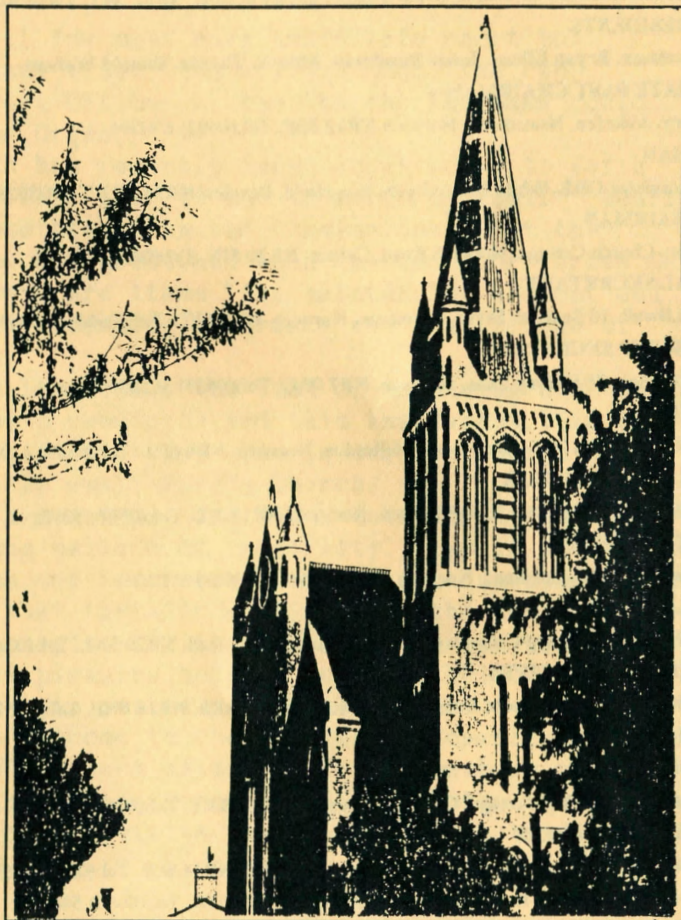


THE NGO JOURNAL

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Dear Fellow Members,

Use it or lose it! You must have heard this short but pointed phrase many times. The Village Shop, the Pub, the school, the Post Office ... the Church! The same could well apply to the Organ.

The Parish Church has recently been brought down to Earth with a jolt, and finds that it has to support itself - nearly! It still gets something from the Commissioners, but the demands on income are great, and when the Quota or Parish Share has been paid, there are items like maintaining ancient and crumbling buildings, heating, insurance and a multitude of incidental costs.

Somewhere in the list comes the cost of maintaining and tuning the Organ (not cheap nowadays), and this instrument, like the building in which it sits, may only be used infrequently - particularly in the small Parish Church.

Like most items mechanical - and human beings! - it does not respond favourably to long periods of inactivity. I would like to suggest that we do all we can to ensure that our instruments are 'aired'. Let it be known that there is a welcome at the console; there are quite a few people willing to drop in for an hour of music. They would derive pleasure, help to keep the bellows sound, and make a contribution - leave a coin on the plate! Think about it.

There is an open welcome to the console at Somerleyton. I have recently had the pleasure of a visit from members of the Suffolk Organists Association and since then some of the members have made individual return visits. If you would like to visit, ring me on 0502730509.

Carry on making and enjoying your music,
Yours sincerely,



The Editor writes.....

Would that all education establishments were like the Royal College of Organists! The examinations for the diplomas of the R.C.O. require minimum standards of proficiency and if a candidate fails to satisfy the requirements that candidate will not pass.

How refreshing it is to read occasionally of a competition when the prize was *not* awarded because the best submission of the bunch was below an acceptable standard. Why am I raising these points?

Quite simply because in the country at large, degrees, diplomas and certificates issued by universities and other education establishments are no longer confirmation that the holder has achieved a minimum standard. The funding arrangements for further and higher education dangle a very large carrot in front of the 'line managers' to pass as many people as possible. In this climate we are already seeing young people coming out into society to practice their given professions who are not really qualified to do so yet hold a certificate which says that they are.

I have written at length on previous occasions about diplomas which are not worth the paper on which they are written. A young lady told me, quite unsolicited, that at her school's Music G.C.S.E. examinations, the walls of the examination room were festooned with information which would provide answers to the questions. Little wonder that there are holders of G.C.S.E. English who can't write a coherent sentence and holders of G.C.S.E. Maths who don't know the difference

between an area and a volume! That people hold diplomas in music that are virtually worthless is regrettable from various standpoints but when we are starting to find this phenomenon among those who prescribe our drugs or calculate dosages of dangerous substances, or calculate the size of beams that hold up our buildings, then it really is becoming very serious.

Now that funding depends on pass rates, even candidates achieving very low percentages indeed in assessments have their marks 'adjusted' upward for reasons which have nothing whatever to do with academic achievement. Frankly, there aren't many qualifications left which the general public can rely on as meaning that the holder is fit to do his or her job. Sad isn't it - not to mention dangerous!

As usual, money is at the heart of the problem, whether it be a bogus 'College' that will furnish you with a cap and a gown at the drop of a cheque or a university strapped for cash.

Hasten the day when all qualifications can safely be regarded as confirmation of the highest standards of excellence, competence and integrity, and integrity means the refusal to swell the coffers by lowering the standards.

Would that all education establishments were like the Royal College of Organists!

The Norwich Cathedral Recitals Society Summer Series of organ recitals is now over and what a feast it has been. Six of the country's finest players brought a wide range of exciting music to the ears of those present, and there were amazing displays of virtuosity. The blind David Liddle seemed to produce the impossible in his playing of

Reger which is technically demanding not only because of the notes, but because of the organ management. There was English music too! Francis Jackson brought us the great romantic English organ works of Bairstow and Statham. This particular recital brought the largest audience of the series, so large that the audience were asked over the public address system to share programmes, which had run out.

It seems to me that the future, at least in the world of classical organ music, is bright. The talent of the very young is very evident in the playing of cathedral assistants Martin Baker and Neil Taylor.

