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Last date for copy for Winter Journal last Thursday in November

The Editor writes.....

First a word about deadlines. The deadline set for the Journals is the last Thursday in the month. This leaves the Friday to collect all the remaining copy together and get it to our compiler so that she can work on it over the weekend. The Journal goes to print on the following Monday and is usually in the post no later than the Wednesday six days after the deadline. All the compilation of the Journal is done in spare time, mine and Lynn Brandon's, thus, lengthy, handwritten copy received on the last Thursday stands no chance of being included - there simply isn't time.

Copy for the Journal comes rolling in almost immediately after an issue and gradually over the three months, the thing comes together. It is dealt with very much on a 'first come, first served' basis which means that copy received at the last minute may not get in if there is already enough. This will always be kept over for the next issue unless that will make it out of date.

So there you have it, if you are a last minute merchant then you may not get published.

The other bee in my bonnet currently is the myth that people will only support things they can join in. This argument was put to me as a good reason for not having a Choral Evensong in a village church, which, when

put to the test, was exploded. As part of a Village Festival a Choral Evensong was put on on the last Sunday in the evening. The clergy weren't sure how many, if any people would bother to turn up because they wouldn't get to take much part in the proceedings. An ad hoc village choir sang gloriously and the reaction of the ample congregation was 'when are we going to have this again?'

There are ideas afoot that people who go to church want to be doing things all the time and frankly I don't believe this. The argument clearly doesn't hold good for football matches which are attended by thousands who never get to sniff the ball, let alone a chance to kick it towards the net, or the theatre where they would certainly object to anyone who might leap onto the stage to give Caesar one last thrust for luck after Brutus had done his bit.

There are many activities in which people are quite content to go along and identify with what is going on without having to take part. I almost said, get involved, but of course people do get very involved when watching a performance.

If composers had always had to ensure that whatever they wrote had to be such that the audience could join in there wouldn't be much of the glorious music we all love about, would there.

Barrell Organ - St. Peter's Mattishall Burgh

Iris Coe

A brass plate inside this organ is engraved with the name of the builders J W Walker and Sons of London and the date 1852. From notes produced by a previous Vicar of Mattishall, the Revd Peter Moss, it is understood that the organ was installed in the Postern Chapel, Aldermanbury, London in May that year at a cost of £55. The specification was, and still is, as follows: - five stops, Double Diapason bass, Open Diapason, Stopt Diapason, Principal and Fifteenth with three barrels set in a revolving frame. Each barrel has ten tunes. The case is stained and varnished deal with gilt painted pipes in the front for decoration only, the dimensions being approximately ten feet high and five feet wide.

In 1854 it was returned to the warehouse of J W Walker and Sons and was purchased for £50 in 1855 by the Revd Thomas Bemey, the Rector of Hockering with Mattishall Burgh. The cost of carriage to Norfolk amounted to £2.10s. 0d. It is understood that the organ was bought for Hockering Church but for some reason it was transferred to Mattishall Burgh in 1874. In fact, White's Directory of Norfolk dated March 1854 states in the portion relating to Hockering and its church..... A new organ has been erected by subscription.....

Minutes of the Mattishall Burgh Vestry meeting in April 1874 record that the Rector and Churchwardens of Hockering had consented to lend the organ for use in St Peter's on the understanding that it would be returned to Hockering at any time such

restoration was requested, 'in fair repair and decent condition', six months prior notice being given. The terms were accepted by the Vestry. Confirmation of the switch appears in the Accounts of the Mattishall Burgh Churchwardens for the year Easter 1873 to Easter 1874 showing that a sum of £6 was paid to William Corps of Norwich 'for removing repairing cleaning erecting and tuning Organ from Hockering now in Mattishall Burgh Church.'

Apparently, Hockering never demanded the return of the barrel organ and the matter seems to have been forgotten - by both parishes! However, in 1976 when the parishes of Mattishall and Mattishall Burgh were amalgamated, the records concerning the barrel organ came to light. Four years earlier, Hockering PCC had purchased and installed a one manual pipe organ from another church so having been acquainted with the facts, it was agreed at the Hockering Annual Parochial Church Meeting in 1977, to give the museum piece to Mattishall Burgh on the understanding that there was no thought or intention of selling it. In accepting, Mattishall PCC felt it right to make a token contribution to Hockering PCC funds.

The organ was then overhauled and restored for approximately £500 by the original builders, J W Walker and Sons who were based at that time in Brandon near Thetford. Since then it has been used to accompany congregational singing during services as and when appropriate and also for 'recitals' on special occasions such as Flower Festivals, etc. It has not been possible to find words to fit all the tunes but the 'spares' are useful as Voluntaries. A small American organ is available for other music.

Each barrel has a series of metal staples of differing sizes hammered into the surface and these produce the music when they engage with small moveable metal 'teeth' which hang from a fixed horizontal bar just above the roller currently in use. (On good authority, it is understood that the female members of the Walker family were responsible for hammering the staples into the barrels). The stops are situated above the bar. One revolution of the barrel produces the whole tune. To change from one tune to another, there is a brass fitting with ten numbered grooves to enable the operator to move the barrel into the correct position. There is a hand pump for the bellows on the left side and the barrel is turned by means of a handle on the right. It is possible for one person to operate both at once but apart from being rather hard work, it looks hilarious! There is also a foot pump, which may have been added in the 1970s, successfully operated by Ralph Bootman when he paid a visit a few years ago but the writer cannot produce enough

pressure to sustain the music! There is a conveniently placed book rest to the right.

Experience has shown that it is not advisable to change from one barrel to another during a service. It is a fairly straightforward operation but doing it at speed sometimes results in the barrel being slightly out of true in which case, the tune may be temporarily unrecognisable!

Tunes available are:

Barrel No. 1 : Morning Hymn, Luther's Hymn, Wareham, Abingdon, Abri
Carlisle, Haydn's Hymn, Advent Hymn, Easter Hymn, Chant (Robinson);

Barrel No.2: Magdalen, Surrey, Rockingham, St Mary's, Oxford, St David, Mount Ephraim, Peckham, German Hymn, Chant (Crotch);

Barrel No.3 : Old 100th, St Olaves, Montgomery, Truro, London New, St James, Manchester New, Prague, Hanover, Worcester.

Oops!!

From an advert in the Sunday Times.....*For Sale, Hammond Organ, full peddle board....*

The First Fifty Years

John Robbins

The celebrations went very well despite the fact that there could have been more members present, and congratulations must go to the Chairman and Committee for arranging such an interesting and enjoyable programme.

In my capacity as Guild Archivist (I'm lumbered with past copies of Newsletters, Journals, Minutes, press cuttings etc.) I trawled through the 'Archives' to prepare a small exhibit for the afternoon session. It was very interesting to learn more about the history of the Guild, and to revive memories of so many 'old members' who did so much to 'put the guild on the road' and have now passed to the Guild of Eternal Music.

We were pleased to have Jessie Steadman with us as our longest serving member. She joined at the second meeting of the old Norwich and District Organists' Association. It was also good to welcome David Bunkell from the 'Far South'. He was a very active member when he lived in this area.

Congratulations.....

.....to James Duddle on his outstanding success in the examinations of the Royal College of Music and gaining the highest ever marks. Once more Kenneth Ryder has produced a future organist surely destined for great things.

I had a call from Peter Walder who regretted that due to distance, he was not able to be with us, although he was with us in spirit. I have since had a letter from him enclosing a copy of an interesting tape for placing in the Archives. It is quite short and consists mainly of an illustrated talk by Gordon Paget on a Barrel Organ and also playing his Celeste. The tape also includes a short recording of Peter playing the G. P. England Organ at St. Agnes Church, Cawston, before the organ was rebuilt. I hope there will be an opportunity to play this tape to some of our members on some future occasion.

