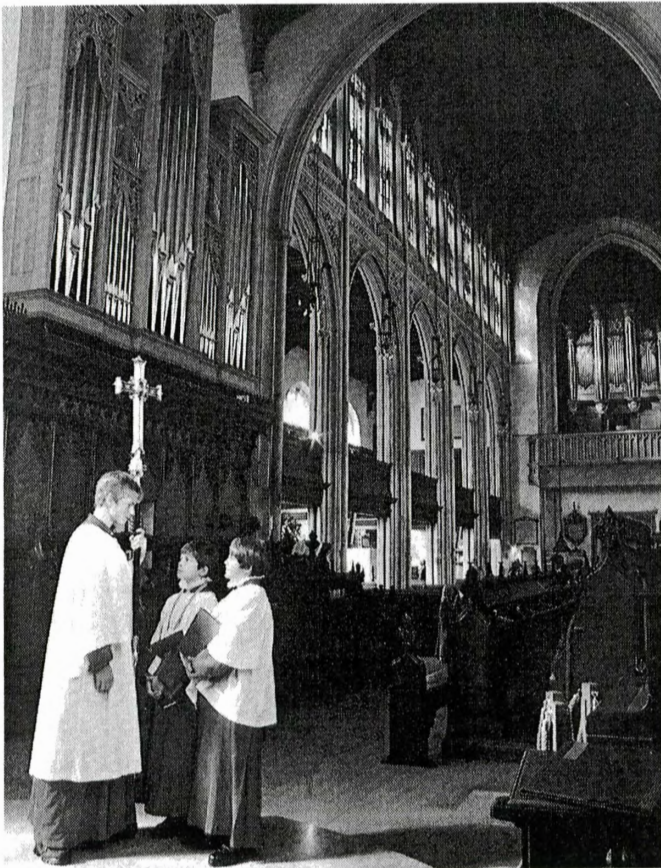


THE NGO JOURNAL

Winter
1997

Number
22



**PUBLISHED BY THE
NORFOLK GUILD OF ORGANISTS**

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Last date for copy for Spring Journal last Thursday in February

The Editor writes.....

So we draw to the end of a year of anniversaries.

In addition to the Guild's 50th, of which you have probably heard and read enough, there were others.

H. M. the Queen and the Duke of Edinburgh celebrated 50 years of marriage
India 50 years of independence
Rt. Rev Peter Nott 20 years as a bishop
Auntie BEEB her 75th birthday
The Russians 80 years since the storming of the Winter Palace
and so it could go on.

The Aldeburgh Festival also celebrated its 50th and Stainer & Bell celebrated 90 years with a two day reception at their headquarters in London to which Her Majesty Queen Victoria was invited.

On 2nd October the Guild's newest friend Dr. Francis Jackson celebrated his 80th birthday, the same day as Dennis Healey celebrated his, though his birthday was three days earlier.

Nearer home, our patron Fred Pratt Green celebrated his 94th Birthday on 2nd September. The Queen Mother is approaching 100 and I wonder if the Queen would have sent her a telegram on her 100th were telegrams still around. We seem as a species to care very much about the passage of time, measuring it and marking anniversaries. I often think that Radio 3 would be lost without anniversaries which seem to structure the planning of their programmes. Not long ago it was the Bach, Handel, Scarlatti anniversary which gave them something around which to hang their programmes, and last year it was Purcell. No mention this year, however, of Palestrina

even though this year is the 472nd anniversary of his birth and the 403rd of his death.

Anniversaries seem only to matter when the number is a multiple of ten or twenty five. I wonder why? There are those who believe in a special significance in numbers and I suppose we all have lucky and unlucky numbers. I read in an article on the internet that Healey Willan's decision to move to Canada was entirely as a result of some particular coincidence of numbers.

As the millennium approaches, increasing preoccupation with that will no doubt be thrust upon us. It is interesting to reflect that the 2000 years are counted from the birth of Christ, which some scholars claim was in about 3 B.C. and for which the Eastern churches observe a different date to the Western ones. We are very good at being precise about imprecision; even January 1st arrives sooner in Moscow than it does in London. Last year June Nixon experienced two Boxing Days having flown from Australia to the West coast of the USA on that day in an easterly direction

And what will other large chunks of the world population celebrate in the year 2000 who do not regard the birth of Christ as significant in these matters?

But we will all and each continue to mark anniversaries which are significant to us, we don't seem to be able to help it. One looking up for me is that Sine Nomine will be twenty next year and we will be using up a lot of mental energy considering what we can do different or additional because of that. One thing is certain - we'll have a party and a cake!

Mystery postcard

My thanks to all those who responded to the postcard in the Autumn Journal. The recipient was Norman Cutting and the sender is believed to have been Haydon Hare, organist at Gt. Yarmouth from whom Norman Cutting had lessons.

Pauline Stratton

President Bryan Ellum and all the members of the Guild's committee send you their very best best wishes for Christmas and the New Year

Evensong for St. Cecilia

Members gathered for this annual event at the cathedral on Saturday 22nd November. Evensong was sung by the Girls' Choir under the direction of Katherine Dienes and gave a good account of themselves. The canticles were sung to a setting by Rose, the responses were by Malcolm Archer and the anthem 'Let's imitate her' by Handel. Once one got used to the lighter weight of the sound it was a delightful experience and it is clear that in her short time with the choir, in which there are several new recruits, Katherine Dienes is setting an example to us all in choir training.

The choice of music was eminently suitable for the forces and the simple singing of the psalm in unison, but nicely done, was a refreshing experience.

Stephen Grahl treated us to two thirds of a Bach Trio Sonata before the service which was gracefully and tidily executed, and thrilled us with the final voluntary, the Final from Guilman's First Symphony.

Afterwards in Prior's Hall members were welcomed by the Precentor, Canon Michael Perham, and over tea and cakes were able to pass the time of day with all three cathedral organists.

Altogether a very rewarding way to spend an Autumn afternoon.

RW.

Francis Jackson at 80 - the CD Amphion PHI CD 144

Driving home from work on 1st October I was tuned into Choral Evensong from York Minster which featured Dr. Jackson's music and which was concluded with a stunning new composition, *Fantasia Espansiva* by John Scott Whiteley, dedicated to the great man.

In the Minster on the day itself the Minster choir and girls' choir directed by Phillip Moore, John Scott Whiteley and Dr. Jackson himself, performed music by Bairstow, Jackson, Moore and Shephard and John Scott Whiteley repeated his tribute piece.

On sale on that occasion was a CD released by Amphion Records which brings together a fascinating selection of recordings made by Dr. Jackson and gives a delightful insight into his various musical sides. The CD was collated by Martin J. Monkman in collaboration with Dr. Jackson and his wife Priscilla and contains some very personal glimpses of the many musical interests of this remarkable man. There is a strong sense that one is being invited by the Jackson family to share the celebration of Dr. Jackson's eighty years. Priscilla Jackson

contributes to the sleeve notes, a family photograph taken by William Jackson adorns the back cover, and the CD includes recordings made en famille.

The Francis Jackson familiar to most as the powerful interpreter of the great organ works is represented in recordings of Bach's *St. Anne Prelude* and Franck's *Chorale No. 1 in E*. These, recorded on the Minster organ, remind us, if we needed reminding, of the reason for Dr. Jackson's status among the ranks of the great players of our time.

Francis Jackson the composer is represented by an extract from *Belshazzar's Feast* from Daniel in Babylon recorded with Jackson at the organ of Leeds Town Hall with orchestra and speaker under the baton of Simon Lindley, and by two songs with Dr. J. providing the piano accompaniment. A different insight is given by the Doctor playing Billy Mayerl on his baby grand, an interest in the less substantial repertoire which, Dr. Jackson observes, it was not always wise to reveal in stuffier days!

There are recordings on lesser organs than the Minster, in Malton Parish Church, where Francis Jackson started his life's work as an organist, and on the two manual instrument in his own music studio at his home which features on the front of the sleeve booklet.

