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The Editor writes

Another A.G.M. has come and gone and we have a new Chairman whom we wish a successful and enjoyable term of office. Some of the Guild's officers have shuffled around, others remain in the same posts as before. One thing the Guild can be sure of is that it is served by very dedicated people. Treasurer, auditor, secretaries of one variety or another and the rest of the official post holders all give as much as they can to the service of the Guild and, on re-election or retirement, receive appropriate and well deserved plaudits at the A.G.M.

Others also serve the Guild quietly and unassumingly in a variety of ways and their efforts often go unsung, though never unnoticed. One such is David Berwick, without whose imaginative and time consuming input, the Journal would not have become what it is. I receive many very glowing letters about the Journal and even read appreciative comments about it in other organs. The success of this publication can be attributed to many other than myself, all equally important, and not least, those of you who send me an astonishing variety of interesting information, articles and other features, all of which help to make the Journal a publication which contains, I believe, something of interest to everyone. But when I have edited all of this then, in

only a few days, and at the expense of much midnight oil, David has converted the mish mash of assorted articles, illustrations, found some others himself, and produced the attractive booklet we are now all familiar with. And so I take this first opportunity after the A.G.M. of paying tribute to David's contribution to the Journal.

Apparent lack of recognition has soured many people over the centuries and John Ireland readily springs to mind as one such. With giants like Vaughan Williams on the scene it is not difficult to see why others were over shadowed. And what about Havergal Brian!?what indeed! John Ireland would, however, have experienced no small amount of cheer had he been present at the Royal Maundy service in Norwich cathedral at which he was the most represented composer. The combined choirs of Norwich Cathedral and the Chapel Royal performed his 'Greater love hath no man', the Norwich Cathedral Girls' Choir sang 'Ex ore innocentium', (which could well be my favourite anthem), and his fine tune 'Love Unknown' was also used. Recognition and humility is surely what the Royal Maundy service is all about. The Sovereign humbly gives a humble sum in recognition of unsung and unassuming service given over years.

I count myself very privileged to have been at that service.



Membership news

We welcome Mrs Mary Goodman

A letter from our new Chairman

I regard it as a great privilege to become Chairman of the Guild. During my two year term of office I would like to see the interests of the Guild extended as much as possible for the benefit of all members.

It would be nice to see more members at events, or alternatively contributing articles to the excellent quarterly Journal. This must be one of the best local journals produced by any Organists' Association. We are indeed most grateful to our Editor, Ron Watson, and to David Berwick for their hard work in maintaining this high standard of production.

To give everybody an opportunity of getting together at least once a year, I would like to see the annual events of the Guild. At the A.G.M. it was suggested that we revive the Annual Dinner. The attendance at these in the past have been disappointing, but this could be an excellent opportunity to meet each other in relaxed and sociable surroundings. I do hope, therefore that you will make a note of the date of the next dinner - 26th October, venue and other details to follow.

As a Guild I am of the opinion that we would have our own annual Church Service. On most Sundays many of our members are sitting on organ stools throughout the County and this would be an opportunity for us all to come together in worship. I am sure we could find an organist and without too much difficulty form our own choir. We could, of course, still attend the St.Cecilia Service at the cathedral.

Our membership is made up of professional musicians, organists at various levels of ability and non performers who simply love the organ and its music. The committee has the difficult task of presenting events to cater for these individual needs. It would be helpful to receive comments from members on this particular matter which could be of assistance in the planning of the programme.

The success of any organisation depends on the support and commitment of its members and the aim of the committee is to help as much as possible in this respect by offering events which are of interest to members. I am sure that as a Guild we have a lot to offer in order to encourage and help organists of all ages and skills so that the musical tradition in our churches, and the love of the organ can be maintained.

On behalf of the members of the Guild I would like to offer our grateful thanks to Laurie Bannister, my predecessor, for his leadership and control of the Guild's affairs during his term of office. Thanks are also due to James Lilwall and Pauline Stratton who retired from their respective offices at the A.G.M. Both have carried out their duties most efficiently.

I am also delighted that James Lilwall has been appointed Vice Chairman and that Pauline has agreed to take on the duties of General Secretary. Geoff Sankey is the new Membership Secretary and I am pleased to welcome Matthew Martin as a new member of the committee.

I hope that we can fill the coach for the trip to Brentwood and Chelmsford and I look forward to meeting as many members as possible during my term of office.

Colin Fenn



Gratitude to the Guild

The Hexagon (church magazine) reported the Guild's visit to Lound on 18th May and the recital by Bryan Ellum, described by Anne Davis as 'a delight'. Thanks were registered to John Robbens for his part in organising the event. Anne Davis is Church Warden and was the prime mover in the Lound organ saga. She expressed her thanks to Guild members who had made generous contributions to the organ fund.

Gerald Gifford, that long standing friend of the Guild, will give an organ and harpsichord recital in St. Mary's, South Wootton on Wednesday 24th July at 7.30 p.m. The programme includes music by Bach, Buxtehude, Handel and Haydn. Tickets available at the door are £4 and there will be a wine interval.

Pauline Stratton would be interested to hear an explanation of the various pitch levels used for 19th.C. instruments. Pauline has encountered a reference to the St. Andrew's Hall organ being the wrong pitch for use in orchestral concerts, which necessitated the installation of a temporary organ. There is also another reference to the Cathedral organ being at a different pitch to military bands. Can anyone explain?

The Broadland Festival has organ classes the same as last year. Syllabuses are available from any music shop. Last date for entries is 26th July.



