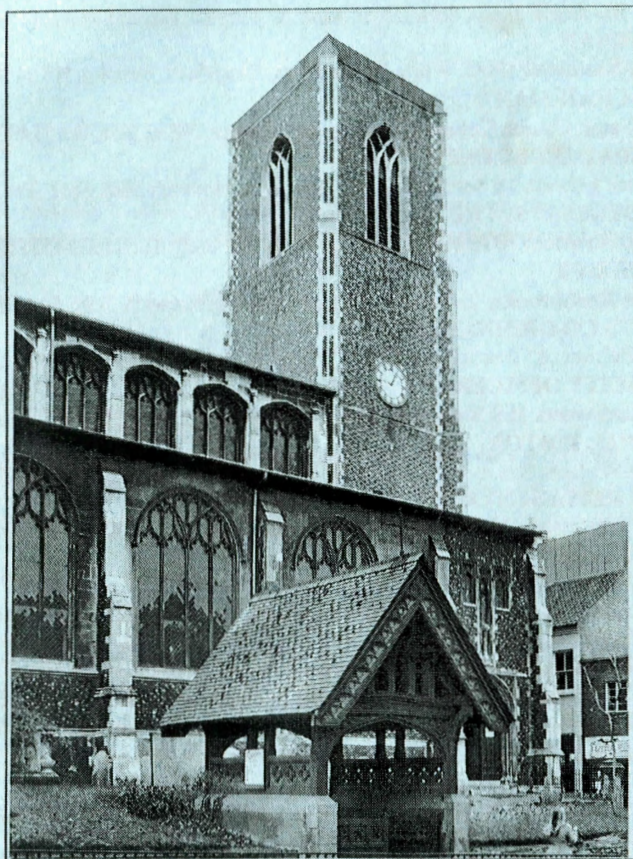


THE NGO JOURNAL

Winter
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**PUBLISHED BY THE
NORFOLK GUILD OF ORGANISTS**

Guild events

January 13th

An organ crawl in sound

Brent Palmer presents a programme featuring organs from other countries provisionally booked for Prior's Hall in the Cathedral Close at 2.30. Refreshments will be included. *Please telephone Brent nearer the time to confirm the venue.*

February 17th

Talk on Barrel Organs

Mr. E. M. Harvey will talk about and demonstrate some instruments from his own collection. Other details are not yet fixed but those wishing to attend should contact Brent nearer the time.

March 30th

Annual General Meeting

This is the opportunity for members to air their views and say what they want from the Guild. Notices will be forwarded to members as usual prior to the meeting giving details of venue, time and agenda.

Any communication about events should be directed to Brent Palmer who is always happy to receive telephone calls, particularly in confirmation of intended attendance at events, which helps with planning.

What's on.....

The 11 a.m. New Year's Day popular recital in Norwich Cathedral will be given by Edward McCall, the Oundle award winner.

Norwich Cathedral 20th January 1996 at 7.30 p.m.

Haydn's Creation by the Cathedral Consort with the Academy of St. Thomas under the direction of Neil Taylor.

The Editor writes....

Worshipping regularly at the cathedral one can easily forget what it is like 'out there'. Well, I was recently reminded that worship goes on Sunday by Sunday in places great and small when I deputised at possibly one of the smallest, a village church. The building itself is well proportioned and I remember my choir enjoying the fine acoustics there some years ago. The organ is a one manual and pedals instrument in good working order but catches out the player in that, only the bottom octave of the pedals has a 16' tone, and the Salicional does not speak for the bottom octave. These features made improvisation more interesting as one tried to weave one's music within the reduced range of available sound.

Arriving good and early for the 10.30 Eucharist my wife and I joined two others in the church, a retired clergyman, (also helping out), and his wife. And so it remained until about three minutes to go when the churchwarden arrived and unlocked the organ and set about preparing the altar. What was the music to be? Perhaps I should ask! Only hymns, as it turned out but no-one had chosen any. 'Which hymns would you like, I mean which ones can you play?' the churchwarden enquired of me. 'I can play any hymn you like' was my reply, which was greeted by an awe struck stare. There was a quick consultation with the deputising clergyman who really couldn't be bothered at that late stage to choose hymns. It might have been easier if I had

said I could only play *Fight the good fight, While shepherds watched and God save the Queen*, as my ability to play anything had clearly thrown a spanner in the works.

As the final seconds ticked by, the celebrant asked me to choose four hymns whilst the churchwarden stood by with the hymn board, sliding the numbers in. I made my rapid selection. As it turned out there were, in all, seven people present, a deputising organist and his wife, the deputising celebrant and his wife, the churchwarden and two villagers, the visitors outnumbering the home team by one. Four of us had interrupted our normal routine so that three of them could have a service, there seemed something illogical in this to me.

However, the autumn sun streamed in through the ancient windows as the deputising cleric celebrated with simple dignity and the small congregation, barely filling half the length of the communion rail, joined with countless thousands of others doing the same thing in cathedrals and larger and smaller churches all over the world. Afterwards, the churchwarden thanked me for 'making all the difference' to the service and we came out and picked our way through dew-drenched grass to the waiting car as birds sang and sheep bleated.

Norfolk and Norwich Triennial Festival 1930

Pauline Stratton

Many readers support the Norfolk and Norwich Festival, held in October each year. Now step back in time to 1930.

The Festival then was held once every 3rd and known as the Norfolk and Norwich Triennial Festival, 1930 being the 33rd such occasion and held in St. Andrews Hall. The Concerts covered 4 days, from Wednesday 22nd to Saturday 25th, having one concert each morning at 11.30 and another in the evening at 8.00.

The ticket prices for these concerts varied between 8/6d and 25/-. The colour of the ticket determined by which of the 3 doors one was allowed to enter and leave the Hall.

The star attraction was Sir Henry Wood making his 5th appearance as Conductor of the Festival.

In the opening, Wednesday morning, concert Heathcote Statham conducted Elms *Symphony No.3 in F*. In the evening, Myra Hess was the soloist in Grieg's *Concerto in A minor*; instead of the expected Rachmaninoff concerto No. 2 in C minor. Arthur Bliss, preceded this by conducting the premiere of his "*Morning Heroes*", a symphony for mixed chorus, orchestra and orator. It had been composed especially for the Festival and dedicated to

his comrades who fell in the Great War. Bliss himself had been wounded at the Somme in 1916 and gassed in Cambrai in 1918.

On Thursday morning, Ralph Vaughan Williams conducted his '*New Suite*' for orchestra, again composed especially for the Festival. This was not the first time Vaughan Williams had attended the Festival, as in 1924 he conducted his '*Sea Symphony*'.

