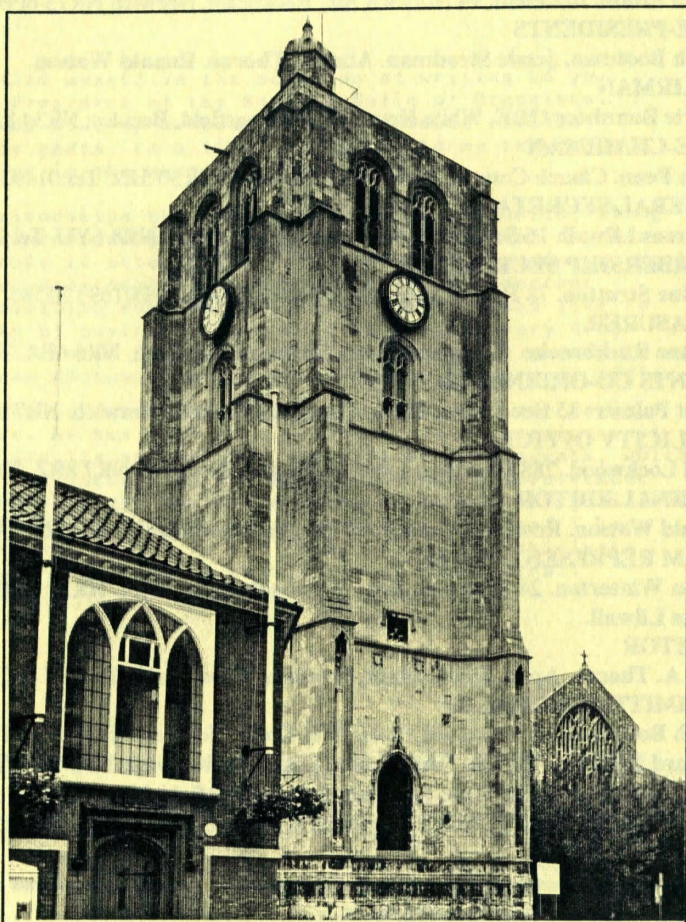


THE NGO JOURNAL

Summer
1995



Number
12

**PUBLISHED BY THE
NORFOLK GUILD OF ORGANISTS**

BRADFIELD
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Norwich
NR13 6PB

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Dear Member,

I am delighted to find myself in the position of writing to you in the capacity of President of the Norfolk Guild of Organists. On reflection, I find that my membership of the Guild extends back at least twenty years, to a time just prior to my return to Norfolk from teaching in the West Midlands.

Since then, many friendships have been made within the Guild, along with the obvious rewards and pleasures gained from many of the events which I have been able to attend. The fellowship engendered - so much valued by our former President, John Robbens - is an important feature of an organisation such as ours, and here, I would like to take the opportunity of paying tribute to John for his very deep commitment to the office of President over the past five years. It is my hope that I can continue this pattern during my term of office.

I look forward to meeting as many of you as possible at our various events in the future. As has been said before on many occasions, it is the membership, and its support for the programme of events, which adds up to the overall success of the Guild. The NGO's involvement with the Organ classes of the Broadland Festival is another positive way in which it can be part of the local musical scene, and I hope that some of our members will take the opportunity to participate. Details will be found elsewhere in this issue of the Journal.

With my very best wishes.

Yours sincerely

Bryan Ellum.

The Editor writes

This editorial shoots from the hip. If you look forward to the Journal and enjoy it and yet are one of those who have never sent anything for inclusion, then this editorial is aimed at you.

The Journal, when it took over from the Newsletter, got off to a flying start and drew countless letters of acclaim of which only a few were published. In the first editions I was enormously aided by some Guild members who fed me with material; you know who some of them are because their names appeared at the head of their contributions. Other valuable material was used which came in from members which was included in other articles and those who fed the material were not always identified.

The Spring 1995 edition was much thinner despite the cunning and artistry of David Berwick whose flair for finding appropriate illustrations to fill out the pages is worthy of our admiration. This edition is much thinner still and unless more of our readers, who number considerably more than the 135 Guild members, put pen to paper then the Journal will dwindle to a few sheets. I simply cannot believe that of the readership of the Journal only about a dozen people have been anywhere, done anything or have anything interesting to contribute and share with other readers.

So there you have it! The Journal is like your pet budgie (if you have one); if you don't feed it it will die.

Getting the Autumn edition out will be something of a touch and go affair. On 17th July Isabel and I fly off to Johannesburg and will not be back until a few days before I am due to give the copy to David Berwick. I tell you this for two reasons. Firstly, should that edition appear slightly later than usual then you will understand why, although I'll do all I can to keep to schedule. Secondly, having copy by 7th July would be enormously helpful, given the volume of stuff that will now be submitted in response to my earlier remarks!!