Straight up or down

The article in the last issue of the Journal triggered a response from Nora Barwood who drew to my attention a chant. No.7 in

the R.S.C.M. Chantbook, by Atwood which goes up the scale in the first half and back down in the second. She also points out that Purcell's 'Bell Anthem' is another candidate for the list.

Tom Page

At the last A.G.M. the President asked those in attendance to observe a two minute silence and reflect on their memories of the late Tom Page who died last Autumn.

Tom, who lived in Cobholm, had been a Guild member since 1986 and regularly attended the A.G.M., travelling by train from Gt. Yarmouth each year.

Many will remember Tom, as I do, as a warm friendly man who willingly shared his reminiscences with fellow members. I always looked forward to meeting him on those occasions, knowing he was sure to be there.

Tom was an active musician in the Gt. Yarmouth area. He played for the midweek services at St. Luke's, Cobholm, was deputy organist at Christchurch, Gt. Yarmouth where he also played the piano for the children of the Junior Church.

He will be greatly missed within the Guild.

Our deepest sympathy goes to his widow, family and friends.

I am most grateful to Mrs. Win Page and Mrs. Margaret Gee for their assistance with this tribute.

Pauline Stratton



New commissions

Pauline Stratton

This year the IAO has commissioned three new organ works. The first performances should be given during the London Congress week 29th July - 3rd August. One of the pieces is by Bob Chilcott and is called Organ Dances

The IAO is offering free trial copies of the Organists' Review to members who do not already subscribe. If you would like more details please contact me.



Shop early

Seen for sale in Somerfields on April 24th - boxes of Christmas crackers!

Memory and learning

Ronald Watson

Remembering is so fundamental to the way we operate it is easy to take memory for granted. Imagine getting into your car and not being able to remember how to drive, or picking up a newspaper having forgotten how to read.

We carry so much memorised information about with us it hardly bears imagining what life would be like if it all suddenly went from our memory bank; not knowing who we are, who other people are - or anything.

Memory is essential in all aspects of music. Imagine hearing a cadence and not remembering first chord when the second was played; it would not be a cadence. Equally there could be no concept of a melody if each note were simply one short moment of sound unrelated to what went before it or what was to follow. Knowing what follows gives us the pleasure of anticipation. How many times do we eagerly anticipate the return of a particularly moving main theme when listening to a familiar piece?

Without memory we could not learn to play anything. Even sight reading would be impossible if we had forgotten what all the funny black marks on the paper actually meant. But learning to play a piece of music brings into play various aspects of memory. As we learn a piece we become familiar with the way it 'feels' to our fingers, we become familiar with the way it looks on the page and of course with the way it sounds. Each of these is a check for the other. If a wrong note is played we can

tell that it feels wrong or that what we are hearing does not match what is written. Then there is the anticipation - knowing what comes next. Subtler checks are also available; familiarity with the idiom of the piece will alert us if what we are playing seems to go against what we regard as predictable.

Even when we have learned a piece, we use the score as an aide memoire, not reading every note but checking patterns and groups of notes and simply being reminded of what comes next. Then there are those who memorise music to the extent that the score is dispensed with, indeed this is what we have come to expect from concert performers (except, it seems, organists!). This was not always so and seemed to start in the 1850s. Even Clara Schumann used 'notes' when playing with an orchestra throughout her sixty year career.

Many amazing feats of musical memory are recorded. Walter Parratt, Malcolm Sargent and I am sure several others are known to have been able to play all Bach's 48 from memory at a very young age. Nielsen once wrote out the first movement of Beethoven's 5th Symphony in full score from memory. But it is Von Bülow whose memory is said to have been perfect. On his first American tour he gave one hundred and thirty nine concerts without looking at a printed page and could play every one of Beethoven's piano works from memory. He conducted the whole of Wagner's *Tristan and Isolde* without a score, and on one occasion, discovering it was Sterndale Bennet's birthday he bought Bennet's *Three Musical Sketches* from a music shop, memorised them in a train and

played them the same evening in a concert without ever having heard them.

A Negro, 'Blind Tom' who was not of sound mind, (described as an idiot) and who could not read a note of music, travelled America in the mid 19c. playing programmes from memory of pieces he had once heard and in 1894 Mr Napoleon Bird of Stockport won the World Record for 'Pianofortitude' by publicly playing from memory for forty four hours without repeating himself, which included playing for dancing couples and various soloists. These accompaniments and pieces for dancing needed only to be requested with the title of the piece and the required key for Mr. Bird to play them.

Some would argue that the printed score is a distraction and that better performances

ensue when the music has been committed to memory. Once, my choir, who always sing from a score, decided to enter the Cromer Festival. For this we learned the stipulated two pieces from memory and we gave a performance which won us maximum marks. Without the scores, singers and conductor were in total communication and it worked wonders.

One final personal observation, I can guarantee to be able to take out of the cupboard any of the pieces I learned in my teens and twenties and with just a little brushing up, turn in a creditable performance of it. Pieces I learned in more recent years, and which at the time I could play well, would have to be virtually relearned if I wished to play them now and had neglected them for six months or more. Is this a sign of old age?



J'accuse

Thumbing randomly through a reference book I discovered two consecutive entries which read:

Music for Guitar

former Radio 3 programme axed in 1988 by John Drummond

Music for Organ

former Radio 3 programme axed in 1988 by John Drummond

John Drummond (b 1934) was a half-Australian assertive individual brought in in 1987 to expand the audience of Radio 3.

Happily the organ is well represented these days on radio.

Was Dopey right?

Ronald Watson

A person had to be dedicated to learning the organ before electronic instruments became available for home practice. Practising meant going to where the organs were and that usually meant churches, although I did have a pal who was let into the local cinema to practice before going to school.

