

# The Journal

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ASSOCIATION

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*The editor writes.....*

In anticipation of retiring, or being retired this year, I invested in sufficient computer wizardry to enable me to continue the Journal in the same style, having produced all those up to now at my place of work. The computer I have at home has several differences in the way one has to use it and so I have been on a steep learning curve whilst producing this edition - but here goes!



This Journal is numbered 25, a quarter of a century already, yet in fact it is the twenty sixth one I have produced as my first effort was not numbered. The next twenty five will take a little over seven years and I can foresee that I'll be wanting to call it a day as I approach my seventieth birthday, which means that I won't even approach Ralph's achievement of one hundred Newsletters.

Before Perestroika, an Englishman and a Russian were in conversation on the subject of the press. The Englishman gibed that the Russian papers were full of lies. The Russian retorted that Russians knew this whereas Westerners were in a much worse situation as they believed what they read in the press to

be true. One doesn't have to deal with the press for very long to realise the level of inaccuracy in the reporting, and I don't just mean spelling.

In a recent contretemps with the EDP I became acquainted with a few facts of life. In a telephone conversation with the sub-editor who was kind enough to 'phone me about the contents of a letter I had written which they later published, I learned that the EDP is not an arts newspaper and that their coverage of the arts generally has been severely curtailed, something about which he also feels very aggrieved. In reporting David Dunnett's recital the reviewer was working to order and, given the restricted space allocated to this item, was to concentrate on the local interest, which he duly did. A detailed review of the whole recital was not his brief. My letter aiming to redress the balance was printed under someone else's name and contained, as the cognoscenti will have noticed, some spelling errors, but all credit to the EDP, they did publish what was in a way a criticism of themselves. Not worth worrying about when the next day there appeared on the front page the picture of a young lady 'wating' to walk on plate glass at the top of Blackpool Tower, their spelling not mine.

One must be grateful for any coverage at all and after all, as some famous film star once said, 'there is no such thing as bad publicity'. Ronald Wilson and a composer called Baristow, whoever they may be, will have enjoyed a day of fame, more than Andy Warhol's

allocation, and on balance David Dunnett came out of it better than I did as they got his name right twice.

In fairness to the EDP they are not alone in giving wrong impressions. Some years ago I sat in the public gallery in the mother of Parliaments to while away a hour. A Scottish back bencher was giving his all to the other five MPs present in the chamber, all of whom looked as though they were asleep; Christopher Chataway even had his feet up on the dispatch box. Anxious to discover what I had witnessed I read the account in the Times the next day. Had the reporter and I been in the same House of Commons? (Is there more than one!?). I read of a spirited debate with cries of 'hear, hear' from an enthralled house. (It seems it was all about an amendment to the Rent Act - rivetting stuff). Let's hear it for democracy and the freedom of the press.

I suppose whether you'd rather live in Russia or the West depends on whether you like pure fiction or fiction based on fact.

On a different subject, earlier this year I was driving home shortly after 9 p.m. and I switched on Radio 3. I pride myself on being able to identify the work of any of the mainstream composers after hearing no more than about half a minute of their music.

This particular evening I was puzzled. I thought I was listening to Elgar but couldn't identify the piece. I had missed

the start of the music, and therefore the announcement, and arrived home before it ended. Entering the house I made straight for the Radio Times and discovered that what I had been listening to was Elgar's THIRD symphony in its first public hearing. I watched and listened with fascination to the Prom in which it featured in August in which the story of its completion was told.

Harking back to earlier observations about Rheinberger I recall being conscious of the 'big tunes' in the Elgar 3rd, and I still am. This must surely be great music from a great composer.

#### Organist wanted

#### *Holy Trinity Bungay*

Two manual Norman & Beard organ  
in west gallery ASB and PB services.  
For more details contact the Rector,  
The Rectory, Bungay, Suffolk

## *Hidden treasure*

Hypolite Sot, (Hypolite who? I hear you ask), was probably the first person to record sound mechanically. Seemingly eccentric to all who encountered him, this Frenchman pestered Chopin to play for him whilst he used his invention to record the playing. This Chopin did at Nohant, the home of George Sand. In order to get rid of M. Sot he rattled off the Minute Waltz in double quick time, much less than a minute.

M. Sot was unsuccessful in getting his invention taken seriously and in desperation he hid the equipment in his garden where it lay until discovered earlier this century. The recording, the only one of Chopin, was retrieved and brought to life and is now the last track on a CD which I had played to me whilst visiting relatives in Scotland at Whit. If what I heard was genuine then the thought of hearing Chopin was very exciting indeed and what I heard showed what a technically brilliant pianist Chopin was.



## *Hoodwinked to a degree*

*Ralph Bootman*

The announcement in the Summer 1998 issue of the award of a BA (Hons) to a Gt. Yarmouth organist makes sad reading and I think I can enlighten readers a little about the University of Knightsbridge.

This body was set up in 1986 by 'a group of forward thinking Academics and Administrators originally based in Denmark' but later in Antigua and Barbuda. The government there refused to recognise its degrees because it was not accredited by them as it was a commercial company. It is still not recognised and over here the Advertising Standards Authority have upheld a complaint made against Knightsbridge University's claims that it is 'a private, government authorised, degree granting institution of the Commonwealth Nation of Antigua and Barbuda' and although they later removed the claim from their literature, the original claim was untrue. This alone causes suspicion to arise.

The University operates in England from an address in Torquay and the literature produced makes interesting reading. Any subject may be studied by distance learning, apparently there are no lectures to attend. One may embark upon a 'taught' course or may simply present a dissertation, 25,000 words being the suggested length. For a Bachelor's degree the fees are £2,400 or

£2,200 respectively, and for an Honours degree these prices rise by £350. In similar vein, a Master's degree costs £3,100 if taught and £2,950 by dissertation, whilst for a Doctorate the fees rise to £3,850 and £3,440 respectively.

If one is already a graduate of Knightsbridge, any further degree taken later will qualify for a 25% reduction in fees. After 'registration' costing £100 the fees may be paid by convenient instalments during the period of one year - 3 months cost an extra £50, 6 months a further £125 and 12 months incurs an extra £50. Payment must be made by a cheque drawn on a British Bank and in pounds sterling. No credit or debit cards are accepted although electronic cash transfer is. The dissertation submitted for the degree in question, on '19th Century Organ Building, Builders and Casework with reference to modern day computer organs', would have cost in the region of £2,300.

The unofficial status of these 'universities' is easily recognised, they offer credit for 'life and work experience' and operate from suspicious addresses. No normal university operates from a Box number as does Fairfax University at Peterborough. Many years ago the University of Sulgrave operated in England and in those days a Bachelor's degree cost £14.14.0d - (fourteen guineas) £14.70 in today's money. This establishment was forced to close and immediately sprang up as the Western Orthodox Academy and, either because of

shortage of money or shortage of space, used the University of Sulgrave's notepaper with the original heading removed!

It would appear that degrees given or sold by such universities should be regarded as signs of gullibility rather than learning.

The Guild of Musicians and Singers which bestowed Fellowship on the same Gt, Yarmouth organist should not be confused with the Incorporated Guild of Church Musicians which grants, among other certificates and diplomas, the A.Cert.C.M. which some of our Association members hold, plus Associateship, Licentiate and Fellowship of the Guild with their designatory letters AGCM, LGCM and FGCM - all gained after stiff examinations and worthy of being better known. The Patrons of this Guild are the Archbishop of Canterbury and the Cardinal Archbishop of Westminster, a good enough indication of integrity.

