

THE NGO JOURNAL

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1995



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11

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NORFOLK GUILD OF ORGANISTS**

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Dear Members,

A few days ago I joined your Chairman, Laurie Bannister and several members at the crematorium service for our late member Wallace Bray. I have written on behalf of the Guild to Wallace's widow Winifred expressing our sincere sympathy.

Wallace was a quiet retiring person who served the Guild enthusiastically and well. He was sometime Committee member, Treasurer and latterly Chairman. To all of his offices he gave of his best.

Wallace was a true amateur in every sense of the word. It was patently obvious that he loved his music, a love and talent he shared freely with others.

For many years he was a church organist and was also accompanist to various choral groups. We had the pleasure of hearing Wallace both as soloist and accompanist at Guild events. He was always well to the fore in the queue at organ crawls.

I believe the strength of an organisation rests in people and not things and this applies in no small measure to the Guild.

Wallace has joined that illustrious band of members who have gone before, who by their friendship and dedication have made the Guild what it is. We are grateful and remember them with affection.

On a more personal note, my term of office as your President is rapidly drawing to a close. I would like to thank you for affording me the privilege and pleasure of serving you, and for your friendship and support.

Yours sincerely,

A handwritten signature in black ink, appearing to read "John Robb". The signature is written in a cursive style with a long horizontal flourish extending to the right.

The Editor writes

Since I last wrote, I have been on a day trip to Jerusalem, (from Cyprus, not from Norwich!). It was fascinating and far too hurried; a return visit is essential. The odd thing was that we were there on New Year's day, just after the great festival of Christmas. We were shown round by a Jewish gentleman who chose his words very carefully when describing the sites and events which are the anchors of our faith, not, of course of his! He was much more at home at the Wailing Wall.

Bethlehem was not for the squeamish. One devout Irish girl declared afterwards that she wished that she had not been. Anything further from the familiar imagery is difficult to imagine. It was something of an anachronism to be pestered by an Arab selling rosaries. If you are seeking inspiration to write a nativity carol stay well clear of Bethlehem!

However, it is fascinating and there was even an organ in the Anglican section of the church of the Nativity, but I did not get near enough to find out anything about it. That was the only organ encountered on this holiday to Cyprus and the included day trip to Israel as the other churches visited were all Greek Orthodox and very beautiful indeed.

It was strange to wallow in the hotel jacuzzi listening to Silent Night on the public address system. There was other Christmas music playing constantly, all very English and clearly recorded by some fine singers and players.

It is surprising what thoughts pass through the mind when sharing a jacuzzi with total strangers of varying nationalities. One thing which occupied my mind was why there are so many first rate interpreters of Western music from the middle and far East. Just so that you know what I am talking about I'll mention Kyung Wa Chung and Midori, Koreans who give such meaningful readings of quintessentially English music. I wonder if there are any westerners who could give convincing interpretations of Indian or Chinese music. Why should this be? Dare we be so arrogant as to believe that it is our music alone which universally speaks to all the earth's peoples?

Why can chinese audiences get involved in Shakespeare whilst a westerner watching a Noh play is, at best, confused?

Several great western composers have drawn on eastern music for inspiration and in our own time Messiaen was enormously influenced by Indian music, the rhythms of which he used in much of his music.

It is certainly true that as I stood in Nicosia and near the Wailing wall and heard the call to prayer ringing out from a nearby minaret I felt that it was all a long way from an Anglican celebrant intoning 'the Lord be with you'....but was it?



Prompted, no doubt by my article about children, I received the following:

A grandmother is a lady who has no children of her own, so she likes other peoples children. A grandfather is a man grandmother. He likes to go on walks with children and they talk about fishing and things like that.

Grandmas don't have anything to do except be here. They are old so they shouldn't play hard or run. They let us ride 'pretend horse' at the supermarket and they usually have plenty of 20p pieces ready.

They take us for rather slow walks, often with a dog and always stop for things like muddy puddles and caterpillars. They never ever say 'Hurry Up'. They usually wear glasses and funny clothes and shoes - not trainers.

They don't have to be smart, only answer easy questions like 'why do dogs hate cats' and why isn't God married?'

Grannie plays the organ in church quite well really and we have to go and sing, if we want to or not!

Grandpa took us to the Pool of London to see the Golden Hind. Mr. Drake is its captain and is a friend of his.

Everyone should try to have grandparents because Grannie and Grandpa are the only grown ups who have got any time for us children.

Alexandra Palace organ

Alan Thorne

I am told that the Choir section of this organ, seventeen stops plus couplers etc., is now complete and in working order.

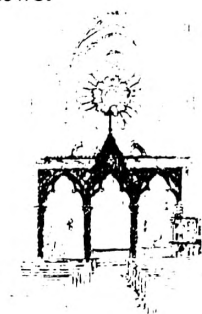
During 1995 it is intended to manufacture the lowest C and C# of the 32 ft. open metal in the Pedal section. This, when complete, will have been a remarkable feat as probably no identical pipes have been constructed in this country during this century. They will, in due course, form the centres of the two towers to the left and right of the console.

The approximate vital statistics are:-

Overall length 49 ft.
(about 7 ft to the pipe mouth)
Weight 1 ton

It is intended to put one on wind and to lay the other horizontally for inspection, which is a thrilling prospect indeed. There is also under active and serious consideration a scheme to have an **Organ Bonanza** in 1996 to increase the momentum towards the final completion.

Look out for further news!



Organ in the Sheldonian Theatre, Oxford

Mark Venning, who is President of the International Society of Organ builders joined the correspondence in a national newspaper about the proposed installation in Oxford's Sheldonian Theatre of an electronic organ. It seems that Oxford musicians are complaining about the proposal and Mr. Venning thinks that they are justified in doing so.

'They know that such spurious sounds will be inappropriate for their needs and for that building', asserts Mr. Venning

He admits that the present instrument is imperfect in its present condition but that it is well made and capable of restoration. Each of the 2102 pipes is a musical instrument and many of them have a distinguished Victorian origin.

He demolishes arguments that the pipe organ is old fashioned and points out that it is no more old fashioned than a violin. He argues that a group of loudspeakers will convince for a while but cannot approach the lively sound of a multitude of pipes. He claims that synthetic organ tone is often found wearisome in prolonged use.

