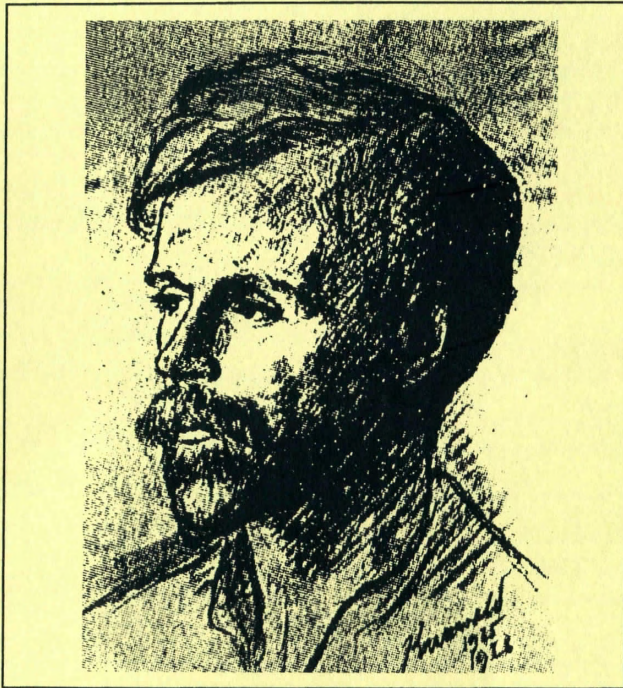


# THE NGO JOURNAL

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*Last date for copy for Summer Journal last Thursday in May*

*The Editor writes.....*

'Misprint!...misprint!' they all shouted when they read that Stainer & Bell had invited Queen Victoria to their 90<sup>th</sup> anniversary celebrations. Well it *wasn't* a misprint. The real Queen Victoria, as most are aware, is indeed dead, a fact of which I too am aware. What Stainer & Bell did was engage the services of two professional look-alikes whose resemblance to her late Majesty and her eldest son were quite unnerving.

Having been in the presence of our present queen only a few months earlier I can tell you that the anticipation of meeting a look alike was every bit as nerve racking as meeting our head of state. The assembled gathering were all inwardly flapping in case the old queen were to stop and speak to them.

Many will have watched intrigued the excellent BBC series on Sunday evenings about great composers. It is significant that they chose to begin with J. S. Bach whom Wagner described as the greatest miracle in music. The description of a typical Bach week I found quite humbling. With a Canata to write for the following Sunday, Bach set about ruling manuscript paper on the Monday. He then composed the piece and wrote out all the individual choral and orchestral parts. By Saturday the piece could be rehearsed by all the forces and on Sunday it was performed. Given all the practicalities of this, the fact that the music is so wonderful is itself truly remarkable, but then I suppose that is the mark of a genius.

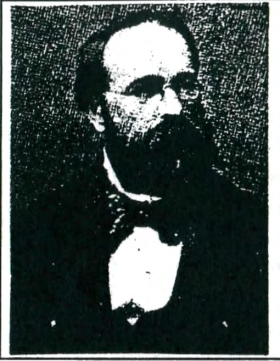
The previous Journal was, I'm afraid, wall to wall words and this was because the amazing technology that facilitates its compilation let me down at the very last minute. Several bits had to be held over and I am pleased to include them in this issue.



*Your editor looks on as publisher's daughter presents posy to HM Queen Victoria*

## Rare Rheinberger

This year's second event held at St. Mary's on Saturday 21<sup>st</sup> February gave members a rare insight into the music of Joseph Rheinberger.



A conditioned response to the name Joseph Rheinberger from an organist would probably be 'Sonatas', but from a non organist musician

would probably be 'Joseph who?!'

Non organist musicians will all of heard of Franck, Saint-Saens and most of the composers whose organ works form part of the organist's staple diet but Rheinberger would be an exception.

Brent Palmer introduced us to other music by Rheinberger which most of us were totally unaware of and very fine music it is too. We listened to choral pieces, *The E flat Mass* which is regularly sung at the Eucharist in Norwich Cathedral, and a psalm setting.

The works with other instruments made us sit up and take notice. We listened the *Organ Concerto* and two movements from a *Trio for organ violin and 'cello* which was particularly beautiful.

Rheinberger was a fine craftsman and a great melodist and this music deserves to be heard much more.

Brent was warmly thanked for this presentation, and our genuine appreciation of his efforts in putting the programme together was amply expressed.

## Does anyone know.....?

.....of, or have a copy of a song *Had I the heaven's embroidered cloth*, composer unknown. Any help in tracing this would be greatly appreciated. RW.

## Puzzled!



Why is 'abbreviation' such a long word?

How do you know the fridge light goes off when you close the door?

## *F sharp is not G flat*

*George Marley*

The first person in the traffic of music is the Composer, who conceives the music and commits it to paper.

The second person is the Interpreter, who reads the music and performs it.

If F sharp G sharp A sharp is written, that is what is played, with all the brilliance of sharps. If G flat A flat B flat is written, that is played, with all the smoothness of flats. Here the process should end, a player playing to himself, a shepherd on the hillside piping to his flock, a group of friends fiddling through a string quartet.

Enter the third person, the Listener, whose name is Legion, and whose presence is in the final count unnecessary and intrusive. He provides the interest, the appreciation and the capital to disseminate and publicise the music. But he has no power to pronounce on notes and keys, which remain the property of the first two persons.

Music in flats can be rewritten in sharps, and vice versa, but it's not the same music. F sharp is not G flat.



## *Belated greetings*

Heartiest congratulations to our member, Dick Hunnibell, who celebrated his eightieth birthday last year - typical of Dick to keep it dark! In his many years of sharing his love of music with others Dick has worked with many young musicians including six who became Bishop's Choristers. This youthful octogenarian frequently puts in an appearance at Guild events.

## *Organs in the Journal*

Gary Rant has compiled and is still in the process of compiling a complete catalogue of all the organs referred to in Journals. This lists the church and its location, the organ builder and also identifies the issue of the Journal in which the organ featured.

This is an amazing piece of work and will be of interest to many members. How you obtain a copy I will leave to you to negotiate with Gary who can be contacted on 01603 412767. There are currently 1144 entries!

## *Unholy Orders*

One of Middlesbrough's most prominent buildings, Park Methodist Church, has been converted into a pub, The Temple. The organ, said to have been too badly vandalised to be restored, provides a backdrop for the bar!