I also have in the Archives some notes on organ studies and specifications which were compiled by the late Wallace Bray. There is also a Watkins Shaw arrangement of *The Messiah*, which has a modified accompaniment for keyboard. It appeals to me as there are less dots to the page!

I was interested by the reference in the last Journal to the Hymn Tune 'Avond' set to the hymn 'Now it is Evening' which was sung at the Anniversary Service in the Cathedral. It was a tribute to the memory of Stanley Fuller, I have manuscript copies of several of his very singable hymn tunes, including 'Avond,' also his music for the Communion.

Book review



Ralph Bootman

ORGANS IN BRITAIN 1990 - 1995 by
John Rowntree.

Published by the author at The Cottage, 2
Bury's Bank, Greenham Common North,
Newbury, Berks.

RG198BZ.ISSNO952848201 (£16.00inc
p&p)

This, in effect, is the fourth volume in The Classical Organ in Britain series which covered the years 1955-1974, 1975-1978 and 1979-1990 written in conjunction with John Brennan and published by Positif Press. With a foreword by David Titterington, *Concert Organist* (!) and Head of Organ studies at the RAM and a thought-provoking introduction by the author, it follows the pattern of the previous volumes giving details of the many instruments built from 1990-1995 and now standing in private houses churches and chapels from small one-manuals of but one stop to four-manual instruments with sixty plus - all, it would appear, with mechanical action except for St Michael's, Chester Square, London, where J W Walker applied, naturally, electric action to the second moveable console and at Chelmsford Cathedral where N P Mander used electric action to enable the Nave Organ to be playable from the Chancel Organ console. British and foreign builders are well represented and of the larger firms, Harrison and Harrison, Mander, Nicholson and Walker are to the fore.

Well illustrated with both line drawings, taken from the builders' working drawings, and good black and white photographs and

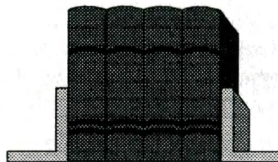
printed on fine quality paper, this is a book which is well worth study and it is interesting and enlightening to compare stop-lists of organs of similar sizes by various builders - and to see how specifications are slowly returning to the 'English' rather than the Classical styles prevailing in earlier decades.

Organ cases, too, are becoming more pleasing and there is less of the angular tone-cabinet type of case so beloved a few years ago. Some organs are, in my opinion almost hideous - St Peter, Eaton Square London, is an example - and no case designer yet seems to have achieved the impossible making a decent looking organ having rectangular sectioned wooden pipes on show. The idea of going back to the past to achieve authenticity is carried too far, I feel, when Peter Collins' organ at Tabernacle Baptist Church, Bridgend, shows all too plainly a hand-blowing lever protruding from the side of an otherwise commendable case.

I was reminded of some car advertisements when I read that many instruments utilise pipework from some previous organs - and why not? - T C Lewis, Brindley and Foster, Norman and Beard, Walker, Nicholson, and others unnamed - and I bet there was some mighty re-voicing carried out although much less may have been carried out on the Holdich/Hill pipework that Mander used at Chelmsford Cathedral (Chancel Organ). Eaton Bray has a P D Collins organ utilising some re-used pipework rather like a pre-owned car - but why not just say secondhand '-?'

Those of you who have not read the previous volumes have missed a great deal - make up for your losses by reading this. At

£16 it is not cheap but it will give hours of pleasure, much information and a lot of food for thought.



Organ practice wanted

I am a former organist, choirmaster and cathedral bass and about Grade 8 as an organist and am currently living in Surrey Street in Norwich.

I am looking for a church in which I could practise and I would be willing to make a contribution to funds and/or expenses in return.

Barnaby Page
29 Surrey Street,
Norwich
Tel: 01603 772301



The Wallace Bray Memorial Recital, St. Andrew's Hall, Norwich - Suzanne Brodie

Dick le Grice

The second recital in memory of Wallace Bray took place in St. Andrew's Hall on Monday, 4th August, and was distinctive in three ways: it comprised the smallest number of pieces in the series (just four) it was the first given, at least in my tenure of Organ Curator, by a lady organist, and the recitalist was terrified of heights!!

Suzanne Brodie is currently Organ Scholar at Durham Cathedral, being, again, the first female holder of that coveted post. As she is based in Colkirk, when not at Durham, she well qualified as a "home-grown" organist, and readily accepted the invitation to give the Memorial recital.

The programme started with Bach's *Prelude and Fugue in G*, followed by William Wolstenholme's *Allegretto*, a piece which I did not know (someone, no doubt, will tell me that it is a well-known piece. I hope so, as I am always ready to be corrected!). The Lemare *Andantino in D flat* I do know, both in this form and in its "Moonlight and Roses" transliteration. The last work was by far the most formidable, the *Sonata No. 1* by Alexandre Guilmant. Nervous as Suzanne was at the height of the console from the floor, it made no difference, to me at least, to her performance, which was confident and professional, and well worth the very generous applause which was accorded her at the end.

The Wallace Bray prize, taken from the collection given at his funeral and generously donated by Mrs. Bray to the Guild for the purpose of encouraging young, talented performers, was presented by the Vice-Chairman, James Lilwall afterwards at the console.



Organ bliss - a week in Holland

Peter Moss



It was our Editor's enthusiastic report from the Durham Congress of the IAO some years back that made me determine that one day I too would go to a Congress. When I saw that this year's was to be based at Haarlem in Holland under the presidency of Peter Hurford, I leapt at the chance. I was a bit disappointed to be one of only two members of our Guild in the party of 150, but I can only encourage you to make your own way there to taste the richness.

The Dutch organ scene is greatly different from ours. Almost every church has a really good organ on a western gallery where it speaks out. Over 1000 organs are listed as National Monuments. Scores of churches, large and small, have series of weekly recitals from early summer to late autumn and very large and highly critical audiences assemble. Recitals are frequently reported and reviewed in the newspapers. In the small sailing town of Sneek in the North East is a shop wholly devoted to pipe organ music and books about the instrument.

So the IAO was welcomed with open arms. To encourage you to go to future congresses, let me say that the organisation of hotels, buses, sandwiches, outings, recitals, master classes etc. was almost flawless.

We assembled on a Monday evening. Tuesday was the Haarlem day, beginning with master classes early in the morning

(Edward Kooiman's Bach master classes which I did not attend were generally held to have been incomparable), continuing with a short recital by Andrew Smith on a chamber organ in the superb Frans Hals Museum and culminating (after further organs great and small in the afternoon) in the regular Tuesday recital in the St. Bavo Church in Haarlem. There were about 700 present; the recitalist was Piet Kee. He played Kerckoven, Bruhns, Brahms, two recent pieces of his own and Bach's *Passacaglia and Fugue* (in which he had to battle with some pedal failure). The Haarlem organ belongs to the municipality and is held to be the Queen of Dutch organs. I wonder.....

Wednesday was the Amsterdam day. This was when Peter Hurford's pre-eminence made its mark. When the Concertgebouw organ was being restored recently, the three consultants were Piet Kee, Peter Hurford and Hendrik Kooiker (who was with us most of the week). So we were invited into the Concertgebouw for a lecture recital by Piet Kee, full of wit and charm. We then had a very elegant buffet lunch in the Hall of Mirrors. Among other things, Piet Kee played Andriessen's *Sonata di chiesa*.

That evening we were in the Westerkerk of Amsterdam for a concert given by the Haarlem city organist, Jos van der Kooy, including Sweelinck, Bach, Hindemith, Reger and an improvisation. But the highlight was a piece for two organs, soprano recorder, alto saxophone and synthesizer: "Network" by Piet Kee, an IAO commission first heard at the London Congress last year. It was magic.

