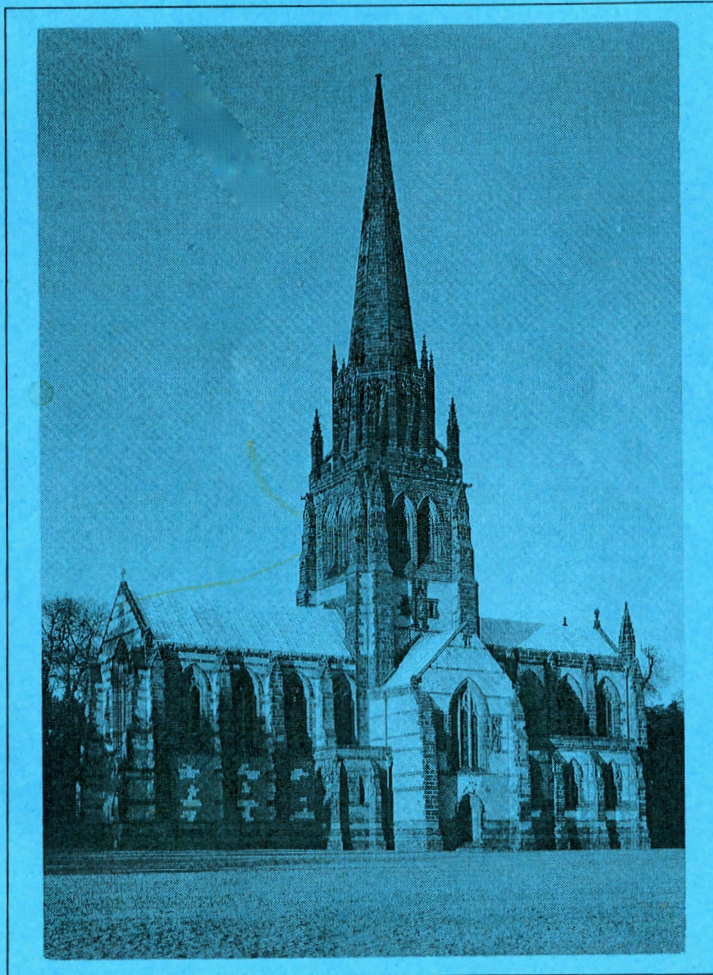


THE NGO JOURNAL

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The Editor writes.....

Following quickly on the heels of the last Journal with its thoughts about the combination of sound and light came an open air concert on the Norwich School playing field by the London Mozart Players against the backdrop of the floodlit cathedral. Here was an opportunity to become a time traveller and stare at the cathedral in much the same way as if one had been whisked back over the centuries. Focus on the music brought one a little nearer to the present day and it was a sobering thought that Handel might have cast his eyes on the cathedral and even three hundred years ago marvelled at its antiquity. The music of Handel, Mozart and more recent composers was relayed to the thousands gathered by 'state of the art' sound reproduction systems. Four banks of speakers marked out the corners of the rectangle within which one heard the music in quadraphonic sound. What would Handel have made of that had he travelled forward to our day?

What optimists the British are! All day, clouds had scurried across the sky, some very black indeed, yet through the gates came a steady stream of music lovers carrying hampers groaning with food and wine, carrying chairs and rugs, torches and lanterns, so that they could sit and enjoy the music within the quadraphonic rectangle.

At the other end of the spectrum and sited as far as could be managed from the 'Hollywood Bowl' setting for the orchestra, were tents for the business fraternity, most of whom never set foot outside their genteel, electrically illuminated setting throughout the evening, managing, despite the nuisance of the music of the masters, to engage in endless conversation. I wondered why they were there - they might just as well have been at Wimbledon, Ascot or a bullfight. Although if one is going to disregard something it may as well be something worth disregarding. Anyone can disregard a yapping dog, but it requires a certain *je ne sais quoi* to cough up fifteen pounds a head to totally ignore the finest music ever written played by one of the country's finest orchestras. However, having sponsored something I suppose one has a perfect right to ignore it; I don't suppose the entire board of directors of the Electricity Company flock to watch the weather forecast or feel the need to desist from conversation when it is on.

I've sponsored all sorts of things in my time from parachute jumps to a child's silence and never yet gone along to witness when it took place, though I suspect that if I had gone along to the parachute jump I wouldn't have sat in a tent and ignored it; I could have done that just as well at home. On the other hand, by staying at home I might have been missing meeting some very nice people who shared my own total lack of interest in parachutes.

The climax of the concert brought together the music of Handel and synchronised fireworks - a breathtaking combination, so arresting that some of the tent dwellers got up from their tables and carried their glasses to the very edge of the awning to attune their eyes to the darkness and watch, some of them even stopping talking, presumably finding the explosions and whizzes the most riveting thing they'd heard all evening. The catering looked pretty good and I'm sure the *chicken chasseur* will have been every bit as good as the tent dwellers would get

at the Henley Regatta or Twickenham. Personally I can't wait for the next concert so that I can try the *beef stroganoff* - see you there!

How good it was to hear Choral Evensong from Norwich on 20th November after a long absence, and to see the cathedral musicians at work in the television programme broadcast on 24th November.

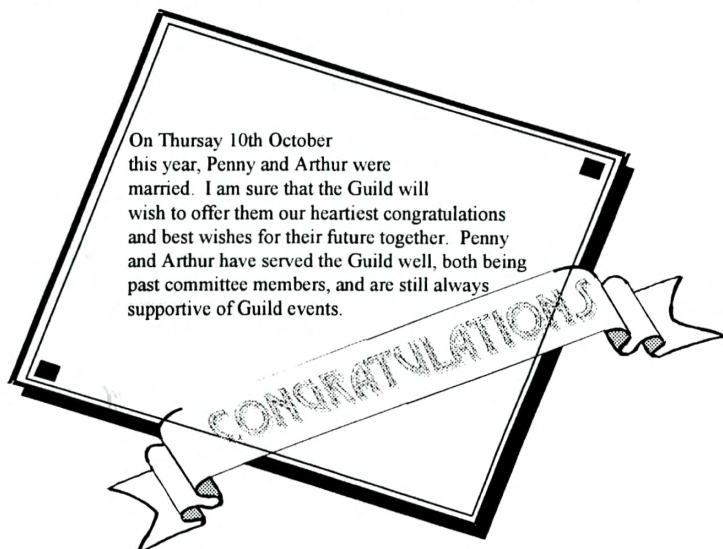
Congratulations to all who have put together next year's programme of Guild events. What a feast it promises to be and what a lot of work has gone into having it all set up so well in advance. All that is needed now is your support!