Using letters designatory in order to impress is, I suppose, harmless in its way, but it is detrimental to those who have 'honest' qualifications for which they have worked hard and been examined by the best in the land. Mr. or Mrs. Bill Bloggs may well think that letters signify a high standard of competence has been reached when in fact it has not. It would appear that the Norwich School of Church Music and the Cambridge Society of Musicians may well come under this heading or simply be self-glorifying groups which have a love of letters or of dressing up.

One would think that the former, at least, would be pleased to welcome our members to its ranks or at least let them know of its existence. Perhaps we should allow the use of MNAO after our members' names or grant Associateships, Licenciateships or even Fellowships - I should prefer the last as that is what we are as part of the IAO.

As far as the Guild of Musicians and Singers is concerned, this was a body established in Oxford in 1993, the aim being to create a Guild of professional and amateur musicians and singers similar to Guilds of years past, meeting from time to time for working and fraternal purposes. Membership is open to all musicians and singers and is at the level of Fellow, Licentiate or Associate following the Council's consideration of the applicant's CV and/or of enquiries made of tutors, teachers etc. The annual subscription is £10 and there are over 200 members including many distinguished musicians. The Patron is Ian Tracey of Liverpool Cathedral and the Guild meets at Holy Trinity, Sloane Street, twice a year and it publishes a newsletter twice yearly.

The Guild has academic dress. A Fellow wears a crimson hood, fully lined in purple with the cape edged on the outside with 1" purple. The Licentiate's hood is similar except that there is no edging on the cape. These hoods are 'Full' shape in the Glasgow MA pattern, whilst the Associate hood is crimson lined with purple in the simple shape of an Oxford MA, (not burgen cut). The gown is similar to a

London Bachelor's gown in black with facings of polyester/panama with purple cord and button and the mortar board is black with a purple tassel.

Is there not someone within our Association who could design an appropriate hood for our members, perhaps black with a green lining and yellow border and preferably of 'Full' rather than 'Simple' shape, for us to wear?



### *Handel in the Strand - Elgar on the terraces*

It has come to light that Elgar was a keen supporter of Wolverhampton Wanderers and would often cycle there to watch them play. In token of this Wolves have erected a plaque at their ground. It also seems that Elgar wrote the first ever football chant and musicologists are beavering around to try to identify it. The words 'Wolverhampton Wan'drers' fit tidily to 'Land of Hope and Glory' - could this have been it? - answers on a postcard to any World Cup referee - let's see if one of them can get *that* right!



(earwig O! earwig O! earwig O!)

## **Hill, Norman & Beard 1755 - 1998**

### *Dick le Grice*

On 30th June 1998, William Hill & Son and Norman & Beard Ltd. ceased trading. They were my first employers and although I did not stay with the firm, I have always felt an intense loyalty to them. As a result I have always regarded them as the standard by which all others should be judged. Their passing, to me, is as a bereavement.

As a boy I had wanted to learn the organ, having served as a chorister at Cromer church under Norman Cutting, and my tuition was at that organ. Naturally, when I managed to persuade my father to let me go into organ building, the names of Norman and Beard, and the firm of that name, being a Norfolk company and the one which had built the Cromer organ, was the first that I thought of. They were good organ builders, constructing some very fine instruments, well capable of holding their own with any of the London firms at the turn of the century.

Ernest W. Norman was the son of William Norman, a London cabinet maker who later worked for T. C. Lewis and who had moved to Diss from London during the 19th Century for health reasons. He (Ernest) had been apprenticed to Walkers, but left on not being allowed to study voicing, and started up on his own as 'E. W. Norman, Organ Builder, Diss' in about

1868. After a few years he was joined by his younger brother, Herbert John, the firm then being known as Norman Bros., and later by George Wales Beard who had previously been an apprentice, the firm thus becoming Norman Bros. & Beard.

In 1898 they became one of the first limited liability companies and were known from then on as Norman & Beard Ltd., and built their new factory at the Norwich end of St. Stephen's Road, now occupied by Courts, the furnishers. In their heyday they had some 300 employees and built some 1,000 organs including those in Norwich Cathedral, Cromer Parish Church, North Walsham, Blakeney and others. It was natural therefore that I came to regard them as the Number One organ builder.

The firm of William Hill had been in existence for a great deal longer. Johann Snetzler came to England at the instigation, so it is said, of Handel, who found dissatisfaction with the short compass organs in England and employed Snetzler to extend the organ of the Foundling Hospital to a full compass keyboard. Snetzler was succeeded by his foreman, Jonathon Ohrman who went into partnership with John Nut, being later joined by Thomas Elliot. William Hill went to work for Elliot in 1815 and married Elliot's daughter, Mary, subsequently setting up on his own, or at least carrying on the tradition. On his death he was succeeded by his son, Thomas, and in turn by Dr. Arthur Hill in 1893. It was held to be the case at HNB that the firm



of Hill's started with Snetzler and in fact they produced a Christmas card in 1955 to mark the bicentenary of the founding of the firm.

Herbert J. Norman developed the exhaust pneumatic action when everyone else was using supply pneumatic, and he continued to use it for all pneumatic actions built. They also acquired the patents for the Robert Hope-Jones electric action when Hope-Jones went off to America and in fact their first electric actions were copies of Hope-Jones.

The first World War ensured that most of the men of the country joined the forces leaving Norman & Beard bereft of a workforce, and after completion of the Johannesburg Town Hall organ in 1916 a joint working arrangement was made with Hill's and the two companies worked side by side for some time with their own order books and working practices, yet in one factory in York Way, London. Gradually as the older workforce and particularly the management, retired or died, the divided firm became one, but to the end of their time was still known as William Hill & Son and Norman & Beard Ltd., and was not amalgamated under one name. For the past 75 years or so the firm has been owned by the John Christie Organisation which owns the Glyndebourne opera company. I was told as an apprentice that John Christie wanted an organ built in the opera house but that the firm had refused to do it as it was too big, or not to their usual high standards, or something like that, and so John

Christie bought the firm and said 'Now build it!' (I have never been able to ascertain whether that story was apocryphal or not).

During the cinema organ boom they built organs for cinemas under the name Christie and were one of the three main builders of that type, their finest instruments being the ones at the Regal, Marble Arch and the Regal, Edmonton, both recorded and made famous by Sidney Torch.

I shall always be grateful for the tuition that I received at HNB and for the experience of working in places like Lancaster Town Hall, Battersea Polytechnic, Marlborough College, Paisley Abbey, Selby Abbey, St. Stephen's, Walbrook and, most of all perhaps, Canada. My current reed voicing activities are an attempt to repay to the trade in some small way, what I got from it.

I had always thought that William Hill & Son and Norman & Beard Ltd., was so long established as to be able to weather all vicissitudes but despite their demise they will always be to me the Rolls Royce of organ builders and I will defend their name to the last.

*I acknowledge with thanks the assistance of a paper by Herbert Norman entitled 'The Normans 1880 - 1920' read at a BIOS meeting on 15th September 1980, and my friend James Hogg, one time of Hill, Norman & Beard, in the preparation of this article.*



### ***Broadland Music Festival***

This takes place between 25th January and 5th February 1999 at the United Reformed Church in Princes Street, Norwich. There are six classical organ classes with something of interest for most organists ranging from Manuals Only, Elementary to Manuals and Pedals, Higher.