So day followed day with constant richness. Thursday was the Utrecht day the organist

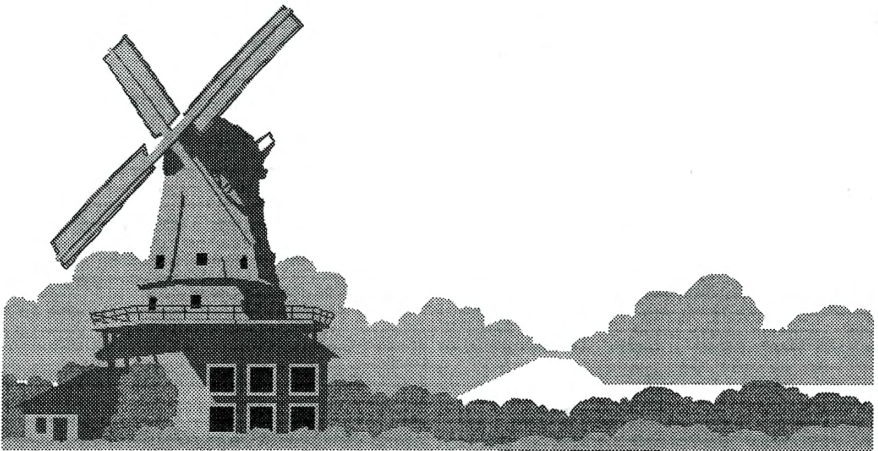
at the Nicolaikerk is Stephen Taylor from Bristol. (That church imported a German organ which made the Dutch industry sit up and think). In Utrecht we visited an organ museum and heard two organs and two carillons.

Friday was the day for Leiden and The Hague, and Saturday for the marvellous Alkmaar.

Home on Sunday.

Three and a half hours across the water from Harwich lie riches undreamed of here. Like the Queen of Sheba, I can only say: "Lo, the half was not told me". A postcard to the VVV in any of the various provincial capitals or major towns will bring details and dates of recitals. Give it a go.

Next year under Margaret Phillips, IAO is going to Oxford. That too promises great things.



*Further thoughts on hymn tunes carried
on further*

Alan Thorne

Names of Hymn Tunes have always fascinated me and I started putting pen to paper soon after reading "Further thoughts etc." in issue No. 20.

Among the East Anglian connotations the lady seems to have missed CROMER N.E.H. 153, 2nd tune by one J.A. Lloyd 1815-74 - I have not been able to trace anything about it - can readers, please assist?

DOWN AMPNEY is the name of a delightful Oxfordshire Village - there was a large airfield there during W.W.2. I was surveyor on the job (while working for Wimpeys) and did the final account.

Being composed by S.S. Wesley for "Jerusalem the Golden" I imagine AURELIA is a jokey combination of Aurum and St. Cecilia since my school boy Latin tells me Aureolus is the Latin for Golden - I am relying on my memory and I left school in 1926 and got only 49 out of 100 in the Matriculation Exam!

S.S.W. would be called a social climber today and at times his tune names reflect his current place of "Titulaire". H. Brewer took GLOUCESTER N.E.H. 254 - but S.S.W. gave HAREWOOD reflecting his tenure at Leeds Parish Church - the family with royal connections lived nearby. S.S.W. cultivated the Acland family while at Exeter. He gave Lady Acland organ lessons and dedicated some organ pieces to her. The family seat

of Killerton (near Exeter and now belonging to the National Trust) contains a formerly delightful one manual chamber organ which was not improved by the addition of a second manual, some pedals and (per Noel Mander) some poor quality pipe work - above done by Henry Dyer of Camden Town.

I have played the instrument and there has been talk of restoring it to its original state or improving the pipework. N.M. has given advice.

Was Vaughan Williams gently pulling our legs with SINE NOMINE? - I wager it goes over more heads than it lands on.

The tune SOMERSTOWN has interesting connections. SOMERSTOWN N.E.H. 484 was found by Anthony Caesar in the Eton College Hymnbook. The composer A.T. Batts was organist at Banbury and probably some time organist at St. Mary's Somerstown, a rather run down part of the St. Pancras neighbourhood. The church still stands and the Rev. Dyson, is a leading figure in the Gregorian Association. Incidentally in my opinion it is a much better and more fitting tune than AURELIA though it may prove difficult to unseat S.S.W. for "Jerusalem the Golden"!

RUSTINGTON - C. H. Parry lived at this seaside town for a while.

Our Editor relates an amusing story of a true incident relating to WINCHESTER NEW and ST. DROSTANE. On a Palm Sunday a few years ago the organist gave out a few bars of WINCHESTER NEW. The congregation thought he had given out ST. DROSTANE AMR (the first threenotes are identical). The singing started with the

Choir on WINCHESTER NEW and the congregation on ST. DROSTANE. It was sung in this duet form - all five verses - it must have sounded like a G & S double chorus!

Coming to the last paragraph - The Rev. John Darwall 1731 - wrote 149 more hymn tunes all of them composed to fit the metrical version of the 150 Psalms according to the version approved by the Church of Scotland - not forgetting eight tunes for Psalm 119 split in the usual manner.

He also wrote other hymn tunes and church music etc. We are all familiar with "148" N.E.H. 475 and I have had an enjoyable time cracking this particular nut including sight of the original manuscript hand written impeccably, now in the British Museum Library. John Darwall was born in Staffordshire, a Church of England man through and through - and spent the whole of his life in his native shire. Randle Darwall his father was rector of Houghton four miles south west of Stafford. He had four children including John - two died in early years and Honor outlived John.

John went to Manchester Grammar School in 1752 and later took his B.A. Degree at by F. Pratt Green.

Brasenose College Oxford 1754. He was ordained Deacon in 1756 and priest in 1757, became curate at his father's church. In 1757 he moved to Bushbury and married Mary Fax in 1758 and in 1759 had become curate at Trysull and stayed there for the rest of his life. His wife died in 1765 leaving him with five young children. He remarried about a year later to one Mary Whateley who was a talented writer of poetry. In 1760 the vicar died and J.D. was appointed to succeed him.

The 150 tunes appear to have been written before then - as a newly appointed Vicar would have a very busy life to fill in his duties. He died on the 18th December 1789 after a period of failing health.

It is a long story as to how the 150 tunes came to be incorporated and spread. I have made a separate contribution covering this and if any reader is interested and will send me an S.A.E. (foolscap) I will post a copy.

Darwall's 149th was first given an airing at The Christ Church Llanfairfechan on July 25th 1990 - the alto and tenor parts being added by the late John Wilson Treasurer of the Hymn Society and set to excellent words

N.G.O. Outing to the East Midlands

Tim Patient

On Saturday 7th June some thirty or so members, relatives and friends travelled to Leicestershire and Rutland for the N.G.O. annual summer outing. Despite a wet start we all had a wonderful day. After a comfortable journey on a coach complete with a toilet, and tea/coffee making facilities, we arrived in good time at Peter Collins' organ works in Melton Mowbray. The building is enormous, and Peter Collins himself gave us a guided tour of it, explaining each process involved in the building or restoration of an organ.

This started by his showing us a 3-rank organ, which was to be dismantled as soon as we had departed, and transported to Bridgenorth, where Dame Gillian Weir was due to play it in a concert the following day. Despite only having three ranks, this organ did have two manuals and a full pedal board. One manual had 8' and 2' pitches and one had 8' and 4' pitches. The pedal board had all three pitches - 8', 4' and 2'. There was also a conventional drawstop coupler for manual II to manual I, and it was also possible to couple manual I to manual II. Thus there were a wide range of possibilities for stop combinations, which would make solo work, and the registration of trios possible. This is the basic home practice organ, available for the price of £18,000 + V.A.T!

After we had looked at this instrument we moved into an area of the factory where the wood used in the manufacture arrives. Ideally wood is stored in the factory for several months before it is used to enable it

to dry out completely. Peter Collins showed us several machines he uses, including saws, a fork-lift truck and a machine which intrigued several people, one which drills square holes.

