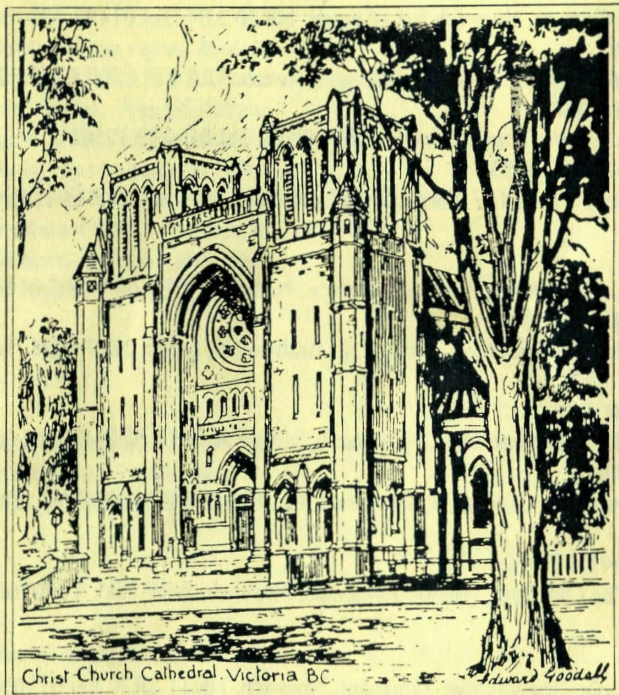


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The editor writes.....

How else could you start a meal in Guernsey and finish it in Brittany in a temperature of minus 40 but at 35,000ft in a jet aircraft? When I'm doing this I know I'm on holiday, on the most recent occasion headed for some Christmas sunshine in Madeira. The sunshine turned out to be in short supply and the stormy weather had ruined several of the carefully planned displays in the streets of Funchal, but at least it was warm! And where in civilised Northern Europe could cribs and models of angels survive unvandalised in the main streets for about three weeks?

On Christmas Eve the locals, some of whom had walked the equivalent of Wymondham to Norwich on very steep terrain, started to fill the church in Machico from about 10 p.m. where they sat in silence until the midnight service started. There were no drunks either in the church or outside in the market square where men, young and old, women and children gathered to watch spontaneous folk dancing and just generally greet each other. At no time might anyone feel threatened or affronted by uncouth behaviour. The very fact that this thought was crossing our minds at all was indicative of the sort of society we had left behind. Here was gentleness, mutual respect and goodwill. Mrs. Thatcher might change her mind about there being no such thing as society if she were to go to Madeira.

Madeirans exchange presents on Christmas Eve and around mid afternoon Santa Claus duly stopped off at our hotel on his travels with gifts for the children.

The television in the bedroom provided a choice of eight channels, one local (in Portuguese), two French, one English (NBC actually), two German and two Italian. On a spare channel a video was shown daily and I sat through the ubiquitous 'It's a wonderful life' for the umpteenth time but for the first time with Portuguese sub-titles! I also watched 'Babe' for the first time (also with Portuguese subtitles) and thrilled as the schizophrenic pig won the sheep dog trial to the strains of Saint-Saens' Organ Symphony. It seems to me that a good way to learn a foreign language is to watch a film in English with sub-titles in another language. I was soon to learn that 'Vamose' means 'go home pig'.

On the NBC Selina Scott programme there was an interview with Anthony Way (St. Paul's chorister star of 'The Choir') about his recording life and his tastes and ambitions in general. On the same programme on another day there was an interview with the King's Singers and samples of their latest recordings. On the German channel (DR) there was an excellent documentary about Silberman organs (in German of course, and no sub-titles), and a little later a concert given in Berlin for the German President which involved a singing ensemble similar to the King's Singers but with a lady alto. They sang a piece by Paul Patterson - (I wonder if he knew?) and ended with a new version of Peter Cornelius' The Three Kings for Alto solo but with the accompanying chorale in more King's Singery harmonies; very attractive.

The French programmes were either newsy or educational whereas of the Italian channels one showed films and Disney cartoons and the other was the most inane game show imaginable; when Rome declined and fell it forgot to open its parachute!

Christmas in Madeira was an interesting experience and as it turned out England was not far away. A couple (from Yorkshire as it turned out) only two bedrooms away invited us in for drinks and nibbles on Boxing Day. They had brought with them all their decorations, including a tree complete with lights, a Christmas cake and mince pies, and their room was duly decorated with streamers and cards. Half a dozen of us Brits tucked into cake and mince pies and drank wine from bathroom tumblers as we watched the young bloods outside in the bay coming in on the Atlantic waves on surf boards.

Different - and a long way from a stable in Bethlehem!

Back copies of the Journal required!

I have one copy of each Journal and several of more recent ones but of the earlier editions I have none spare and find myself being asked for them on occasions. In particular demand are numbers 1 to 7. I'd be glad to hear of anyone who might be able to supply any past Journals. Please let me know. RW

50th anniversary edition

I would like to produce a 'fiftieth special' this year and would welcome any archive material which readers might have.



Organ news

Ralph Bootman

From W. and A. Boggis of Diss we learn that the restoration of the fine Rothwell organ in Holy Trinity, South Heigham, Norwich, is proceeding well and Mr. Rodney Briscoe says that the intricate mechanism, whilst a joy to behold, is very complicated and has lasted extremely well since the instrument was built in 1921. The Norman and Beard instrument of 1896 has been removed from St. James, Great Yarmouth and it is presently in store before rebuilding with a detached console and electric action in another Norfolk church.

Bower and Company report that they have been very busy this last year and many of their contracts are further afield, of which the restoration of the Hill of 1897 in Holy Trinity, Richmond, Surrey, and the restoration of the 1888 Henry Willis at St. John, Hampstead are examples. Work in hand includes the new instrument for the Carmelite Monastery at Quidenham and the addition of the 'prepared for' ranks at Costessey RC Church. Bower and Company also announce the formation of a sister company 'Bower Organ Tuning' (Partners Richard and Barbara Bower) which operates beneath the threshold of VAT.

I recently came across a Positive organ which had been altered somewhat. As it was originally built as Opus 950 in 1913 its

stoplist was Double Bass 16ft: Open Diapason 8ft: Viol 8ft: Melodic Viol 8ft: Gedact 8ft: Tremulant: Octave Coupler. It has since been rebuilt with the following stoplist; Stopped Diapason 8ft: Principal 4ft: Fifteenth 2ft. The swell-box has been dispensed with - it formerly enclosed the Gedact and Viol ranks - as has the Tremulant and Octave Coupler - and the Principal is not inserted. I suppose there are those who would rather have just an 8ft and a 2ft in preference to the original! This instrument may be found at Thompson and the alterations were carried out by Bower and Co.

Holmes and Swift continue to be very busy.

Another redundant church with an organ is at Gunton near North Walsham. Standing in the west gallery of this Classical church, it was brought here from Thorpe Market Parish Church as a one-manual by Thomas Robson, 1826. In 1927 a second manual was added by Rayson of Ipswich "... to a specification approved by Sir Frederick Bridge, organist of Westminster Abbey who frequently stayed at Gunton Hall."

As many readers will know, our Past Chairman and Committee member, Laurie Bannister, has been very busy over the last few years rebuilding a Compton Theatre Organ in a specially constructed building at his home at White House Farm near Beccles. Much of this is now working and Laurie tells me that it sounds fine in its new home. When it is finally completed, it is a 'must' for a visit!

Sir Adrian Boult and the organ

Ronald Watson

I found the following two interesting extracts in Sir Adrian Boult's autobiography 'My own trumpet' published by Hamish Hamilton. The first concerns a recording of The Dream of Gerontius in Canterbury Cathedral in 1966. The soloists were the country's finest, Janet Baker, Peter Pears and John Shirley-Quirk. However, the cathedral organ was completely disabled and Allan Wicks did not think the electronic replacement was equal to being part of the performance and so the organ in a church about two miles distant was pressed into service. Charles Spinks, the BBC organist, with a loudspeaker and a closed circuit television screen, could see and hear everything that was going on and could play Elgar's organ part with his tone blending perfectly with what was happening in the cathedral.

The second refers to an occasion when E. Power Biggs and his wife had been scouring Europe in 1957 to find the most suitable organ on which to record all the Handel Organ Concertos. They had decided that Great Packington Church, Warwickshire, had the best of all, and asked if Boult could assemble an orchestra for a week during the summer and conduct the recordings. Lord Aylesford and his son Lord Guernsey, who took great interest in

it all, gave permission for a cable to be laid across the Park in order that electric blowing might be installed for the organ.

On the Monday of the week in which work began, Biggs had discovered that the organ was exactly a semitone away from concert pitch and there would be no difficulty in transposing. Unfortunately, it turned out to be a few vibrations under the semitone and a difficult afternoon was spent trying to get the oboes into line. When the afternoon session had finished Boult discovered that Mrs. Biggs had already rung up Mr. Mander the organ builder in London and that Mr. Mander was by then in his car coming to dismantle the organ and take it to London bodily, to be returned in time for the session on the Wednesday morning. His factory was prepared to work all night.