## *From the archives*

*John Robbens*

I recently received a press cutting and some of Stanley Fuller's manuscripts. The press cutting covers the story of Stanley's success in having some songs published after fifty years of trying. The songs were settings of words by Freda Caswell Cook which were published in the Norwich Union magazine and Stanley set them under the titles *Farewell to Summer* and *Sursum Corda*. Stanley's success in the Anglia TV Christmas Carol Contest is also mentioned. There is also an anecdote from Stanley's days as organist at the Haymarket cinema where part of his job was to lead the singalong at the children's matinee. He recalls what enthusiastic singers the children were and that there were some who threw nutshells at him with quite a good aim!

The fact that Stanley was a driving instructor reminded me of the time when the late Cyril Mitchell was endeavouring to teach me the basics of organ playing. He said that playing the organ was in some ways similar to driving a car, in that head, hands and feet were all involved.

Stanley was a great character and he could always be relied upon to put an extra dimension into an organ crawl. He was a 'natural' and he had a knack of plumbing the depths of any organ he played. He left his mark on the Guild and is remembered with affection by all those who were privileged to know him.

## *Whoops!*



*John Robbens*

As our rector has now had to spread himself over six parishes, we are regrettably having fewer services at Somerleyton, and so I am playing the odd services at Blundeston where the lady organist prefers singing to playing the organ.

We had an interesting episode a few weeks ago when, due to the last minute addition of one hymn, the hymn list handed to me had the hymns in a different order to that on the hymn board.

I played the second hymn on my list 'How sweet the name' (tune - St. Peter. CM 8. 6. 8. 6.). The congregation however sang 'The King of Love..(8. 7. 8. 7). They rose to the occasion magnificently, adding the extra syllable at the end of each second and fourth lines. It sounded quite alright but I was confused as the words the congregation were singing bore no relationship to what I was playing. Apart from the fact that Anno Domini seems to be catching up with me there must be a lesson here!

## *Lady Cathedral Organists*

*Gary Rant*

In the Spring 1997 NGO Journal the Editor asked if June Nixon is the only lady cathedral organist in the world. I have recently returned from a visit to the east coast of North America and have personally met one lady cathedral organist in Canada and know of another. There is at least one lady cathedral organist in the United States and possibly there could be others.

Whilst staying in Canada I visited Christ Church Cathedral, Ottawa, which is the capital of Canada. As I entered the cathedral the organ was being played by a young man and after he had finished he kindly demonstrated the organ to me and mentioned that a CD could be obtained from the music room. I could not see anybody in the music room but suddenly a door nearby opened and a lady appeared. I asked her if she could help me and her reply was "I certainly can, please follow me" In the music room a drawer was opened containing the CDs and she seemed to have a very detailed knowledge of the music and the organ. On the CD I saw the name Frances MacDonnell and I casually asked if she was the cathedral organist. She looked up smiled and said "Yes I am".

Frances MacDonnell was born in Ottawa and after attending Queen's University, she studied in London with Ralph Downes and Douglas Hawkrige. On returning to

Canada she succeeded Dr. Hewitt her former teacher at Ottawa Cathedral. The Cathedral Choir consists of fifty boys and men but a mixed chamber choir was founded later. She sits on the National Council of the Royal Canadian College of Organists and has served as the College's National Chairman of Education.

Used daily for worship, the Cathedral serves a large congregation. Many external events also take place in the Cathedral, such as state funerals, investiture ceremonies, royal visits, and Diocesan synods. The chancel organ is a three manual Casavant, installed in 1932 and rebuilt in 1969; there is also a small Karl Wilhelm tracker organ in the west gallery.

I found Frances MacDonnell to be a charming lady and an experienced choir trainer and organist. The choir has a high reputation across North America for its music and is regarded as one of the best in Canada. It was interesting to compare cathedral choirs in Canada with ones in Britain. I asked her if there was a difference between boys and girls voices in choirs; there was. She told me that she had visited Norwich Cathedral but not played the organ and mentioned there was also another lady cathedral organist at Hamilton Cathedral, Ontario.

Although the Metropolitan United Church in Toronto is not a cathedral its size is much larger than some. It was during the lunch break I visited this large church and enquired at the church office for a CD. The lady rang the organist's office and said Dr. Wright would be down to see me in a few minutes. I was naturally a bit

apprehensive as I had disturbed her lunch break.

A charming lady came down and introduced herself as Dr. Patricia Wright the church organist and ask whether I would like to play the organ. I graciously declined and asked whether she would demonstrate the organ to me which she did with expert skill. The five manuals, 111 stops, 121 ranks, 7852 pipes is the largest pipe organ in Canada. Built by Casavant in 1930 the instrument remains in its originally state and has not been tonally changed like many others. The late Dr. Melville Cook was organist here from 1967.

Dr. Patricia Wright, has been Director of Music and organist at the United Church since September 1986. Born in Pittsburgh, Pennsylvania she holds a Doctor of Musical Arts degree from Yale University, USA. She was National President of the Royal Canadian College of Organists from 1994-1996 had has given recitals throughout Canada, the United States and Europe though not in England.

It was a great privilege to be shown this magnificent organ by such a talented lady. I thanked her for giving up her lunch break and demonstrating the organ to me, a privilege that was greatly appreciated.

The Cathedral of St. John the Divine, New York, USA has a lady organist. Dorothy Papadakos was the first woman organist to be appointed to this important position although there is a separate Director of Liturgical Music. A native of Reno and Tahoe, Nevada, where she began her studies in jazz piano at age nine, she graduated from Barnard College in 1982.

She subsequently earned a Master's degree in organ performance at The Julliard School in 1986, and has worked with many symphony orchestras and noted singers.

Dorothy Papadakos is a commissioned composer who has received two "Meet the Composer" grants. Her second ballet received its premiere in Carnegie Hall in November 1992 and was performed by dancers from the New York City Ballet. I purchased a CD of "Great Organs of New York" from the cathedral bookshop on which she was playing some of her own improvisations on the famous cathedral organ. At York Minster in August last year she played in a series called "The Art of Improvisation".

It should be quite clear that these lady organists musically are of a very high standard and face the same problems as cathedral organists in this country although choral services are not held every day. I found the American and Canadian organists and church staff in my travels very friendly and helpful. Although I was not on an organ crawl I did manage to see many other famous pipe organs in other cathedrals, churches and concert halls.



## *Water organ restored*

*Rodney Briscoe*

I read the article in the Winter edition with interest. Last year I was approached by the architect David Dernie who was presenting an exhibition in London to coincide with the publication of his book *The Villa D'Este at Tivoli*. He asked me if I could build a reconstruction of the water organ.

It was a challenge I could not resist! David Dernie had done the historical research, it was now up to me to do the practical experiments and make the water organ.