Francis Jackson the conductor is represented too with tracks from recordings made by the Minster choir of works by Bairstow and Bullock.

The most remarkable track is left till the end and is a recording of the entire Jackson family, children and grandchildren, gathered round the simple instrument in East Acklam

village church, all singing the hymn *For the Fruits of His Creation*, words by Fred Pratt Green to Dr. Jackson's tune East Acklam.

It is obvious from the music and the sleeve notes that this unique CD is a very personal selection of music with associations and the sleeve booklet ends with a coloured photograph of the Jackson family outside the village church in East Acklam.

All who hold Dr. Jackson in affectionate esteem, as the reviewer of the concert put it, and there must be many, will want to give this remarkable testimony to a life of music of a truly remarkable man.

Amphion Records started out as the hobby of Martin J. Monkman from which it grew, and is now a thriving business. At one stage Monkman played the organ at Castle Howard, and when they bought their new Bosendorfer piano, someone suggested that it would be good to have a recording to sell to visitors. Monkman offered to do the recording featuring Anthony Goldstone and the record was played on Classic FM, and has remained as part of their staple diet. After this, a steady output of new piano and organ recordings followed.

Monkman is fascinated by great organists of the past and he embarked on a series of CDs of the historic recordings of such legendary names as Fernando Germani, G. D. Cunningham and Guy Weitz. One of the great names which particularly intrigued him was Francis Jackson.

I do not know of any other such record or CD. Apart from being of historic interest it is full of delights, indeed the whole thing is such a delightful concept it is quite simply unique.

Transcriptions

Colin Fenn

On the last Saturday in October, a lovely autumn afternoon, eighteen members of the Guild visited St. Margaret's Church, Lowestoft. The programme entitled 'Transcribers and Transcriptions' was presented by our Journal Editor Ronald Watson and President Bryan Ellum.

In the first half of the programme Ron obtained various forms of transcriptions for the organ. They could be from orchestral works, from opera, from pieces written for the piano or many other sources. We organists play a great number of the pieces we play are transcriptions. The Wagner *Bridal March* and Mendelssohn *Wedding March* are examples. Ron had a copy of one of the organ albums in the 'Colour Series' published by Schott in the earlier part of this century. Of the twenty pieces in this edition only four were original organ compositions and the remainder were transcriptions. Transcriptions can be written for the virtuoso or for the organist with a more modest technique. Many professional performers today make their own transcriptions for recitals and recordings on compact disc.

Ron mentioned that he was asked to play for a wedding in the Octagon Chapel in Norwich and the music requested at the end of the service was *Wedding Day at Trolldhaugen* by Edvard Grieg. At the time only the original piano version was available but after the event Ron decided to transcribe this for the organ. He explained how this was done and with the aid of an overhead projector we were all able to compare the transcribed version with the original.

A selection of transcriptions from various recordings was played over the church's public address system. The first was *War March of the Priests* by Mendelssohn arranged by W. T. Best and played by Nicholas Kynaston on the organ in the Albert Hall. Among the other extracts were *Grand March from Aida* by Verdi and *Blue Rondo a la Turk* by Dave Brubeck played by Rupert Gough on the organ of Wells Cathedral, *Evening Song* by Bairstow, originally written for the 'cello, transcribed by the composer and played on the organ of York Minster by Francis Jackson, and a splendid orchestration by Elgar of the *Fantasia and Fugue in C minor (BWV 537)* by J. S. Bach.

After a break for refreshments our President played a selection of works transcribed for the organ. He began with the first movement of the *A minor Concerto* arranged by J. S. Bach (BWV 593) from *Vivaldi's Concerto for two violins*. This was followed by another composition by Vivaldi, the slow movement of a Concerto for the recorder arranged by Trevor Webb, and an Aria by William Boyce *Tell me lovely shepherd* with the organ accompaniment by Richard Graves. Next we heard two versions of the *Trumpet Voluntary* by John Stanley. First the 18th century authentic version without pedals followed by the 20th century transcription and arrangement by Henry Coleman. The recital ended with Frederick Shinn's arrangement of the *Largo* from Dvorak's *New World Symphony* during which members were able to follow the orchestral score on the overhead projector, and Ron Watson's arrangement of Grieg's *Wedding Day at Trolldhaugen*.

This was certainly a very good event for the Guild. It makes one realise the importance

of transcriptions and I find I am now looking more closely at my organ music for the names of the transcribers. Thank you very much Ron and Bryan for your work in preparing and presenting this illustrated lecture. I look forward to the joint presentation of your next subject.

May I add my thanks to Ron and Bryan for a very enjoyable afternoon at St. Margaret's Lowestoft. Was it a coincidence that the article on W.T.Best, in the November issue of Organists' Review had much to say on his work as a Transcriber? J.R..

From the archives

John Robbins has a great deal of archive material and much of it is likely never to be seen by members. He and I have agreed that we will make a regular feature of archive material. Here is the first.....

I have received a letter from Peter Walder enclosing a photograph of dear old George Hawkins. It was taken during a Guild visit to St. John's, Cambridge in June 1983. If my memory serves me correctly it was the occasion when we first met Adrian Lucas who was our very able host. The photograph is such a good reminder of one of our old and revered members.



He was a 'Natural'. He would find a convenient place to park his stick, climb on to the organ stool and then he would appear to become an integral part of the instrument whilst he proceeded to work his way round the console, exploring the various characteristics of the organ. This photograph will join the many others which I have in 'The Box'! JR

The bogus bumblebee

Ronald Watson

Whatever became of the bogus bumblebee?

In my younger days I particularly enjoyed rummaging through hymnbooks looking for tunes for which *Faux Bourdons* had been provided. They appeared in several hymnbooks yet I have seen none in the many recent hymnbooks published.

I thought they were a good idea and provided for the organist who was less confident about doing the usual tricks with hymn tunes, a means of varying the accompaniment. They could also be sung by the choir giving the effect of a descant, which is partly what a *Faux Bourdon* is.

The English equivalent of the term is *Fa Burden* and in early music the word 'burden' simply meant a chorus. The French word *Bourdon* means a bumblebee and language historians could have a field day finding relationships between the bumblebee, the drone (a lazy bee!) and the drone on a set of pipes. Interesting?

Power Biggs - more than just a showman

Gary Rant

The recordings of E. Power Biggs' playing are, of course, his most tangible legacy. He seems to have been sensitive from the earliest part of his career to the importance of preserving and disseminating his art through this medium, for he was hardly established as a youthful recitalist before he made his first two 78 rpm albums for Technichord, signing on with the larger Victor firm shortly afterward. He made a number of significant recordings on this label before switching over to Columbia, just before the advent of LPs.

But the 78s and LPs that Biggs made between the late 1930s and the year before his death in 1977 form an extraordinary record not just of one gifted and dedicated musician's playing, but of an entire era in the history of the organ in America. That era has gone by various names - "American classic," "neo-Baroque," "Orgelbewegung" - and many phases, from militant anti-Romanticism to historic eclecticism. Broadly speaking, it was the period during which the organ stopped trying to be something else and began to reclaim its rich and varied heritage of musical literature.

Biggs was in the front rank from the outset. He backed and encouraged his fellow expatriate Englishman G. D. Harrison, and in 1937 Harrison built him the strange little organ with colourful mutations and no swell box that was soon to be heard by millions over the airwaves. But even before Biggs began his historic radio broadcasts in the early 1940s, he had made several recordings of Bach, Handel, and d'Aquin on this instrument. His early recordings also include

the instrumental music of Handel, Corelli, Felton, and Mozart made with the Fiedler Sinfonietta during this period. But Biggs had no intention of limiting himself to one musical style, for during the 1940s he also used the larger organs in Boston's Symphony Hall and Harvard's Memorial Church to record major works by Reubke, Sowerby, Dupré, and Piston.

Throughout this period he continued to encourage Harrison and other progressive organ builders, and used his influence as organist to the Boston Symphony to help secure the rebuilding of the Symphony Hall organ by Aeolian-Skinner. The dust had hardly settled before Biggs was recording a wide variety of literature on this organ, preserving for history another important landmark in the organ movement.