On Saturday evening there was a "Miscellaneous Popular Concert", the admission being considerably cheaper at 1/3d to 3/6d. This was "so that the dogs under the table may partake of the crumbs". The Festival was mainly for "the important county and city families and others who for one week in three years are willing to ignore the limitations of their income".

Maddern Williams (organist of St. Peter Mancroft) was billed as organist for the "Popular" concert and Haydon Hare (organist at Great Yarmouth) was conductor. Among the names of the Festival Chorus, appear that of L.E. Gobbett (would this have been our late member, Leo)?.

As the audience waited for the concerts to start, they thumbed through their glossy, illustrated Souvenir Programme; finding an advertisement for W.N. Middleton, organ builders, whose factory was in Union St. They boasted of their "Unique" pipe organs for small churches and chapels from £150.

Before the last piece in each concert there

was an interval to allow people to leave without disturbing the performance. Whilst the concerts were in progress, all roads around the Hall were closed to traffic. Trams and buses made to terminate in Exchange St. and St. John Maddermarket. After the concerts horse drawn carriages and taxis had to comply with a complicated system when collecting their passengers. Char-a-bancs and omnibuses had to wait in Palace St. until all carriages had left. During the Festival all commuters to Norwich, in a 60 mile radius, could buy a return ticket for the cost of a single fare. The last train to Yarmouth being deliberately held back until 11.15p.m. for concert goers.

If all of this was not enough for the music lovers of Norwich, the programme gave advance notice of the next (1933) Festival. It was proposed to last for eight days and also to allow admittance at a small charge, a carefully selected audience of school children over 12 years of age to the final rehearsals.

Notice was also given of the next series of the Norwich Philharmonic Society's concerts (which appear to have been mo on a Thursday afternoon i.e. early closing day). These included a recital by Henry Ley in the cathedral at 2.30 on 1st January 1931.

Recital by Thomas Trotter

The Suffolk Organists Association is presenting an organ recital by Thomas Trotter in St. Mary's Church, Bury St. Edmunds at 7.30pm. on Saturday 10th February, 1996. Members of adjoining Associations are welcome to take advantage of this opportunity of hearing and seeing one of this country's foremost recitalists playing an outstanding organ.

Many visitors to Bury St. Edmunds are drawn to the Cathedral and are unaware that only about 250 yards away from the West door is St. Mary's Church, an equally impressive building of Cathedral proportions. Of particular interest to 'organ buffs' is the 4 manual, 73 speaking stop organ. Apart from its many features, it is an instrument of exceptional interest for a recital audience because of its detached and moveable console so that the recitalist and console can be seen from much of the seating in the Church.

Tickets are priced at £7.00 each (£2.00 for persons under 18 years). For I.A.O. members there is a concession of £5.00. Tickets can be purchased in advance from Derrick Hibberd, 17 Benton Street, Hadleigh, Suffolk IP7 5AR Tel: 01473 823362. Cheques payable to Suffolk Organists Association.

Lecture recital by Gerald Gifford

Colin Fenn

On 16th September members of the Guild and their guests assembled in St. Thomas' Church, Heigham, for a lecture by Dr. Gerald Gifford. Gerald has been associated with previous events organised by the Guild and it was with great pleasure that we were able to welcome him back again, and also to offer congratulations on his recent award of an Honorary Doctorate of Music by the University of Hull.

The lecture surveyed the style and interpretation of the eighteenth century organ concerto and in particular the English repertoire. Gerald is Honorary Curator of the Music Archive at Burghley House, Stamford, and a number of important works from this collection were discussed during the lecture. Handel, when performing his own organ concertos customarily began with an extemporised voluntary 'which stole on the ear in a slow and solemn procession'. Other works referred to were organ concertos by Charles Avison, John Stanley and William Felton. The Rev William Felton was a prebendary of Heigham although Handel had certain reservations. 'A parson!? Vy he no make sarmon?' (a comment attributed to Handel). Felton's musical compositions were imitations of Handel's concertos and were widely recognised and performed in London.

The organ used by Handel for concerto performances at the Covent Garden Theatre was built by Jordan. This was destroyed in 1808 and its specification was:

Single manual (G - d3)
Open Diapason 8'
Stop Diapason 8'
Principal 4'
Fifteenth 2'
Twelfth $2\frac{2}{3}$ '
Tierce $1\frac{3}{5}$ '
Trumpet 8'

The lecture concluded by placing the English repertoire within its general eighteenth century European context. After a break for refreshments this aim was pursued further in the recital. The programme included a concerto by Dr. Benjamin Cooke from an edition by Gerald, and a concerto by Michael Corrette, arranged by Gerald. Handel was represented by the Concerto in Judas Maccabeus and the recital finished with Concerto in D minor (BWV 596) by Antonio Vivaldi arranged by J. S. Bach.

And so ended a most enjoyable event with our grateful thanks to Gerald for presenting such an interesting programme. Gerald's lectures are always given with such clarity, enhanced by practical examples and demonstrations throughout. This was again evident on this occasion and in the succeeding recital the clear tonal qualities of the St. Thomas' organ and the good acoustics of the building highlighted the fine organ technique which we automatically associate with Gerald.

I feel this was a successful event organised by the Guild and the attendance at both the lecture and the recital were encouraging.

Thank you Brent for arranging everything to run so smoothly and to Pauline and Daphne for looking after the refreshments.

Over and over..... and over and over again

Ronald Watson

No doubt I am not alone in having several pieces of music on record which I can quite happily play repeatedly. For me such pieces range from whole symphonies to quite short pieces. For a piece to be listenable over and over again it must surely have something special and when the very purpose of piece of music is to be repeated then it must be tolerable, not once or twice but twenty or thirty times.

What piece of music will be inflicted on a listener so many times repeatedly? Well, a hymn tune in the singing of a hymn is repeated on average about five times, but the humble chants to which we sing our psalms are repeated many more. Chants are not in the Guinness Book of Records as being the shortest pieces of music but that is surely what they are, the shortest chants being the single 4:4 chants such as those by Sydney Nicholson for Psalm 115 in the Parish Psalter. These are single chants which are shorter even than the standard single chant of 4:6.

Can something this short be classed as a piece of music? Well I think so, in fact single chants are total musical entities despite their brevity. All will be familiar with the Tonus Peregrinus which is frequently found used with 'When Israel came out of Egypt'. This plaintive little chant which starts in the major and ends in the minor has a feeling about it of 'hopes dashed' ; brief though it is, it has something

to say, and it is far from being a chore to play it over and over again. Surely, any sequence of musical sounds, no matter how brief, which has something to say must be a piece of music.

I love chants and am just as likely to collar the organist at the end of a service to enquire about the composer of the chants used, as I am to enquire about the voluntary. Having heard a particularly captivating single chant broadcast on occasion I even wrote to the B.B.C. to enquire whose it was; it turned out to be by Martindale Sidwell.