*Water organ. W. & A. Boggis 1997*

The system I used was the same as that at the Villa D'Este of water cascading down a tube and sucking in the air. This creates a regular emulsion of air and water which then separates out in the so-called aeolian

chamber. The barrel, which was turned by a water wheel, was pinned with a C16th Italian Street Melody, playing one rank of flute pipes.

It is believed that this is the first working example of a water organ using an aeolian chamber to be built since 1570 and it is now at Nottingham University before being returned to our works.

It was a most interesting project and the organ worked better than we ever imagined.

## *Song school*

Oxford Gardens primary school in West London is one of about eighty schools in the country seeking to improve the school environment through singing. The teachers at the school are taught to sing and can be heard singing the register. Mathematical tables are also sung and The Voices Foundation believes that singing improves communication between teachers and pupils and also stimulates the intellect. The singing programme is based on the Hungarian model.

This snippet will have been of interest to all who enjoyed Fred Appleby's article in the previous Journal

## *Hungary for music*

*Fred Appleby*

In my previous article, I described my encounters with the Zoltan Kodaly Pedagogical Institute of Music during my year of study there recently. In a second article, I would like to discuss the ideas that lie behind the work of this inspiring establishment.

### *Kodaly Music Education*

Kodaly's concept of Music Education is often described as The Kodaly Method. Kodaly himself did not invent or devise a Method. Many of his adherents have published methods based on their own teaching experiences, but a method of teaching music is entirely personal, and can indeed embrace any number of methods (e.g.: Orff, Suzuki, Dalcroze, or what you like). What Kodaly stands for, is a Philosophy, or perhaps Principles. Different Methods are not necessarily diametrically opposed. Those aspects which satisfy the Kodaly philosophy may not merely be applied, but indeed serve to add to the rich variety of a teacher's resources.

We are fortunate that many trained Primary teachers are able to include some music in their curriculum, but in an ideal world, during these important formative years, we would provide specialist teaching in music. This would recognise the importance of the role that music plays in child development.

*It is much more important who the singing master is in the village school, than who the Director of the Opera House is, because a poor Director will fail, but a bad teacher may kill off the love of music for thirty years from thirty classes of pupils.*

In 1953 Kodaly in an end-of-year address to the assembled students of the Liszt Academy of Music, admonished them for their neglect of the Academy library, and went on to enlighten them with Schumann's definition of a good musician, which originally served as a Preface to his 'Jugend Album'. Kodaly summarised it in the following way:

*A good musician should have*

*A well-trained ear  
A well-trained intelligence  
A well-trained heart  
A well-trained hand*

*All four must develop together, in constant equilibrium. As soon as one lags behind or rushes ahead, there is something wrong..... Solfah and the science of form and harmony together teach the first two points. To complete this teaching, a musical experience as varied as possible is indispensable; without playing chamber music and singing in chamber choirs nobody can become a good musician. (Who is a good musician? 1953)*

The order I think is critical. Those of us who are instrumental teachers, are often expected to train the Hand before any attention has been given to the other three. If all our new pupils were to arrive with

good aural training and an understanding of music, how much easier, and more effective, our work would be! (I'll return to the question of Solfa later in this article).

### *Kodaly Philosophy*

Central to Kodaly's philosophy is ENJOYMENT. Music should be part of a child's life from the earliest possible moment; on being asked when Music Education should start, Kodaly would reply 'nine months before birth'. He later revised this to 'nine months before the birth of the mother'. Since everybody loves what he learnt to love as a child, and a young child loves what his mother loves, then it is clear that the mother has an important role to play in establishing the place of music in her child's life.

### *Singing and Active Music Making*

Kodaly considered the best means to learn to understand and enjoy music - not just through ACTIVE MUSIC MAKING (though this too is important), but with an instrument that everybody already possesses and can afford - the human voice.

*Only musical activity can lead someone to a real understanding and appreciation for music. Simply listening to music I not enough.*  
(Preface to 333 Exercises 1961)

There are many available alternatives to singing (recorders, pitched percussion, electronic keyboards), but in this technological age, there is a real danger that music making becomes merely a

mechanical activity. Beautiful singing has its own merits, but in Music Education it is only a means. (If it were not, then those with less talent for singing would be at a disadvantage, and Kodaly believed that music belongs to the people, and that music education is for everybody). Singing is whereby the inner imagination manifests itself, but it is not singing that helps in playing on an instrument but the vigorous aural activity which occurs in singing. Repeated practice in singing alone does not realise the Kodalyian ideal, but through singing, an inner sensitivity, a secure sense of form, a lively sense of sound, and well controlled and active inner ear and imagination must be imparted to children, and later of course in instrumental playing.

Not least of all, through singing from a young age we are learning to articulate our own language.

### *Quality of Music*

In every society there is an abundance of worthless music to which children are constantly exposed. This is unavoidable. Our duty must be to introduce them to MUSIC OF THE HIGHEST QUALITY at all times.

*Bad taste spreads by leaps and bounds. In art this is not so innocent a thing as in, say, clothes. Someone who dresses in bad taste does not endanger his health, but bad taste in art is a veritable sickness of the soul. It seals the soul off from contact with masterpieces and from the life-giving nourishment emanating from them without which the soul wastes away or becomes*

*stunted, and the whole character of the man is branded with a peculiar mark. In adults this sickness is in most cases incurable. Only prevention can help. It should be the task of the school to administer immunisation. (Children's Choirs 1929).*

### *Mother Tongue*

Through his years of folk music research with Bela Bartok at the start of this century, Kodaly came to appreciate the value of this vast national heritage, or musical mother tongue, as a teaching resource. Folk songs which have survived years of oral tradition, have passed the test of time, and thus are of proven quality.

*Fashionable music goes out of fashion*

In England too there is an ample supply of suitable material with which to teach rhythm, pitch, form and musical sensitivity, and if this is well presented, a love for music without resorting to fashionable music.

Folk songs carefully selected for the suitability of their musical and emotional content and introduced in a good pedagogical sequence, starting with simple rhymes, ditties and game songs, also provide a means for a much wider education and socialisation of the child.

### *Kodaly and England*

To return briefly to Method - over the decades of development of Kodaly music teaching, one of the best known 'tools', for

which Kodaly's work is best, and in many cases only, known, is the use of Relative Solfah (moveable Doh). This is only one, but an important, aspect of Kodaly training.