In the post war period, American organists were rediscovering historic European organs. During the 1950s Biggs took his van load of recording equipment over and brought the organs back to America on tape. It was in this period, too, that Biggs conceived the then radical idea of recording the music of various composers on organs the composers themselves might have played. Soon Columbia was issuing records of Bach played on Schnitger organs, Mozart played on instruments mentioned in the composer's own correspondence, and a collage of heretofore unfamiliar Renaissance and Baroque Spanish and Portuguese music played on equally unfamiliar Spanish and Portuguese organs. Soon afterward came the first recording of Handel's Organ Concertos to employ a Handelian chamber orchestra and a small English organ built during Handel's lifetime.

Back in America, the Organ Historical Society was founded in 1956 to focus attention on historic American organs. A

few years later Biggs was recording them, again marking a historical turning-point. In addition to recognising the value of their old organs, Americans were beginning to import new European instruments. So in 1958 Biggs installed a nice new Flentrop in place of the old Aeolian-Skinner in the Busch-Reisinger Museum, and proceeded to record Bach and Sweelinck on it and all the while, during the 1950s and 1960s, Biggs continued to skip back and forth between all his other interests - an album of French Romantic pieces on the new Moller in St. George's Church in New York (ideal for the newly developed stereo recording), Haydn Concertos on an Austrian organ Haydn had actually played, Soler's duo-organ Concertos, Gabrieli in Venice, and every kind of concerted music from Bach and Handel to Saint-Saens, Barber, and Poulenc, with an album of popular Christmas carol arrangements thrown in for good measure.

During the early 1970s records of historic organs in Italy, France, and England appeared, after which Biggs temporarily ran out of countries. While others were trying to break out of East Germany, Biggs was trying to break in, finally succeeding in 1970, when he became the first American to record Bach in Bach's own church in Leipzig. A few years later Biggs started the Romantic revival by recording Rheinberger at St. George's, and as soon as quadraphonic recording became possible he was setting up shop in Freiburg Cathedral, where there just happened to be four organs controlled from a single console.

During the last decade or so of his life, Biggs gradually began cutting back on his public performances, but recording went on unabated. From those years came more Bach on the Flentrop, more Handel from

England, Walther Concertos on a Silbermann, and a spirited excursion on the pedal harpsichord into the rags of Scott Joplin. Biggs's final two records were issued in 1976. Because Biggs loved a celebration, the first of these, featuring American music, arrived in the record stores just before the Fourth of July. The last, Bach Cantata Sinfonias and other movements recorded with the Gewandhaus Orchestra in St. Thomas's Church, Leipzig, appeared in November, just a few months before his death.

As if this rather awesome recorded oeuvre were not enough, we can thank Biggs also for some refreshing musicological spadework, many of the results of which were published. Would we know of Charles Ives's "*Variations on America*" at all if Biggs hadn't persuaded Ives to unearth it? Or Soler's Concertos, Haydn's clock pieces, or Mozart's *Adagio for Glass Armonica*? While Biggs has been cast as an anti-transcriptionist, he in fact transcribed (and played) a whole range of music from Corelli and Mozart to Sousa and "Blind Tom" Bethune. And because there was never enough music for organ and brass to suit him, he arranged it from Bach, Handel, Purcell, and others.

In fact, as far as Biggs was concerned, there wasn't even enough organ music around. Throughout his life he was constantly coaxing, wheedling, and occasionally politely badgering composers to write for the organ. Not just those who, like Sowerby or Pinkham, might have done so anyway, but orchestral heavy-hitters such as Piston, Cowell, Rorem, Copland, Harris, Lockwood, Barber, and Castelnuovo-Tedesco.

Then there is the matter of organs. There is probably no way in the world that one can count the number of pipe organs that might not exist today save for the direct or indirect influence of Biggs. He served on the committees that recommended the Aeolian-Skinner organ for Boston's Symphony Hall and the Fisk organ for Harvard's Memorial Church; he suggested that St. Mark's Cathedral in Seattle buy their Flentrop, and supported campaigns that put organs in concert halls in Milwaukee, New York, and who knows where else. When people from churches wrote him for advice, he recommended only the best pipe organ builders, and did all he could to discourage the purchase of electronic imitations. Once he discovered tracker action, he became the most visible "tracker backer" in the country, and gave wholehearted encouragement to struggling builders and restorers in the early days of the movement. Interestingly, some of these builders, including Fisk and Brombaugh, admitted to having had their first exposure to good organ music through Biggs' radio programmes.

The 1958 Flentrop organ in the Museum (now Busch Hall), originally purchased by Biggs, was donated by him to Harvard University a few years before his death. Biggs encouraged its use in student recitals and often brought in visiting artists to play

Recordings - new music - organs. What else has Biggs left us? Perhaps it is his optimism. Biggs always encouraged, never discouraged, whether it was some young student trying to make a go of a musical career, a composer needing a performance, or a church trying to get a new organ. His optimism triumphed over his poverty in his early career and his ill health at the end of it.

Coupled with the optimism was a lot of hard work, of course, and a surprising amount of idealism.

Water music

Ronald Watson

These thoughts come in distinct sections and the first is the performance of music on water. The title of this article is perhaps the most famous example which involved Handel writing music to be performed on a Royal Progress on the River Thames. Delius also wrote music to be played on the water, two delightful *aquarelles*. A near contemporary of Handel, Telemann also wrote some 'water music' in celebration of a Naval Academy in Hamburg, not, as far as I am aware, intended to be performed on water.

Another section is the use of water in the making of music and here one thinks of the water organ or Hydrolykon. Supposedly invented by Ctesibus, an engineer in the third century BC, this marked the origin of the pipe organs we know today and Ctesibus' wife, Thais, who played the thing could be considered as the first organist and first lady organist to boot. These organs were around in ancient Rome and were used at the great spectacles such as chariot fights and could, by all accounts, make a tremendous noise which could be heard as far distant as about six miles. The water was used in an ingenious way to maintain the wind pressure. One wonders if this is the sort of organ St. Cecilia constructed 'to enlarge her prayer' and which thundered out on the Roman air.

The most famous water organ was that built in the 16c in the Villa d'Este and there were

several examples in England built for James I and for Prince Henry at Richmond.

Another instrument involving water was the armonica, or glass harmonica for which Mozart and Beethoven wrote music. The sounds were originally produced by hitting the receptacle but it was Richard Pockrich in 1744 who first produced notes by stroking the glasses using the same principal as when one runs one's finger around the dampened rim of a wine glass. The instrument was made up of vessels, sometimes like basins, tuned by adjusting the amounts of water in them and the quantity of water varied from a few drops to as much as six gallons. Benjamin Franklin later developed the instrument. These instruments were very popular in the 17th and 18th centuries and there were many very talented performers on them, mostly women, for one of whom Mozart wrote his Quintet K617. Gluck is also known to have given a recital on twenty six glasses.

As for the influence of water on music, thinking of the flooding of Lincolnshire brings to mind the Submerged Cathedral by Debussy, although there will not be a submerged cathedral in the area referred to. Many pieces of music refer to rain; Chopin's *Raindrop Prelude*, *Singing in the rain*, *Jardins sous la pluie* and many more and that greatest collection of water, the sea has inspired much fine music; Vaughan Williams *Sea Symphony*, Ravel's *La Mer*, Britten's *Sea Interludes* from Peter Grimes and for the organ a movement from Flor Peters *Lied Symphony*, *Lied to the Sea*. The last night of the Proms has as one of its central features the *Sea Songs*.

Britten's *Hymn to St. Cecilia* was composed at sea and the organist composer Enrico Bossi died at sea.

The art of registration - a workshop

Ken Smith

On Saturday 20th September 1997 members assembled at St. Mary's Baptist Church, Duke St., Norwich, a venue never before visited by the Guild as far as I remember, although someone may well know different. What a wonderful place, excellent facilities to excess, large car park and a lofty, bright, airy church with good acoustics. Dr. Gillian Ward-Russell was to present an afternoon workshop dealing with the complex and most subject of registration.

