

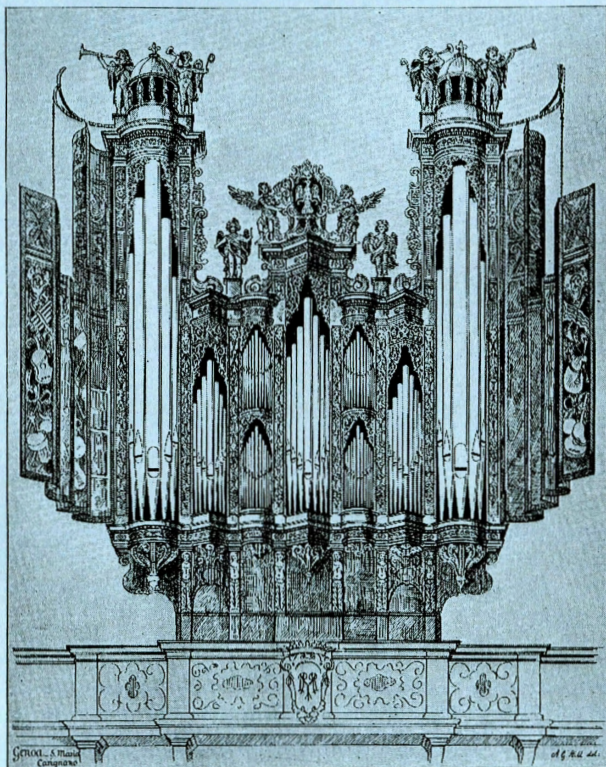
The Journal

Winter

1998

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ASSOCIATION

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The editor writes.....

The summer months and two day trips to London heightened my awareness of the incomparable experience of first hand encounters.

The purpose of the trips was to attend two of the Proms but there is always something fascinating to do in London and we always try to fit something else in. On the first trip we spent some time in the early afternoon in the National Portrait Gallery. Whether one knows the person in the portrait or not makes no difference to the immediacy of the experience, the ability to get very close to examine the brush strokes, or stand well back and take in the whole piece. In the more modern section where the subjects are not public figures and are therefore not known as personalities, the immediacy is still there and this is brought home as one browses the postcard reproductions on sale at the kiosk. They do not begin to capture the presence of the real picture and certainly, for me at least, there is no emotional involvement. I'm sure people do buy these postcards for their own reasons but for me it would be a waste of money.

The same thoughts crossed my mind later in the Prom. We were seated next to the organ, behind the percussion section of the orchestra with a perfect view of the front of the conductor, so close, in fact that we could even follow the scores of the percussion and the horns. Again, the immediacy of the experience makes a telling impression from the very first chords of the music. It is physical, you are there! and no matter how good a recording might be, no recording can capture that fourth dimension of a unique, living experience, the expression on the

conductor's face matching the poignancy of some short musical phrase being physically produced by real players on real instruments.

Live performances of organ music too cannot be matched by recordings, particularly on instruments spread so widely in three dimensions, where the sounds come at one from different places. Then there is the sheer physicality of wind going up a pipe, particularly pipes which give more of a physical sensation than a musical note.

Earlier we had visited some gardens and again, being confronted by the reality and perfume of plants, carefully and thematically arranged in a pleasant setting is so much more telling than all the pictures in all the gardening books and magazines, no matter how well produced and how high the quality of the pictures.

I read somewhere that this year's Norwich Festival was the best attended in recent times and that even when events conflicted there were excellent houses at each. This is wonderful news when one is always being told that we have become a nation which cannot be prised away from the television set. One capacity performance we attended in Norwich cathedral was *The Eye of the Eagle* which was a most atmospheric experience, combining as it did electronic music with the cathedral organ, solo singing and instrumental pieces, the voices of the boys of St. Edmondsbury cathedral and the spoken word. I wondered what the craftsmen who raised these stones centuries ago would have made of the music and the means of making it - it would have been beyond their imagination. I wonder what will be happening in this ancient building nine centuries hence. We cannot begin to imagine.

Strong local connections

I have learned that Peter Stevenson, the Norfolk born organist who toured the area during the Summer is the nephew of Eric Stevenson whose screen in St. Nicholas, Gt. Yarmouth won for him the Gold Medal of the ancient livery company, The Worshipful Company of Blacksmiths. Peter played for his uncle's funeral at Wroxham and for his memorial Service in Norwich cathedral.

Peter is thinking of returning to these parts, and if he does we'd be pleased to welcome him back. In the meantime he is planning a return tour next summer for which he already has some bookings but could take more. He makes no charge but appreciates contributions to expenses. If you would like Peter for a recital in your church contact him on 019467 29195/21461.

Organ photographs

Michael J. Watcham has a large collection of black and white photographs of organs he has taken and processed himself which he is hoping can be made use of in some publication or other. They seem mostly to cover the southern counties of England with a few in Norfolk and Cambridge.