Congratulations and thanks to the N.C.R.S. and the recitalists.



Membership news

We are delighted to welcome the following as Honorary members for 1994:

Jane de la Tour, Lower Tasburgh
K. Hilda Thompson, Rockland St. Mary

We deeply regret to announce the deaths of Mr. K McFarlane of Muswell Hill and of Peter Notley.

Please note that Kay Young has moved and that her new address is 6 Masters House, The Great Hospital, Bishopgate, Norwich.

Ad Events

OCTOBER Saturday 22nd @ 7.00 pm. Members Recital at Prince's Street URC. Including original compositions by our member **Clarence Gibbins** which will be performed by his group of singers and musicians.

NOVEMBER Sunday 20th @ 3. 30 pm. Evensong for St. Cecilia' s Day at Norwich Cathedral. Refreshments afterwards in Prior's Hall. I hope there will be a chance to meet the new cathedral organist.

DECEMBER No meeting.

Peter Notley

Several Guild Members were present at the funeral on 9th August in St. Thomas', Heigham, of Peter Notley who died tragically in a motor cycle accident less than a week earlier. It is evident from the address delivered at that service and from subsequent conversations with members of the choir that they feel the loss as of the father of their musical family. Those who in any way had dealings with Peter will have a sense of that loss and we send our deepest sympathy to Peter's family. Peter had been one of those who had accepted honorary membership of the Guild and, had he lived to take up full membership, would surely have brought to it many qualities as an organist, choirtrainer and simply as a friend. R.W.

I am receiving letters about Peter which I will publish in the next issue. Ed.

From Musical Memories by W. Spark

Dr. Samuel Sebastian Wesley relates the following tale about his father:

My father, old Sam, as they used to call him in my younger days, was asked to deputise for Mr. Knyvett, a popular London organist and vocal composer, at a church where Bishop, the organ builder, had very recently put in a row of sixteen feet open pedal pipes, (a perfect novelty in those days), and which were used by Knyvett, who knew nothing about pedalling, about once every four of six bars, probably at the beginning and ending of each phrase of a hymn tune. Well my father knew something more about pedalling than this and so he played the *Hallelujah Chorus* by desire of the vicar, as a concluding voluntary and used the pedals considerably. Of course,

the pipes took off more wind than usual. About twenty bars from the end, the organ stopped with a grunt and a gasp and the old bellows blower came to the pew and said with a cockney twang and a swagger, 'well, Mr. Wesley, I thinks as how that everything has gone off beautiful tonight, and.....'

'Why on earth, Sir!' said my father, 'did you let out the wind long before I had finished my voluntary? You spoilt my playing.'

'Well now, come, Mr. Wesley, this won't do you know. Do you think that I have blowed this here organ for twenty five years come Michaelmas next, and don't know how many strokes go to the *Hallelujah Chorus*?'

Carol Competition

Most of you will recall that a couple of years ago we had a competition for writing a hymn tune. The response from members was gratifying.

John Robbins would like to set up another competition, again within the membership of the Guild, this time for a Christmas carol, words and music.

Mr. David Cooper, the new cathedral organist, and Rev. Fred Pratt Green have very kindly agreed to act as adjudicators.

The requirements are as follows:

Entries may be either individual or syndicate.

The carol should be within the compass of a normal congregation.

The manuscript should not carry the indentity of the composer(s) but should be accompanied by a covering letter.

The carol can be for accompanied solo or SATB.

The carol shall be freely available for use by Guild members until 31st January 1995 and thereafter at the discretion of the composer(s).

Entries should be forwarded to John Robbins to arrive by first post on 31st October 1994.

There will be a prize of £25

There will be an entry fee of 50p to cover postage.

Frank Newman

I am seeking information about Frank Newman who, I believe, was once organist at St. Peter Mancroft. Can Anyone help? Ron. W.

Chez Bannister

Ronald Watson

July's event took place, by kind invitation of Laurie and Mary, at their lovely home. Members, and this was one of the best attended events for quite a long time, basically had the run of the place.

There were two organs to play with. In one room was a YAMAHA device which is not so much an organ as an intelligence test, on which Ken Smith had worked out how to make some very exciting music and at which he patiently helped others to do the same during the course of the afternoon. In another room was the Compton which was to feature later in a dual recital and over which Bryan Ellum stood guard to prevent combinations, already set up, from being altered.

The first recital was by Terry Hepworth who showed the capabilities of the Compton as a theatre organ, and he did this admirably with delightful medleys of old favourites which had listeners singing along.

Before the second recital the multitude was amply fed from a well organised barbecue followed by a sweet of fresh raspberries.

Bryan Ellum's recital was designed to show the capabilities of the Compton as a classical organ and was, as one has come to expect from Bryan, carefully thought out, varied and meticulously executed. Laurie pointed out to listeners that the arrangement of the speakers for this organ was intended for the benefit of the player and thus it proved. Despite carefully articulated playing in the Vivaldi/Bach A minor Concerto and in Herbert Murrill's 'Carillon' the detail of the music could not be discerned. This was like looking at a Rembrandt through frosted glass. Other pieces were more successful; Thalben Ball's 'Solemn Melody' and the slow movement of Dvorak's 'New World Symphony' were quite beautiful.

Members set off for home very happy indeed having enjoyed a delightful setting, excellent food, good conversation and two enjoyable programmes of music.

Heartiest congratulations and thanks to Laurie and Mary for making this possible.

Deputising - a hazardous undertaking

A. H. Morriss

I have now reached an age when I am unwilling to commit myself far in advance, but am usually available to deputise in a sudden emergency.

The first thing I do when I arrive at a church is to look at the hymn board to see whether the numbers correspond with those I have been given.

The next job is to find the organ key, which is often hidden in a remote place. In one church where I often play, it hangs on a nail attached to one of the legs of the organ stool, and I have to be careful not to drop it accidentally into the gap between two pedals. It may be necessary also to locate a mains switch.

If the service is Mattins or Evensong, I have to discover whether the responses are to be accompanied. If they are, I shall probably discover that there is no copy on the organ, as the regular organist plays them from memory. When I ask which setting is used, the reply will probably be "Oh, the usual one." But there is more than one usual setting. I am usually able to find someone eventually who can enlighten me.