Some comment must be made about the instrument in this building. Built by Hill Norman and Beard it was recently overhauled by our member Rodney Briscoe, proprietor of the firm W. & A. Boggis of Diss. Some £50,000.00 has just been spent on its overhaul, an enormous sum of money even by today's standards. One wonders if the substantial amount spent on the piston capture system alone (64 channels) was necessary. However, the organ gave a good account of itself and the acoustics are flattering thus providing us with a satisfying sound. Some of the "guinea pigs" didn't have as much time as might be hoped to prepare fully and this was soon evident as the organ's specification is somewhat individual and didn't provide tonally what might have been expected simply by selecting the required stops. It must be said that although this instrument could provide suitable registrations for all the pieces chosen, it often required substantial stop management and a piston system of some sort does seem essential - but 64 channels? James Lilwall started things off by playing Bach's well known *Tocatta and Fugue in D minor*. James played with a crisp

articulation, necessary for the clean delivery of baroque music, but with some of the fast running passages a little too quick for the acoustic perhaps but here it must be said that the organist does not have the best of positions to judge the results of his or her choice of registration and style of playing. Dr. Ward-Russell spoke of the suitability of using the pedal Trombone to give "bite" to the bass line and the difficult choice of whether to use 16' stops on the manuals. Unfortunately the 16' pedal Trombone seemed coarse and unrefined and might have been better abandoned on this instrument. The great 12th also seemed to make its presence felt rather too much even in full registrations. James followed this with the well known Advent chorale prelude, again by Bach, *Wachet Auf*. The importance of knowing the sense of the words associated with the chorale tune itself and the association with the church calendar was stressed.

Barry Newman came next with that delightful chorale prelude on the hymn tune *Rhosymedre*. Despite some competent playing by Barry, the actual chorale tune became somewhat lost and suggestions were given on how this might be restored without losing the lovely delicacy that is required to make the most of this piece.

Time was marching on at a terrifying pace by now and we broke off for a most welcome cup of tea or coffee. What delightful facilities this church complex has to offer, most comfortable.

On our return we were treated to a lighter piece by our good friend Dick le Grice in the form of "*Barwick Green*" - (the theme tune to *The Archers* - which I'm sure you all knew anyway). One could almost sense the

aroma of the farmyard! Several stops had to be made to adjust registrations but this lighter touch to the afternoon was well received with a resounding round of applause. Well done Dick.

Prue Goldsmith followed with a piece unknown to any of us, a hymn prelude on *Wurtemberg* by Richard Lloyd. A modern piece of course and Prue's playing put this piece over very well with some exciting and effective climaxes, often adjusted by Dr. Ward-Russell acting as registrant as the piece progressed.

Our chairman, Colin Fenn followed this with a most beautiful and atmospheric piece by Herbert Howells - *Master Tallis's Testament* from the Six Pieces for Organ. With some fairly small but effective adjustments to tonality the organ gave a good account of this piece, as did Colin's playing.

For the final piece James returned to the console, choosing an exquisite movement from the "*Mass for the Convents*" by Couperin - no. 18 - *Elevation* which is marked Tierce en Taille. This used the Tierce from the Choir organ to its best and a fitting and reflective end to our day.

Throughout, Dr. Ward-Russell gave advice with such charm, erudition and humour that the time positively flew by. In his closing remarks our chairman Colin Fenn thanked her along with the very brave players but missing out the essential assistance from his dear wife Trudy for her provision of the all important refreshments. Thank you Trudy. I do hope we have the opportunity of returning to this lovely venue.

For those interested the specification of the organ follows.

St. Mary's Baptist Church Norwich

Organ Specification

<i>Great</i>			<i>Choir_(part enclosed)</i>		
A	Trumpet	8	A	Trumpet (unenclosed)	8
	Fifteenth	2	D	Dulcet Tierce	1 ³ / ₅
	Twelfth	2 ² / ₃	D	Dulcetina	2
	Principal	4	D	Dulcet Twelfth	2 ² / ₃
	Koppel Flote	4	D	Dulcet	4
	Stopped Diapason	8	D	Dulciana	8
	Open Diapason	8		Gemshorn	8
	Bourdon	16			
		Choir Sub Octave			
	Swell to Great	Choir Octave			
	Choir to Great	Choir Unison Off			
		Swell to Choir			

Swell (enclosed)

Oboe	8
Double Trumpet	16
Mixture	II
Fifteenth	2
Gemshorn	4
Gedackt	8
Open Diapason	8

Pedal

A	Trumpet	8
A	Trombone	16
B	Flute	4
C	Octave	8
B	Bass Flute	8
B	Bourdon	16
C	Open Wood	16
B	Resultant Bass	32

Swell Sub Octave Swell Octave Swell to Pedal Swell Unison Off Swell 4 to Pedal
Choir to Pedal Great to Pedal Great and Pedal Pistons Coupled

6 Thumb Pistons to Swell Great and Choir 6 Toe Pistons to Swell 6 Toe Pistons to Pedal
Department Cancel to Swell, Great and Choir General Cancel Reversers to Great to Pedal, Swell to Great
Trombone 16
64 Channel Piston Capture System

RANK:	A Trombone/Trumpet	73 pipes
	B Bourdon	73 pipes
	C Open Wood	42 pipes
	D Dulciana	85 pipes

New CD *Magnificat the life of the Blessed Virgin Mary in Music*

Choir of Lincoln College Oxford Directed by David Terry, Organist Ben Nicholas
REGCD125

The ideal Christmas present, this CD has over an hour's worth of superbly sung choral music by a range of composers from Palestrina to John Tavener, Arvo Pärt and Górecki. Many of the tracks will be well known, Bruckner's *Ave Maria*, Joubert's *There is no Rose*, Britten's *Hymn to the Virgin* and Howells' *Collegium Regale* setting of the Magnificat.

There is local interest too as Ben Nicholas features not only as organist but directs two of the choral items.

The cycle takes the listener from the conception, through the Nativity of the Virgin, the Annunciation, the Visitation, the

Nativity of Christ, the Presentation in the Temple, the Crucifixion and Resurrection and finally the Dormition of the Virgin.

The accompanying sleeve booklet complements the music admirably and is beautifully produced, its attractions being enhanced by the illustrations which are from Pietro Cavallini's mosaic cycle *The Life of the Virgin* c. 1290 in S. Maria in Trastevere in Rome. There are interesting introductory words about the College and its choir, an excellent foreword by Dr. John Caldwell and a delightful picture of the choir singing to a waving Pope in St. Peter's Square.

Everything about this enterprising recording and its presentation leaves one feeling much, much better. Buy it for someone you value and get one for yourself at the same time.

RW.

Stephen Grahl

Members who attended Evensong for the Feast of St. Cecilia will have enjoyed the accompaniment of the service and the fine playing of the voluntary by the current Organ Scholar, Stephen Grahl.

Stephen's musical training began as a chorister at Derby Cathedral in 1987 at which point he also began to learn to play the piano, and two years later, the 'cello.

When his voice broke he moved from being Head Chorister to Organ Boy, which involved turning pages for whoever was playing the organ. It was at that time that he took up the organ and studied with the

Assistant Organist, Tom Corfield, a one time Norwich Organ Scholar.

This year he gained A levels in Music, History, German and General Studies and moved to Norwich to take up the post of Organ Scholar which he finds both demanding and rewarding, combining these duties with a little work in Hethersett Old Hall School and in Norwich School, as well as some work as an accompanist.

Next year he goes to Magdalen College Oxford as Organ Scholar and to read Music.

Apart from his organ playing and choir training, his musical interests include playing jazz piano, 'cello and percussion

and his non-musical interests include badminton and computers.

We are sorry that Stephen's is such a short stay in Norwich but wish him well for the remainder of his time here and for his future career.