Some slight fluctuations in pitch had made the musicians suspicious about the power being supplied over the new cable. It turned out that an electric stone crusher was stealing some of the juice and so they had to readjust the sessions beginning late afternoons and finishing at midnight.

Boult records that Biggs' performances were all masterly. The musicians were most hospitably entertained at Great Packington Hall and on one occasion after lunch when Boult suggested it was time to get back to work their host said 'Oh, yes, you must get your organ grinder back on time'. 'Him?' said Biggs' wife lovingly 'Why he's only the monkey!'

The hymn tunes of Percy Carter Buck

Ronald Watson

Some hymn tunes have an unusually immediate impact; they seem natural to sing and are such good music that they can stand being played over and over again. On first hearing they sound truly original and retain their freshness on subsequent hearings.

On hearing one such tune I went home to look it up and discovered it was Martins by P. C. Buck and so was led to look up other tunes by the same composer. The first I came across was Gonfalon Royal and it came as no surprise that this too is one of our very finest tunes, powerful, tuneful and original.

Over the years I have accumulated several hymn books and so I decided to look through them for tunes by Buck. In all I discovered eight tunes. Gonfalon Royal and Martins appear in them all, although the latter is known in two of the books as St. Sebastian. In a very old A&M I found Herga a brief acquaintance with which makes it obvious why it was never included in any other hymnbooks. That

particular Buck stopped there!

Dulcis Memoria and Mont Richard appear in the latest edition of EH though I have no recollection of ever having sung them. Resurrection Morning and Draw Nigh did not progress from the Vaughan Williams EH to the latest edition which I think is a pity.

But the biggest surprise of all was discovering Delgany in the BBC Hymnbook. What a gem it is. It is like a mini anthem and sets two very short verses and would be very appropriate for Christmas but would also be generally suitable throughout the year. The dramatic climax this music achieves in such a very short time is quite remarkable. The BBC Hymnbook has many hymns not found elsewhere - but that is another story (though you might like to look at Sheng En).

Sir Percy Carter Buck (1871 - 1947) studied with Parratt and Parry. He held cathedral posts at Wells (1896 - 1899) and Bristol (1899 - 1901). In 1901 he moved to Harrow School where he remained for twenty six years. His writings include books about organ playing and more surprisingly acoustics, one of which was intended for use by architects.

For Sale

Large harmonium (14 stops) in good working order - big sound £200 o.n.o. Contact Keith Buxton 01603 610207

Choirs are only human

Ronald Watson

I have been musical director of three choirs in my time and stood in as musical director on one other occasion, and running a choir has opened so many doors to me that my life's experiences would have been very many fewer had I not had this absorbing hobby.

My first encounter with a choir was at St. John's, Middlesbrough where I was appointed organist and choirmaster in 1957. The choir consisted of a goodly representation of tenors and basses and an elderly gentleman alto plus a mixture of boys and young women who sang treble and alto. The adult members had been in the choir for many years and some of the boys were sons of church families. For a short time we enjoyed good music making and put on anthems and carol services of a good standard. The boys, however, became young men, lost their voices and then went off to university or elsewhere. The young women got married and moved away. There was one bass who took holy orders, sang in King's and became precentor at Derby Cathedral. The replacement of boys was virtually impossible as the congregation was ageing and youngsters in general were thin on the ground in a parish of non churchgoers, most of the congregation travelling in from further afield.

Other factors contributed to the decline in the satisfaction derived from the choral music making. The vicar saw the choir as a refuge for any young boy he thought St. John's should take under its wing. These boys were not from families who were

regular attenders, were often missing from practice and services for the usual reasons, days out at the seaside, looking after younger brother, forgot! One boy in particular whom I was asked to take was totally tone deaf. His attempts to sing a note at any pitch resulted in a noise not dissimilar to that made by a seal as it pops its head out of the water. He did however love it, even though most of the time I insisted he stay silent. He had no socks, no handkerchief and one piece of footwear, a pair of plastic sandals which he wore whatever the weather. His family were in poor circumstances and the vicar was 'working on them'. I remember one October morning arriving to find him sitting patiently and somewhat bewildered on the step outside the locked door; his household had not put the clock back.

I did organise trips to Durham and York and for some of the underprivileged youngsters it was the first time that they had ever been anywhere. A regular winter activity involved me borrowing a Dormobile from my workplace and driving the boys up onto the hills for an afternoon of sledging.

Whilst in post I engineered the rebuilding of the Forster and Andrews organ by Walker which was opened by Dr. Francis Jackson. This marked the start of a series of recitals for which I usually invited a choral group to make a break with the organ music. It was one such group that inspired me to run an adult chamber choir. The Columba Singers would have done very well indeed on the BBC's 'Choir of the Year'. Their conductor, himself a musical amateur, had hand picked the singers and drilled them to as near perfection as one ever gets. They were drawn from all walks of life, none was a professional but each had a desire to sing a

good standard of repertoire and sing it well. I knew I wanted to do what Matthew Parkin had done. He had no problems with motivation, tone-deafness, poor attendance or any of the things church choirmasters had to contend with on a weekly basis. We could also explore the secular repertoire.

When I came to Norwich I arrived at City College at the same time as Howard Burrell and became accompanist to the newly formed chamber choir there. I accompanied the annual College carol services in Norwich Cathedral during Brian Runnett's tenure until this service moved to St. Peter Mancroft and the arrival of David Morgan who was (is) an organist. Under Howard Burrell and with the college choir I was introduced to many glorious pieces; Britten's *Rejoice in the Lamb* and *Festival Te Deum*, Copland's *In the beginning*, Kodaly's *Matra Pictures* and *Jesus and the traders* (fiendishly difficult piece!) and much more. A trip was planned to Bristol with the choir, just before which Howard Burrell broke his leg playing football. It was agreed that the Bristol trip should go ahead with myself as conductor and I found that this suited me very well. The college choir also went to Rouen as part of a twinning event and I went with them, singing bass when not accompanying, and there I made a contact which would lead to much wonderful music making a few years hence.

I also stood in (for twenty two years as it turned out) for Ralph Bootman at St. Giles church in Norwich as Ralph had developed back trouble. There was a choir there when I went, 90% of which relied on being picked up by one adult member in a van and being brought to church. The gentleman van driver was involved in a tragic miscarriage of justice which meant him absenting himself from St. Giles and

eventually moving out of the district. The choir, fatally depleted, ceased to exist. This also suited me very well as, after my experience at Middlesbrough and my ambition to have an independent chamber choir, I was not really interested in the fruitless struggle to rebuild a choir in that place.

At about the same time I was approached to coach a quartet of voices in Drayton, mainly members of the Norfolk Opera Players who wanted to explore the chamber repertoire. We started at my home but as interest spread we moved up to the school and soon were in number about twenty. We called ourselves The Lyrian Singers. It was not long before I arranged to take the Lyrian Singers to Rouen where we gave joint concerts with the Chorale Voix Unies directed by Gerard Carreau. We chartered a Dakota and flew from Norwich to Deauville, thence by coach to Rouen.

This link flourished, and within about two years we were invited to join our French friends and a choir from Hanover in La Charité sur Loire where we had a glorious week singing together and giving concerts in beautiful churches in the area. The link with the Herrenhauser Chorgemeinschaft from Hanover was developed and exchanges between Norwich and Hanover occurred at regular intervals over several years, which included a second visit to La Charité.

On a separate occasion whilst on holiday in La Baule in Brittany I went to hear a blind local organist in the nearby town of Guérande. At the same recital was a German couple from Berlin who, as it turned out, were staying in La Baule very near to where I was. Addresses were exchanged and before long the Lyrian

Singers visited Berlin where we sang on one of the local radio stations and gave concerts in churches. The choir from Berlin visited Norwich on two occasions.

Due to personal difficulties and internal politics within the choir I parted with the Lyrian Singers in 1978 and they continued successfully for some further years under the direction of Ina Bullen. I discovered there were certain things in life I could live without and some that I couldn't. By now, working with a chamber choir was in my blood and it was not long before Sine Nomine was born. Sine Nomine continued the former links and visited Rouen, Berlin and Hanover, forming a new link in 1984 with the Hoeksteen choir in Amsterdam.

One day I may write a book about my experiences with these two choirs, the visits to La Charité could easily fill one book, visits to Berlin another. These were amazing experiences which I would not have had had I not directed a choir.

Running a choir is not an entirely smooth ride, however. Choirs are made up of people who are, after all, only human. A small chamber choir is particularly vulnerable to the sore throat or other eventualities which can reduce one part to as few as two voices, or even one. Each concert is a nagging worry until I see the whites of the eyes of all my singers safely at the venue, and there have been some tales to tell about that. I had one tenor who, for quite a long period, could be relied upon to get lost on the way to almost any engagement, lost in the snow in the country lanes around Lyng and Elsing, or quite simply having gone to the wrong place. In Berlin on one occasion one of our number, a young woman, was held at Friedrichstrasse Station, an East-West crossing point and given no explanation.

Fortunately she was eventually allowed back into the West, again without explanation, but that did not matter. The relief was indescribable.

The most unpleasant place in which we have performed must surely have been Gressenhall when it was still a home for the elderly: (What a contrast to the modern versions we visit today such as Cromwell House). The finest places we have sung in must be the cathedrals of Norwich, Ely, Peterborough and St. Edmondsbury and Clumber Chapel in this country and wonderful churches and cathedrals in France and Germany.