Getting into the building was the first hurdle and in my time I have felt for keys under grave stones and in all sorts of the most unlikely places. At the other end of the spectrum I was once let into Durham Cathedral with the biggest key I've ever seen. (I am reminded of a scene in Disney's Snow White with the dwarfs setting off for home after a day's work at the mine. The last to leave is Dopey who conscientiously locks the door to the mine and then hangs the key on a nail right next to it.)

Once inside the building there are switches to know about, how to put some light on, (and off again when you have finished), and how to ensure there is power to the organ.

At the organ there is the business of getting at the console and here again I have found keys secreted away in the most imaginative places. I was amused in the last month

when deputising, to receive a letter from the organist telling me that the console key was to be found 'in one of my shoes on the shelf', (identity withheld for security reasons).

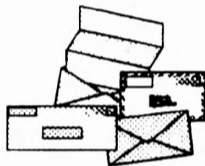
Perhaps the worst moment of my practising life was when I accidentally got locked in a church. The keys were kept at the adjacent Vicarage and one or other of the clergy would lock the doors before retiring. Having gone through the ritual of switching off, replacing keys and such rigmarole I found myself at a main door which was locked. The thoughts of spending a night in a cold dark church thrilled me not only a little and I pondered how I might get out.

Fortunately the vestry contained not only all the switches for the church but for the Vicarage too. So I retraced my steps to the vestry and threw every switch I could find to 'OFF'. Sure enough, within seconds I heard the key in the door and was met half way down the side aisle by a frustrated looking cleric in pyjamas with an old overcoat wrapped around him wearing carpet slippers and carrying a bundle of fuse wire.

It was not the moment for me to enquire why he had locked the church with me in it or for him to congratulate me on the ingenuity I had displayed in drawing attention to my imprisonment.

There must be lots of 'key' stories out there.





From the mailbag.....

Any who remember Frank Fowler will be interested to hear that I have had a letter from him from his new home in Hartley Wintney, Hampshire. He and his wife are both well and enjoying life in the community there. Frank drives the local Care Group mini-bus and takes local old folk to the Day Centre which has a Yamaha electronic organ which he is constantly being asked to play. He has also been asked to stand as a Councillor in a coming by-election.

Frank is organist for one of the group of three country churches. As services rotate Sunday by Monday he only plays one Sunday in three. One of the churches specialises in the Children's Service and has a small orchestra.

Frank also acts as rehearsal pianist for the Principals in the forthcoming production of HMS Pinafore by the local arts group. HE became Junior Warden of the Worshipful Company of Musicians last November and, all being well, will be Master next November.

Frank sends his best wishes to all who remember him.



Dear Ron,

I realised after the A.G.M. that no reference had been made to George Linley of Kings Lynn who died at the end of last year.

I have known George for so many years. He was a banker and ended by managing one of the most important City of London branches. All through his career he managed to remain a chorister at Westminster Abbey and was also a sub-organist there.

At his retirement he moved to Kings Lynn where he was Director of Music for many years at St. Margaret's Church.

The N.G.O. has not seen anything of him for many years as he suffered badly from M.S. and latterly Alzheimers.

During his London sojourn he became chorus master of one of the important choirs but I cannot remember which.

Yours sincerely,
Martin Dupont

From the mailbag (cont)

Dear Editor,

Understandably there is at least one eminent name absent from the catalogue of Bairstow's associate organ composers in Francis Jackson's recital (Journal 15 pp 24 and 25). That is Lieutenant Colonel C. H. ('Jiggs') Jaeger, O.B.E., Mus. Bac., L.R.A.M., A.R.C.M., p.s.m., sometime Bandmaster 4th Queen's Own Hussars and Director of Music, first of the Royal Military Academy Band Corps, Sandhurst, then of the Irish Guards and finally the Royal Military School of Music, Kneller Hall. In 1945 he scaled the dizzy heights of conducting the Vienna Symphony Orchestra by invitation in six public concerts.

As a newly qualified bandmaster awaiting his first assignment 'Jiggs' was posted to the K.O.Y.L.I. Barracks at Strensall, York in 1941 and he remained there until mid 1942. While at Strensall he became a student of Sir Edward Bairstow (whom he greatly admired), and the tuition continued intermittently until 1949 when he graduated as an external candidate at the University of Durham where Sir Edward was non-resident Professor of Music.

Jiggs just - and only just - qualifies as a composer of organ music because in 1942 he diffidently dedicated a *Reverie in F* to my father. This miniature - it would be churlish to call it a trifle - lasts for little more than a minute, a wistful wisp of a piece exuding 'romantic charm', and far removed in character from the exuberant, convivial military musician who was its creator.

Yours sincerely,

Brian Sargent



I have been sent an article which appeared in *The Sunday Times* magazine about how *Songs of Praise* is stage managed. Those who didn't see it and live near St. Nicholas', Blakeney, may wish to look it up. They will see some familiar faces and get a bit of an eye-opener into what goes on behind the scenes when *Songs of Praise* comes to town.

Last date for copy for the next Journal 31st August 1996

For your diary

St. Nicholas', Blakeney have a very interesting programme of events planned for this year some of which you have already missed but you'll certainly be interested in an *Organ Recital* by *Dr. Roy Massey* on *Tuesday September 3rd at 7.30 pm.*

Dr. Massey's recital will include something for everyone containing as it does music by Handel, Bach, Haydn, Wesley, Verschraegen, Gigout, Felton and Bonnet.

Tickets are £5 and may be obtained from Mrs. P. Hill, Hackness, Whitefriars, Back Lane Blakeney, Holt NR25 7NR by sending a stamped addressed envelope.

On September 29th at 6.30 Gresham School Choir and Orchestra will give a liturgical performance of Mozart's Coronation Mass in an Evening Eucharist.