When Kodaly first visited Britain in 1927 for performances of his *Psalmus Hungaricus*, and also in the following year to visit the Three Choirs Festival in Gloucester, he met Ivor Atkins and Herbert Sumsion, Edward Elgar and Vaughan Williams. He was struck by the quality of English Choirs, and in particular their sight-reading ability. It was at this time that Kodaly was formulating his ideas on music education and the role that choral music should play in it. Through these visits he became acquainted with John Curwen's Tonic Solfah system, which he exported to Hungary to incorporate into his educational concept. This was an important chapter in Kodaly's developing ideas of music education. (The Solfah system, based on syllables from the Latin Hymn 'Ut queant laxis', dates back to Guido d'Arezzo, the medieval theoretician and teacher, and Norwich's own Sarah Glover, who lived in Pottergate, had a great deal to do with bringing it back into usage last century).

*It is generally accepted that countries and schools using solfah sing with better intonation. If we give a note a name with relative solfah, we are also saying what its function is within the tonality.*

With relative solfah, an understanding as well as an experience of function can be achieved through active music making, and not just through a separate theoretical activity before or after music.

Ten years after his first visit to England, Kodaly returned to conduct his massive *Te Deum* at the Three Choirs Festival with the LSO. It was so successful that Ivor Atkins conducted it again at the following year's Festival at Worcester. This work is scored for large orchestra with an *ad lib.* organ part.

In April 1964, Kodaly and Benjamin Britten met in Budapest. Two young Hungarian musicians, twin boys, plucked up the courage to ask Britten to write something for them. Britten said that he would do so if they were to write to him and tell him all about themselves - in English. To Britten's surprise, they rose to this challenge, and by way of reply, he wrote the *Gemini Variations* on one of Kodaly's themes. The following year, he invited the Jenó Twins, and of course Kodaly himself, to come to Aldeburgh to perform the work. The 1965 Aldeburgh Festival became something of Kodaly Festival.

Shortly before his death in 1967, Kodaly paid tribute to the organ with a setting of a medieval text in praise of the organ, *Laudes Organi*, in which the organ has ample opportunity to speak. This was the composer's last completed work.

© Frederick Appleby - February 1998

The *italics* are quotations from Kodaly's own writings.

## *The wanderer returns*

### *Ralph Bootman*

The 3c/7 Christie organ, originally installed in the Majestic, Reigate in 1935, was moved to the Reliance motor showrooms at King's Lynn in 1972 and from there it went to the Music Studio, Earl's Barton.

It has now returned to Norfolk and Guild member Robert Ince has installed it in Strumpshaw Old Hall Steam Museum where it joins another large collection of steam engines, mechanical organs, vintage farm machinery and a narrow gauge railway.

Not far away at the Bygones Museum at Fleggburgh, Terry Hepworth continues to add to his mammoth theatre organ which is now approaching 30 ranks plus a Melotone and Grand Piano, playable from a five manual console placed on a lift.

What venues for a future visit after having had our appetites whetted on our visit to Laurie Bannister's fine installation! We have several members who are well acquainted with theatre organs and who have kept their talents hidden from us.

## *Hoir and hoir*

One of the casualties of the last minute adjustments to the last issue was this little verse which amused Dr. E. Bunnett so much that he set it to music:

*There was a young boy in the choir,  
Whose voice rose up higher and hoir.  
It reached such a height  
It went clean out of sight.  
They found it next day in the spoir.*

Sent to me by Pauline Stratton and reproduced by kind permission of the Norfolk Record Office.

The musical score is written for Soprano and Piano. It consists of three systems of music. The first system shows the Soprano line with the lyrics "There was a young boy in the choir --- whose" and the Piano accompaniment. The second system continues the Soprano line with the lyrics "voice rose up ho-ir and hoir It reached such a height it went" and includes a fermata over the word "height" and a fingering of 5. The third system concludes the piece with the lyrics "clean out of sight. They found it next day in the spoir." and features a final fermata over the word "spoir". The key signature is one flat (B-flat) and the time signature is 6/8.

Soprano  
There was a young boy in the choir --- whose

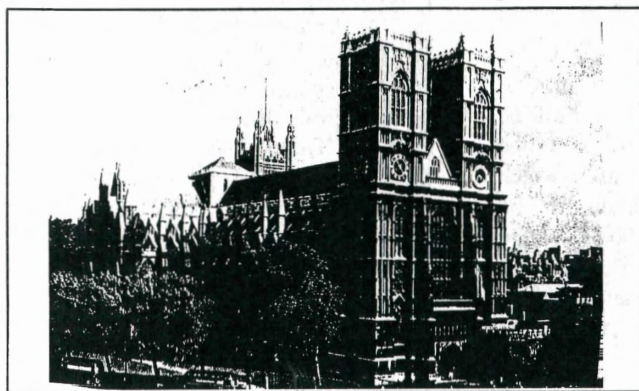
Piano

voice rose up ho-ir and hoir It reached such a height it went

clean out of sight. They found it next day in the spoir.

## William McKie

I was recently on the receiving end of a generous and wonderful gift, the book by Revd. Howard Hollis on the life of William McKie. Quite a lot of my books have a particular interest for one reason or another, and this one reminds me of a hot July day in Kensington Gore when Sir William McKie dictated the aural tests which preceded the examination for my ARCO. I remember particularly that the windows were wide open and the Royal Albert Hall filled the view, being a mere fifty or so feet away. They were trying for maximum ventilation in the RHA too and had all its doors and windows open. This made the dictation of the tests particularly tricky as there was an orchestral rehearsal in progress in the Hall which could be clearly heard, and Sir William had to try to time his efforts at the piano into moments of silence so that we could hear what it was we were supposed to be writing down.



William McKie, whose knighthood was bestowed in Her Majesty's Coronation

Honours, was in charge of the music for the coronation and there is a most interesting account of the preparations for that unique service. It was McKie who re-established the choral tradition in The Abbey after the Second World War at the start of which the choir there was disbanded and several of the buildings associated with the music there were commandeered by the War Office.

This is a very thorough book and is full of fascinating information and insights, not least McKie's views on the nature of cathedral music, that it should be 'different and capable of being performed to a high standard' and on what he terms 'disposable music', referring as that does to Geoffrey Beaumont's *Twentieth Century Folk Mass*.

As for insights, two of my favourites were his having given up smoking his pipe for Lent when at Geelong and being, as a result, an absolute tyrant in rehearsals and the other, his habit of practising his handwriting and awarding a handwriting prize to the most deserving of the Abbey choristers each year.

Inscribed by the author this is destined to become one of my favourite books and frequently taken from the shelf. I don't know if it is available in libraries here but if it is it is certainly worth borrowing.