Choir members can become like a family and as such are deeply affected by happy and sad events which befall other members. We have shared births and marriages, bereavements and in one case a member killed in a car crash weeks before we were due to go to Amsterdam.

Choir members have different tastes. Announcing 'we are going to learn *** this term' there will be cries of 'oh good' from one quarter, and 'can't we do*****?' from another. One thing I have learned is to know the limitations of the choir and not to attempt, and certainly never perform, any piece which cannot be properly accomplished. I only partly agree with whoever it was who said 'if a thing is worth doing, it is worth doing badly'. Attempt it badly in private by all means but never inflict it on others; performances by the Portsmouth Symphonia were, after all, intended as a joke!

The end of my choir directing days must come sooner or later and I am determined not to carry on for a second after I am a spent force and standards plummet. I have always believed that standards of amateur

ensembles can be brought remarkably close to professional standards and that when that happens the rewards are truly wonderful.

Choir work has brought me into contact with some wonderful people and despite all the heartaches of running a choir, and there are many, I wouldn't have missed it for the world. Singing side by side with French, German and Dutch friends, where music is

the common language, has been a most rewarding experience and sharing their homes, albeit for very short periods, has highlighted that there are so many concerns, joys and sadnesses which are common to ordinary people from all nations and for a short span of time the world becomes a much smaller place.

Choirs are only human - thank God!



Congratulations

...to Suzanne Brodie on becoming the first woman to be awarded an organ scholarship at Durham University and the first first-year student to be offered an organ scholarship at Durham.

Suzanne studied with Jack Burns at Walsingham, Gary Sieling at Peterborough cathedral and with David Goode, organ scholar at King's. She recently held the post of organist at St. Edmund's, Hunstanton.

Members will have the opportunity to hear Suzanne in the Lunchstop series when she gives the Wallace Bray Memorial Recital in August.



Deputy available

James Lilwall is now available to deputise on Sundays as well as for weddings and funerals. James can be contacted on 01603 262063.

Michael Hammond

In the last year or so I have conducted research into the painted rood screens of Norfolk. It has involved touring round the county recording and photographing panels in churches, large and small, busy and redundant. My attention has been focused on those score or so which display the figure of St. Jerome, the 4th century Church Father who was responsible for the translation of the Bible known as the Vulgate.

There are a few instances in which Jerome appears alone, as a single standing figure, immediately recognisable from his Cardinal's gown and large red hat. More often he appears as one of the four Doctors of the Church alongside Pope Gregory, and the Bishops Augustine and Ambrose. It seems to be clear that this quartet of scholars appealed to the lay people who paid for the rood screen panels to be painted in the years immediately before the Reformation under Edward VI. The patrons were interested in their scholarship at a time when secular Humanism was making headway in England.

Norfolk is fortunate to have such a rich collection of painted scenes - far bigger than anywhere else in the country, and that so many have escaped the twin perils of the iconoclasm of the 15th century and the restoration of the 19th century. It is, I suppose, fair to say that the quality of much of the work does compare favourably with that on contemporary altarpieces, but there are several important exceptions, the Ranworth screen and that at Barton Turf being two. It is interesting to note that in

some cases, the reformers' zeal was little better than lukewarm. Instead of destroying the painted figures as idolatrous they painted over them and wrote on Biblical texts in English.

In some cases it is easy to recognise the figures on a screen because they carry written inscriptions and this is sometimes the case with St. Jerome. On other occasions it is necessary to work out the identity by referring to its iconography. St. Jerome has several characteristic attributes - the Cardinal's robes and particularly the red hat, and a book which represents the Vulgate. In contemporary continental art he is also shown as a penitent in the wilderness, typically kneeling before a crucifix and hitting himself with a large stone, or taking his last Communion on his death bed.

Another favourite image is of St. Jerome seated in his study surrounded by the paraphernalia of scholarship but this is only found in Norfolk on the two surviving decorated pulpits, at Castle Acre and Burnham Norton. In thinking about St. Jerome's attributes, the lion must not be forgotten. Although the incident did not originally refer to St. Jerome, the story of the Saint removing the thorn from a lion's paw became securely attached to him from 'The Golden Legend' onwards. Some of the Norfolk panels do show the lion - usually about the size of a dog and looking anything but fierce! (Probably the craftsmen who painted these panels had no idea what a real lion looked like anymore than they knew how a Cardinal dressed). The reason Jerome appears with a lion and not in his study is probably that the latter scene could not be accommodated on the narrow oak panel which formed part of the dado of the full rood screen. Examples of

the Saint with his lion can be seen at Cawston and Suffield.

These panels were painted in the period circa 1460 - 1530 and some confirmation of date can be obtained by observing the documents which St. Jerome holds as his attributes. In some, he is clearly writing on a scroll, as on the pulpit book at Burnham Norton, whilst elsewhere he is holding a precious printed book as at Tunstead. This change coincides with the introduction of moveable type printing and book production in Europe and the gradual phasing out of the manuscript.

Norfolk organists might be particularly interested in one of the panels showing St. Jerome holding a book. On the screen at Foxley the four Latin Doctors appear side by side on the chancel door - a frequent usage. The panels of the screen itself have been heavily overpainted in dark brown but St. Jerome is clear, standing in an imaginative version of a Cardinal's robe, and the miniature kneeling figure of the donor, Anne Bayment. A book containing a musical score is being held downwards for our inspection. The attempt is being made to draw us, the spectators, into the picture in order to complete the relationship. Unlike most of the books shown on Norfolk screens, this is a musical score and moreover, a score which is readable. I have been told by an expert that the notation can be played, but as yet I have been unable to discover what type of music is shown. Is it two

pages from the service Book; does it have any connection with St. Jerome or with St. Thomas who is the Patron Saint of Foxley or with the diocese of Norwich?

It could be that the painter is simply emphasising the importance of music as one of the liberal Arts, so important to the local lay people who were becoming more literate and well versed in all the skills of the New Humanism. It would be very helpful if any of the readers of the Journal could express an opinion on these interesting questions.

The case of the Foxley panel is not, of course, unique. Much of the work which we now know of the Englishman Walter Frye, who spent most of his career in the Low Countries, has been transcribed from the 15th century paintings in modern times.



St. Jerome, Foxley

Nearer home, there is the wonderful example from St. Mary's, Warwick. The painted glass windows in the Beauchamp Chapel carry plainsong themes. Much

work has been done in the archaeology of these famous windows and in recent years Mark Shepherd, the organist, has, on special occasions, used a transcription of an Antiphon which appears in the windows. He calls it the Beauchamp Windows Plainsong. How wonderful it would be if the same could be done in Norfolk; if the score on the screen at

Foxley could be reproduced in modern form and used once again in worship!

You are invited to play musical detective and if you discover anything from the clues available I should be extremely appreciative if you could let me know through your editor.

Solution to last issue's crossword

A		C		E		R		E		M		O
N		A		X		E		T		A		L
N	O	R	M	A		S	U	N	B	U	R	N
I		L		M		I		A		N		E
E	G	O	T	I	S	T	S		I	D	L	Y
				N		E		I		E		
T	A	B	R	E	T		S	T	E	R	E	O
		A		R		H		A				
T	U	T	U		C	A	R	L	O	R	F	F
R		H		E		N		I		O		A
I	S	T	H	M	U	S		A	N	T	I	C
E		U		U		E		N		O		T
R		E		S		L		O		R		A

A fine organ....but no organist

Barbara Knowles

It was at the end of a recent meeting of NGO in the Prior's Hall when conversation among the large audience turned to the topic of the general state of organs in the country. It would appear that quite a few of those present had to make do with playing on a very crummy instrument because the church concerned either could not or would not carry out the necessary repairs or restoration.

I sadly thought to myself :”Here are all these organists who have not got a decent instrument to play and there is our church with a fine, newly restored organ but with no-one to play it. It’s not fair.”

In Issue No.14 (Winter 1995) of NGO Journal the church secretary put in a rather formal request for an organist required at Silver Road Baptist Church. There was no reply, so I thought I would try again, on behalf of that church.

Some years ago we had disaster. Asbestos was discovered insulating the heating pipes at the back of the organ. Unfortunately it was the ‘wrong’ kind of asbestos and was now deemed to be in a dangerous state. There was general panic all round on the part of the Health and Safety people. At very great expense the organ had to be taken apart, cleaned, various bits replaced and put together again under the direction

of Richard Bower. It cost us £46,000 and we are still repaying the monies loaned to us. The two manual organ was originally installed by Hill, Norman & Beard in 1920.

We have had no organist now for over a year. Two ladies play the piano and a third lady does her best on the organ (no Pedals of course). We do have help from time to time from the Norwich School pupils of Miles Quick and Miles himself occasionally plays for us and in his talented hands the instrument sounds great! He warmly recommends the instrument to any would-be organist - so it has an excellent pedigree.

There are two Sunday services - at 11.00 a.m. and 6.30 p.m. The service is a simple “hymn-sandwich” type - very orthodox with little or none of the happy clappy element so often associated with the free churches. The new minister is quite neutral as regards music so the organist would be free to play whatever he/she would like. There is now no choir - which might well suit an organist who is not happy with a choir.