Those who share my fascination with chants will be delighted to know that there is to be published very shortly a collection of chants by living composers. This was due to be published earlier this year but the compilers were so overwhelmed by the numbers of chants sent in to them that the selection process has taken far longer than originally envisaged. I find this not in the least surprising. Most organists of my acquaintance have penned some chants of their own for use at their own churches; organists who might stretch to having a go at writing a hymn tune or two, but nothing more adventurous, have invariably written chants.

Since the good old days of the New Cathedral Psalter we have seen the advent of several different forms of short pieces of music written to be used in a repetitive way; readers will have encountered the work of Pierre Gelineaux and more recently music for use with the Taizé approach. Between the numbers 528 and 540 in the

New English Hymnal are to be found the Responsorial Psalms with music by Dom Gregory Murray. Here the chants used for the pointed lines of the Psalm are 4:4:4:4 and consist of a tune to be sung in unison against chords in the accompaniment provided by the organ; only the pivotal notes in the melody are harmonised and the chord only changes when a new harmony is implied - it is very simple. This is best sung by the choir, whilst the congregation can feel part of the proceedings by joining in the refrain between verses. This to me is an eminently sensible way of singing the psalms. Congregations without the luxury of the pointing, which was the privilege of the choir, fumbled to fit words into a chant as it happened, and invariably got in a muddle. Only in regularly sung canticles like the Magnificat and Te Deum did they ever get the hang of how the words fitted and when to move on to the next note of the tune. Psalm singing where there was a choir who had practised the pointing, and a congregation that hadn't, usually developed into a battle of wills, or even just a battle!

People can sing the psalms metrically if they wish, (it has been going on for centuries!) but the metrical versions don't seem to me to have the same depth of expression as have the pointed versions of the form in the Book of Common Prayer.

In fact I often wonder how many people realise that they are singing metricated psalms when singing some of the hymns. How many realise that when they sing 'Tell out my soul' that they are singing the Magnificat?

Not that the Book of Common Prayer sticks to the words in the Authorised Version of the Old Testament:

Psalm 23

O.T. *I shall not want*

B.C.P. *therefore can I lack nothing*

Scottish Psalter *I'll not want*

Ps 120

O.T. *In my distress I cried*

B.C.P. *When I was in trouble*

Sc. Ps. *In my distress to God I cry'd*

Oddly, from these few examples it seems that the metrical versions are nearer to the original.

Despite all the developments in psalm singing this century I still find that there is much more to be said for, and in, chants in four part harmony, indeed the harmonies themselves make available a wider range of colours for the word painting. Long may harmonised chants be used in our psalm singing and long may composers continue to write them.

Last date for copy for the next Journal 28th February 1996

Laurence Elvin 1913 -1995

With the recent death of Laurence Elvin, the Organ World has suffered a great loss and it is a matter of sadness that no more essays will appear from his pen.

Laurence was born in Lincoln in 1913. A well-known local historian, he was Librarian of the Local History and Tennyson Collections at Lincoln Central Library until his retirement in 1978, and a Specialist Visiting Lecturer in the Department of History and Art at Sheffield City Polytechnic.

He was a prolific writer on organ matters and has no fewer than seven books on the King of Instruments to his credit. His first essay appeared in *The Organ* in October 1932 and other writings frequently appeared in *The Organ World* section of *Musical Opinion*.

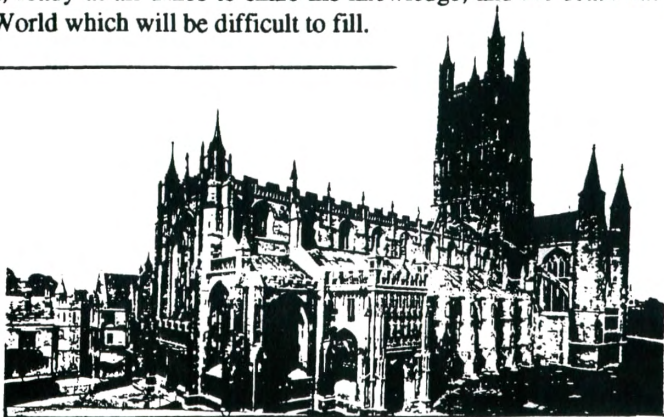
He made a special study of the provincial builders - in particular Forster and Andrews of Hull and the local firm of Cousans, Lincoln, and his two books on the firm should be on all organ lovers bookshelves. So, too, should *Organ Blowing, its History and Development* - a fascinating study of this important subject.

One of the foremost writers on the organ, with a style, so different from many of his predecessors, he was no less readable and always included a wealth of information which others might well have neglected.

He was also a practical man and he learned to make and voice wood and metal pipes, both and flues and reeds, and much regarding the mechanics of the instrument. The fact that he was an accomplished player coupled with his practical knowledge, stood him in high esteem as Honorary Organs Adviser to the Diocese of Lincoln, a position he held until 1994.

He was a true enthusiast, ready at all times to share his knowledge, and his death has left a void in the Organ World which will be difficult to fill.

Gloucester Cathedral



Herbert Sumsion 1899 - 1995

When Herbert Whitton Sumsion died on 11th August one of the last links with the Elgarian era closed. Sumsion was chorister from the age of nine and became pupil-assistant to Herbert Brewer at Gloucester Cathedral at the age of twenty, which post he held for three years. In 1922 he moved to London to become organist at Christ Church, Lancaster Gate and at the same time was Director of Music at Bishop's Stortford College and instructor at Morley College. 1926 saw Sumsion in America as Professor of Theory and Composition at the Curtis Institute of Music in Philadelphia. In 1928 he returned to Gloucester Cathedral as organist and held the post for thirty nine years, conducting the Three Choirs Festival at Gloucester for eleven seasons.

Sumsion could have held any number of prestigious musical posts but chose to devote his talents to Gloucester Cathedral and the Three Choirs Festival. Apart from his musical contribution to that festival, which was invaluable, his vision in programme planning and administrative effectiveness made a major contribution to the strong position the festival now enjoys in a musical world in which there is no shortage of festivals.

In 1920 Sumsion gained the Durham Mus.Bac. and the diplomas of F.R.C.O., F.R.C.M., and F.R.S.C.M. followed. In 1947 he was awarded a Lambeth Doctorate and was appointed CBE in 1961.

He loved the work of English composers and his own compositions are unmistakably English. He was a champion of lesser known works and composers and introduced Howells' *Hymnus Paradisi* and Finzi's *Intimations of Immortality* at Gloucester festivals.