Hungary for Music

Fred Appleby

As a violin and piano teacher and choir director in Norfolk and Suffolk over the last fifteen years, I have taught a wide variety of ages and abilities. I have never been selective; I have taken all comers, and measured the success of my work by the pleasure they gained from their individual achievements. Had I measured it by the number of Grade 8 Distinctions I produce, then I have no shame in saying that I would feel fairly unsuccessful.

Looking back over this time, I have met a wide variety of talent, as one would expect, but also great disparity of aural ability and musical comprehension amongst those wishing to start learning an instrument with me.

Those who go to certain schools are indeed fortunate to receive a sound musical education. Others get a different kind of musical experience. It could be said that in England we have some of the best music education in the world; but there are pockets of excellence. In an ideal world, all children would gain a basic music literacy, a love and understanding of, and a taste for, good music, and the ability to sing. This is certainly the aim for our own spoken language, but seemingly not for music.

During the Summer, I returned from a year of study on a Scholarship at the Zoltan Kodaly Pedagogical Institute of Music in Kecskemet in southern Hungary. The Institute, housed in a beautiful disused 18th c. monastery, was set up twenty two years ago to train foreign music teachers (Hungarians have their own colleges). Every other year they hold a three week summer seminar, which I had already attended twice. Hungarian music teaching has become world renowned for the results achieved in class music teaching. Kodaly's principles were adopted throughout the Hungarian education system almost fifty years ago, and hundreds attend the Summer Seminars from every corner of the world, to find out what lies behind this phenomenal Hungarian success.

During the year, I was one of forty resident students, ranging from young university graduates to experienced teachers. They came from twenty countries and represented five continents.

The Institute offers three post-graduate diploma courses: Basic, General and Advanced, and students stay for one, two or three years depending on their need.

The members of the teaching faculty are remarkable for their enthusiasm as well as their teaching skills. They are all former students of the Liszt Academy of Music in Budapest, and many have also taught there. Those who teach Methodology continue to teach in schools to ensure that they are at the cutting edge of primary and secondary education, while they are passing on their skills to others. Many of them are invited to teach on Kodaly Seminars outside Hungary; or have lived and taught a year or two in the USA; one is currently teaching for a year in

Seoul. The Director, Péter Erdei, is a highly respected Choral Conductor, who also teaches choral conducting at the Academy. Only last month he was over in Oxford for a week teaching on a conducting seminar for the Voices Foundation.

In Hungary, a high priority is placed on the importance of good musicianship as a prerequisite for a music teacher; so a large number of hours in the Institute week is devoted to personal development. As teachers we spend so much of our time 'giving', that we may neglect to replenish our own resources.

The contents of a teaching week looks like this, (with the number of hours per week shown opposite):

Solfège and Music Theory	5
Methodology (incl. Observation)	5
Choral Conducting	3
Folk music analysis and application	2
Music literature	1.5
Choral Singing	1.5
Kodaly: Life and work	1
Chamber Music	1
Instrumental Coaching	1
Hungarian Language (optional)	1
Score Reading	0.5
Voice Coaching	0.5

This constitutes any student's first year of study, thereafter, the timetable is tailored to individual needs.

The year is divided into two Semesters, with breaks at Christmas and Easter. Early on students realise the importance of maintaining the momentum of their study, particularly with the emphasis placed on memory training. This ruled out regular sightseeing tours of the country every

weekend, but I value the discipline of this work. Student assessment is both continuous, and through examinations in January and May. Diplomas are awarded accordingly.

The Institute, through the attitude of the staff, aided by the nature of the premises, possesses an excellent working ethos. Students live in elegantly furnished rooms (monastic cells), each supplied with a modern piano on the floor above the teaching rooms. Downstairs are studios, teaching rooms and practice rooms, and an excellent small concert hall (monastic dining hall), furnished with two concert grands, a two manual harpsichord and an expensive electronic piano. The Kodaly School next door possessed a baroque style modern two-manual organ which was used for concerts, but this, along with the entire school, was moved during the summer to completely new premises a mile out of town, as part of a restitution programme of property seized from the Church during the years of Communism.

Before I arrived, I had been invited to do some teaching during my year of study, at the neighbouring Music School. This was the first School in Hungary set up to offer enhanced music education in the 1950s. Today, it is one of many such schools. In the fifth and sixth forms, the English Department offers a special course in conjunction with the Music Department, whereby pupils do some of their music study in English. To this end, they invite native English speakers to teach on this course, and with careful consideration I accepted the offer. I would have been foolish to fill a year's sabbatical with teaching, when my main purpose was to study, and to take full advantage of this

opportunity. In the event, it was a delightful class, and provided me with a rewarding experience and some valuable study opportunities, which would prove useful to me back home in England.

I turned down a chance to join the class on an eight day concert and demonstration tour of England during February in favour of study commitments, but I would have very much enjoyed visiting specialist music schools and choir schools and concert halls and directing their choir in performance. They also visited Norwich, (some of you may have heard their lunch-time concert in the Cathedral) and on the Sunday morning, they serenaded my house in the Close with a Bartok children's chorus.

A number of years ago I attended a music teachers conference, where a delegate pleaded for advice over the best course of action to take with a 'groaner' in his or her school choir. The plea was greeted by "give him a tambourine", followed by general mirth and an early tea-break. (I intend no offence to percussion specialists, but the perpetrator of the remark *may* have done.) The hollow feeling that I was left with, and no doubt the delegate too, was filled only by a huge question mark over the purpose of such a conference, if not to find a way of carrying out our work effectively with every child.

Organ teachers are privileged, in that it is generally considered that prospective pupils need a Grade 5 piano certificate as a minimum qualification for starting organ lessons. Although this qualification in no way guarantees good musicianship or even good keyboard skills, one ought to be able to assume that something must have rubbed off which will make learning the organ a

feasible reality. It is clear that good organ playing requires a high degree of musical ability, if only to cope with the extra element of polyphonic activity that the extra limbs can demand, and no teacher would want to cope with the mechanical circus tricks required of a pupil whose aural awareness, and musical comprehension were below that required of the instrument. Perhaps some of you do.

Teachers of other instruments have to cope with teaching technique long before many pupils possess the musicianship necessary to cope with intonation problems, and this applies equally to woodwind and brass as it does to string players. Approximate intonation however close is no good to any one, since it doesn't produce a real acoustic experience.

(In a second article I would like to discuss 'England and the Kodaly Concept')

© Fred Appleby

I am most grateful to Fred Appleby for writing this article which I am sure will be of enormous interest to readers and we look forward to the next 'episode'. Ed.

Organ News

Ralph Bootman

It is always good to know that organs from redundant churches are not always consigned to the scrap heap and that built by Norman and Beard in 1906 for St. James, Great Yarmouth has found a new home in All Saints, Dickleburgh where it is being extended and rebuilt in the west gallery by W. and A. Boggis of Diss. to the specification X

The installation of this instrument means that the small 1870 Bevington organ which has done duty for so many years is now redundant (Y).

Like many of Bevington's organs, it is boldly voiced and it deserves a good home.

Another transplant which has been successfully completed is at Banningham Parish Church where the old Storr Bros. organ from Brundall Parish church has been rebuilt. All exposed pipework here, standing on its chest which is placed high up between the archway leading from the south aisle to the south transept with the detached drawstop console being placed behind the south choir stalls. This has made the old organ here redundant and a new home has been found for it. A chamber organ, this, with a strange stop-list (Z)

No one claims to have made this all unenclosed instrument but from what I have been able to find out it was built by one H E Moore of London.

An instrument which has not survived is the Norman Brothers organ in Fairland URC Wymondham. This stood in the west gallery and some years ago was 'improved' by someone who had more imagination than ability who altered the original stop list (Great 3: Swell 3: Pedal 1: 3 Couplers) and removed the pedal Bourdon from the sides of the case and replaced it with another of enormous scale standing on a chest alongside the organ - most successfully blocking a west gallery window. A separate Bass Flute 8 stood in front of the Bourdon and all was held together with nails, wood and string. Electric action, which had to be seen to be believed, was applied to these two units and the builder (?) had plans to add yet two more stops on a clamp to the Great. Thankfully, this was never carried out but the eyesore remained and successive organ builders who inspected the instrument said that the best treatment was a box of matches. Thanks to a legacy, the church has purchased an electronic instrument and whilst one regrets the passing of a real organ, there is no doubt that the church has done the best it can in the circumstances in which it found itself.