In spite of there being two services I feel that church would still welcome an organist who could only play regularly in the morning - with occasional evenings.

So if there IS anyone out there - please contact me on 01603 46145 in the first instance. A time could be arranged for you to try the instrument and any other ‘trial’ arrangements could be made. PLEASE HELP.



To photocopy or not to photocopy....there should be no question!.

Ronald Watson

I felt a bit uneasy when the question of photocopying of music was raised during the talk by Neil Taylor, largely because the contributions centred on what the legal position is.

Surely for Christian musicians the law is not the only consideration. The question 'what can I get away with?' is not enough. One might get away with propositioning one's best friend's spouse, it is after all not illegal - but should you do it?

Is the inability to afford music an excuse for photocopying? Why should it be? Would the inability to afford it be an excuse for stealing a BMW or a loaf of bread? Of course not! The price of anything one purchases in a department store, or for that matter, anywhere, is greater because of shoplifting. If you are a shoplifter (and get away with it) don't complain about the prices!

Similarly, if you photocopy music then don't complain about the price, you are one of the reasons why the price is so high! Before the days of photocopying, publishers could assess the number of copies they could sell. A choir of thirty would buy thirty copies, an instrumentalist having been introduced to a piece by a friend would purchase a copy. What chance does a publisher stand today of keeping prices down when a choir of thirty buys one copy and photocopies the other twenty nine, or the instrumentalist photocopies his friend's original, an act for which both should be condemned!

Do you want new attractive music? Then why cheat those who provide it, the composer and the publisher? Many composers rely on selling their music in order to make a living. Would you deny them that? And it goes without saying that publishers are businesses and to serve you they must remain in business. Would you deny them that?

Photocopying is here to stay and that is a fact of life. In many ways it is a wonderful asset but we, of all people, should think of the morality of using it. I would argue that if you have purchased a copy of an organ piece with awkward turns and photocopy some pages to make performance easier that you are still basically using the copy you purchased and should not worry about it; your performance may in fact be earning money for the composer and publisher if the venue is being honest with the Performing Rights Society.

Neil Taylor cited another justifiable instance in that if a choir of fifty had purchased fifty copies of a piece and the conductor photocopied several bits in order that the singers could mark up copies without defacing the originals, then this would be fair.

How can you avoid photocopying? If you cannot afford the new music there is always 'inter library loan' which, in my experience can get you any number of copies of almost anything within a couple of weeks. On Thursday 23rd January I ordered a set of music through interlibrary loan at Mile Cross. The following Tuesday it was there for my collection and the cost - nothing!

I have also had the experience of ordering music from Novello which was unobtainable, (out of print). I wrote asking

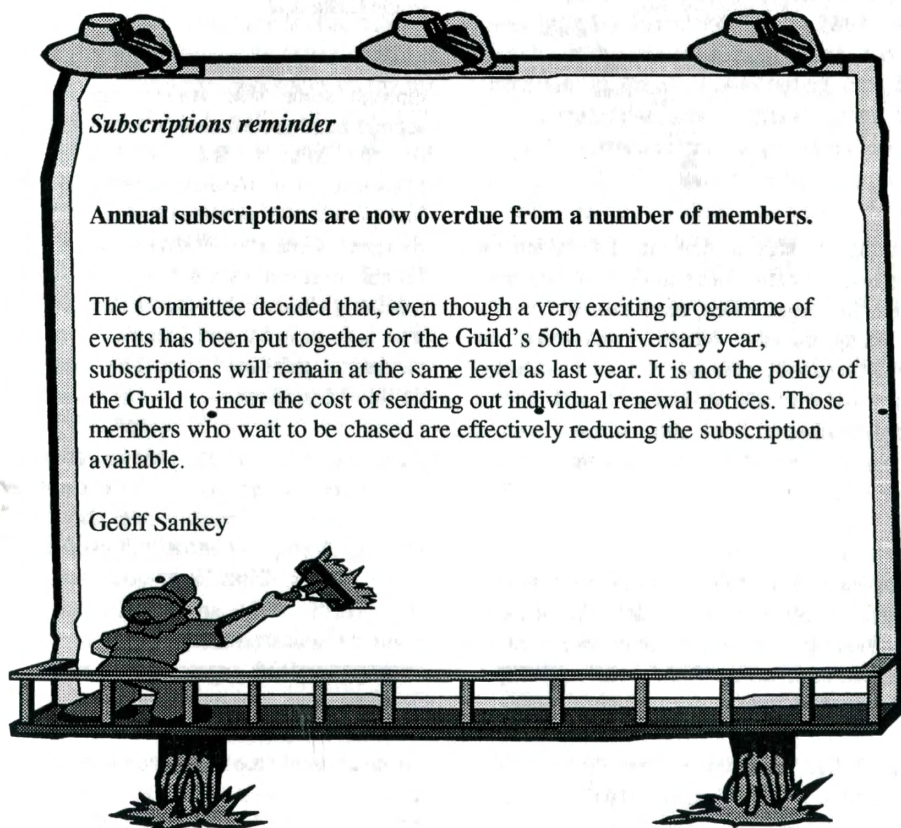
permission to photocopy and they sent me the requisite number of copies which they themselves had run off.

In such circumstances it is only good manners to ask the owner of the copyright for permission to reproduce. Would you help yourself to your neighbour's lawnmower without first asking permission?

Alternatively you may be able to borrow copies of choir parts from another group

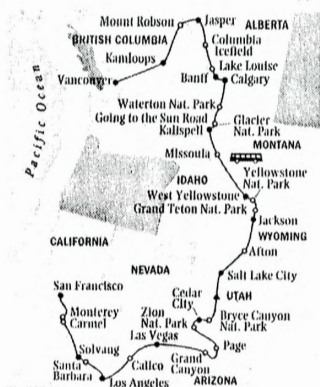
who has a set. How helpful it would be if there were a catalogue of what music choirs had which they were willing to lend, and how useful it would be if the RSCM were to provide a hire service.

Anyway, the next time you are on the point of photocopying, think twice then chat up your neighbour's spouse instead. If you get a black eye it probably serves you right!



Gary Rant

My visit began with a non-stop flight by British Airways 747-400 "Jumbo Jet", flying over southern Greenland, Baffin Island and Hudson Bay to San Francisco.



During my stay in that city I travelled on the historic cable trams to Grace Cathedral. Here the organ tuner, above the noise of a grinding machine outside, was trying to tune the organ. He was forced to give up for a while in despair and so I made a visit to the cathedral book shop where I bought a much sought after C.D. of twenty historic organs of San Francisco.

As originally installed in 1934, the organ consisted of the following divisions; Choir, Great, Swell, Solo and Pedal. All of these are housed behind the carved organ cases located high on the North wall and South wall of the Choir.

In 1952, Aeolian-Skinner under the direction of G. Donald Harrison, made several alterations and additions to the instrument as well as minor tonal revisions.

The interior mechanisms of the console were replaced in 1968 by the Ruffatti company of Italy. Casavant-Frères of Quebec built two divisions for the organ in 1972; a commanding Bombarde organ, located high on the liturgical east wall, speaking down the length of the nave and a Gallery division located in the rear gallery, three hundred feet from the main organ, which provides additional support for congregational singing.

The organ consists of one hundred twenty three ranks comprising 7,286 pipes. A small one-manual organ thought to be by William Davis, built around 1860, is also in the Cathedral.

Returning to my hotel I took a short cut through some side streets and found a second hand record shop which had a L.P. of St. Mary's R.C. Cathedral, San Francisco. This modern cathedral, which I had passed the previous morning, has an 89-rank 4-manual Ruffatti organ. The French organist Pierre Cochereau played music by Frescobaldi, Gabrielli and Zipoli. The L.P. cost \$5 and included a detailed pamphlet published by The American Guild of Organists.

The next part of the journey continued southwards along the famous California Highway which runs beside the Pacific Ocean. A stop at Carmel followed, where a certain Mr. Clint Eastwood used to be the Sheriff. The small town had strict planning laws and the church, which has a west end gallery organ, was in very good condition.

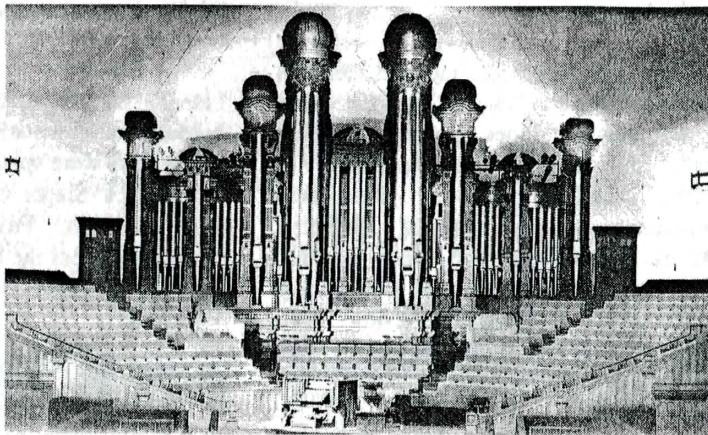
An over night stop was made at Solvang, a Danish settlement on the old Spanish Mission Trail. The church has a modern west end gallery organ but access was not

possible for a closer look. A stop next day at Santa Barbara on the coast enabled me to view the famous Mission on the way to L.A.