We then moved back into the larger part of the factory where we were shown a reed organ, and then to the area where organs are restored. Peter Collins showed us how he sets about cleaning and renovating sound-boards. It was particularly interesting to see the underside of a sound-board and to see how original Victorian pallets and sound holes are made smaller to ease the effort required by the player when playing manual keys. We were also shown a wide range of leathers used in the construction, and heard how animal glues need to be used on old cases, rather than modern synthetic glues, to avoid chemical damage. Finally we moved to the far end of the building. The main door at this end is the exit for completed organs. It was blocked by a very sad sight - an organ irreparably damaged in a fire. At this end of the building we were able to examine how decorated pipes are very skilfully restored. There then followed an ad hoc discussion about organs and Churches in general, from how organs are financed in Germany and Britain, to how attitudes towards music making differ between these two countries.

Throughout our visit refreshments were provided by Mrs. Collins and we were also able to purchase recordings and postcards of some of Peter Collins' work, including our local St. Peter Mancroft organ, and the not-so-local organ in Greyfriars Kirk, Edinburgh. We left after a fascinating two hours or so and made our way to Rutland Water for a picnic.

Our other stop was in the pleasant market town of Oakham, in the newly re-created county of Rutland. Here we divided into two groups, with each group spending one hour in the Parish Church of All Saints, and one hour in the adjacent chapel of Oakham school. Both buildings have recently built mechanical action organs.

The Parish Church has a two manual organ built by Kenneth Tickell and Company in 1995. This formed part of an extensive programme of refurbishment of the church. We were introduced to the church and organ by Ivan Linford, Director of Music, who then ably demonstrated the organ by playing Bach's *Prelude in G*, and William Matthias' *Toccata Giocosa*, composed for the inauguration of the new organ at the Royal College of Organists in October 1967. The organ was described thus by the builders in Organists' Review, February 1996 "... it stands in the entrance to the Trinity Chapel as if on a screen and it is possible to walk through the lower case into the chapel. Unusually, the console is offset on the southern chancel side of the lower section, while the opposite side is occupied by the larger pipes of the Pedal organ. This position allows the instrument to speak well into the main body of the church because of the large and lofty transepts and relatively short nave.

The case is of solid English oak, with carving and fretwork by Derek Riley, and bears the coat of arms of the newly reinstated county of Rutland. The upper case is 'double fronted', having an identical appearance to both East and West. On the Nave side the front pipes, with gilded mouths, comprise the bass of the Open Diapason, while to the East the Pedal Principal is in prospect. Within the case

are two sets of swell shutters, also facing East & West, which allow the organist added flexibility for the accompaniment of both choir and congregation. The key and pedal actions are mechanical, but the stop action is electric and includes a comprehensive combination system; a CCTV monitor is also included on the console. The consultant for the instrument was John Norman."

Some members took the opportunity to play this organ. Whilst the sound in the nave is very fine, it felt rather unbalanced for the player, as the swell pipes face the chancel, and thus are close to the player, whilst the great pipes speak into the nave, and so sound distant. Despite this, it was a real joy to play.

The organ in the chapel of Oakham School was built by Peter Collins in 1993. It has three manuals. The chapel itself was built in 1926 as a memorial to the ex-pupils of the school killed in World War I. The original organ, built by J.W.Walker was positioned on the West gallery, but was replaced in the early 1970s by an electronic organ, which lasted until the late 1980s. Peter Collins describes the organ thus:- "The new organ is housed in a case of solid oak. Inspiration for the case format, which has to accommodate a Great, Swell and Choir/Echo division was taken from the fifteenth century organ case formerly in the Nicholas Church in Utrecht. The lovely screens in sycamore incorporate the school emblem, horse shoes (Rutland's County emblem), herons and the four gospel writers. Mouldings and other details have been developed from similar ideas in the stone and woodwork of the building."

The organ was ably demonstrated by a pupil of the school Daniel Hyde who has recently been appointed as Assistant Organist at Perth Cathedral, a post he will take up next year. While sitting listening to his magnificent performance of Reger's *Dankpsalm* it was easy to see, or perhaps hear why he has been awarded such a post at a young age.

Again, a few members took the opportunity of playing this organ and what struck the player most, perhaps, apart from the

outstanding tone quality, was the very sensitive action of the Echo/Choir manual, which has suspended mechanical action. So, back to Norfolk after what had been a most memorable and enjoyable day. Our thanks must go to Peter Collins, Ivan Linford and Daniel Hyde, and also to James for organising the day so well, and providing an information service on the coach. I am sure that all who went on the trip are already looking forward to 1998 when we shall be visiting Dulwich, and also Southwark Cathedral.

Organ specifications

The specification of the organ in Oakham School

<i>Great</i>	<i>Swell</i>	<i>Choir/Echo</i>	<i>Pedal</i>
Bourdon 16'	Open Flute 8'	Gedact 8'	Principal 16'
Principal 8'	Gamba 8'	Flute 4'	Subbass 16'
Chimney Flute 8'	Celeste TC 8'	Nasard 2 ² / ₃	Open Flute 8'
Octave 4'	Prestant 4'	Principal 2'	Trombone 16'
Flute 4'	Gemshorn 2'	Tierce 1 ³ / ₅ '	Octave 8'
			<i>(from. "Great)</i>
Mixture IV	Cornoepen 8'	Tremulant	
Trumpet 8'	Clarion 4		
Tremulant	Tremulant		
Couplers			

Gt./Ped, Sw/Ped, Ch/Ped, Sw/Gt, Ch/Gt.

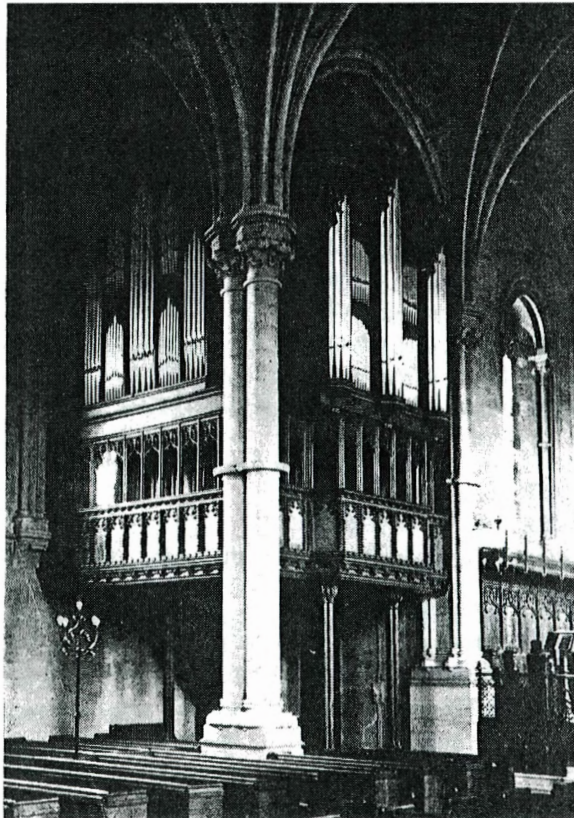
Six departmental pistons on 8 levels of memory, six general pistons on 32 levels of memory, placement of General pistons is 3 on Swell and 3 on Great. The General pistons are also duplicated with toe levers. Kapcard Facility.

