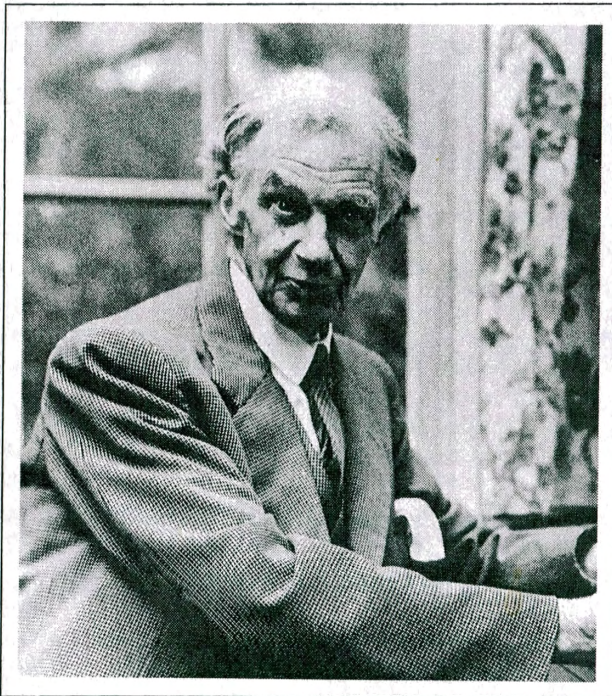


THE NGO JOURNAL

**Summer
1997**

**Number
20**



**PUBLISHED BY THE
NORFOLK GUILD OF ORGANISTS**

Contents	Page
 Regular Features	
The Editor writes	2
Organist wanted	3
For your diary	21
From the mailbag	5
Events update	22
Organ News	38
 Articles	
Worship as Theatre (or vice versa)	<i>Ronald Watson</i> 10
More about Melbourne	<i>June Nixon</i> 15
Craftsman's Art	<i>Ralph Bootman</i> 31
The legacy of slavery	<i>Ronald Watson</i> 18
William Crotch Anniversary	<i>Clive Hoar</i> 9
In retrospect... a personal view	<i>Ralph Bootman</i> 24
Fifty Years Ago	<i>Pauline Stratton</i> 35
Further Thought on Hymn Tunes	<i>Claire MacArthur</i> 40
 Obituaries	
William Cole	34
 Reports	
Chez Ryder	<i>Barry Newman</i> 4
King's Lynn Organ Crawl	<i>Dick le Grice</i> 13
Masterclass at St. Peter Mancroft	<i>Colin Fenn</i> 20
Two Durham visits	<i>Allan Lloyd</i> 29
Colin Fenn reviews his first year	<i>Colin Fenn</i> 11
 Sundries	
Anniversary Music	7
Advice on Organs	10
Organists on the move	14
Election Aftermath	20
Not Amused	30
Recognition for Pageturners	39
Missing composers- the answers	41
 Reviews	
Three organs and a choir	12
Final Flourish	<i>Alan L Moffat</i> 16
The Story of Christian Music	<i>Claire MacArthur</i> 16

The Editor writes.....

Did you see Hale-Bopp? What thoughts crossed your mind as you watched it? A thought that crossed my mind was 'Liszt'. Most references to Liszt begin by telling us that he was born in the year of the Great Comet (1811), presumably because this might be interpreted as meaning that that comet signified that Liszt was somewhat special. Who could dispute that he was an outstanding musician who made a major contribution to music in many respects, and not just the extension of what was technically possible at the keyboard.

Comets have appeared frequently at times when momentous events were occurring on earth and have been thought for centuries to be portentous, there was one which made an appearance in 1066 and if you care to look up about comets you will find many more similar correlations between comet appearances and major historic events.

My thoughts then turned to 'angels' and if it were a comet which appeared as a star over Bethlehem then what form did the angels take in the stories of the nativity? There were angels who announced to women that they were pregnant, an angel who warned Joseph to take his family home another way and an angel who let Peter out of prison - to mention just a very few. I often ponder what angels were (are) and wonder why they seem to feature less in what goes on these days.

For what it is worth I regard references to angels as imagery and a way of expressing the concept of an awakening of awareness coupled with the inspiration about how to react in the given circumstances - in a word - inspiration. Expressed in similar language many years later perhaps it could have been said that an angel visited Archimedes in his bath, Newton in his orchard or George Stephenson as he waited for his kettle to boil. Each of these experienced a revelation and so can it be said that when anyone has a moment of inspiration it has been an angel which was instrumental in that particular revelation?

Creative artists in all fields, and for us particularly musicians who have heard sounds and had musical ideas never before encountered, must surely have been visited by angels and the strange thing about such discoveries and revelations is that, once revealed, the truths then appear obvious to the rest.

Angels are considered to be messengers and other cultures have also believed that there were celestial messengers. Is not Mercury labelled 'the winged messenger' and does not Holst's portrayal of him give a picture of someone who moves with great ease and speed through space and who is very busy? A similar portrayal of 'Les Anges' is available to the organist in Messiaen's 'La Nativité' whereas the angel who guides Gerontius to meet up with God is a different character.

This is not the place to get into astrology but isn't it fascinating how humans have throughout the centuries been quite happy to believe that heavenly bodies doing their thing in space have some relation to what happens in their lives here on earth.



Director of Music wanted

St. Andrew's Gorleston, evangelical, moving into renewal, seeks to appoint a Director of Music who will be responsible for RSCM Music Group, who should be a committed Christian, and a competent organist, equally at ease with Bach and Kendrick.

Fees around £1300 p.a. Honorarium up to £1300.

Job description from Rev. Tony Ward on 01493 663477



For Sale

Allen classical digital organ - 2 manuals + RCO pedalboard; external speakers, 25 stops + couplers etc. very authentic sound. Light oak case and stool. Suit home or small church. Offers i.r.o. £4000.

Contact Geoff Sankey 01603 714604

Chez Ryder

Barry Newman

It was a humid and sticky day on Saturday 17th May when nineteen or so members met at the home of Kenneth Ryder in the Cathedral Close, Norwich for an illustrated lecture on 'The Language of the Organ'. Fortunately the interior of the house was a lot cooler than outside and we settled in a room which contained both grand and upright pianos and a splendid two manual and pedal pipe organ by Peter Collins.

The outline of the programme differed considerably from that given in the Journal. Roger Rayner took the first half of the afternoon using the grand piano. He looked at the *C minor Prelude & Fugue* by Mendelssohn in some detail, linking back to Bach and showing how the chordal influence from Bach's *Fantasia & Fugue* in G could be said to carry forward with a new melodic line above in the Mendelssohn. Indeed Romanticism brings chords used as colouring with the melody usually above.

In the *C minor Fugue* Roger illustrated how the writing was pianistic in nature and that it was appropriate to look at the repertoire for piano at this period to see how to interpret and articulate on the organ.

The first gramophone recording heard at this point was of Feike Asma at the organ of the Oude Kerk in Amsterdam, an acoustic and type of organ Mendelssohn would have known. The theme of Romanticism was pursued through two further works, that of Liszt with the *Prelude & Fugue on B.A.C.H.*, and the *Sonata on the 94th Psalm* by Reubke. The latter parts of the *Fugue*

were heard in a recording by Brian Runnett at Norwich Cathedral with the organ before it was altered. Certainly a brilliant rendering by this much missed organist.

Our thanks to Roger for a very clear and enlightening lecture punctuated with some beautiful playing and much appreciated by everyone present.

Next came tea and cakes in the garden, a quiet secluded venue where a splendid selection of cakes supplied by Mrs. Lilwall were enjoyed whilst members caught up with social business.

The second half was given by Kenneth Ryder who demonstrated the Peter Collins organ with a wide range of pieces suited to the organ which in his words was better playing music written before 1790. It is an instrument in its own right and not merely a practice organ, but within the limitations of 6' wide, 4' deep and 10' tall there is only a certain amount that can be achieved.

The formal part of the afternoon ended with James Lilwall playing three movements from a Concerto, much to the delight of the audience, which he had only started to learn the week previous.

Our grateful thanks to Roger Rayner and Kenneth Ryder for an excellent, informative afternoon and for making such a pleasant venue available.

Specification of the Peter Collins organ:

Upper manual: Chimney Flute, Principal, Fifteenth, Cymbal, Tremulant (whole organ)

Lower Manual: Stopt Diapason, Flute, Nazard

Pedal: Bourdon, Bass Flute, Fifteenth, Two and Twenty.

Anniversary Music



I felt very honoured when I was invited to ask Sine Nomine to sing Evensong on the occasion of the Guild's anniversary celebrations on 12th July. It seemed obvious that the music should have a distinct Norwich or East Anglian connection and this led me to seek out music by people with whom the Guild could identify. The canticles will be to Statham in E minor, I doubt if anyone could disagree with that choice. The responses I have settled on are by Ayleward who was organist in Norwich cathedral in the 17th century. For the anthem I have chosen *Jubilate Deo* by Benjamin Britten, probably the region's most distinguished composer who was born in Suffolk and as founder of the Aldeburgh Festival made a major contribution to music nationally, but particularly to the music of this region.

One item in the service, probably the most appropriate, if this can be said, is a hymn by Fred Pratt Green to a tune Avond by Stanley Fuller. There is a story behind this.

I was asked to write a Grace to be sung before the Anniversary Dinner in the evening and was looking for words in, amongst other publications, *The Hymns and Ballads of Fred Pratt Green*. In that book I found a hymn *Now it is evening* of which the third verse would serve very well as a Grace and I was all set to end my search when I read on to discover that Stanley Fuller had written the tune *Avond* for use with this hymn and that Fred had thought it the best tune for the hymn. I contacted Stainer & Bell in order to trace the tune and they sent me a copy assuring me that permission of Stanley's family would be all that was needed to use the tune and this was willingly given by Stanley's son who, as a result, will attend the Evensong service. I thought members would be interested in seeing this tune and so I reproduce it here which means that members can learn it and sing it heartily on 12th July!

By the way! Jubiläum is now available.

AVOND

Stanley Fuller



William Crotch anniversary

Clive Hoar

William Crotch was born on 5th July 1775 in Green's Lane in the parish of St. George, Colegate. According to Rennert in his book, Crotch was the 'youngest ever infant prodigy' playing at the age of two years and three weeks. His father Michael was a carpenter employed by a Mr. Paul, and built a small organ for his own use in their dining room. Michael, however, could not play well, only being able to play a few tunes popular at the time including the National Anthem. William was found one day sitting on his brother's knee playing the melody of 'God Save Great George Our King' and a few days later added a bass part and a third inner part. William was also a young artist and later became a friend of John Constable.