If anyone has any suggestions what Michael could do with his collection then please contact him at 18 Anglesey Avenue, Loose, Maidstone ME15 9SH tel: 01622 743727.

George Pike 1908 - 1998

With the death of George Pike in early August, the Association lost one of its oldest members. George was born in Norfolk and joined the R.A.F. as a young man and had just completed a lengthy auto-biography of these times. It is hoped that the book will be published shortly.

After the war he was a member of several music groups having a fine tenor voice and sang all over East Anglia including St. Andrew's Hall in Norwich. During the 1950s he moved to Norwich and sang in the choir at St. Alban's Church and later became organist there.

Although in his eighties, he regularly cycled and rode a moped to visit friends in Suffolk. George enjoyed his organ visits and had much local knowledge which he acquired as he travelled a great deal in his business.

This year after celebrating his ninetieth birthday he moved to a residential home in Great Cornard, Suffolk to be near his family. George was a kind and honest gentleman and will be sadly missed by all his family and friends. His funeral took place at St. Andrew's Church, Great Cornard and was attended by two members of the Norfolk Organists' Association.

Gary Rant

Robin Richmond 1912 - 1998

Robin Richmond, who was the first to popularise the Hammond Electric organ, was born in South Kensington and learned to play the organ at Westminster Abbey. His first appointment was at the Lambeth Mission Hall where he used to 'jazz up' the hymns for which he was dismissed. After this he moved on to a more fitting post at the Astoria, Streatham.

Before the war he became well known as an organist in variety shows and cabarets. Despite volunteering for service in the Navy he was rejected on medical grounds and so took up the post of organist at the Paramount in Tottenham Court Road and became a regular broadcaster.

His career as a broadcaster began with a long running show which Richmond named the *Organ Grinder's Show* and he was later to become resident organist in the early editions of Hughie Green's *Double Your Money*. It was, however, as presenter of *The Organist Entertains* that he has been most recently identified, a programme started in 1969 and destined to become one of the BBC's longest running series, and which still continues although Richmond retired from it in 1979. What better way to be remembered than as an organist who entertained so many over such a long career.



North America 1997

We continue to follow Gary Rant's journey with his account of his visit to Canada before returning to the USA and home.

Crossing the Canadian border into the province of Quebec one is presented a sudden change of language and tradition. Quebec City is one of the few walled cities in North America and is rich in historic buildings. The Roman Catholic Cathedral and churches are similar to their European counterparts and have beautiful interiors and splendid organ cases. Holy Trinity Anglican Cathedral is the oldest Anglican (Episcopal) cathedral outside the British isles and has an organ built by Elliot which has been enlarged several times by Bevington, Warren, Casavant and Hill, Norman & Beard.

The Basilica Cathedral of Notre Dame de Quebec has a wonderful four manual west end organ by Casavant in 1927 and restored in 1985 by Guilbault-Therien. In Quebec City, Notre Dame des Victoires is one of the oldest in the province, dating back to 1688. This elegant stone structure dominates the Lower Town area.

Following the St. Lawrence Seaway to Montreal I passed through Saint Hyacinthe, home of Casavant Freres the famous Canadian organ builders which was founded in 1879 by two young men and has since produced over 3,700 organs. In Montreal's Notre Dame Basilica there is a stunning west end organ built by Casavant in 1891 which contains 7,000 pipes and has 97 stops. The Sacre Coeur Chapel located by the choir is a striking blend of Gothic, Baroque and Byzantine styles.

St. Joseph's Oratory, built on the north

western slope of Mount Royal (Mont Real), dominates the city. The organ there was installed in 1960 by Rudolph von Beckerath and consists of 5,811 pipes and 78 stops. There is also the Mary Queen of the World Cathedral, sometimes called St. James' Cathedral, which is a smaller scale version of St. Peter's in Rome.

St. Patrick's Basilica in Montreal has an organ which was originally built by Warren Co. of England in 1852. It has been rebuilt over the years by Casavant and, in 1972, was successfully married with the organ of old St. Anthony's Church, Montreal, when the latter building was demolished. This work was carried out by Orgue Providence Inc., also of St. Hyacinthe.

Christ Church Cathedral, Montreal was known in 1987 as the Cathedral on Stilts, the stilts being the caissons for the underground excavations and new foundations constructed as part of a multi-million dollar office block and retail development project. Maintaining a building of the cathedral's size is a wearing budgetary ritual faced annually, and the underground retail development will give a rental of approximately \$400,000, this large sum needed to meet running costs and future developments. The organ here is a three manual mechanical action west end instrument by Karl Wilhelm and has 42 stops.