He ends by saying that there is nothing wrong about new musical instruments. It is the falsity of electronic organs that J. S. Bach would surely have detested.

Is Mr. Venning, whose company, Harrison & Harrison Ltd., has looked after the Sheldonian organ since 1963, right?

Another correspondent on the subject was Martin Neary who asked if any other faculty in the university would accept inferior equipment. The paper's leader had suggested that had Bach been alive today he might have come up with something new, which point Mr. Neary answered by asserting that, whilst that may be true, Bach would not have been satisfied unless the end result were an improvement musically, which electronic organs certainly are not.

On the other hand, Richard Morrison claims that 'whilst the statue of Elgar probably turned on its pedestal outside Worcester Cathedral' as he gave voice to the 16' Posaune on the cathedral's Bradford Computing Organ 'Trollope would have loved it'. Moreover, the touch felt right' insisted Morrison.

Dr. Donald Hunt claims that he is convinced that he is not short-changing the heritage of Worcester by introducing the Bradford organ. He claims that the organ has been used for broadcasts and commercial recordings and that no one has noticed the difference. A verger joined the arguments. Apparently some 'old dears' complained that the new instrument gave them migraine, but once it was explained to them that a new anti-migraine device had been fitted, they were happy.

Morrison's one reservation was that the deepest pedal notes did not thunder convincingly enough.

And so, presumably, the arguments will go on....

Guild Dinner

The Garden Restaurant at Rackheath was the excellent venue for the Guild dinner on Saturday 7th January. In this warm congenial atmosphere there was much conviviality and anecdotal exchange. There was a wide choice of menu for the three course meal which was impeccably served.

All present were delighted that a good friend of the Guild, Brian Lincoln, was our guest for the evening. Brian was born in Norfolk and has now retired from an illustrious career making and teaching music, during which he has met and conversed with many of the 'greats' of the organ world. He has given recitals in America and France as well as in cathedrals in this country.

We were greatly entertained by the many and various experiences he has gained in his professional life, especially as examiner for the Associated Board - viz.:

the eight year old boy who came into the examination room talking to himself, quite audibly, all the time, commenting on the scales he mustn't be asked as he didn't know them

the boy who had only been taught the first few bars of each of the chosen pieces

the cellist who so nervously over tightened her strings that the side of the cello bowed almost to the point of violently splitting the instrument

the teacher who sang with her pupil while accompanying her

the occasion when the usual examination venue could not be used and a railway station waiting room had to be made available! Just at the critical moment in the examination a train suddenly shot through the station

the trombonist who was tuning lower and lower in pitch and had to be gently advised to 'try the other direction'!

Some of the audience had been through that particular mill and were highly amused and probably relieved to realise that there were many others who did funny things when under the influence of examination nerves.

It was good to see our President and his wife, John and Betty Robbins present, especially as they had had to make a fair journey on a winter evening to attend. John proposed a vote of thanks to the speaker and wished him well as the recently appointed organist and musical co-ordinator at Cromer Parish Church. This was endorsed by members present who also hoped that the dinner might become, once again, an annual event.

Two members, Laurie Bannister and Allan Lloyd wrote about this event and the above is an amalgam of the two reports. Ed.

Bank Holiday recital - Norwich Cathedral

Pauline Stratton

The recital on 2nd January 1995 was given by Simon Johnson, organ scholar at the cathedral. Simon, who is not 20 until this year, was head chorister at Peterborough Cathedral and was awarded a music scholarship to Bloxham School in 1991. After two years there he became organ scholar at Rochester Cathedral and also taught at the King's School.

He is now a first year undergraduate at U.E.A.

In case you have forgotten what the weather was like on that day I will remind you that we had about two inches of snow in Norwich. This was undoubtedly why the audience was smaller than usual. All those who did brave the elements were obviously organ enthusiasts who wanted to hear Simon's recital and so had made a special effort.

Before playing, Simon ascended the pulpit to thank us all for turning out and to take us through his programme. This introduction

was much appreciated. So often all that is seen of the recitalist is a bow from the organ loft at the end of the performance.

The programme was:

March Héroique	Bre
Lied and Berceuse	Viene
Tocatta	Dubois
Toccatina for flutes	Yon
Fanfare	Lemmens
Chant de paix	Langlais
Tocatta from Symphony no. 5	Widor

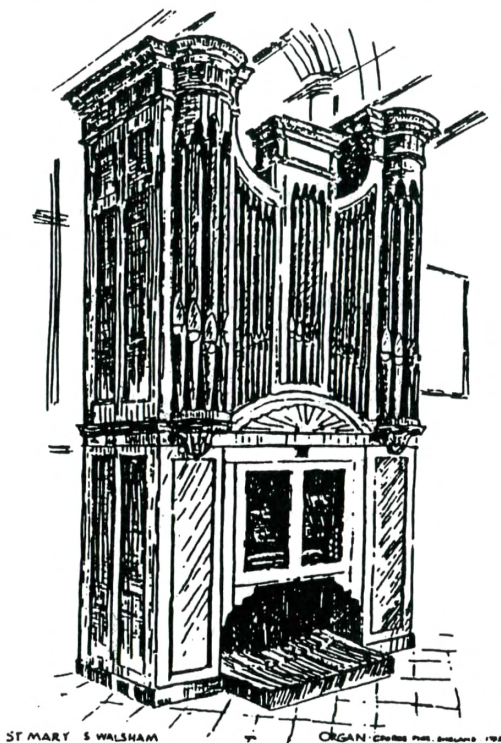
The quiet pieces were enjoyed without the interruption of the march of high heeled shoes and squeaking pushchairs which usually parade the aisles. This magical silence absorbed us into the entrancing music of Langlais. There were no bouts of coughing, idle chatter or 'bib-bib' from those annoying watches to break the concentration.

A very enjoyable recital by a very talented young man.

Rochester Cathedral



St Mary's Parish Church, South Walsham



Organ bi-centenary

On Monday 16th January 1995 Anne Marsden Thomas gave a recital at St. Mary's South Walsham to mark the bi-centenary of the first recital on the organ in Chapel Field House by John Christmas Beckwith in 1795.