The specification of the organ in Oakham Parish Church:

<i>Great</i>		<i>Swell</i>		<i>Pedal</i>	
1. Open Diapason	8'	9. Chimney Flute	8'	18. Subbass	16'
2. Stopped Diapason	8'	10. Salicional	8'	19. Principal	8'
3. Dulciana	8'	11. Voix Celeste	8'	20. Trombone	16'
4. Principal	4'	12. Principal	4'		
5. Fifteenth	2'	13. Flute	4'		
6. Sesquialtera	II	14. Gemshorn	2'		
7. Mixture	IV	15. Sharp Mixture	III		
8. Trumpet	8'	16. Cremona	16'		
Tremulant		17. Hautboy	8'		
		Tremulant			

Couplers

Swell to Great
Swell to Pedal
Great to Pedal



Woburn Parish Church Organ

Festival of Contemporary Church Music

Ronald Watson

I am writing this while the 6th Festival of Contemporary Church Music is still fresh in my mind. It came as a great relief that David Dunnett was interested in continuing with this very important festival and this sixth one, somewhat scaled down from its predecessors, was a real feast of goodies. The programme compilation was inspired and brought together the music of contemporary composers whose styles varied considerably. At one end of the spectrum were works which were intended to be useable and accessible and at the other end works which pose a considerable challenge to performers and listeners.

The Cambridge Singers, and our own two cathedral choirs and the Cathedral Consort were equal to the demands of the technical difficulties posed by some of the pieces. When faced with a piece of extreme difficulty I always ask to myself 'is it worth the effort?'. In the case of all the demanding choral music heard in this festival the answer to that question is a resounding 'Yes!'. I have become a great fan of Judith Weir whose *'Ascending into Heaven'* performed by the Cathedral Consort with David Dunnett providing the technically demanding organ part, was quite simply thrilling. In fact each of the new pieces I heard I felt had its validity and spoke to me in its own way.

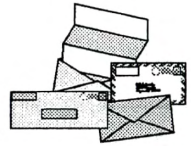
One of the events was an organ recital by Kevin Bowyer, a very exciting player indeed. Sadly this recital attracted an audience of less than twenty. I wonder why. The music performed in this recital certainly

has a very limited appeal. Frankly, I marvelled at the new concepts and the technique of the performer in bringing them to life but the recital was disappointing on two very practical counts. Firstly, when listening to such music for the first time, detailed programme notes are essential - people love to know what they are supposed to be hearing and simply where they are. The programme notes for the two most avant garde pieces in this programme were inadequate. The second disappointment was that this recital was not given the same treatment by the cathedral as an orchestral or instrumental concert would have been given. People have every right to be very indignant if they have paid £6 to hear the equivalent of Vladimir Ashkenazy, and are distracted by visitors to the cathedral being allowed to wander through, sometimes talking, and several other noises off, and not very far off at that. This simply is not good enough. No other recital or concert would suffer in this way but for a mere organ recital - well! If the cathedral or Recitals Society cannot guarantee listeners an uninterrupted experience of great music performed by a great player, then they should not be charging for admission at all, and certainly not £6.

However, all of this said, I look forward with eager anticipation to the next such festival and hope that by the time it comes round again the organisers have got their act together as regards publicity, admission charges and general stewarding.

From the mailbag.....

Dear Ron,



I noted the letter from Douglas Carrington in the Summer Journal. As I understand, the exercise at Alexandra Palace was a straight forward experiment involving a group of Music Students. One assumes the Palace authorities were fully in the picture.

No doubt the students were intelligent and observant and presumably were aware of the fact that the Palace Organ was incomplete. The relevant size and mobility of the Palace Organ and the Allen was obvious to them and they probably had a pretty good idea of the tremendous difference in the cost of the two instruments.

None of the foregoing should have had any influence on their deliberations. They had to make an assessment on the sound of the two organs as they stood and the result, as reported, was a matter of fact, and very interesting!

John Robbins.



Dear Ron,

If it would be of interest to members I have a tape recording of Suzanne Brodie's recital and any requests to borrow or purchase a copy should be made to me on 01603 461457. Also on tape is the recital given by Robert Houssart and by James Lilwall.

I have nice colour pictures of some of the instruments in Gerald Gifford's collection and also one of our Editor giving his harpsichord recital on that occasion.

I have just returned from attending the second half of the Three Choirs Festival at Hereford which ended with a most electrifying performance of Mendessohn's *Elijah* that I have ever heard!

Barbara Knowles

Dear Mr. Watson,

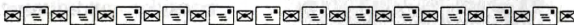
Very many thanks for the copy of the NGO Journal which made very interesting reading. I've sent a copy of page 7 to the family in London (Fullers!!) as one of my half cousins is compiling a family tree etc.

Lovely service on Saturday and I'm sure Dad was there in spirit and proud to be represented. He used to love visiting the cathedral on Sunday mornings before playing at the various churches he attended throughout the years.

Best wishes to the NGO for the next 50 years.

Regards,

John R. Fuller



Dear Mr. Watson,

It is always sad to hear of a church becoming redundant, even more so when that church possesses an important or historic organ. This is the case at East Bradenham. Here the church of St. Mary has become redundant so what will happen to the very important little 1770 Samuel Green chamber organ? Surely this historic little gem of an organ should not be allowed to remain in the church to become vandalised!

Does anybody know anything about it?

Keith Buxton
Organist
St. John Timberhill, Norwich



Norwich cathedral's new assistant organist

Ronald Watson

We shall shortly welcome to Norwich Katherine Dienes as successor to Neil Taylor.



Born in Wellington, New Zealand, Ms. Dienes told her mother at the age of four that she wanted to learn to play the organ! Her mother wisely advised the young lady to wait until her legs were long enough and in the interim young Katherine learned to play the piano, beginning her organ studies at the age of 17, in her last year at secondary school. At the same time, Wellington's Anglican Cathedral was establishing its first ever Organ Scholarship to commence in 1988. Katherine applied for this Scholarship, and was accepted.

Katherine continues the story herself:

In 1988, I began my studies at Victoria University of Wellington, and graduated in 1991 with a B.A. in Modern Languages (French and German) and a B.Mus. in

Performance Organ. Concurrently, I had been playing for the three services held weekly in Wellington Cathedral, having 'graduated' to the post of Assistant Organist there by this time.

In the summer (January for those of us brought up in the Southern Hemisphere!) of 1989, I attended an RSCM Summer School in Auckland, where the guest overseas tutor was Mr. David Hill, the newly appointed Master of Music at Winchester Cathedral. He listened to me play, and was seemingly impressed. He asked me if I had considered coming to study in England. I said "No" and yet I knew I was going there on holiday in August of that same year, and asked if I could come and have another lesson. It was at this second lesson in Winchester Cathedral that David asked me if I would consider auditioning for the Winchester Cathedral Organ Scholarship, which I duly did, by tape and telephone, and came to England in September of 1991 to be the Organ Scholar at Winchester Cathedral and the Assistant Organist at Winchester College until March 1994.

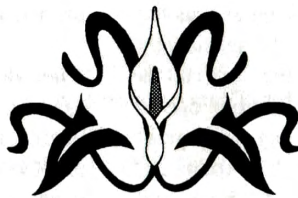
In March 1994, I came to Liverpool, to take up my appointment as Organist and Assistant Master of the Music at the Metropolitan (Roman Catholic) Cathedral of Christ the King - quite a revolutionary appointment at the time - a lady organist from New Zealand who was an Anglican!

However, I have learnt a great deal from my time in Liverpool, not least from having recently acted as Master of the Music for a period of eleven months, during Mr. Philip Duffy's illness and subsequent resignation from his post, and prior to the appointment there of Mr. Mervyn Cousins as Director of Music

I have given many recitals in New Zealand, and have recently spread my wings to places as far afield as Singapore and Australia! Two highlights of my time 'up north' have been a performance of the Poulenc *Organ Concerto* with the Royal Liverpool Philharmonic Orchestra, conducted by Richard Hickox, and a performance of the Saint-Saens *Organ Symphony* with the Hallé Orchestra on the new organ at the Bridgewater Hall (glorious to play!) in Manchester, conducted by Owain Arwel Hughes. A third highlight has been getting married! I met my husband, Patrick Williams, at a choir practice. He directs a small chamber choir in Liverpool called the Oriel Singers and two and a half

years later, we were married last November in Winchester Cathedral with the combined choirs of Liverpool Metropolitan Cathedral and Winchester Cathedral making it a most memorable occasion. Patrick is the Orchestra Librarian to the Hallé Orchestra in Manchester, Director of the Oriel Singers, Conductor of the South Cheshire Orchestra and Guest Conductor of the Wrexham Symphony Orchestra. We have two cats - Jess and Boots, who look forward to meeting up with fellow felines in the Cathedral Close.