I find that in many places, either the first or the second Lord's Prayer is omitted, so that it is prudent to ask about this also.

It is very necessary to make sure of the pointing of the Gloria Patri. It would be unreasonable to expect it to be printed

after every psalm, but you cannot stop after the last verse to refer to page 10 to see how the Gloria is pointed. It is a pity that no Psalter, except the Plainsong Psalter, sets each of the six syllables of "world without end, Amen" to the six notes of the chant.

Which reminds me of something that occurred at a Remembrance Sunday service at which a Salvation Army band accompanied the hymns, the Psalms and Canticles being left to me. The choir and congregation were given, instead of hymnbooks, printed sheets of hymns thought suitable for the occasion. "All people that on earth do dwell" (a curious choice was No. 5, and "O God our help" was No. 6. When No. 6 was announced, to my horror the band played over the first two lines of the Old Hundredth, with the long notes as in the English Hymnal. So we had to adapt the tune to the words, thus - *our-/help - / for-/ years-/ to-/ come.*

And that reminds me of an occasion in which I was not involved. I have been told that during World War II a fierce battle was fought in Wells Cathedral, between a large congregation of soldiers who had presumably been brought up on Hymns A. and M., and an organist who was determined that they should sing it as directed in the English Hymnal. I see that in the New English Hymnal *St. Anne* and *Winchester New*, but not the *Old Hundredth*, have all notes equal in length, as in Hymns A. & M.

I've said nothing about the problems of accompanying the Eucharist. but I hope (D.V.) to be able to offer something about that in a future issue of the Journal.

Buildings associated with E. J. Hopkins

Alan Thorne

Hopkins was born at No. 16 North Street, Westminster, (since renamed Lord North Street). This street is in the shade of both Westminster Abbey and St. John's Smith Square, the architect of the latter being Thomas Archer. It is famous for its four cornered tower/turrets, said to have been based on the architect's instruction given during an incident when Thomas Archer was in the presence of Queen Anne, who, asked what design she would like, kicked over her foot stool and told him to build a church like that. The story is said to be fictitious though the association with Queen Anne and the foot stool has stuck. The church was consecrated in 1728 and built as part of the 1711 Churches Act. It was burnt down in 1742 and, rebuilt, it is one of the most controversial designs by Archer, who is said to be the most Baroque of all architects.

The land on which it stands was formerly part of the Thames' banks and was reclaimed and taken into use when the river Thames was confined into a narrower channel. Both the houses and the church are on reclaimed land are not particularly stable; it is said that Thomas Archer put the towers at Smith Square on the four corners because of a tendency of the building to sink during construction and this corner lay-out made the sinking more even.

Hopkins held various appointments, at Mitcham Parish Church, St. Peter's, Islington and then St. Luke's Berwick Street, which was fairly new having been consecrated in 1839 - the architect was Blore. I first came across this church in 1930 when I went to work in the West End. St. Lukes had the main frontage in Berwick Street the church was up a flight of steps which enabled the space in the lower level to be Church Parish Hall, the other frontage was to Hopkins Street.

Stalls at the Berwick Street market occupied the church frontage and if there happened to be a funeral or wedding a fine lot of "argee-bargee" took place in getting the stall holders to move in order to obtain access. The area had "changed"! by the 1900's and about 1935 the church was pulled down and the basement became AN EMERGENCY WATER SUPPLY TANK for firefighting in the 1939-45 war. About 1960 the whole block, including the remains of the church, the workshops and the shops, and houses in Berwick Street, were all pulled down and a vast block of flats erected by Westminster City Council.

Hopkins Street, it seems, after a little research, turns out to be nothing to do with E.J.Hopkins or his relations. It was named after the speculator, one Richard Hopkins, who developed the site and the shops etc. in about 1709 in the current architectural style. I felt a sense of disappointment on finding this to be the case - another illusion shattered.

What's on?

Saturday 1st October 1994 at 7.30 pm in Ely cathedral
Carlo Curley with Paul Trepte and the Ely cathedral choir.

Organ Fireworks!!

Two organs will be used in parts of the programme, the cathedral organ and Curley's 'two tonne portable'

Ticket prices range from £12 to £3

To book telephone 0353 667735

The last date for postal bookings is 21st September 1994

Saturday 8th October 1994 at 7.30 pm in Lowestoft U.R.C.
David Ward bass and Bryan Ellum organ. Refreshments available
Admission at the door.

Friday 14th October 1994 at 1.00 pm in St. Peter Mancroft, Norwich
Kenneth Ryder plays music by composers associated with Norwich;
Thomas Morley, Orlando Gibbons & Thomas Tallis and others as part of the Norfolk
& Norwich Festival
Admission £5 (concessions £3)

Saturday 29th October 1994 at 1.10 pm in St. Peter Mancroft, Norwich
Timothy Patient plays Widor Bach and Mulet.

Congratulations!

Timothy Patient on gaining his A.R.C.O. and being awarded all six prizes which include the Lympus prize.

Pauline Stratton on gaining a Merit in her Grade 8 organ examination with the London College of Music

Steven Kirk on the safe arrival of future chorister no.2 on 13th August

June outing

Ronald Watson

On Saturday 25th June a small band of Guild members wended their way into Essex on the annual outing. The day began with heavy rain which may have accounted for the small turnout.

Members gathered at Castle Hedingham where they were met by Spencer Prior who had made all the arrangements for the day. In the extremely pretty and interesting parish church there members had a look at, and a go on the charming two manual Walker organ.

From here the party made their way, still in the rain, to the castle itself and then to the house where a splendid buffet lunch was waiting for us. There was time after the lunch to wander in the attractive grounds in what was by now warm and sunny weather.

The final venue was the Old Independent Church in Haverhill which is a United Reformed Church; (please note, those who press for events to include non-conformist churches!)