There will be a second recital by Jennifer Bate on Saturday 13th May at 7.30 Tickets for this will be available from the Rectory, South Walsham or the Festival Ticket Office in Norwich.

Guild events

Please reply to: Kenneth G- Smith events co-ordinator
39, Suffield Close, Long Stratton, Norwich NR15 2JL
Telephone: Long Stratton (01508) 530301

MARCH Saturday 25th at 4.00 pm - A.G.M. at Prior's Hall, The Close, Norwich. Just a reminder of this important meeting.
Refreshments served from 3-30 pm. Please attend.

APRIL Saturday 22nd at 2-30 pm. Organ Crawl in Parson Woodforde country. Start at Swannington Parish Church to see the new(ish) organ by Richard Bower then on to Morton Hall for a demonstration on reed pipe voicing and finally to Weston Longville Parish Church. Light refreshments will be provided. To find Swannington church take the Reepham road from Norwich until you reach the cross-roads at Alderford Common. Turn right here and pass through the village of Swannington until you come to the next cross roads. The church is on the right. Alternatively take the Fakenham road from Norwich (A1067) turning right at Attlebridge for Swannington.

MAY Saturday 13th at 3.00 pm. An afternoon of music in Cromer Parish Church given by their new organist Mr. Brian Lincoln, (guest speaker at our January dinner). A chance to see and hear the splendid instrument which the Guild has not visited since the work done by Richard Bower.

JUNE Saturday 17th June Annual outing to Spalding and district. This promises to be a most splendid day with something for everyone. A number of sizeable and interesting instruments in private residences as well as the Parish Church. As the distance is not too great please make your own arrangements for travel. In order to book your place for this event you should contact our chairman Laurie Bannister directly for an information pack nearer the time.

JULY Saturday 15th at 2.30 pm. A visit to the organ building firm of Walkers at their premises at Wimbledon Avenue, Brandon, Suffolk, (near Thetford). We will also have the opportunity to visit other local firms supplying the organ building trade.

AUGUST NO MEETING

SEPTEMBER Saturday 16th at 5.30 pm. A lecture/recital by Professor Gerald Gifford at St. Thomas' Church, Heigham, Norwich. The subject will be the 18th century organ concerto, original works and transcriptions, by Vivaldi, Walther, Stanley etc. Please note that there will have to be a small entrance charge made for this event to help cover costs.

OCTOBER Saturday 7th at 2-00 pm. Broadland Festival. As the Guild is sponsoring the newly created organ class this year, members have been invited to attend. It will be held at Prince's Street URC, Norwich. There will be six classes, (designed to encourage and promote the church organist), and members of the Guild are invited to participate. The date and time are provisional at the moment so please watch for more information.

NOVEMBER Sunday 19th at 3.30 pm. Our annual visit to the Cathedral at Norwich for Evensong in honour of Saint Cecilia. Refreshments afterwards in Prior's Hall.

DECEMBER NO MEETING

I'm sorry that this notice of events has been somewhat longer than usual, but as I am not standing

for re-election as events co-ordinator at the A.G.M. I have tried to get things arranged as far ahead as possible. I have thoroughly enjoyed my time over the past four years or so looking after events, but pressure of work and other commitments are not allowing me the time I would wish in which to organise matters to my own satisfaction. I must thank my fellow sub-committee members for their invaluable help, advice, wisdom and support during this time. They are of course Jane Berry, Bryan Ellum and Laurie Bannister. The sub-committee will be automatically dissolved from the date of the A.G.M. If at some time in the future I find myself with more time to devote I might be willing to -have another go- if members consider that to be desirable.

I'm sure that our General Secretary or Chairman would welcome an approach from any member who feels they would like to be proposed for the position at the A.G.M.

I would like to thank also all those kind and generous people who have assisted in so many ways during my period of office without whose help many of the events would never have got off the ground.

As before, a telephone call to reserve your place at events is always appreciated, especially when arrangements for refreshments have to be made. Obviously I am not able to say who you should contact after the A.G.M. to book places but, as there could be a period of uncertainty, please feel free to get in touch with me. Please continue to support events with your attendance.

Best wishes to you all,

Ken Smith

SUBSCRIPTIONS FOR 1995

£12 Full Membership
£6 Full Time Student Membership
£6 Under 18 Membership

Send to:-
Pauline Stratton
Membership Secretary NGO
78 Harvey Lane
Norwich
NR7 0AQ

Membership news

A warm welcome to new honorary member *Rev. Harold Last MA A.R.C.O. A.R.C.M.* who was until recently director of music at Felstead School, Essex and sometime organ scholar of Corpus Christi College, Cambridge.

The following have now transferred from honorary membership to full membership and are similarly heartily welcomed:

Anne Duarte, John Farmer, Dennis Long, John Jordan, Timothy Patient and Carey Moore.

Please note that there have been fairly general changes in peoples' telephone numbers. The list of Officers has been suitably amended.

Heartiest congratulations to *Michael Nicholas* who is to receive a Doctorate from the U.E.A. It is difficult to imagine a more appropriate and well deserved recognition of Michael's contribution to music in this area and beyond.

Ben Nicholas too is to be congratulated on having gained an organ scholarship to Lincoln College, Oxford. Ben is currently Organ Scholar at Chichester Cathedral.

Should anyone be interested in trying the setting of the *Magnificat and Nunc Dimittis* by *Ronald Watson* it is now available on inter-library loan, or if you are prepared to make the trip, from the Suffolk County Library.

NGO Subscriptions - is yours due?

Please see page 9 for payment details.

Recommended reading and listening

Ronald Watson

Thanks to the bountiful nature of Santa Claus I have hours of interesting reading and listening ahead of me.

The book is 'A Guest at Cambridge' by George Guest and published by Paraclete Press. There is much of interest in this excellent little book about organs, choirs and personalities in Cambridge including hints on the interpretation of familiar choral music.

The listening is in the form of four CDs. Lovers of trumpet and organ should invest in 'Virtuosi - John Wallace' CDC 5 55086 2. Accompanied by Simon Wright on piano, chamber organ, harpsichord and the organ of Westminster Cathedral, Wallace plays a wide range of music from 1600 (Fantini) to the present day (Eben). There is something for lovers of all periods here but I defy anyone not to have their hair curled by Petr Eben's 'Windows'.