It was Charles Burney, then organist of St. Margaret's, King's Lynn, who encouraged young Crotch to forward his musical talents. Mrs. Crotch took her son around the country displaying him and at the same time earning herself an income, which experience it is argued seriously impaired his later development so that he never reached his full potential.

He spent time at first at Cambridge and then as a teenager in Oxford later becoming Professor of Music having to mark his own compositions for D.Mus. Needless to say he passed!

After spending some years in Oxford he was appointed as the first Principal of the newly formed Royal Academy of Music and taught Form and Harmony.

He died at Taunton whilst staying with his son on 29th December 1847. His works include the well known 'Lo star led chiefs' normally performed as an Epiphany anthem but which is in fact a quartet from his oratorio 'Palestine'. His most famous composition is probably one of the best known tunes throughout the English speaking world, the Westminster Chimes - Big Ben.

The 29th December 1997 is the 150th anniversary of his death and I am trying to arrange a concert to commemorate this but there is only so much that one person can do, so if there is anyone else interested in arranging or performing in a Crotch concert I'd be pleased to hear from them on 01603 416374.

There will be a service for Crotch in the Octagon Chapel on Sunday 28th December at 11 a.m. as the Octagon is in the parish where Crotch was born and it was a fairly young building then. Michael Crotch Jnr. put the organ in the Octagon in 1802 (this was probably William's step brother, but could have been his father) and it was while researching the organ that I came upon William's dates.

If anyone has any information on Michael Crotch or the Octagon I would be very pleased to receive it.

Worship as theatre (or vice versa)

Ronald Watson



I doubt if anything could have been as powerful as the services in the cathedral from Palm Sunday to Easter Day. One word which sprung to my mind was 'theatre'. Each of the five days (Palm Sunday, Maundy Thursday, Good Friday, Easter Eve and Easter Day) has its own dramatic and poignant story. The inspired design, stage management and yes, choreography of the services dramatically focused the mind on the events and their deeper meaning. It was all there; powerful language, ceremony and ritual, visual drama and the music - I suppose it might be called incidental music.

The music spanned the centuries, the plainsong singing of psalms on Good Friday, the settings of the Passion by Victoria and John Sanders, the latter work

was very powerful indeed. There were times when no set music was prescribed but extemporisation on the organ gave a sense of continuity to the proceedings and set the mood and the atmosphere. Here the player, in this case Neil Taylor, allowed inspiration to take over as he used the smallest sounds on the mighty instrument to spellbinding effect. On the Good Friday the mighty organ stood silent - a powerful image in itself.

The choir directed by David Dunnett gave poignant performances of some equally inspired music, particularly the *Lamentations* set by Bairstow. People left these services in silence and many walked some distance outside the building before being able to feel that to say anything was appropriate.

I simply do not believe that these experiences could have been generated by any other forces, least of all guitars, or in any other setting

Advice on organs

I have been sent a leaflet produced by the AIOA (Association of Independent Organ Advisers) based in Cambridge. It reads very plausibly and sets out the duties and responsibilities of an Organ Adviser and offers the service of maintaining a list of accredited independent organ advisers possessing the necessary qualifications and helping prospective clients to select a suitable adviser. (*I am tempted to ask 'accredited by whom?' and would have*

liked to have seen what the necessary qualifications amount to. Ed)

Further information may be obtained from the Administrator, AIOA, Lime Tree Cottage, 39 Church Street, Haslingfield, Cambridge, CB3 7JE, Tel: & Fax 01223 872 190.

Curiously, no name appears on the leaflet! - though I understand that Nicholas Kynaston, Ian Bell and Michael Nicholas are involved. RW.

Colin Fenn reviews his first year in the chair

Since the last Annual General Meeting the Guild has been very active. Monthly events have been held, except in August, traditionally a holiday month, and December during which many of our members are busy.

The programme was varied. We visited St. John the Baptist church in Lound and St. Nicholas church in Dereham to see recent work on the organs carried out by Richard Bower & Company. After our afternoon visit to Lound we had tea at Somerleyton Hall and returned to Lound church for a recital by our President. Other organ crawls were to the parish churches of Aldeburgh, Wangford, Shipdham and Holt where we were able to hear and play the Makin organ which had recently been installed at the west end on a specially built gallery.

Apart from visiting organs we have also had some 'at home' events. At our September meeting members had the opportunity to play and talk about their favourite tape or CD. In January this year Neil Taylor talked to us on his role at the Cathedral and as Assistant Regional Director of the RSCM. His talk was illustrated by a practical demonstration with the aid of the Cathedral Girls' Choir.

In February Brent Palmer gave a talk on the lives and works of four famous composers whose anniversaries are being commemorated this year. The next event was a Masterclass held at St. Peter Mancroft given by Kenneth Ryder and involving his own pupils. Here we heard superb playing by six young performers.

The outing in July to Brentwood and Chelmsford was a memorable occasion. The weather was kind to us and it was a great thrill to hear the organs at Brentwood Roman Catholic Cathedral and the Anglican Cathedral at Chelmsford where we also heard Choral Evensong sung by the cathedral choir.

In the Autumn the Guild held its dinner at Dunston Hall. This was a nice social occasion and presented an opportunity to meet David Dunnett and his wife who were guests of the Guild. I am pleased to report that David has accepted the Guild's invitation to become an honorary member and that he hopes to be able to support our events, especially in this important year.

1996 saw the first Wallace Bray Memorial Recital. It was part of the 'lunch stop' series at St. Andrew's Hall with Robert Houssart as the recitalist. This was attended by Mrs. Bray and was indeed a fitting tribute to our former Chairman with superb playing by a talented young performer. The 1997 recital will be given by Suzanne Brodie who has recently been awarded an organ scholarship at Durham Cathedral.

I would like to thank the officers of the Guild for their help and support during the past year. They have all been dedicated in their commitment to the Guild. The Journal continues to be our main link with members and we are indeed grateful to our Editor, Ronald Watson and his supporting team for this excellent production each quarter.

Attendances on the whole have tended to be low and I hope that in this anniversary year members will try to support the Guild as much as possible. The main date in all our minds is of course 12th July. This promises

to be a splendid occasion and a memorable one. Let us make it so, and our successors in fifty years time can then look back in the

records and admire how the Guild celebrated its Golden Anniversary.

Three organs and a choir

...involved in many more than three weddings and a funeral!

Today the choir and one of the organs are no more. Two other historic organs survived only after considerable manoeuvring and struggle to preserve them

This fascinating story unfolds in 'A Jewel or Ornament' by Maxwell Betts - an interesting vignette of local Norfolk history and part of the many vicissitudes in the story of Wymondham Abbey.

An integral part of the book is a compact disc of music taken from archive recordings from the '70s which resurrect the sound of a lost choral tradition.

The book and CD are available in the shops now price £10. Mail orders to Geo. Reeve Ltd. in Wymondham, or Jarrolds, Black Horse Book Shop or St. George's Music Shop in Norwich should enclose a cheque for £11 to cover packing and postage.

Further information: 01603 632681

King's Lynn Organ Crawl

Dick le Grice

On a cool but dry and bright Saturday afternoon, some twenty members assembled at St. Margaret's, King's Lynn for the start of a fairly tight schedule of visits. Expecting to see John Jordan, the Director of Music, we were met instead by Mr. Aubrey Hood who is organist at St. Margaret's. He gave us a potted history of the church, including the collapse of the spire which damaged the roof, and Sir Gilbert Scott's supervision of the repairs. It seems that Sir Gilbert wasn't too keen on organs getting in the way of his designs as he stuffed this one into a stone hole where it doesn't really sound as it ought (what a familiar story that is!). The Snetzler case, however, is a classic.

There isn't much room up aloft at St. Margaret's but quite a few managed to get at least a glimpse of the console as Mr. Hood gave a brief demonstration of the Snetzler pipework. He then handed over to the assembly and members did their usual stuff, whilst the technocrats among us had a good look at the innards - lovely double rise reservoirs (none of your funny Schwimmer devices here!) and pneumatic action; thank you Rushworths. Downstairs, others of us wandered round to hear the effect in different parts of the huge church, varying quite markedly as one walked round, the result of the organ's enclosure.

We stayed for about forty minutes after which we were guided towards St. Nicholas' at the other end of the High Street and the Tuesday Market Place. This is where the tightness of the schedule came in. The key, St. Nick's being a redundant

church, is held at a nearby museum to which it had to be returned by closing time at 4 p.m. In the event a charming lady curator was quite happy for Mr. Hood to drop the key through the letter box, so we had longer than anticipated.

Entering the church one is struck by the lightness and airiness of the building in contrast to St. Margaret's. The chancel is uncluttered by choir stalls and other ecclesiastical furniture, and the enormous west window is a magnificent sight. The organ is supposedly Father Willis' last. It was originally intended to be a three manual but money ran out and it finished up as a two. The case was built by a local man and the tracker action gives a nice response. The organ was overhauled by Bower & Co. about ten years ago. Again Mr. Hood gave a brief demonstration of some of Willis' pipework and once more we did our own thing. This time there was clear space around the organ so that everyone could see and hear to maximum advantage. Here nothing of the sound was lost by walking down to the west end, the Swell Oboe in particular sounding just as delightful there as it does at the console, but then, as a reed voicer I was bound to notice that!

Onward, ever onward. Mr. Hood gave us directions to South Wootton saying that we should ask again when we got there, prompting the recollection of the old Norfolk man who, on being asked directions to a certain place, replied after much thought, 'Well, booy, if I wuz agorn' there I wun't start from here!'

Anyhow, we drove, we asked again and we arrived to be greeted by Nigel Kerry who has just relinquished the post of organist on taking up the post at Farnborough Abbey.

He told us a little of the history of the organ, a new instrument by Richard Bower which was opened by Ian Tracey in 1990 after a fire in 1989 had gutted the church. Built on classical lines it gives a good account of itself in an acoustically dead church - what a contrast to St. Nicholas'. A tiny church, it boasts a large congregation who all sing like non-conformists, together with a choir, and the organ has enough bite to provide adequate accompaniment. Nigel played a couple of pieces which demonstrated

different aspects of it, and then of course, we tried it. John Jordan made an appearance having escaped from his other engagement for a while. He is taking over from Nigel as organist.