Specification X

<i>Great</i>		<i>Swell</i>	
Open Diapason	8	Open Diapason	8
Wald Flute	8	Lieblich Gedact	8
Dulciana	8	Salicional	8
Principal	4	Viol Celeste	8
Harmonic Flute	4	Gemshorn	4
Nazard	2. ² / ₃	Fifteenth	2
Tierce	1. ³ / ₅	Mixture 15,19,22	III
		Contra Fagotto	16
		Trumpet	8
			8

<i>Pedal</i>		<i>Couplers</i>	
Open Wood	16	Swell Octave	
Bourdon	16	Swell Sub Octave	
Principal	8	Swell to Great	
Bass Flute	8	Swell Octave to Great	
Fifteenth	4	Swell Sub Octave to Great	
Contra Fagotto	16	Swell to Pedal	
		Swell Octave to Pedal	
General		Great to Pedal	
		Great and Pedal	
4 Adjustable thumb		Combinations Coupled	
pistons to Great.			

4 Adjustable thumb pistons to Swell

duplicated by toe pistons 8 foot pistons to Swell Reverser thumb and toe pistons to Great to Pedal and Swell to Great.

Balanced Swell Pedal

Specification Y

<i>Manual 540</i>		<i>Pedal (18 S/F)</i>	
Open diapason~	8	Bourdon	16
Stop'd Bass	8	(Perm. cpld)	
Claribel TC	8		
Dulciana	8		
Principal	4		

Attached drawstop console: Tracker action. All unenclosed. Discus blower

Specification Z

Manual

Rohr Flute	8	12 pipes only
Viol d'Orchestre	8	Really a Dulciana from TC
Lieblich Flute	8	From TC up
Octave	4	Stopped Bass octave
Fifteenth	2	Stopped Bass octave

Random reflections

Ralph Bootman

Songs Of Praise (BBCTV) Sunday 5th October was advertised in *The Times* as coming from Holy Trinity Cathedral, Blythburgh, Suffolk.

A couple of days later, this paper reported on a lady organist who locked herself in the church at which she had played for many years. For over three hours she played her beloved organ and rang the church bell in protest against the closure of the church, keeping the waiting dignitaries outside. Eventually, she relented and allowed them and a waiting congregation to enter. "It was the only way of making my feelings known", she said.

How good it was to hear the Royal Albert Hall organ at the last night of the Proms even if it sounded somewhat out of tune as Wayne Marshall played the Messiaen. A tour de force indeed, of great technical difficulty and far beyond my capabilities, but still, in my opinion, a piece of cacophonous bravura which did little if anything, to endear the King of Instruments to the audience in the Hall itself, to the thousands in Hyde Park opposite and the millions watching and listening at home.

Our correspondent, Keith Buxton, organist of St. John Timberhill, enquired in the last issue about the Samuel Green organ in East Bradenham Parish Church. This building is now redundant and belongs to the HCPT, so I am told, and they intend to find a new home for the instrument somewhere, sometime ...

Those of you who read *Choir and Organ* may have been as surprised and puzzled as I was on seeing the advertisements on pages

39 (Makin Organs) and 49 (Johannus Organs) in the November/December issue, for both featured the same illustration of a four manual drawstop console situated in the north aisle of a fair-sized church. The only differences between them were that the Makin illustration was in colour and showed a person at the console whilst the Johannus picture was in black and white with no one at the console. The Johannus advertisement states that the installation is in St. John the Baptist Church, Atherton, Manchester - the Makin advertisement refrains from telling us where. Curiouser and Curiouser!

I see that there is yet another euphemism for 'second hand'- J. W. Walker and Sons Ltd. are offering a 'Pre-enjoyed' instrument for sale in the same issue - most of the pipework will be new so that leaves all the rest as second hand - Great 7 stops: Choir 5 stops: Pedal 3 stops: 3 couplers plus Choir Tremulant: Casework in natural oak - guide price £79,500.00 + VAT

Across the pond

Ralph kindly sent me a copy of the Summer issue of *ORGANalternatives* the quarterly publication of *Organ Alternatives* aimed to attract the casual concert goer and the veteran organist alike.

It gives a comprehensive diary of concerts, recitals and broadcasts of organ music in the major cities in Canada and the U.S.A. and reviews of concerts and recordings. There are no reviews of publications or anything at all to do with the instruments themselves - not a specification in sight! In the issue I have to hand there is a very interesting interview with Maurice Clerc, titular organist of Dijon Cathedral which contains much interesting behind the scenes

information about such organists as Hakim, Cochereau, Guillou, Chapuis and others.

The publication is available for a \$10 subscription and for those with access to the Internet contact can be made on orgalt@the-wire.com. or the web site <http://capitalnet.com/~forrest/oa.html>.

What struck me was the total absence of any recitalists' names that I recognised whilst the interest in the French connection comes through fairly strongly. On the whole, however, one gets the impression of a lively and healthy organ recital scene. RW.

New Mancroft recording

I have received a beautiful poster announcing the release by Merlin Classics of a CD featuring Kenneth Ryder playing the organ in St. Peter Mancroft. The only information on this poster is that the CD will be available from the Cathedral Shop, Prelude Records and St. George's Music Shop.

In the absence of any information about the music played on the CD it must be assumed that the promoters imagine that the disc will sell for other reasons - I hope they are right. Those of us who know Kenneth Ryder and are aware of his great skills as a player and of the major contribution he has made and continues to make in the field of organ teaching, will want to own this CD. Others may buy it because they like the sound of this unique instrument irrespective of the music being played.

<p style="text-align: center;"><i>For sale</i> Norwich Classical Organ draw stop, two manual and pedal instrument custom built, dark oak case 25 speaking stops wooden keyboards £4000 ono Contact James Lilwall (01603 - 262063)</p>
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We have ways of making you talk!

The European Commission have announced an agreement whereby German will be the official language of the EU rather than English.

As part of the negotiations, Her Majesty's Government conceded that English spelling had some room for improvement and has accepted a 5 year plan to phase in what would be known as "Gerglish":

In the first year, "S" will replace the soft "C". Certainly, this will make the sivil servants jump with joy.

The hard "C" will be dropped in favour of the "K".

This should klear up konfusion

There will be growing publik enthusiasm in the sekond year, when the troublesome "PH" will be replased with the "F". This will make words like fotograf 20% sho

In the third year, publik akseptanse of the new spelling can be expekted to reach the stage where more komplikated changes are possible. Government will enkorage the removal of double letters, which have always been a kause of inakurate speling.

Also, al wil agre that the horrible mes of silent letters in the language is disgrasful, and it should be dispensd with.

By the fourth yer, pepl wil be reseptiv to steps such as replasing "TH" with "Z" and "W" with "V". During ze fifz yer, ze unesesary "O" kan be dropd from vords kontaining "OU" and similar changs vud of kors b aplid to ozer kombinations of leters. After zis fifz year, ve vil hav a reli sensibl riten styl. Zer vil be no mor trubls or "fikultis and evrivun wil find it ezi tu understand ech ozer.

ZE DREM VIL FINALI KUM TRU!!!!

Guild matters

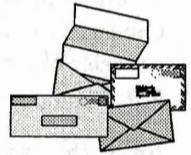
A steering committee under the chairmanship of Ken Smith has been 'tidying up' the Guild's Constitution. The result of their deliberations will be circulated to all members with the paperwork for the AGM.