Los Angeles is a large city with little public transport but plenty of roads. A church noted for its good acoustics is the First Methodist Church which I travelled past. The famous Crystal Cathedral in Orange County was on my list but other engagements prevented this visit. Unfortunately, St. Paul's Cathedral, Los Angeles was demolished in 1979 for structural reasons. The 1911 Murray M. Harris organ being moved from the cathedral to St. James Episcopal Church in the mid-Wilshire section of Los Angeles.

Heading northwards to the National Parks stops were made at Bryce Canyon in south Utah. The French composer Messiaen was so overwhelmed with its beauty that he wrote an orchestral work inspired by it. I had flown in a light aircraft the previous day over Grand Canyon in Arizona where the view again is spectacular.

Salt Lake City is famous for its Tabernacle Organ in the Mormon Church complex. Whilst waiting to go into the free daily recital, an elderly American gentleman told me he used to tune the organ and gave me some useful information on its construction.



The Mormon Tabernacle Organ

The original Salt Lake Tabernacle organ was built by Joseph Ridges in 1867. As much as possible, Ridges used native materials in the organ, including pine for the large 32-foot pipes that form the organ's largest towers and sound its lowest notes. The organ originally contained about 700 pipes but has been rebuilt and enlarged several times, most recently in 1948 by the Aeolian-Skinner Organ Company. The five-manual console now controls 206 ranks, totalling 11,623 pipes. An excellent book on the organ by Barbara Owen was purchased at the book shop.

The organ recital was given by John Longhurst, who is one of the three resident organists, in which he played:

Rigaudon - André Campra, Rhosymedre - Ralph Vaughan Williams, Rondo Francaise - Leon Boellmann, Two pieces - arr. by organist and Carillon de Westminster - Louis Vierne.

After the recital I walked across to another hall where a modern classical type organ was installed. The Ruckpositive section stood on the ground but owing to

rehearsals in the hall a close look was not possible.

Leaving the Tabernacle my next call was Madeline Roman Catholic Cathedral where a new Kenneth Jones four manual organ had been installed. Accompanied by a small chamber organ, a choir was rehearsing in this beautiful cathedral. Access to the west end organ was not possible but full details of this tracker organ appear in "Organist Review". St. Mark's Episcopal Cathedral nearby was locked like many churches I visited.

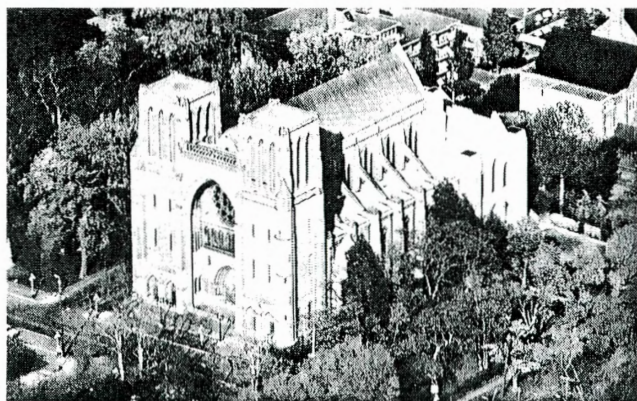
Continuing my journey northwards I spent time looking at the famous National Parks including Yellowstone with its famous geyser called "Old Faithful". Probably the most picturesque church in the world from the inside can be found at Moose, Wyoming. This is a log cabin type church and is called "Chapel of the Transfiguration". Worshipers in the chapel have an inspiring view through a spacious east end plate glass window, framing lofty Grand Teton Peak which rises to an elevation of 13,766 feet. I

Island of New Zealand. Needless to say this church is very popular with wedding couples.

Leaving the United States I crossed the border from Montana into Alberta, Canada. A few days were spent in Calgary, famous for its Jack Singer Concert Hall and 74 stop Casavant Frères organ, before continuing across the Rocky Mountains via Banff, Lake Louise, Jasper, Kamloops to Vancouver.

Much has been written about Vancouver and it certainly lives up to its reputation as one of the most beautiful cities in the world. Mass had just started in the Roman Catholic Cathedral where I stayed to hear the west end gallery organ. Returning to my hotel I passed the Anglican Cathedral which seemed small on the outside and again was locked.

Next day a trip to Victoria on Vancouver Island had been arranged to this historic and beautiful city. The city and island is very British in its climate, scenery and buildings.



Christ Church Cathedral, Victoria B.C., Canada

Christ Church Cathedral is the Episcopal seat of the Diocese of British Columbia, which includes the whole of Vancouver Island together with the islands of the Gulf of Georgia. The first cathedral was destroyed by fire and the second, built in 1872, became inadequate for the size

believe there is a similar type church and location at Lake Tekapo on the South

of the congregation. The new cathedral was consecrated in 1929 but only the nave

was completed. The final parts of the cathedral were not consecrated until 1991 and it is now one of the largest in Canada. The main organ is in the west gallery and is an ageing four manual instrument of fifty-one ranks and over three thousand pipes, rebuilt in 1958 by Hill, Norman and Beard, and moved to the gallery in 1980 by the Keates Organ Company of Acton, Ontario. Time has etched its mark on this instrument. Console, action and pipe-work (some dating back to the 1872 Walker organ) are a constant source of worry and the old worn-out pallets and electrical action are in very fragile condition. It is the cathedral's wish to see the organ replaced by a new instrument designed for the acoustics and architecture of the building. The Walker instrument was designed and built for the second Cathedral (1872-1929) The Cathedral's second organ, a tracker instrument of thirteen stops is found in the south-east corner. Built by Harrison and Harrison of Durham it was for many years, in the chapel of the Fairbridge Farm School near Duncan. The school is now closed, and in 1975 the organ was given to the Cathedral. Restored in 1986 to a very high standard - it is regularly used for church services.

The specification is:

Harrison & Harrison, Durham, England
1927

Great

Open Diapason 8'

Clarbella Flute 8'

Octave 4'

Rohr Flute 4'

Flagetto 2'

Swell

Lieblich Gedackt 8'

Salicional 8'

Vox Angelica 8'

Principal	4'
Twelfth	2 $\frac{1}{2}$ '
Trumpet	8'
Tremulant	
<i>Pedal</i>	
Sub Bass	16'
Flute	8'
<i>Couplers</i>	
Sw/Gt Sw/Ped Gt/Ped	

The third organ in the Cathedral is found in the new Jerusalem Chapel and is an electronic one of 21 stops built by Principal Organs of Vancouver. I believe it replaces an Allen "Classic" organ.

The fourth organ is found inside the gates of the Lady Chapel and is a one manual Bevington portable organ. This is the original Cathedral organ, brought round Cape Horn in 1862, and recently restored to become a fine and very useful instrument. It should be noted that the Canadian Pacific Railway across Canada had not been built nor had the Panama Canal. This perilous sea journey from England to Canada would take several weeks. I made the return journey next day from Vancouver to London non-stop in ten hours aboard a British Airways "Jumbo Jet".

Leaving Christ Church Cathedral in the afternoon I saw the Roman Catholic Cathedral down the road but time was short and the ferry had to be caught back to Vancouver. I had spent the morning at the world-famous Butchart Gardens north of Victoria.

If any member requires further information I returned with plenty of guides, maps and books on railways which is another of my interests. The total distance covered in North America during my visit was over 4,300 miles.

Contacts from Down Under

Ronald Watson

Just after Christmas I had the privilege and pleasure of meeting someone who may well be the only lady cathedral organist in the world - please correct me if I am wrong.

The lady in question is June Nixon, organist and Director of the Choir of St. Paul's Cathedral, Melbourne who turned out, oddly enough, to have several East Anglian connections and whose husband, Neville, worked for a while at Norwich Union in Surrey Street. Those of you who are on Kevin Mayhew's mailing list will also have spotted June Nixon's name on some of their recent publications.

June Nixon, who succeeded Lance Hardy as organist at Melbourne cathedral in 1973, was born at Boort in the Victorian Mallee and qualified as a primary teacher before moving to the University Conservatorium of Music where she gained her Dip Mus (Piano) and BMus (organ). She is the first native Australian to hold the Melbourne post. In 1967 she gained her FRCO and the following year won the Australian National Organ Playing competition and was awarded two scholarships which enabled her to study abroad. In London she was awarded the John Brooke Memorial Prize for Choral Conducting by the Royal

College of Organists and undertook special study in conducting technique.

The first organist of Melbourne cathedral was Ernest Wood who was born in Sheffield and studied under John Young at Lincoln Cathedral. Wood gave the first recital on the newly completed Lewis organ in Melbourne cathedral on 22nd January 1891.

Wood was succeeded by Alfred Ernest Floyd in 1914. Floyd was born in Birmingham, was educated at Leys School Cambridge and became a pupil of Dr. Mann, organist at King's. Before going to Melbourne he held the posts of assistant at Winchester Cathedral and organist at Llangollen.

Floyd was succeeded by Colin Ross in 1947. Ross was a native Welshman and was trained at Brecon and Hereford Cathedrals. He was deputy organist at Hereford for a short time until 1940 and took part in the Three Choirs Festival. He remained at Melbourne for only three years after which he returned to England where he held the post of organist at Newcastle Cathedral from 1955 to 1966.