A fine afternoon in every sense of the word. Our thanks are extended to Aubrey Hood, Nigel Kerry and John Jordan for making themselves available to us and for their time and knowledge, and to the various church authorities and the museum for allowing access to the premises.



Organists on the move



We congratulate Neil Taylor on his appointment to Sheffield Cathedral and also Simon Johnson on being appointed Organ Scholar at St. Paul's cathedral.

Neil Taylor has earned a place in the musical history of Norwich cathedral. He has featured on recordings made by the cathedral choir, accompanied them on tours abroad and has given telling performances of major works with the Cathedral Consort which include Handel's *Messiah*, Haydn's *The Creation* and modern works by Aarvo

Pärt and Francis Grier. But his main contribution to the cathedral music was his maintenance of the music in the unsettled period following the departure of Michael Nicholas until the arrival of David Dunnett. In this he was assisted by Simon Johnson and an enormous debt is owed to them both for their work during this period.

Neil has also founded the Cathedral Girls' Choir and been active regionally on behalf of the R.S.C.M.

We wish him all success and happiness in his new post and will follow his fortunes with continued interest.

More about Melbourne

June Nixon



St. Paul's Cathedral, Melbourne was consecrated in 1891 and remains William Butterfield's final masterpiece. The tradition of a daily choral Evensong as well as the major choral services on Sunday has continued from inception until this day. It is therefore one of the few (if not the only) cathedrals outside the British Isles to maintain seven sung services weekly which includes a Men's Voices Evensong on Monday and Boys' Voices on Thursday.

The sixteen men are largely voluntary while the sixteen boys are awarded scholarships to an Anglican Grammar School some distance

from the cathedral. The boys rehearse one morning and after school on four afternoons and most of the choir travel considerable distances each week to attend rehearsals and services.

Whilst English church music provides the core of the repertoire sung particularly at Matins and Evensong, it also embraces a range of Continental, American and Australian compositions, the latter sometimes arising from the services in the new '*A Prayer Book for Australia*'. The fine T. C. Lewis organ of 1890 has recently been restored by Harrison and Harrison of Durham and the stencilled pipes in vermilion and gold leaf present a stunning effect. Organ recitals by both local, interstate and overseas performers are an integral part of the total cathedral music programme.

Last date for copy for Autumn Journal Thursday 28th August 1997

Reviews

FINAL FLOURISH

(Two hundred last
verse arrangements of familiar hymn tunes)
by **June Nixon**, Published by Mayhew
£16.99



Alan L. Moffat

'There have been in the past a number of masters of the art of free organ accompaniment and fortunately some of them wrote down examples of their work'. So wrote Dr. Gerald Knight in the preface to a book of accompaniments for unison singing published some years ago. Since then many books have emerged from various publishers with varying levels of success.

I have collected many of these and have found them of little use. On the other hand, far too many organists believe that they are capable of reharmonising last verses of hymns, often with disastrous effect!

We are indeed privileged now to have a book which exposes June Nixon's extraordinary ability to take the last verse of a hymn and extract an extra effort from the congregation in their singing. Here are two hundred such arrangements which are capable of being played by all organists and sung by all congregations. The melody line is clearly audible and the harmonies provided do not detract from the singing, a fact which is vitally important in all hymn accompaniments. In many cases tunes are provided in two keys thus saving the organist the complication of transposition. In all cases an independent pedal line is provided.

June Nixon and Kevin Mayhew are to be congratulated upon the publication of such a volume. It can only serve to help congregations to sing their hymns with increased understanding and preserve what I believe is a dying art form.

HIGHLY RECOMMENDED.



THE STORY OF CHRISTIAN MUSIC

(An illustrated Guide to all the major traditions of music in worship), by **Andrew Wilson-Dickson** published by Lion Publishing (1992) ISBN 0-7324 0589 0

Claire MacArthur

Browsing through the music shelves of Norwich Central Library recently I chanced upon this book. Perhaps you already know

of it; this copy appears to have been borrowed some eighteen times since July 1995. It covers a very wide field and is divided into forty seven (mostly very short) chapters grouped into eight main sections.

The first section traces the origins of music in worship, from the mention of musical instruments in the Old Testament and psalms in temple and synagogue to the use of antiphons and cantillation, leading to the

development of the liturgy through Gregorian chant and written notation. The next section contains chapters on the Renaissance and Reformation, with sub-sections on Lutheran song, the Genevan Psalter, the Eton Choirbook and Spanish music's 'Golden Age'. Part 3 traces developments from 1600 to 1800, including oratorio, Schutz, Purcell and the Chapel Royal and the birth of the congregational hymn.

The next short section explores the conflicts between Protestant and Roman Catholic music and the contrasts between great orchestral mass settings and the desire for a return to simple music for worship. The nineteenth century revival, including Sankey and Moody and the Salvation Army, and the influence of the Oxford movement end this section.

If you have always wanted to understand Greek Orthodox notation - or even Ethiopian - this too is explained in chapters covering the Eastern churches and African Christian music. Part 7 surveys the North American scene from the beginnings of Christianity, through African influences, Gospel music, classical traditions and 19th century hymn books to Charles Ives - an

organist of 'visionary creativity' who composed some impressive psalm settings. Music in twentieth century Europe is the theme of the final seven chapters, covering such disparate topics as *Vatican II and the Liturgy*, *The Bible in the concert hall*, *Taizé* and *The revival of music in the Lutheran Church*. There is even a mention of the UEA/Norwich Cathedral festival of contemporary church music.

For a brief introduction to a very wide-ranging selection of topics connected with church music I would thoroughly recommend this book. It is also presented in a clear and readable format, with many illustrations and musical examples.

Another library book I am currently enjoying reading is a biography of Arnold Dolmetsch. And some months ago I came across a splendid book, *National Anthems of the World*, containing full words and music, with composers, authors and dates - obviously an invaluable aid to anyone organising the Olympic Games, but also quite fascinating to look through. To anyone who hasn't yet been to the gradually expanding music department of the Ber Street library I would recommend a visit - you never know what you may find!



The legacy of slavery

Ronald Watson

Listening to the radio one morning I learned that Josquin's most celebrated pupil, Nicholas Gombert, was once sentenced to a spell as a galley slave for some misdemeanour with a choirboy. This reminded me that John Newton, before his conversion, was actively involved in the slave trade.

At one time England had the most flourishing slave trade and when the slavery of black Africans is mentioned the picture that comes most readily to mind is that of the cotton fields in the southern states of America.

This indeed was a part of America's early history which, alongside the deprivation meted out to the indigenous Indians, that nation has every reason to be least proud of.

Slavery was abolished in the U.S.A. after the Civil War but the black population, particularly in the Southern States were to struggle for many years to come for equal rights.

Many peoples in repression or exile have expressed their feelings, hopes and aspirations in music but few, I would suggest, in a way that has had as much impact and influence as the slave music of America. The western music which has been influenced by Negro music is too voluminous to enumerate but did not Tippett in his modern oratorio *A Child of our Time* use spirituals where Bach had used Chorales. Does not the music of Ravel bear all the hallmarks of the heavy influences of

Jazz, like that of Gershwin whom he admired.

Even Dvorak wrote a complete symphony, *From the New World*, based on Negro melodies.

These songs are generally referred to as 'spirituals', a genre title that did not emerge until the mid 19th century. The term was first used about 1743 by Congregationalist Missionaries and was not heard of again until used in Dwight's Journal of Music of 1862. They were otherwise known as Plantation Songs, Cabin Songs and even Ethiopian Songs. What can be certain is that they were primarily work songs in the same way that Sea Shanties were. Slave owners were suspicious of their slaves working in silence and insisted that they sing. So they sang and their singing became their main means of oral communication. In their singing they referred to their plight, their hopes for deliverance, even their plans for escape, all in a codified language. There is a parallel here with the Australian Aboriginal Song Lines which enabled these ancient people to find their way across the continent by exchanging information in song which gave them directions.

From about 1840 Negroes were admitted as Freemasons and subsequently there are coded references in later songs to matters of significance to the initiated.

Most slaves were Christianised and many of the songs are paraphrases of portions of scripture despite the fact that their masters sought to keep from them the Good News that Jesus had come to deliver his people from bondage, thinking it would stir up unrest. Some writers assert that slaves believed that Jesus was alive, fit and well and living in North America which is where

heaven was and to which region they should escape.

Many spirituals refer to Old Testament heroes who had overcome bondage and oppression, Daniel, Methuselah, Joshua and Moses whereas others show a detailed knowledge of the New Testament 'Wade in duh wadduh, Gawd's gwine tuh trouble duh wadduh' can be thought of in terms of Baptism, but is more likely to refer to the healing of the sick man at the pool in John 5: 2 - 9 in which the angel troubled the water. Deliverance through water might also have been in the slaves' minds as their best chance of avoiding capture was to wade through infested swamps and shake off the pursuing hounds.

The problems for Afro-Americans did not end with slavery as is well known, their struggles for social justice continued into the second half of this century and their songs reflected their new hopes, frustrations and aspirations.

Some music gave an entirely wrong impression of the lot of the Negro. Stephen Foster, an untrained songwriter from Pittsburgh wrote over two hundred songs which became very popular but some of

these gave an over-sentimentalised picture of the 'darkies' as he referred to them. It is certain that he never went anywhere near the 'Swanee Ribber' or indeed very far south at all which gives a hollow ring to the song 'My old Kentucky home'. Then there were the minstrel shows in which white singers blackened their faces and sang to banjos. In fact slave masters removed all instruments from the slaves which led to them improvising such interesting accompaniments in the vocal parts. Ironically, the first talking picture featured Al Jolson who blackened his faced and sang sentimental songs.

In other quarters, however, black singers like Paul Robeson gave more authentic renditions of the plantation songs and brought them into the concert hall where today black singers of the status of Kathleen Battle and Jessye Norman perform them in powerful arrangements which at the same time retain their original sentiments and moods.

Of all national traditional music, it is argued by present day scholars that the music of Afro-American slaves and subsequent black American musicians has had the greatest influence on music generally.