I send you my best wishes and look forward to my new post, and to meeting up with members of the Guild.



Anniversary celebrations

Mathew R. Martin

Through the Journal I would personally wish to thank everyone who was involved in the Guild's 50th anniversary celebrations.

It was a truly wonderful day and was much enjoyed by all who attended.

Starting in Priors Hall we had a reception at which food and drinks were served. It was an opportunity to meet Dr. Jackson and Dr. Ward Russell. A fine display of the history of the Guild was on show, assembled by John Robbens, which made very interesting reading but alas as much as I would have liked there was little time to read everything!! Dr. Jackson and Dr. Ward Russell then cut the anniversary cake.

Moving on, we proceeded to the Cathedral for Evensong sung by Sine Nomine, directed by Ron Watson with the Guild's President Bryan Ellum at the Organ. The office hymn, "Now it is evening" with words by Fred Pratt Green to the Stanley Fuller tune "Avond" was truly inspiring as was the anthem, *Jubilate Deo* with music by Benjamin Britten. Finally the last hymn "Angel voices ever singing" which is one of my favourite hymns, was sung with great gusto by the congregation. The following words are taken from verse three and summed up the whole day for me - "craftsman's art and music's measure, for thy pleasure all combine". Surely this could be said about the Guild's 50 years too.

After Evensong we were privileged to listen to the recital by our guest Dr. Francis Jackson. What a wonderful programme we

had in store. Many Guild members were talking about the Healey Willan *Introduction, Passacaglia and Fugue* afterwards. It was a blinding performance by such a wonderful man.

Ron Watson must be so proud of the first and second performances of his *Jubiläum*, and rightly so. What an incredible piece, and how fitting Ron should be asked by Dr. Jackson to write it for the 50th Anniversary.

After the recital many Guild members were unexpectedly taking part in the Lord Mayor's procession which we had to fight our way through to get to dinner at the Maid's Head Hotel. Our little group had to pass behind a Chinese Dragon!!! and after safely negotiating this we made our way to the Minstrel room.

Before the dinner a small group of Guild members sang a *Grace* written especially for the occasion by Ron Watson, with words by John Newton, a delightful piece which I will purchase for my choir. It will make a lovely little motet which could be sung during the administration of Holy Communion. I strongly urge the choir trainers among us to look at and purchase it.

After dinner Dr. Jackson spoke about his associations with Norwich, and gave some interesting background about Healey Willan and the work featured in his recital. He also gave an interesting account of the history of the hymn tune East Aclam which the association with Fred Pratt Green's words brought to the fore. The speech was punctuated by delightful humour which kept us all pleasantly amused against a background of bangs from the firework display. Dr. Jackson thanked the guild for

inviting him and his wife to share in our celebrations.

Dr. Ward Russell read a letter from her local Organists' Association wishing us well in our festivities.

As you will gather from this account, we all had a great day. It was a shame that many more members were not with us to share in our activities as they missed out on such a

special day, however I trust that many more will support the Guild more often in the future and enable it to grow in the years ahead.




Obituary

Nicholas Danby 1935 - 1997

Born into a cultured Roman Catholic background, Nicholas Danby was educated by the Jesuits at Beaumont School and studied the organ with Ralph Downes. He became organist at the Jesuit Church, Farm Street. He made regular appearances at the Royal Festival Hall and became Curator-Organist there. He made commercial recordings of Bach, Buxtehude and Franck. Whilst he had a strong European outlook and was strongly influenced by the German tradition, he valued English music and saw it as very important in the wider European context.

As a teacher he was head of the organ department at the Guildhall School of Music and in 1967 became a professor at the Royal College of Music later becoming head of organ studies at the Royal Academy. He also taught in the universities of York and Oxford and was greatly in demand for masterclasses even as far afield as Scandinavia, the Baltic Republics and Russia..

He was appointed an Honorary Member of the Royal Academy and an Honorary Fellow of the Royal College of Organists and served on the council of the latter until his death.



In recent years Nicholas Danby has been heard in this region in recitals at South Walsham and in St. Andrew's Hall.

A chance meeting

Gary Rant

In the "Organ" magazine of April, 1954 a report on the organ at Woburn Parish Church, Bedfordshire, was given by H.B. Sharp. Built by Norman & Beard in 1904 the organ was of 3 manuals and 39 stops and installed in a loft designed by J.E. Kempe. A detailed report was given on its construction including the best stops used for certain types of music. I made some enquires about its present condition but could find nobody with any information.

On a very hot day last August I sat inside the porch of Olney Parish Church, Buckinghamshire eating my packed lunch. Beside me sat a charming lady and after talking about the Binns organ we had just visited with the organ Club I asked her if she played any organ. I was quite surprised when she said an assistant organist at Woburn Church and I enquired to its current

condition. The organ was in good condition having been repaired in 1980 and was used for recital work. She had no knowledge of the article in the "Organ" magazine and I promised to send her a copy.

A few days later I received a letter thanking me for the copy and a brochure for the forthcoming concerts held in the church. The recital I attended was given by Holger Gehring who is the organist of the Friedenskirche in Ludwigsburg. In 1995 he won second prize at the St. Alban's International Organ Festival and he has studied with many famous organists abroad. He is interested in and written about the German Romantic organ.

His programme included music by Widor, Bach, Kittel, Piutti and Franck.

After the recital I was introduced to the resident organist who thanked me for the article in the "Organ" which he found very interesting. With Holger Gehring I was then taken to the organ chamber and given a demonstration of the organ.

The specification is:

Great

Double Diapason (Metal)	16
Open Diapason Large	8
Open Diapason small	8
Wald Flute	8
Dolce	8
Principal	4
Harmonic Flute	4
Fifteeth	2
Dulciana Mixture	III
Trumpet	8

Swell (Enclosed)

Lieblich Bourdon	16
Violin Diapason	8
Lieblich Gedeckt	8
Echo Gamba	8
Voix Celeste	8
Lieblich Flute	4
Gemshorn	4
Fifteeth	2
Mixture	III
Contra Fagotto	16
Cornoepan	8
Oboe	
Vox Humana	

Pedal

Harmonic Bass	32
Open Diapason (Wood)	16
Violone (Metal)	16
Bourdon	16
Bass Flute	8
Octave	8
Trombone	16

Choir

Contra Viola	16
Dulciana	8
Aeoline	8
Rohr Flute	8
Viola	4
Flauto Traverso	4
Piccolo	2
Clarionet	8
Orchestral Oboe	8
Tremulant	

The following information is a brief history of the organ obtained from the recital programme:-

The organ was built in 1904 by Norman & Beard Ltd.

The blower is a 1904 Stuyvesant Kinetic fan maximum output 5" wind driven by 3hp electric motor.

The action is exhaust pneumatic except for the pedals which were electrified by Leighton Organs in 1962.

The manual compass is 58 notes and the pedal 32 notes.

The organ was overhauled in 1974 and is maintained by Norman Hall & Sons of Cambridge.

Woburn is an attractive village with many shops in the main street and the fine looking church is situated near the Woburn Estate with a large free car park opposite for visitors. It was interesting to compare this organ with the Hill, Norman & Beard organs at the Royal Hospital School, Holbrook, Suffolk where the previous day as a member of the Suffolk Organist Association I had attended one of their friendly and well attended meetings. Driving home after the recital it suddenly occurred to me that this visit would not had taken place but for that chance meeting at Olney Church.