1935 saw Sumsion's first published works, a magnificent *Te Deum* in G and his *Evening Service* in G which is now well established in the cathedral repertoire. Other settings appeared in the 1950s along with several pieces for organ and chamber ensembles.

His playing had an authority and sensitivity, most noticeably in his accompaniment in cathedral services and his recording of Elgar's *Organ Sonata* is still regarded as the definitive reading of this work.

Throughout the difficulties of the Second World War, not least the scarcity of singers and, to quote Donald Hunt, the appalling apathy of the clergy, Sumsion never failed to seek the highest of standards.

He surely was one of that great line of musicians who have kept alive the great traditions of church music and passed them down, in good shape, to their successors.

Reviews

Colin Fenn

Amphion Recordings have produced a Compact Disc (PHI CD 131) bringing together eight distinguished players recorded in the second half of the 1920s on old 78s.

There are eighteen pieces on the disc which include two by Bach. These are the first movement of the *Trio Sonata No. 1 in E flat (BWV 525)* and the *Prelude & Fugue in D major (BWV 532)* played by Walter Alcock on the organ of Salisbury Cathedral. Harold Darke is heard on the Rushworth & Dreaper organ in St. Michael's, Cornhill early in his half-century reign there playing three pieces including S. S. Wesley's *Choral Song*.

Harry Goss-Custard plays Lemmens *Storm*

Fantasia on the Henry Willis III organ at Liverpool cathedral. This instrument was inaugurated in 1924 and the recording was made in 1927. The *Father Willis 1872* at St. Paul's Cathedral is also heard with Stanley Marchant playing Cocker's *Tuba Tune* and Henry Smart's *Postlude in C*.

On the William Hill organ at Westminster Abbey Ernest Bullock performs Mendelssohn's *Third Organ Sonata*.

The other players heard on this 76 minute disc are Charlton Palmer at Canterbury Cathedral, George Thalben Ball at the Temple Church and Stanley Roper at Kingsway Hall, London.

Included with the disc are comprehensive programme notes by Felix Aprahamian.

Dinmore Manor Herefordshire (DRC 003)
A cassette to enjoy

Alan Thorne

Much as I enjoy a 'live' performance of music, the reproduction of a 'live' performance by mechanical means has always fascinated me. It is a sign of ingenuity that has existed throughout the ages and which shows itself in social history.

On this recording the music is played by an Aeolian Skinner 2 manual and pedal pipe organ.

Dinmore Manor has its origins in the 16th Century with additions in the 19th Century with a music room and cloisters being added later.

The additions that have been made to organ are by Jardine & Co., and comprise 3 new units - Dulciana, Clarabella and Horn, plus a ceiling crescendo and a general crescendo, each with separate controls.

There are two methods of making the player roll; the first wherein the 'master' was made during the playing by a recitalist and via the various contact mechanisms. The second was done by hand cutting a roll which became the 'master'. By the second

method there was scope for additional fingers - even a third hand!

The programme includes :

Suppé: Poet & Peasant Overture

Tchaikowsky: Nutcracker March

Tchaikowsky: Waltz of the Flowers

Léhar: The Merry Widow Potpourri

Finck: In the Shadows

and other well known favourites by *Elgar*,

Gounod, *Brahms*, *Wagner*, *Bizet* and

Bratton.

(Yes! Bratton! who knows what he wrote?)

I would be pleased to lend the cassette to any member who is interested.

(There is another organ in the chapel at Dinmore Manor; but more about that some other time).

The specification of the organ is as follows:

Flues:

Contrabasso (W)	16 (Ped)
Contra Dulciana (TC)	16 (Sw fr Dulciana)
Principal Grand	8 (Gt/Sw)
Dulciana (D)	8 (Gt/Sw/Ped)
Clarabella (W) (D)	8 (Gt/Sw/Ped)
Flauto Lotano (W)	8 (Gt/Sw)
Flauto	4 (Sw ext Dulciana)
Flauto Ottava	4 (Gt/Sw)
Flute	4 (Gt/Ped ext Clarabella)
Violino Primo	8 (Gt/Sw)

Viol Sordino	8 (Gt/Sw)
Voce Angelica (TC)	8 (Gt/Sw)

Reeds:

Horn (D)	8 (Sw)
Oboe di Cassio	8 (Gt/Sw)
Clarinet	8 (Gt/Sw)
Vox Humana	8 (Gt/Sw)

Percussion:

Harp (TC)	8 (Gt/Sw)
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Couplers: Gt to Ped; Sw to Ped; Gt Octave Sub-octave, Unison off, Sw octave, Sub-octave, Unison off

Accessories:

Tremulant to all pipe ranks; Piano/Forte control to Harp; 4 adjustable combination pistons to Great and to Swell; 2 balanced swell pedals; general crescendo pedal (labelled 'Tonal') with mechanical position indicator

Aeolian player controls:

Tempo; Aeolian Ventil; Aeolian re-roll; Tracking adjustment; Pedal release; Unison/Normal/Reverse (reverses or combines routing from player mechanism to Great and Swell divisions)

(W) = stopped wooden pipes (all others metal)

(D) = added Dinmore Manor (TC) = lowest note tenor C; 'Contrabasso' is a standard Pedal Bourdon

'Principal Grand' is a standard Open Diapason

Last date for copy for the next Journal 28th February 1996

In Praise of Mendelssohn -

some little known, unknown, or forgotten facts.

Allan Lloyd

As a neoclassicist musician, Mendelssohn was an unparalleled genius and none but Mozart was born with such gifts, - so states Schonberg in his *Lives of Great Composers*. Indeed it appears almost incomprehensible that Mendelssohn developed faster than Mozart! The former's *Octet in E flat* composed at the age of sixteen is an exquisite work and an example of flawless composition. Other examples are found in the other musical forms he wrote- viz symphony, concerto, the lied, the concert overture and oratorio. Everything except opera.

At seventeen he composed *A Midsummer Nights Dream* and had his own orchestra. He was very able, well read, good looking and born into a wealthy Jewish family. Legend suggests they were only slightly less rich than the Rothchilds of Europe. There was strong antisemitism in Berlin even then, and Mendelssohn was strictly brought up in a grim, careful, conservative manner. He regarded himself more German than a Jew and indeed, more German than the Germans.

He was born in Hamburg in February 1809 and moved to Berlin three years later. His sister Fanny, was four years older and they had a close friendship, as indeed had

Mozart with Nannerl, but the Mendelssohns' lasted all their lives. Mendelssohn's mother was a classical scholar and it is surprising that education started at 5 a.m. for both brother and sister. They retained this early rising hour all their lives. (Brahms and Sir Walter Scott started work even earlier, at 4 a.m.!)