Ottawa is the capital of Canada and it is hard to believe that only a century ago this cosmopolitan city was a backwoods lumber town. At Christ Church Cathedral I met Frances MacDonnell, the organist and choir director. She is one of the few lady cathedral organists in the world and very proud of her Casavant organ. In 1997, to mark the centenary of Christ Church's consecration, an appeal was made to raise funds for the

addition of a horizontal Festal Trumpet stop in the west gallery which blends in very well with the existing sound of the organ.

Following the St. Lawrence Seaway once more, I visited the amazing 1000 Islands National Park and managed to fit in a brief visit to St. George's Cathedral which has a fine three manual Hill, Norman & Beard organ which was rebuilt in 1962. The late George Hawkins wrote about this organ in the October 1967 Newsletter.

Toronto is now Canada's largest city. The world's tallest building, the CN Tower was my first call. Standing on the glass floor observation platform 1122ft. above the ground is not recommended for people with vertigo. Once back at ground level I walked past the Roy Thompson Hall which has a four manual 73 stop tracker organ built by Gabriel Kney in 1982. It was lunchtime as I arrived at the large Metropolitan United Church where the organist, Dr. Patricia Wright, kindly gave up her lunch break to demonstrate the organ to me. This instrument was built by Casavant in 1930, has five manuals, 7,852 pipes, 111 stops, and is the largest pipe organ in Canada. Dr. Wright was National President of the Royal Canadian College of Organists from 1994 to 1996.

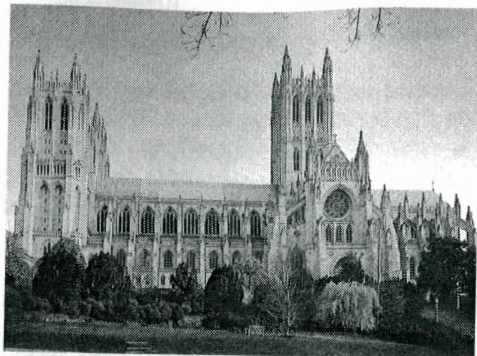
St. James' Cathedral, Toronto, has a four manual 67 stop organ originally built by Warren and has had further additions by Casavant and J. W. Walker. The British composer Healey Willan was associated with St. Mary Magdalene Church Toronto for many years. St. Michael's R. C. Cathedral has a fine organ installed in 1880.

A visit to the Niagara Falls ended my stay in Canada and I headed south following the Susquehanna River through the Appalachian

Mountains and the old Pennsylvania farm country towards Washington D.C.

In Washington the organ in Washington National Cathedral was built by Skinner in 1938 has 126 stops and more than 8,300 pipes. The John F. Kennedy Centre for the Performing Arts, built in 1971, has a three manual Skinner organ in the concert hall.

From Washington a short drive took me to Philadelphia. Unfortunately the Wanamaker Store was closed for renovation but the famous organ has been saved and was being restored.



Washington National Cathedral

Christ Church, Philadelphia, founded in 1727 is probably the most historic church in the United States. Its parish boasts the inclusion of seven who signed the Declaration of Independence and also the family of Benjamin Franklin. The present four manual west end organ was installed in 1935 by Skinner and renovated in 1972 by Brantley Duddy. The history of the church's bells is a fascinating one, allied as it is with the country's most famous symbol of revolution and freedom, the Liberty Bell. In the winter of 1834, the largest, or tenor bell, cracked. It was returned to the Whitechapel Bell Foundry in London and recast. The tone is reputed to be superior to that of the old bell.

And so it was back to New York with not enough time to visit Newark Cathedral, and the flight home.

If any member requires specifications of the organs mentioned I should be pleased to supply them as they would occupy too much space in the Journal and I returned with a large number of books and CDs. I can certainly recommend a tour of the organs of North America where the people are so friendly and willing to allow access to the instruments.



Notre Dame de Quebec

Benchmarks

The recitalist Paul Derrett, pupil of Nicholas Danby and Herbert Howells and organist of St. Gregory's Priory, Cheltenham is enjoying well deserved recognition. His solo organ recordings have been well received by music critics and public alike, in particular his CDs of collected works of Mulet and Guy Weitz. Derrett has had the original idea of producing a series of CDs of organs in particular areas. The first in the series featured six organs in Cheltenham and the second, which is the subject of this review, features instruments in Newcastle-under-Lyme.

The approach is most interesting as each track is a complete 'take' without editing or digital 'improvement', so the organs are heard warts and all, some organs being in less than perfect condition and others in locations where there is traffic noise. Despite this, there is real interest in hearing these organs exactly as they are, and Paul Derrett has carefully chosen pieces to be played on them which show what each is capable of.

The organs on Volume Two are St. George's, Wolstanton High School, St. Giles' Church, The Congregational Church, Keele University Chapel and St. Paul's Church.

The sleeve booklet gives the specifications of the instruments and also gives valuable information about the music and the composers.