Here the group were met by Reg Lane the area manager for Hill, Norman & Beard, who gave the recent history behind the rebuilding of the fine three manual Binns instrument and told of the interest of Nigel Ogden in the instrument. So enthusiastic is Nigel Ogden that he broadcasts on the instrument from time to time, and made, free of charge, a

compact disc in aid of the restoration fund which has already sold over one thousand copies. The recording includes favourites such as Boellman's 'Gothic Suite' and pieces such as 'The Whistling Bobby', 'Lonely Ballerina' and many more.

We all moved up to the gallery to hear Brian Swallow, the organist of the church, show us some of the glories of the instrument by playing a short recital of pieces highlighting flutes, strings, solo reeds, choruses and all. The stop we were all waiting to hear was the Trumpet en Chamade. From the gallery we looked right into the bells of the pipes and it was from front on that the sound came at us, making us sit up and take notice.

What a joy it is to have an organ demonstrated by the resident organist who knows the instrument intimately and who is a competent player.

Needless to say, when members were at loose on the organ old chestnuts such as the Lang 'Tuba Tune', the 'Trumpet Minuet' by Hollins and the Cocker 'Tuba Tune' were all trotted out. Members did not dwell solely on this stop (fortunately!) but tried others too.

Laurie Bannister moved thanks to Spencer Prior, Reg Lane and Brian Swallow and we all went home.

The organ at Castle Hedingham

Two manual and pedals 58/30 1879 J.W.Walker and Sons,

Great.

Fifteenth	2ft.
Nazard	2 ² / ₃ ft.
Principal	4ft.
Wald Flute	8ft.
Dulciana	8ft.
Stopped Bass(12)	8ft.
Open diapason	8ft.

Swell.

Oboe	8ft.
Principal	4ft.
Gamba	8ft.
Vox Celeste (T/C)	8ft.
Open diapason	8ft.
Lieblich Gedact	8ft.

Pedal.

Bourdon.	16ft.
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Tracker action throughout. Three Composition Pedals to Great stops.
Restored in 1972 by Hill Norman and Beard.
Twelfth, balanced Swell Pedal and New Pedal Board added.

Pitch 522 @ 60 degs F.

The organ at Haverhill

GREAT

Double Open Diapason	16ft
Open Diapason	8ft
Viola	8ft
Hohl Flute	8ft
Principal	4ft
Twelfth	2 1/3 ft
Fifteenth	2ft
Mixture 15.19.79	3rks
Posaune	8ft
Trumpet en Chamade	8ft*

Swell to Great
 Swell to Great Octave
 Swell to Great Sub Octave
 Choir to Great

SWELL

Bourdon	16ft
Open Diapason	8ft
Stopped Diapason	8ft
Viol d'Orchestre	8ft
Vox Angelica	8ft
Voix Celestas	8ft
Geigen Principal	4ft
Suabe Flute	4ft
Flautina	2ft
Mixture 15.19.22	3rks
Contra Fagotto	16ft
Cornoepan	8ft
Oboe	8ft
Clarion	4ft
Tremulant	

Swell Octave
 Swell Sub Octave interchangeable combination action.

CHOIR

Geigen Principal	8ft
Viol di Gamba	8ft
Dolce	8ft
Concert Flute	8ft
Suabe Flute	4ft
Mixture 19.22	2rks*
Orchestral Oboe	8ft
Clarinet	8ft
Trumpet en Chamade	8ft*
Tremulant	

Swell to Choir

PEDAL

Harmonic Bass	32ft
Open Diapason	16ft
Bourdon	16ft
Principal	8ft
Flute	8ft
Fifteenth	4ft*
Trombone	16ft
Tromba	8ft

Swell to Pedal
 Great to Pedal
 Choir to Pedal

PLAYING AIDS

4 Compo Pedals to Swell
 4 Compo Pedals to Great
 1 Great to Pedal Reverser

Compo Pedals operate using the Binns patent

* = 1992 Tonal additions

Oxnead Mill and Blickling fountain

Alan Thorne

One of the main benefits of my nearly 20 years N.G.O. membership has been the most enjoyable visits to Oxnead Mill with its delightful ambience.

I thought readers would like to know that the fountain in the East garden at Blickling came from Oxnead Hall (the former principal seat of the Paston family) when the Hall was sold in 1731 and subsequently demolished.

The fountain was first set up in the great wood (where the Mausoleum is) and moved to its present position in 1873. Recently a pump (operated by a time switch) has been installed to re-circulate the water and so avoid running mains water to waste.

The National Trust kindly loaned me their excellent photograph which the Editor has reproduced - Thank you! N.T.



James Hook of Norwich

Ronald Watson

James Hook, was born in 1746 in the parish of St John, Maddermarket, Norwich where his father was a cutler. He was born with crippled feet but after operations early in his life he was able to walk with a limp. In spite of his physical handicap, he became one of the most eminent musicians in London. At a very early age he showed precocious musical gifts, playing the harpsichord at four years of age and performing concertos in public at six. His main teacher was Garland, organist of Norwich Cathedral, but there is a tradition that he received lessons from Burney when he (Burney) lived in Norfolk. At eight years old Hook composed a ballad opera to a libretto by Miss Williams of Norwich. As a young man he began teaching music at a local boarding school and performing at various Norwich concerts; he advertised himself as a teacher of the guitar, harpsichord, spinet, violin and German flute. He also offered his services for copying or transposing music, composing for any instrument and even tuning keyboard instruments. In about 1763-4, he left Norwich for London, where he became organist at White Conduit House, in Penton Street, Clerkenwell, one of the numerous 'tea-houses' which abounded in the capital, where he 'daily entertained visitors with his executions on the organ'.

Hook soon began to make his name as a composer of light, attractive entertainment music and in 1765 he wrote a symphony-overture for a Richmond pantomime, *The Sacrifice of Iphigenia*, which he directed at a concert at Norwich in 1766. He also

composed an ode for the opening of the New Exhibition Rooms.