Daphne Rushbrooke has signified that she will not be offering herself for re-election as Treasurer and Pauline Stratton has also signified that she will not be offering herself for re-election as General Secretary. Daphne and Pauline have served the Guild admirably in these roles for many years and the Guild owes them a tremendous vote of thanks. We are delighted that Mathew Martin has expressed himself willing to succeed Pauline, but there remains a vacancy on the Committee for Treasurer and if there is any member who would like to serve the Guild in this capacity then please get in touch with either Colin Fenn or Pauline Stratton in order that you can be duly elected at the AGM.



From the mailbag.....

Dear Editor,
It brought back many memories to read Iris Coe's words about the barrel organ in Mattishall Burgh Church, where I used to be vicar.



She mentions that each tune lasts for one complete circuit of the barrel but she does not mention the potential danger of that for the unwary player. To play a short tune at an acceptable speed means revolving the turning handle at a punishing lick, while a long tune needs much slower treatment to stop it becoming a mad rush.

You will have noticed that the list of tunes includes a couple of chants. If my memory serves me right, we never dared in my day to accompany psalms or canticles on the barrel organ, but Iris could correct me. To make a success of it you would have to know exactly how long to stop winding on the recital note; then the excitement begins as, with rhythms varying in every verse, you proceed to the cadence. "2nd half" is of course impossible!

The organ has a lovely tone and I am delighted that it remains in regular use.

Peter Moss

Dear Mr. Watson,
I was very pleased to read in the N.G.O. Autumn Journal your comments and appreciation of the Norwich Cathedral Summer Series of organ recitals.

I was not able to go to any of these as they would mean a rather too late evening out for a ninety two year old, but I would like to say here how grateful I am to the Cathedral Recitals Society for their arranging of the Bank Holiday recitals at 11 a.m.

An organist friend and I have been to all five of them this year and have been delighted with the programmes provided by distinguished visiting recitalists and also the one given by our own distinguished cathedral organist, David Dunnett.

We hope to be able to enjoy some more of these recitals in 1998 and hope also that they will still be well supported and continue from year to year.

Yours sincerely,
L. J. Stammers

Dear Ron,
Please allow me the hospitality of your columns to send a personal message to members.

As many of you know, my wife Betty passed away peacefully a few weeks ago after a long and painful illness. I would like to express my very sincere thanks for the kind messages of sympathy I have received from many members and for the compassion displayed.

Betty has not attended any recent meetings but I know it would be her wish that I

should thank members for the very kind way they greeted her when she was present. I particularly remember one occasion, and it was one which she often recalled, when we had an outing to Long Sutton. We visited the home of Peter Morris, which was an Organ with a house built on! She was not particularly interested with the Organ but she was very keen to see the Model Railway Layout in the Loft. Peter Morris said she was more than welcome if we could get her up there.

By the willing co-operation of several members she was carried up two flights of stairs, in her wheelchair, and she saw the trains. It made her day.

Yours sincerely,
John.

Betty Robbins

Members were saddened to hear of the death of Betty Robbins after a long and courageous period of deteriorating health.

Until ill health prevented it, Betty was regularly seen with John at Guild events and even from the confines of her wheelchair was always cheerful and had a friendly greeting for others present.

John may be assured of the sympathy of all Guild members and may Betty rest in peace. She will be remembered with affection and admiration by all who came into contact with her.

For your diary

Saturday 6th December 1997

St. Thomas', Heigham at 7.30 p.m.

Music for Advent sung by Sine Nomine directed by Ronald Watson with David Morgan, organ. Programme includes music by Brahms, Bruckner, Britten Kee Ratcliffe Warlock.

Organist wanted

St. Edmund's, Acle are looking for an organist. Organ is a fine two manual Williamson & yatt which has recently been overhauled.

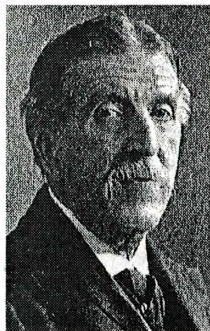
Contact Rev. David Casson on 01493 750393

Subscription reminder

The annual subscription of £12 becomes due on 1st January 1998.

Send subscriptions to Geoff Sankey.

The life and works of Edward Bunnett



Pauline Stratton

In the N.E. corner of St. Andrew's Hall is a memorial to Edward Bunnett. This eminent musician shared his talents with

the people of Norwich for over seventy years. Although loved and respected by many, he now seems to have been forgotten.

Edward Bunnett was born 26th June 1834 in Shipdham. His parents died when he was very young and he was brought up by his grandfather, himself a musician of note who

played the violin. Bunnett had been blessed with perfect pitch and by three years of age he could play; by six years of age he took the second violin part in Corelli sonatas.

In 1842, an acquaintance of his grandfather suggested Bunnett should be taken to see Dr. Zechariah Buck at the Cathedral. Here he sang before the Doctor who was most impressed with his singing, saying he could sing anything he put before him. Bunnett entered the choir and was soon singing solo.

Jenny Lind came to sing in St. Andrew's Hall in 1847. She attended a service in the Cathedral where she heard Edward Bunnett, Mann, and Cartwright sing the trio *Jesus Heavenly Master* from Spohr's *Crucifixion*. She told the precentor she would never forget their singing; she had never heard children sing so well. To show her gratitude, she invited all the choir to her morning performance in St. Andrew's Hall.

For her stay in Norwich, Jenny Lind was the guest of Bishop Stanley. The three boys were invited to the Bishop's Palace to sing the trio to her again, after which she sang to them, accompanying herself at the piano.

Jenny Lind returned to Norwich, two years later with Charlotte Dolby when Bunnett sang *Lift Thine Eyes* from Mendelssohn's *Elijah* with them after which she kissed him, with tears in her eyes, something he always remembered. (Later in life Bunnett became a Governor of the Jenny Lind hospital).

Bunnett admitted he never suffered from nerves, having been told at a very early age if he felt nervous, not to think of the people in the Cathedral but to think of pigs.

In 1849 Bunnett was articled to Buck and at about this time lodged in the house of Mary Hitton at 4 Lower Close. He was offered a Cathedral appointment abroad in 1855 by Prof. Walmisley of Cambridge but was persuaded instead to enter into partnership with Buck.

On Thursday 19th July 1855 Bunnett married Thirza Marie Button at St. Bartholomew's church, Heigham. The squared towered church of St. Bartholomew's was destroyed in an air raid in April 1942. Bishop Hall, who died in 1656 was buried in the chancel where there was a tablet on the wall to his memory. He resided at his palace nearby, now the Dolphin Inn. The ruins of St. Bartholomew's are still standing.

Thirza was born at Thelnetham. Her father Robert had died and it is possible after her schooling at Watton she resided with one Robert Button who was perhaps her brother, who was clerk of the post office at William Street, Heigham.

The couple moved into 3 Upper Close, which looks over Almary Green, (now offices). Here they had ten children of whom their eldest daughter Rosa became a teacher of music.

Bunnett took his music degree at Cambridge in 1857 being the first person to be passed by Sterndale Bennett who had recently been appointed Professor of music. Twelve years later Bunnett took his Doctorate and the exercise composed for this, *Song of Praise*, was performed in the chapel of Trinity College. The work consisted of three movements effectively written for orchestra and voices. The eight part chorus at the end was said to be an excellent specimen of contrapuntal ingenuity.

In 1870 Bunnett became a Fellow of the R.C.O., in 1871 the conductor of the Musical Union and in 1872 organist of the Norfolk and Norwich Festival. His part song *Autumn* was composed for the 1878 Festival.

When infirmity conquered Dr. Buck, Bunnett took over most of his responsibilities. It was only natural, in September 1877, when Buck retired, to imagine that the position of Cathedral organist would go to Bunnett, who had now been Buck's partner for twenty two years. This was not to be. Dean Goulburn went off on holiday to Malvern, leaving the citizens of Norwich to come to terms with his appointment of Thomas Craddock as the next Cathedral organist. Craddock was formerly organist at St. John's, Paddington where the Dean had been vicar. His duties were to start on 1st November 1877; in the meantime the young Mr. Gaul, organist at St. Martin's at Palace would bridge the gap at the Cathedral.