Masterclass at St. Peter Mancroft

Colin Fenn

Members of the Guild had the privilege of going to St. Peter Mancroft Church, Norwich on Saturday 8th March for a masterclass given by Kenneth Ryder and his students. The evening commenced with Kenneth giving a brief talk about the organ in Mancroft and Robert Houssart started the programme by playing *Toccata from Suite Op. 5* by Duruflé. Later in the programme we were to hear Robert again in a performance of *Moto Ostinato from Sunday Music* by Eben. For this piece I was fortunate to be in the organ loft and could appreciate the technique needed, and indeed achieved, together with the complex manual changes for this work.

James Duddle, the organ scholar at St. Peter's played *Cantabile* by Franck and at the end of the programme gave an outstanding performance of *Toccata from Pièces de Fantasia* by Vièrne.

The other students who took part were Rachel Snow, Maria Culham, Geoffrey Hunter and Nicholas Bloomfield. They all gave excellent performances of their pieces which included *Carillon - Sortie* by Mulet, *Praeludium in D* by Buxtehude, *Chorale No. 2* by Franck and of Bach the *Prelude & Fugue in C*, *Trio Sonata No. 1 1st movement*, *Fantasia in C Minor* and *Fugue in A minor*.

It was very interesting to hear Kenneth's comments on the various pieces and the microphone on his lapel was a great help as his comments from the organ loft could be relayed to those who were seated in the nave.

We should be justly proud of the talents of our young organists in Norfolk and I am sure members of the Guild will follow their progress with great interest. Sincere thanks are due to Kenneth and his students for their time in staging this event.

Election Aftermath

A letter appeared in the Telegraph two days after the general election commenting on the fact that at Evensong in Norwich Cathedral on the Sunday previous, the canticles had been sung to Blair in B minor followed by the anthem *Who is this who cometh in triumph?*

The writer suggested that the sermon should have been taken from Ps. 107 vv 12-13: "He brought down their heart with Labour; they fell down and there was none to help".

The election seems to be a long time ago now though we waited long enough for it. I am encouraged by the fact the Tony Blair was a chorister in Durham Cathedral. Ed.

In retrospecta personal view...

Ralph Bootman

I think I am correct in saying that I am the longest serving member of the NGO - it was way back in 1965 that I transferred from the Suffolk Organists' Association to what was then the Norwich and District Organists' Association upon taking up an appointment at Norwich City College and moving from Fressingfield to Stoke Holy Cross. At the same time I began playing at St. Giles' Norwich and soon was also asked to play for the 9.30a.m. service at Stoke Parish Church - my Sundays were busy!

No sooner had I moved than I was asked to be on the Committee of the NDOA which then had the Bishop of Norwich as its Patron, Brian Runnett as its President and Arthur Bussey as Secretary and Treasurer, the Chairman being Kenneth Condon. Events were organised - somewhat haphazardly - and, as now, organ crawls, talks, discussions, recitals and an Annual Dinner made up the programme each year. Arthur Bussey will be long remembered, for he was also Secretary and Treasurer of the Norwich Hospitals' Association and the Norwich Philatelic Society and occasionally brought the wrong minutes and/or the wrong financial figures to the NDOA Committee meetings - much to the annoyance of some members! He was also an avid Norwich City fan and would always consult his diary before any dates were fixed for NDOA meetings - Norwich City always took precedence and should the Committee insist upon a 'home' fixture date, Arthur would say that we should just have to do without him and expressed the doubt that we should be well supported! Committee meetings

were held in the Garden House of 38 St Giles' Street, the HQ of the Hospitals Association, generally at a time to suit Arthur! I well remember Arthur's pronunciation of 'Philatelic' - he always placed the stress on the third syllable.

The Committee members of those days included W. Mowton, Cyril Pearce, George Hawkins and Patrick King amongst others and as some of our newer members thought that the NDOA needed rejuvenating, Arthur was persuaded to stand down as Secretary in 1971 although he remained Treasurer. His place as secretary was taken by Ivor Hosgood and Kenneth Ryder became Chairman. The following year, 1972, the NDOA celebrated its first 25 years and the decision was taken to change its name to the Norfolk Guild of Organists. As a token of recognition of the 25 years of service he had given to the NDOA, Arthur Bussey was asked to become the NGO's first Vice President. Under the new regime, the pattern of meetings carried on much as before with more or less the same efficiency although far more paper was used.

The years passed - the Guild grew to number over 100 members. Chairmen were elected to serve for a period of two years - and those who served in this capacity were:

1964-66	Kenneth Condon
1966-68	Kenneth Ryder
1968-70	Maxwell Betts
1970-72	Patricia Pritchard
1972-74	Donald Spinks
1974-76	Patrick King
1976-78	Ralph Bootman
1978-80	Penny Hoare
1980-82	Brian Ellum
1982-84	John Robbens
1984-86	Jane Berry
1986-88	Jane Berry

1988-90	Ron Watson
1990-92	Wallace Bray
1992-94	Jane Berry
1994-96	Laurie Bannister
1996-	Colin Fenn

Ivor Hosgood remained as Secretary until 1977 and was succeeded by Ann Brown as Administration Secretary and Penny Hoare as Events Secretary. Norman Cutting was made a Vice-President in the same year. In 1978 Michael Kisby took over as Events Secretary and Alan Thorne became Auditor. In 1980 David Bunkell became General Secretary and remained until 1982 when Penny Hoare took over being followed by Kay Young in 1983 and Ann Brown in 1984. Douglas Corke became Membership Secretary. following Arthur Bussey's death in 1981, Sandy Bootman became Treasurer until 1986. In a re-shuffle in that year, David Bunkell took over as Treasurer and Sandy as Events Secretary. Wallace Bray took over from David Bunkell in 1987 - a position he held until Daphne Rushbrook took over in 1990.

Following the tragic death of Brian Runnett, the Guild was without a President until Michael Nicholas assumed that office which he held until 1989 when he was succeeded by John Robbens. John was in turn succeeded by our present President, Bryan Ellum Michael Nicholas then joined the Patrons, the Bishop of Norwich, the RC Bishop of East Anglia and the Rev. Dr. Fred Pratt Green. Our Vice Presidents also grew in number - George Hawkins and Donald Spinks holding office until their deaths in 1988. Others to serve in this capacity included the late Stanley Fuller, whilst Ralph Bootman, Jessie Steadman, Alan Thorne and Ron Watson are still with us.

Many and varied visits have been made by the Guild to interesting and notable instruments, not only in Norfolk but elsewhere and include Cathedral organs in Brentwood RC, Chelmsford, Ely, Norwich and Norwich RC, Peterborough, St. Albans, St. Paul's, London and York Minster: The instruments in Westminster Abbey, Brompton Oratory and the Parish Churches of St. Mary Redcliffe, Bristol, St. Andrew's, Plymouth, St. Botolph's, Boston, (Boston Stump), St. Margaret, Westminster, Enfield, Harpenden, Saffron Walden, Thaxted, Stamford, Colchester, Kirton in Lindsey and Thorney Parish Churches have all been visited as have secular installations at Colston Hall, Bristol, St. Felix School, Southwold, Stamford School, the Royal Hospital School, Holbrook, and St. Andrew's Hall, Norwich.

Theatre Organs at Diss, Oxnead Mill, Aylsham Mill, Gorleston, Taverham Hall, Spalding and Whaplode St. Catherine and private house installations at Hunstanton, Ringsfield, Norwich, Kimberley, Pinchbeck and Long Sutton also come to mind.

Mechanical organs have not been neglected and the All Barrel Organ Crawl devised by John Ross will be long remembered. The churches which still have these instruments in playing order which we have visited include Bressingham, South Lopham, Witton and Shetland (Suffolk) More recently we enjoyed a talk and demonstration of some portable home-made barrel organs by Mr E M Harvey.

Lectures, discussions and social events are called to mind - organ builders who have addressed us include Mr Herbert Norman, Mr Frank Fowler and Mr. Reg Lane of Hill, Norman and Beard, Mr Bruce Buchanan of

J W Walker and Sons, Mr Norman Hall of Norman Hall and Sons, Cambridge/ Mr Peter Collins, Mr Dennis Thurlow of Nicholson's, Worcester, Mr Roger Putham and Mr William Johnson of E J Johnson and Sons, Brandon. Other speakers included Dr. Arthur Wills, Dr. Peter Aston, Basil Ramsey and William Elkin who have addressed us on composing and publishing and many of our own members have addressed the members on various topics.

Organ Builders' factories have been visited at Brandon (J. W. Walker and Sons Ltd) Thaxted, (Hill, Norman and Beard Ltd.) and the electronic organ builders, Norwich Organ Manufacturers.

Dinners have been a feature of the social side of the Guild and venues have included the Oaklands Hotel, The Marsham Arms, The Black Boys, Aylsham, the Hotel Norwich, Caistor Hall Hotel, Dunston Hall Hotel, The Black Horse Hotel, and less formal events at St. Andrew's Hall Undercroft, Taverham Golf Club and at various Church and School halls. At least one outdoor barbecue has been held and visits to hostelrys before, during - but mainly after - visits to churches on 'organ crawls' are legion.

The Guild has sponsored many organ recitals - notably those by Gillian Weir and Martin Souter at Norwich Cathedral, Eric Pask at Holy Trinity, Heigham and Lecture Recitals and Masterclasses such as those given by Gillian Ward-Russell, Harrison Oxley and Gerald Gifford and others led by such eminent players as Dr. Arthur Wills and Harrison Oxley have been of much benefit to players and observers alike. Members themselves have given recitals and a notable series was given many years

ago in 1968 and 1969 when the Chapel in the Field Congregational Church closed its doors forever. Prior to its demolition whilst the City Council was deciding what to do with the site, the NDOA received permission to hold a series of lunchtime recitals on the fine three-manual Norman and Beard instrument it then contained. These were well attended and players included Bernard Burrell, Ralph Bootman, Margaret Browning, Stanley Fuller, Leo Gobbett, Cyril Pearce, John Robbens, Kenneth Ryder, Donald Spinks and Ronald Watson. 'Guest' organists in the series included Paul Searle-Barnes (Cromer), Hector C. Parr (Darlington), A J Edis (Peterborough), Terry Hepworth (Lowestoft) and Jack Burns (Walsingham).