It is very early for next Christmas but

make a forward note in your diary to buy 'Carols from the Old and New Worlds' performed by the Theatre of Voices directed by Paul Hillier. What a refreshing collection this is. Don't be fooled by titles such as 'Hark! The herald angels sing' and 'In the bleak mid winter'. I guarantee that you will not have heard these settings before nor will you be familiar with settings by Sibelius, Charles Ives and Supply Belcher. If your Christmas listening is in a rut, try this to introduce a breath of really fresh air, Harmonia Mundi 907079

Two settings of the Mass are equally arresting. There's 'Misa Flamenca' by Paco Peña performed by various flamenco singers, guitarists and percussionists and The Academy of St. Martin in the Fields Chorus conducted by Laszlo Heltay, Nimbus NI 5288. The other is 'Missa Luba' which is based on ten Kenyan Folk Melodies performed by the Muungano National Choir directed by Boniface Mganga, Philips 426 836-2.

Last date for copy for the next Journal is 31st May 1995

The tingle factor

David Berwick

One of my first recollections of an organ work causing me a very pleasant sensation up and down my spine was my introduction to Bach's Prelude & Fugue in A minor BWV 543. In my early twenties I was an avid supporter of city organ recitals. Ralph Bootman had a series presented at St. Giles as did Kenneth Ryder at St. Peter Mancroft and of course the cathedral had plenty to offer during the summer with celebrity events.

It was at Kenneth Ryder's own recitals that I heard the Great A minor. The thing that impressed me about the Prelude was the arresting semiquaver opening with its quasi chromatic style having the theme moving fluently from the treble downwards where suddenly, almost magically, the captivating manual opening is anchored over a tonic pedal point. Just as I was wondering how long the low A was going to feature, it burst into a magnificent pedal solo. This Prelude, which in my opinion is too short, dazzled me and held me spellbound on that occasion.

The exciting and energetic Fugue was equally captivating. It all seemed wonderful - and impossible - at the same time; I could only imagine what the music might look like! At this point I was still waiting for the pedals to get involved and when they did, the whole effect was wonderful. What a superb play of the great J.S.B. to end this joyous work with a stunning pedal solo leading to the Toccata-like conclusion. I was hooked that evening and have remained so ever since.

I cannot remember any of the other pieces played that evening, save the singing of a hymn 'Angel Voices' half way through the recital.

I was soon at the counter of Wilson & Ramshaw asking for a copy of Novello's 'Book 7' and set myself the challenge of learning the Great A minor behind locked doors. I much enjoyed mastering the work and later played it in a recital at the church of St. Mary Magdalene.

Musicologists would seem to date BWV 543 about 1717 whilst Bach held office as court organist at Weimar. Like other works it underwent some later revision and Liszt adapted it for the piano. The work would seem, then, to be an interesting mixture of youth, as Bach would be about thirty at the time, and maturity if one is to believe the re-write theory. There is no doubt that Bach would have amazed any contemporaries who may have heard him play the work. Pastor Bellermann, writing in 1743 after watching Bach play, was moved to record - 'by using his feet alone, his hands doing nothing or doing something quite different, he can bring out such a wonderful, lively and rapid concord of sound on the organ that others are scarcely able to do likewise with their hands'.

Shortly after buying the music of this piece, I bought a record featuring Jeanne Demessieux playing the piece on the organ of the Victoria Hall, Geneva. This is some playing! A fantastic tempo throughout, coupled with a faultless performance.

I recall that Peter Hurford included the piece in a Promenade concert which I recorded on a reel-to-reel device and I listened to it for years after. According to the announcer, Hurford removed the music

from the organ before seating himself at the console bringing an extra round of applause even before playing a note.

It is pleasing to record that Felix Mendelssohn included the Great A minor in a recital in September 1837 in Christ Church, Newgate Street. Alan Thorne will be pleased to know (see NGO Journal No. 8) that Dr. E. J. Hopkins was in the audience and leaves us the following recollection. 'He (Mendelssohn) played the epistle commencing in the 14th bar of page 7 on the Swell organ, returning to the

Great organ when the pedal part enters, but transferring the E in the treble to the Great organ a bar before the other, with fine effect'. The transferred E will be found in bar 10 page 49 in Novello and Peter Hurford followed this detail in his Prom performance.

So, there it is, a very fine organ work which never fails to give me that rather special 'tingle' during live performance and a piece which has special significance for me going back to my awakening to the joyous world of organ music in the 1960s.

from the mailbag.....

Dear Ronald,

Wanted! Word copies of the A & M Revised hymnbook for St. Peter's, Ickburgh. Any used copies no longer needed would be greatly appreciated. If anyone can help, please contact me on 0842 878051.

St. Peter's is a good example of a Victorian built church in imitation Gothic architecture. We have a very small regular congregation but are one of thirteen village churches clustered in the remote region of Norfolk south of Swaffham and north of Thetford. The church is large enough, however, to accommodate a large congregation for combined services on special occasions.

We are lucky to have a little gem of an organ built by Walkers in 1867. Apparently Albert Schweitzer thought very highly of Walker organs of this vintage, witness his remarks in his book on Bach where he is discussing the difficulty he experienced in performing Bach's music on the too heavily voiced modern organs on which he had frequently to perform. Schweitzer wrote 'What a joy it is, for example, to play Bach on the beautiful Walker organs built between 1860 and 1875'.

I am a member of a small group that has recently been formed to try to rejuvenate Ickburgh Church. Naturally I am particularly keen on the church being more frequently used as it seems such a pity that a fine little organ might become neglected and unused in a church perhaps tottering towards redundancy.

Yours sincerely,

Clarence Gibbins

Organ News

Ralph Bootman

The recent spells of very wet and windy weather have wrought havoc on many churches and the roofing repair specialists must have had a field-day repairing damage to the roofs. Unfortunately, many such firms do not consider what stands in the body of the church beneath the damaged roof areas and all too frequently it is the organ. Repairs are carried out which may well prevent further water damage to the organ

but which allow cascades of dirt and dust to fall into the instruments as men work overhead. Of course, no-one told them that the organs were there and no one thought about letting the Organ Builders know of the work being put in hand with the result that, quite apart from making good the water-damage to the organs, a cleaning and restoration has become necessary if the instruments are to give further years of service.