There are also Electronic organ classes ranging from Elementary (Grades 1 - 2) to Diploma standard and a separate group for Adult players.

Adjudicators will be Christopher Wiltshire and Harrison Oxley

Closing date for entries to Broadland Music festival Entries, 1 Tuckswold Lane, Ipswich Road, Norwich NR4 6BD is Friday 16th October 1998 and syllabuses, which include entry forms, are available from music shops.

### ***North America 1997***

Gary Rant

From the observation platform at the top of the Empire State Building I was able to look out to see how many churches were visible in the skyscraper district of Manhattan. Taking the New York subway, operating at that time on a token payment system, my first call was to the cathedral of St. John the Divine in the Harlem district.

This cathedral is the largest in the world and building work is still going on. The Great organ, one of the five organs in the cathedral complex, was built by Skinner in 1911 and enlarged by Aeolian-Skinner in 1954. It is a four manual organ of 118 speaking stops, (8,035 pipes), and is noted for its west end Fanfare trumpets. The organist is Dorothy Papadakos, a very talented lady who is also a composer. The cathedral is quite impressive and attracts many people, hence it has a good visitors' centre and bookshop.

From here it was a pleasant walk to Riverside Church, famous for its large five manual Skinner organ and former organist, the late Virgil Fox. The large church and two chapels, each with its own Austin organ, are very beautiful. The organ tuner was at work and afterwards played some short pieces. A large bookshop contained plenty of CDs, and the friendly lady assistant worked me out a bus route to my next church, that of St. Ignatius Loyola in Park Avenue.

Arriving at St. Ignatius I was surprised to find this large Roman Catholic church locked for security reasons but after speaking nicely to the lady Office Manager, she agreed to unlock the church and show me the organ, a new Mander instrument. The organ is magnificent and is the largest tracker organ in New York and is a credit to British organ building. The four manual organ has 68 speaking stops and is situated in the west end gallery.

My next church was St. Thomas' Church, Fifth Avenue which, I was told by a proud church official, has the best church building, choir and organ in New York, and I would not disagree with that. The church has its own choir school in a modern fourteen storey building adjacent. The chancel organ is a large four manual Skinner and there is a modern tracker organ in the west gallery. The church has a large boys and men's choir and its Master of Choristers, Gerre Hancock, is famous throughout North America and beyond.

Across the road is St. Patrick's R.C. cathedral which has the best west end organ case I have seen. The chancel organ was built by Kilgen in 1928 and the large gallery organ some years later. The combined gallery and chancel organs have 177 stops containing 9,000 pipes and both organs can be played from either five manual console.

En route for my hotel in Manhattan I called in at Grand Central Station and as a railway enthusiast I found this building to be of great interest. The

main concourse has the dimensions of a cathedral with three great windows which illuminate the hall. Unfortunately the famous 'Twentieth Century Limited' train no longer runs from New York to Chicago 958 miles away.

Leaving New York my journey took me through the rich, green countryside of New England to the capital of Massachusetts, Boston. The city is full of historic buildings and after viewing the city from the top of the Hancock Tower with its views of the surrounding countryside and Harvard University, I walked across the road to the famous Trinity Church. Unfortunately access was not possible as a wedding had just started and a visit to the docks to see the famous Boston Tea Party ship had been arranged. Boston is full of historic churches and several days would be needed to see every one. My hotel was at Braintree, home of the Organ Literature Foundation and the largest supplier of organ books and records in the world.

Leaving Boston my journey continued northwards through Maine, with its wild hunting and fishing country, to the Canadian border where a sudden change of language and tradition occurs as one enters the French-Canadian province of Quebec.

*In the next issue we follow Gary on the Canadian stretch of his tour.*

## *Outing to Potton Hall*

*Ronald Watson*

The Suffolk coastline turned out to be the sunniest place on Saturday 1st August and this outing was a sunny event in many ways.

After a sightseeing tour (involuntary) of the Dunwich area we made our individual ways down a stony track to what was once a Dutch barn, open on all sides and full of redundant farmyard junk. Thanks to the vision and enterprise of Alan Foster, this is now splendid auditorium, used frequently by top recording companies and artists for recording all kinds of music.

In this spacious room we found a range of Allen organs, a pipe organ and a Lipp grand piano and after able demonstrations on these by Simon Gutteridge of St. Paul's, Covent Garden, members chose which they were to sample and proceeded to do so.

The most up to date device with a battery of some fifteen speakers was electronic wizardry at its most progressive and produced superb sounds. It was not without its gadgetry and it seemed somewhat disappointing at one stage of the explanation that any organist would need to have to sit at it and actually do anything which requires skill, given an instrument that can produce solos and accompaniment on one keyboard, pedal notes for the footweary and a transposing knob.

What we organists really need is a voice sensitive device into which we can say 'Reubke Sonata' and the organ will play it.

Some chose to play on the pipe organ built by Matthew Copley, who was there to tell us about the instrument's history.

As we have come to expect, James's organisation skills produced a day which was nicely paced and most full of interest. A delightful lunch was enjoyed at a pub in nearby Walberswick which provided the opportunity to meet up with those whose navigational skills had been defeated by the map of Suffolk with Potton Hall vaguely indicated somewhere among the sand dunes between Blythburgh and Westleton.

From Potton Hall the group made its way to the home of John Robbens who provided calorific accompaniments to ample quantities of tea or coffee and where members simply enjoyed each others' company - a most important aspect of the Association's activities.

Numbers attending events are steadily on the increase which is very good news indeed and must be a reflection on those who put our programmes together.

Thanks to all involved in the planning and the hospitality - come on the rest of you - sample the goodies the Association has to offer - you don't know what you are missing.

**Wallace Bray Memorial Recital  
James Duddle at St. Andrew's Hall**

Ronald Watson

This recital by 17 year old James Duddle maintained the very high standards set by previous recitalists and gave us all a chance to hear a thrilling recital by an exceptionally talented young man.

Each item on the varied programme placed its own strict demands on the player and James Duddle rose to them admirably and the music ranged from the intimacy of part of a *Bach Trio Sonata* in which the player is totally exposed, to a breathtaking *Toccata* from the *Pieces de Fantaisie* by Vierne.

James was admirably supported by members of the congregation of St. Stephen's where he is organist and a good turn out from Association members. His mentor, Kenneth Ryder turned pages and gave some small assistance at the console whilst unfortunately contributing an air of indecent haste by removing the scores from the desk before the player's hands had released the final notes.

James is moving on to the Royal Academy and we can be assured that he has ahead of him a distinguished musical career. He told me afterwards that he is 'really a pianist' and may not pursue organ playing much further. This would indeed be the organ world's loss.

**Not what it seems**

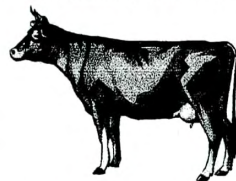
Alan Thorne

Having been familiar with Bach's best known organ piece, the *Toccata & Fugue in D minor* most of my life, I was very surprised to read in some programme notes recently that:  
it may not be a *Toccata & Fugue*  
it may not be by Bach  
it was not originally for organ  
it was not originally in D minor.

The reviewer also observes that it falls well short of the exalted standard of Bach's mature organ works, the *Toccata* being little more than a series of flourishes and the *Fugue* remaining fugal for only about half of its length.

Can anyone in the Association shed any further light on this?