Norwich Cathedral Recitals Society Programme 1996

Saturday 8 June	Cathedral Choir in concert with Carlo Curley	7.30 pm
Saturday 6 July	900 years of music concert featuring choral masterpieces by Tallis, Handel and Brahms	7.30 pm
Monday 26 August	Organ Recital by Neil Taylor (Assistant Organist, Norwich Cathedral)	11.00 am

Summer Organ Series (Wednesdays at 8.00 pm)

17 July	Gordon Stewart	Blackburn Cathedral
24 July	Andrew Nethsinga	Truro Cathedral
14 August	Dr Roy Massey	Hereford Cathedral
21 August	David Dunnett	Norwich Cathedral

Events update

Brent Palmer

Please note that my phone number has changed and is now 01603 461592

Saturday 13th July. Visit to Brentwood and Chelmsford. Cost £10 for adults and £5 for children. A 53 seater coach is now booked and will cost £285 so we need to fill it. We are not restricting the trip to Guild members. If you have any friends who would like to come they will be made very welcome. The coach leaves CHENERY TRAVEL office at 20A, CASTLE Meadow, Norwich at 10-30 a.m. I have advised the company that we want to stop in DISS to pick up some members. We should get to Brentwood at 12-30pm where we shall have 1½ hours for lunch. We are booked in at BRENTWOOD CATHEDRAL at 2pm where the organist will be on hand to demonstrate the organ. We have been booked in for one hour but I hope that there will be time after that for us to try the organ. We then go to Chelmsford for Evensong at 5-15 pm after which the Cathedral Organist will demonstrate the Organ. We should leave Chelmsford at 7.30 pm. I would suggest that members bring food - to eat both before the service and afterwards on the way back.

We should be back in the city at approx 9-30 p.m. There are several car parks near to Castle Meadow such as St. Helens Car Park next to the Magistrates Court or the multi-storey car parks at Rose Lane and Duke Street. Would all members who are coming please let me have their cheques in advance, payable to the N.G.O.

August No meeting

September 28th St. Paul's, Tuckswood 3 p.m. *'My favourite recording'*

This is a chance for members to bring along a tape or CD. of their favourite recording of an organ or organist, choir or organ piece, and tell us why they like it. Each members' contribution should last no more than twelve minutes including speaking time. I would appreciate knowing in advance which recording members have chosen so that I can put together a balanced programme.

October 26th Guild Dinner

Please advise me if you require a special menu.

November (date to be fixed) Evensong for St. Cecilia' 3.30 p.m.

As this event is on a Sunday I am hoping that afterwards the service we will be able to meet in Prior's Hall and meet the new Cathedral Organist, David Dunnett.

December No meeting

Music at St. Thomas'

There can be few venues better than St. Thomas', Heigham for listening to music. The building has ideal (even flattering) acoustics and a fine organ.

Guild member Matthew Martin has organised an interesting series of concerts there this year and there are three left which might be of interest to you:

June 22nd Choir of St. Gregory the Great
 conductor Mario Rizzardi

July 6th Sine Nomine
 conductor Ronald Watson

September 14th Neil Taylor - organ



Composing made easy

Ronald Watson

There are many things to fill one with wonder about pieces of music and their composers, and music is wonderful in so many different ways. Who could argue that the music of Bach and Mozart is wonderful and that its power to move the listener is inexplicable. I mention Bach and Mozart, there are of course many others.

Another source of wonder about the music of these two and other giants, is the sheer volume of it, and greater still the wonder when one considers the conditions in which it was written. Picture Frau Bach patiently ruling manuscript paper by candle light, a blind Handel waiting for his amanuensis. . The circumstances in which some of the greatest music was committed to paper were often quite appalling and it is surely a wonder that it was written at all.

Did composing come easily to these great masters? Well, it certainly must have flowed from them very freely; how else could Mozart in his short life have produced so much? To take another example; have you ever just looked at a collection of the Scherzos, Waltzes, Mazurkas, Polonaises etc. of Chopin and wondered at the sheer amount of writing down these must have entailed? And there was of course much more! I have often heard it said that, certainly with musicians like Chopin, much wonderful music simply 'went out of the window'. Surely he must have extemporised at the keyboard and much wonderful music was thus never recorded - what a loss.

What would these composers have given for the latest computer software now available to composers. Keyboards attached to computer screens enable the player to 'write' the music straight on to the screen, see it, correct it, play it back, and when satisfied, print it out by laser printer in a fraction of the time the old engraving process took.

Has composing been made easy?

Certainly the mechanics of the process are infinitely easier than in Bach's time, even in Walton's, for whom, we are told, composing was a very slow process.

Having original thoughts is, of course, at the heart of composing and one wonders if this is any easier for Harrison Birtwhistle than it was for Thomas Tallis.

I wonder if, in fact, composing is not now too easy. It is so easy now for the musically illiterate to produce scores which look literate. It is only a short step from this to putting such stuff into circulation, and the same is obviously true of the written word. Desk top publishing software enables illiterate people to produce documents and notices which look very presentable but which contain the most appalling English.

However, no music need 'go out of the window' these days. Switch on the equipment before sitting at the electronic keyboard and play away. All will be recorded, nothing wasted, all available for knocking into shape.

One criticism levelled at Worship Songs is that they are so illiterate in both words and music. 'Songs of Praise' has helped hoodwink the public into believing that these

Songs are easy to sing and express beliefs in 20th century terms.

The latter may well be true, which doesn't say much for 20th century terms! The former most certainly is not. They are NOT easy to sing; the way the words fit is not readily obvious and some words not only don't fit the notes but are a totally incongruous match for the music (or vice versa).