Two such churches that have had to have such restoration are at Diss Parish Church, a fine large two-manual originally by Rayson, later rebuilt by Boggis and completely reconstructed by Denis Thurlow and now back in the hands of Messrs Boggis of Diss, and across the border in Suffolk an even larger restoration has had to be undertaken to the somewhat smaller organ in Cratfield Parish Church. This is by Alfred Monk, 1879. Messrs Boggis have had the contract to rebuild the small Hill organ in Newnham, Hants. and, nearer home, have made a new reservoir for the

Noterman organ in Dereham Methodist Church.

At nearby Lyng Parish Church, the Rest Cartwright organ has at last been completed some seventy years after it was first installed in the church, by the addition on the spare slide of a two-rank Mixture 12,15. The appearance of the organ has also been improved by the addition of show pipes in place of the original grillwork and the whole of the Open Diapason rank has been placed outside the general swell-box.

Readers of the local Press will have seen articles foretelling the possible closure of several Norfolk churches as they are no longer economically viable. Two of these are in Great Yarmouth. St James and St Mary, Southtown, another at East Bradenham and a possible fourth being St Mary's Earham. All these contain organs and it is hoped that the powers-that-be will make some provision for the rehabilitation of these instruments.

St James' has a two manual by Norman and Beard, 1897 with additions by Norden of Ipswich, c.1930 with the following specification ...

Great (58) Open Diapason 8: Dulciana 8: Wald Flute 8: Principal 4: Flute 4.

Swell Open Diapason 8: Lieblich Gedact 8: Salicional 8: Vox Angelica 8: Gemshorn 4: Oboe 8.

Pedal (R/C 30) Bourdon 16: Bass Flute 8.

Couplers: Swell Octave: Swell Sub Octave: Swell to Great: Swell to Pedal-. Great to Pedal 2 composition pedals to Great: 2 to Swell.

Attached drawstop console. Tubular pneumatic action. Discus blower.

St Mary, Southtown has a W C Mack of Great Yarmouth, 1867.

Great (56) Open Diapason 8: Stopt Diapason 8 Principal 4: Suabe Flute 4: Twelfth 2.²/₃, Fifteenth 2: Cremona 8.

Swell: Open Diapason 8'. Lieblich Gedact 8: Viol di Gamba 8: Principal 4: Trumpet 8: Hautboy 8.

Pedal (R/C 30) Bourdon 16.

Couplers: Swell to Great-. Swell to Pedal: Great to Pedal.

3 composition pedals to Great.

Attached drawstop console: Tracker action: Discus blower.

Viewers to BBC "Look East" will have seen this church featured but the organ shown was not the pipe organ but a three-manual electronic with the organist at the console.

At East Bradenham there is a treasure - a Chamber Organ by Samuel Green, dated 1786. It is contained within a fine case and has the following specification...

Manual (54) Open Diapason 8'. Stop Diapason Bass 8: Stop Diapason Treble 8: (mid c) Dulciana 8 (mid c): Principal Bass 4: Principal Treble 4 (mid c): Flute 4 (mid c): Fifteenth 2.

There are 20 straight and flat pedal pulldowns and a general Swell. A shifting-movement takes off the Principal, Flute and Fifteenth and an 'Air Unit' blower provides

the wind although the hand-blowing lever remains in situ. This is an instrument which must be preserved at all costs

Perhaps not so imminently threatened is St Mary, Earlham, standing splendidly alongside the Watton Road entrance to the City. Here the organ is an amalgam of old and new but basically the instrument is by Arnold, Williamson and Hyatt 1966 using parts of the organ from Horndon-on-the-Hill Church, Essex. Standing in the west gallery its specification is ...

Manual (56) Open Diapason 8-. Stopped Wood 8: Dulciana 8: Principal 4: Fifteenth 2.

Pedal (R/C 30) Bourdon 16. Manual to Pedal.

Attached drawstop console. Tracker action. Lever swell pedal. Discus blower.

May all these instruments find good homes as and when, and if their time for removal comes.

Lucky Fakenham Parish Church has been left £5,000.00 for the Organ Fund under the will of the late Mr Adrian Hinds of Briningham.

In the 'Newsletter' No. 96 Spring 1991 - a photograph of an 'unkown' organ was printed with a request to readers to place it. It was indeed a Bevington as was suggested and may be found in the Parish Church at Great Ellingham, near Attleborough. It came here from Solihull Parish Church in 1938.

Music at 56a Cathedral Close

James Lilwall

It was by the kind invitation of Kenneth Ryder that we went to his home on Saturday 18th February to see, hear and try his Peter Collins house organ and his Norwich three manual electronic organ. Places were limited but it was good to see twenty seven members making 56a Cathedral Close a 'Full House'.

The programme was divided between the organs which are placed in separate rooms within the house and so the group was split into two with Kenneth running one programme on the Collins organ, and Roger Rayner and Tim Patient running the second programme on the other instrument.

The Collins organ is a small, classically voiced organ with four speaking stops on the upper keyboard, three on the lower, and four on the Pedal. There is a tremulant to the whole organ and the pedal board is flat and straight. The organ looks very attractive with carved keyfronts, turned stop knobs and classical mouldings. The instrument has a rich sonorous depth of tone and this was displayed in the programme Kenneth played. A different registration was used for each piece which included ten Chorale

Preludes from Bach's *Orgelbuchlein*, Prelude and Fugue in G minor by Buxtehude, extracts from the trio sonatas and other music by Krebs and Bach. After answering our questions, Kenneth and Roger changed places and Roger continued with music by Balbastre, Zipoli, Kerll and Lebeque. All of this music ably demonstrated what a superb little house organ this is and that it is indeed a truly 'musical' instrument.

After coffee we moved to another room to hear an outstanding performance of Chopin's *Polonaise-Fantaisie* played by Roger on the Yamaha grand. This was followed by Tim playing Petr Eben's *Moto Ostinato* which really showed what the Norwich Organ was capable of, and the quality of sound took some members by surprise. I feel that the Norwich manufacturers can now easily compete with the better known makers of this type of organ. Roger played music by Couperin and Rheinberger which demonstrated how the organ coped with French Classical and German Romantic music. Kenneth then played music by Liszt and Franck and brought the visit to an end by answering questions.

