.

Yours sincerely,

Peter Clifford

Congratulations

..to Rupert Gough on gaining his F.R.C.O.

..to Fred Pratt Green on being awarded an M.B.E. in the Birthday Honours

..Rt. Rev Alan Clarke on his twenty five years as Bishop of East Anglia

*Last date for submission of copy for the Autumn Journal
is 31st August 1994*