Songs of Praise audiences are well prepared for the event, they have practised fitting the words and been urged to sway back and forth and up and down to create the impression that this is the music they have all been waiting for. What phooey! Other 'Songs' are performed by well rehearsed groups of musicians.

At two recent events in the cathedral, attended by representatives of churches from all over Norfolk, several of which are no doubt into 'songs', seventy percent of the congregation stood looking puzzled during the singing (for want of a better word) of two 'songs'. They were puzzled at the tune, puzzled at the rhythms and puzzled as to what it was all about. Decry old fashioned hymn tunes if you wish, but even confronted with a new tune and new words, a congregation could pick it up within a couple of verses. Not so with songs. The words, where they fit at all, fit differently in each verse.

Like most things in life, making composing easier is a mixed blessing.

Organists wanted

St. Margaret's Church, Old Catton is looking for an organist/choirmaster or mistress. The post involves weekly choir practice, 10 a.m. and 6.30 p.m. Sunday services, major festivals and the possibility of occasional offices. A successful applicant could commence duties in the near future.

There is a supportive congregation and there will be a negotiable honorarium. The organ was built by Royson & Son of Ipswich in 1880 and rebuilt by Williamson and Hyatt of Trunch in 1955. It is a two manual instrument with standard concole and radiating pedals. It has 5 stops on each Great and Swell and 1 pedal stop and was recently pronounced to be in good order.

Enquiries to Revd. Andrew Rayment Tel: 01603 425615

Frank Bates

Organist

Norwich Cathedral 1886 - 1926

Pauline Stratton

It was very late in the evening on the 14th December 1885, when the train carrying Frank Bates pulled alongside the wooden platform of the old Thorpe Station. (The present station was not completed until 1886).

The old station was down river, the area now is used as a car park. The building, with its arches and tower, gave the outline appearance of a church.

Bates had travelled from Edinburgh, where he was organist at St. John's Princes St. He was one of three chosen from one hundred and sixty eight applicants for the final selection for the post of organist at the Cathedral, following the departure of Atkinson.

At 9am the next day he took the choristers for rehearsal and also played for the 5.00pm evensong. As restoration work was being carried out on the tower, the organ was covered by a tarpaulin. Bates remarked that the experience was rather like playing inside a huge tent. He was the last of the three candidates to audition and returned to Edinburgh to await Dean Goulburn's decision. The letter arrived five days later, congratulating him on his success. This appointment was the fulfilment of Bates' lifelong ambition.

Bates took up residency in the official organist's house, then a three (now two) storey building adjoining the 'Studies' on the east side of the Upper Close. Behind him now was his childhood in March his early

struggles after his parents death when he was only seventeen, his post as organist at St. Baldreds, North Berwick and then St. John's, Edinburgh.

During the forty two years he was organist at the Cathedral, he served under six Deans and participated in many noteworthy ceremonies and services.

On 23rd October 1894 the Castle was opened as a museum (previously the County Gaol) by the Duke and Duchess of York, later to become King George V and Queen Mary. The choir played an important role in the opening ceremony.

1896 saw the 800th Celebration of the Cathedral foundation and a special commemorative service was held at 11.00am on 1st. July, followed by a further two days of celebrations.

In 1902, a festival was held in aid of the Endowment Fund of the new Jenny Lind Hospital in Unthank Road, which was opened in 1900. (Previous to this the Jenny Lind Hospital was in Pottergate Street; a plaque marks its location.) The Festival raised over £1000 and involved choirs from all over Norfolk. Dr. Mann was organist and Mme. Albani, the soloist. She was also a governor of the Hospital.

On 15th May 1919, the funeral of Edith Cavell took place at the Cathedral. Her body had been brought from Dover to London where a service was held in Westminster Abbey, before coming to Norwich. Crowds of people stood on Life's Green as her coffin, draped in the Union Jack, was laid to rest.

On many occasions such as these, the Military Bands from the nearby Cavalry

Barracks, situated at the bottom of Ketts Hill took part with Bates often going to the Barracks for rehearsals.

From his early days as organist at the Cathedral, Bates complained that the organ was inadequate and he thought it the poorest cathedral organ in the country. He raised the matter with the Dean on more than one occasion. In 1892 the authorities relented and a fund was started to raise the necessary cash. The first donation was £500 given by a friend of Dean Lefroy. Then, a Norwich businessman offered 100 guineas, if nine others would do likewise before the end of the year. Within two months eleven such offers had been secured.

The Echo Organ was paid for by Hugh Barclay, in memory of his wife. The contract was given to Norman and Beard with a sum of about £6000 raised. Bates, assisted by W. Parratt, drew up the specification and the organ was dedicated on 12th December 1899, the Echo organ being privately dedicated the previous evening.

For the formal opening over 1000 seats were reserved for subscribers and dignitaries, the remainder then open to the general public. Bates headed the procession of choirs from Ely, Cambridge and Norwich. They sang "Forward be our watchword." Dr. Mann was at the organ. In the evening Dr. Pearce, who was organist at St. Georges Hall, Liverpool, gave a recital. During this recital an appalling cypher occurred, baffling all the experts. Someone, on hands and knees, then noticed a cork which had become firmly wedged between two notes on the pedalboard!

Besides his Cathedral duties, Bates was conductor of the Gate House Choir, which rehearsed over the Ethelbert Gate. The choir later became the Norwich Choral Society. He was also the conductor of the Norwich Philharmonic Society. By 1905 their concerts had become so popular that arrangements were made with the City authorities, to elevate the chairs on rising tiers from the middle of the Hall to the West end. This allowed the subscribers to see and hear more clearly.