## *An organ in twelve months 1879-1880*

*Pauline Stratton*

On Monday 13th October 1879, a letter appeared in the E.D.P from a gentleman signing himself Lux. It referred to a concert in St. Andrews Hall on the previous Saturday when an organ solo played by Kingston Rudd (who was a professor of music, organist and choirmaster at St. Andrew's church and lived in Willow Lane) was ruined by the organ continuously sounding a deep bass note caused by the breaking of some part inside which could not be controlled by the organist...The organ was also so out of tune it was excruciating at times to hear it.'

Lux went on to say he had since learned from the management of entertainment that the organ was only tuned once every three years, this being just before the Festival. He felt the organ had become a disgrace to a city with such a fine musical character.

The next day a letter was printed in the E.D.P. from Gladstone, the Cathedral organist who remarked how other towns, such as Leeds, Liverpool etc. had fine organs in their public halls which 'provided wholesome recreation for the people....' He urged the Mayor, Henry Bullard, to make a vigorous effort towards procuring for St. Andrew's Hall, an organ which enabled the city to maintain its musical character.

No time was wasted. Messrs W. Heaver and C. Noverre gathered together a body

of knowledgeable gentlemen including Bunnett, Rudd, W. Howlett and J. Harcourt who assembled at Noverre's home (Connaught House, Palace Plain) on 7th November 1879 to discuss the provision of a new organ for the people of Norwich. At this meeting it was agreed Bryceson Bros & Ellis should be asked to look at the space in the hall and 'prepare a specification and probable cost, on the strict understanding that whatever they did would be at their own expense and risk', this they did. Messrs W. E. Hansell, Heaver and Noverre were appointed as Secretaries of the Organ Fund committee and they arranged a meeting with the mayor on 5th February 1880.

A public meeting was held in the council chambers on 27th February, where the Mayor generously started the organ fund by donating £100. This was then followed by more than fourteen leading city gentlemen including J. J. Colman and Bishop Pelham, offering similar donations.

Fund raising events were held, the most prominent being a garden party in Thorpe on 19th August. Messrs G. F. Buxton, P. E. Hansell, J. O. H. Taylor and H. G. Barclay opened their gardens to the public, these being Sunny Hill (now probably Thorpe House School), Holly Lodge (still a private residence), Pinebanks (Norwich Union social club) and Belle Vue (Langley Preparatory School). Thousands of people flocked to view these four gardens nestled on a wooded slope off Yarmouth Road. This raised £143.

The city council formed a committee to liaise with the organ fund committee. At



a meeting on 27th April Taylor stated that as the subscribers were to present the Council and their fellow citizens with a new organ at a cost of approximately £1500, which would be a source of revenue, he hoped that the council would allow them the old organ in exchange. He also hoped the new organ would have a proper qualified caretaker and the hall proper ventilation and heating, not only for the public attending but also to keep the organ in an environment where it would not 'suffer material injury.'

The council committee agreed to appoint a caretaker, look at the ventilation and heating and to exchange the old organ for the new one, with the same conditions as before. An engineer was sent to London to look at heating and ventilation systems used in public buildings. On 11th. May they met in St. Andrew's Hall where he recommended the same system as in St. Paul's cathedral, which required a sunken chamber, inserting three Gurney stoves to heat air which circulated through tubes, the cost being £50 per stove and an estimated cost of £500 - £750 for the whole job. The best site for the chamber was near the small west door entrance to a corridor. A hole 30ft. long and 9ft wide was needed. Dust contractors were requested 'to remove a disgusting accumulation of filth' at the back of the hall and a similar accumulation of cinder dirt deposited on the south side of the Dutch Church (Blackfriars Hall). It was still referred to as the Dutch Church as the building was leased to the Dutch community for worship in 1713. In 1805 it became the place of worship for the six hundred poor from the workhouse adjacent to the hall. By 1879 it was used by the Primitive Methodists, who held

three services each Sunday. A discussion took place on 28th July concerning the strengthening of the platform for the new organ and the removal of a false ceiling to make way for the swell box.

The windows in the hall were repaired, covers made for the lobbies to stop some of the draughts and the floor was improved. The windows next to the organ were boarded up at a cost of £9-15s-0d and a water supply was installed. The 'Dutch Church' objected to having the hydraulic engines in their lobby.

At a council meeting held on 2nd of September, Alderman Fiske insisted that the appointment of a caretaker for the organ should be made at once, to enable him to watch how the organ was being constructed. Circulars advertising the position were sent to various towns and the replies were considered, one being from Norwich's Edward Bunnett who was unanimously elected at a salary of £50 per annum. Bunnett's duties included making sure the organ was kept in tune and giving twenty recitals a year. He was to let no pupils use the organ nor was he to have sole monopoly of the organ. Regulation charges were set up at a meeting on 2nd December which were for every professional gentleman wanting to play, a charge of 5/- per hour or part thereof, payment to be made to Bunnett. For every concert, a charge of £1-1s-0d. For every rehearsal 2/6d. The keys for the organ were to be kept at Bunnett's home. All applications for use were first to be directed to Bunnett and the applicant must produce to the Mayor a letter of consent from Bunnett. The charges were amended and increased a few months later.

*The Opening*

On Friday 22nd October 1880, a large number of citizens, their wives and families were invited to St. Andrews Hall by the Mayor, to attend the presentation of the new organ to the City.

The hall was elaborately decorated. The walls were covered with red cloth in which inserts of gold coloured panels displayed banners of heraldic shields with suitable mottoes. Flags hung from the pillars. The centre floor was covered with cloth and the aisles with cocoa-nut matting. Palms, plants and shrubs were positioned near the orchestra and Chinese lanterns hung in the porch.

At 8 o'clock, Hugh Barclay, Treasurer of the organ fund, opened the proceedings by relating to the audience the events of the past twelve months. He stated that the organ had cost £1874-8s-5d and the fund had to date raised £1841-8s-0d. As his remarks drew to a close, the curtain screening the organ was gradually lowered until the bright new instrument was in full view. It was received with cheers from the audience. A brass plaque glistened over the organist's bench bearing the inscription:

*The organ was built by Bryceson Bros & Ellis, London, and erected by Public subscription raised by a committee presided over by Harry Bullard Esq. during the second year of his mayoralty and presented to the Corporation of the City of Norwich on October 1880.*  
Walter Hansell Wm. Heaver Chas. E. Noverre (Hon. Secs)

The Mayor then replied on behalf of the citizens and the Corporation. The National

Anthem was then played by Dr. Bridge after which Mr. R. A. Gorell promised the secretaries a cheque for £35 to wipe out the deficit of £33-0-5d. The opening recital then proceeded. However there was so much chatter from the audience the Mayor had to ask for silence. One of the pieces played was Julius Benedict's *Marche des Templiers* (played last year at a Lunchstop recital by one of our members). A recital by Dr Bunnett with vocal music by Miss Aiden and Mr. J. H. Brockbank was given the following evening for the general public, who had to pay an entrance fee.