Pages from the past

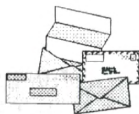
Ralph Bootman

In 1974, on Monday 25th February to be exact, the Guild held a meeting at the R.C. cathedral, - then just St John's Catholic Church, which took the form of a demonstration-recital on two Compton-Edwards electronic organs - the 'Minuet' model with just three tone-colours in spite of its impressive stop-key console, and the larger 'New Canzona' model which boasted a Great of 7 stops, a Swell of 10 stops plus Tremulant and a Pedal of 7 stops. I'm afraid that reviewing this meeting, I was not over-generous in my praise of these two instruments - but it was some twenty two years ago and things have improved immensely as far as electronic instruments are concerned since then.

It was at this meeting that two Guild Members actually met face-to-face for the first time, Arthur Cooke, whose firm had kindly provided the instruments for the demonstration and trial, and Penny Hoare.



From the mailbag.....



Dear Ron,

Just a note for your columns to express the appreciation of both Dot and me for the Annual Dinner of last evening (26th October). The setting was 'great', the food 'swell', an excellent speech by your 'solo' speaker, David Dunnett, plenty of room for our 'chaire', and we could 'pedal' our way home afterwards with a very pleasant feeling of satisfaction.

Puns aside, the evening was a great success, and we wish to thank the organisers (sorry - that pun was *not* intended!) for their efforts.

With best wishes,

Yours sincerely,

Dick le Grice



Fingering

Ronald Watson

Have you ever been pulled up by a teacher for using your thumb on a black key? I have many times and by different teachers. My mother had me play sometimes with a coin resting on my wrist, and later a glass of water in the same place, (practices used by Moscheles and Clementi). On another occasion she had me rest my arm at the wrist on the edge of a stiff book on my lap. This was all to get me to play with my fingers alone and be flexible from the wrist forward. There is no doubt that there is less effort involved in moving the hand up and down with the wrist as the pivot, than in moving the whole forearm with the elbow as the pivot.

There is also no doubt that in all things, fashions change; I have seen some fingering in Associated Board publications that would have made my mother's hair curl. When confronted with dubious fingering I usually end up asking the simple question, does it work? The whole point of all of this is to have the fingers in the right place at the right time and in the most comfortable and effective position for playing the required notes.

Reading the history of fingering is fascinating. In early keyboard music the work of playing was left to the three middle fingers of the hand which were held more or less flat and played in a non legato fashion. Early instruments, relying as they did on the key causing the string to be plucked, clearly had to be played in a different way to the later fortepiano and the organ. Today we only pass fingers over the thumbs whereas in earlier times it was normal to pass a long

finger over a shorter one, the thumb, not involved at all, dangled beyond the reach of the keyboard.

The time came when composers wanted the 'cantabile' effect in addition to the detached playing of notes. It was Bach who brought the thumb more into play, moving the hand forward and curving the fingers so that the whole hand was poised over the keys ready for action. The little finger, however, is still used relatively little, and in scales only at the end of some runs, and in some scales not at all.



Technique has always been dictated by what effects are required and what the instrument is designed to do. A plucked string is plucked whether one hits the key gently or less so; similarly the organ pipe has wind pushed up it whether the key is struck heavily or otherwise (Kenneth Ryder is always happy to demonstrate that on the Collins organ in St. Peter Mancroft the way the key is depressed *does* make a difference); when an organ key is released the note ends whereas on the piano with the

until the string ceases to vibrate, hence the need in organ playing for much more finger substitution than on the piano. The introduction of the sustaining pedal brought with it yet another change in technique as explored by Chopin and Thalberg and that generation.

Another crucial factor is of course the shape and size of the hand of the individual player. It becomes very obvious when one is struggling with a particular passage that the composer might well have had a hand which could manage a particular device quite effortlessly, Cesar Franck springs to mind.

As for the glass of water on the wrist, earlier keyboard players could not possibly have achieved this particular balancing act as, playing only with three straight fingers and passing finger over finger brought with it much contortion of the position of the hand.

But does it matter? Now that we have television it certainly comes across that watching a player with an economical technique which might be described as 'poetry in motion' is very pleasing, whereas watching an equally accomplished player who looks awkward and seems to do things in an awkward way is less satisfactory. Horowitz, arguably the greatest technician this century, or indeed ever, played with very flat fingers in a style which many a student would have been urged to correct. But when you are Horowitz.....! On

the 'cello Paul Tortellier brought the thumb on his fingering hand from behind the neck of the instrument and into play on the fingerboard, giving him five fingers to play with instead of four.

The notation of fingering has had its moments too. We normally regard the number 1 as referring to the thumb but in some printed music which was in use into this century 1 referred to the first finger and an x was used to represent the thumb. This was known as the English fingering but strangely German and English notations seemed to swap over at some point and for reasons which are not clear.

Certainly keyboard technique and fingering in particular has been evolving since Bach and Mozart and much has been written about the technique of those who pushed forward frontiers such as Beethoven and Liszt. I read recently that even the great Liszt would have to go back to the drawing board if he were confronted by the piano music of Debussy, and so it goes on.

Yet, things instilled into one at an early age rarely go away, which is why I only use thumbs and little fingers on black notes in chords where there is no alternative, and in running passages never, for probably the same reason why I would give up my seat on a bus to a lady... my mother told me it was the right thing to do and I think she was probably right.



Heartiest Congratulations on their recent marriage to Arthur and Penny

Lucinda Hedd - an appreciation

Arnold Stanow

Given the predilection of many keyboard performers for playing from a score, it should not be surprising that over the years the art of page turning has advanced. Where would recitalists be without their page turners who, in the case of the organ, can often also be entrusted with small matters of registration?

Page turners always go unsung and it is for this reason I wish to write about one such who, in her short life, took page turning to new heights.

Even Lucinda Hedd's entry into the world was, to say the least, unusual and evidently portentous, delivered as she was on an ascending escalator on the Leningrad (as it then was) underground. In the few minutes between her entry into the world and her first breath she had gone up in the world by an amazing 20 metres. Back in her childhood home in Achnastank she showed an early interest in page turning and even when perched on her father's knee, would turn anything within reach from *Adventures in Toyland* to the *Financial Times*.

By the age of six she had turned the pages of all the books in her humble home and was taken to the public library twice weekly where she systematically turned the pages of all the books there in strict alphabetical order of authors, as other borrowers stood and watched in amazement.

The weekly visit to 'the kirk' brought Lucinda into contact with hymn books and as soon as she could comfortably sit on the organ stool she would assist the organist in

finding hymns and the other music used in the service, and before too long was turning the pages for the voluntaries. Her capabilities in this field were soon legend and her services were sought after throughout her school years in concerts and other musical events in the community.