*There was always the waggish observation that Bach's music was not written by him but by someone else of the same name - and another I saw some years ago that Wagner's music is better than it sounds!*



*Is nothing sacred? Ed.*

## Cathedral statistics

From between the pages of an very old book of Guilmant which I acquired from goodness knows where, fell a fragile and fading press cutting from the Daily Dispatch dated 1924 with the headline 'The Largest Cathedral' which starts 'When completed, Liverpool Cathedral, which is to be consecrated in the presence of the King and Queen on Sunday July 20th, will be the largest cathedral in England and the third largest in the world'.



The article goes on to give the vital statistics of the country's cathedrals. The highest point of Liverpool cathedral's roof will be 17ft. higher than that of York Minster, hitherto the loftiest in the country. Gloucester cathedral, until now the loftiest cathedral will be dwarfed by Liverpool's 335ft. The towers of Durham, York and Lincoln are all less than 220ft.

As for length Winchester is the longest mediaeval cathedral in Europe measuring 556ft, longer than Ely 537ft., York 524ft. 6 ins., Canterbury 522ft., and Durham 496ft. 6ins.

Liverpool was the third Anglican cathedral to be built in Gt. Britain since

the reformation, the others being St. Paul's, begun in 1675 and Truro, started in 1880. King Edward VII laid the foundation stones at both Truro and Liverpool, the former as Prince of Wales and the latter as King.

The oldest cathedrals are York Minster and Winchester, both started on sites of destroyed Saxon churches in the reign of William the Conqueror, indeed at York there still may be seen a portion of the crypt wall of 'the most magnificent basilica' erected to replace the building destroyed by fire in 741.

Of the (then) 34 cathedrals in England and Wales, eleven were begun during the last 23 years of the 11th century namely Canterbury, Chichester, Durham, Ely, Gloucester, Lincoln, Norwich, Rochester, Winchester, Worcester and York. The sees were of course founded much earlier.



The smallest cathedral, except Sheffield, is at Oxford. The most inaccessible is St. David's which stands in the bleakest part of Pembrokeshire, ten miles from the nearest railway station. (This was in 1924 remember!).

*Can anyone identify the Daily Dispatch? Ed.*

## *Organ news*

*Ralph Bootman*

Holmes & Swift are now firmly established in their new workshop at Unit 6, The Drift, Fakenham and this year are celebrating their 20th anniversary as organ builders in Norfolk. Congratulations to them. With more work on their books, they have found the larger premises essential as amongst the work in hand is the extensive overhaul of the organ in Feltwell Methodist Church. Although attributed to Bedwell of Cambridge, it carries the nameplate of Miller & Son of the same place, who evidently extensively rebuilt the instrument, even to the extent of supplying a new Swell soundboard, key and stop actions. It has a Great of 8. 8. 8. 8. 4. 4. a Swell of 16. 8. 8. 8. 4. 8 (Cornoepan) Pedal 16, 3 couplers plus Swell Octave and Tremulant.

From a flood damaged church near Stamford they are restoring a Thomas Robson organ of 1867. The blower, reservoir and lower casework had been totally submerged in muddy water and virtually none of the glued joints within the instrument remained sound. Here the synoptic specification is 8. 8. 8. 4. 4. with the pedals being permanently coupled.

At Thetford U. R. C. the organ is a rare one by Denman of York dating from the mid 1800s and is a splendidly

crafted instrument standing virtually in its original state. There is another Denman organ in Norfolk at Gt. Snoring Parish Church. At Thetford U. R. C. a complete restoration is being carried out and the synoptic specification is Great 8. 8. 8. 4. 4. 2. 8 (Clarinet) Swell 8. 8. 8. 4. 8 (Oboe) Pedal 16 with 3 couplers. The casework here is of oak with a spotted metal display front.

Messrs. W. & A. Boggis of Diss are continuing to be very busy. Their new organ at Dickleburgh is complete and has been taken into use and they have removed the 1888 Norman & Beard organ from Blofield Parish Church to its new home in Colkirk. The fine Hill organ which stood in St. Peter, Holloway, has been removed and is now at their works and awaiting its rebuilding in Blofield. Amongst lesser jobs the organ at Gt. Hockham (Bishop 1892) has had minor work carried out whilst it was being cleaned, as has the fine Mark Noble 1859/Williamson & Hyatt 1953 instrument at North Elmham. Similar work on the 1912 Norman & Beard organ at Little Plumstead will commence soon.

The small church at Bagthorpe in the west of the county hopes to secure a vintage Walker organ from a church in Bedfordshire where an electronic instrument is being introduced.

It is good to hear of work being carried out on instruments in non conformist places of worship, there must be many of these waiting to be explored and any

news of such instruments will be warmly welcomed.

Some issues ago, mention was made of the 'new' organ for Wilby Parish Church near Attleborough, an instrument by Rest, Cartwright from a Baptist Church in Hornsey, London. This is a gift to the church and is being erected by the donor, a professional organ builder, in his spare time. (I didn't think OBs had any!). The organ is well on the way to completion and the manuals are playable although the swell box and pedals remain to be completed. A well known artist, David Kerr, who lives nearby, has offered to paint and decorate the casework and the front pipes, currently black, and it is hoped that all will be finished in time for the millennium. More news as work progresses.

If any reader is seeking a two manual and pedal electronic instrument for home use Mrs. Shirley Milledge has a Yamaha FE60 for disposal. She may be contacted on 01603 712042.



**Pipe or electronic  
organ required**

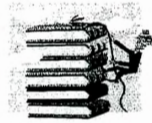
**2 manuals and pedals**

**All offers considered**

**Contact:**

**Chris Boden**

**01603 701910**



### **Book review**

*Ralph Bootman*

Historic organs in Derbyshire - A survey for the Millennium by Rodney Tomkins. ISBN 0-907758-97-5.

Pub: Scarthin Books, Cromford, Derbyshire 1998.

Rodney Tomkins is the organs adviser for the Diocese of Derby and has chosen some 165 historic instruments within the Diocese to describe in this volume. As to what an historic instrument is, he has taken as his cut off date the end of World War I and of the instruments built by then and which are still in situ he has included those which are still substantially the same as when they were first built and remain intact examples of the style, period and the builders.

These include many builders who are no longer with us but whose work, be it large or small, fulfils these criteria and include Snetzler, James Davis and Lincoln from the early period, and a comprehensive list of others from London, the North and the locality of Derby. The builders featured are each given a few words of introduction, and a description of their characteristics is included where appropriate.

The stop list of each instrument is given and many are illustrated by good



quality photographs. Four short appendices give a supplementary list of organs not described in the text but which, nevertheless, contain a significant amount of historical material. A list of instruments with historic casework and, sadly, a list of historic organs which have been scrapped or resited, plus a list of significant instruments built since 1914 and which still survive also all appear in the appendices.

This is an immensely interesting book which does draw attention to those instruments in Derbyshire which hopefully will continue to be cherished as part of our ecclesiastical and musical heritage in and after the approaching millennium.

Mr. Tomkins is to be congratulated on his work, printed on good quality paper and with hard covers which will undoubtedly prove to be of great value. Dare one express the hope that one day a similar publication may be produced for other dioceses?

June Nixon has just completed the recording of a CD on Melbourne Cathedral's fine Lewis organ exclusively devoted to the organ works of Ronald Watson which will be released within the next few months.