Thanks to modern technology I do not have to retype typewritten submissions from contributors. Copy which is clearly typed can be 'read' by a scanner, called up on to the computer screen and edited with little effort. It will even check the spelling! So, if you are contemplating sending me something then it would be very helpful if it were typed and the print were as bold as possible. The scanner has difficulty reading anaemic print just like anyone else.

I thoroughly enjoy being Editor of the Journal but it is up to you to give me something to edit. How about it?



for your diary.....

Adrian Lucas will be giving the Bank Holiday recital on August 28th at 11 a.m. in Norwich cathedral.

St. Mary's, Southtown, Gt. Yarmouth

Saturday August 19th at 7.30 p.m.

Carlo Curley plays the 3 manual Allen Digital Organ. This will be the last chance to hear this organ as it is being sold as the church is made redundant. Tickets £6 (concessions £5).

Cromer Parish Church

Thursday 13th July 7.30

Sine Nomine conducted by **Ronald Watson** and **David Morgan**, Organ

Thursday 17th August 7.30

Brian Lincoln plays as part of the Cromer Carnival Week.

Tuesdays at 8 p.m.

12th September **Kenneth Ryder** gives the Norman Cutting Memorial Recital

19th September **Richard Bower** (Wroxham)

26th September **Brian Lincoln** (Cromer)

There are other recitals in this series - do support them.



NORWICH CATHEDRAL

1995 Summer Series, Wednesdays at 8.00 pm

July 19

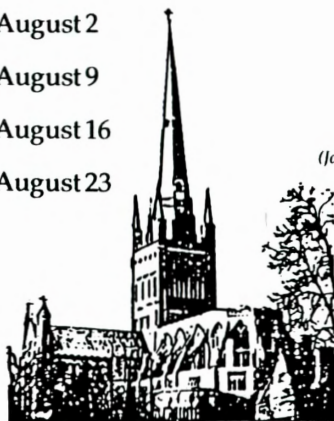
July 26

August 2

August 9

August 16

August 23



Performer of the Year

(Royal College of Organists 1995)

Stephen Cleobury

(King's College Cambridge)

James Parsons

(Director, Oundle International Organ Festival)

Andrew Lucas

(Sub-Organist, St Paul's Cathedral, London)

Jeremy Filsell

(Joint second prizewinner, 1993 St Alban's International Organ Festival)

James Thomas

(Assistant Organist, Chichester Cathedral)

'The Choir' - fact or fiction?

Ronald Watson

"Did you see *The Choir*?"

How many times were you asked or did you ask that question after the TV screening of Joanna Trollope's novel? I think the programme must have generated a lot of interest in church music and what goes on in cathedral choirs and cathedral closes.

I can't disclose my source but I have it on quite dependable authority that the 'close politics' as represented in the novel were pretty close to reality and I must say I only squirmed once when I thought credibility regarding the musical sequences was lacking.

The main thrust of the plot hinges on the proposed dissolution of the choir because of the lack of cash for major fabric repairs to the cathedral and even this is not at all farfetched. Cathedral music has been under threat more than once in its long history, most recently in the 1960s

when the Cathedrals Commission was suggesting that the expensive musical establishment of cathedrals should be disbanded and that choral music in services should only be provided at weekends. Thank God for the then Archbishop of Canterbury who said 'over my dead body'.

What a loss to the nation's heritage that move would have been. Some 100 years earlier cathedral music could be said to have been saved by Ouseley when he founded St. Michael's, Tenbury and established the pattern for the music in cathedral worship we enjoy today.

Ouseley was not only a child prodigy equal to Mozart and Crotch but came from a well endowed background and inherited great wealth from his father. His father, incidentally, whilst only an amateur musician was one of the founders of the Royal Academy of Music.

Joanna Trollope's novel may well be categorised as fiction but one feels that in all that it portrayed there had been some considerable research which resulted in something which was very credible.



Hereford Cathedral

Guild events

June 17th Annual outing. If you are thinking about coming on this there may still be time.

July 15th at 2.20 p.m.. Visit to Walker's premises in Wimbledon Ave., Brandon, near Thetford. Please try to arrive no later than 2.15 as a visit to other local firms is planned.

August No meeting

September 16th at 5.30 p.m. Prof Gerald Gifford gives a lecture recital in St. Thomas', Norwich on the 18th century concerto, original works and transcriptions by Vivaldi, Walther et al. There will be a charge for entrance to cover costs.

A note from the Events Co-ordinator

In taking over from Ken Smith I am looking forward to serving the Guild in this capacity. I know that Ken will be a very hard act to follow as he has made such a good job of organising events during his term of office and I am glad that I will have not only his experience but that of other on the committee to fall back on.

We have some exciting programmes lined up between now and September at which we would like to see as many members as possible.

If you are intending to come to any of the events planned for this period it would be helpful if you could telephone me at least **one week** before each event in order that I have some idea of numbers. Please contact me also if you need a lift; I feel sure we can get you up! I can be contacted any evening EXCEPT SUNDAY so long as you do not phone before 7 p.m..