The music is all enjoyable without being lightweight and includes music which has remained neglected, and some new pieces:

Harvey Grace - *Resurgam*
Cocker - *Four pieces* (NOT Tuba Tune!)
Lemmens - *Prière*
Boellmann - *Ronde Francaise*
Elgar - *P. & C. March No. 4*
Salomé - *Offertoire in E flat*
Whitlock - *Plymouth Suite* (all of it!)
Francis - *A Little March for Neen Sollars*
Langlais - *Theme & Variations*
Thyrestam - *Pastorale*
Thalben-Ball - *Tune in E (after Stanley)*
Albright - *Sweet Sixteenths (Concert Rag)*
Edmundson - *Toccata 'Vom Himmel Hoch'*

76 minutes of interest and delight.

*Enquiries about the series to Benchmarks, The Old George, Dymock, Glos. GL18 2AJ
Tel: 01531 890764.*

Jubiläum - Organ music by Ronald Watson played by June Nixon at the T. C. Lewis organ in St. Paul's Cathedral, Melbourne, Australia. (Proudly sponsored by Pioneer) Playing time 69.03 minutes

This new CD is titled after the joyous piece which Ronald Watson wrote when the then Norfolk Guild of Organists celebrated its 50th anniversary in July 1997 and invited Dr. Francis Jackson to give a Celebrity Recital. Dr. Jackson then asked Ronald Watson to write a special work for that event and underlined his enthusiasm for the new piece by playing it at the start and at the finish of his recital - Bravo! However, barely three hours later the third performance was given by June Nixon in St. Paul's Cathedral, Melbourne, and a fine, fresh, clean limbed piece it is, mostly in five eight time. The composer says this is a veiled reference to the

50 years being celebrated and this this gives an instant sense of both urgency and enthusiasm.

The CD comes with notes by the composer about the eleven items selected, with biographical notes on both composer and organist, historical notes on this magnificent instrument, restored in 1990 by Harrison of Durham, and a splendid photograph of the pipework.

It would be stealing the thunder to deal with every item in this superb recording but special mention should be made of the moving *Elegy in Memoriam Herbert Howells* which briefly and so tastefully quotes from Howells' hymn tune *Michael*. The magisterial *Introduction, Passacaglia & Fugue*, (for Bryan Ellum), the serene *Promenade* (for Michael Addison) also the elegant *Minuet à Trois* from the *Suite for Leeds* (which gained second prize in the 1989 Leeds International Competition) and *Wedding Day*, an outgoing voluntary for his youngest daughter's wedding in 1989...a refreshing choice from the usual!

My own particular favourite is *The Piper* (for Pauline Stratton) which was initiated by a stop in Corby to allow a funeral procession, headed by a piper in full dress, to enter a churchyard.....but this also giving things away. *Happy Birthday Herr Bach* is already a classic but it always seems to catch us unawares, so cunning is the transition from JSB to that quite innocent American Schoolteacher's jingle. Do you remember how Stravinsky had assumed that HBTY was traditional in his *Greetings Prelude* for Pierre Monteux's 80th birthday - and had to pay up!

The publisher tells us that, even before the official launch this CD is selling like hot

cakes, so get your copy of this remarkable recording while stocks last. Our warmest compliments and congratulations to all concerned in this outstanding enterprise and especially to June Nixon for her splendid performance - but most of all to the composer, Ronald Watson.

Bernard Barrell

Jubiläum can be obtained from *Prelude Records, St. George's Music Shop and Norwich Cathedral Shop* price £7.99 or by sending a cheque for this amount to Barry Brunton, 52A Broad Street, Ely, Cambs., CB7 4AH.

Congratulations

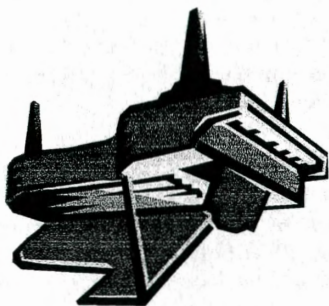
Stephen Grahl, former organ scholar at Norwich Cathedral has gained his ARCO. Lunchstop supporters will remember that Stephen fitted in his St. Andrew's Hall recital, (and moving house!) between the paperwork and practical parts of the examination.



Which way is up?

Are you having difficulty with Chopin's Douze Etudes? Perhaps it is because you are left handed and all the most interesting and intricate music is in the right hand. Fear not for next February sees the launch of the world's first left-handed piano. I don't know what percentage of music features the right hand more prominently than the left, but it must be in the high eighties and I don't know if it has dawned on anyone else over the years that being left-handed may be a distinct handicap to playing keyboard music, but here is (may be) the answer.

There are two major problems with this as far as I can tell, the first being the need to rewrite the scores upside down, perhaps not so difficult these days with the computer programmes which exist.