Lance Hardy who was organist from 1951 to 1973, was born in Derby and studied with Thalben Ball and Sir Henry Lee.

The Melbourne organ was restored by Harrison & Harrison in 1990.

A Robbins Miscellany

John Robbins

Periodically I have a 'tidy' in my workshop and invariably lift the dust sheet which covers one of my prized possessions, an overhead valve '500cc' BSA motor cycle of 1933 vintage. I purchased it for £2.10s in the early '60s. It was my avowed intention before retirement that it would form part of my retirement therapy, stripping it down and reassembling it. I retired fourteen years ago and all I have done to date is occasionally to move it from one place to another and, quite frequently, lift the dust cover! Problem - short days!

This is not the case with our past Chairman, Laurie Bannister. When he retired six or seven years ago after a very active life as a dedicated and successful farmer, he was daunted by the prospect of having time in his hands, so he turned amateur organ builder. Not immediately, you understand. First, in order to preserve domestic harmony he masterminded the construction of an indoor swimming pool adjacent to his home.

Then, three or four years ago, he set about the main task for which purpose he set up a very well equipped workshop in part of the building which he erected to house an organ. He then set forth to the 'far North' to collect what most people would describe as loads of junk which, if reconstituted, would form a Compton organ which started life in a Southampton cinema over sixty years ago.

I have to say that when I saw mountains of pipes and other paraphernalia I thought to

myself 'he has lost his marbles, he'll never sort that lot out!'. How wrong I was! Several Guild members have been able to see the work in progress and recently one or two have ascended the throne to tickle the ivories.

Laurie has worked very hard and meticulously, learned many new skills, has not been afraid to seek advice from people who know, has displayed endless enthusiasm and a high degree of patience. He still has a deal of work ahead before completion of a first class achievement and then - WHAT TO DO?

The afternoon with Neil Taylor reminded me of a Guild meeting in what was I think known as Centre 71. It was several years ago and we were addressed by a representative of a music publisher or retailer who brought with him a fairly large stock of samples. During the meeting some of our members formed an ad hoc choir and tried out some of the music. It was a very enjoyable and informative afternoon and I purchased four or five items for my choir which I still bring out on occasion.

Talking about singing and hymns, did you see Songs of Praise from Huddersfield Town Hall complete with brass bands, Father Willis and massed choirs? For me it was a most enjoyable half hour, which clearly demonstrated that some of the old hymns live on and take a lot of beating. What superb singing!

On the same evening Howard Goodall completed a four part presentation on Channel Four on 'The Organ'. It was an interesting series and I was intrigued by the episode in Alexandra Palace when a group of music students were blindfolded and challenged to listen to the Palace pipe

organ and an Allen electronic instrument installed there, and identify which was

which. The vote was 50-50 - a very interesting result!



The Skating Parson

Ancient

&

Modern



A celebration of anniversaries with Brent Palmer

Barbara Knowles

It was a lovely day for planting my newly-arrived raspberry canes.

No, you are not reading the wrong magazine - but it might just be the very good weather which tempted a large percentage of the NGO membership to enjoy their gardens, or whatever, on Saturday February 15th.

So it was just the select few, 10 in all who were present to enjoy a most informative illustrated talk by Brent Palmer at Princes St. URC Church on that sunny afternoon.

The first anniversary mentioned was that of Johannes Brahms who died in 1897. The 'organ connection' was that Brahms was very much influenced by the music of J S Bach and studied every possible aspect of counterpoint and other techniques evident in Bach's music. On a rather lighter note we were reminded that Brahms was a bachelor - very set in his ways - so much so that he would not allow anyone to make coffee for him !!

The Brahms organ music we heard was his very Bach-like Preludes and Fugues in G minor and A minor - played by Arnold Richardson on the Royal Festival Hall organ. Personally, I have never heard anything so unlike the usual music of Brahms !

Our second anniversary composer was Felix Mendelssohn, who died 150 years ago in 1847. His compositions for organ were the three Preludes and Fugues, and

the six Organ Sonatas which he dedicated to Thomas Attwood the then organist of St Paul's Cathedral. Although Mendelssohn could play the organ, one got the impression that he rarely did so in public. When asked to play one of his Organ Sonatas in the Birmingham Festival of 1844, he only considered doing so if the touch could be made lighter since his previous visit.

We celebrated the Mendelssohn anniversary by listening to his well known piece 'Hear my Prayer' - sung by Ernest Lough with the Temple Church choir and Dr. George Thalben-Ball. We also heard about Brent's own personal encounters with Dr Thalben-Ball, the organ there and the Temple Choir and, more recently, some connections with our own Dick leGrice. ...I expect that has got you all curiousThis recording of 'Hear my Prayer' was made even more interesting as Brent read an extract from Jonathan Rennert's book on George Thalben-Ball in which he described how the recording was made.

The music of Mendelssohn concluded the first half of the lecture as, before the tea break, we heard his Prelude and Fugue No. 2 in G , recorded by Philip Dore on the organ of Ampleforth Abbey.

The remaining anniversaries to be discussed were those of Vierne and Widor, both of whom died 60 years ago in 1937. Louis Vierne, born in Poitiers in 1870, died at the console of Notre Dame in Paris in 1937. He was a pupil of Widor and Franck at the Paris Conservatoire and in 1900 was appointed Organist of Notre Dame.

The samples of Vierne's music which Brent presented were his pieces 'Sur le Rhin' and 'Etoile du Soir' - played by Susanne Chaise-Martin on the Cavallé Coll organ of St. Martin in Paris.

The afternoon lecture ended with a commemoration of the 60th anniversary of the death of Charles Marie Widor, who was born in Lyons in 1844 and died in Paris at the grand age of 93 in 1937. We heard his 'Suite Latine' - and, to precede it, a fairly detailed account of the various styles to be found in this music as Brent read extracts from Andrew Thomson's book on Widor.

Thus ended a very interesting and informative afternoon. I hope that readers

will gather from some of the details I have mentioned, just how much research had gone into the production of this talk - not forgetting the appropriate musical illustrations that went with it.

Rather sad, I felt - with so few to appreciate it!... and yes, I did plant my raspberry canes - on the following week...!

For sale

Chamber organ in oak case built by Daniel Gray in the 1840s originally as a barrel and finger organ. It has the following five stops: Stopped Diapason, Diapason, Principal, Dulciana and Claribella (8' and 4' pitches). Owner moving and cannot take it with him. £3500 o.n.o. but owner willing to consider hire purchase. Contact Mr. Sanchez tel: 01284 764066.

17 purple cassocks - mostly junior size in good condition but require cleaning £100 the lot! o.n.o.
Ring Stephen Kirk on 01502 581274 for further details.

An afternoon with Neil Taylor

Stephen Kirk

It is rare these days for me to attend a Guild event, what with two young children, work and St. Margaret's I can never seem to make the time to do such things. However, the attraction of hearing for the first time the Cathedral Girls Choir and to see at first hand how Neil Taylor works with them was sufficient for me to 'strike a deal' at home regarding baby sitting.

I arrived late, having underestimated the amount of traffic in the city for the football, but just in time to hear Neil commence his talk.

He spent the first part outlining his role at the cathedral and with the RSCM. There were some interesting comments two of which spring to mind. Firstly, Neil in his description of 'a day in the life of', explained how much time is spent with meetings and other administrative duties and relatively little on organ practice, in fact he confessed to having learnt only three new pieces in the past year - though not in the same musical league as Neil, I do find some comfort in this comment!

Secondly Neil outlined how he had bought himself a computer 'to make life easier' and then confessed that it really had the opposite effect, a view shared by many I'm sure whether computer owners or not. The vision of a couple of decades ago of a

'paperless' office could not have been wider of the mark!

Having described the formation of the girls choir, we were then introduced to fifteen of their number who had very kindly given up their afternoon to sing for us. What struck me most was their enthusiasm and sense of fun. They all obviously enjoyed singing, which was most refreshing to see and hear.

Neil has done well to get such fine singing from this group particularly so since they have only a few hours once a fortnight to practice. Different facets of singing were demonstrated and two volunteers tried their hand at directing.

The concluding part of Neil's talk was a question and answer session, with questions ranging from choir auditions to 'have you any suggestions as to how choirmasters can obtain new music with very limited resources?'. This last question provoked a more wide-ranging debate on the copyright laws and a suggestion that it might be possible for members to loan music sets, something which I believe Ron is addressing elsewhere in this Journal.

Neil was thanked for a very interesting and entertaining afternoon, which was enthusiastically applauded by the large number of members and guests present.

I should have left at this point but I wanted to have a chat with Neil and take up his offer to visit choirs in the diocese. The result of my delay was to once again hit the football traffic and a forty minute journey to Lowestoft took well over an hour.

Father Smith

Pauline Stratton

In the Winter 1996 Journal, I asked questions relating the Smith organ in the Temple Church. Since then some interesting information has come my way. I had always believed the Oxford Companion to Music which states that Smith (or Schmidt) was German. However Clutton and Niland's "The British Organ" has a very different theory about his nationality, that being that he was born in the North East of England, then went over to the continent, probably Holland, returning to England after the Restoration of the monarchy.