Please ring also if you have any ideas for events. We shall be sorting out the programme for 1996 at our next committee meeting in July.

Brent Palmer

Congratulations

To Allan Lloyd who passed his Trinity College Grade VII organ last December. Allan is a pupil of Bryan Ellum

Mr L. J. Stammers who was organist at Hempnall Methodist Church for over sixty years recently celebrated his ninetieth birthday by playing for the church's Centenary celebrations which included a Flower Festival and Songs of Praise.

Mr. Stammers, now resident at Cromwell House has contributed to this Journal on more than one occasion in the past year.

Voicing the Reed

John Robbins

Before I get lost in 'mardling', I must say how very much I enjoyed the trip to Swannington and Weston Longville and in particular the call at 'Dick's Den' at Morton Hall where we were enthralled with a very informative demonstration of Reed Pipe Voicing, presented in a very delightfully informal manner by our member Dick LeGrice. Thank you Dick for a worthwhile and entertaining afternoon.

Did you read in the correspondence column (EDP 18th April) a letter from Keith Buxton, organist at St. John's, Timberhill? It was entitled 'Church's pipe organ should be saved'. Mr. Buxton expressed his horror that Holt's Parish Church is to have an electronic organ instead of rebuilding the present pipe organ.

Let me say straight away that given free choice and adequate funding one would always go for a pipe organ but given the

present state of church finances this is not so easy. We are exhorted to be 'good stewards' and I would suggest that the Wardens and people of Holt are being just that.

It is regrettably indisputable that pipe organ building is very labour intensive and therefore very costly and for a fraction of the cost, a properly installed and voiced electronic organ could be available and 98% of the congregation would not be able to tell the difference. The right instrument would be more than adequate for accompanying services and for recital purposes if required. I recently had the pleasure of playing for Morning Service at St. Mary's, Gt. Yarmouth. The organ was the Black travelling custom built Allen, built for Carlo Curley. The organ was a delight to play; it sounded well and was, of course, more than adequate for the church's needs.

I have no doubt that there will be some who find my comments unacceptable but I think we have to move with the times, spend our cash wisely and perhaps settle for a Ford instead of a Rolls. It is called 'horses for courses'.

Harry Gabb CVO DMus FRCO HonFTCL

Some may have noticed that Harry Gabb died earlier this year.

Born in 1909 he won an RCM scholarship for organ and composition and at a very early age held the posts of organist at St. Jude's, West Norwood and Christ Church, Gypsy Hill. Later he became sub-organist at Exeter cathedral concurrently with the posts of organist at St. Leonard's, Exeter and Heavitree Parish Church. He took up the post of organist and master of the choristers at Llandaff cathedral in 1937 and his service there was interrupted by the second world war. Returning to Llandaff after the war he remained only a short time before becoming sub-organist at St. Paul's in 1946.

In 1953, in addition to his post at St. Paul's he was appointed organist, choirmaster and composer at HM Chapels Royal and continued in both posts until 1974. In these roles he was involved in most of the Royal and State occasions within the memory of most of us, including the funeral of Sir Winston Churchill. He was something of a traditionalist and was wary of modern trends in church music. A very humorous man, he always had a packet of boiled sweets alongside him on the organ stool. He was an early riser and was daily at the console at St. Paul's by 5 a.m. and put in two hours of practise before most of London was awake.



Saint Paul's Cathedral, London

Gordon Reynolds, LVO

Gordon Reynolds died on May 18th aged 73. He was organist at St. Bride's, Fleet Street, assistant at Beverley Minster and Organist and Master of the Choristers at the Chapel Royal, Hampton Court. He was a producer in the BBC's Educational Department. He was also a composer and made recordings of his own works at Hampton Court.

What's on.....



St. Margaret's Parish Church, Drayton

Saturday 29th July 1995 at 7.30

'A SUMMER MUSIC FEAST'

A programme of classical and light music for a Summer evening presented by *Jane Berry* and *Jayne Spriggs* - Yamaha Electronic Organ

and *Bryan Ellum* - playing the church organ and digital piano.

Admission £3 to include finger buffet and a glass of wine

Broadland Festival

Saturday 7th October is the date for the **ORGAN** class which is **sponsored by the Guild**. There are three classes each subdivided into Elementary and Higher, SIX in all.

They are: Voluntary for manuals only
 Voluntary for manuals and pedals
 Prelude & Fugue for manuals and pedals

There are also classes for other instruments and for singing.

Entries must be received no later than 21st July 1995 and entry fees are £3.50 for under 18s and £4.00 for adults.

Syllabuses are available free from all music shops.

*GOPSAL - Broadcast on VE day 1945
50 years on*

Alan Thorne

Names of Hymn Tunes have always fascinated me.