The second problem, for me at least, would be which way is up? One has come to associate the fact that the notes printed nearer the top of the page are 'high' not only visually, but also in pitch, and 'up' on a keyboard is to the right. There is certainly an 'upness' and a 'downness' when it comes to

organ pedalling. Organists are much happier 'left footing' than 'right footing' and swinging themselves around to pedal at the top end of the pedal keyboard seems more of a chore than pedalling at the lower end.

Then one wonders about how much easier it will be to perform pieces written specifically for the left hand, how Cyril Smith would have got on with this instrument. One also wonders if all pianists who are or were left-handed in other ways would react, and if it would have made any difference to them. Were there pieces the left-handed Rachmaninov couldn't manage?

Don't forget to **PULL OUT** the centre pages which contain all the Association's events for 1999

and look forward to a **Happy New Year**

The A to Z of the Cinema Organ

Barbara Knowles

Early autumn and true to the weather pattern of this so-called summer, it was raining when we all assembled at the home of Laurie and Mary Bannister in the specially built 'organ barn'. The bad weather did not deter a goodly number of Association members, their friends and families, from attending this event.

After an announcement about a change to the original programme, our sympathy went out to those members of the committee who had had to cope with a last minute cancellation by Kevin Morgan who should have been our soloist for the afternoon. We were fortunate to have the services of David Shepherd who stepped in at, literally, the last moment with very little notice.

First Laurie explained how he managed to rebuild the splendid looking Compton organ which stood before us. It started life in 1935 in Southampton in the Forum Cinema where it was opened by Reginald Porter Brown, whose ability to use 'second touch' was legendary. On one occasion he was able to give a recital with one arm in plaster with no one any the wiser! In 1971 with the advent of Bingo and the demise of many cinemas, the organ was taken out of the cinema and was not reassembled until acquired by Laurie, its fourth owner. No plans (drawings) of the organ structure existed as they were destroyed in the war, so Laurie took lots of photos of other organs to find out what was what. He was fortunate that previous owners had stored the bits in dry places and so with professional help some of the flattened pipes were restored and the rebuild was made possible.

Next, Dick le Grice took us through the technicalities of the Cinema Organ. He reminded us what the organ was originally used for, to replace the orchestra employed to produce the relevant sound effects during silent films. Some amusing examples of such effects were demonstrated. After 'talkies' came along, the organ was still used to 'fill in' between films while the reels were being changed. These interludes became almost as important as the films with such well known exponents as Reginald Dixon. It was known as a 'unit orchestra' with units of pipes and cost much less than an orchestra and much less than a classical organ in that one rank of pipes could serve four stops.. Numerically this meant that for four stops only 97 pipes were needed in contrast to 244 to do the same job in a classical organ.

Functionally, whereas in the classical organ the sound is built up by adding more stops, the cinema organ builds up tone colours with each stops, not sound volume. This point was comprehensively demonstrated by Dick, as were the non-pitch musical effects such as motor horns, hooves and such like.

Most of the rest of the afternoon, before and after the tea interval, was taken up by David Shepherd who selected his programme to illustrate all the aspects of cinema organ playing and added some interesting anecdotes about the various composers.

David had played this self-same instrument 31 years ago and was obviously very pleased to play it again. He had also been closely associated with Reginald Porter Brown who was not only organist at the Forum, but also civic organist, giving recitals in Southampton Town Hall. Two of Porter Brown's compositions were included in the recital

which illustrated these two contrasting roles.

The programme included items by Haydn Wood, Ivor Novello, Eric Coates, Stanley Wylie, Duke Ellington, Robert Farnon, Kenneth Alford, Elgar, Leroy Anderson, and ended with Bargoni's '*Autumn Concerto*' played by the organist and an apparently 'invisible pianist', the piano, some yards away, being operated through the organ - we could see the keys moving - but no pianist!

The afternoon ended with a session in which anyone could have a go on the Compton, and some did with good effect, most notably a young lady pupil of Jane Berry.

Our thanks must go to those who provided a splendid tea in the organ barn where there was an added treat, lovely paintings by Mary Bannister adorning the walls.

Some of us were allowed to enter the chambers behind the organ with strict instructions not to touch. Here we saw rank upon rank of pipes of all types and sizes. There is a complex relay board for the electronics and several wind chests set at different pressures. Laurie sounded a pipe for us so that we could hear how things sounded *inside* the chamber - wow!

This visit gave us a real insight into the tremendous skill and patience of Laurie Bannister who must feel that his work has been well rewarded as we listened to the playing of such a fine organist.

The sun was shining when we all left for home after a session which can only be described as 'The A to Z of the Cinema Organ'.