Of a different kind, Nigel Ogden, Nicholas Pitts, Terry Hepworth, David Lobban , David Shephard, Glenys Tunnicliffe, Bryan Ellum and others have delighted us with their playing at such venues as Kitchen's Garage, Diss, Oxnead Mill, the Palace Casino, Gorleston, at Rutland Cottage Music Museum, Whaplode St. Catherine, the Music Museum at Finningham, the two instruments at Taverham Hall, our member, Mr. R. Buxton's fine electronic installed in his home, Kimberley Hall, and the two organs - one electronic, the other by Peter Collins, in the home of Kenneth Ryder and the organ in the home of Desmond Greef.

Choral Evensong in Norwich Cathedral at St Cecilia's Tide, to which the Guild was specially invited, has been much appreciated for many years and it is good that the Guild has been able to meet in this way. The first service as such was held at St. Cuthbert's, Thetford as a conclusion to the Guild's first-ever Sunday meeting and the members themselves made up the choir for a Choral

Evensong - something which was a real delight and should be repeated, I feel.

The Newsletter was instituted in 1966 - the first being but a single duplicated sheet but, like Topsy, it just grew, finally reaching issue number 100 after 25 years of quarterly publication which included my writing and typing most of it, duplicating it and collating the sheets. It is so pleasing to see it carrying on with a new name *The Journal* - a new, professional format taking the place of the old-fashioned duplicated form and size, under its editor, Mr Ron Watson. Like the Newsletter before it, the Journal, too, is read by people in all parts of the country and has regular readers as far away as Canada and Australia. Long may it continue !

Like any organisation, the NDOA and the NGO had - and has a fair share of characters. Who can forget George Hawkins when he tried a new instrument ? Looking round the stops he would mutter "Let me see now ! Well, well, well!" George had a bunch of keys which he always had with him and he was certain to have one that would fit the lock of an instrument which the powers-that-be had forgotten to leave unlocked for our visit. On one such occasion our then General Secretary had gone off to the Vicarage in high dudgeon to ask for the key - but the Vicarage was empty and no key was to hand. Meanwhile, George had successfully undone the lock and when asked how, he promptly closed the console lid and said "With my key!" Alas, it took him another ten minutes to open it again! Stanley Fuller's remark, "Let's play something lively !" prefaced his playing of '*Dance of the Icicles*' or something similar. Stanley composed, too, and we were thrilled when his compositions

won two National Prizes in competition to find new Christmas carols and an Easter Hymn. Our Vice President, Ronald Watson has also won national competitions for new Organ Works and Anthems keeping the tradition going. Another member, alas no longer with us, was Ernest Thompson, who had the gift of demonstrating an instrument with masterly improvisations. What a pity that these were never recorded.

I shall not forget Arthur Bussey's surprise to learn that Celeste ranks were not meant to be used on their own and that they were purposely tuned sharp - much to his astonishment, and the time the then Vicar of Cromer welcomed us to that lovely church and his introductory remarks went on - and on - and on. "Too much - too long !" came Norman's voice from the console and he started to play! Other folk with 'quirks' included a one-time General Secretary who must have been one of the first to have a telephone answering machine. One Christmas time after getting through to his number, callers were regaled with all three verses of "Ding Dong Merrily on High" before being asked to leave their messages after the tone - how many, I wonder, put down the handset after even just part of the first verse? The NDOA/NGO has played host to several other societies - the Organ Club at least three times - the first coinciding with a visit to Norwich of *Flying Scotsman* showed the affection with which so many organists and organ lovers share with railways and it was difficult to shepherd the visitors on the coaches for the rest of their tour. The Suffolk Organists' Association, to which several of our members also belong, and the Peterborough Association have been welcomed and shown instruments small and large in our area.

We have visited a large number of organs in the 50 years of our existence - would that a register had been kept - some we have visited several times - and there are many still left for us to see, hear and play. True, the majority of instruments have been in Parish Churches but we have visited Non-conformist places of worship including such buildings as The Centenary Chapel, Boston, Lincs, The Methodist Church, York, Haverhill U.R. Church: Unthank Road U.R. Church Norwich: Beccles Baptist Church; St. Mary's Baptist Church, Norwich, Park Lane Methodist Church, Norwich and Wesley Methodist, Cambridge and several Roman Catholic churches.

Individual members have contributed to the world of music outside the NDOA and NGO - Bryan Ellum has given recitals at Southwark Cathedral and, partnered by Jane Berry, the duo have performed at many churches throughout the Diocese and

elsewhere appearing with electronic instruments such as Organ and Piano: Ronald Watson has his own Choir ~ *Sine Nomine* - a highly trained and successful body of singers who have enthralled audiences in France, Germany, Holland and in many cathedrals and churches in our own country, and James Lilwall has accompanied massed children's singing on the organ at the Royal Festival Hall.

Members are drawn from all walks of life - teachers, civil servants, farmers, engineers, doctors, housewives - with the common love of the Organ and its music uniting them. May the next fifty years see a continuing of all that started way back in 1947.

At the 1997 A.G.M. Ralph Bootman retired from the committee and tribute was paid to his many years of service to the Guild in so many ways. Ed.



Two Durham visits

Allan Lloyd

East of the cathedral on the east bank of the River Wear stands St. Oswald's church, sandstone darkened over aeons of time. In February 1996, on a short visit to Durham, our daughter informed us that my old school contemporary, Martin Neary, was to give an organ recital in St. Oswald's on the evening of our arrival.

In 1984 an arsonist had set fire to the organ in the church and totally destroyed it, along with a 15th century choir stall.

A superb new instrument, built by Peter Collins, was installed in 1988, a three manual with both key and stop actions mechanical. The organ is tuned to an unequal temperament and voiced in English 18th century style.

Martin Neary gave a first class Bach recital with three pieces by Walond, Tomkins and Purcell for contrast.

Any Guild members visiting Durham are warmly welcomed to visit the church and indeed play the organ on liaising with the organist, David Higgins.

In February this year Lisa and I had the great pleasure of visiting Harrison & Harrison at their new premises at St. John's Road, Muirfield, three miles south of Durham on the Crook Road.

The Managing Director, Mrs. Venning, gave us an extensive tour, which was greatly appreciated as they had only occupied the purpose-built factory for three months. Interestingly, she commented on how damp Ely Cathedral was from the tuning point of view, but the previous Harrison & Harrison old mill building in Durham at the bottom of a valley below the railway viaduct, also had a raised humidity factor which enabled accurate tuning when parts of the Ely organ were in their workshop. It was a pleasure to meet the Master Craftsmen and their colleagues, some of whom have worked for the company all their working lives. We gave our warm thanks for the privileged visit.

Three miles south west of Harrison's, still on the Crook road, is Brancepeth, an estate village nestling in the shadow of Brancepeth Castle. The church is well worth a visit. Dedicated to St. Brandon it is a remarkable example of a Cosinesque interior. The wonderfully ornate woodwork is seen wherever you look, the magnificent screen, box pews, pulpit, ceilings, choir stalls and font cover.

John Cosin was rector here from 1626 and later went on to become Bishop of Durham. The key to the church can be obtained from Brancepeth Post Office which is situated in the gatehouse of the Castle.

John Cosin was born in Norwich. Ed.

Not amused

The Willis organ in Crathie Kirk was a gift from Queen Victoria. It is in need of restoration and a quotation of £150,000 has been received; from which organ builder one wonders?

Salisbury's organ adviser, Richard Godfrey, suggests that the sum needs some scrutiny and seems on the face of it a bit excessive. Indeed the reports of the comings and goings at Crathie read like the thickening plot of some cleverly written detective story. The main dramatis personae are:

i) Her Majesty the Queen, who hasn't done anything one can pinpoint but is rumoured to be plotting a move away from Crathie church and using a refurbished chapel at Balmoral presently being used as a furniture store. She is also rumoured to have crossed swords with Robert Sloan (q.v.) before.

ii) Robert Sloan recently appointed domestic chaplain to H. M. the Queen, regarded as a modernist and in favour of a new organ from America.

iii) Charles Taylor, organist asked to resign after fifteen years of consistent loyal service, not happy with the way the refurbishment of the organ is being handled.

iv) The Kirk Session, the elders of the churches in Scotland who asked Mr. Taylor to resign and felt no need to explain why, despite his many years of loyal service.

The suspense is killing!

Will the Queen choose to worship in a former furniture store? Will further estimates for the organ refurbishment be sought? How long will Mr. Slope - sorry - Sloan last? What will happen to this historic instrument?



Craftsman's art

Ralph Bootman

British organ building has seen many changes in the last few decades. The post-war hysteria of having to possess a mechanical action Classical organ at all costs thankfully seems to have almost disappeared and, with it, the craze, once prevalent, for unenclosed, un-nicked pipework standing in naked array on the chests in full view of the congregation - 'in functional display' was the term used. Electric action was 'out': detached consoles shunned. 'Old fashioned' drawstop consoles with stop-knobs like door-handles, with their names written on paper labels stuck alongside, were 'in' together with closed-circuit television screens for the organist to see what was going on elsewhere. Ancient and Modern became one! Almost all builders have produced something like that over the years though perhaps they would not wish do so today.

Then there was the time of the organ encased in tone cabinets in which show pipes, often of a metal such as flamed copper and looking different from ordinary spotted metal, plain metal or even zinc, suitably aluminised or gilded, was used to improve the appearance of the instrument. So it was that organ cases became painted in pastel shades, restlessly angular, asymmetric, unappealing, with straight lines everywhere, sometimes displaying unsightly stopped wooden pipework prominently. It appeared that 'designers' had forgotten how to use curves. Of course, such design and treatment may well have been the result of economic pressures - it is cheaper - and easier - to cut a straight line than a curved

one particularly if cutting by machine and to use softwoods instead of hardwoods.

It was not until well after the Second World War that it was remembered that an organ which pleases the eye also pleases the ear, and organ cases began to appear which showed that careful thought and planning had gone into their design and demonstrated that a properly encased instrument has a beauty of its own as designers realised simply by looking at old cases which had survived from earlier years.

Before World War II there had been case designers *par excellence* - Sir Giles Gilbert Scott, Bodley, Kempe, Caroe, Temple Moore, Sir Robert Lorimer, the Blomfields, A W Pugin and Dykes Bower were, amongst others, responsible for many of the more modern cases and the majority of these gentlemen were architects, producing organ cases as a sideline. Sir Arthur Hill was an excellent draughtsman and head of the illustrious firm bearing his name, who successfully designed organ cases and Frederick Rothwell of Harrow, Alfred Hunter of Clapham and other builders sometimes produced some excellent designs for their instruments such as St John the Baptist, Greenhill, Harrow and Queenswood Girls' School, near Potter's Bar, Hertfordshire respectively.