Her big break came when an internationally renowned ensemble were to give a recital in Achnastank village hall and the page turner for the pianist was suddenly taken ill following an explanation of the contents of the haggis she had eaten the previous evening. Lucinda was summoned in great haste and saved the day, turning as she had never turned before and in the process becoming the first woman page turner in history to be given a standing ovation. It soon became apparent that Lucinda must look beyond Achnastank if she were to fulfil her dream of turning in the great venues of the world and so it was that she made her way to London and engagements in the Wigmore Hall, St. John's Smith Square and several other noted concert halls. Wherever she turned, accolades followed and so it seemed inevitable that one day she would be required to turn for the renowned Peruvian organist Paolo Nwhatl in a performance of *Sonata Maggiorissimi* by Verdi. This is probably the most difficult piece in the whole repertoire to turn for, being liberally punctuated with *da capos* and *del signos* at almost every turn; turnings forward, turnings back, the repetition of whole sections of the piece keep the turner permanently on the go. The performance was a huge success and at the end an elated Lucinda, the perspiration dripping from her forelocks and her hands still trembling from the concentration, acknowledged the adulation of a frenzied audience. Such was the clamour at the foot of the staircase to the organ loft that Lucinda had to be spirited

away through a concealed exit deep inside the organ.

As so often happens in the arts, great genius is often prematurely taken from us and so it was with Lucinda. During a particularly demanding piece in Vienna she became aware of discomfort in her left wrist wherein lay her phenomenal technique. Consultations with the world's most prominent wrist specialists confirmed Lucinda's worst fears - her page turning days were numbered.

So it was that Lucinda took the bravest decision of her life in deciding to withdraw from the concert platform while her followers still remembered her at the height of her powers. She had a contract with a publisher for her memoirs and a definitive manual of page turning, but took her secrets with her into oblivion disappearing without trace down an escalator on the St. Petersburg (which it now is) underground to which throughout her life she felt uncannily drawn. Will we ever see her like again?

Robert Houssart goes to John's

Robert Houssart has been appointed organ scholar at St. John's College Cambridge. Judging by the destinations of some of the former organ scholars at John's, Robert could well be headed for a major appointment in a few years. Former John's organ scholars include Stephen Cleobury, John Scott and Adrian Lucas.

Douglas Guest 1916 - 1996

Douglas Guest died on November 18th. A Yorkshireman by birth he held three of the most prestigious organ posts in the country. He was organ scholar at King's College, Cambridge under Boris Ord but his musical career was interrupted by the war after which he joined the music staff at Uppingham School. In 1951 he was appointed to Salisbury Cathedral where he served for six years. In 1957 he moved to Worcester where he made adventurous contributions to the Three Choirs programmes. In 1963 he moved to Westminster Abbey where he remained until 1981. He was a somewhat reticent, though very able organist, a fine choir trainer and administrator. He served on the Council of the Royal College of Organists and was Chairman of the Elgar Society. His work was honoured with CVO in 1975, a Lambeth DMus and Fellowship of the Royal School of Church Music.



New organ piece for Guild's 50th

for Francis Jackson
JUBILÄUM

Ronald Watson



At the suggestion of Dr. Francis Jackson I put my mind to a new organ piece to be included in Dr. Jackson's recital on 12th July 1997. The piece is now written and has been pronounced fit for inclusion in the recital programme. It will not be generally available until much nearer the time as it is intended that that particular performance will be the première. The piece is called *Jubiläum* and will be published by Oecumuse in due course.

Readers may also be interested to know that my *Happy Birthday Herr Bach* is to feature on a recording by Rupert Gough at Wells cathedral and should be available about Easter 1997.



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St. Anne's, Limehouse - the organ

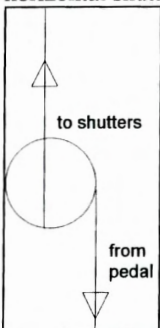
George Marley

In the early 1720s, Nicholas Hawksmoor, assistant to Wren at St. Paul's, and designer of the west front at Westminster Abbey, completed the splendid Parish Church of St. Anne, Limehouse.

Gray and Davison built a large organ for the 1851 Exhibition and later installed it in the shell shaped west end alcove in St. Anne's church.

From any angle it was a magnificent instrument. When I first heard it from the nave I had the ridiculous impression I could see the full swell coming over the Great and Choir pipes.

The Swell was remarkable. You know the trouble when the first inch or two of opening 'says it all!?' Gray and Davison had an ingenious solution. The trigger pedal turned a wheel so that the initial movement was minimal. There were two sets of horizontal shutters, one behind the other.



Compass was limited, the pedals only to E (no F Toccata here!), the manuals to F. I played Mulet's *Carillon-Sortie* a semitone down. The pedals are quite easy but the middle section is a nightmare. The Swell was from tenor C, the bottom octave played on the Choir.

The Swell to Pedal was a 4' coupler, invaluable for pedal solos.

The console was a sort of cupboard projecting from the front of the organ. The manuals were farther apart than is the case nowadays and playing for long periods on the Swell was a sure recipe for backache. On each side were the two great doors in front of the monumental Grand Bombard reeds, wood and metal.

On the choir there was a shared bottom octave, on a separate stop, for the Keraulophon and the Flute. I fixed blocks on the leads so that each of them drew its necessary bass.

A short distance down Three Colt Street was the Methodist Brunswick Chapel with a smaller but older brother. Its astonishingly similar specification I have indicated with asterisks.

Specification of the organ in St. Anne's, Limehouse

Great

Double Open Diapason	16'
*Large Open Diapason	8'
*Small Open Diapason	8'
*Stopped Diapason	8'
*Octave	4'
*Flute	4'
*Twelfth	3'
*Fifteenth	2'
Flageolet	2'
Sesquialtera	17 19 22
Mixture	26 29
Posaune	8'
Clarion	4'

Swell

*Double Diapason	16'
*Open Diapason	8'
*Stopped Diapason	8'

*Octave	4'	<i>Pedal</i>	
*Fifteenth	2'		
Sesquialtera	17 19 22	Open Diapason	16'
Cornopean	8'	*Bourdon	16'
*Oboe	8'	*Octave	8'
*Clarion	4'	Grand Bombard	16'

Choir

*Dulciana	8'
*Stopped Diapason bass	8'
Keraulophon (ten C)	8'
*Clarinet Flute (ten C)	8'
*Octave	4'
*Flute	4'
*Fifteenth	2'
*Clarinet (fiddle G)	8'

Couplers

*Gt/Ped *Ch/Ped Sw/Ped 4'
Sw/Ch *Sw/Gt Ch/Gt 16'

5 or so pedal helps, tracker action throughout, no Tremulant or Voix Celestes. Brunswick pedal 8' was only an octave coupler.