About this time he married Miss Madden, the daughter of an officer in one of the services. The young couple visited Norwich together in October 1766, when his wife advertised that 'Mrs Hook from London, Miniature Painter, intends during her stay in Norwich to take likenesses for Bracelets and Rings, at very Reasonable Rates'. Mrs Hook was undoubtedly a charming and gifted person, with sufficient interest in her husband's work to write the libretto of one of his most successful comic operas *The Double Disguise*. It was probably Samuel Arnold, who gave Hook his first good appointment. This was about 1768, when Arnold offered Hook the post of organist and composer at Marylebone Gardens. Later, in 1774, he was engaged in the same dual capacity at Vauxhall Gardens, which post he held for nearly half a century. He was also organist at St John's, Horsleydown.

He always leaned towards lighter music, even his organ concertos are gay, being mostly intended for Vauxhall, where it was his duty to play at least one such concerto every night during the season. He would no doubt also fill in the continuo part of symphonies and vocal pieces, and was expected to compose a plentiful supply of light, tuneful songs and cantatas for use in the gardens, which he did to everyone's satisfaction, including even the proprietor's.

Hook was not only a prolific composer and capable organist, but also an excellent piano teacher. It is said that his annual income from this source alone was over £600, a very considerable sum in those days. His celebrated instruction book, the

Guida di musica, no doubt grew out of his teaching, as did his Gough House Tunes, which were dedicated to the young ladies of Gough House, Chelsea, one of the schools in which he was engaged as instructor.

As a man Hook was good-natured and agreeable, something of a wit and punster. His eldest son, James became Dean of Worcester; his grandson, Walter Farquhar Hook was a celebrated high-church cleric of the mid-19th century. The younger son,

Theodore Edward Hook, was the gifted novelist, playwright, journalist, man-about-town and practical joker. Both sons wrote librettos for their father.

In 1795 his wife died and early in the next century Hook married a second time. In 1820 he surprised everyone by his abrupt retirement, which was so little expected that the proprietor of Vauxhall Gardens kept his post open for a whole season. Seven years later he died at Boulogne.

THE JOURNAL NEEDS AN ARTICLE FROM.....

YOU



Articles/letters wanted about...

Organs

Organ Music

Organists

Composers

Books

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Reminiscences

Choirs

Choral music

Anecdotes

Puzzles

News of members

Zechariah Buck
Born 9th September 1798
Died 5th August 1879

Pauline Stratton

Zechariah Buck was introduced to Norwich Cathedral by Thomas Garland at the age of 9 as a choir boy and thus his next 70 years of dedication to the Cathedral choir began. At 21 he was elected organist/ choirmaster on the death of John Charles Beckwith. During the next 59 years he taught the art of singing to over 7000 choir boys and private pupils.

His choir, through its excellent singing was known throughout the country and they were invited to sing in St. Paul's Cathedral at the funeral of the Duke of Wellington. His method of training was very strict and for scale practice the boys would wear mouthpieces made of box wood to keep their teeth the correct distance apart and would look at themselves with penny mirrors to see the shape of their mouths.

Through ill health in September 1877 he left his beloved Cathedral to live with his eldest son Henry, a Doctor of Medicine, at Belmont House, Newport, Essex.

Belmont House is a large rambling house on the main road through Newport and was the official residence of the 'Doctor' for over 100 years. It contains some wood panelling from Thaxted Church and at one time had an organ.

Whilst living there Zechariah taught his grandson, Arthur, singing and although old and infirm, his talent for teaching had not faltered, as Arthur came first out of 30-40 boys for a place in the newly formed Kings College Choir School.

On 5th August 1879 he died at Belmont House and was buried in Newport churchyard. The choirs of both Norwich Cathedral and Kings College journeyed by train to sing at his funeral. His grave, marked by a marble cross, can still be found at the rear of the church.


Mr. J. Gordan, who is editor of Newport's local magazine and also a local historian became interested in Zechariah and through his research he was able to trace Zechariah, great grandson, a son of Arthur, who, like his father and grandfather (Henry) followed a career in medicine.

Now in retirement he provided valuable information on the Buck family, and an article entitled 'Zechariah Buck and his Descendance' was published in the Summer 1994 issue of the Newport News.

The local studies Library in Norwich held some very interesting newspaper cuttings from the E.D.P. on Zechariah.

In 1929 letters from ex choirboys discussed a photograph of the Cathedral choir of 1860; in 1937 letters from ex choristers claiming to be the last surviving member of Zechariah's choir;

in 1948 the report of the service to mark the 150th anniversary of his birth; in 1969 an article on how the portrait of Zechariah, which hangs in the Cathedral near the choirstalls, came to be there; in 1969 a letter from a Miss N. Brightwell who owned one of the mouthpieces tells how she gave it to the Museum. This mouthpiece is now in Strangers Hall Museum and can be seen on request.

 Letters from Katherine Buck, grand daughter, then residing at Mill House, Burgh near Aylsham and from Arthur Buck, grandson, appeared in 1937. The only known recording of music

composed by Zechariah is on an L.P. made by the Cathedral Choir, produced by Michael Nicholas, with Bernard Burrell playing the organ. This was made in 1972 and most of side one was devoted to music by Norwich musicians. (One of our members must remember this recording as his name appears on the sleeve as one of the Lay Clerks).

Norwich has had some excellent musicians of which we should be proud, who must have left a wealth of choral music alone, which is rarely or never heard today. Cannot this treasure chest be unlocked so that the people of Norwich can hear their musical heritage?

Musical Director wanted!

The Dereham based Mid Norfolk singers are looking for a musical director, to take over from Neville Willis who retires next May. They hope to appoint before the end of October to give the new director a chance to see how things work. This is a large choir of about seventy voices and they prepare and perform two major works each year, at Christmas and at Easter, usually with an orchestra. Recently they have performed such works as Brahms' 'German Requiem', Poulenc 'Gloria', Mozart 'Vespers', Britten 'Rejoice in the Lamb' and 'St. Nicholas'. They also prepare smaller scale pieces such as madrigals and folk songs to be performed during the summer months.

They rehearse weekly on Thursday evenings.