The 1939-1945 War gravely interrupted organ building and for some years afterwards little was done except for the restoration of war-damaged instruments but gradually, as post-war organ building developed, some of our leading builders showed their interest in organ cases as opposed to 'pipe rack designs'- J W Walker and Sons Ltd. and N. P. Mander Ltd - others such as Hill, Norman and Beard Ltd.

also produced, from the designs of Mr Herbert Norman, some attractive cases and others were to follow. Some firms used design staff to clothe their instruments but these were not necessarily employees of the companies but rather artists and woodworkers who previously had worked their skills in other fields. The seeds had been sown and were now beginning to flower, however folk raised their hands in horror when they heard that some of the finer organ cases in these post-war years cost as much as, and sometimes more than, the instruments they contained.

Generally, the organ is first seen rather than heard when one enters a building, and today decent cases are more or less expected in the design of new instruments. Often the first view of an instrument has a profound effect, and enhances or otherwise one's impression - both musically as well as visually - of the organ.

One of the foremost of our present organ-case designers and carvers is Derek Riley. He had an electrical engineering and design background but was and is a fine artist and an excellent craftsman in wood, having had his own Craft business in Banffshire for almost twenty years. In the early 1980s he decided to move from Scotland back to the Dales, being a Yorkshireman - but house and property prices there were high, so it was that he decided upon a move to East Anglia, settling first at Necton, a village near Swaffam.

Arriving in East Anglia in 1981 and knowing no-one, he wrote to all the firms he could think of who might make use of his design and woodcarving skills. One of the few replies he received was from J.W. Walker and Sons Ltd. of Brandon. They

were engaged at this time in building a new organ to the west end of the Chapel of Lancing College and their case designer was David Graebe. He was also responsible for the overall design of the casework of the east end organ being built by Frobenius and Derek was asked to undertake the carving of the two separate cases. They were hailed as fine pieces of work and proved that appearances were aesthetically important.

Unfortunately, Derek's fine woodcarving in the west case is too far away to be appreciated properly from the floor of the Chapel - but not so the east end organ, where his skills may be seen more clearly. Many other organs by Walker followed and then came an invitation from N P Mander Ltd to design and execute the cases for their new organ in Cranmore School and for the organ they were constructing for a private customer in the Middle East. His skills were again used by Mander in their rebuild of the organ in Rochester Cathedral where the new Choir case he designed merges so well with the original casework by Gilbert Scott that it is frequently taken to be Scott's original work. In the same year he provided the casework for the new organ in St Matthew, Westminster and their new organ in Urakami Cathedral, Japan. More recently, further Mander commissions have included both organs at Chelmsford Cathedral and the magnificent organ at St Ignatius Loyola, New York. In all these instruments the carvings were designed and executed by Derek.

Yet another builder, Roger Pulham, well known as an architect as well as an organ-builder, commissioned Derek to design and execute the cases for his new instruments at Tudley and St. Peter, Hednesford.

Among further commissions from J. W. Walker, he was asked to carve the pipe shades for their new instrument in St. Martin in the Fields. Much to the sadness of many, the church thought fit to have these beautifully carved shades stained the same dark colour as the rest of the casework with the result that the detail of the shades is all totally obscured when viewed from the body of the church. How much better it would have been to have had them left in their natural wood shade or have them gilded so that the intricacies of their design, craftsmanship and carving could be appreciated.

Other builders who have commissioned Derek include Peter Collins, whose organ in Greyfriar's Church, Edinburgh is to Derek's design as is the organ in Oakham School and the cases at Bayreuth, Germany. He was responsible for the carvings on all these.

Kenneth Jones of Bray, Co. Wicklow, built the new organs in St Mary the Great, Cambridge and at the National Concert Hall, Dublin. Here again, the casework design and execution is by Derek.

The new Harrison and Harrison organ at St. Mary's, Twickenham, has a case design based on the Snetzler organ now in Sculthorpe Parish church, Norfolk, and here again, all the carvings are of his design and workmanship.

In association with Kenneth Tickell, he has produced designs for portable continuo organs now used at Westminster Abbey and the Abbey Centre, Northampton, and for Tickell's large instruments at Holy Trinity, Headington, Oxford, Douai Abbey and Oakham Parish Church.

He designed and executed the carvings for The Deane Organ Builders of Taunton for their new organ in Newton Mendip Parish Church.

His skills are sought after by foreign builders as well, and organs by the German firm of Alber and Wiggering at St. Jacobus, Winterburgh and at Smalenburg are to his design and show his skilled carving as does the organ in Detroit Cathedral by the American builder, Dan Pitzecker, where casework and carving were designed by David Graebe.

Bath Abbey is having a new organ built into its original Dr. A. G. Hill case by Klais of Bonn. This will entail 'lifting' the main case somewhat with fretwork panels being inserted in the base of the case to increase the height and to enable a new section of pipe work to be positioned behind. This work has been entrusted to Derek by the Architect, Alan Rome.

On the occasion of my visit to his premises at Wardspring Farm, Sternfield, Saxmundham, where Derek trades as Lyndale Woodcarving, plans were in hand for a new tripartite house organ for a client in Yorkshire - lucky indeed is the man who can not only afford the organ but also the glorious case behind which it will stand - and for St. Dunstan, Mayfield and Trinity United Methodist Church, Troy, NC, USA - all being built by J. W. Walker and Sons Ltd.

So often credit is not given where it is due and much of Derek's work goes unsung if not unseen so it was good to see that on the Lancing College Chapel organ there is a carved plaque which reads:

*David Graebe designed me:
J W Walker and Sons Ltd made me:
Derek Riley carved me
1986*

It is indeed a privilege and pleasure to pay tribute to one who has done so much for the organ world yet receiving so little recognition. As so much of his work is, in effect, sub-contracted to him by the respective organ builders, his name is frequently not publicised in the same way as the builder's - but neither are organ part manufacturers to the trade. There are still 'organ builders' who buy in from various trade suppliers all parts of an instrument -

building frame, bellows, windchests, action, pipework and blower, assemble them and screw their nameplate on the console!

The late Robert Thompson of Kilburn, Yorkshire, the well known woodcarver, used to carve a mouse somewhere in his work. It is said that Grinling Gibbons used to carve an oak-leaf somewhere on his - and I am certain that a discreet 'trademark' from Derek would never be objected to, so that people could know of, admire, pay tribute to and appreciate fully, the work of this most able Artist and Craftsman.

Obituary

William Cole 1909 - 1997

William Cole served music in a variety of ways. As a choral conductor he succeeded Vaughan Williams as conductor of the Leith Hill Musical Festival and directed the choir at the Queen's Chapel of the Savoy where he served as Master of the Music for 40 years and for which work he was appointed as LVO in 1988.

He served as Secretary of the Associated Board supervising the conduct of its examinations and overseeing the publication of its performing editions.

He gave valuable service to several cultural bodies including the Surrey County Music Association, the London Association of Organists, the Royal Choral Society and the Royal Philharmonic Society and was until his death a member of the Council of the Royal College of Organists. For some years he lectured at the Royal Academy of Dancing and contributed a chapter in *The Ballet in Britain* published in 1962.

Fifty years ago

Pauline Stratton



1947 started with the worst snow blizzards since 1894 and ended with the marriage of Princess Elizabeth to Prince Philip. The school leaving age was raised to 15, Benjamin Britten composed *Albert Herring* and Joe Loss and his orchestra played *I've got the sun in the morning*.

Norwich had its first Triennial Festival since before the war including Vaughan Williams *Wasps* played by the London Symphony Orchestra conducted by Malcolm Sargent and Kathleen Ferrier sang the Angel in Elgar's *Dream of Gerontius*.

In July Dr. Thomas Wood, chairman of the Royal Philharmonic Society, together with his wife, founded the Royal Philharmonic Society Prizes for composition. These would be awarded annually, one to each of the six main music colleges. The competition was open to all past and present students up to the age of twenty six.

Blackfriar's Hall was packed on 3rd July to hear a concert by Bernard Shaw (viola) and the Norwich String Orchestra in aid of the Henry Wood Memorial Hall fund. It was conducted by Miss Elsie Edmunds and the concert included pieces by Corelli, Handel, Schubert and Fiocco.

Two programmes for the B.B.C. Home Service were recorded on 15th July in the cathedral. The B.B.C. Midland Orchestra, conducted by Gilbert Vintner, played Bach's *B minor Suite*, Butterworth's *Banks*

of *Green Willow* and Haydn's *Maria Theresa Symphony*. Later that evening (10.15 - 10.45) Heathcote Statham played the organ.

A week later, the Light Programme broadcast a concert from the Stuart Hall in which two movements of Frank Newman's *Norwich Suite* were played. The suite had been composed in 1938 and was inspired by Norwich scenes. The movements played were the second, a *Reverie - Pull's Ferry*, and the Finale, *Tombland Fair*.

In the midst of all of this the N.G.O. was formed on 12th July and was reported in the E.D.P. of the 18th July thus:

A proposal for the formation of a branch of the Incorporated Association of Organists for Norfolk and Norwich was enthusiastically received at a meeting of church organists held in Norwich. Nearly 40 attended. Mr. W. H. Perry was voted to chair.

The convenor, Mr. A. J. Bussey reported that there had been a splendid response to the suggestion and the meeting decided to form a branch forthwith affiliating to the National Association. Officers elected included the President, Dr. Heathcote Statham, Chairman Mr. C.J.R. Coleman, Vice Chairman Mr. Norman Cutting, Honorary Secretary Mr. A. J. Bussey, 38 St. Giles St., Norwich.

Membership will be confined to organists or deputy organists or any other person qualified to take such an appointment.

What a splendid turnout, given that there were so many other distractions that evening. '*The Desert Song*' at the Theatre

Royal; the Carlton was showing *'The Farmer's Daughter'* starring Loretta Young and Joseph Cotton; The Haymarket was showing *'How Green was my Valley'* starring Maureen O'Hara and Walter

Pidgeon. Ernie Lotinga in his new comedy *'Open the Door, Richard'*, opened at the Hippodrome and there was speedway and greyhound racing in the afternoon.