Courses

Pulling out the stops - start the organ

A pipe organ discovery weekend at Oundle Friday from 14th to Sunday 16th February 1997. Tutors Kevin Bowyer, Anne Marsden Thomas, James Parsons, Andrew Cleary and Simon Williams.

Application forms 'Pulling out the stops', The Old Crown, Glapthorn, Oundle PE8 5BJ. Tel: 01832 272026

RCO Residential Course in Cambridge from 2nd to 4th January 1997

St. John's, Robinson, Trinity and King's colleges.

Lectures by David Sanger, Margaret Phillips, Dr. George Guest and Christopher Robinson

Masterclasses by Stephen Cleobury and Nicholas Kynaston

Recitals by David Sanger, Margaret Phillips and Nicholas Kynaston

Tickets £5 (£3 for RCO members) available from the RCO office (0171 936 3606) before 12th. December 1996 or at the doors.



Organ news

Ralph Bootman

There are several major schemes for various organs by various builders 'in the pipeline' - more of these anon.

Two churches have 'gone electronic' - Holt and Brundall. At the former, a Makin 3-manual instrument has been installed and the Guild was able to visit this on 16th November thanks to the kindness of the Rector and the Organist, Mr. David Cooper.

Opinions varied about this installation, but even the most 'anti' found that there was something there to please and it was thought that, visually, it presented a fine picture at the west end with the loudspeaker enclosures designed to be an attractive feature above the new west gallery, containing the console, and the interior clock against the west wall of the tower. The drawstop console was a fine piece of work but some felt that the music-desk was uncomfortably far away. As with so many electronics, it seemed happier in its quieter moods, but the full organ with the fine solo reeds was certainly impressive. One wonders what the existing organ by Bryceson would have sounded like if it had been removed from its cubbyhole on the south side of the chancel and had been placed on a west gallery!

At Brundall, an instrument by Norwich Organ Manufacturers has taken the place of a small extension organ of two unenclosed ranks put in by Storr Bros. in 1973. Here the console was placed in the north choir stalls and the pipework was bracketed on to the east wall of the north aisle - never a very satisfactory position. The new console

takes the place of the old and the loudspeaker cabinets are placed within the chancel.

Both these churches had ailing pipe-organs and one can understand their replacement both on grounds of available space and cost. Another church which is experiencing similar problems and which is, so I understand, even considering an electronic, is St. Nicholas, Great Yarmouth. We shall see!

The Brundall instrument is to go to Banningham Parish Church where it will replace a small one-manual organ of uncertain parentage. One authority says it is by Bryceson (which I doubt) and the late Canon Gordon Paget held that it was a very early Lewis - which I also doubt! It is one of the more 'strange' organs in our diocese and the stop-list reads Rohr Flute 8ft (Bass octave only): Viol d'orchestre TC 8ft: Lieblich Flute TC 8ft : Octave 4ft (Stopped bass octave): Fifteenth 2ft - this last rank being inserted by Geoffrey Clark, a one-time member of the old NDOA, in August 1968. Just one manual here, no pedals and all unenclosed - one wonders what will happen to this instrument.

The C of E Shrine church at Walsingham has 'lost' its pipe-organ by Williamson and Hyatt - ousted again by an electronic. The 'real' organ is to be installed in a Lincolnshire church by Holmes and Swift who report that they are engaged upon a major rebuild with electro-pneumatic action and a multiplex system of the organ in St. Mark, Peterborough. Originally built by Wordsworth of Leeds in 1898, it was last rebuilt by Rushworth and Dreaper of Liverpool in 1949. They substituted tubular pneumatic action for the original tracker and provided a stop-key console on to which a local builder had added drawstops sited on

unattractive jambs. The console is being remodelled, a two-rank Mixture added to the Great and a Fifteenth 2ft. added to the Swell. Future work is to include the restoration of the instrument provided some years ago by Victor Saville of Penrith at Feltwell Parish Church.

W. and A. Boggis are still at work on the organs at Walpole St. Peter and at St. Mary's Baptist Church, Norwich, where, apart from new action, several tonal changes are to be made. The restoration of the Rothwell in Holy Trinity, Norwich, will commence some time in the New Year.

For sale

Free standing 'FARFISA' reed organ
Walnut finish 5 octaves
£60 o.n.o.
Tel: 015085 70221

A square pianoforte by William Stodart dated 1818 together with a three page technical/historical expert's report.
Space pressure forces most reluctant sale
£200 o.v.n.o.
Tel: 01493-720711

Viscount Jubilaem Organ 32 - 2 manuals, full pedal board, radiating concave. Gt. 7 stops, Sw. 8 stops, Pedal 5 stops. Couplers. Volume controls. Midi compatible. Suitable for a chapel, small church or private practice.
£1200.
Tel: 01508 488258 (Muriel Dyson).

Those readers who watched Anglia TV's production on the 900th anniversary of Norwich cathedral screened on the evening of Sunday 24th November, may have been as surprised as I was to see at a Grammar School service, the hands of the organist, (Robert Houssart), playing a three-manual tilting-tablet console whilst the school sang 'Hills of the north, rejoice!' This was the Johannus instrument which was moved into the cathedral whilst the 'real' organ was out of action for a few weeks. No, the Cathedral has not joined the Brundall, Holt and Walsingham bandwagon!



Book review



Ralph Bootman

The Organs of the City of London from the Restoration to the present day, Nicholas M. Plumley.

Published by Positif Press, 130 Southfield Road, Oxford. OX4 1 PA

Price: £24.95 (plus 95p post and packing for mail order) ISBN 0 906894 06 9

This year has seen the publication of several new books on the organ which will become standard works of the future and this important new volume is no exception. It has been said that he who is tired of London is tired of life and the reading of this book makes one want to go up to the City to see for oneself the organs mentioned in the fine work of Mr Plumley, even if one would normally think twice before making the journey.

A very full historical introduction places the organs in their historical, musical and architectural context and each instrument existing today within the square mile is described in detail and a photograph and specification is given.

A second section of the book describes the instruments known to have been in the City but have been moved elsewhere or which perished in the blitz of the second world war and, like the instruments in section one photographs or drawings of these are given.

In all 44 instruments presently existing in churches and 2 further instruments existing in the Chapel of the Worshipful Company of Mercers and in the Hall of the Worshipful Company of Merchant Taylors are described in section one and a further 39 in section two.

Two appendices list the first organs in the City after the restoration and other known instruments in the City which are now elsewhere or have been destroyed and there is an index of all the known organ builders who have worked on or built the instruments mentioned in the text. There are no fewer than 81 of these from Alexander (St. Katherine Cree, 1837) to Willis (St Paul's Cathedral, 1960). Gray and Davison head the list for the number of instruments provided - 29 organs. Hill and Hill, Norman and Beard come second with 28, J. W. Walker and Sons have 19 organs to their credit and N P Mander 18. The book is dedicated to Noel Mander who has done more to preserve organs within the City of London than anyone else.