The proceeds of Bunnett's first series of recitals totalled £79-18-3d.

On 3rd March 1881 St. Andrews hall was selected to test the new electric light, for which the Mayor granted his permission..

The new organ had been brought forward four feet. The specification had been drawn up with the help of a special committee which included F. Gladstone, E. Bunnett, C. Noverre, J. Harcourt, and H. Hill. Part of the old casework had been utilised in the new case which had been designed by Councillor Boardman, who was an architect who was also responsible for the 'tasteful' decoration on the front pipes.

*Acknowledgements:*

*I would like to thank the Records Office, the Local Studies Library and the E.D.P. for the use of information found.*

## *Friday's Programme*

DR. BRIDGE

Fantasia and Fugue ( C minor)

Andante with variations

March and Chorus (Ruins of Athens)

Gustav Merkel

Lemmens

Beethoven

DR. BUNNETT

Andante and Allegro Fuga from organ concerto

Crotch

DR. GLADSTONE

Introduction and Air with variations

Hesse

DR. BRIDGE

Pilgrim's chorus (Tannhäuser) arranged by Liszt

Wagner

DR. BUNNETT

Ave Maria (by request)

Bunnett

DR. GLADSTONE

Air from the Water Music and

Allegro from the Cuckoo and Nightingale concerto

Handel

DR. BRIDGE

Prelude and Fugue (B Minor)

Bach

DR. BUNNETT

Fantasia für die Orgel

Berens

DR. GLADSTONE

Festive March

H. Smart

DR. BRIDGE

Allegretto

Marche des Templiers

(arranged for the organ by J. F. Bridge)

Gade

Sir J. Benedict

## Specification

### *Swell Organ CC to A*

Double Diapason	wood & metal	58 (pipes)	16'
Open Diapason	zinc & metal	58	8'
Viola (small scale)	zinc & metal	58	8'
Voix Celeste (Tenor C)	metal	46	8'
Stop't Diapason	wood & metal	58	8'
Principal	metal	58	4'
Mixture (three ranks)	metal	174	
Contra Fagotto	zinc & metal	58	16'
Horn	metal	58	8'
Oboe (mixing)	metal	58	8'
Vox Humana	metal	58	8'
Tremulant acting on Swell inside Swell Box			

### *Great Organ CC to A*

Double Open Diapason	zinc & metal	58	16'
Great Open Diapason	zinc & metal	58	8'
Harmonic Open Diapason	wood & metal	58	8'
Horn Open Diapason	zinc & metal	58	8'
Rohr Flute (closed)	wood & metal	58	8'
Principal	metal	58	4'
Harmonic Flute	metal	58	4'
Fifteenth	metal	58	2'
Full Mixture (three ranks)	metal	174	
Tuba	zinc & metal	58	8'

### *Choir & Solo Organ CC to A*

Open Diapason	zinc & metal	58	8'
Corno Dolce	wood & metal	58	8'
Salicional	zinc & metal	58	8'
Lieblich Gedackt	wood & metal	58	8'
Concert Flute	metal	58	4'
Piccolo (harmonic)	metal	58	2'
Orchestral Clarionet	metal	58	8'

### *Pedal Organ CCC to A*

Open Diapason (very large)	wood	30	16'
Open Diapason	zinc & metal	30	16'
Sub Bass (large enclosed)	wood	30	16'
Violoncello	wood	30	8'
Bombard	zinc & metal	30	16'

## **Lecture - The life and work of Brian Runnett**

*Tim Patient*

The first monthly meeting of 1998 took place on a cold but bright January afternoon at St. Mary's Baptist Church, Norwich, where Dick le Grice gave a most interesting lecture about the life and work of Brian Runnett, organist of Norwich Cathedral from 1967 until 1970. The meeting was held only five days after what would have been his 63<sup>rd</sup> birthday.

We were very fortunate in having as our speaker someone who sang in the cathedral choir under Brian Runnett's direction and was able to use much first hand knowledge in his talk. The lecture was interspersed with several recordings made by Brian Runnett as soloist, accompanist and choir director, and thanks must go also to Barbara Knowles for providing some of the recordings.

In spite of a life cut tragically short by a car accident, Brian Runnett had a very busy and full life. Born and brought up near Liverpool he eventually became Assistant Organist at Chester Cathedral before becoming Organ Scholar at St. John's College, Cambridge working alongside Dr. George Guest. Some of the recordings that we listened to were made whilst he was at St. John's College, including his accompaniment of Stainer's *Crucifixion* in which we could hear his command of that organ during the chorus *Fling wide the gates*.

In 1967 Brian Runnett was appointed Organist of Norwich Cathedral following the retirement of Dr. Statham. One of the works that we listened to was Britten's *Hymn to St. Peter*, written for the quinqucentenary of St. Peter Mancroft Church in 1955. This is one piece where Brian Runnett made two recordings, once as accompanist at St. John's and once as conductor at Norwich Cathedral and it was most interesting to hear the similarities.

During the interval members were able to browse through various documents and records connected with Brian Runnett, and at the end of the lecture we discovered that the piano in the Shakespeare Room where we were meeting, was originally owned by Brian Runnett.

It is difficult to imagine what Brian Runnett would be doing now, were he still alive, but it was obvious from the number of members present who remembered him that he was an exceptional musician and a most respected person.

Our thanks must go to Dick for putting such time and thought into a most rewarding afternoon, and, as always to the ladies who provided most welcome refreshments.

## *Odds and ends*

*Ralph Bootman*

In connection with Water Music, Autumn 1997 issue, the use of water to power or blow organs was not unusual. The late Mr. Crampton's cinema organs at Oxnead Mill relied upon the water from the mill sluice to drive the dynamo which provided the electric power and high pressure water was frequently used to provide the wind for instruments. Norwich cathedral organ was water powered at one time, Swanton hydraulic engines being used. A special header tank was built in the tower which drove the water engines, the waste water being returned to a well in the garden of the Bishop's Palace from where a 10 h.p. Otto gas engine pumped the water back up into the tower. It was a remarkable installation with four hydraulic engines operating ten square drop feeders placed in the triforium to the north of the organ on the pulpitum. These in turn supplied wind to fifteen reservoirs within the organ and the whole installation lasted from 1898 until 1936, although a supplementary Kinetic electric rotary blower was installed in 1908 which enabled some of the organ to be used without the need for an 'engineer' to start and stop the gas engine.

There are still some water powered organs about. I know of one in Caernarfon which is still going strong, efficient, cheap to run and exceedingly quiet.