### *Queen honours Melbourne organist*

In the Queen's Birthday Honours in June, June Nixon, organist and choir director at Melbourne Cathedral was made a Member of the Order of Australia (AM) in recognition of her service to church music in Australia and her work as organist, teacher and composer. Also this year June Nixon celebrated her 25th year at Melbourne Cathedral. June admits to being a perfectionist and puts the choir as her top priority, aiming to create a culture of professionalism, treating boys and men as professional musicians and requiring high standards in both their singing and behaviour.



At the time of her appointment she was the youngest and only female organist of any major Anglican cathedral in the world and under her leadership the cathedral choir has become recognised as the leading Australian exponent of the English choral tradition.

Her settings of the psalms, anthems and Eucharist are sung regularly. In addition, she has given many recitals in Melbourne Town Hall and in the cathedral as well as abroad including Westminster Abbey, and has been commissioned to record the works of, amongst others, Stainer, Howells and Sumsion.

*Association members on their day  
outing to London seen (right) in St.  
Barnabas' Church Dulwich with the  
Kenneth Tickell organ.....*

*.....and (below) on the steps of St.  
Paul's Cathedral, London*





## *Desert Island Discs*

### *Colin Fenn*

Katherine Dienes found herself on a desert island on Saturday afternoon 23rd May. Telling of her upbringing in New Zealand Katherine told us of how her father had been a political prisoner for ten years in Hungary under the Communists and how on his release he fled the country to New Zealand where he met his wife. Katherine's parents were married in 1962 and Katherine, an only child, was born in 1970. Her parents were librarians and not very musical.

Katherine started playing the piano at the age of seven and progressed through the graded examinations of either Trinity College or the Associated Board. It was not until she was seventeen that she started learning the organ, and whilst still at school was successful in getting the Wellington Cathedral Organ Scholarship. Shortly after she arrived at the cathedral she took over from the assistant organist who left, and got more involved with choirs and service accompaniment. It was during her time at Wellington Cathedral that she met David Hill from Winchester who encouraged her to come to England to study. She came

over in 1989 to see him and returned in 1991 as Organ Scholar at Winchester. During her time there she completed her ARCO and FRCO and also met David Dunnett who had arrived as Assistant Organist.



In 1996 she was appointed Assistant Organist at Liverpool Metropolitan Cathedral and was soon required to take full responsibility for the music due to the illness of the Master of the Music, Phillip Duffey. During this time the services included the funeral of Archbishop Warlock and the enthronement of his successor. It was in Liverpool that Katherine met her husband who was conductor of the Oriel Singers. She became Assistant Organist at Norwich Cathedral last September and is also in charge of the Cathedral's Girls Choir and an Assistant Regional Director of the RSCM.

Katherine's selection of recordings began with a composition by John Adams (b. 1947) entitled *Shaker Loops* being the 4th Movement from *A Final Shaking*. This recording by the San

Francisco Symphony Orchestra under Edo de Waart was lent to her by her husband to be when she was in Hungary touring with a choir. The second recording was a complete contrast - *O Crux Splendidior* by Peter Philips (ca. 1560 - 1628) sung by Winchester Cathedral Choir under David Hill. In this recording Katherine was called in at the last minute to sing second soprano in the choir.

For her third record Katherine selected *The Lark Ascending* by Vaughan Williams which she first heard in New Zealand where it reminded her of the English open countryside and landscape as she dreamed of coming to England to study the organ.

Katherine spoke of her love for the music of Mahler and for her next recording chose *The Resurrection* from *Symphony No. 2* performed by the City of Birmingham Symphony Orchestra under Sir Simon Rattle.

On her desert island Katherine said she would like to be reminded of Hungary and of the fire and passion of the Hungarian temperament and therefore, as her fifth record she chose Hungarian folk songs from *Csik* by Bela Bartok, played on the piano by Zoltan Kocsis.

The music at Katherine's wedding in Winchester Cathedral in 1996 include *O Sacrum Convivium* by Messiaen and for record number six we were able to hear the soundtrack of this from the wedding video, sung by the choirs of Winchester Cathedral and Liverpool

Metropolitan Cathedral under David Hill.

The final two discs were movements from *The Rose Lake* by Sir Michael Tippett and the third of the *Four Last Songs* by Richard Strauss. Perhaps one was surprised that no organ music was included amongst the eight discs but Katherine said that the reason for this was that she would be able to hear in her own mind all the great works for the organ.

If she were allowed to take just one record it would be the music of Messiaen. The book she chose would be *The Lord of the Rings*, and her luxury item, a grand piano containing a hammock.

At the end of the programme Katherine played for us on the organ in the church the *Passacaglia & Fugue in C minor* by J. S. Bach.

This was indeed an interesting and entertaining afternoon and we are very grateful to Katherine for giving us her time to take part in this programme. And a special word of thanks must go to Ken Smith for arranging and presenting the programme in a style Roy Plomley would have been proud of. Thanks also to Oliver Wigg, one of Ken's pupils, for his playing, recorded on tape, of the theme tune *Sleepy Lagoon* by Eric Coates. And finally I am sure we all appreciated the refreshments in the interval, for which our grateful thanks are due to Pat and Trudie.

**Fernando Germani d. June 10th  
1998**

Long before I heard a live organ recital on an instrument of any magnitude I was hooked on the great Preludes and Fugues of Bach and I can not play these wonderful works even today without remembering where the music had to halt whilst the 78 was turned over. The organist on those 78s was Fernando Germani.

Born on April 5th 1906 Germani was one of the half dozen household names of the organ world in my young days. Germani was a child prodigy playing the piano and violin in public at the age of four. At the Royal Conservatory in Rome he studied with, amongst others, Respighi, yet he had only one organ teacher, Raffaele Manri. At 21 he became organist of Rome's Augusteo Symphony Orchestra and at the same age made his American debut in the Wanamaker stores in New York and Philadelphia for which Leo Sowerby composed *Pageant* which is a tour de force for pedals and which was delivered to Germani the day before he left home. He memorised the piece during the sea voyage and performed it the day after his arrival. He made his British debut in 1932.

He held many distinguished posts in Italy and in America and was for eleven years Titular Organist of St. Peter's in Rome where he was required on more than one occasion to give a recital to an audience of one - the Pope.

He received many honours, one from President Kennedy, and in recognition of his complete Bach recordings was knighted by Pope Pius XII.

Germani played in Norwich cathedral on Friday 14th March 1969 (admission 6/6d) and his programme comprised *Concerto in C Major BWV 594* - Bach, *Noel sur les Jeux d'Anches sans Tremblant* - Daquin, *Prelude & Fugue in E minor BWV 548* - Bach, *Grande Piece Symphonique* - Franck and *Fantasia on Wacht Auf Op. 52 No. 2* - Reger.

Amphion have recently re-issued his recordings from Westminster Cathedral and EMI have released some of his recordings from the 1960s.



**Robin Richmond**, presenter of *The Organist Entertains*, died on 27th July aged 86. A comprehensive obituary will be included in the next issue.

## ***Thomas Lord's Journal***

*Pauline Stratton*

*Who was Thomas Lord? I do not know, but he did write the most extraordinary journal which is now held at the Norfolk Record Office (document number 1619/1, 824X9).*

In 1884 Thomas Lord took it upon himself to attend a service in every place of worship in Norwich. He started this mammoth undertaking on Sunday 24th February 1884 when he attended morning service at the Old Meeting House, Colegate. Details of the interior and exterior of the building, the sermon and readings were carefully noted. He also remarked that a good congregation worshipped here due to the earnestness and zeal of its Pastor, the Rev. R. Hobson. The service music was provided by 'a small organ with voluntary choir of fair merit'.