With its 224 pages and 134 photographs, this is a volume, albeit in paperback, which deserves to be on every organ-lover's bookshelf. Printed on a good quality paper it is a delight to read and one will return to it time after time. It is a pity, though, that neither couplers nor tremulants are mentioned in the specifications given and it is always unfortunate to see spelling errors in print in a volume of this character. As Christmas is approaching, why not leave a request to Santa for a copy ?

Clumber chapel 29th September 1996

Ralph Bootman

Way back in 1989, our Auditor, Alan Thorne, arranged a visit to this Nottinghamshire National Trust property so that we could see and try the fine Gray & Davison organ, recently restored by Harrison and Harrison, and a memorable day was spent with Alan and his rector, the Revd. Paul Atkins. It was whilst we were in the Chapel, designed by that great architect, Bodly, that Alan passed a remark to the effect that it would be wonderful to go there and sing Choral Evensong, as regular choral services are no longer being held there. Some eight years later, Alan's wish came true and members of Ron Watson's Choir, Sine Nomine, along with several Guild members, made the journey to Clumber on 29th September, the feast of St. Michael and All Angels.

Arriving in time for lunch, partaken in the Trust's restaurant, there was ample time to explore the grounds of this Park before returning to the Chapel, a superb building

for sound, to take part in the Choral Evensong. The introit was Rutter's *I will sing with the Spirit* and the service itself was sung to Stanford in B flat with the anthem Arthur Bainton's *I saw a new heaven*. All was sung with great feeling and would have put many a professional choir to shame. Canon Atkins gave a fine address on the theme of Angels and the service was accompanied on the organ by Bryan Ellum.

Rarely in recent times has a service moved me as much as this - the marriage of the wonderful interior of the chapel with the near perfection of the voices of Sine Nomine - the beauty of the language of the Book of Common Prayer - and Bryan's superb accompaniment will be long remembered.

It was, truly, a most moving experience, well worth the 125 or so miles each way in our chartered coach. The heavens opened twice for us - but pouring rain on the way home could do nothing to take away the transport of pure joy experienced earlier.

How fine it would be for the Guild to take part in any future service of this kind!



From "The land of the Broads" by Ernest R. Suffling, 2nd. Edition, 1892, the chapter entitled 'A Ramble through Norwich', page 77 referring to St. Peter Mancroft.

'The organ is a very fine one, with the ugliest set of false front pipes in the world. They are typical of a tidy builder's yard, being merely square wooden troughs set on their pointless ends in a nearly perpendicular arrangement of crescendo and rallentando as to size.'

Sent by Joan Wylie

Guild dinner

Saturday 26th October saw the Guild at Dunston Hall for a dinner. This was a splendid affair. We sat in a private room at very attractive tables in this imposing building and were served with courtesy and efficiency and, of course, food of a very high standard. We had sherry on arrival and wine throughout the meal. What we had plenty of, and what in the past members complained we did not have enough of, was good company and conversation. Our guests were David Dunnett and his wife Nicky and what a joy it was to have them with us.

The after dinner address was given by David Dunnett who set us at ease from the word go and had us chuckling merrily throughout his speech in which he traced for us the path that had led him from his earliest exposure to music to being a cathedral organist. His relaxed (for us) approach to this, (he claimed to be very nervous), gave us an insight into the world of the cathedral organist of today, amusingly compared with

organists of earlier years such as Zechariah Buck. We heard of the need of the cathedral organist to have good relations with the clergy and with lay clerks and how David sees the most important aspect of his work as the training and care of choristers. We were told of some of the disasters which he had encountered, like the organ which, following a loud bang, ceased to function and from which a very frightened cat emerged seconds later; how an organist had given a C instead of a D at the start of Walmisley in D and had to continue transposing the Magnificat down a major second - and other such tales.

Should the Guild ever be reconstituted and become the 'Treat Missing Society' then all those whose missed this particular treat would be well justified. The programme for next year, the Guild's 50th anniversary, has some treats not to be missed. Why not leave the TMS and come and join US?

RW

For the choir

The Parish Choirbook compiled by Rosemary Field GRSM, FRCO, LRAM, ARCM

A liturgical year's music mostly aimed at the choir or singing group of fewer than four parts. New material in a wide range of styles and practical keys.

24 anthems, 3 Eucharist settings, 8 seasonal psalms and much more.

£5 plus postage from Miss Rosemary Field, 2 Lester Avenue, Bedhampton, HAVANT
PO9 3HE, Tel: 01705 470200



What the critics said

Ronald Watson

Critics can have enormous influence. A bad review of a stage production can mean a disastrous and very short run for the show, play, or whatever. Whatever the effect of music criticism, some of the greatest composers have suffered some very harsh criticism, some of which when read today seems amazingly shortsighted.

Here are some of the things the critics said of composers who we now regard as the great masters. See if you can guess who the composer was. If it is any help, they are in alphabetical order, and the date of the critique may give an added clue. The missing composers are hiding on page 28.

1. *The bulk of the ? Violin Sonata seemed to me the last word (for the present) in ugliness and incoherence. It was as if two people were improvising against each other.*
Sunday Times, March 26th 1922
2. *? always sounds to me like the upsetting of bags of nails, with here and there an also dropped hammer.*
Ruskin letter to John Brown. February 6th 1881
3. *? musically speaking is a lunatic; a classical composer only in Paris, the great city of quacks. His music is simply and undisguisedly nonsense. He is a kind of orchestral Liszt, than which I could name nothing more intensely disagreeable.*
Dramatic and Musical Review, London January 7th 1843
4. *To me it seems quite obvious that the real ? is nothing more than a sentimental voluptuary. He is the most wanton of composers. Only his wantonness is not vicious; it is that of a great baby...rather tiresomely addicted to dressing himself up as Handel or Beethoven and making a prolonged and intolerable noise.*
George Bernard Shaw, The World, June 21st 1893
5. *We recoil in horror before this rotting odour which rushes into our nostrils from the disharmonies of this putrefactive counterpoint. His imagination is so incurably sick and warped that anything like regularity in chord progressions and period structure simply do not exist for him. ? composes like a drunkard.*
Wiener Allgemeine Zeitung, March 22nd. 1886
6. *We do not doubt that much of the music of ? is destined to become fashionable, and as we cannot imagine the distinguishing features of modern pianoforte music to be further exaggerated than by himself, we may venture to hope for a return to the more wholesome taste by the time that our composer has had his day.*
Dramatic and Musical Review, London, October 28th 1843