Gopsal (NEH 443 "Rejoice the lord is King"), was sung on the occasion of the V.E. Day service at 8pm on May 8th 1945 by the B.B.C. singers and chorus, the congregation and the Luton Choral Society from St. Paul's Church, Bedford Leslie Woodgate was the conductor and Dr. George Thalben-Ball was the organist; Dr. Fisher, Archbishop of Canterbury, conducted the service assisted by other clerics. I well remember hearing it preceded by a concert by the B.B.C. Symphony orchestra conducted by Sir Adrian Boult.

We sang Gopsal at Holy Trinity, West Runton on the occasion of their V.E. 50th anniversary service this year.

Written by Handel, it is named after Gopsall Park, Leicestershire, the vast house and estate owned by his friend George Jennens. Jennens, an erudite man, had a vast library and two organs in his house. One is now at Great Packington Church. Does anyone know where the other is?

The wealthy Jennens lived extravagantly and was known to his friends as "Soliman the Magnificent" after the most famous of all Turkish Sultans, who flourished in the 16th century. He also selected and put together various passages of scripture used by Handel in some of his oratorios.

The house was pulled down in 1951 and the grounds are now agricultural.

As a choir boy I enjoyed the tune which contains an "organ solo" of three chords, - the kind of solo interjection used by Handel. in his organ concerti, though those were generally longer!

The vicar disliked it and told Aubrey Brittain, organist and choirmaster within our earshot, "I wish you would not play those three chords Aubrey - it is vulgar! " We choir boys used to egg Brittain on to play the tune as written! Vulgar or not I still enjoy hearing and playing it more than 70 years on!

Regarding the spellings, although the NEH and A & M give "Gopsal", reference books and the ordinance survey map give "Gopsall".



Worcester Cathedral

$$3 + 4 = 8$$

Ronald Watson

The bad news is that there are only seven notes in an octave given that the tonic is counted twice. If the tonic at two different pitches can be counted as two notes then, yes, there are eight. In the normal major scale there are five tones and two semitones and of course $5 + 2 = 7$ and the number seven crops up in all sorts of interesting ways in music. Indeed seven seems to be a number with much wider significance. There are seven seas, seven wonders of the world, seven deadly sins etcetera, etcetera, etcetera.

Organists will know that any music written in three sharps (or flats) can be transposed easily by reading it in four flats (or sharps) and the same applies to any combination which gives seven. If you don't like six sharps then read in one flat and so long as you can cope with accidentals and you don't mind the drop in pitch the music will be the same.

It often occurs in fingering scales that when in one hand the third finger is being used, in the other it is the fourth finger. In the

scale of B flat major in the right hand the fourth finger comes on B flat and the third on E flat, in the left hand it is the other way round.

The other magic number is twelve. If a key signature has five flats (D flat) then it can be written in seven sharps (C sharp) and this applies to any combination which makes twelve.

A very pleasant short piece by Harris, *Reverie* (Novello) starts in one key but when the same music re-appears later it is written in the other yet is exactly the same music.

I
 p
 II
sempre stacc.

dim. p *poco cresc.*

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Even in Bach's '48' there is an instance where the prelude is in one key and the fugue in the other, both the same, in fact.

PRELUDE VIII

FUGUE VIII

[Andante espressivo (Tempo da Sarabanda)]

a 3
 [Moderato, con moto]

One of my favourite shorter pieces is a *Toccata* by Gordon Phillips (Oxford) which had a very fresh feel to it when I first heard it and it still holds its appeal for me. In this piece Phillips uses a scale which equally alternates the tone and the semitone. This results in a scale with four tones and three semitones and - $4 + 3 = 7!$ There seems to be no getting away from it. The lesson from the Gordon Phillips and indeed from Messiaen, is that very original sounding music which seems perfectly valid can result from getting away from the conventional scales and devising scales in which the tones and semitones fall in a different sequence. Try it!



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Last date for copy for the next Journal 31st August 1995 but see Editorial!

Specification of organ by
FAITH, HOPE, CHARITY & DAUGHTERS

Pedal Organ

Boredeep	32 ft
Geigen Geigantic	16 ft
Major Road (metal)	16 ft
Spitz Deep	16 ft
Bourdstiff	8 ft
Doublor Quitz	5 ft
Bombard (bearded)	16 ft
Serpent	20 yds
Orch to P, Gt to P, Ch to P, P K4, Gone to T. Ophicleide) by reversible Onicleide) piston (ossified)	

Choir Organ

Bourdon	16 ft
Dulciana del Toboso	8 ft
Cor de Nuit	8 ft
Pas de Tout	0 ft
Coup de Grace	4 ft
Corps de Ballet	2 ft
Creme de Menthe	Extra
Mixed Grill	III ranks
Venison Off	
Confused noise without	

Great Organ

Double Entendre	16 ft
Diapason Major	16 dt
Diogenes the Younger	8 ft
Smith Minor	2 ft
Flute	8 ft
Hoot	4 ft
Toot	2 ft
Entente Cordiale	V ranks
Furniture	3 pieces
per Contra	16 ft
Broken Reed	8 ft
Cornet	4 pence
Bombe	6 pence