In 1899, Bates, who by now was married, moved from the Official House, to the Dutch gabled Elizabethan house to the South of the Upper Close. It was then known as 'Hey's Lodgings'. After his wife's death in 1927, his health deteriorated, so in 1928 Bates said 'Good Bye' to the Cathedral he loved and retired to 'Crossways Cringleford. Here he potted in the garden; withdrawing from public life.

Bates died on 11th. May 1936 aged 81, leaving a daughter, Jocelyn, who was married to a Capt. Winter of the Royal Norfolk Regiment. Bates is buried on the Rosary Cemetery. His grave can be found on the lefthand side of the central path, which goes through the cemetery extension. It is in much need of renovation.

Bates was a man of great drive, determination and enthusiasm. Doing much to raise the standard of classical music in Norwich. In 1939 an appeal was launched for donations for a plaque in his memory and for a choir school prize.

Did the Prize materialize?

'Errata. I'm not a nonagenarian. In the last issue of the Journal, due no doubt to a slip of the pen, it was stated that I started organ lessons before the outbreak of the First World War! Whilst I may look ancient and decrepit, I assure you I am not that far gone, and in the relevant phrase, please omit the word 'first'.

'Tarnished'? I read with interest, Geoff Sankey's brief report on the lecture given by Michael Nicholas at the U.E.A. In particular, I noted the question 'What is the standing of the Organist in the Musical Profession and in the eyes of the general public?' The reply, which may be the considered opinion of the *professionals*, did nothing to gratify the *amateur* Church Musician.

There are many of the latter, some very good, some good and some not so good. They all give their services to the Church, quite often because there is a lack of others prepared to commit themselves. Without their contribution, many church organs would be silent.

I have to make the point that in the ranks of the professionals, there are also the very good, good and not so good, and when it comes to presenting an image to the general public, it is often the case that the professional recitalists play music which they think people ought to hear and which demonstrates their virtuosity, rather than presenting music which might be more acceptable entertainment to the 'General Public'.

There is a 'Middle Way' and thankfully, most of our recitalists adopt this.

Organs thrive on regular use and when members of the Guild visited Lound Church recently to see and hear the rejuvenated Harrison, the point was made quite strongly that the best way to keep an organ in good fettle is to use it, and those present were invited to visit Lound and do just that. The invitation was also offered from Somerleyton. I'm sure this applies to many of our organs, and it is up to us as good custodians to encourage visiting.

I would like to suggest that, subject to the Committee's consideration and approval, a list of willing custodians (together with addresses and telephone numbers) is prepared and published in the 'Journal', so that willing visitors can make contact.

I sense that the point of the question put to Michael Nicholas was about how the standing of professional organists compares with that of other professional musicians. It is also worth pointing out, I think, that people don't always want to be entertained. If they did, then King Lear would draw very thin audiences as would the wonderful film Schindler's List. There are those who wish to learn about new art, to watch a perhaps harrowing film, to undergo a profound experience. If you want entertainment go and hear Carlo Curley; there exists a more serious side.Ed.

*The Royal School of Church Music
Norfolk and Norwich area*

John Hudson

This is part of the National and International organisation which exists to encourage and improve the performance of good church music both in the singing of choirs and congregations in all denominations of churches and in the training of Organists and other instrumentalists to the worship of God. A resolution passed by the General Synod of the Church of England a short while ago has made the R.S.C.M. the official body for the organisation and promotion of music in the Church of England.

In the Norfolk and Norwich Area the Committee is under the Chairmanship of Canon Michael Perham, the Precentor of the Cathedral; during each year various events are arranged in the Norfolk Area for the training of choristers both young people and adults, in providing courses for organists and holding an Annual Choral Festival in Norwich Cathedral. This year the festival is taking the form of a Sung Eucharist which will be conducted by Mr. Malcolm Archer who has also composed the "Losing a Mass" for the 900 Anniversary of the Diocese and Cathedral which will be sung for the first time on this occasion by, we hope, a choir of five hundred from the churches in the County, and they will be joined by the Cathedral Choir and the Cathedral Girls Choir in the Cathedral on Sunday 16th June at 6 p.m.

To help with the training of participants in church music in the Area, Mr Neil Taylor, the Assistant Organist of the Cathedral has been appointed as an Assistant Regional Director of the R.S.C.M. in East Anglia.

This means that they will pay for him to go out to RSCM parishes on a "Call out" basis to help clergy, organists, instrumentalists and singers to improve their standard or to try some new approaches. Neil will be available to do this for one session a fortnight. The Cathedral has also had some input with this appointment and they will finance another session a fortnight, so that in effect, Neil can give help to parishes for one session every week. But the half of the work sponsored by the Cathedral is NOT restricted to RSCM affiliated churches. We are keen to help any parish whatever its musical style or resources (or lack of them).

Mr. David Price of Taverham is the Educational Training Officer for the Norfolk & Norwich Area and he is also engaged in organising and conducting and teaching to promote and improve the musical life of the churches. He usually conducts the area rehearsals for the Choral Festival each year in various parts of the county.

Through the Area RSCM Committee three organ scholarships are awarded annually to Christian people of any denomination to encourage organ playing within the context of Christian worship. Successful candidates will receive professional instruction for a period of three years, during which time all their tuition fees will be paid.

The Secretary of the Norfolk & Norwich Area Committee is Mr. John R. Hudson, 139 Cotman Fields, Bishopgate, Norwich Norfolk, NRI 4EP.