There was outrage in the musical world at Bunnett being passed over. Articles were published in the press. The Dean was seen to have committed a "grievous" error. Craddock was made aware of the turmoil, fellow musicians urged him to decline the appointment. On 27th October the press reported that the position of Cathedral organist was again vacant as Craddock would not be coming to Norwich because of the "immense amount of hostility displayed by the inhabitants of Norwich and Norfolk at the Dean's decision to pass over Dr. Bunnett and also by the press, together with smallness of the stipend and the impossibility of performing on the existing organ".

It was hoped that Dean Goulburn would remedy his mistake and appoint Bunnett but on the 9th November he gave the appointment of Cathedral organist to F. E. Gladstone.

On 28th November 1877 a Complimentary Concert was held in St Andrews Hall for Bunnett. It was well attended and was seen to be as some sort of recompense to Bunnett for the loss of an office at the Cathedral to which he was presumed to have the strongest possible claim. Julius Benedict came to conduct and singers such as Blanche Lucas, who had recently sung in the Promenade concerts at Covent Garden, came to perform. Works by Bunnett, his setting of Longfellow's poem *Beware*, and a chorus from his cantata *Lora*, were included in the programme.

A special luncheon was given by the Mayor who presented him with an illuminated address and £130, the proceeds of the concert. Bunnett expressed his thanks in a letter to the press saying 'These expressions

of sympathy have come to me at a time when I can truly say I sorely needed them and have been not a little comfort to me in my bitter disappointment'.

James Harcourt retired as organist at St. Peter Mancroft in 1877 and Bunnett was elected to take over the position of organist at the Mancroft before the end of the year. Bunnett was also organist at St. John Maddermarket in the evenings and it was for their mixed choir that the service setting *Bunnett in F* was written. Two years after its completion he sent the work to Novello's asking them to buy it, but they rejected the offer. Bunnett then returned the work to them, paying for the cost of publication himself. It sold nearly half a million copies. In addition there were sales of the tonic solfa edition and of the special service books where his permission had been granted for its inclusion. There was even an edition in Welsh. Choirs were known to sing *Bunnett in F* as far away as Jamaica and North Borneo.

The role of Corporation Organist was given to Bunnett in 1880.

Annual gatherings of Z. Buck's articulated pupils began at the Maid's Head Hotel on 5th August 1885, the 6th anniversary of Buck's death. Bunnett was vice chairman. Dinner was served at six o'clock after which glees and songs were sung. These occasions were later extended to all ex Buck Choristers. Fourteen such gatherings took place, with Bunnett chairing five times.

In 1892 Bunnett retired as conductor of the Musical Union. In 1896, in a packed St. Andrew's Hall his musical Jubilee was marked by a presentation by the Mayor. This was a cheque for £280 plus a list of

subscribers. At this occasion, the Festival chorus sang Bunnett's setting of a poem *To my Lyre*.

In 1904 Bunnett gave the opening recital on the organ at Mundesley church, playing his programme completely from memory.

He retired from his position of Festival Organist in 1907. His health had deteriorated slightly. A gathering was held in the Council Chambers of the Guildhall where 100 guineas and a silver salver were presented to him. The salver had been made by Rossi of the Market Place from an 18th century model and had a Chippendale patterned edge, stood on four feet and bore the inscription 'Presented to Edward Bunnett Esq. Mus. Doc. FRCO by the committee of the Norfolk and Norwich Music Festival and other friends on his retiring from the office of organist which he held with distinction from 1872 -1905'. Bunnett, when replying to the Mayor's speech said he had always done his duty and from what had taken place that day, they had recognised he had always done his best. He found it very difficult to express his feelings and referred to a previous occasion when Minor Canon Jonathan Matchet replied to an after dinner speech by singing a song. Bunnett said if he had had an organ he would reply by playing rather than by giving a speech. He mentioned how the Festival Committee had been put in a difficult situation by the Queen's Hall Band, who wanted to bring their own organist along to the next festival. He therefore thought it best to relieve the Committee of a difficult task and resign as organist. He would, however, still be giving recitals in St. Andrew's Hall on Saturday nights, so people could still see he could 'move his fingers and legs and use his brains'.

In 1908 Bunnett retired as organist of St. Peter Mancroft, having been there for thirty years, as a consequence of certain alterations to his duties which he could not undertake and was succeeded by Maddern Williams. Bunnett was awarded a pension for life by St. Peter Mancroft. Dean Lefroy then wrote to Bunnett offering him the position of nave service organist at the Cathedral, which position he took up on 12th July 1908.

By 1912 Bunnett had moved from the Close and lived at Grove Terrace, Thorpe. A grand building is now converted into flats and stands screened by trees, near the junction of Carrow Rd. and Thorpe Rd.

The Eastern branch of the ISM held a luncheon at the Maid's Head to celebrate Bunnett's 80th birthday in 1914 at which Dr. W. D. Hall of the ISM said 'The members of the Society had learned to esteem Dr. Bunnett not only for his qualities as a musician but for all those greater qualities which went to make up a kindly, Godly, English gentleman'. After lunch, a meeting was held in the Ethelbert Gatehouse where Dr. Hall read a paper on 'The state of the music profession and the necessity for a strong society consisting exclusively of properly qualified professional musicians.'

Sometime during his lifetime Bunnett gave six years of summer recitals on Lowoft Pier.

Bunnett moved to Christchurch Road before his death on 5th January 1923. His funeral service was held in the Cathedral. Dr. Bunnett's anthem *If we believe that Jesus died* and Mendelssohn's *Lift Thine Eyes* formed part of the service. The choir was led by Dr. Bates and Maddern Williams

played the organ. As the coffin left the Cathedral, a funeral march by Bunnett was played.

Bunnett was interred at Bowthorpe Cemetery to the far right of the path leading to the Crematorium. Also buried in the family plots are his son Alfred, born in 1862 and died aged 9 months. His daughter, Mabel, who died in 1893 aged 18 years. His son, Frank, who had been a railway clerk and died in 1898 aged 31 years and his wife Thirza who survived him by one year. Unfortunately there is no longer a stone to mark Edward's and Thirza's resting place but their childrens' grave is marked by a stone cross.

The Records Office, Gildengate, holds several of Bunnett's original scores and can be seen by anyone with a reader's ticket.

Acknowledgements

I would like to thank the Records Office, Gildengate for allowing the use of information found in their records and also the printing of the limerick. My thanks also to the Local Studies Library and the EDP. Crown copyright material in the Public Record Office is reproduced by permission of the Controller of Her Majesty's Stationery Office, record numbers H0107, RG9-RG12.

Cromer and North Norfolk festival Of Music 1998

The syllabus for the festival is now available and may be obtained from music shops or by contacting the Music Organiser, Mrs. J. Best, Tel. 01263 511469 to request a copy.

There are some additional classes for organ which may prove of interest. Music is of own choice now from Grade 1 through to Open (Diploma) level. This includes music for manuals only from Grades 1 - 3, as drawn from the syllabuses of ABRSM, TCL and LCM which are used for all the grades. This ensures a very wide choice of music overall.

One completely new class, quite unique to the Cromer Festival, is the Transcription Class, ideally suited to the Cromer organ and with a maximum time of 10 minutes allowed for an item of any grade.

As before, practise can be arranged in advance with the organist, Brian Lincoln on 01263 22288, but a syllabus is required first for details of the rules, fees etc., and an entry form.

Cromer Festival is very anxious to keep the organ classes running. Entrants are very thin on the ground at present and it would be excellent if the Guild could be seen to support these classes, albeit on a small scale. These may be viewed as both contrasting and complementary to those of the Norfolk County Festival held at St. Peter Mancroft.

The last date for entry is 30th January 1998 and the organ classes take place on Wednesday 6th May in the evening.

Bryan Ellum

Hidden composers - the answers

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 Park BUS ON Ilford Hill
31. In JaiPUR, 'CELLists are scarce
32. He is the composer I saW AT SONning near Reading