In 1829, when Mendelssohn was only twenty, he achieved immortal fame by performing Bach's *St. Matthew Passion* some eighty years after it had last been heard. He used a huge chorus and orchestra and achieved this feat with apparent great difficulty, many members of the choir, having no musical or singing expertise! Public opinion up to that time was either in ignorance of J.S.Bach or against Lutheran music in general. Following this success the Bach renaissance started. Mendelssohn had a phenomenal memory and probably had most of Bach's music (then available) learnt by heart at that time. He started his European Tour (including England) in 1829 which lasted three years! A Guild member, in a former N.G.O. Journal accused Mendelssohn of "making use" of his friendship with Queen Victoria and Prince Albert, to impress in influential circles. There is no evidence of this whatsoever; the Mendelssohn family were famous in their own right. It is more likely that the reverse is true. Mendelssohn was the most famous musician in Europe at that time. Apropos of the above it is interesting to note that Gluck indeed used his professional association with Marie Antoinette to further his influence in Parisian music (operatic) circles in the 1770s.

Mendelssohn was probably the first modern conductor, as the term is understood today, one of the first to use a baton, was a strict dictatorial disciplinarian in matters of rhythm and secured a pension for each of his orchestral players. He married a very pretty, well thought of daughter of a French Reform Church clergyman, Cecile Jeanrenaud. The marriage was happy and blessed with four children. Notwithstanding, there is anecdotal evidence of his great love for the fiery Italian prima donna Maria Salla.

It is worthy of memory that Mendelssohn and Schumann taught piano and composition at the Leipzig Conservatory in 1842 after he had established it. Surely this association would have influenced Schumann's love of Bach. Ferdinand David taught violin at the Conservatory, was close friends with Mendelssohn, and indeed the latter consulted him on a number of technical points while he was composing the E minor Violin Concerto.

It is somewhat disconcerting to find some condemnatory comments in some biographies, and others where he is superlatively praised. "He loves the dead too much," gibed Berlioz. Schonberg points out that Mendelssohn did experiment with a few advanced harmonies but soon withdrew, as though frightened. His music has almost none of the textural richness of Schumann, Chopin and Liszt and is devoid of those altered chords, unorthodox key relationships, and irregular groupings. His music is largely diatonic. He found Berlioz's music "a frightful muddle and an

incongruous mess."

In contrast, Marmaduke Conway, late of Ely Cathedral, states the worthiness of study of the Finale of Mendelssohn's First Organ Sonata. This is a magnificent example of work conceived in pianoforte style and idiom, but laid out with unerring judgement as an organ piece. Few parts of an organist's work make heavier demands on his skill and musicianship than this matter of adaptation.

The problem of adapting the orchestral part of Elijah or indeed, almost all of Mendelssohn's oratorios to the organ, may be described briefly as "the same as *Messiah*, only more so."

The player still has to consider how best to use a probably limited pedal organ to the best effect, the constant necessity of providing a sufficient and effective "middle" to numberless passages, which, in the vocal score, are written without it, and even more than in the *Messiah*, the necessity of adapting rapid violin parts of extensive compass, in such a manner that they may be practicable and reasonably effective on the organ.

Sumner comments "that Mendelssohn played the soft movement of his Fifth Sonata in B Minor with an 8ft string stop on the pedals, played staccato. It is an excellent relief to play the pedals without the lugubrious 16ft. tone when occasion permits it, for there is nothing more irritating to the cultured ear than a pedal bourdon droning in its lower regions at a distance of two octaves from 8ft. manual

tone, to which it is supposed to supply a bass".

In 1844 it is recorded that Mendelssohn cancelled an engagement to play pedals and a swell organ to tenor C, until Bishop had built a new organ for his organ compositions at the Hanover Square Rooms because the organ was not fitted with "German pedals."

In the twentieth century Mendelssohn's reputation took a sharp dip, but at least there was never a time when his music was not in the repertoire. Interestingly, the fickleness of public opinion has now swung like the ubiquitous pendulum and Mendelssohn is being rediscovered in the latter part of the century.

Schonberg points out that Mendelssohn never lived up to his initial creative promise. I would like to suggest a possible reason for this. Increasingly through his adult life, Mendelssohn had worsening attacks of severe headaches. In the early months of 1847 it is anecdotally recorded that the following conversation took place between Mendelssohn and Fanny. He was looking ill, pale, anxious and in obvious pain. Fanny, kindly and softly said, "Are your headaches very bad?" He replied, "Yes, how do you know?" she said quietly, "Because I get them as well."

In May 1847, while conducting (in Berlin), a large rehearsal from the piano at 2 p.m., Fanny suddenly collapsed into a deep coma. By 11 p.m. she was dead. Mendelssohn was away from Leipzig at that time, but the news plunged the close knit family into

profound grief and I feel especially Mendelssohn, for he knew with devastating certainty that he was a marked man from that moment of catastrophic news. Moscheles wrote that when Mendelssohn returned to Leipzig at the end of September 1847, he had changed in looks, appeared aged, frail and "marked by death."

In October he suffered a stroke, followed by several more. On 3rd November he rose from his bed screaming because of terrible pain in his head. Later he slept a stuporous sleep. Cecile, when he woke up, asked him how he was. He managed to say only "tired ... very tired." Later as he lay dying he said these words,

"Should every note of mine perish, future generations will think kindly of me, for it is I, Jakob Ludwig Felix Mendelssohn, a Jew, who gave Christians their greatest music." Thus brother and sister virtuosi, tragically died within six months of one another.

The cause of death was almost certainly a subarachnoid cerebral haemorrhage, a somewhat enigmatic condition, characterised by congenital absence of the elastic lining in the cerebral arterial circulation, known as the 'circle of Willis'. It is possible there was associated hypertension.

Mendelssohn's father, Abraham and grandfather, Moses also died of strokes; thus the dictum... 'the curse of the Mendelssohns.' There was no means of measuring blood pressure until 1876, when Ritter von Basch invented the sphygmomanometer.

Now in the twentieth century, as Schonberg points out 'previously once derided works such as Mendelssohn's Songs without Words, the three Etudes, the six Preludes and Fugues and his F sharp minor Fantasy, are now considered in terms of flawlessness or virtuoso quality'. He is now seen in the true perspective, much more than a polite composer with enormous technique. His music has sensitivity, style and a great deal of personality. Mendelssohn's music will live and be accepted again.' I conclude with Carl Nielsen's words, 'Music is life and like

life, inextinguishable.'

Bibliography

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Church Organ Accompaniment Marmaduke P. Conway (McLaren)
Music and Medicine John O'Shea (Dent)
Beyond Desire Pierre La Mure (The Book Club)

Organists come in all sorts of shapes and.....