A contract to build an organ in Durham Cathedral and a letter to the Dean's registrar at Durham dated 12th. November 1686, are used to support their theory. The letter from Smith, shows his spelling to be consistent with North East pronunciation..... "As for the organ I have made for your Cathedral Church, I know it is so good and sound mad as anny as in the holl worrelt..."

Father Smith was contacted by the Temple in 1682 to build an organ. Rhenatus Harris, who worked nearby in Wyne Office Court, showed interest in wanting to build the organ too. So it was agreed that they should each build their organ in the Temple. The Societies would then choose which they preferred.

By May 1684 both had been resited, Smith's in the West Gallery and Harris's

on the South (Inner Temple) side of the communion table. They were exhibited separately and then tried on the same day. At one point the Smith organ was sabotaged, its bellows being slashed. It took nearly three years for a decision to be made in favour of Smith.

The Smith organ had three manuals with sixty one keys on each, which included the quarter tones. The keys for the extra notes were formed by cutting across the black note midway. The back half of the notes used the additional pipes and were stepped above the front half.

The Temple organ was not the only Smith organ to have quarter tones, for in the 1910 edition of Groves, mention is made of Durham Cathedral organ. Dr. Armes, who was organist at Durham cathedral for some forty years, brought to the notice of the writer of Groves that the Smith organ in that cathedral had unquestionably been prepared from the start to take quarter tone pipes similar to those at the Temple. The original order for the organ dated 18th. August 1685, however, showed the number of pipes for each stop as fifty four (the same compass as the Temple organ, less the quarter tones). This contract was completed on 1st. May 1685.

In 1691 a further £50 was paid to Smith for "work done at ye organ". Armes believed this is when the quarter tone pipes were added.

Incidentally Dr. Armes was born in Norwich in 1836. In June 1846 he became a chorister in Norwich Cathedral under Zechariah Buck. He only stayed there two years as his family moved to Rochester.

Book review



Ronald Watson

Blessed City, The Life and Works of Edward Bairstow by Dr. Francis Jackson Published by Sessions of York £20 (ISBN 1 85072 182 3)

'The evenings of 4th, 5th and 6th April 1960 will remain in my mind as one of the most uplifting experiences of my life. This time was spent in the organloft of York Minster with a man whose knowledge of the music and the instrument on which it was played is consummate'.

These words appear on the record sleeve which accompanies the CD of the Complete Organ Works of Edward Cuthbert Bairstow played by Dr. Francis Jackson and were written by David Wyld who made the recording for Mirabilis, (MRCD 902).

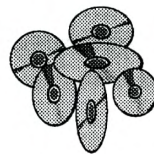
Not only is this a compelling reason for buying the CD but also for investing in Dr. Jackson's book, Blessed City. For me the CD and the book belong together for between them they provide a total portrait of Bairstow, man and musician.

There is always something special about a biography written by an intimate associate of the subject. So it was with Eric Fenby's book on Delius whose last creative years he shared, and so it is with Blessed City which gives an insight into Bairstow as provided by several who knew him intimately. After a Foreword by Sir Ernest Bullock, who once shared the Bairstow home and played with the Bairstow model railway, there are five chapters written by Bairstow himself which deal with his childhood, young adulthood and his appointments in Wigan and Leeds. Thereafter Dr. Jackson continues the story. An Epilogue by Bairstow's daughter paints a warm picture of the family man and contains some touching recollections of the family home. The end of the book provides a most interesting evaluation of Bairstow's works with examples of chants, descants and other musical fragments.

It is impossible to finish reading this book without feeling that you have got to know Bairstow personally, Bairstow the descendant of James Watt who enjoyed building things with Meccano, Bairstow the consummate musician and perfectionist, Bairstow the blunt Yorkshireman who said what he meant yet was enormously kind and generous, Bairstow the instinctive teacher. What shines through in all that is written about him is the reverence and affection in which he was held by all who came into contact with him.

There are some fascinating illustrations and the book is attractively bound, the cover displaying a glorious view of the Minster organ in its jewel of a setting. The first run has already sold out and an updated version in a soft cover and at £15 should be available by the time this Journal goes to press.

You'll love this book.



Pauline Stratton

Organ Music for Fun

Played by Jonathan Rennet on the organ of St. Michael's, Cornhill.

Priority Records PRCD 375

One is tempted to buy this CD for the front cover alone. A sketch of organist in party hat with one foot operating the bellows which not only supplies the pipes but a fire as well which roars away in the grate below the organ pipes. (Did I hear you say "if only this could be true" ?).

The CD opens with a rousing *Tuba Tune* by Reginald Porter-Brown. This is followed by Easthope-Martin's *Evensong* which is familiar to us all. In the next piece, *Russian Patrol* by Anton Rubinstein, arranged here for organ by David Clegg, one has to listen for marching feet, bugle calls etc. In complete contrast to this, there follows a piece influenced by the harp - John Marson's *Folly for Flutes*. Marson was at one time principal harpist with the BBC symphony Orchestra.

Fireside Fancies for Pipe Organ by Joseph Clokey comprises of seven short pieces bearing such titles as *Grandfather's Wooden Leg*. Look out at the end of number seven though, where an unusual 'instrument' is played.

Everyone knows Léfébure-Wely's *Sortie in E flat* but we have on this C.D. another, somewhat lesser known work, his *Andante*.

After a *Toccata* by Edward Ward and *March in D* by John Stainer, one arrives at the penultimate piece, *A Fancy*, which is a miniature by Sir William Harris, who dedicated this work to the memory of his friend Percy Whitlock.

The final piece by John Pridham, was originally for narrator and piano, but here John Elliot (a retired employee of British Airways and one time a St. John's choral scholar) tells the story of *The Battle March of Delhi*, whilst the actions are convincingly portrayed on the organ by Jonathan Rennert.

Although perhaps this recording would not be to everyone's taste, it has some excellent material for lunch time recitals !

From the mailbag.....



Dear Mr. Watson,

I was very interested in reading your article in the Winter Journal on fingering. I remember when studying the organ some 70 years ago with the late Richard Lowne ARCO, he remarked that 'Fingers, like fires, are good servants but bad masters', and he would select some difficult semiquaver passages for me to finger out ready for the next lesson for his approval, (or otherwise).

More difficult still was 'fingering and footing', that is practising the independence of right hand, left hand and feet, quite rightly of course, and for this reason he had me learn J. S. Bach's Prelude in A major 'In Dulci Jubilo'. I feel sure that you yourself and some of your fellow Guild Members find this intricate prelude easy but I did not!

For all this good tuition I will say that Mr. Lowne was a most kindly and encouraging tutor.

I think we can agree that using the thumbs on the black keys is essential in playing octave passages.

All best wishes for 1997

John L. Stammers
Cromwell House
Norwich

XXXXXXXXXXXXXXXXXXXX

Dear Ronald,

On Saturday and Sunday 28th/29th June 1997 at Ss. Peter and Paul, East Harling there is to be a Flower Festival and a Choral Evensong at 6.30 pm on the Sunday.

May I ask fellow members of the NGO through the Journal if there are any players who would like to give some time to play the organ during the two days, whatever time can be spared. All levels of ability will be very welcome and the music need not be more than a quiet background if so desired.

Anyone who is interested please 'phone me on 01953 888567 and I will try to meet your availability.

The organ is a large two manual by J. W. Walker (1854) which should be completed by June to the following specification with electric stop action and multi level capture system for the pistons:

Gt: 8 8 8 8 4 4 2½ 2 1½ 1½ II III 8

Sw: 16 8 8 8 8 4 2 II 16 8 4

Ped: 16 16 8 8 4 2 16

Usual unison couplers plus Octave Sub and Unison Off on Swell, and Swell reeds to Great and Swell reeds to Pedal.

Whilst on the subject of events, on Good Friday at 7.30 pm there is to be a performance of Fauré's *Requiem* and Mendelssohn's *Hear My Prayer*. Singers are welcome to rehearsals at 7.30 pm starting Monday 20th January and then every fortnight. Audience also welcome on the night!

Barry Newman

Letter from the Chairman

The programme of events for this year was included in the last Journal, and I hope that members will be able to support as many of these as possible. This is, of course, our Golden Anniversary year, and certainly a time for celebrating. We have already got off to a fine start with a very good meeting on 18th January, when Neil Taylor gave a talk on his role as Assistant Regional Director for the RSCM. It was very encouraging to see so many people at this event with Prior's Hall virtually full.

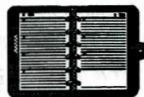
The inaugural meeting of the "Norwich and District Organists' Association", (as it was then called) was on 12th July 1947. It is very fortunate that this date in 1997 is a Saturday, so we will be able to have our 50th Anniversary on the exact day. Please book the date in your diary now, so that we can celebrate in good style this important milestone in the history of the Guild. Evensong will be sung in the Cathedral on that day at 5.15 pm by the Sine Nomine choir directed by Ronald Watson, and Bryan Ellum will be playing the organ. We are very privileged to have Dr. Francis Jackson as our Recitalist at the organ recital immediately after Evensong. You will all have the opportunity of meeting Dr. Jackson in Prior's Hall, prior to Evensong, and he will be our guest speaker at the dinner in the evening at the Maid's Head Hotel. Further details of the dinner will be available in due course.