Orchestral Organ

Cor Lumme!	16 ft
Bassoon	16 ft
Tenoroon	16 ft
Oon	8 ft
Octoon	4 ft
Macaroon	2 2/3 ft
Doubloon	2 ft
Cream Horn	8 ft
Carthorse (anag)	4 legs
Cornucopia	III ranks
Acute Melancholia	II ranks
Tuba Memphis (TC)	8 ft

Swell Organ (enclosed)

Opening Time	8 pm
Open Diocesan	8 ft
Nu /omica	8 ft
Vox Populi (TC)	Flat ft
Vox Humana (DTs)	8 ft
Stopped Diocesan	8 ft
Corked Cornopean	8 ft
Oboy Oboy	16 ft
Oboy	8 ft
Obituary	4 lines
Diocesan Conference	IV ranks
Board On) by rocking	
Board Off) tablet	
Delirium Tremens	

Overt action by covert sniggers	
Discus blower till blue in the face	
4 thumb pistons to each manual	
4 toe pistons to boot	
5 graves to Cairo	
Tuba Glue	



Out of repression

Ronald Watson

It has always been difficult enough for a composer living anywhere to go against the grain and write music that breaks openly with received tradition. It was doubly difficult to do so in the former Soviet Union where artistic dissent was more often than not perceived as synonymous with political dissidence.

The names of great musicians who fled the Soviet Union make a long list. Not all fled, however, and Shostakovitch is one who remained there despite very bleak periods in the late 40s when he was labelled 'enemy of the people'.

The architect of his miseries was one Tikhon Khrennikov who had been a reasonably successful composer but was a spent force and had become a political schemer. He gathered others of similar ilk from the Central Committee and placed at their head Politburo member Andrei Zhdanov that 'great authority on music and literature' who would pass judgement on the nation's artistic output. The baiting of composers was operated on a nation-wide scale.

In February 1948 a general meeting was held in the Great Hall of the Moscow Conservatory and in one day all that Shostakovich and Prokoviev had ever created was denounced. Shostakovich sat alone in an empty row of seats in the otherwise packed hall; (no one sits next to the victim!) he listened to the rubbishing of his output and then had to get on to the platform and repent aloud, thank the Party, the government and

Stalin personally. He was driven out of the Leningrad and Moscow conservatories as being professionally incompetent, whilst Khrennikov, for services rendered, was made First Secretary of the Soviet Composers' Union.

Estonia is a relatively small country and its capital Tallinn lies just across the Baltic from Helsinki. Like Poland and other countries encircled by great powers it has been occupied first by one, then by another for many years but did enjoy a short independence in the early part of this century. Estonia has produced some fine musicians. Eduard Tubin, whose symphonies are worthy of time and attention, was born in Kallaste in 1905 and fled to Sweden in 1944, six months after the occupation by the Soviet Union. A programme note reads 'the despair, obstinacy and hate which have overcome a race which longs for its lost independence, find musical expression in Tubin's 3rd Symphony'.

The composer who put Estonia on the map for many Westerners must surely be Arvo Pärt who was born in Paide in 1935 and was brought up in Tallinn. Pärt has known the extremes of official recognition and official censure. *Our Garden* and the oratorio *The Pace of the World*, were awarded first prize in composition in Moscow in 1962. Because of the text 'I believe in Jesus Christ', his *Credo* for piano, choir and orchestra was banned.

Operating under the Soviet regime proved very difficult indeed for Pärt who, in his unconventional writing, was known as a committed Russian Orthodox when all forms of religion were strongly discouraged.

Pärt earned his living as a recording director at the Estonian Radio in Tallinn and wrote over fifty film scores. He saw no problems writing music for films because being under the jurisdiction of the Composers' Union film had to go through so many filters that the music was cut and edited together with the film and then stuck back together, after which the composer's music is no longer recognisable.

Pärt refers to his own style as 'tintinnabulation'. 'Here I am alone with silence, I have discovered that it is enough when a single note is beautifully played. I build with the most primitive materials - with the triad, with one specific tonality. The three notes of the triad are like bells and this is why I call it tintinnabulation'. He explored serialism, chance and collage techniques and minimalism before discovering his distinctive personal voice. The return to consonance, something he shares with

Tavener and similar composers, has been interpreted as a renunciation of modernist aesthetics but it is still 'modern' in that it creates a sound world that did not exist before.

Pärt is rather reticent about 20th century composers who may have influenced him but speaks of his love of medieval music, Gregorian chant and the music of Ockeghem, Josquin and others. His love of the unusual purity of Britten's music and his regret at never meeting him led him to write *Cantus in Memory of Benjamin Britten*.

In 1976 he was officially allowed to leave for Israel with his Jewish wife and two children. However, he never arrived in Israel but after eighteen months in Vienna took up Austrian citizenship finally settling in West Berlin.