'The minister closed his book, and the organist, a diminutive woman with a round rosy face and tight coils of hair, which supported a blue straw hat heavily laden with cherries, suddenly began to writhe like a hooked mackerel as her short legs laboured at the pedals'from *The Hills is Lonely* Lilian Beckwith (Arrow Books)

Congratulations to Tania Amberley Lloyd on accomplishing a B.A. Hons. Music at Cambridge, this summer. She was also awarded the Mark Devin Prize for Best Music Dissertation. Her subject was 'Messe Solenelle- Sketchbook or Masterpiece?' This Berlioz manuscript was only discovered in 1991/ 92.

Hesdon Parish Church was the venue on Saturday 23rd September, for a concert given by Tania Lloyd (piano) and James Lilwall (organ and piano duet). A wide variety of music from Bach to Joplin was played, ranging over fourteen composers' works. The piano solo and duet pieces, as well as those on the organ, were greatly appreciated by the goodly number of parishioners and friends attending. A very enjoyable two hours.

The newly appointed organist and master of the choristers at Norwich Cathedral, *David Dunnnett*, will take up his post in January 1996. David Dunnnett is coming to Norwich from Winchester where he has been Assistant.

The article about 'The choir' and the threat to church music prompted this interesting article from Douglas Carrington about an English organist who had something similar to contend with.

Edward Hodges was born in Bristol in 1796. For a while he worked in the paper factory run by his father. He investigated many possible career avenues but from his earliest years music formed the major part of his activities. He learned to play the organ and the cello, and with young friends formed a musical club for the performance of instrumental and vocal music. In 1818 he married and set up house in the Prior's Lodge, the official home of a canon of Bristol Cathedral who "kept residence" for two months only in the year, so that Hodges had the place to himself for the other ten.

In 1819 Hodges was appointed Organist of the Church of St. Nicholas, Bristol, and two years later he combined with this post a similar one at nearby St. James's, the services at these churches being apparently at different hours, so that he could officiate in both. He soon came to be regarded as the leading church musician of the district and designed a new organ for St. James's, which was opened in 1824 with music composed for the occasion by him. This instrument had four manuals and was remarkable for possessing the first 32ft. pedal stop in Britain. Other Bristol organs were built or rebuilt under his direction, and the standardisation of the C compass for manuals and pedals is attributed to him, as are improvements in organ blowing methods. His other musical and extra-musical activities in these years were

numerous and at the same time he was constantly composing music for church and cathedral services. In 1825, at the age of 28, he obtained the Cambridge Degrees of Mus.B. and Mus.D. Meanwhile he had children to whom he gave the unusual names George Frederick Handel, Jubal, Faustina Hasse, and John Sebastian Bach, amongst others.

In 1835 he applied for the organistship of St. George's Chapel, Windsor. The 22 applicants were eventually whittled down to two, G. J. Elvey, who was appointed, and Hodges. Later in the same year he applied for a similar post at Exeter Cathedral, but was not even put on a short list because the authorities wanted someone who had been trained in a cathedral. S. S. Wesley, the young Organist of Hereford Cathedral, was chosen.

Convinced by now that English cathedral and collegiate organistships would never come his way, Hodges' thoughts turned to the New World. In 1838 he left England with his eldest son, Handel, before the beginnings of the choral and liturgical revival attained momentum in England during the 1840s. (As late as 1849 the Dean and Chapter of the cathedral in Hodges' own native city abolished choral services, and only a public outcry and appeal to the bishop of Bristol reversed the action).

Almost immediately he made his way to New York where he was appointed Director of Music to Trinity Parish in 1839. His duties were carried out at St. John's Church

until May 1846 while the new Trinity Church was being built. He was also in charge of the music at St. Paul's Chapel, where Handel generally acted as his deputy. It is claimed that Hodges' appointment to Trinity Parish marks the introduction of the English cathedral-style service to America. Music by Boyce Gibbons, Greene and Battishill and compositions by Hodges himself were soon being performed at St. Johns. It was at Trinity that he introduced

boys voices to New York's church singing as part of his efforts to establish a "cathedral" tradition.

He continued designing new organs, especially those for the churches of his parish. In these he incorporated the brass-capped pedal keys, the wind regulators and the thick swell shutters he had already experimented with in his Bristol days. He died in September 1867 at Clifton.

St. Cecilia's Service

The Guild's annual meeting at Norwich cathedral for Evensong took place on 19th November.

This year the music was under the direction of Neil Taylor who showed that he has held the music together admirably since Michael Nicholas left. The music for this service was all from this century; the canticles were the *Chichester Service* of Walton, the anthem *A song for St. Cecilia* by Howells setting words of Ursula Vaughan Williams, and the responses by Allan Willson. All of this inspiring music was performed meticulously by the choir under Neil's direction and Simon Johnson at the organ who gave an electrifying performance of Alain's *Litanies* as a final voluntary.

Neither Neil Taylor nor Simon Johnson could have envisaged eighteen months ago that they would hold together the music in this cathedral for such a long period. It will have proved invaluable experience for them

both and certainly in this period each has demonstrated that high standards of performance and interpretation of the music on which this great tradition is built are guaranteed into the next generation.

Neil Taylor has, in addition to his duties as acting assistant organist, also given fine performances of major works which include *Messiah*, Grier's demanding *Ascension Sequence* and most recently Duruflé's *Requiem*.

I am puzzled by the small number of Guild members who were present at this event. If ever there was a 'master class' on 'how it is done' this surely is it. It puts before us the finest music sung by one of the finest choirs and accompanied by one of the finest organs in a breathtaking setting, and it is free! A beautiful act of worship, a concert, a master class and afterwards an opportunity to meet other members, and all free. I would like to wager that if Vladimir Ashkenazy was playing at 3.30 one Sunday afternoon, free, one would have to fight to get in. I'm puzzled.

Organ News

Ralph Bootman

Three Norfolk churches are receiving 'new' organs, new to them that is, for they are all instruments which have done duty elsewhere and being no longer required, have mercifully been saved and now face a new period of life where they will be used.

Ridlington Parish Church, near North Walsham, has the old organ from Shelfanger Parish Church, an old Bishop instrument which saw service at St. Paul's, Woldingham, Surrey until 1933 when it was sold to St. Felix School, Southwold. Rest Cartwright did the removal - cost £79.00. It stayed there until 1960 when it was moved to Shelfanger Parish Church where it remained, deteriorating badly over its last few years. A dreadful electronic keyboard, loudly amplified, became the main 'instrument' in the church. Its removal to Ridlington was carried out by Bower and Co.