Organ News

Ralph Bootman

First, an apology! In the last issue I mentioned a Positive instrument at Thompson which had been altered by Bower & Co. and stated that the 4' Principal had not been inserted. It had, but the dear lady who showed me around was unable to pull out the very stiff drawstop and I did not then like to try for myself. After receiving a telephone call from Richard Bower I journeyed once more to Thompson and found that the rank was indeed there. My apologies to all.

A bit of history...

Many years ago Hunstanton Hall housed a small chamber organ and this was sold in the 1950s to a Captain Lane of Woodford, Essex. His large collection of antique and modern instruments was dispersed in 1957 and the organ was taken into store by Noel Mander who said that it was entirely original, built about 1600 and probably of Dutch or Flemish origin. Noel Mander later passed it on to a Newbury firm who exported it to America, to St. Luke's Smithfield, Virginia, which was built in 1632, where it still remains.

There are very few organs remaining in the country built by R. Nicholson of Rochdale. One of them stands in Whissonsett Parish Church and is dated ca 1850 with the following stoptlist: Open Diapason 8', Stopped Diapason 8', Dulciana 8', Principal 4', Fifteenth 2', Hautboy 8'. One manual all enclosed in a general Swell. GG (no GG sharp - F(58 note) compass. Pedals - one octave of pulldowns. Plans are afoot to

restore this organ which is housed in a fine mahogany case, to its original condition and to move it out of its chamber to the north of the chancel to a new position against the east wall of the nave on the south side of the nave. Holmes & Swift are the chosen builders.

The Anglican shrine at Walsingham is to have a three manual electronic organ by the Bradford Computing Organ Company installed. This is a replacement for the small Williamson & Hyatt pipe organ and one wonders whether an instrument of this size is really necessary for a relatively small building. It does, of course, present far more tone colours than the pipe instrument it replaces and so much depends on the overall volume at which it is set.

Bircham Parish Church has provided the home for a Gray & Davison instrument from Emmanuel Church, Chesham, Bucks. It has been installed by Kenneth Canter and was due to be dedicated on 25th May.

Great (56) Open Diapason 8', Clarabella 8', Dulciana 8', Principal 4', Flauto Traverso 4' Swell (lever pedal) Open Diapason 8', Gedackt 8', Gemshorn 4', Oboe 8'.

Pedal (S/C30) Bourdon 16'

Sw. to Gt.; Sw. to Ped.; Gt. To Ped.

Tracker action; Discus blower; attached drawstop console.

It stands in the same position as the old organ, a Norman & Beard of 1882, rebuilt by Middleton in 1926 which has been scrapped.

Did you notice that the small tubular bells featured in the opening sequence of Songs of Praise and which are shown being played from treble to bass, actually sound from bass to treble - or is it the other way round?!

Further thought on Hymn Tunes

Claire MacArthur

Ron Watson's recent article had the immediate effect of sending me to my miscellaneous collection of hymn books, as I have always been interested in hymn tune names, since discovering when quite young that *Down Ampney* was actually the name of a village! My initial reason was to look up the tunes he mentioned, but I then decided to see how many tunes there were bearing East Anglian place names; the answer seems to be not very many, at least compared with those of, say, Welsh origin.

Essex seems fairly represented, with *Abride* in seven hymn books, and *Saffron Walden* and *Thaxted* each in four. Two tunes by Armstrong Gibbs, *Danbury* and *Little Baddow* are only in SoP, while *Harwich* is in MHBⁱ and SoP. *Colchester* is in three books. There are two different tunes called *Essex*, one by Holst in CHⁱⁱ, and a pleasant arrangement of a traditional melody in SoP. *Dedham* is the name of a tune arranged from Haydn in BCHⁱⁱⁱ.

Ely by Bishop Turton (1780-1864) is in A&M^{iv} and CP^v; *Peterborough* is in MHB and CP, while two different tunes called *Cambridge* appear in CP: a short metre tune and a longer 66.65.65 anthem by Charles Wood (1866-1926).

Suffolk has few representatives. The well-known *Little Cornard* is in most collections, while *Waveney* is only in CH and CP (probably because it is given as an alternative name to *Redhead no. 66* which also has the alternative name in CH of

Metzler. There is a tune called *Orwell* in BCH.

Two unfortunately somewhat uninspiring tunes, *Norfolk* and *Norwich*, were only in the old MHB, while a different tune called *Norwich* (from Ravenscroft's Psalter, 1621) is in SoP. A very good tune *King's Lynn*, an English traditional melody, is only in CP and SoP; another traditional melody, *Stalham*, is also in SoP. CP also has *Northrepps*, and BCH has *Bracondale*, both by Josiah Booth (1852-1930). *Hickling Broad* by Geoffrey Shaw appears in SoP, which also has a large number of tunes by his brother, Martin Shaw, unsurprisingly, perhaps, as he was its joint editor (with Vaughan Williams). Martin Shaw presumably had local connections - according to the *Oxford Companion* he died at Southwold in 1959 - as he named one tune *Maddermarket* (SoP). This seems to have been his only East Anglian name; many of his tunes have a one-word name taken from the words of the hymn, e.g. *Purpose*, *Doorkeeper*, *Pioneers*, *Working*.

BCH has *Sandringham*, a slightly strange tune to the metre 55.88.55, and *Kirby Bedon*. There is also *Lingwood* in HFT^{vi} by Armstrong Gibbs and *Julian of Norwich* by David Ashley White in the recent WS^{vii}. Whether *Martham* (Maunder, 1897), *Carrow* (Sullivan, 1875) and *Eaton* (Zerubbabel Wyvill (!), 1802), all in the old MHB and *Ringland* (BCH) are actually of local origin is perhaps more speculative.

I wonder what happened to *Newmarket*, which in MHB has beside its entry 'see *Liverpool*'? And more generally, did Darwall really write 147 other tunes.....? (see end note p43 for guide to abbreviations)

From the mailbag.....

Dear Mr. Watson,

I very much enjoyed reading your comments and appreciation of the hymn tunes written by Sir Percy Carter Buck. You may be surprised, and will no doubt be pleased to hear that *Gonfalon Royal* is a well known favourite at Morning Prayer in Cromwell House. This tune appears three times in our present Methodist Hymnal 'Hymns & Psalms', and we sing it as set to J. S. B. Morrell's fine hymn 'Sing to the Lord a joyful song, lift up your hearts, your voices raise'. Apart from the fine strong melodic line and superb accompaniment I think it is worth noting how well the tune leads on from verse to verse and with that beautiful Amen which resolves into the chord of the tonic, reaches a majestic climax.

The other tune *Martins or St. Sebastian* I first came across in a little booklet entitled 'A Great British Hymn Festival Book'. This was in 1925 and in that year Martin Shaw, the compiler of the booklet of about a dozen hymns came to Norwich and conducted a 'hymn-singing festival' in St. Andrew's church, with the Rev. Gordon Paget at their fine organ. I was there among a packed congregation and we sang this fine tune to 'Sing Alleluia forth in duteous praise'. It was great!

The tune *Delgany* is indeed a gem but would be more appealing to a good choir than to the average congregation I fear, whereas the other two tunes would surely have an instant appeal to all. Three of the greatest hymn tunes? Yes - most certainly!

L. J. Stammers

Dear Mr. Watson,

Your article in the current Spring Journal about the hymn tunes of Sir Percy Carter Buck was most interesting and the word 'acoustics' rang a bell in memory going back to 1939.

I was on my way to England by ship from Australia to take up a scholarship at the Royal College of Music commencing in the September of that year when, upon the outbreak of war, all shipping came under Admiralty Orders. From the Red Sea we were re-routed to Cape Town where the white ship was camouflaged with grey paint on the seaward facing surfaces and so we proceeded to Tilbury via Freetown and a great deal of zig-zagging in the Atlantic ocean.

I eventually started my studies at half term and one of the compulsory weekly lectures was given by Sir Percy Buck on Acoustics. He was a kind and charming man and made me feel welcome when I arrived for the first lecture by speaking about my home city of Brisbane where he had been examining for the Associated Board previously. After this lapse of time I am afraid that the only memory I have of the lectures is that we were all spellbound about the size of the atom which he described thus; 'imagine a mosquito in St. Paul's Cathedral!'. I hope this snippet of information about a wonderful man is of interest to you!

K. Hilda Thompson

Dear Mr. Watson,

Your article on 'Choirs are only human' I found very interesting as the personal problems involved were found by the late Percy Whitlock at Bournemouth in the 1930s. With the Organ Club last year I visited St. Stephen's, Bournemouth where Whitlock took over from Dr. Holloway who had been organist there since 1894 and had left after a dispute with the vicar, taking most of the choir with him. Whitlock found the constant recruitment of choristers a trial though he did manage to build up the choir after Holloway's departure.

By 1934 - 5 he was having a miserable time at St. Stephen's as he and his wife found the high church tradition alien and he had a poor working relationship with the vicar, the Revd. P. H. Rogers. In addition they suffered the machinations of two lady sacristans, Gena Hutton and Alice Laidlay who, allegedly, spread malicious gossip and stirred up things continually.

Whitlock had been part-time Borough Organist since 1932 but in 1935 the Council offered him a full time post and he resigned from St. Stephen's in October of that year. The Organ Club had a recital at the Pavilion Theatre and afterwards we were allowed a close inspection of the Compton organ by climbing up inside the towers and looking behind the stage. A booklet giving full details of his life was published by St. Stephen's church last year for the Percy Whitlock Festival.

On a brighter note I was told, whilst attending a recital at the Mormon Tabernacle in Salt Lake City that some members of the choir travel several hundreds of miles overnight to attend early morning choir rehearsals. The acoustics are superb and this is demonstrated by the dropping of a pin into a waste paper bin and this can be heard quite loudly in the building. This is a large church with plenty of money. There are small church choirs in this country too who have active choirs led by dedicated people who receive little thanks.

G. A. Rant

Dear Sir

In the Spring 1997 issue No. 19, John Robbens comments on Howard Goodall's presentation on channel 4 on 'The Organ' where a group of music students were blindfolded and challenged to listen to the Alexandra Palace pipe organ and an Allen electronic instrument and to identify which was which. The vote was 50/50 - a very interesting result!

Had the students known that only 50% of the pipework is present and working, (the remainder being at the works of Henry Willis & Sons), their verdict might well have been entirely different. To compare one organ with only half of another is no comparison at all.

I was present in the Great Hall of the Alexandra Place throughout this experiment.

Douglas R Carrington

Archivist to the Alexandra Palace Organ Appeal Committee and a former editor of 'The Organ'.