This event sent me home feeling well satisfied and I could not think of a better way to spend a Saturday afternoon. Thanks must go to Kenneth, Roger and Tim who made the event possible and so enjoyable.

Organ made by Peter Collins in 1994 for Kenneth Ryder

UPPER KEYBOARD

Chimney Flute 8
Principal 4
Fifteenth 2
Cymbal II
Tremulant (to the whole organ)

PEDAL

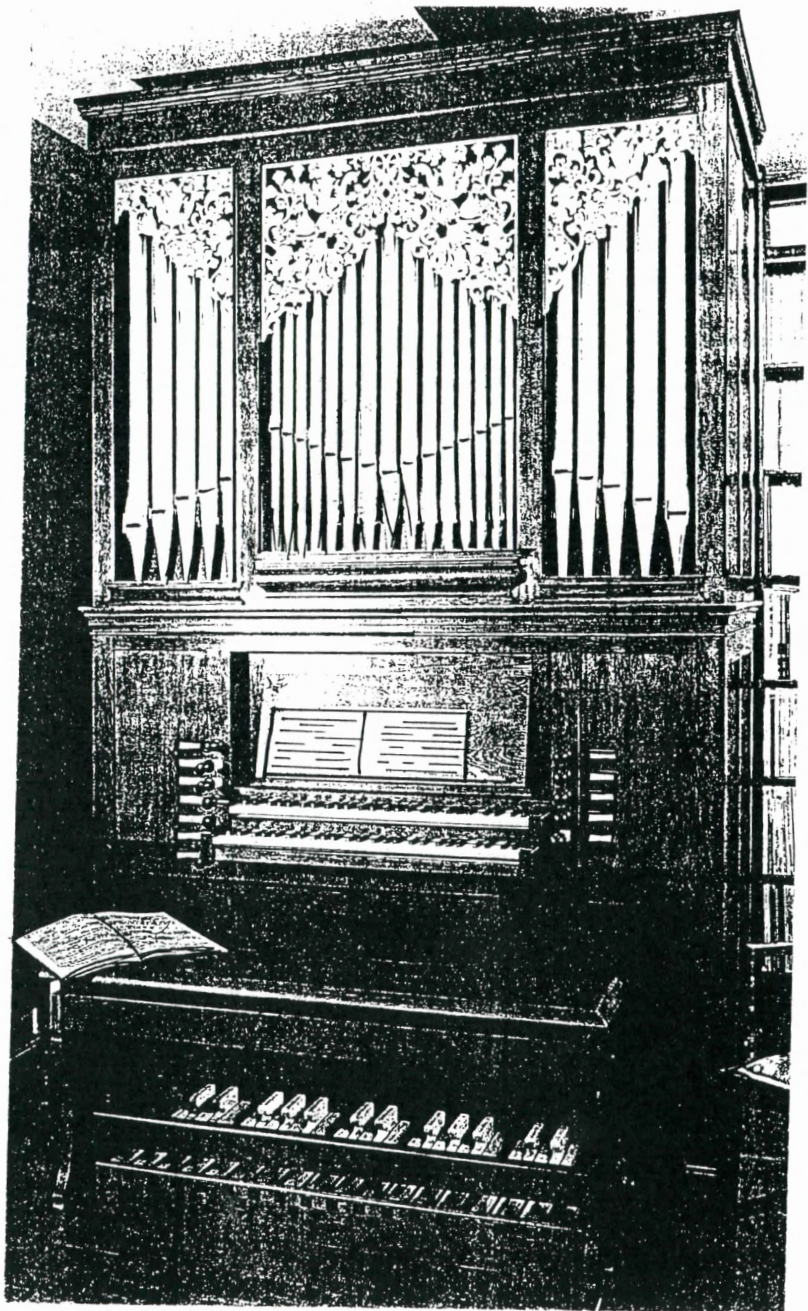
Bourdon 16
Bass Flute 8
Octave 4
Two & Twenty 2

LOWER KEYBOARD

Stopt Diapason 8 (oak pipes)
Spindle Flute 4
Nasard 2²/₃

(The organ has no couplers)

(The organ has a flat, straight pedal-board)



(Norwich Organ specification on next page)

Organ made by Norwich Organ Manufacturers in 1990 for Kenneth Ryder

GREAT ORGAN

Bourdon 16
Principal 8
Stopped Flute 8
Octave 4
Coppel Flute 4
Octave 2
Quint 2 ^{2/3}
Mixture IV
Cornet V
Trumpet 8

SWELL ORGAN

Gedact 8
Viola di gamba 8
Celeste II
Gemshorn 4
Nason Flute 4
Principal 2
Mixture III
Bassoon 16
Trumpet 8
Oboe 8
Clarion 4
Tremulant

POSITIVE ORGAN

Chimney Flute 8
Principal 4
Open Flute 4
Nasard 2 ^{2/3}
Block Flute 2
Tierce 1 ^{3/5}
Larigot 1 ^{1/3}
Scharff III
Cremona 8
Tremulant

PEDAL ORGAN

Principal 16
Subbass 16
Octave 8
Bass Flute 8
Octave 4
Mixture IV
Trombone 16
Trumpet 8

Usual couplers, thumb & toe pistons

The organ has straight & concave pedals

(This organ was voiced by Clifford Hyatt in consultation with Kenneth Ryder)

Last date for copy for the next Journal is 31st May 1995

Too fast!

Can you imagine launching into a piece and before you have started the third bar a voice shouts 'too fast!'. This happened to me in the Practical examination on my first attempt at A.R.C.O. The piece was the first of Two Dialogues by Peter Hurford, the voice was that of Peter Hurford who was one of the examiners. I remember some years later on an organ crawl one of our members playing this piece, and he too played it 'too fast', but I refrained from shouting at him to that effect. However, the piece is clearly marked with a metronome marking which is crotchet = 60 and is quite a steady piece. I can tell anyone who plays this quicker than 60 that the composer would not approve, I have it on the very best authority! Perhaps if I had played it at the right speed I might have passed!!