In the evening he went to Calvert St. Chapel and again documented the building, the name of the incumbent, the sermon, readings, the attendance and the form and quality of the music. He noted that the organ was at the east end of a large gallery and the whole congregation sang heartily. This is the set form his journal was to take as each Sunday he attended two services logging details of what he saw and heard.

The organs were usually described as

either small, sweet toned or fine. The small organ in the north east chapel of St. John, Timberhill was 'well played by a lady', whilst the sweet toned organ of St. Andrew, Eaton was played 'by a lady who used the pedals well'. The Octagon organ was also of the 'sweet toned' variety but alas was poorly played.

A 'fine' organ was heard at Chapel in the Field and the organ at St. Martin at Palace Plain was referred to as 'beautiful' and was well played. But the Princes Street chapel organ made such a good impression that Lord commented 'one of the best in the City' being excellently played by Mr. Meers. This organ had only been installed nine years prior to which the church had had a harmonium.

On the evening of 8th June 1884, Lord visited St. Andrew, Trowse where he was puzzled by a plaque on the modern organ which stated that the instrument had been donated by Edward Whetstone, the Parish Clerk, in 1803. However, on enquiring further, Lord was reliably informed that Whetstone's organ was a smaller instrument which had been placed against a small door. Mr. Whetstone willed that his coffin should enter the church by this door so that it would pass over the organ.

Besides Mr. Meers at Princes Street, other organists were mentioned by name. Mrs. Ransome played at St. Ethelred's and Mrs. Critchfield at St. George's, Tombland. The 'good loud organ' at St. Peter, Mountergate was

played by Saul Berry and the 'fine loud organ' in the north east chapel of St. Stephen's church was beautifully played by Mr. Lain. Others mentioned were Horace Hill at St. Giles, H. Kingston Rudd at St. Andrew, Broad Street (now St. Andrew's street), Thomas Betts at St. Philip's, Heigham, C. J. Campling at St. Gregory's and F. O. Taylor (a solicitor) played the 'fine' organ at Unthank Road Baptist Church.

Harmoniums accompanied the singing in many churches, chapels and mission rooms. The mission church in Adelaide Street having a 'large' one. St. Luke's chapel in the cathedral had a small harmonium which was played by a study boy.

On 21st September 1884 at the Tabernacle, a young man played the harmonium so badly that 'one could not recognise any tune he attempted'. (The new law courts in Bishopgate now occupy this site. In 1884 what is today known as Bishopgate was three roads, Tabernacle St., Hospital Lane and Bishopgate).

Music for the Whitsunday service at the Willow Lane Roman Catholic Chapel of the Holy Apostles, (now solicitors' offices), was provided by a twenty piece band, comprising of a double bass, trombone, clarionette, flute, first and second violins, viola and drums plus a chorus of sixteen voices assisted by the organ, the latter being 'well worn out'. Lord thought that they coped exceedingly well with Gounod's *Messe Solonelle* and Handel's *Hallelujah*,

which concluded the service.

The death of Queen Victoria's youngest son, Prince Leopold, Duke of Albany in March 1884, must have been felt in Norwich. Suffering from haemophilia, the Prince had never been strong, but he had married Princess Helen of Waldeck two years previously and she was expecting their second child. Leopold died in Cannes and his body was brought back for burial in St. George's chapel, Windsor where he and Helen had married. On the morning of 30th March, Lord went to St. Saviour's, Magdalen Street where the full cathedral service was taken by the master of the grammar school, in the absence of the vicar, Rev. Gilburn, and the *Dead March* from *Saul* was played to mark the death of the Prince.

Lord documented details of all choirs he encountered, the numbers of girls, women, boys, men given and comment on the quality of their singing and how they were dressed.

Twelve girls formed the choir at Christ Church, New Catton and girls choirs were also heard at St. Edmund's, Fishergate and St. Clement's, Wensum Street. At Ss. Simon & Jude on the corner of Elm Hill we read that 'some men's voices trying bass spoil the girls' singing'.

Eighteen boys from a home in St. Faith's Lane formed the choir at St. Helen's, their bright, fresh voices being a credit to their master, Mr. Smith. They were accompanied by thirteen

year old Miss May Cox at the organ.

At St. Stephen's the surpliced choir was comprised of eight boys and eight men 'assisted by some ladies at the rear'. They had some good voices and sung fairly but 'not so well as they ought considering the talent paid for'. A similar comment was made of St. Peter Mancroft where the choir of twelve boys and twelve men blended well but, Lord remarked, 'considering the amount of money yearly expended to keep this choir up, they ought to be better than they are'.

However at St. Gregory's the singing of the sixteen boys and eight men was 'exceptionally good. The several parts well balanced and the chanting pointed and good', a credit to their tutor Mr. Charles Halden, a lay clerk at the cathedral.

Most services were well attended. The Salvation Army Barracks in St. Giles had a large congregation on 21st December 1884 having entered the building at 11 o'clock after parading the streets. Whilst waiting, the congregation relieved the monotony by singing hymns solo. Princes Street chapel also had large congregations. Their minister, Rev. George Barrett, was extremely popular, whereas at St. Michael at Plea on 15th June 1884, Thomas Lord and his son Ralph were the only ones present excepting the sexton's two children, one of whom rang the bell before the service. The previous Sunday no one had turned up at all.

Lord visited the cathedral on the morning of 18th January 1885. It was assize week and the custom was for the judge to attend morning worship. Whilst awaiting his arrival Lord's mind toyed with the word B.I.S.H.O.P. and found that by removing the vowels the remaining letters were the initials of the last four bishops of the cathedral i.e. Bathurst, Stanley, Hides and Pelham. As the organ pealed forth the National Anthem the Rt. Hon. John Duke Coleridge, Lord Chief Justice of England and nephew of the poet Samuel Taylor Coleridge, was escorted up the aisle by a procession of City dignitaries. Twelve boys and eight lay clerks formed the 'good fine choir' which sang before a very large congregation.

The last step of Lord's journey took him to the Plymouth Brethren mission rooms in Shalders Court (now Clement Court) off Redwell Street on the evening of 8th February 1885. Altogether he had visited eighty five different places of worship in just under a year. Some were relatively new buildings. St. Matthew's, Thorpe Hamlet, completed in 1851, Thorpe St. Andrew's new parish church, 1866, Queen's Road Primitive Methodist, 1872 and Unthank Road Baptist, 1874. Building work on St. John's Roman Catholic Cathedral had just begun and St. Thomas', Heigham had yet to be built (1888).

Many of the places he visited no longer exist. The Soldiers Mission House in Lollard's Pit, built in 1854 for the



soldiers stationed at nearby cavalry barracks, is now, I believe, part of a D.I.Y. stores at the junction of Rosary Road and Riverside Road.

In 1942 St. Paul's church was bombed and it was here that Lord heard the congregation, mainly from the Institute for the Blind, sing so heartily. This round-towered church had landscaped gardens enclosed by iron railings and the site is now occupied by the Barrack Street roundabout. Calvert Street chapel, Lord's first evening visit, was demolished to make way for the inner link road.

Thanks to Thomas Lord the atmosphere of all of these buildings has been historically preserved.