Recognition for pageturners

The tale of the unsung talents of Lucinda Hedd, probably the world's greatest pageturner, touched a nerve with the Royal and Ancient Society of Pageturners who have awarded her their most coveted honour:-



Royal and Ancient Society of Pageturners

CERTIFICATE OF MEMBERSHIP

Lucinda Hedd

The above having satisfied the Council of the Royal and Ancient Society of Pageturners (R.A.S.P.) of her skill in and application to the art of page-turning has been duly elected a Member and is entitled to use the letters R.A.S.P. before her surname.

Signed

on behalf of the Council

Clark Douglas

Chief R.A.S.P.

December 1996

Norfolk Guild of Organists

50th

Anniversary Recital

by Dr. Francis Jackson O.B.E.

Programme

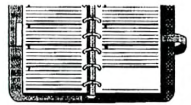
<i>Jubiläum</i>	<i>Ronald Watson</i>
<i>Prelude & Fugue in g minor BWV 535</i>	<i>JS Bach</i>
<i>Andante in F</i>	<i>Henry Smart</i>
<i>Introduction Passacaglia & Fugue</i>	<i>Healey Willan</i>
<i>From Sonata in C minor (1937)</i>	<i>Percy Whitlock</i>
<i>ii Canzone</i>	
<i>iii Scherzetto</i>	
<i>Impromptu Op. 5</i>	<i>Francis Jackson</i>
<i>Jubiläum</i>	<i>Ronald Watson</i>

Admission FREE for Guild members

Non members £5

Students and concessions £4

For your diary



At Norwich Cathedral

Summer series of organ recitals Wednesdays at 8 p.m.

- | | |
|-------------------------|--|
| 23 rd July | Neil Taylor Assistant Norwich Cathedral |
| 30 th July | Mark Shepherd St. Mary's Collegiate Church, Warwick |
| 6 th August | Simon Johnson Organ Scholar Norwich Cathedral |
| 13 th August | Stephen Farr Sub-organist Winchester Cathedral |
| 20 th August | Katherine Dienes Assistant Master of the Music, Liverpool Metropolitan Cathedral |

Bank Holiday recital at 11 a.m. Paul Derrett St. Gregory's Priory, Cheltenham

LunchStop recitals in St. Andrew's Hall Mondays at 1.10 p.m.

- | | |
|-------------------------|--|
| June 9 th | Dougal Smith |
| June 16 th | David Dunnett |
| June 30 th | Andrew Haydn |
| July 7 th | Simon Johnson |
| July 14 th | Anthony Gowing |
| July 21 st | Neil Taylor |
| July 28 th | Robert Houssart |
| August 4 th | Suzanne Brodie - Wallace Bray Memorial Recital |
| August 11 th | Richard le Grice |
| August 18 th | James Lilwall |

Music at St. Thomas Heigham

- | | |
|----------------------------|--|
| 14 th June | St. Thomas' choir and organ |
| 21 st June | Sine Nomine conducted by Ronald Watson, David Morgan Organ |
| 26 th July | James Parsons - Director of Music at Oundle School |
| 20 th September | Kenneth Ryder |

St Bartholomew's Parish Church, Corton, nr. Lowestoft

Friday 29th August at 7.30 p.m. "Music for a Summer Evening"

Presented by Jane Berry (Yamaha Organ) David Ward (Bass) Bryan Ellum (Piano).
Refreshments.

Saturday 30th August at 7.30 p.m. "Music for an Exhibition"

A concert of classical and light music to close the church art exhibition. Presented by the artists as above. Refreshments

20th September 1997 at 7.30 p.m.

Chapel of the Royal Hospital School, Holbrook, near Ipswich.

Programme of light organ music played by Nigel Ogden on the 1932 Hill, Norman & Beard organ. Tickets £5 and £4, Further details from M. Woodward Tel: 01255 502272

Events Update

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 Tesco's Harford Bridge at 8 am SHARP. Please park your cars well away from the store. The coach will stop at Tesco's, off the A47 at Dereham around 8.20 am 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. There are still places available!

JULY Saturday 12th '50th ANNIVERSARY'

The Guild celebrates its 50th Anniversary to the day. We meet for tea and light refreshments at 4:15 pm in Prior's Hall which will give us the chance to meet our special guests Dr Francis Jackson and Dr Gillian Ward-Russell, who will be attending on behalf of the IAO. There will be birthday cake and a display of old Guild archive material. At 5.15 pm we will attend Evensong in the Cathedral which will be sung by the Sine Nomine Choir, directed by Ronald Watson with our President Bryan Ellum at the organ. After Evensong at 6.15 pm Dr Jackson will give an organ recital in the Cathedral and at 7.30 pm we meet in the Maids Head Hotel for dinner where Dr. Jackson will be the guest speaker. Please find enclosed details and booking instructions for the dinner which will cost £12.95 per head. We have a private function room which will accommodate at least 100 and we really want YOU to be with us. The only cost to members for this superb day will be the dinner. I do hope you will make every effort to attend this wonderful opportunity to celebrate the Guild's 50th birthday. See you all there.

AUGUST Saturday 2nd

By kind invitation of Dr Gerald Gifford we have arranged a visit to his home at Cottenham, Cambridge where he has a wonderful collection of early keyboard instruments. Following our arrival by car at about 11 am and after coffee we will be given a short guided tour of the collection, after which there will be an opportunity for members to 'try their hands' with certain instruments. After a packed lunch we travel back to the A14 to get a bus from the Cambridge park and ride to the city. Arrangements have been made for us to visit Great St. Mary's Church to see, hear and play the new Kenneth Jones organ and the recently restored University organ by 'Father Smith'.

As we will be making our own way by car please liaise with me as we can only accommodate 25 at Dr. Gifford's. I will send directions after you have confirmed your intention to attend, also if you require a lift please contact me and I will try and accommodate you.

SEPTEMBER Saturday 20th at 2:30 pm

Dr. Gillian Ward Russell will host an afternoon workshop on 'The Art of Registration' at St. Thomas's Parish Church, Earlham Road, Norwich. Other areas such as choosing suitable music for a particular instrument and 'befriending' (or taming!) a strange organ will be covered. We will need players to prepare a suitable piece which ideally should contain opportunities for several registration changes. If you are interested in taking part please let me know by the end of July.

Members free - Non Members £2 Refreshments available

OCTOBER Saturday 25th at 2.30 pm

Ronald Watson and Bryan Ellum will be hosting this illustrated lecture at St. Margaret's, Lowestoft entitled 'Transcribers and Transcriptions'. They will explore the Transcriptions of the past, the art of successfully transcribing and the modern transcription. If you require a lift please let me know.

Members free - Non Members £2 Refreshments available

NOVEMBER Saturday 22nd at 3.30 pm

Evensong at Norwich Cathedral for St. Cecilia. Tea after the service in Prior's Hall

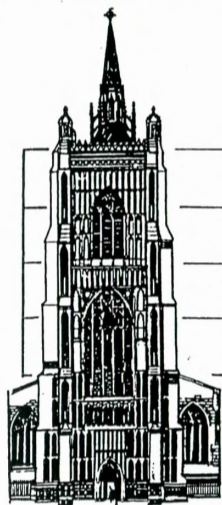


Beware!!!

If you are planning to come to the Anniversary events on 12th July
be warned!

Because of the Lord Mayor's Procession roads around the cathedral and the Maid's Head Hotel will be closed from 5.45 p.m. until 8.30 p.m.

So please check the route of the procession and sort out your travel plans so as not to be frustrated on the day!!



Mancroft MUSIC

THE CHURCH OF ST. PETER MANCROFT, NORWICH
LUNCHTIME CONCERTS 1997
FRIDAYS at 1.10pm

Admission to all concerts £3.00 (£2.00)

ψψψ

Friday, 27th June, ANNE PAGE - *Cambridge*
Sponsored by Feilden & Mawson

Friday, 11th July, DAVID DUNNETT - *Organist, Norwich Cathedral*
Assisted by a donation from William H. Brown and Lilwall's Farm Pork

Friday, 25th July, DAVID LIDDLE - *London*
Sponsored by The John Jarrold Trust

Friday, 12th September, KEVIN BOWYER - *Warwick*
Assisted by a donation from Property Partnerships plc

Friday, 26th September, RICHARD LATHAM - *(1996 Oundle Award Winner)*
Sponsored by the John Jarrold Trust

Friday, 10th October, 1.00pm, KENNETH RYDER - *Organist, St. Peter Mancroft*
(part of the Norfolk & Norwich Festival)

Friday, 24th October, DOUGLAS HOLLICK - *Leicestershire*
Assisted by a donation from Property Partnerships plc

Friday, 7th November, ROGER RAYNER - *Sub-organist, St. Peter Mancroft*

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SUNDAY EVENING CONCERT, 8.00pm

Sunday, 21st September, 8.00 p.m. ROBERT HOUSSART
SPM Organ Scholar; and Organ Scholar Elect, St. John's College, Cambridge

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SATURDAY EVENING CONCERT, 7.00pm

Saturday, 1st November, TIMOTHY PATIENT - *Assistant Organist, St. Peter Mancroft*
The programme will consist of a complete performance of
Messiaen's 'Livre du Saint Sacrement', and will be by candlelight
(Proceeds from this concert will go to Christian Aid)

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We are indebted to all those who have helped with financial support

Missing composers - solutions

I like Holst better tHAN DELius

Norma's tyre leVER DIssappeared from her toolkit

Organbuilders use ZinC HOPINg to improve the sound of the pipes

With a hose reEL GARDen watering was easier

Mozart's gRAVE Lay unmarked for many years

The local golf cluB AXed twenty members

The speaker agreed to repeat the tALK ANOther day

For all we yeARN OLD times can never return

I oWE BERT a great deal

The visitors to the monastery meT A VENERable monk

After reneWAL TONe quality will be improved

After the reciTAL LISts of the performers were distributed

Through the winDOW LANDmarks were easily visible

FeelinG LUCKy our friends bought lottery tickets

ⁱ Methodist Hymn Book (1904)

ⁱⁱ The Church Hymnary (1973)

ⁱⁱⁱ Baptist Church Hymnal (1933)

^{iv} Ancient and Modern (revised) (1950)

^v Congregational Praise (1951)

^{vi} 100 Hymns for Today (1969)

^{vii} Worship Songs Ancient and Modern (1992)