David Shepherd at the console

Seven deadly sins

Carl Engel in his *Reflections on Church Music for the Consideration of Church-goers in General* (1856) highlighted the following common defects in accompaniment which arise because of a certain nonchalance of the organist:

1. Chords which have to be played legato are detached, which on the organ not infrequently gives the impression of a loud and sudden shriek.
2. To a single note is added a little ornamental note which produces, when the two notes are held together (as is often done) a particularly disagreeable dissonance.
3. The notes of a chord which ought to be struck precisely together are played one after the other.
4. In the middle of a phrase the stops are thoughtlessly drawn out or pushed in just as suits the momentary whim of the organist.
5. The last verse of a hymn or psalm is always sure to be accompanied with louder stops than the preceding verses regardlessly whether it be in accordance with the sentiment of the words or not.
6. At the end of a psalm or hymn a certain hackneyed sulky conclusion is added, little in accordance with the character of the piece just accompanied or with the nature of the service in general.
7. What can be more frivolous and absurd than those rapid scales and brilliant passages with which some organists think they improve the accompaniment? It is very likely that the accompanist may thus succeed in drawing the attention of the congregation to his performance and to himself personally.

Something to consider



Members please note - It is nearly time to pay our annual subscription fees again! If you pay income tax - **(groan)** - then please consider covenanting your annual subscription from next year for four years. Although the covenant is for four years it can be curtailed at any time if your circumstances change so don't be put off by a four year commitment. The Association benefits by the income tax element of the subscription in the form of a refund from the Inland Revenue. This means that at the moment for every **£12** subscription received we can claim back **£3.58** from the tax office at no cost to the subscriber or the Association **(hurrah)**. If you would like a covenant form or have any queries about covenanting please feel free to contact Sylvia our Treasurer.

A membership renewal form is enclosed with this Journal. Please return it by January 1st with your subscription which remains the same as that for the current year at **£12**. In order to comply with the Data Protection Act we need to have each member's agreement to their membership details being retained on computer. Please use the enclosed form to indicate this. Geoff Sankey.

The College of Organists

Pauline Stratton

The formation of a college for organists began in 1863 at a time when John Goss was organist at St. Paul's, James Turle at Westminster Abbey and S. S. Wesley at Winchester Cathedral. George Martin who was organist at Lambourn in Berkshire, rode across the Berkshire Downs on horseback every week for his music lesson with John Stainer who was at that time organist at Magdalene College, Oxford. Martin was to succeed Stainer as organist of St. Paul's when the latter died in 1888.

W. T. Best, organist at St. George's Hall, Liverpool, was busy with his arrangements for organ and on Sunday evenings crowds flocked to St. Sepulchre's in Holborn to hear George Cooper play works by J. S. Bach, whose music was beginning to become known.

The Royal Academy of Music was the only college of musical education in the country and organists usually gained their tuition by being articulated to an accomplished player in a form of apprenticeship. The popular music at the time consisted of arrangements of choruses and airs by Handel and Haydn; printed music was not cheap and usually written on two staves and improvisations were regularly heard at recitals.

In the autumn of 1863 Richard Davidge Limpus, organist at St. Michael's, Cornhill, invited three fellow organists, J. W. George, E. J. Hopkins and E. M. Lott, to a meeting at the Jamaica Coffee House where they discussed the founding of the College of Organists. On 23rd November that year, a

meeting of organists was held at the Mullin's Hotel in Ironmonger Lane in the City and a provisional committee was formed with Limpus as Honorary Secretary.

The next year on 12th March in the Lower Exeter Hall, a large gathering of musicians met and Limpus took the chair. He informed the meeting of the objects of the proposed college which were:

- the delivery of lectures on musical subjects;
- the award of prizes for composition or organ playing;
- the formation of a library;
- the opening of a club room for members;
- the obtaining of a Royal Charter to secure the power of granting diplomas and certificates of merit;
- an alteration in the laws affecting organists and their appointments.



Richard D. Limpus

During this period a council was formed, members were enrolled and subscriptions received.

The first Annual General Meeting took place on 5th July 1864 at the Freemason's Hall, Great Queen Street, W.C. at which Sir George Smart presided. Smart was nearly 90 and during his life had played the violin in Salomon's concerts in London with Haydn at the harpsichord. He also conducted the first performance in England of Mendelssohn's '*St. Paul*' in 1836. Ten years earlier Weber had died of consumption in Smart's home in Portland Street. Weber had been ill on his arrival in March but wanted to make a name for himself and his family in England. Here he completed his opera *Oberon* and conducted its first performance. The London smog was so foul that the air was yellow and Weber's health deteriorated. He had decided to return home on 5th June but was found dead on the morning of his planned departure. His clothes were found neatly arranged in preparation for his journey and his London earnings of £782 6s 0d were in a drawer.

At the first AGM several prominent musicians were made Honorary Members, one of whom was Sterndale Bennett.