The whole question of Tempo is a knotty one as indeed is the wider question of interpretation generally. In earlier music the indications given by composers of tempi and dynamics are much more open to interpretation than they are today when composers tend to be more precise as to what they want, unless they are deliberately giving some freedom to performers, but even this is made clear!

Is the metronome a good thing? Well if a composer feels that there is one correct speed for a piece he can give a very precise indication of that speed with a metronome reference and players should realise that, as the composer has gone to that trouble, they should not ignore the composer's wishes. Intelligent composers often display their intelligence by such sensible indications as 'speed commensurate with clarity', as did Bairstow on his *Toccata Prelude on Pange*

Lingua and obviously, particularly for organists, the choice of a tempo must take into account the acoustics of a building; if there is considerable reverberation then the result if a piece is played too quickly will be a meaningless blur.

It seems to me that there is a tendency these days to play music as fast as possible, particularly Bach and very clever it is too. But is it 'musical'? In Norwich cathedral last summer I heard two performances of Dupré's *B minor Prelude and Fugue Op. 7*. The slower interpretation, (and even that was pretty swift), was much more musical than the quicker one which displayed the player's technical wizardry but little else.

Are metronomes a good thing? Well the modern ones are very accurate which, apparently, was not the case with Beethoven's, about which there has been much scholarly argument. But which is worse, having a metronome value which is inaccurate, or an indication like *Allegro Assai*? Certainly Mendelssohn was not impressed by metronomes at all. He told Berlioz that any musician who could not instinctively fix the correct tempo of a piece was 'a duffer'. Certainly, playing to a metronome feels unnatural and stifles any emotional or artistic input into the interpretation. After all, what has the most character? - a circle drawn with a pair of compasses or one drawn freehand?

My own yardstick for tempi, for what it is worth, is that if there is a metronome mark which is the composer's, and is reliably accurate, then one should stay as close to it as possible and only where the acoustics might cloud the issue, err on the slower side. I think playing things too fast is pretentious, it simply says 'look how clever I am', and adds nothing musically.

Not that all who take things at their own pace speed things up. Remember Albert Schweitzer who really took his time over Bach, and more recently Leonard Bernstein who takes longer over everything than almost anyone else and who almost had a rebellion on his hands when he took Elgar's 'Nimrod' at an absolute snail's pace. One wonders what Elgar would have thought of that!

There is one snag, however, in accepting what is on the written page as being the composer's definitive requirement and the snag is that of misprints. One of Olivier Latry's scholarly pursuits has been to 'debug' the music of Vierne and correct many misprints. A performer certainly needs a degree of musical intelligence when faced with something on the printed page which doesn't seem quite right, and part of that intelligence must include an understanding of what that particular composer would probably do, and the idiom of the music.

For Christmas I was given a book of Preludes and Fugues for Piano by Schostakovitch and proceeded to learn one which is in A major. At one point there is a C flat which cannot possibly be what is intended and a bit of detective work into where the music is going at that point soon reveals that the flat should have been a natural.

A misprinted or inaccurate metronome value may not seem so obvious but if Mendelssohn was right, and you are an intuitive musician, you shouldn't need such guidance anyway.

We could all perhaps learn from the poster, designed to reduce road accidents, and consider its message in the context of musical performance - *speed kills*. Don't sacrifice the music just to show off your skills, you may enjoy it, the listener may well be left cold.

The Editor will be very pleased to consider your letters, articles and general news items for publication in the Journal.

Conrad Eden

Conrad Eden died on 16th October 1994 aged 89. My becoming hooked on the organ was due to being present in the organloft at Durham cathedral for Evensong and watching with amazement as Conrad used that fine Harrison instrument to weave a magic atmosphere in that magnificent building, the greatest Romanesque cathedral in the world, no less. The voluntary was Franck's A minor Chorale, which I never play without recalling that first occasion on which I heard it..

I started having organ lessons with the organist of my local parish church and later continued with Reg Denyer at St. Barnabas, Middlesbrough (who later became organist at St. Andrew's in Norwich). It was when both of the latter had given up teaching locally that I decided to approach Conrad Eden for lessons with a view to doing my A.R.C.O.

Lessons with Conrad were never predictable. Once in a freezing cathedral where one's breath turned to vapour; on another occasion cancelled because the cathedral had to be re-consecrated because someone had committed suicide on the high altar; many memories flood back in connection with lessons with Conrad.

Preparing to begin the *Allabreve* of J.S.Bach, which is marked 'organo pleno', I selected something relatively noisy by way of registration. Conrad pressed the general cancel and selected a solitary flute on the choir and a matching flute on the pedal. He was right! We were to look at the detail of the music uncomplicated by mixtures and other embellishments. The next time I presented the piece to him after practise, I

chose the same minimal registration. This time he asked me 'does that seem like *organo pleno* to you?' I was instructed to 'make much more noise' and he pressed some piston which brought on quite a mighty sound.

On another occasion he stopped me in mid flight and I expected some observation on something I had just played only to hear 'what do you think of people who throw milk bottles full of petrol?'. 'Disgraceful' I observed. 'Quite right, so do I', said Eden, 'now where were we?'

Behind his beard you could never quite tell his mood but he was a very kind man who had time for the genuinely interested. With a friend I once spent the whole evening with Conrad in the cathedral with a tape recorder running and we took turns to play. I treasure that old reel to reel spool which contains, amongst other things, Conrad playing Flor Peeters' '*Concert Piece*' and a fine piece, the copy of which is now in the possession of Roy Massey, '*Final*' by Jesus Gueridi.

Conrad's contribution to the Great Cathedral Organ Series contained the first recordings of two major works, Karg-Elert's 'Homage to Handel', recently recorded by Ian Tracey, and Schoenberg's '*Variations on a recitative*'. He always had something unusual in preparation and I recall him playing a piece for me by Garth Edmundson called '*Gargoyles*' which I have not come across since. He rarely appeared in London but did open the new Harrison in St. Clement Danes which he took me to see in Harrisons' works in Durham when it was still being assembled. A critic at that opening recital observed that Conrad's appearances in London were too infrequent.



Durham Cathedral

He did, however, open the small organ in the R.C.O. in Kensington Gore.

He would never take his F.R.C.O. because, as he put it, 'I don't see why I should play to them!' but 'they' made him an honorary Fellow in 1967.