*This article compiled by kind permission of the Norfolk Record Office.*



*St. Paul's, Norwich*

## **St. John's Timberhill**

*Keith Buxton*

Four years ago the organ in St. John's, Timberhill, Norwich was completely rebuilt by Holmes & Swift, but two stops, a Great Posaune 8' and a Pedal Trombone 16' were never added because of the cost. These two stops have now been added by that same firm making this a very fine organ for its size, and one of the very few instruments around to possess a 16' Pedal reed.

Organists are very welcome to try this organ by contacting me on Norwich 610207.

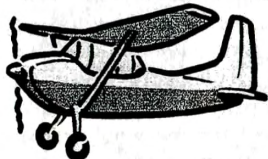
**Organist wanted** - (even if only once or twice a month) - at St. Mary's Newton Flotman who are looking for someone who appreciates a wide breadth of music including music for children and music from Iona. Mission Praise and A&M Revised are currently in use. Services are at 10.30 a.m. and alternate between informal Family Service, Holy Communion ASB Rite A and Patterns for Worship. Suitable reimbursement. Contact Rev. Chris Collison on 01508 470762 or fax. 01508 470487

## *Jim Crampton - an appreciation*

*Dick le Grice*

In anticipation of the Association's forthcoming visit to Laurie Bannister's cinema organ, I thought some readers might be interested in a man who, although not professing to be an organist, nevertheless was a very keen lover of the mighty cinema organ.

Jim was a quite remarkable man. He was quiet, unassuming, and a very kind chap for whom nothing was too much trouble. After wartime service as a pilot, and some time as a prisoner of war in Germany, (about which he never said anything), he started a one-man flying business, flying, when I first knew him, an Auster out of Felthorpe Flying group's field, doing aerial photography and that sort of thing.



Later, after the R.A.F. had left Horsham St. Faiths airfield, he had a Cessna 172 which he used to keep in a hangar there, such a tiny aeroplane it was scarcely visible tucked away in one corner of this huge building. Later still he joined up with 'Wilbur' Wright, a man who flew pleasure flights from a strip in Caister, and together they formed Norfolk Airways which later became Air Anglia, now Air U.K. (unless things have moved on again

since my last update!). The motto on the side of Jim's mini van was 'Double the day - fly NA'.

I first met Jim at an open organ afternoon at Oxnead Mill near Aylsham. I cannot remember who introduced us, except that it was someone whom I never suspected of having anything to do with cinema organs. As well as being a flying man, he was also keen on two other things, apart, of course, from his delightful family - cinema organs and water mills. At Oxnead Jim was able to combine these two interests as he adapted the ground floor of the mill to accommodate the Compton organ from the Haymarket cinema in Norwich. He rigged this thing up just inside the door, with a chamber on each side, and the console in the centre.

The open afternoon which I mentioned, involved the late Eddie Gates, the blind organist, who was very much at home on this instrument. We went home afterwards with the usual memories of a very pleasant Sunday afternoon spent by the river listening to the organ.

I was quite flattered a little while later when Jim rang me up to ask if I would tune the organ for him, (this well-established man who moved in elevated circles, ringing *me*, a mere ex-organ builder!). There was no side to Jim however. He was one of this world's gentlemen who did not put himself above anyone. Anyway, I did some tuning for him and we became friends, as did everyone who met him.

Eventually he acquired the little 5 rank Wurlitzer from the Regal, Colchester and installed it on the next floor up in the mill, and what a little gem that organ was! Alistair Field was the chap who did all the organ building work, (one of those keen amateurs who get more and more expert as time passes), and I did the tuning. Gradually Jim enhanced the area in which the organ was situated and put on concerts to raise money for the Oxnead Church, obtaining the services of people like David Shepherd and Robin Richmond.

Jim's love of water mills resulted in the purchase of Aylsham Mill, now transformed into holiday lets, but into which Jim placed a Christie organ complete with illuminated console. The Christie organs were built by my old firm, Hill, Norman & Beard and I was therefore very pleased to be able to do some work on it for Jim. The organ is still there.

A further purchase was the Compton organ from the Carlton cinema in Norwich which Alistair installed on the second floor. It speaks down through a trap door in the floor to the area below. Again, this organ is still there, and some members will have seen Nigel Ogden perform on it on occasions in the not too distant past. This one I was not involved with, having been moved up to Manchester meanwhile.

Jim Crampton was one of those people for whom other people would fall over themselves to do work, expecting no reward and considering themselves highly privileged to have been able to do it! Jim, however, never took other

people's good nature for granted, there would usually be some little gift in the offing, be it a present or perhaps a ride in his helicopter. My own particular treasure is a tankard which arrived one Christmas inscribed 'Dick le Grice, Master of the Mighty Wurlitzer, Oxnead Mill'.

Eddie Gates called Jim a maniac for his enthusiasm - would that there were more maniacs like Jim in this world. I consider it a privilege to have known him.



### *Flowers and music*

The Methodist Church in Pulham Market are holding a Flower Festival over three days from 19th to 21st September and are inviting organists to do a stint to make sure that there is always pleasant organ music to accompany the floral displays. Help is required for the whole three days but mostly for the first two.

The organ is a fine two manual and pedals instrument by Boggis and should prove a delight to play.

Anyone interested in enjoying themselves on this organ and at the same time bringing pleasure to the visitors should contact Rosemary Barker on 01379 676743 in order to book a slot.

## Crossword

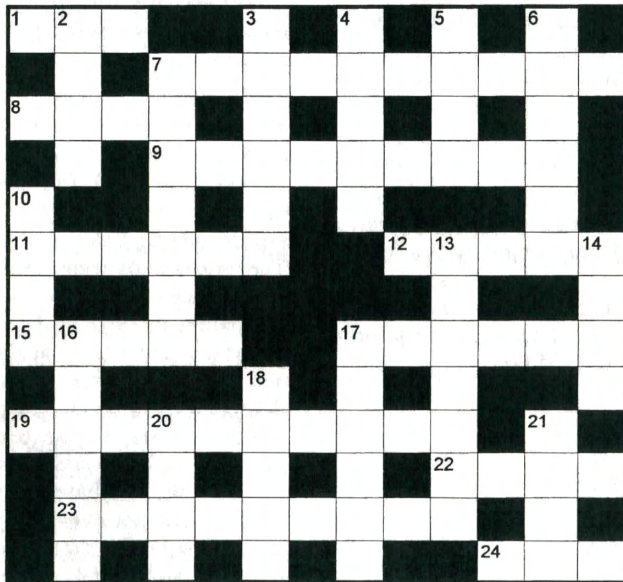
### Clues

#### Across

1. Consume goddess
7. First of Western misprinted - unintentional
8. Fibbed about German song
9. Nude panel composed Impromptu
11. Got ale to smooth things over
12. What Jo Haydn was to Michael's children
15. Eustace Twill gives this musical instruction
17. Elicit Ernest's hiding place for this instrument
19. CofE good bet for regular worshipper
22. Melody Marian's taken to heart
23. Nice mural made up of figures
24. Hazel has oriental cymbal

#### Down

2. Music group could cause riot
3. Opera by 6
4. Fifty following notion - perfect!
5. Seemingly a most prolific composer
6. German violinist 1685 - 1759
7. Worship and laud tea
10. Dull 7 across
13. Inate 7 across
14. Raised stake about mountain
16. Xenakis' alma mater
17. Norwich prodigy shortened note
18. Bitter 7 across
20. Respighi's pines were here
21. Scottish flute?