Can we begin to imagine what artistic repression is like?

Organist wanted

Narborough Church, Norfolk seeks to appoint an organist
There is a R.S.C.M. affiliated choir of 10 adults and 12 juniors

Further details from:

The Revd. Stuart Nairn B.D., A.K.C.

The Vicarage, Narborough, Norfolk Tel: 01760 338552

Organ news

Ralph Bootman

'Slow but steady' seems to describe much of the work going on at the moment by our local builders. Apart from general routine tunings and maintenance, Messrs W and A Boggis of Diss report that they have recently completely restored the organ by T. S. Jones in Bunwell Parish Church, fitting new mechanical action to the manuals. The specification remains the same - Great 4, Swell 4, Pedal 1, Couplers 3 and whilst this work was being carried out, it was discovered that the pedal Bourdon chest had "P S Bond 1904" inscribed within. Bond was a Norman and Beard man and the organ was made in 1890 by Jones. One wonders if the pedal Bourdon could have been a later addition by Norman and Beard.

Other restoration work is in hand for the organ in Loddon Parish Church (Middleton of Norwich, 1926) whose soundboards had suffered rainwater damage, and at Quidenham Parish Church, whose Wordsworth and Maskell (Leeds) organ of 1887 has suffered the same fate. Why is it that it is always the organ which seems to suffer rainwater damage ?

The Quidenham organ has some interesting features - apart from the Swell being placed at right-angles to the Great, thus making the tracker action very heavy - the Swell may be coupled to the great at both Octave and Sub Octave pitches making it even heavier. The casework is of extremely heavy oak, as is that at Heydon by the same builders,

and the Pedal appears to boast two stops - Bourdon 16ft and Soft Bass 16ft. These two are but one - the Soft Bass is the Bourdon being supplied with less wind.

A similar device is in use in the organ used by the RCO in St Andrew's, Holborn, (Organ by N P Mander) where the Swell Open Diapason is allowed less wind when the drawstop 'Undulant' is drawn, allowing this to beat with the Salicional. Years ago, the dear old lady organist at Quidenham was mystified by the apparent naming of a stop on the Swell - she had always read the Gothic script on one of the drawstop heads as 'Frankfort' and was amazed to find that this was, in reality 'Keraulophon' !

Hempnall Methodist Church contains an interesting chamber organ of unknown parentage and this has recently been restored by Mr Neville Newby of Hill, Norman and Beard. Here the upper notes of the Pedal Bourdon are derived from the manual Stopped Diapason.

Way out in the far west of the County, almost at Downham Market, stands the Parish Church at Bexwell. Mr Robin Wilson writes that it may well be unique in Norfolk for it contains no fewer than three "organs" - a reed organ, an electronic and a pipe organ. This latter is a relatively new arrival at the church and it came from Bath, being presented to the church by a Dr. Jameson and rebuilt here by Robin Winn of that city. Mr. Winn was responsible for the installation of the 'new' organ in Beeston Regis Parish Church a few years ago. Bexwell's 'new' organ, a delightful chamber-organ standing in a mahogany case has the following specification :

One manual GG (no GG sharp to f 58)
Pedals: GG (no GG sharp to G. 12
(Pulldowns)

Open Diapason TC	8ft
Stopt Diapason Bass	8ft
Stopt Diapason Treble	8ft
Principal	4ft
Fifteenth	2ft
Hautboy (Mid c)	8ft

"Disc" electric blower.
Retractable manual.

Gorleston Parish Church has launched an appeal for £7,000.00 for the restoration of the organ. This instrument, it will be remembered, was built by Norman and

Beard in 1904 for St John's, Lowestoft. It was removed from there on its closure in 1973 and was intended to be installed in St John's RC Cathedral, Norwich but different plans materialised and it was rebuilt in St Andrew's, Gorleston with electro-pneumatic action in 1978-9 by Wood Wordsworth of Leeds. It is the pneumatic part of the action which now needs replacing. Much of this is still the original 1904 material.

I understand that Bower and Co have been working 'away from home' and that they have recently restored the Holdich organ in St Frideswide's, Frilsham, near Newbury, Berks. A long prepared-for rank has also been inserted.

Membership news

The Wensum School of Music will cease to operate at the end of July. Jane Berry and Bryan Ellum will continue to teach under their own names from Bradfield, 94 Norwich Road, Rackheath, Norwich, NR13 6PB.

The present telephone number will be transferred at that time to the new address.

Pauline Smith has had her address changed by the Post Office. It is now Stadella, 84 Norwich Road, Rackheath, NR13 6PB

Please note the following altered telephone numbers:

R. Buxton	01603 759276
P. Goldsmith	01603 219437
C. Joice	01362 688265
P. Leeder	01508 518480
M. Liversidge	01953 602969
F. Mason	01328 829246
P. Moss	01362 683823
G. Underwood	01534 38846
B. Woodcroft	01692 581029
K. Young	01603 618138

Welcome to

Julia Grover, organist St. Nicholas, Dereham
Hilda Thompson of Rockland

Book review

Ralph Bootman

Pipes and Actions - Some Organ Builders in the Midlands and Beyond by Laurence Elvin.