7. *How blessed are those who are born deaf and are spared the agony of listening to the hideous sounds of Symphony No. 3 by ?. ? should have stuck to truck driving instead of insulting music lovers with his senseless noise.*
Radio Times, June 12th 1942
 8. *? 's orchestral music is an insult to art. It is gaudy musical harlotry, savage and incoherent bellowings.*
Boston Gazette April 1872
 9. *To hear a whole programme of ? 's works is like watching some midget or pygmy doing clever, but very small, things within a limited scope.*
London Times, April 28th. 1924
 10. *? 's quartet Op. 109 looks like music, it sounds like music, it may even taste like music; yet it remains, stubbornly, not music. ? might be epitomised as a composer whose name is the same either forward or backward, and whose music, curiously, often displays the same characteristic.*
New York Sun, November 14th, 1934
 11. *The name of ? is, as far as the British public are concerned, mud.*
Musical Times, London, May 1930
 12. *? is a musician of decadence. He has all its defects, the violence of the style, the incoherence of ideas, the crudity of colours, the impropriety of language.*
Revue des Deux Mondes, Paris, December 15th 1856
- and these two of the same composer.....
13. *? 's misfortune is that he not only takes himself for the Dalai Lama, but also for the Dalai Lama's chief priest in one person, and therefore regards each of his excrements as an emanation of divine inspiration*
Aus Meinem Leben, Berlin, 1870
 14. *This music can arouse only the basest instincts. ? 's music awakens the swine rather than the angel. Worse, it deadens both. It is the music of a demented eunuch.*
Figaro, Paris, July 26th. 1876



Mea culpa

It is a particular form of hell to read through a Journal that has been circulated and keep coming upon errors. The Summer issue was particularly bad for this. Technology often leads one into a false sense of security and the *spellcheck* facility on the computer leads one to believe that all is well. However, it does not pick out where the wrong word has been used (floodlight instead of floodlit; mind instead of wind); as long as the word exists it assumes that it is correct. Nor does it pick up where words have been missed out altogether. I also forgot to notify the last date for copy for this Journal and got Brent Palmer's telephone wrong. It is not an excuse to say that proofreading one's own work is never foolproof as often one sees what one expects to see. I have a plan to solve this particular problem so let's hope there are no howlers in this edition!

I have been approached regarding the quality of photographs in the Journal. This is a bit of a problem. What goes in the Journal is nothing more than a photocopy of the photograph a reader has sent me, which in some cases is itself a photocopy. If what I get looks as though it might reproduce adequately then I use it, sometimes to be disappointed. Sophisticated photograph reproduction which gives the quality found in magazines is not something we could contemplate given the expense and the fact that only 160 Journals are produced. As technology improves no doubt better photograph reproduction will also improve; until then please be tolerant.

Membership news

Geoff Sankey

Annual subscriptions fall due on 1st January 1997. The committee has decided that the same rate as 1996 will apply to 1997 so please forward payment of £12 to me in the new year. Cheques should be made payable to 'Norfolk Guild of Organists'.

We welcome Mr. Jim Hunt as a new member. Jim is closely involved with a project for improving the instrument at Dickleburgh. No doubt he will tell us more about this in due course.



Last date for copy for the next Journal THURSDAY 27th February 1997

Robbens 'Rambles'

John Robbens

It being that time of the year, my first pleasure is to send greetings from my wife and me to all our Guild friends, far and near, to wish you a very happy Christmas and peace and good health for 1997.

What! No Pipes!. In the Summer '95 issue of the Journal, I referred to a letter in the press from Mr. Keith Buxton, expressing horror at the thought of an electronic organ being purchased for Holt Parish Church.

A few weeks ago, I read that the deed was done, and that a 'Makin' had been installed on a purpose built gallery at the West end of the Nave. In my opinion, the whole has been executed very tastefully.

Together with a goodly gathering of members, I visited Holt a few weeks ago, and was duly impressed both with what I saw and heard. We were given to understand, by the organist, that the congregation were pleased with the instrument and the cost thereof! It is more than adequate for all the needs of the church.

At the time of the visit, I had a shocking cold and did not feel at my best, so I did not stay very long, or try the organ. I hope to rectify this at some time in the future.

There is no doubt that very few people visiting the church would know that they were not hearing a pipe organ, and they would certainly be very impressed with the sound.

Without a doubt, there will never be anything to replace the magnificence and majesty of a well designed and installed pipe organ, but I think more and more people are turning to the opinion that where prudent stewardship of cash is necessary (and isn't it?), a properly designed and installed electronic organ can be the answer.

It would be interesting to know what Mr. Buxton thinks about it.

In tune with Heaven. I purchased this book months ago, and so far have found that due to 'supply and demand' I have not got very far with it. I am more than ever of the opinion that whatever is written about the subject of music for worship, it is impossible to find one form to satisfy the tastes of all people. There are so many churches of various traditions and denominations, that rather than trying to be all things to all men under one roof it is better that each church, within reason, keeps to its own tradition so that members know what to expect, and if they do not find it, to look elsewhere.

An essential ingredient, as in so many other walks of life, is tolerance. Let others do things their way, without criticism, and hope they will do the same for us. After nearly two thousand years, things are bound to have changed a little, so there must be a little room for manoeuvre.

Having said all that, let us hope that we never lose all that is good and lovely in the longstanding tradition of church music which has grown down the ages, and is now entrusted to us.

These have nothing to do with organs but I'm sure you'll be amused by them

A motor racing commentator is renowned for his odd utterances; here are some samples:

He's obviously gone in for a wheel change. I say obviously because I can't see it

With half the race gone there is half the race still to go

Do my eyes deceive me or is Senna's Lotus sounding rough?

Anything happens in Grand Prix racing and it usually does

Alboreto has dropped back up to fifth place

As you look at the first four the significant thing is that Alboreto is fifth

I can't imagine what the problem is. I imagine it must be some sort of grip problem

It's raining and the track is wet

Mansell can see him in his earphone

Cruel luck for Alesi, second on the grid. That's the first time he had started from the front row in Grand Prix, having done so in Canada earlier this year

Ah! Now there's Senna in the pits for the black flag. No point in saying I wish I could lip read: I can't even see his lips

...and there's no damage to the car... except to the car itself

and I interrupt myself to bring you this

Unless I'm very much mistaken...I AM very much mistaken

This is an interesting circuit because it has inclines, not just up but down as well



Only a few more laps to go then the action will begin, unless this is the action, which it is!