Does anyone want an American organ? This belonged to George Hawkins and is in good playing condition and is offered free to any good home.

Holmes and Swift have moved their workshop from Great Dunham to The Drift, Fakenham, NR21 8EF and their telephone number is now 01328 863400 and mobile 0467 754743.

Salhouse Parish Church has an organ by Bishop & Son 1896 and completed in 1901. This has now been restored by its original builders after passing through the hands of others.

St. Andrew, Eaton, had a large extension built on to the south side of the church a few years ago and for some time an old electronic organ was installed. This has now been replaced by a more permanent two manual and pedal instrument, I think of Italian make. Of its tonal qualities, let it be said that one has only to pass through the doorway into the 'old' church and hear the 3 rank Walker extension organ there to realise that you cannot beat pipes!

*From the mailbag.....*

Dear Mr. Watson,

In the Winter 1997 Journal and article about Power Biggs appears with my name on it. This article was written by the distinguished American Organist and Historian, Miss Barbara Owen for the Northeast Organist Magazine.

In order to put the record straight will you please, in the next Journal, give due acknowledgement to Barbara Owen for this article who, like myself, is a member of the British Institute of Organ Studies.

Yours sincerely,

Gary Rant

*Mea culpa!! However, this does raise a very important issue. I try very hard not to use without permission, material or photographs of which the copyright may be owned by others and without acknowledging permission to use them. Would contributors sending materials from other sources for inclusion in the Journal please obtain permission first, and include an acknowledgement which can accompany the article or photograph. Ed.*

and from a letter to Geoff Sankey....

Ken Smith, writing in the NGO Journal under the heading The Art of Registration, stated that the venue of St. Mary's Baptist Church Duke St. had never before been visited by the Guild. It was visited before under the old association name in the late 1950s/60s at the invitation of the then organist, the late Cyril Pierce.

Yours sincerely,

Basil Cooper



## Crossword

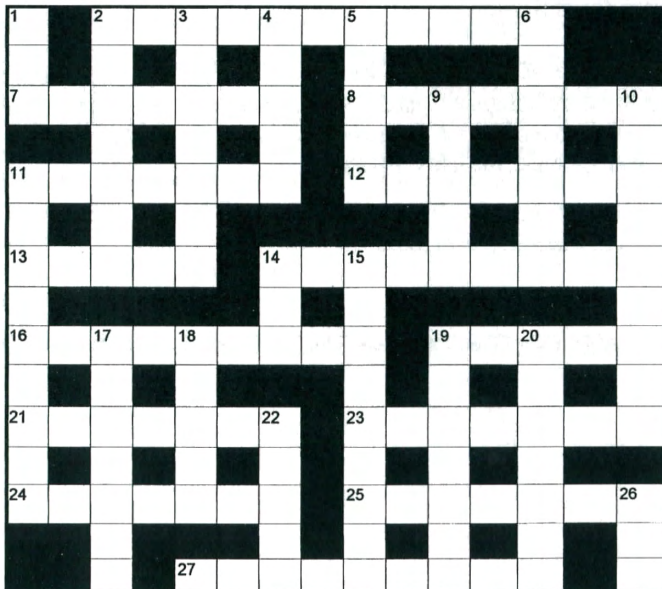
11 down 15 down 2 across 16 across and 8 across are anagrams of the forenames of the composer at 19 across

### Across

- 2 Lion emerged  
 7 See 20 down  
 8 Lime led  
 11 Gets to the bottom of maths transposition  
 12 A winter complicated the manufacture of some organ pipes  
 13 Deep chasm  
 14 Their sore adjustment produced a non-practical person  
 16 A live race  
 19 Composer leaving meal unfinished  
 21 D to C  
 23 Stocking articles  
 24 Gibbons in Florida  
 25 Mean tea brewed to issue forth  
 27 CD brought in cash we heard

### Down

- 1 Father of modern music  
 2 Precisely  
 3 Where 7 across would be very content  
 4 Records musical sounds  
 5 Supreme being and alien make part of skirt  
 6 Jazz is new here  
 9 Lesser underground operator we hear  
 10 Drunkenness  
 11 Faces corn.....  
 14 .....yet confuses English composer  
 15 EE - EE = ZILCH  
 17 Dial Viv about this composer  
 18 Berlin entertainment includes some fine material  
 19 What we really want the loud pedal to do!  
 20 & 7 Auden meets rustic character in composition by 19 across  
 22 Laughs at owl noises  
 26 Starts to enjoy Norman's Diapason as a stop





## *Events update*

**MARCH Saturday 7th at 7:30pm**

**VENUE: St. Peter Mancroft, Norwich**

In conjunction with the Norfolk and Norwich County Music Festival organ class, which is to be held at St. Peter's on Thursday the 5th March, Kenneth Ryder will host a **Masterclass** with four or five of his organ students. The works to be studied will cover the major schools of the organ repertoire and it will give members the wonderful opportunity to view Kenneth and his students at work. TV and radio microphones will be in operation. I recommend you bring a cushion for extra comfort as the church pews are very hard. The church will be open at 7 p.m. We will be serving tea and coffee if you wish to arrive early and secure a parking space in the City Hall car park as there is a performance at the Theatre Royal commencing at 8 p.m. Please support these talented young organists.

*Parking available outside St. Peter's in the City Hall pay and display car park 80p. Admission for members and non-members free. Refreshments available.*

**MARCH Saturday 21st at 4pm**

**VENUE: St. Mary's Duke Street, Norwich**

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

*Free parking available. Refreshments available from 3:30p.m.*

**APRIL Saturday 25th at 2pm**

**Organ Crawl** - we hope to visit the organs of St. Mary's Duke Street, St. George's Colegate, and The Octagon Chapel. Meet at St. Mary's where there is free parking. All the venues are within three minutes walking distance of each other. Refreshments will be available at St. George's.

**MAY Saturday 23rd at 2:30pm**

**VENUE: St. Mary's Duke St. Norwich**

This event will take the form of "**desert island discs**" with Katherine Dienes-Williams, assistant organist at Norwich Cathedral who will be our special guest. Our member Ken Smith will present the programme and it will give members the wonderful opportunity to meet Katherine and listen to some of her favourite pieces of music.

*Refreshments available*

**JUNE Saturday 6th**

The **Annual Outing** this year will be by coach to **London** where we will visit the new church and Kenneth Tickell instrument of St. Barnabas, Dulwich. The organ of the Royal Naval College Chapel, Greenwich and St. Paul's Cathedral for Evensong and a demonstration of the organ by John Scott.