Norwich cathedral summer series of organ recitals

Ronald Watson

This series will probably be remembered for its associations with arrivals and departures.

Departing were Neil Taylor and Simon Johnson who each took part in the series.

Neil Taylor's recital was more of a traditional event in that it covered a range of styles and periods, regrettably omitting anything English but giving us familiar works by Buxtehude, Bach, Jongen, Vierne and Franck. The last piece, Franck's *Chorale in E major* brought the recital to a most satisfying conclusion. Simon Johnson chose an all French programme which included movements from Messiaen's *Livre du Saint Sacrement*. Unusually in this series, the recitalist was pressed for an encore and Simon delighted the audience with a transcription of the *Sugar Plum Fairy* by Tchaikowsky. There was an air of sadness as these two musicians move away from Norwich which they have served so admirably these past years.

The arrival was Katherine Dienes (pronounced Deenish) who gave the last recital in the series.

She certainly nailed her colours to the mast from the very first chord in a programme which delighted throughout. Katherine is not afraid to make a noise but does not do it ad nauseam and in the Buxtehude *Prelude & Fugue in D major* gave a crystal clear reading which was quite delightful.

It was David Dunnett who introduced Norwich audiences to *Rubrics* by Dan Locklair and Katherine Dienes gave a welcome second hearing of this fascinating and freshly modern suite.

Her recital ended with all three *Hamburger Preludes* by Guy Bovet. The first, *Salamanca*, is the best known but the others make most interesting and entertaining listening. We welcome her.

These recitals tended to overshadow the others for emotional reasons but all the others were in their own way very fine indeed and brought to the cathedral the finest music in the repertoire, magnificently played.

Michael Drake, reviewing a concert in the cathedral in the EDP drew attention to the unfairness for recitalists and paying audiences alike of having casual visitors wandering around causing a distraction.

The cathedral is many things. It is a place of worship and there are valid arguments for allowing perambulation by visitors during services. It is also at times a concert hall when audiences are admitted as in the theatre and pay not insubstantial admission. When the cathedral is being a concert hall then sightseers with their clicking heels, flash cameras and distracting movements must not be allowed to detract from performance, or even benefit from it free of charge!

If this is not addressed then the cathedral will find that the numbers of those willing to pay £5 or more to sit through a concert or recital there will diminish to a point at which such events become unviable.

The 19th International Organ Festival 1997 - St. Alban's

David Baldwin

When we arrived at the White Hart on Holywell Hill, the large red banner at the access to the Abbey precincts left one in no doubt as to what was going on there that week.

The festival happens every two years and began in 1963. It attracts organ competitors from all over the world and was the brain child of Peter Hurford, the then Master of the Music at the Abbey.

The Interpretation competition is divided into three stages. In the first stage the competitors must send in a tape (suitably authenticated) of a set piece, and this year these were judged by a panel of three, Susan Landale, Ian Carson and Michael Nicholas.

Those passing this stage go on to the semi-finals at St. Alban's where Romantic and Classical works are performed on the Abbey organ, and Baroque and some classical works are played on the Peter Collins Silbermann style organ in St. Saviour's church. The maximum age for this class is 31 years old.

Also a prize is offered in memory of Charles Tournemire by his widow for which the candidates have to play a piece from Tournemire's *L'Orgue Mystique*, write an essay on the piece and also improvise on a theme given them thirty minutes before the test. Access to a piano was allowed during those thirty minutes. The maximum age for this class is 35 years.

Some of the improvisation seemed rather weird to us, but the winner knew what he was about!

The panel members for the semi-finals and finals were Susan Landale, Margaret Phillips, Martin Haselbock, Hans Fagius and Donald Sutherland. The competitors were only known by numbers to the jury and were carefully kept out of their sight. Susan Landale, now domiciled in Paris, was the first winner of the competition in 1963 and the next winner was (Dame) Gillian Weir.

Other events included a three choir concert given by the choirs of Winchester Cathedral, St. John's College Cambridge and St. Alban's Cathedral. Before the interval the choirs were separated, one at the west end, one in the middle and one at the east end of the Nave. This involved some skilful conducting by Christopher Robinson.

For the second half, the choirs united and sang a Cantus Missae by Rheinberger, rarely heard.

Many years ago, before the Reformation, there was a secret tunnel from the Abbey buildings to the White Hart so that monks could get their ale unseen by the public and unknown to the Abbott! Unfortunately the tunnel is now completely blocked up!

The first prize not being awarded, the winners were, second prize David Goode, equal third Ann Elise Smoot and Erwan Prado (France). Martin Baker, who is married to Ann Elise Smoot, won the Tournemire Prize. All four gave a prize winners recital on the Saturday. The winner of the first prize would have given recitals in

St. Bavo, Haarlem, St. Pauls', Westminster Abbey, Notre Dame des Champs, Paris, York Minster, St. Giles, Edinburgh and the Lahti Festival in Finland. Second prize winners are offered recitals at King's College, Cambridge and St. Alban's Cathedral. There was an audience prize which entitled the winner to give a recital at Bath Abbey.

There were other events, Elgar's *Gerontius*, instrumental recitals, the Nash Ensemble, Stephen Isserlis, recitals by jury members and some light hearted musical events such as the Ensemble Bash, a jazzy Bach trio, saxploitation at the Organ Stop.

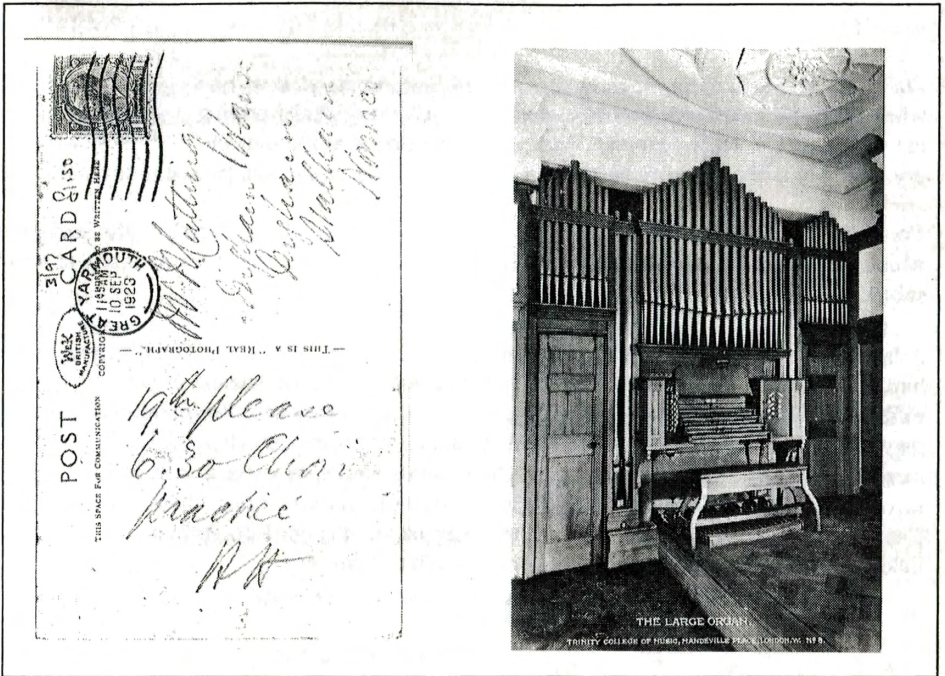
Unfortunately there was no hurdy-gurdy at the Member's party this year!

There were several excursions, one to four Oxford colleges to see and hear their organs; another to the Rose Gardens. There was an exhibition of small organs in the north transept which were built by various builders and which were demonstrated on three different mornings by Andrew Parnell, Margaret Phillips and Barry Rose.

It was nice to meet old friends from former festivals.