This has been a great season for Nelson Piquet as he is known and always has been

And the first five places are filled by five different cars

...the lead is now 6.9 seconds. In fact it's just under 7 seconds

Tambay's hopes, which were nil before, are absolutely zero now

You can't see the digital clock because there isn't one

Martin's got a bald spot - he won't be pleased

...but here is now and there is Damon Hill

And if there hasn't been any action yet, which there most certainly has, there certainly will be soon

Oops

Geoff Sankey

The August 1996 edition of the *Organists Review* contains an advertisement for a recording of 'There let the peeling organ blow'. One is reminded of the Guild's recent visit to Lound and of Ann Davies' project there to see the instrument's case re gilded.

The Norfolk and Norwich Festival programme describes Neil Taylor as being Assistant Organist at Norwich Cathedral since 1990 and 'extending his musical interests beyond the organloft through teaching, conducting, continuous playing and accompanying'.

The same publication also announces a performance by Kenneth Ryder of one of Buxtehude's least known works - the chorale prelude '*Nun bitten wir den heil'gen Geist* from *Messe pour les Couvents*'.



Hints for Christmas listening

Last Christmas I received three very contrasting CDs which I highly recommend as presents this year.

Carols from the old and new worlds sung by the Theatre of Voices directed by Paul Hillier. Harmonia Mundi HMU 907079

This is a most enjoyable collection of robust and different carols. Two settings of *While shepherds watched* to unusual (to us) tunes; traditional American carols arranged by Jeremiah Ingalls, Supply Belcher as well as carols by Sibelius, Holst and Henry VIII

Christmas music from Mediaeval and Renaissance Europe by The Sixteen directed by Harry Christophers. Hyperion CDA 66263

Equally uncomplicated and forthright music including Gaudete, The Boar's Head Carol, Quem Pastores from sources such as Piae Cantiones and composers, Handl and Lassus. Every track a delight.

Rejos for Joy Carols old and new sung by the choir of Norwich Cathedral directed by Michael Nicholas with Neil Taylor on the organ. Priory PRCD 405

No NGO member should be without this delightful collection of Christmas music, impeccably sung, which includes music by more recent composers such as Tavener, Grier and our local David Morgan and arrangements by Nicholas, Warlock and Willcocks.

Organ in splendour and majesty

James Parsons plays the Frobenius organ in Oundle Chapel. Fifteen popular classics include: Bach's *Tocatta & Fugue in D minor*, *Jig Fugue*, *Sleepers Wake*, *Jesu Joy of Man's Desiring*, *Whitlock Folk Tune* Widor *Tocatta*, *Vierne Final Symphony No. 1*.

£5.99 plus 50p postage. Order from OIF, The Old Crown, Glapthorn, Peterborough PE8 5BJ

Programme of English Organ Music for the decade of Evangelism

Gillian Ward Russell plays the organ in Brentwood Cathedral. The music is a joyous testimony of faith which will greatly reward the attentive listener.

£10.90 from Gillian Ward Russell, 10 New Street Maldon, CM9 6AQ



Criticised composers

1. Bartok 2. Beethoven 3. Berlioz 4. Brahms 5. Bruckner 6. Chopin 7. Harris
8. Liszt 9. Ravel 10. Reger 11. Schoenberg 12. Verdi 13. & 14. Wagner

Christmas crossword

When the grid is complete, the title and composer of a well known Christmas piece can be read in alternate lights around the perimeter, beginning in the top left hand corner.



Clues

Across

8. Bellini opera
9. Unlikely affliction for this time of year
10. Selfish people get to Sis!
11. In a state of inactivity
13. Old testament musical instrument
15. Hearing both sides
17. African Primate
18. Carmina Burana composer
22. Panama is one
23. Caper in canticles

Down

1. Show girl urged to arm
2. Larger than life American organist to his friends
3. Once an underground worker he'll put you to the test
4. Put in another place
5. Volatile mount
6. This composer didn't write the Beggar's Opera, oddly enough!
7. Historic early hymn book
12. Did Harold speak this?
14. Good place to perform a soap opera
16. Male hero in Humperdinck duo
17. Judge who has a go
19. This turns either way
20. Deeds
21. Music degree for elephants? No, birds!

The Organ, Temple Church

Pauline Stratton

The following is an extract from 'Walford Davies, a Biography' by C.H.Colles. Published 1941.

"The Temple organ of 1898 was, as to its sounding parts, that which Messrs. Forster and Andrews had constructed twenty years before. It was frequently pointed to with pride as the organ of "Father" Smith, which substantially it was; but successive additions and reconstructions had necessarily intervened, and it was Forster and Andrews who, under the direction of Dr. E. J. Hopkins. removed the so-called "Quartertones" (i.e. the two pipes to each E flat - D sharp and A flat - G sharp) which had been accounted the greatest 'rarity' of

Smith's inventive genius. New keyboards were supplied by them at this time, since the divided black keys, which made the two pipes playable separately, were rendered obsolete, and the old keyboards were not preserved.".....

A foot note refers to an illustration of the keyboard in Macrory's "Notes on the Temple Organ" (1859, 1861 editions only).

This extract then poses the following questions.

1. Was this the only organ built with quartertones?
2. Why only quartertones on these two notes?
3. Were the black keys in question, divided by their length or width?
4. What was Smith trying to achieve?

*Thank you Lord for
everything.....everything!?*

Ronald Watson

The walk-out by some of the choir of St. Mary's, Wroxham certainly hit the headlines, featuring as it did in the national press and on the B.B.C.'s main news programmes. It was even featured in a question on the B.B.C.2 quiz programme 'Have I got news for you'.

What a comedy of errors it turned out to be. Obviously, when something like this happens it is the culmination of a situation which has been bubbling away for some time and about which outsiders don't know enough detail to see the single newsworthy incident in its context.

It might be expected that organists would react initially to such a story by thinking that here again we have a trendy vicar undermining traditional standards. From what we do know in this case it seems to me that the choirleader and those members who followed her out of the church did a first class job of shooting themselves in the foot.

Is it not perfectly reasonable that a vicar should include a children's hymn (song) in a service where children are to be present?

The B.B.C.'s decision to interview a young lady ex-chorister also turned out badly for the recalcitrant choristers' cause. The young lady in question, whose claim to be a trained singer was soon to undermine any argument she put forward, proceeding, as she did, to give a very poor rendition of both the tune and words of the offending hymn. The words, which were at the root of the dispute were in fact unintelligible, (not very good for a trained singer!). The young lady then put forward the argument that other trained singers like her preferred to sing music and words which presented more of a challenge.

Well this probably rules out any of them ever singing any children's hymns at all, for they are by their very nature simple in concept, language and music.

I do question, on the other hand, whether anyone wants to go to church to sing a hymn about aircraft re-fuelling in mid air. I wondered what the connection with Autumn was; do aircraft only refuel in mid-air in the autumn? If so should there not be a reference to the miracle which keeps them up there for the other ten months of the year? There surely must be subjects which do not readily lend themselves to hymns. One of the greatest achievements of Western man since the Great Plague has been to improve sanitation so dramatically that diseases which stemmed from open sewage, have been eradicated.