Anyone interested in taking up this very rewarding baton should contact Ralph Clark on 0760 722941

Modern monks and empty stalls

Michael Perham

Precentor, Norwich Cathedral

It was when I was Bishop's Chaplain in Winchester in the early 1980s that I first came to value the cathedral daily choral evensong tradition. Years before in Oxford as an undergraduate I had enjoyed the occasional visit to Christ Church, Magdalen or New College for Evensong, but only in Winchester was I able to make it part of the regular, all but daily, pattern, and to learn both to pray and to find a sense of space through it.

After that I had eight years of parish life where the staff gathered to say Evensong each day, and even sang a hymn, unaccompanied and without even the benefit of the tuning fork that I now regard as the essential tool of the precentor's trade. So I know that to be a satisfying offering of worship, you don't have to have a cathedral choir, let alone a choral tradition as rich as ours. Nevertheless it has been a marvellous joy to be working again where that is on offer day after day, and I count it a great privilege to be present, and never miss it if I can avoid it.

Sometimes, when interviewing potential new members of the choir, I ask them whether they can make sense of the fact that all the time and energy and skill that we put into the daily worship sometimes seems to attract a congregation of five or six. It happens that in this week when I

am writing, there has not been on any single weekday as many as twelve people present beyond the choir, vergers and clergy. I have to say that those to whom I pose the question struggle a bit for a satisfactory answer.

My own answer is in two parts. First that the congregation is larger than you think (and I don't mean the angels, though they should always be taken into account). For the basic 'congregation' is the cathedral foundation choir and clergy, nearly forty of us. We are the successors to the monks. And the monks didn't lay on liturgy for visitors and tourists. They got on with saying their prayers and offering their praises. That is what we do. It's what we are here for above all else. The foundation is the heart of a praying community. Other people, who come to share with us, or hover on the edge half-involved, are a bonus, and a very welcome one. Some of them come so regularly that they almost feel part of the foundation, if not of the cathedral fabric itself. But, in the end, if not one of them were there, the foundation would still be able to fulfil its function of offering daily prayer and praise with a sense of futility.

But, secondly, there is the *vicarious* nature of what we do. The foundation offers its prayers and praises for others - for the cathedral's wider community of worshippers, most of whom are busily engaged in the world, for the bishop, whose church we service, and for the diocese, for whom we ought to be a

resource of prayer, for men and women the world over, and especially for those who suffer, and for the peace and integrity of the whole creation. All that we offer day by day in word and song, and we make that sort of intention explicit when, towards the end of the service, we come to the prayers of intercession. I believe that this offering of the human family to the Father is very near the heart of our vocation. If we take it with deadly seriousness, it protects us from the danger of isolationism and irrelevance, living in a close cloud cuckoo land, because in the liturgy we are engaging with the complexities and tensions of the world and raising them to the Father. I sometimes feel that about some of the contemporary music that is not easily heard and enjoyed: somehow, more than some parts of the tradition, it conveys something of the tension and struggle of creation that we are offering up to the Father.

So I am not *worried* on those days when there is almost nobody present but the foundation. Nevertheless it saddens me that so few people are being drawn into an experience that I believe many could find enriching. I suppose it would seem a

trifle vulgar to set out to 'sell the product'. But here is a treasure that we have to offer - an experience that can heal, that can refresh, that can stimulate, that can calm, that can electrify.

So why not come, if you don't already? Could there be a place for this in your pattern of living and praying? Could you not be part of this daily praying community? And, if you were, wouldn't that be a blessing for you as well as for the cathedral? I invite you also to tell others. When did you last say to an acquaintance: "Have you been to Evensong at the cathedral? How fortunate we are to have something like this there every day just waiting for us to come along!"?

It makes sense even when there is only the foundation present. It is something very crucial, very near the heart of the cathedral's vocation. But it would be marvellous to see the stalls and the chairs fill up as more and more people discovered this pearl of great price.

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***Have you still not paid your subs!?* Please do so to the Membership Secretary without further delay.**

Ronald Watson

I've had some very interesting feedback from members as a result of the Summer issue.

I have two programmes of recitals given by Sandy Macpherson, one in Stalham Baptist Church in 1954 (admission two & sixpence) and the other at Holy Trinity Ingham (also two & six! Inflation must have been pretty small). At this last event Sandy shared the programme with the Hickling Male Voice Choir; at Stalham he shared the programme with a vocal quartette for which no identity is given.

It is clear from the programmes that he had some favourites of his own. Both recitals ended with Sandy's own arrangement 'The Chapel in the Valley' and both included 'Russian Patrol' by Rubenstein and 'Finlandia' by Sibelius. The only Bach to be found is 'Arioso' which I cannot readily identify. A note on the Stalham programme indicates that the recital was in aid of the Organ Repair Fund and that the previous May the organ had been renovated at a cost of nearly £150 - wow! The treasurer of the church was Mr. K. LeGrice.

I have also received a programme for an organ recital given in Norwich Cathedral by Dr. Heathcote Statham with Alan Loveday, violin. The interest here lies in that the organ is claimed as being 'the largest electronic organ yet built in Britain' and was built by The Miller Organ Co. Ltd., of Salhouse Road, Norwich.

The programme included music by Francis Jackson, Widor, Karg Elert, Haydn, Statham and others.

Sandy Macpherson

Having had a guided tour of Sandy's organ in the last issue I thought you'd like to learn, or if you are my age, be reminded of his background.

Hal Roderic (Sandy) Macpherson was born the son of a Scottish - Canadian bank manager in Paris, Ontario. He studied music, which included the organ, privately and at St. Andrews College and Hamilton Conservatory of Music.

During the first world war he served with the Canadian forces and in 1919 joined the staff of MGM as organist. In 1923 he went to the U.S.A. and for five years played in different theatres in the eastern states which included engagements in Buffalo, New York, Syracuse, Cleveland and Pittsburgh.

In 1928 he was sent to London for the opening of the new Empire, Leicester Square; he came intending to stay for six months but remained for ten years. In 1938 he succeeded Reginald Foort as staff organist at the B.B.C.

In the second world war he originated 'message' programmes for the forces overseas which he broadcast in addition to his other programmes, 'Sandy's half hour', 'Sandy Calling India', 'Sandy calling the Middle East', and others.