Itteringham Parish Church, near Aylsham, has had the old instrument from Pirnough (Ditchingham) installed. The Guild visited this some years ago when the church first became redundant and it is good to know that it has found a new home. Pirnough was not its original home, however, for it was built, possibly by Bishop, (although other's say by Holdich), for Worstead Parish Church and was moved from there to Pirnough when the new organ by Rayson (Ipswich) was installed in 1879, Mack of

Great Yarmouth possibly undertook the move for he added the pedal Bourdon. Holmes and Swift carried out this move and the small Hill organ there, which had previously done duty in St. Giles' Norwich and in Horsford Parish Church before being moved to Itteringham, has been purchased by a Dutch organ builder who hopes to restore it and bring it back to England.

Wilby Parish Church, near Attleborough, is having a Rest Cartwright instrument installed. This has come from Hornsey Rise Baptist Church, London and the rebuilding work here is being undertaken by David Miller of Orwell, Royston. He installed the Walker organ from St James' Hatcham in nearby East Harling Parish Church. The Rest Cartwright instrument will replace an earlier transplant to the church - a small organ of two manuals and pedals by Gray and Davison (so it is said) which came here from the Church Missionary Society's Chapel at Limpsfield, Sussex, way back in 1910. Like the Shelfanger instrument, it had been allowed to deteriorate and eventually became unplayable

Other builders' news includes much work being carried out by Bower and Co. including the restoration of the Rushworth and Dreaper organ in Hethersett Methodist Church. This, too, has had several homes for it was built for a school at Bebington, Cheshire and came from there to the chapel of Keswick Hall College before being installed at Hethersett. The ageing electrics have been replaced, the bellows and trunking repaired and a small top-note chest added to give the top twelve notes for a

Fifteenth - the organ is an extension instrument and the Open Diapason was extended only to give a 4ft Principal - the Fifteenth was then taken from the Salicional rank.

The Harrison and Harrison in Lound Parish church is also being restored by them and should be finished by the time this goes into print. Other major works undertaken include organs in Wisbech Parish Church and Hempstead Parish Church. The firm has also carried out major contracts at Reading School, Gibraltar Cathedral and at Easton on the Hill (visited by the Guild some years ago) and provided a new organ at The Jesus Church, Oundle.

Boggis of Diss continue to be very busy and their Norfolk contracts include the adding a Twelfth and Fifteenth to the Great of the Norman and Beard organ in Bungay R. C. Church - a fine instrument which has been played for over 50 years by the same

Organist - Mr Ray Hazell. Congratulations to him - and also to Mr Richard Cockaday who has just completed 25 years as organist of Holy Trinity, Heigham, Norwich. The 1887 Norman and Beard organ in Walpole St. Peter Parish Church - yet another transplant, for it came from Little Street Methodist Church, Wisbech, in 1940 - is being moved to the west end of this wonderful Marshland church where it will look so much better than it did cooped up at the east end of the south aisle. At Yaxham Parish Church the 1888 Norman and Beard organ has been cleaned and overhauled and moved to a slightly more advantageous position in the west gallery.

One hundred years ago on 17th October Norman and Beard completed the new organ in Bath Abbey which was opened by Sir Walter Parratt who described it as a magnificent instrument. The total cost, including fittings, was £4,000.

Organists wanted

for *St. Paul's, Tuckswood, Norwich*. There is a weekly Sunday morning service and a choir practice. Remuneration is negotiable. *Contact* Brian Millican on 01603 453509

and for *Silver Road Baptist Church, Norwich* where there are 11a.m. and 6.30p.m. services which involve Hymn leading and accompanying and the usual voluntaries. There is no choir.

The organ is a much admired 2 manual electrically powered pipe organ originally installed by Hill, Norman & Beard in 1920 and completely overhauled and rebuilt within the last three years by R. A. J. Bower.

Details of remuneration on application from the Secretary John Black, 11 Denton Rd., NR3 4DP

Tel: 01603 424410

St. Nicholas, Dereham

On 15th September Michael Nicholas gave the opening recital on the new organ in this church after extensive work by Richard Bower.

In his article in *The Organ* David Baker congratulates Richard Bower on a fine piece of work and describes St. Nicholas as one of Norfolk's finest churches.

The organ originated in Rougham Hall and was moved to Dereham in 1785 where it was installed in the west gallery and later moved to the south transept in 1876 by Hill & Son. During these moves it grew from a one manual organ to a two and finally a three manual.

The organ has, once again, been resited in the north transept re-using the Hill casework with a new case for the Chair organ being designed in oak. 'The latter is a delightful addition to the original scheme and produces most beautiful sounds' writes David Baker.

The specification is as follows:

<i>Great</i>	
Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Gamba	8'
Principal	4'
Twelfth	2 ² / ₃

Fifteenth	2'
Mixture	3 ranks
Trumpet	8'

<i>Swell</i>	
Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Principal	4'
Fifteenth	2'
Mixture	2 ranks
Bassoon Oboe	16'
Cornopean	8'

<i>Choir</i>	
Stopped Diapason	8'
Principal	4'
Chimney Flute	4'
Wood Principal	4'
Wood Fifteenth	2'
Gemshorn	2'
Cornet	
Cremona	8'

<i>Pedal</i>	
Open Diapason	16'
Bourdon	16'
Principal	8'
Trombone	16'

Couplers Sw. to Gt. Ch. to Gt. Sw. to Ped.
Gt. to Ped. Ch. to Ped.

Last date for copy for the next Journal 28th February 1996

Cathedral Girls' Choir

Ronald Watson

Neil Taylor was very enthusiastic about the idea of a girls' choir at the cathedral when it came up in discussion in the earlier part of this year, so much so that he took up the challenge of forming and training such a choir. Auditions were held in July of girls between the ages of 11 and 17 and by September the twenty six girls were able to begin their rehearsals.

There was a service on 29th October 1995 at which the choir sang for the first time and since then they have sung about twice or three times a month, mostly at the Evening service. New robes have been acquired for the choir which are an 'all in one' garment in the turquoise blue of the diocesan arms.

The choir operates independently as an 'upper parts' choir but at the Carol services at Christmas they will sing alongside their male counter-parts. They will sing at the Eucharist for the first time on 25th March on the feast of the Annunciation.

Canon Perham was part of the archbishop's Commission on Church Music which said in its report *In Tune with Heaven* that too many girls and women had been lost to church music and that this should be addressed. In his address at the inaugural service Canon Perham explained that a different commission on cathedrals sent out a plea for chorister education to be available to girls as well as to boys and he also impressed upon the girls that they were there in their own right and not as 'honorary males'.

The choir is for the diocese and will be out and about from time to time in parish churches, singing the liturgy, giving concerts, raising money, giving pleasure, and any approach from any organists who would like a visit from this choir would be warmly received.