Please also note the date of the Annual General Meeting, which this year will be held on Saturday 22nd March at 4 pm in the Parlour of Princes Street United Reformed Church, Norwich. We have had to change the venue because Prior's Hall is no longer available for meetings except those connected with the Cathedral. I hope this change will not prevent members from attending the meeting, at which, of course, they will have an opportunity to express any of their own views regarding the Guild. This is one of the opportunities we have during the year of getting together, and meeting each other. I think one of the successes of the Guild is the good fellowship we share together, and long may this continue.

I am looking forward to a happy and successful year for the Guild.

Colin Fenn

For your diary



St. Thomas' Church, Heigham
Earlham Road, Norwich

Concerts 1997

- 5th April Bryan Ellum - organ recital
- 16th April Bure Valley Singers - Male voice choir
- 3rd May Norwich Accordion Club Band
- 17th May David Dunnett - Organist and Master of the
 Choristers, Norwich Cathedral
- 14th June St. Thomas' Choir and organ
- 21st June Sine Nomine directed by Ronald Watson
- 26th July James Parsons - Director of Music Oundle School
- 16th August Rosemary Galloway - Handbells with
 Mathew R. Martin organ
- 20th September Kenneth Ryder - Director of Music St. Peter Mancroft

With the exception of 26th July admission will be:

Adults £3 Concessions £2

All proceeds from the concerts will go to the Carlo Curley Recital Fund.
Carlo Curley is the highlight of the 1998 series. Don't miss him!!

Carlo Curley's visit to St. Thomas' has been sponsored and assisted by:
MAG Group, Peter Taylor, Gordon Barber, Quinton Butchers, Blue Cedar Lodge,
Barclays Bank, Robinsons, Hotel Nelson and Dunston Hall

Mathew Martin, Organist & Choirmaster 01603 461996

Saturday 12th April at 7.30 p.m.

St. David's Church, Plumstead Road, Thorpe End

'All in the April evening' A programme of classical and light music exploring the contrasted and combined sounds of the Makin 'Overture' and the Yamaha EL90 digital organs presented by Jane Berry and Bryan Ellum.

Admission £4 which includes wine or soft drink.

Saturday 19th April at 7 p.m.
St. Edmund's Church, Southwold

Organ recital by Nicholas Danby
Admission £7 I.A.O. members £5 Students in full time education £2
Details and tickets from Paul Dewhurst 01473 257659

Saturday 17th May at 7.30 p.m.
Emmanuel Church, Bungay

'Music in May - sounds ancient and modern'. A concert featuring the sounds of traditional pipes and modern electronics presented by Jane Berry and Bryan Ellum and introducing Joanne Baldwin.

Admission by programme.

Saturday 14th June at 7.30 p.m.
Martham Parish Church

Organ recital by Neil Taylor assistant organist Norwich cathedral

The Foster and Andrews 1871 two manual organ in Martham Parish Church is one of the finest village organs in Norfolk.

Approaching from Norwich on the B1152 turning left at Martham Post Office parking is possible near the west tower of the church.

Should you require further details contact Ann Meakin tel: 01493 740379.

LunchStop Organ Concerts at St. Andrew's Hall for 1997, Mondays at 1.10 p.m.

Bookings so far

June	2	Richard le Grice
	9	Dougal Smith
	16	David Dunnett
	23	<i>Hall not available</i>
	30	Andrew Hayden
July	7	<u>James Lilwall</u>
	14	
	21	Neil Taylor
	28	Robert Houssart
August	4	Wallace Bray Memorial Recital - Suzanne Brodie

Events update

MARCH Saturday 8th

Masterclass starts at 7 p.m. RECITAL starts at 8.30 p.m.

St. Peter Mancroft

PLEASE NOTE CHANGE OF TIME

Kenneth Ryder will give a MASTER CLASS involving five of his young 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 these talented youngsters at work. Tea and light refreshments will be served at 8.15pm which will be followed by a short RECITAL given by the pupils. This will include the pieces studied during the master class. Please enter St. Peter's by the Octagon entrance. If you wish to attend all or just part of the event please book your place with me.

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 p.m.

APRIL Saturday 12th at 2:30pm

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 will be a most enjoyable day out. Meet at St. Margaret's at 2:30pm. Public car parking is available near St. Margaret's.

MAY Saturday 17th at 2:30pm

56a The Close, Norwich

The Language of the Organ in Eighteenth-Century France and Germany

An illustrated lecture by Kenneth Ryder and Roger Rayner

In selecting this period and two large geographical areas, one is immersed in some of the most exciting repertoires and constructional developments in the organ's history.

We will begin by listening to music by German composers who used to be known as "forerunners of Bach", but now are accorded serious attention in their own right. The most famous of these is Dieterich Buxtehude (whose playing Bach himself walked two hundred miles to hear). Buxtehude's life coincided roughly with that of one of the greatest organ builders of all time Arp Schnitger. In north Germany today, there are something like one hundred historic organs, including many associated with these two great names, and you will be introduced to them through recordings.

We will listen to some of Bach's greatest masterpieces in a number of historic performances. This will enable us to trace the varied ways in which his music has been

approached, from Alber Schweitzer and G. D. Cunningham (at Alexandra Palace) to Lionel Rogg and Ton Koopman. You will hear two organs at Altenburg and Stormthal on which Bach himself gave the opening recitals!

The language of the organ varies greatly (in terms both of kind of music written for it and the sound produced by the instruments themselves) from country to country. Our consideration of French music will illustrate their totally different approach from that of the Germans. There will be the solemn music for the mass, featuring Couperin's first published compositions, and the light-hearted noels of Daquin and Balbastre - which were actually banned by the Archbishop of Paris!

This session will be illustrated by recorded performances that are either historic (i.e. made by performers of earlier generations), or historical (attempts to reproduce a style of playing contemporary with the composer concerned.)

Please book your place early as numbers might be limited. Parking available in the Cathedral Close. Refreshments available.

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 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.

The luxury coach with drink and toilet facilities will depart from the Harford Bridge Park and Ride at 8am SHARP. The coach will stop at Tesco's, off the A47 at Dereham and the Little Chef on the main A47 roundabout at Kings Lynn. The cost will be £10 per person payable in advance. Please send your cheques made payable to "The Norfolk Guild of Organists" to me to reserve your place. **Bookings being taken NOW!**

Please contact: James Lilwall, 16 Seaforth Drive, Taverham, Norwich, NR8 6YU.
Tel: (01603) 262063

Organ Music for Sale

<i>Title</i>	<i>Composer/Arranger</i>	<i>Publisher</i>	<i>Price</i>
<i>Two and Three Stave</i>			
Ceremonial Music for Organ Book 2	Arranged by Christopher Dearnley	OUP as new	£3
<i>Three Stave</i>			
Interludes in Various Keys	Karg Elert	Hinrichsen	£1.50
Sonata Op. 28 in G major	Elgar	EMI Music	£2
March: 'Lift up your heads' from Handel	Alexandre Guilmant	Scott & Co. Ltd.	£1.50
Carillon for Organ	Herbert Murrill	OUP	50p
Sonata in B flat Major Op. 87a,	Elgar arr. Ivor Atkins	Fentone	£1.50
Organ Sonata No. 2			
Evening Song for Organ	Edward Bairstow	Lengnick	50p
Five Festal Voluntaries, Ascension	Whitsun & Trinity	Novello as new	£1
The Progressive Organist, Book 3	ed. C. H. Trevor	Elkin as new	£2
The Progressive Organist (1 piece two stave), Book 5	ed. C. H. Trevor	Elkin as new	£2
<i>Two Stave</i>			
Early organ music for Manuals, Book 1	Stanley, Camidge, Robinson, Wesley	Novello	£1.50
Organ Music for Manuals, Book IV	ed. C. H. Trevor	OUP	£1.50
Ten 18thC Voluntaries	Peter Prellent and John James, ed. H. Diack Johnstone	OUP	£2
Tallis to Wesley	Charles, Samuel and Samuel Sebastian	Hinrichsen Peters Edition	£2
<i>Choral</i>			
Tudor Church Music 14 Anthems & Motets		Novello	£1
10th Chester Book of Motets for 5 voices, Italian and Spanish Schools	ed. Anthony G. Petti	Chester as new	£1

If interested contact

*Mrs. N. Barwood
Bolton House
Burnham Market
Norfolk PE31 8HA
Tel: 01328 738 256*

Missing composers

The name of a composer has been removed from each of the following sentences. The remaining letters in some cases have been rearranged. Can you replace the composers so that the sentences read sensibly?

Example:

Some of the finest composers a man

becomes

(me of the finest composers a**RE GER**man

I like Holst bet Tertius

Norma's tyre Les appeared from her toolkit

Organbuilders use Zing to improve the sound of the pipes

With a hoser Eden watering was easier

Mozart's gay unmarked for many years

The local golf clued twenty members

The speaker agreed to repeat the t'other day

For all we ye times can never return

(Iota great deal

The visitors to the monastery me able monk

After Renée quality will be improved

After the recits of the performers were distributed

Through the win marks were easily visible

Feel in your friends bought lottery tickets