His most popular programmes were probably 'The Chapel in the Valley', 'From my postbag' and 'At your request' which brought in two to three thousand letters from listeners every week.

August Organ Crawl

Laurie Bannister

Perhaps a Saturday in August is not a good day after all, especially as the test match was getting interesting, but Dennis was able to give us the latest score between churches as he was listening to his car radio whilst we were listening to

We were not a great crowd, in fact we were a very small crowd, but we enjoyed our visit to this part of South Norfolk. We met at Starston Church, a very attractive setting for a small country church and the next pleasant surprise on entering was to find an organ in the best place of all, up on the west wall, and in a most attractive case of American light oak. The action is electric, and there is a well placed two manual console from which the organist can see every thing he needs to, the altar, the lectern, the choir, the aisle and the main door, all without the use of mirrors.

The recently appointed organist - soon to take up his duties - is our own Ken Smith who gave us a demonstration of the types of music that such an instrument can handle, and the sound was superb - it speaks cleanly and some may say a bit bright but certainly no mud. The afternoon was made even more interesting by virtue of the organ builder being with us. Rodney Briscoe of W. & A. Boggis of Diss designed and built this organ in 1992 and it does him great credit. Rodney gave us a most

interesting talk on the construction of the organ and the reasoning behind the eventual specification. The previous old instrument was destroyed when a large Cedar tree fell and brought down the roof and crushed the old pipes and casework there was no particular gale blowing at the time, so it must have been an act of God that got rid of this poor well insured organ.

Up the road we went to the next parish of Pulham St. Mary, one time famed for its Pulham Pigs which used to float by with numbers such as R100 painted on them. The Church is considerably larger than Starston and yet has only a single manual organ with four stops. The main interest here was the casework attributed to the famous Victorian architect Bodley. Although having only four stops it sounded quite well in the empty church, whether it would cope with a large congregation I don't know but I suspect that they don't have too many of them now a days.

Next we proceeded to the other Pulham, Pulham Market. This is a most attractive village with a large village green with plenty of thatched and colour washed houses around it. There was some good planning here and even the car park we used was squeezed in between the pub and the church and no one could tell which way we went. This is another fine church with a two manual Norman and Beard of about 1910, heavy in its action I was told by those massaging their hands and fingers later, but for us who just shuffle around the war memorial and

monuments it sounded very pleasant and traditional.

Our last call was across the green to the Methodist Church, and after a cup of tea and biscuits, we got to grips with the largest organ of the day. This was also built by Boggis of Diss in 1952, its action is pneumatic, and its casework is of Sweet Chestnut. The specification goes from sixteens to mixtures and a variety of reeds. The organ was able to speak well into this lofty chapel building unlike some of its church brethren who probably have an 18" thick wall or large stone pillar in the way.

Rodney Briscoe again took us through the construction and the workings of this fine organ and discussed the make up of the specification, and for those of us who

are interested in the nuts and bolts of organs he was able to whip out a large screwdriver that he just happened to have with him, and off came the side panels and in went the heads. It really was the cleanest and tidiest of any organ that I have seen, and the workmanship of the generation that built it was superb - no plastic - all wood, felt, leather and lead piping beautifully crafted. The cost in 1952 was £1,775 and it makes one wonder how it could have been done even then for such a figure.

These were four ordinary village churches and chapels, with the type of organ that many of you have to contend with on a Sunday morning. They may not have the scope to handle some of the great organ works, but they do the job they were built for and they do it well.

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From the Mailbag....

At the risk of the Editor writing "this correspondence is now closed" may I chip in with a couple of points about noisy organists?

I am convinced that Michael Flanders of Swann and Flanders fame must have known something of this breed:- "High decibel gain is easy to obtain" - from one of their songs says it all!

An antidote to all this noise hassle I strongly recommend members to read "AM I TOO LOUD?"- an autobiographical book by the former doyen of accompanists Gerald Moore - (Penguin Paperback).

Alan Thorne

Dear Ron,

Thank you yet again for an excellent, stimulating and well produced Journal.

Chairman Laurie Bannister raised some interesting points. One in particular is the attendance numbers at meetings.

This surely raises a question of policy for the Guild. May I pose a few questions for the committee?

Should the Guild cater for the needs of organists only? Should it cater for all those who are interested listeners and try to create a greater interest in the organ generally?

The resulting attendance at recent meetings may provide a clue to the answers to these questions. What do other members think, putting aside their own particular interests?

Yours sincerely,

Spencer Prior

Buenos Aires 2247 dto. 6
2000 Rosario
Republica Argentina

Dear Mrs. Stratton,

I have seen your address in the Organists' Review Magazine. I hereby would like to introduce myself. I am an organist trained at the National University of Rosario and I am writing to you because I would like to correspond with organists in Great Britain. I hope you will be able to share this letter with members of your association.

I would like to correspond with organists in your area to learn about their experience of making music in their churches, to share and exchange such materials as organ music tapes of our own organ playing and instruments, of favourite works, performers and organs organ specifications music articles photos of organs, etc. I am the organist of two Roman Catholic churches with organs by the firms Walcker of Germany and of Italy. I am not a recitalist but play important works of the organ repertoire.

Unfortunately, I work under very adverse conditions here: music standards are very low in most churches, church jobs pay very little and another job or profession is often necessary to make a living. There is not much opportunity to develop an artistically rewarding music programme in the churches of the provinces even if there are many music societies, fine orchestras and choirs. It seems that churches are not interested in making a contribution to the music life of the community except for very few top positions.

We do not have regional or national organists' associations. Organ festivals, recitals and masterclasses are not very frequent and they are concentrated in the capital Buenos Aires.

Most of our instruments are from the 1900-1950 period and are the work of many prestigious builders of Europe. This cosmopolitanism of Argentina is also reflected in the organs we have and it is a very interesting feature, especially with some organs of pure romantic style by French German, and to a lesser extent British organbuilders which remain in their original state. These instruments are ideal for the performance of their period literature.