I have, like many others I am sure, lots of 'Conrad' stories, several of awkward or complicated situations, all amusing and at which I am sure he would chuckle himself. On one occasion, having spent a day largely without food he and his wife stopped at a café which displayed a sign which indicated

that tea was being served. They entered the establishment to be told that they were too late and that the serving of tea was over. Eden subsequently tore up the sign and threw it into his car. This resulted in his being brought to court and being bound over to keep the peace, something which generated great amusement amongst those associated with him. One of my St. John's Middlesbrough choir members sent me a cutting from the local press reporting on the event under which he had written 'the rich he hath sent empty away'.

He is remembered with affection.

Inaugural Recital

David Cooper

**Organist and Master of the Music
Norwich Cathedral**

Saturday 29th April 1995 at 7 p.m.

This recital is in honour of the Dean, Paul Burbridge who retires on 1st May and who has had such concern for cathedral music during his years in Norwich.

It is hoped that the cathedral's new chamber organ will be in place and will be dedicated by the Dean before it is used as part of the recital.



Concert

featuring works by East Anglian members of the

Composers' Guild of Great Britain

St. Thomas, Heigham, Norwich

20th May 1995 at 7.30 p.m.

given by

Sine Nomine
conductor *Ronald Watson*

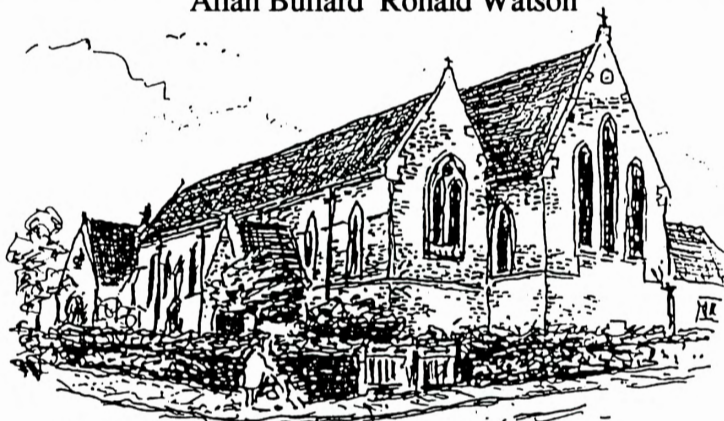
Bryan Ellum organ

Andrew Dyson clarinet and oboe
accompanied by *Muriel Dyson*

Ann Elliott recorder

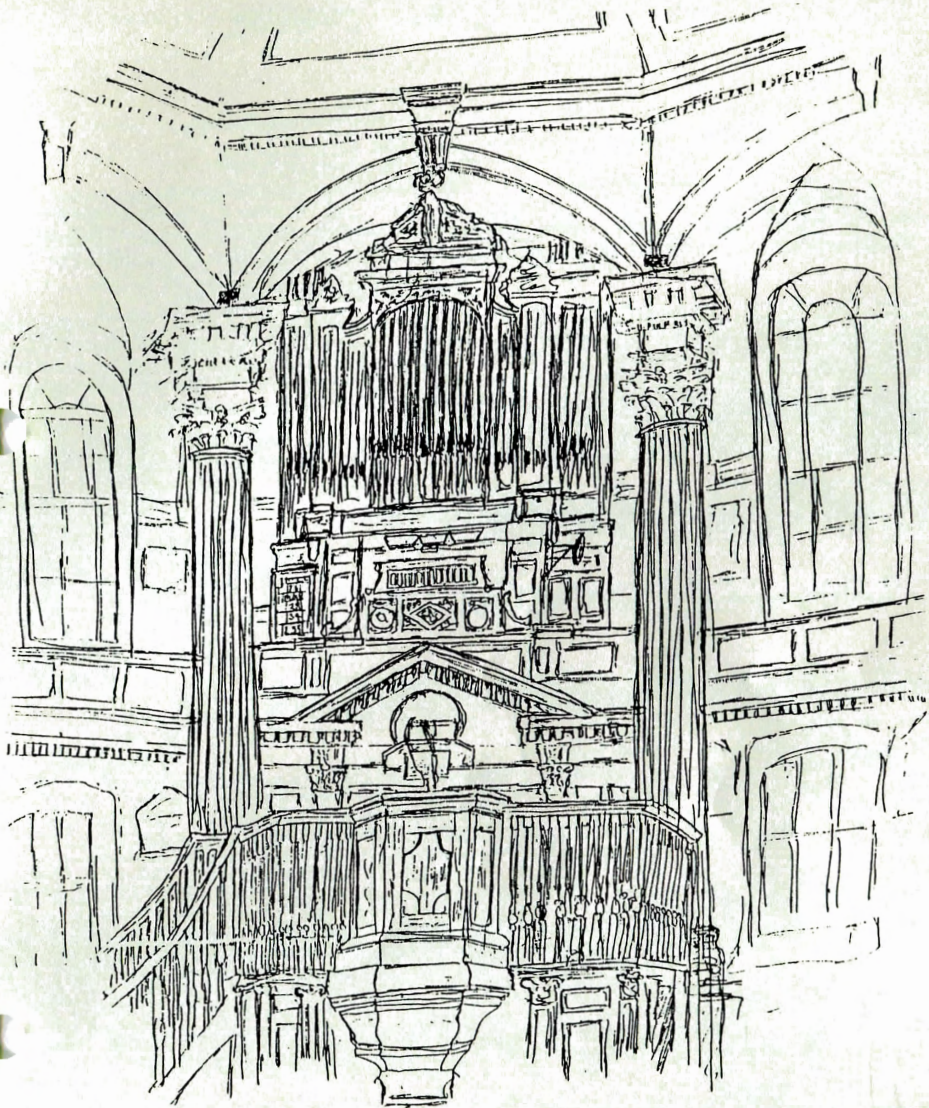
works by

Malcom Arnold Peter Aston Bernard Barrell Benjamin Britten
Allan Bullard Ronald Watson



S. Thomas, Heigham.

 16-12-92



The organ in the Octagon Chapel, Norwich

From a drawing by Stuart McLaren

*The Octagon Chapel organ
St McLaren 10 Sept - Dec 1991*