Why not put the Festival down in your diary for the next one in two year's time?

A postcard from.....?



Can anyone throw any light on a postcard bought recently from St. Michael at Plea?
The card looks to have been sent to Mr. N. Cutting, Ingham House, Stalham, Norwich.

Does anyone know if Norman Cutting lived there?

The card was posted in Gt. Yarmouth on 10th September 1923 and the message reads "19th please, 6.30 choir practice" and is signed what appears to be AH.

Any ideas who this may have been?

The inscription on the photograph reads The Large Organ, Trinity College of Music, Mandeville Place, London, W. No. 8

Perhaps there is a link between this, the sender and the receiver. Does anyone know of the organ?

I'd be glad of any information.

Pauline Stratton

Cambridge next the sea

Ronald Watson

The EDP on the 12th August showed a plan of East Anglia as it will be when the Guild celebrates its 100th anniversary. Due to global warming the waters of the Wash will have occupied much that is at the moment dry land. Ely will once more be an island and Cambridge could well be a seaside resort.



The drive West through Sleaford will have to come further South as much of the land across which the A47 presently goes, will have disappeared. What churches with what organs will be submerged in this area? Some beauties, no doubt.

A late middle aged gentleman by the name of Kirk, whose father was a Guild member before him, may well be the Guild's Events Secretary and will be organising organ crawls with a difference. The word 'crawl' may well have to be taken somewhat more literally as swimming may well be part of the process of reaching some marooned churches whilst the more staid members may wish to adopt the more stately breast stroke, whereas a visit to Ely itself will involve ferry bookings. So it will be a case of 'don't forget your organ shoes, and swimsuits'. I studiously avoid any corny reference to water music, though I do feel an article about the links between water and organs coming on - watch this space!

Organists wanted

St. Anne's Church, Earlham Norwich needs an organist and music leader. Parish Communion, Mission Praise, Taizé and English Hymnal, small music group, small adult and children's choir. Small honorarium plus expenses. Occasional Sunday evenings and a few Saturday weddings.

Contact: Canon Paul Oliver on 01603 452922

St. Alban's Grove Road, Norwich require someone to play for their Sunday Eucharist at 10.30 a.m.

Recently restored two manual and pedal organ.

Contact A. Dorman on 01603 662243

Events update

SEPTEMBER Saturday 20th at 2.30 p.m.

Dr. Gillian Ward-Russell will host an afternoon workshop on 'The Art of Registration' at St. Mary's, Duke Street Norwich PLEASE NOTE CHANGE OF VENUE.

Six Guild members will be acting as 'guinea pigs'

Members free - non-members £2 Refreshments available

OCTOBER Saturday 25th at 2.30 p.m.

Ronald Watson and Bryan Ellum will be hosting this illustrated lecture at St. Margaret's, Lowestoft entitled 'Transcribers and Transcriptions'.

The afternoon will fall into two halves. In the first half the processes of transcription will be explored with live and recorded illustrations and the second half will consist of a short recital by Bryan Ellum of transcriptions which illustrate the various approaches explored in part one.

If you require a lift please let James Lilwall know.

Members free - non-members £2 Refreshments available

NOVEMBER Saturday 22nd at 3.30 p.m.

Evensong at Norwich Cathedral for St. Cecilia. Tea afterwards in Prior's Hall.

Chez Gifford

Ronald Watson

August 2nd saw a group of Guild members wending their way towards Cambridge. The first stop was at the home of Gerald and Carol Gifford where members were shown an amazing collection of keyboard instruments.

Dr. Gifford gave a very interesting and detailed explanation of the backgrounds of the various harpsichords, clavichords and chamber organs, demonstrating each one with music appropriate to each particular instrument.

This was indeed a most fascinating experience. The gem of the collection was the Schudi harpsichord of which there are a mere handful in the world. This instrument, unlike others in Dr. Gifford's collection, stays put and when recordings and broadcasts are made the B.B.C. mountain comes to Mohammed!

Not long for this world!

I received a letter from the U.S.A. at the beginning of the holiday addressed thus:

Watson, W. Ronald (exp. 12/31/98)
Roseberry Cottage
etc.

The other instruments are copies of particular instruments commissioned by Dr. Gifford and do get transported around the country to recitals, the practicalities of which in themselves are most interesting and involve Gerald and his wife loading them through their sitting room window into the minibus.

Each instrument was both beautiful to look at and to listen to and had been made with the finest craftsmanship. This short time at Gerald Gifford's home was surely a revelation to us all and we are most grateful to both Gerald and Carol for their kind invitation and hospitality.

The visit to Cambridge concluded with a somewhat curtailed, yet none the less interesting visit to Great St. Mary's which boasts two organs, one in the chancel and the other on a west end gallery. Despite the shortage of time available, members managed to have a go on each.

A most rewarding day out.

For your diary

Saturday 27th September at 7.30 p.m.

Lowestoft United Reformed Church

'A Harvest of Music' presented by Jane Berry (Yamaha organ), David Ward (Bass) and Bryan Ellum (Copeman Hart Organ and Piano).

Admission by programme at door to include refreshments.

Saturday 4th October at 7.30 p.m.

St. Edmund's Parish Church, Acle

'An Organ Celebration' with Bryan Ellum and Jane Berry. The sounds of pipes and electronics to celebrate the restoration of the church organ. Music by Bach, Mussorgsky, Saint-Saens, Verdi, Walton et al.

Friday 10th October at 7.30 p.m.

Brisley Parish Church, nr. Dereham

'An Autumn Serenade' presented by Jane Berry (Yamaha Organ), David Ward (Bass) and Bryan Ellum (Piano) with Joanne Baldwin (Yamaha Organ)

Admission at door

Sunday 23rd November at 3 p.m.

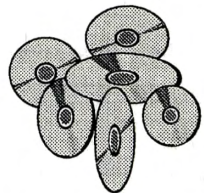
Princes Street URC, Norwich

The 21st anniversary concert of Music at St. George's will feature the first performance of *Marche Fête* for Yamaha Organ and Piano by David Berwick performed by Jane Berry and Bryan Ellum. The concert will feature the Jay Singers with Eileen Last and Jonathan Wortley (Piano) and Alex Redington (Violin)

New CD

Former Norwich cathedral organ scholar and current assistant at Wells Cathedral Rupert Gough features on Popular Organ Music Volume 3 - Priory PRCD595.

Recently reviewed in the organ club journal as 'a very good CD, entertaining and musical' the recording includes music by Verdi, Jongen, Brubeck, Bovet and Ronald Watson (Happy Birthday Herr Bach).



Hidden composers

Peter Walder

Each of the following sentences conceals the name of a composer. Can you find them?

*Homeopathy is an accepted alternative spelling for homoeopathy.

1. He has met a native of Prague.
2. Hubbub achieves nothing
3. So far, ranting is all he's done.
4. I saw a London bus
5. Will this old grain germinate?
6. You can go with him
7. Stop at two odd numbers
8. The candy's on the sideboard
9. Menthol stops nasal congestion
10. This is my third attempt, Ethel
11. A pity Edward wasn't there
12. Only one problem? Are you sure?
13. I'll look at the calendar next week
14. I don't agree, needless to say
15. He liked to hum melodies
16. Red for danger
17. The emu let me stroke him
18. Don't startle Harry
19. We'll visit the pier next time
20. We enjoyed the seminar, especially the music
21. Your fingers are nimble, Yvonne
22. In Diss a tie was found
23. Put this in the bin George
24. He carried the cross in Ipswich
25. Would you like a biscuit César
26. He's a great homeopath, they say
27. He was a gifted boy, certain to succeed
28. We went to Ascot the other day
29. His chum annoyed me
30. I caught the Woodrange Park bus on Ilford Hill
31. In Jaipur, 'cellists are scarce
32. He is the composer I saw at Sonning, near Reading