Those who have heard any of our cathedral's music since Neil has been at the helm, will know what a fine standard he has maintained, will also be sure that this new choir will be trained to the highest standards of musicianship and will join me in wishing this new choir much success and joy in the years to come.

Town's Country Churches

Pauline Stratton

This series of programmes on East Anglian churches was screened on Anglia T.V. on Sundays at 2 p.m. The programme on the 19th November featured Norfolk churches, spotlighting South Lopham, Spixworth, Bawdeswell, Cley, Wiveton and Booton.

At Bawdeswell our member Celia Joyce who is organist, together with her sister, who is church warden, gave a most interesting account of the church's history. Celia also delighted viewers by playing the organ.

Their contribution added greatly to the enjoyment of this excellent production.

Dear Mr. Editor,

3 + 4 = 8 continued.....

Your fascinating lines set me thinking! Before I introduce any more "Sevens" I used to wonder if the book of Numbers was about arithmetic! having been told about Genesis and Exodus. My father, a mine of information on many subjects, told me it referred to the numbering of the tribes of Israel Chapters (I) (II) (III) & (XXVI) refer - watch out for tongue twisters if you read them.

Going back to numbers themselves in "The Merry Wives of Windsor" Falstaff says "This is the third time - I hope good luck lies in odd numbers - there is a divinity in numbers either in maturity, chance or death".

I was born on a 27th and have had many connections with "7". Premises at which I have lived and worked have almost always produced a 7 using some mathematical device. This association has not as yet assisted me with the National Lottery - my luck has come from other directions

How about the following?:

7 days in a week

365 added and divided by 2 gives 7

Nebuchadnezzar commanded that the fire furnace be heated one 7 times more than it was wont to be heated

John Wesley said "once in 7 years I burn all my sermons"

Lewis Carroll - 7 maids with 7 mops

And the lean (and ill favoured) kine did eat the 7 fat kine

Until 70 times 7 -

7 lamps of architecture - Ruskin

In conclusion, what about A & M R 284 - instant answer please - no pencils and paper or calculators!

Pipe lengths are based on a geometric progression but that is another story.

Time to press the general cancel piston!

Yours sincerely,

Alan Thorne

Membership News

We welcome the following new members:

Mr. B. Newman, organist at East Harling

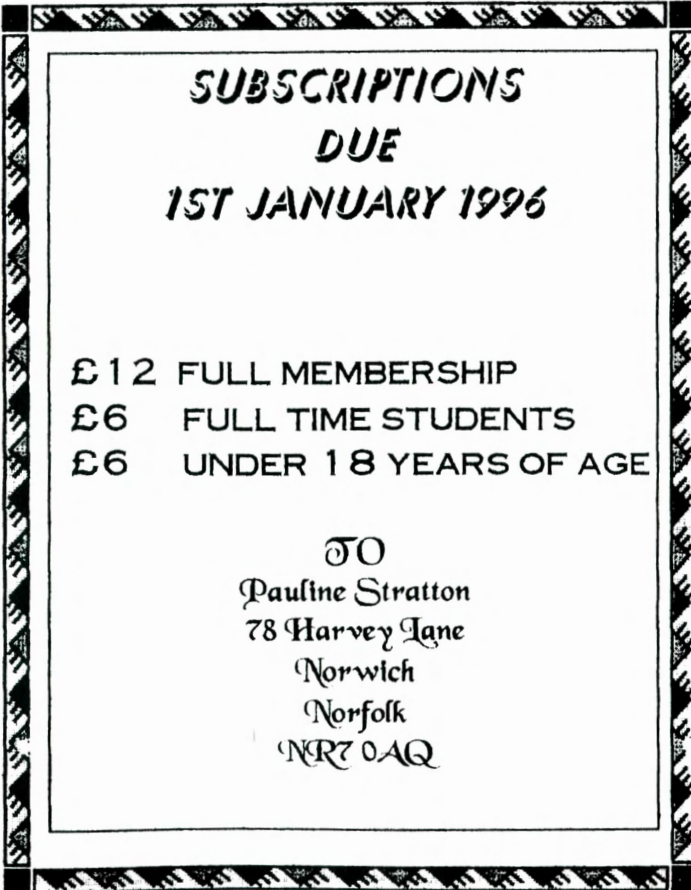
Jane de la Tour

Mr. Nigel Tilley

and Honorary Members

Mr. F. Pointer and Mr. George MacDoughall Smith MBE who is organist at All Saints,
nton Morley and St. Andrew's, Hoe.

We look forward to a long and happy association with them.



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St. Andrew's Hill, Norwich

SATURDAY 16th DECEMBER 1995

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Tickets £3 ~ Children/Concessions £2

The computer is always rite!

Spell checkers on computers are a mixed blessing. They do not pick up incorrect spellings so long as the word exists. *'They hung up there cotes it half passed too'* would be declared correct!

For words the computer does not recognise it suggests alternatives; some are quite amusing:

Britten	brine
Cromer	crummier crooner corker
Delius	delouse
Dupont	deport
Ellum	vellum
LeGrice	allergic or leprous
Reger	reggae



Bryan Ellum

We congratulate our two members, Patricia Buttolph and Allan Lloyd who were awarded the following certificates in the recent Broadland Music festival, held at Princes Street U.R.C. In the Adult Pianoforte Solo Class (Higher) Pat gained a Merit certificate; she also gained a Merit certificate in the Organ (Manuals only) class - Elementary. Allan Lloyd gained a Distinction certificate in the Organ class - Higher. For both candidates, this was a first-time entry, and both found it of great value, and, in common with all those present, enjoyed the manner in which the adjudicator, Ivor Beynon, approached his task.

It was good to have our Chairman with some half-a-dozen members present, lending moral support, and it was a particularly pleasing touch that the adjudicator asked to be introduced to those members, as representing the N.G.O. Thanks are due to the Guild committee for making the donation of £50 towards the costs of the classes in question, and it would be very pleasing if a few more members could take advantage of opportunities such as these on future occasions. The classes are designed with the practical organist in mind, and the atmosphere during the whole festival was a very happy one.

Just a thought

John Robbins

Do you sometimes hear some music being played; think 'I like that'; buy it and then find that either you already have too much music, you cannot find the time to practise it or, quite frankly - you can't play it! I do! I also find that music seems to fall into my lap; either from people who have 'Passed Over', who have lost interest, or just have too much.

I wonder if there is any future in establishing an 'Exchange/Disposal' corner within the membership of the Guild whereby anyone who has music which, for any reason has become redundant, passes on the information to a central collecting point so that a list could be published periodically for members' negotiation. It might also be possible to set up a stall at functions like organ crawls for membership to browse. Is this something worthy of consideration by the Committee?

In answer to the inevitable question, I would be prepared to help.



Best wishes for Christmas and the New Year to all our readers