The luxury coach with toilet facilities will depart at 8am from Tesco's Harford Bridge, Norwich where there is plenty of secure car parking available. The cost will be £10 per person payable in advance - please send your cheques payable to The Norfolk Guild of Organists to James Lilwall, which will reserve you a place. If you wish to bring family and friends please do, it will be nice to fill the coach.

*Full details of times and programme will be sent out on receipt of payment.*

### **JULY Saturday 18th 7pm**

The President hosts a **Summer's Evening Concert and Buffet Supper** at St. Lawrence's Centre for the Arts and St. Mary's Parish Church, South Walsham. Meg Starling (Soprano) and Gordon Dodson (Piano) will be the guest artists along with Bryan Ellum (Organ/Piano).

*This event will be by ticket only at £7.50 each available after May 1st. Send cheque made payable to The Norfolk Guild of Organists.*

### **AUGUST Saturday 1st**

By kind invitation of Mr. and Mrs. Alan Foster we have arranged to visit Potton Hall, Suffolk (featured in the *Organist Review* - November 1996). The concert hall houses a Lipp concert grand piano, an Allen computer organ and a magnificent new two manual and pedal pipe organ by Matthew Copley. We will make our own way there by car arriving at 11am. There is also a possibility of attending a recital during the afternoon, but this has yet to be confirmed. John Robbens has very kindly invited us to tea which will make a lovely end to the day.

*More details will follow later. Please reserve your place with James Lilwall so that we can give some indication of numbers attending and let him know if you need a lift.*

### **SEPTEMBER Saturday 12th at 2:30 pm**

We visit the home of Laurie and Mary Bannister at Ringsfield, Beccles for this event which is entitled **'The Cinema organ, its history, music and players'**. When our member Laurie Bannister retired he asked the question 'what would I do with all the spare time that retirement was bound to make?' The project Laurie embarked on was to rebuild and install in an adjacent building to their home a 10 rank 3 manual Compton Cinema Organ.

*More details to follow*

*Members free - Non Members £2 - Refreshments available*

### **OCTOBER Saturday 24th at 10am      VENUE: St. Thomas' Earlham Road, Norwich**

**Church Music - Towards the Millennium.** This is a day not to be missed by organists, choir trainers, clergy, instrumentalists, worship leaders; in fact, anybody who has any part

to play large or small, in public worship. There will be workshops during the day including "Church Music - Past, Present, Future", singing together - exploring service music, organ accompaniment, choosing music suitable for the small organ, the reluctant organist, and the day will finish with an act of worship.

*More details will follow*

**NOVEMBER Saturday 21st at 3.30 p.m.                    VENU: Norwich Cathedral**

Evensong for St. Cecilia with tea afterwards in Prior's Hall.

**DECEMBER** - No meeting

*.....and for your diary*

Thursday April 23<sup>rd</sup> at 7.30 pm (St. George's Day)

East Harling Church

Elgar's *The Banner of St. George*

Presented by the augmented church choir with Jim Hunt Organ  
and Barry Newman Conductor

***Organist needed for special service***

PORINGLAND Catholic Church of the Annunciation require an organist for Holy Saturday Evening (11<sup>th</sup> April).

This is a high spot in their liturgy. The instrument is a STUDIUM GEM (two manuals and pedals) and the aim is for a good standard of music drawn from modern and traditional sources. There is no choir but there is a competent cantor and a 80 - 100 strong congregation who sing well and enthusiastically. The 'going rate' will be willingly paid to anyone who can help.

Contact Marshall Hopkins on 01508 492724



***New cassette - Organ Music from North West Norfolk***

Members will be interested in this recording featuring the instruments of

St. Mary's, Old Hunstanton      St. Mary's, Holme-next the Sea

St. Mary's, Titchwell and      All Saints', Thornham

The organs are played by Frank Bradbeer and Desmond Greef, resident organists, and guest organist Gerald Gifford.

The music includes pieces by Bach, Charpentier, Handel, S. Wesley, the Norfolk born James Hook and others.

Cassettes cost £5 each or £5.50 including postage and packing and can be obtained from Desmond Greef, Priory House, Thornham, Hunstanton, Norfolk PE36 6LY.

All proceeds from sales will be donated to the care and preservation of the instruments featured



***New CD of Norwich Cathedral Girls' Choir***

***Glory be to God on high - a selection of music for the Eucharist PRCD 612***

There are all sorts of good reasons why members will want to have this CD.

First and foremost of course, because of the music, all delightful and all delightfully sung. There are pieces by Fauré, Bairstow, Carter, and Leighton. Recent works by Colin Mawby, David Thorne, Arthur Wills and Malcolm Archer are nicely fresh and will make the listener want to return to them again and again. I personally have enjoyed hearing a repertoire I knew virtually nothing of and which has been poorly represented in recordings when compared with all of those of the staple SATB diet.

Another reason must surely be that this recording is unique, combining, as it does, performers who have now gone their separate ways, Neil Taylor, Simon Johnson and several of the girl choristers. This is the first recording of the Norwich Cathedral Girls' Choir since its formation and is therefore something of a collector's item already.

Katherine Dienes has taken up the baton from Neil Taylor and I am sure there will be more recordings before too long, but this one is a piece of history.

**St. Thomas, Earlham Road, Norwich**

**1998 Concert Series**

*All concerts start at 7.30 p.m. Admission: £3.50 concessions £2*

28 <sup>th</sup> March	Norwich Accordion Band
6 <sup>th</sup> May	Bure Valley Singers
16 <sup>th</sup> May	James Lilwall - organ
13 <sup>th</sup> June	The Choir of St. Gregory the Great
27 <sup>th</sup> June	Sine Nomine
11 <sup>th</sup> July	Norwich Harmony Ladies Barbershop Choir
1 <sup>st</sup> August	Roger Moffit - organ
12 <sup>th</sup> September	Brian Lincoln - organ
26 <sup>th</sup> September	Academy of St. Thomas 25 <sup>th</sup> Anniversary Tickets £6 - £5 for patrons and concessions available from Prelude Records from 1 <sup>st</sup> September or ring 01603 461996 and book now. If you are interested in sponsoring the Academy of St. Thomas or any of our concerts please contact Mathew R. Martin.

10<sup>th</sup> October Carlo Curley  
Tickets only available from Mathew R. Martin

Sponsors for this recital: MAG Group Peter Taylor Gordon Barber Quinton Butchers  
Robinsons Blue Cedar Lodge Barclays Bank Hotel Nelson Dunston Hall

All proceeds from these concerts will be divided between the Organ Fund and future  
concerts.

Contact Mathew R. Martin on  
01603 461996 0410 or 440609 (mobile) or 01523 155539 (text pager)