## *London outing*

*Jim Hunt*

It was a misty yet dry day as the coach pulled away from Norwich at 8 o'clock sharp and headed towards London. We arrived at St. Barnabas' Church, Dulwich in glorious weather and received a warm and friendly welcome from the organist Dr. William McVicker. He briefly explained how the church and pipe organ had been completely rebuilt following the fire on 7th December 1992. Kenneth Tickell & Co. were appointed to build the new instrument and William acted as consultant.

The organ is located at the east end of the church behind the centrally placed altar and moveable choir stalls. It has three manuals and pedals, tracker action throughout, 35 stops, 2428 pipes and a full electric capture system with sequencer. The case is 27ft. high, 16ft. wide and weighs approximately 11 tons. The flamed copper pipes forming part of the front case matched the colourful stained glass window above the organ. The final cost of the organ will be about £235,000.



After the organist had demonstrated the organ he gave us a conducted tour of the remainder of the church complex. Members and friends had ample time to try the organ and enjoy their lunches in the peaceful surroundings and sunshine of the quadrangle.

The next part of our visit was to the Royal Naval College at Greenwich where the security gates were immediately opened, much to the amusement of Peter our driver. Once inside the chapel, the organist, Nicholas Johnson gave everyone a warm welcome but refrained from any lengthy talk since time was limited. The vergier, however, had a different agenda and proceeded to explain different aspects of the chapel and that the chapel was originally built by Wren but rebuilt by James Stuart following a fire in 1779.

The organ was originally built by Samuel Green in 1789 at a cost of £1,000 plus £500 for the mahogany case by William Newton, and is positioned on a balcony at the west end. The organ underwent several rebuilds and alterations before the thorough restoration in 1997 by David Wells of Liverpool. The organ has three manuals and pedals, mechanical action throughout, 32 stops and an electric capture system. It also has a separate detached fully electric console at the east end of the chapel. The visit was brief so that not everyone was able to try the instrument but after coffee many members and friends managed to visit the Painted Dining Room opposite.

Our final destination was St. Paul's Cathedral where we were escorted to the choir stalls ready for Evensong sung by the Vicars Choral. The Introit was 'If ye love me' by Tallis, the canticles 'The Ely Service' by Hendre and the anthem 'I will lift up mine eyes' by Walker. Following the service and the departure of the general public, Huw Williams, the new assistant organist, welcomed us and explained the various parts and positions of the organ. He then treated us to a mini recital which illustrated the effect of the sections of the organ from different situations in the cathedral. The final piece, Gigout's 'Grand Choeur Dialogue' took our breath away as the 'dialogue' was between the main organ and the west end reeds en chamade. Members wandered freely in the vastness of this unique building as the full majesty of the organ was displayed. During the return journey Barry Newman extended thanks to James Lilwall for organising such a marvellous trip.

During a perusal through the choir stalls at St. Paul's (as you do!), I came across a book entitled 'Fritz Spiegl - Music through the looking glass' which some members may be interested in looking into - (sorry!). According to the foreword the book is a 'dictionary of musicians' jargon, shop talk and nicknames and is a mine of information about musical curiosities, strange instruments, word origins, odd facts, orchestral players, lore and wicked stories about the music profession'.

### **Membership notes**

The committee is planning to change the procedure for subscriptions at the end of this year by enclosing a separate membership renewal notice with the Winter edition of the Journal. As a requirement of the Data Protection Act we need to have members' agreement that their details may be held on computer. We will use the opportunity to update our list of members who wish to receive additional details and reminders about forthcoming events. This list was initiated a number of years ago but has not been used for a while because of doubts about its completeness. We will also record whether members are happy for their name and address to be supplied to other organisations (for example, we were once approached by the Norwich Festival who were interested in mailing all NAO members).

We hope that members will return these notices promptly (with their subscriptions!) so that we can bring our records up to date. If any member has any concerns, please do not hesitate to contact me.

Geoff Sankey

## ***President's evening***

*Allan Lloyd*

Every so often, when attending musical events one is aware of participating in a concert of such high calibre that it can only be described in superlatives. Such is the case with the evening of Saturday 18th July when a goodly number of members gathered at this remarkable dual venue of St. Mary's church and the St. Lawrence's Centre, recently restored from dereliction, in South Walsham.

The evening's artists were Meg Starling, soprano, Gordon Dodson, piano and Bryan Ellum, organ and piano and the programme began with Meg Starling singing excerpts from Handel's *Samson and Theodora* and ending with Mozart's *Alleluia (Exultate Jubilate)*. This was sung from the pulpit accompanied by Bryan Ellum on the G. P. England (1795) one manual organ at the west end of the church. These items were a stunning opening to the evening, Meg's charming performance coming over with superb clarity, beauty and expression.

We then returned to the St. Lawrence's Centre for the rest of the programme in which Gordon Dodson and Bryan Ellum delighted us with the piano duet *Fantasia in F minor Op. 103* by Schubert. For many of us this was the first experience of a live performance of this work. The acoustics of the building enhanced the contrast between the sublime opening and the later dramatic, passionate sequences.

The excellent buffet followed, giving us the opportunity to socialise whilst indulging in strawberries and cream.

The second half of the concert was a delightful contrast between Meg Starling's performance of a group of well known repertoire songs and two operatic arias, and Gordon and Bryan's further piano duets of largely British light music.

The whole programme was well balanced and varied and all present will remember the evening with great pleasure, joy and enthusiasm. The venue is one that the NAO could well use on future occasions.

Warm thanks to the artists and to James Lilwall in overseeing the success of the evening.

***A Concert in aid of Kelling Hospital will be given in the new Auden Theatre at Gresham's School Holt by international Piano duetists Isobel Beyer and Harvey Dagul on Saturday 31st October at 8 pm.***

*Admission £6, students £2 which includes a glass of wine in the interval.*

*There is ample parking, all seats will be numbered and reserved and there will be a wine bar open from 7 pm.*

*Further details from Alan Thorne on 01263 577305*

## ***Events update***

**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**'. Laurie has rebuilt and installed in a building adjacent to his house a 10 rank 3 manual Compton Cinema organ and the afternoon will start with an explanation by Laurie of how this organ came to be in his barn! Dick le Grice will then take us through the technicalities of the cinema organ. **Kevin Morgan BA(Hon), FRCO, LRAM, LTCL**, whom we welcome from Bolton, will then explore the music and players of the cinema organ.

We can only cater for a maximum of 80 people so please book with James Lilwall and let him know if you need a lift. Schedule and map will be sent when you book.

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

**OCTOBER Saturday 24th at 10 am**

**St. Thomas' Earlham Rd, Norwich**

**Church Music - Towards the Millennium.** This is a day not to be missed by organists, choir trainers, clergy, instrumentalists, worship leaders, indeed 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 and 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.

**NOVEMBER Sunday 22nd at 3:30 pm**

**Norwich Cathedral**

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

**DECEMBER - No meeting**

*and.....make a note of these dates in 1999 now!*

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

**St. Mary's Duke St., Norwich**

Barry Newman explores **The Versatile Organ**, through recordings

**FEBRUARY Saturday 20th at 2:30 pm**

**St. Mary's Duke St., Norwich**

Ronald Watson explores the complexities of **Music Notation**

**MARCH Saturday 6th at 7 pm**

**St. Peter Mancroft, Norwich**

Kenneth Ryder gives a **Masterclass** as part of the Norfolk & Norwich Festival