Published by the author at 10 Almond Avenue, Swanpool, Lincoln. Price £29.95 or a signed copy £30.45, post free - (the extra 50p is donated to Lincoln Cathedral's music fund).

ISBN 0 - 9500049-8-7

Here is the latest book from Laurence Elvin, a worthy complement to his earlier works on organ blowing, its history and development. The Harrison Story: Forster and Andrews, their Church, Chamber and Barrel Organs: Some North Country Organ Builders and Bishop and Son, Organ Builders. Running to some 400 pages, this includes the work of a number of Organ Builders hitherto neglected and covering such names as John Compton, Nicholson of Worcester, Taylor of Leicester, Wilkinson of Kendal, Conacher of Huddersfield, Rushworth and Dreaper of Liverpool, together with smaller firms from as far afield as Bath, Bristol, Chester, Derby, Newark, Nottingham, Walsall and elsewhere. It is good to read of the activities of David Wells, of Liverpool, now custodian of both Cathedral Organs in that City: of some of our contemporary builders, now rapidly making names for themselves such as Goetze and Gwynn of Welbeck, Notts., Saxon Aldred of Redbourne, Herts., Michael Farley of Budleigh Salterton, Devon, William Drake of Buckfastleigh, Devon and to see at last the now defunct firm of Wood, Wordsworth

of Leeds receiving some recognition, hitherto missing in some earlier volumes! From the above list, one may understand the second part of the book's title! One may regret that no East Anglian builders excepting the early Normans and Norman and Beard are mentioned and it is to be hoped that a future volume may be forthcoming which will include these

The chapters on Compton make fascinating reading. What an outstanding builder he was, and the chapter devoted to the work of that great reed-voicer, William Cygles Jones, who, in his time worked for many of the famous names in Organ Building, is long overdue.

Printed on a good-quality gloss paper, this is a book worthy to be on all organ-lovers' bookshelves. There are many photographs - most of which have reproduced well - and Mr Eivin writes in an easily read manner and includes many personal anecdotes, all of which make fascinating reading. However, in a book costing some thirty pounds, there should be no spelling errors!

This volume is, in its way, almost an autobiography of Mr Eivin, who, until his retirement in 1978, was librarian of the Local History and Tennyson Collections at Lincoln Central Library, whilst he has been honorary Diocesan Organs Adviser to the Lincoln Diocese since 1977. In 1990, he was elected an Honorary Fellow of the Cambridge Society of Musicians.

As a birthday - or even an unbirthday present, received or self bought, this is a worthy and most welcome addition to the all too small world of books devoted to the King of Instruments, its makers, its players and its lovers.

Elgars, organs and organists

Edward Elgar's father was William Henry who practised music in a variety of ways which included music supplier, violinist, piano tuner and organist. As piano tuner he tuned pianos for Queen Adelaide who was the widow of William IV, as violinist he played in several local music groups and in the orchestra for Three Choirs Festivals. As music seller he had the agency for selling music to the Worcester Cathedral choir. He was also organist and choirmaster at St. George's Roman Catholic church in Worcester where his duties included writing and arranging music.

Edward Elgar's earliest experiences of churches were on the one hand that he was taken with his father to St. George's, whilst on frequent other occasions was taken into the cathedral with which building he became totally familiar.

Edward was brought up as a Roman Catholic and was educated entirely at Catholic schools. At St. George's, Elgar learned to play the organ from his father and from the age of fifteen was able to deputise for him. Later in life he actually held the post for two years but found the role of organist too limiting. None the less he obviously valued the organ repertoire and the instrument and later displayed his mastery of orchestration by transcribing organ works of Bach for orchestra.

Of the organists that Elgar knew, Herbert Sumsion is still with us, now well into his nineties. Herbert Sumsion was launched into the Gloucester Festival at the deep end when his predecessor, Herbert

Brewer died suddenly in 1928. Sumsion found himself faced with the task of rehearsing the programmes for the festival and being its chief conductor. Elgar's pun, which is now familiar to us, showed that the great man was suitably impressed with the young man - 'what at the beginning of the week was Assumption is now a certainty'.

Brewer was a major figure with enormous energy and vision. A very talented composer he was frequently at odds with a series of Bishops and Deans. In 1901 Elgar saved the day for Brewer who had intended to perform his own oratorio *Emmaus* at the Gloucester Festival but was on the point of withdrawing it because he lacked the time to score it. Elgar took the vocal score and orchestrated the work in ten days, thus saving the performance and possibly the work from obscurity.