The first series of six lectures was given between October 1864 and March 1865 and covered such subjects as 'The early English organ builders' given by Dr. E. F. Rimbault, and 'The history of musical notation' given by J. Hullah. Rimbault and Hullah had earlier published a book entitled 'The Organ, its History and Construction'.

Two prizes of ten guineas each were offered for composition and Henry Hiles, organist at the time of St. Paul's, Manchester, won the

prize for the organ piece and J. Hamilton Clark won the Anthem prize for his eight part setting, *The lord is my Light*. These pieces were performed in a festival service at St. Michael's, Cornhill on 21st November 1864.

The College's first social gathering took place on 18th January 1865 in the Freemasons' Hall and was attended by 500 people. In May of that year, the Archbishop of Canterbury, Dr. Longley, accepted an invitation to be President of the College and shortly afterwards, the Bishop of London, Dr. Tait, became Vice President. By the end of its first year the College had 103 members.

It was decided to hold the first examinations in the midsummer of 1866 and these were held at St. Michael's, Cornhill where the vestry was used to accommodate candidates for the paperwork. Seven candidates entered the examination of whom two were successful, the examiners being John Hullah, E. J. Hopkins (organist at the Temple Church) and Charles Steggall (organist at Lincoln's Inn Chapel). The following year the examinations were held in January and July when four of the six candidates passed and received the diploma of Fellow. However, in July no one achieved the required standard.

Those candidates not awarded Fellowships but who had achieved a high standard could either receive an Associateship or retake the examination without paying a further fee. Arthur Sullivan presented the first certificates in 1871 and in attendance was Camille Saint-Saens. The first lady to receive a Fellowship in 1872 was Miss M Johnson, later to become Mrs. Mary Layton.

Richard Limpus died in 1875 aged 50. He had lived to see his vision fulfilled and had held the posts of both Secretary and Treasurer

and his various private dwellings had doubled as the College Office. A meeting was convened in Limpus's residence to find a successor at which Edmund Hart Turpin was persuaded to take on the role of Secretary pro-tem, and Matthew Erasmus Wesley, the son of Samuel, became Treasurer, a position he held until 1894. Turpin had been an Honorary Fellow since 1869, a Council Member since 1871 and was organist at St. George's, Bloomsbury.

The position of Patron was created in 1886. The Archbishops of Canterbury and York with the Bishop of London became Patrons and Sir Frederick Gore Ousley, Professor of Music at Oxford University was elected president. Unfortunately he died during his time of office and was succeeded by John Stainer.

On 23rd November 1893 H. M. Queen Victoria granted the College a Royal Charter at a Privy Council held in Windsor Castle from which time the College became the Royal College of Organists.



Dr. George Martin

E. H. Turpin continued as Secretary (pro tem!) until his death in October 1907. The number of candidates taking examinations in that year were 210 for Associateship and 121 for Fellowship. In 1911 the Turpin Prize was introduced to be awarded to the Fellowship candidate who gained the second highest marks for tests at the organ and in 1937 the Limpus Prize was introduced for the highest marks gained in Fellowship and Associate examinations, this latter replacing the LaFontaine prize. The Fellowship prize winner in that year was F. A. Jackson.

The main source of material for this article and the Limpus photograph came from the 50th Anniversary programme of the R.C.O. in 1915.

I would urge all members of the Association to consider becoming members of the R.C.O. whether or not you intend to take examinations for the diplomas. The College has an excellent programme of events each year which are, as one might expect, of the very highest order.Ed.



Dr. E. H. Turpin

Memories of Oxnead and Aylsham Watermills

Ted Crampton

I was most interested to read Dick le Grice's warm tribute to my late brother Jim in the Autumn 1998 Journal and it brought back many memories of decades ago. Dick was very modest in mentioning the help he gave Jim with the restoration and tuning of the instruments in Jim's two watermills at Oxnead and Aylsham as Jim had a high regard for Dick's professional organbuilding accomplishments.

On my demob from the Indian Army we started a small air charter company using a Fairchild Argus plane based on a field at Costessey. Whilst living frugally in a caravan on the airfield at Costessey we became friendly with the manager of the Haymarket Cinema in Norwich and were involved with mutual publicity stunts. The manager and his assistant and some of the staff used to get together on the cinema's stage after the last show and drag the grand piano out. By that time the fine Compton organ was only used for the Saturday Children's Show but the wind was well and truly blown through its pipes during those impromptu musical sessions on the Haymarket's stage.