But who wants to sing hymns about drains?



Centre Page Pullout

Guild Events for 1997

Take this out and keep it in a safe place

James Lilwall can be contacted on 01603 262063

JANUARY Saturday 18th at 2.30 pm
Prior's Hall, The Close, Norwich

Neil Taylor, Assistant Organist at Norwich Cathedral and Assistant Regional Director for the Royal School of Church Music will give a **Talk and Practical demonstration** about his role with the RSCM within the diocese. Members of the Cathedral Girls' Choir will be present and members will be encouraged to take part during the demonstration. Do come along, especially if you are involved with the music in your church and hear what help, advice and training is now available.

Admission free to all. Refreshments.

FEBRUARY Saturday 15th at 2.30 pm
URC Princes Street, Norwich

Brent Palmer gives an **Illustrated Lecture** on the lives and works of three composers whose anniversaries are being commemorated this year - Mendelssohn, Vierne and Widor.

Members free - non members £2. Refreshments.

MARCH Saturday 8th at 2.30 pm
St. Peter Mancroft, Norwich

Kenneth Ryder will give a **Master class** involving some of his own pupils. The works studied will cover the major schools of the organ repertoire and it will give members a wonderful opportunity to watch Kenneth and his pupils at work. Tea and light refreshments will be followed by a short organ recital given by the pupils which will include the pieces studied during the master class. Numbers will be limited as the audience will need to be located in the organ loft for the first part of the proceedings.

Please book your place early!

Members free - non members £2. Refreshments.

MARCH Saturday 22nd at 4 pm
URC Princes Street, Norwich

Annual General Meeting. Please make every effort to attend this important meeting.

Refreshments from 3.30 pm.

APRIL Saturday 12th at 2.30 pm

Organ Crawl in and around Kings Lynn. *John Jordan* will be our host and we will visit the organs of St. Margaret's, Kings Lynn, St. Nicholas Chapel and the new Bower organ at South

Wooton. This should prove to be a most enjoyable day out. Meet at St. Margaret's at 2.30 pm.
More details later.

MAY Saturday 17th at 2.30 pm
Prior's Hall and 56a The Close, Norwich

This event will be in two parts and is entitled '**The Language of the Organ**'. The event is being hosted by *Kenneth Ryder* and *Roger Rayner* and will utilise the Peter Collins House organ. More details to follow.

Members free - non members £2. Refreshments.

JUNE Saturday 7th

The Annual Outing this year will be by coach to the organ workshop of Peter Collins Ltd. at Melton Mowbray, Leicestershire. This will include demonstrations of pipe making, displays of work and reed and flue voicing. After a picnic lunch at Rutland Water, (weather permitting), we will visit the new organ at Oakham School built by Peter Collins and the new instrument by Kenneth Tickell at Oakham Parish Church during the afternoon. More details will follow.

Reserve your place now!

JULY Saturday 12th. 50th Anniversary Celebration
Prior's Hall, Norwich cathedral, Maid's Head Hotel, Norwich

We meet for tea at 4.15 pm in Prior's Hall which will give us the opportunity to meet *Dr. Francis Jackson*.

At 5.15 pm **Evensong** will be sung in Norwich cathedral by *Sine Nomine* directed by Ronald Watson, the organist will be Bryan Ellum.

At 6.15 pm *Dr. Francis Jackson* will give an **organ recital** in the cathedral.

At 7.30 pm we meet in the Maid's Head for **dinner** at which *Dr. Jackson* will be the guest speaker.

We do hope you will make every effort to attend this landmark event in the Guild's history.

Further details will follow.

AUGUST Saturday 2nd

Visit to the home of *Dr. Gerald Gifford* at Cottenham, Cambridge where there is a wonderful collection of early keyboard instruments. We will make our own travel arrangements, aiming to arrive at 11 am. Please liaise with James Lilwall if you require a lift.

Numbers will be limited to 25. Reserve your place now!

SEPTEMBER Saturday 20th at 2.30 pm

St. Thomas' Parish Church, Earlham Road, Norwich.

Dr. Gillian Ward Russell will lead a workshop on '**The Art of Registration**'. Other areas such as choosing suitable music for a particular instrument and 'befriending' (or taming!) a strange organ will be covered. We need players to prepare a suitable piece which ideally should contain opportunities for several registration changes. If you are interested in taking part please contact James Lilwall before the end of July.

Members free - non members £2. Refreshments.

OCTOBER Saturday 25th at 2.30 pm

St. Margaret's, Lowestoft

Bryan Ellum and *Ronald Watson* will give an **Illustrated talk** entitled '*Transcribers and Transcriptions*'. They will explore the transcribers of the past, the art of successful transcribing and the modern transcription. If you require a lift please contact James Lilwall.

Members free - non members £2. Refreshments.

NOVEMBER Sunday 23rd at 3.30 pm

Norwich cathedral

Evensong for the feast of *St. Cecilia* with tea afterwards in Prior's Hall.

DECEMBER No meeting

Organist and choirmaster wanted

St. Peter's, Sheringham

The post of Organist and Choirmaster at St Peters will fall vacant at the beginning of 1997, the centenary year of the Church.

SUNDAY SERVICES WITH MUSIC:

10 a.m. Rite A (Attendance 150-170): 6.30 p.m. Prayer Book Evensong (35-45)

On the first Sunday of the month:

10 a.m. A fairly informal service with some "chorus" type songs, piano/band (40-50)

11 a.m. Prayer Book Matins (40-50)

6.30 p.m. Rite A on alternate months with the Methodist Church (50)

The hymn book is A&M (New Standard), Parish Psalter

Funerals, Weddings, present fee is £20

Choir practice once a week - 10 regular adults joined by others for special occasions

A monthly meeting with the Vicar to review worship and music

The yearly fee is £1200, reviewed each year by the PCC. Four Sundays off.

In the summer tourist season we have had well supported recitals on Thursdays with the organ and other instruments. The Organist can arrange this and other musical events confident of reasonable support.

THE ORGAN: Three manual and pedals with tubular pneumatic action by Bishop & Son of Ipswich (1899). Completely rebuilt 1986.

Organist wanted

St. Remigius, Roydon, near Diss seeks to appoint an Organist/choir leader.

The main Service is at 10.30 a.m.; Parish Communion Rite A alternating with Mattins & Family Service; also major Festivals.

Honorarium negotiable plus Fees,

Organ is a Boggis of 1955, 2 manuals plus pedals, 16 speaking stops (Great 7, Swell 6, Pedals 3)

Enquiries to the Revd. W. M. C. Bestelink Tel: 01379 642180.