Organ News

Ralph Bootman

All our local builders appear to be busy and apart from normal tuning and maintenance contracts, other work in hand and pending includes the following:

W and A Boggis of Diss have moved the organ in Diss United Reformed Church from its original position behind the rostrum to a new site at the rear of the church consequent upon the re-ordering of the building. This is a two-manual instrument by Samuel and Twyford of Dalston - a little-known firm which provided organs for the Parish Churches at New Buckenham and nearby Tacolneston and the now vanished organ (destroyed in World War II) which stood in Unthank Road Congregational Church. Work has also been carried out to the organ in Acle Parish Church. This was originally built by Bedwell of Cambridge in 1903 at a cost of £300 and altered by Norman and Beard in 1913. In 1934 Bishop and Son of Ipswich restored it and in 1965 it was drastically rebuilt by Arnold, Williamson and Hyatt. The new organ for Walpole St Peter mentioned in the last *Journal* is due to be completed very soon. Future work by this firm will include the cleaning and overhaul of the Rothwell three manual organ in Holy Trinity, South Heigham, Norwich.

Bower and Co. are building a new organ for St Edmund's R.C. Church, Costessey. This to replace an ageing electronic which itself displaced a chamber organ built by John Gray for Costessey Hall before being transferred here. This chamber organ then went to an Edinburgh church which had been converted to a small concert hall and

it has now moved yet again, this time to the organ school and museum of Miss Margaret Phillips at Sherborne, Dorset. The firm has also been asked to provide a new organ for the chapel of the Carmelite Monastery, Quidenham. Here it will displace the small one manual instrument by Rushworth and Dreaper, one of the very few instruments by this Liverpool firm in East Anglia which may well be seeking a new home elsewhere. They also announce a move to new premises - Wellgrove Organ Manufactory, Weston Longville.

Another small organ which should certainly be taken out of the church for with and found a new home is the 1786 chamber-organ by Samuel Green in the now redundant church at East Bradenham. If one peers through the holes in the windows one may see this historic instrument standing forlornly at the west end of the building, the nave of which appears to be filling up with dirt and bird droppings, as these places do when they become unused. An estate agent's board outside advertises the building for sale for 'alternative use'. It is to be hoped that someone in authority will see that this instrument is preserved intact before it is too late.



Yes, we have no bananas

Anne M. Duarte

Have you got Bach's Terracotta and Fugue?

Who wrote Beethoven's Fifth Symphony?

Haven't you got the Chopin Nocturne with four sharps? I don't want the C# minor.

Do you sell grease proof paper?

Wouldn't it be easier if the violin and viola used the same music?

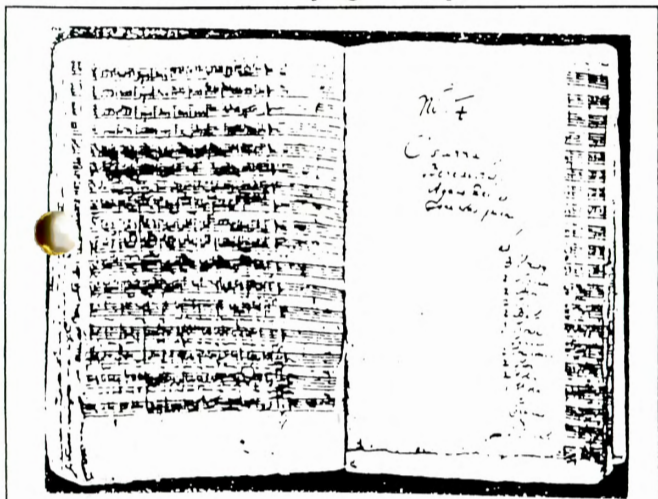
Have you got an anthem which won't take my sopranos above E?

Just some of the splendid questions we have been asked during the last eight years. When Christopher and I arrived from London, having bought St George's Music Shop, we felt reasonably confident we could deal with most enquiries. We are both music graduates and have spent much time playing and singing with different ensembles. I had managed a classical record and CD shop in the Strand and Christopher was working at the BBC supplying music of all kinds to radio programme pro-

ducers. (Had you noticed that Nelson's Wine Bar in Borchester always played baroque music on authentic instruments?) So, our feeling of well-being lasted about five minutes, from which moment our learning curve went into orbit. What does a tail gut do? What's the difference between 'E flat' and 'C' clarinet reeds? How do you measure a child for a half-size violin? Have we got a garklein?

The first few months were fraught. The house we had planned to buy had fallen through (legally, not literally), so we were lodging with my parents. At the time, this did not seem ideal, but now we know it was excellent. It gave us time to find out about our new business, to spend time browsing through catalogues and getting to grips with the endless paperwork without worrying about eating and laundry. (Those time consuming essentials without which ...). The former owner of St George's Music Shop (and organist), Nigel Guzek, was wonderful. He willingly answered all our questions, including the silly ones, and indeed, continues to buy music from us even though he now lives in Bristol. He and Bridget always ask us to open a branch in Bristol because we have a better range of music than their local shop. We have to remind them that Nigel must start the business so that we can come along and buy him out!

One part of the business that Nigel would not recognise now is the mail-order side. On most days, we post about ten parcels. At the busier times of year, there could be more than twenty, which is quite a lot to get on the



J. S. Bach, from *Composers' Autographs Vol 1*. (London: Cassell, 1968)

back of a bike! Most go to regular customers around Southwold, Diss, Cromer and Great Yarmouth, but we do have contacts in Essex, Portsmouth, Aylesbury, Durham and the Isle of Man. We have a steady stream of requests from the Isle of Skye, and have first hand information on the unpopular bridge which joins Skye to the mainland. We send music all over the world and are knowledgeable about 'printed papers' and 'small packets'. Most of our customers are 'ex-pats' from Norwich, now living in Vienna, Montreux, Bergen, Dubai, Dhahran, Harare and Wellington. Whoever said "It's a small world!" was quite correct!"