At Worcester Elgar first encountered Hugh Blair who encouraged Elgar to compose his *Organ Sonata*. This major and demanding piece is still in the repertoire and the first movement in particular is frequently heard. Its first airing by Blair himself was a disaster as Elgar took so long to compose it that it left Blair only four days to learn it from rough manuscript. In 1867 Ivor Atkins succeeded Blair who had departed under something of a cloud, the exact nature of which is uncertain. Atkins held the post for a remarkable fifty three years and he and Elgar enjoyed a great friendship, Elgar acting as godfather to Atkins' only son.

Atkins' teacher was the organist of Hereford cathedral, G. R. Sinclair, a bachelor who lived alone except for his bulldog, Dan, and it is an incident with

Dan that inspired one of the Enigma variations. Sinclair, like Brewer, also died suddenly and was succeeded in 1917 by his favourite pupil Percy Hull. Hull was the dedicatee of Elgar's *Pomp and Circumstance March No. 5* for which he had pestered Elgar knowing that he had dedicated other *Pomp and Circumstance* Marches to both Sinclair and Atkins.

There is no doubt that Elgar was a genius; not the first English genius, nor the last, but unique in that he did not undergo formal musical education as did Britten, Vaughan Williams and others. That Elgar's mastery of orchestration was entirely self taught is perhaps the most remarkable thing but not less remarkable was that his genius did not remain unsung simply because he had emerged from

outside the establishment.

This genius who wrote that towering masterpiece *The Dream of Gerontius* is known of even by folk with only the slightest interest in classical music. How many of such people could identify Britten or Tippett, Maxwell Davies or Birtwhistle? I believe the reason for this is that Elgar, in addition to his major works, *The Kingdom*, two *Symphonies*, the *Cello concerto* etc., also wrote music which appeals to a wider audience, pieces like *Chanson de Matin*. Even though his popularity annoyed him, the *Land of Hope and Glory* version of part of his *Pomp and Circumstance March* reached the common man. He was truly a composer for all tastes which cannot be said for some of our main contemporary composers.

Goodbye Paul

Paul Burbridge retired as Dean of Norwich cathedral on 31st April 1995. Musicians have much to be grateful for to Paul Burbridge, as he showed in his time at Norwich as indeed he had elsewhere, a keen interest in the music in that place. This is not surprising as Paul is, amongst other things, a very talented musician. He sang in the choir at Kings and has held the posts of succentor and precentor in York Minster and Ripon cathedral. As a very capable organist he was able to occupy the console in the cathedral to accompany visiting choirs when no other organist was available; he also plays the saxophone.

Like many other clerks in Holy orders he is a railway enthusiast and will take with him to Yorkshire among his other effects, a railway signal.

As a tribute to Paul, David Cooper dedicated his inaugural recital to him on Saturday 29th April at which the Dean dedicated the new chamber organ for use in the cathedral and played the first line of an Easter hymn to declare it 'well and truly opened'.

The organ is the gift of The Paul Bassham Charitable Trust, was built by Principal Pipe Organs of York and has five stops played on a single manual: Stopped Diapason 8', Principal 4', Nason Flute 4', Fifteenth 2', Nineteenth 1 1/3'. The organ has mechanical key and

drawstop action, is electrically blown and is finished in natural oak. Its size was determined by the size of the aisle doorways on the west side of the transepts and is 53" x 27" x 44¼" high enabling the player to have easy visual contact with a conductor or other performers. The instrument will be used in services to accompany verse anthems and period music, and in concerts for which, until its arrival, a continuo organ has had to be imported.

It gave Dean Burbridge particular delight to see the arrival of this organ during his time of office.

David Cooper's recital might well have been categorised as 'popular', containing, as it did, very familiar music and nothing avant garde. Bach, Franck, Messiaen, Peeters and Howells pieces were all meticulously played and demonstrated David Cooper's sensitive musicianship. It was a very satisfying experience.

Two items were played on the new continuo organ, Buxtehude's *Jig Fugue* and the Handel *Organ Concerto Op. 4 no. 2* in which Neil Taylor provided the orchestral part on the main organ. The latter work proved the worth of the new acquisition which spoke clearly and

convincingly against the third largest cathedral organ in the country.

There was a distinctly 'Yorkie' flavour to these proceedings not only because the organ was built there, but also because the Dean had particularly requested something by Francis Jackson and his *Fanfare* was played by David Cooper to begin the recital. It transpires also that the Howells *Third Rhapsody* was written in York.

The recital ended with a thrilling and very clever improvisation by David Cooper on two themes submitted by the Dean. The audience watched as David opened the envelope immediately prior to playing his improvisation. It came to light later that the Dean had given David a choice of themes and only expected an improvisation on one of them. David however worked both themes into his performance and at times wove them together, at one stage fugally, which was most impressive.

The Dean's last Evensong the following day was a totally English affair with music by Harris, Howells and Sheppard.

May Paul and Olive enjoy many years of happiness in Yorkshire. His contribution here will long be remembered.