I am sorry to make so many negative comments about organ matters here. This is a sharp contrast with the vitality of the organ in Britain. There are fabulous

instruments, fine performers and composers, and many prestigious teaching institutions. There are also many associations of organists, church musicians or simply organ enthusiasts. I do not have many people to share my love and enthusiasms for the organ here. This is why I shall be very glad to hear from colleagues from this association that may be willing to accept this invitation to write.

I am 32 years of age, single, and I work as a music teacher. I have Italian and Spanish ancestry. I like music of all periods and styles but prefer Bach and the romantic repertoire and 20th century music from France.

I very much appreciate the wonderful choral tradition of the English cathedrals. I have been attracted by Britain, its culture and the English language since I was little. This led to the discovery of treasures of British organ music and organbuilding. I appreciate friendship very much and shall be very glad to hear news from organists living and working in Britain.

With all best wishes and thanks

Yours sincerely,

José Luis Berdini

Dear Ron,

Many congratulations! Another excellent Summer Journal - I was disappointed that the centre fold page was not playable!

I suggest that our friend Mr Ken Smith should be told to 'grow up'! My only other more practical solution to his 'anti women priests' attitude is to take with him to church a large amount of cotton wool to keep by him on the organ bench. When he is not playing a voluntary, hymns, responses or whatever, he could stuff his ears with cotton wool and then, sitting at the organ he would not be able to see or hear what was taking place. Someone could of course dig him in the ribs when it was time to play!

His task is to play the organ - not tell the church wardens and clergy what they should do.

I have been playing the organ for services since I was fifteen and I am now seventy four and have been playing regularly here for services, weddings and funerals for the last seventeen years. It is time I retired but there is no one to take it on.

Yours sincerely,

Nora Barwood

Dear Ronald,

I found the Summer Journal as interesting as ever. May I comment on one or two points therein.

Ralph's finger must have slipped when he gave (p 16) the location of the unique short compass James Scott organ as Houghton. This should have read Boughton.

I think the electronic organ Dick LeGrice recalls Dr. Statham playing (p 18) must have been the early Hammond which was installed in the nave following the 1938 fire.

I have twice recently been asked to look at organs with sticking keys and found the same trouble which Frank Fowler mentions (p 27); mouse droppings falling between the key tails. Clearing these obstructions temporarily cures the problem, but how to prevent its recurrence? My solution has been to fasten a sheet of kitchen foil just above the key tails. So far this seems to have been successful in, if I may so put it, foiling the intruders.

Finally, as many of your readers will have noticed, organists seem to have been getting a bad press recently, only achieving a mention when they commit some such indiscretion as playing too loudly or disapproving of their incumbent's choice of hymns. Those faithful souls who play for year after year, often on infirm or inadequate instruments, seldom attract attention. May I, therefore, commend the marvellous record of Mrs Elsie Boud of Hilborough, near Swaffham. She became a church organist in 1916 and has played at Hilborough since 1922. She is now aged ninety four and when I asked her recently 'are you still playing at Hilborough' she replied, 'well, I was last Sunday'. Her vicar tells me that her tempo is always spot on, and her very presence in church, sitting bent over the organ is a splendid sight. I wonder if there are any other instances in the diocese of an organist giving seventy two years unbroken service to one church - and whether it is newsworthy.

Yours sincerely,

Robin Wilson

Organists on the move

David Cooper becomes Organist and Master of the Choristers at Norwich Cathedral from 1st September.

Rupert Gough becomes assistant organist at Wells Cathedral from 1st September. He has served Norwich cathedral well over the past few years.

Brian Lincoln, organist until recently at Princes Street U.R.C., will take up the post at Cromer Parish Church from the 1st September 1994 .

Timothy Patient is to become assistant organist at Sprowston from October.

Steven Kirk became organist and choirmaster at St. Peter & St. John, Kirkley, Lowestoft on 1st July. There is no choir as yet but Steven will set about forming one. The organ is a four manual Brindley & Foster, in poor condition but this is compensated for by the new Vicar, Rev. John Eyre, who is keen on good music and wants Kirkley to return to traditional choral services.

Ken Smith will become organist at Starston Parish Church from 1st September where there is the new instrument by Rodney Briscoe, sampled by members on the August organ crawl.

Ken was until recently organist at Tharston and any who lisp won't really notice the difference!

which means there is an *Organist wanted*

for Tharston where there is a single manual Norman & Beard with no pedals. This would suit a 'reluctant' pianist/organist. There are two morning services per month at .m. and the congregation is small, friendly and very appreciative.

If you would like further details contact Ken on 0508 30301.

Record Review

Francis Jackson has made an invaluable contribution to the organ enthusiast's recorded account of important organ works for Amphion on PHI CD 126. This recording includes the complete **Preludes & Postludes Opus 101 & 105 of Stanford**. The recordings were made on the Binns, Fitton & Haley organ in Sledmere House, which is almost equidistant from Beverley, York, Scarborough and Bridlington. No lover of the music of Stanford should be without this.

Puzzle

Each clue contains consecutive letters which give an anagram of the answer

Example:

His operas might make you yawn, great though they are. WAGNER

Across:

6. It was real humid where this composer worked (7)
7. His works needed larger orchestras than before (5)
9. It is worth taking extreme measures to get this right (5)
10. It was necessary to book an agent to promote this opera (6)
12. People of the slavic race dance long and hard like this (11)
14. The hard frost tried this composer's patience (11)
18. He applied himself with zeal in ballet music (7)
19. Did this composer die of a spider bite? (5)
21. Best to have a nickel lock on the case for this instrument (5)
22. When the organ is at 'full', it is not easy to distinguish this pipe (7)

Down:

1. A craze bit opera lovers after this composer's work became known (5)
2. Music sung by a choir can be described thus (6)
3. It is rare to do this in church music (3)
4. This composer could sink gallons of ale and still manage to conduct (6)

5. Some, when they hear a cembalo dance spontaneously; but not like this (7)
8. Hear them drone out morbid tunes like this (7)
11. Some songs, we infer, are better named thus (7)
13. This composer can't be said to have been senile (7)
15. We often hear this singer belt out the high notes (6)
16. This device messes about rhythms (6)
17. When the girl lit the candles Handel could see to write this (5)
20. Pavarotti arrived in time to sing this (3)