Another change since Nigel's day is Monday opening. There was a postal strike in September 1988 and we decided to see if there was a demand for us to open on Mondays, while our takings were not being enhanced by the arrival of the post. The answer was a definite yes, and other than for our annual holiday for the first two weeks of August (and Bank Holidays), we have not been closed on a Monday since. Eight years later we are still surprised by the number of people who think we are closed on Mondays. But as we know, "Old habits die hard". On the face of it, Monday opening was not a difficult decision, but we did not take into account Christopher's commitment to the Cathedral Choir where he is a tenor lay-clerk. The men of the choir sing Evensong each week day evening (with every other Tuesday off) so all our reps have to call before 4.30pm (and Kath from Phoenix couldn't resist the idea of Howells *St. John and O Pray for the Peace of Jerusalem*, so she went to hear Christopher doing his 'other job'). Sunday is a non-event on a personal level so while

my husband is at the Cathedral (again!), I play the 1802 George Pike England at St George's, Colegate. I hope we are never rude to any customer, but occasionally we are asked about Sunday opening - the answer is No!

When we first arrived at St George's Music Shop we chose our financial year's end to be at the end of April. Little did we know that the annual stock take which takes four efficient people ten hours each, would blight our Spring every year. The preparation of the figures for our very kind accountant (grovel, grovel) is a mammoth task and draws extraordinary facts to our attention. In 1995-6 we received music from 130 different publishing houses, and instruments and accessories (strings etc.) from a further 40 suppliers. All the larger publishers telephone us on a weekly basis, and we make about seventy payments a month to cover what we have received. The amount of paper we handle is frightening, and despite recycling as much packaging as possible, the waste from unsolicited mail shots is vast. And we are a *small* business.

You may be wondering why bananas appear in the title of my copy. Among the many letters we receive from school students, we have been invited to be guinea pigs for Matt who has to write an extended essay for his 'A' level in business studies. He has to come to us for a fortnight in July to analyse some aspect of our business and to provide a report which could give some insight into our profitability/overheads etc. On closer enquiry, Matt gave me a list of 'approved projects', one of which was "Should you close your greengrocery department?". Chris and I are thinking carefully about this!

The following is by Richard Cockaday with whose permission it is reproduced:

Dear Lord and Father of mankind,
 Forgive our foolish ways;
For most of us, when asked our mind,
 Admit we still most pleasure find
 In hymns of ancient days,
 In hymns of ancient days.

The simple lyrics for a start,
 Of many a modern song,
Are far too trite to touch the heart;
 Enshrine no poetry, no art;
 And go on much too long,
 And go on much too long

O, for a rest from jollity
 And syncopated praise!
What happened to tranquillity?
 The silence of eternity
 Is hard to hear these days,
 Is hard to hear these days.

Send thy deep hush subduing all
 Those happy claps that drown
 The tender whisper of thy call;
 Triumphalism is not all
 For sometimes we feel down,
 For sometimes we feel down.

Drop thy still dews of quietness
 Till all our strummings cease;
Take from our souls the strain and stress
 Of always having to be blessed:
 Give us a bit of peace,
 Give us a bit of peace.

Breathe through the beats of praise-guitar
 Thy coolness and thy balm;
Let drum be dumb, bring back the lyre,
 Enough of earthquake, wind and fire,
 Let's hear it for some calm,
 Let's hear it for some calm.

Stop thief.....!

The name of an organ stop has been 'stolen' from the following sentences and the gap closed, and in some cases the punctuation altered.

The stolen stops have been located hidden on the inside cover of this Journal. Can you retrieve them and put them back where they belong.

Example:

Beethoven announced 'I Ludwick where I belong'.

Missing word = GAMB A

Giving: Beethoven announced 'I LudwiG AM BAcK where I belong'.

Here are the rest

The circuit explained nothing

Falling off the rose hurt his back

Lo! filings improve acoustics

The girl on the sold to move over

'It is possible to concede vote' 'e said

His views on the toured our thinking

Wearing 'A' bade rally enter first

Due to the outbreak of aching was suspended

The percussionist led rum lessons on Saturdays

When coming into hart, miss the tide

Since returning from Ina, strict diet

The Vicar or Curate often ask or 'ush the music

Play any new tune on every singer gets it wrong

At the Summer Ball Sam got people to their feet

*The following letter was written to the magazine **This England** and is reproduced here with the Editor's kind permission.*

Sir, Guernsey churches have such delightful names - St. Peter in the Wood, St. Michael of the Vale, St. Andrew in the Apple Orchard, etc.

During the Occupation it was normal practice for the Germans to send two of their officers to sit at the back of all the churches to ensure that the preacher didn't say anything which would offend the German troops. On one occasion at the church of St. Margaret of the Forest, one of these officers said he was an organist at some famous church in Germany and asked if he might play the organ. As a test he was told that if he could play the whole of Hymn No. 707 (from the A & M standard, blue book) he would be allowed to practise on it. This the German officer did, and the whole congregation stood up to attention, for hymn 707 in that book is 'God Save the King'...the British National Anthem! *John Whitaker, Lancs.*

The editor of that magazine added the following:

I wonder if the Nazi organist blanched a little when the people sang the second verse which is rarely used these days so as not to offend our former enemies. Ed.

O Lord, our God arise
Scatter his enemies,
And make them fall:
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix;
God save us all.

Stop thief.....!

These are the missing stops. They are, not surprisingly, in a muddle!

diapason flute fagotto larigot octavin piccolo tierce geigen rankett trumpet bassoon bourdon
salicet celeste