By 1950 our airfield was sold to become part of the Norfolk & Norwich Showground and Jim went to the Sudan cotton spraying from the air and I went to work in India. On his return from Africa, Jim married Barbara and they bought the derelict Oxnead Watermill. In the 1960s it was possible to buy cinema organs for £50 or less and Jim's first purchase was the 2 - 6 Compton from the Empire Cinema, Aldershot in 1959. With the help of

a couple of students we removed it from the cinema and brought it to Oxnead. It was a pig to remove as the chambers and blower were high above the stage and many chances were taken before it was safely in the watermill. Jim had the idea to install it in a restaurant with glass swell shutters and with this in mind he painted the ranks of pipes different colours. However, he sold it to Terry Hepworth who installed it in the Palace, Gorleston and has now moved it again to The Village at Fleggburgh.

Jim's next acquisition was the 3c - 7 Compton in the Carlton Cinema, Norwich. Installed in the cinema in 1934 it had a rare Solo 'Cello unit, one of only twenty one ever built. The Compton was seriously damaged in 1952 when water flooded into the under-stage chambers. It was removed to Oxnead by Jim in 1959 but it was another twenty one years before it was restored to playing condition.

In 1961 Jim purchased the Compton organ from the Haymarket Cinema in Norwich. This was a fine instrument, installed in 1931 and played publicly right up to its removal by Stanley Fuller. In 1965 it was sold to Colchester Technical College where it was installed at the rear of the stage by the students. In 1980 it was purchased by Mr. J. Hall of Abergele for installation in his new home.

A very temporary resident (in storage) at Oxnead, was the 3 - 6 Compton from the State Cinema in Dartford which was removed in 1972. Like the organ from the Carlton its chambers had been flooded in 1968 and the organ seriously damaged. After its restoration it was installed at Gunton Hall near Lowestoft in 1972 where it was re-opened by Arnold Loxam and where it still is.

A gem of a little organ arrived and was installed at Oxnead in 1966 after restoration. This was the 2 - 5 Wurlitzer from the Regal Cinema at Colchester. A number of public concerts were held in the beautifully constructed concert room at Oxnead and many distinguished theatre organists greatly enjoyed playing this organ. Dudley Savage made an excellent LP on the Wurlitzer which was featured on the BBC Radio 2 programme 'The Organist Entertains'. The organ was removed about ten years ago and is now in the clubhouse at the Singing Hills Golf Club near Hove.

Jim's last purchase was another beautiful instrument, the 3c - 6 Christie from the Regent Cinema in Horley in 1975. As in all of Jim's restoration and installation projects, he was greatly assisted by Alistair Fields of Aylsham who for the past twenty four years has lavished loving care on that organ and it still sounds as good as ever it did.

Jim was equally interested in the classical organ and was on the organ committee when the Collins organ was chosen for St. Peter Mancroft Church in Norwich. He built a very effective organ with a two manual detached and mobile console for Spalding Baptist Church, Lincolnshire where his parents had worshipped for many years. For fun he also built a surprisingly tiny two manual organ with only two extended ranks of pipes, totalling 99 in all! The 16' pedal tone was supplied by reed organ reeds. Jim was interested in all kinds of music, choral, orchestral and brass band and I remember him as a kindly and generous man who, in spite of his great business success, was always pleased to welcome organists to Oxnead and Aylsham and share the great joys of good organ music.

Arthur William Cooke 1919 - 1998

Bryan Ellum

Arthur was born above No. 19 St. Benedicts, grandson of the founder of A. W. Cooke & Son (Music) Ltd. at that address since 1887. He was educated at Bracondale School and from the age of 12 was a chorister at the churches of St. Gregory and St. Lawrence, where for the first time he came under the stern eye of the organist and choirmaster, Stanley Fuller. Arthur also had the opportunity of playing for services when the occasion arose.

He spent a short time in the police force and was based in the Home Counties, during which time Arthur was able to avail himself of professional singing tuition in London from several teachers including an eminent Italian who instructed him in the art of the Italian style of singing - something which would come to fruition in later years on the local operatic scene when he was, for a time, a member of the Norfolk Opera Players. Shortly after this, the Second World War intervened during which Arthur flew as a wireless operator cum air gunner with R.A.F. Bomber Command.

After the war he returned to a very run down business and set about building it up. Arthur was very much a 'man of ideas' and during the period when television ousted other forms of home entertainment, such as the piano, it was not unusual for Cookes to take in an unwanted piano in part exchange for a new television set! The piano could very well find a new home, even as far away as West Africa after having been 'tropicalized' in the workshop. From this time onwards Cookes' reputation for quality workmanship gradually

increased. Another major step forward was the acquisition of the Hammond Organ agency, and Arthur threw himself into this new venture with great enthusiasm, putting on many promotional concerts which included early ones in St. Gregory's Church.

From those days Arthur developed the business into what it is today, a very successful and soundly based firm in which he was ably supported by a dedicated staff, many of whom have been with the firm for many years and remain to the present day.

He took a personal interest in his members of staff as individuals, as I found when I joined the company in the mid seventies when he proposed the idea of a full time teaching department. With his support and encouragement this developed into quite a large and thriving section of the firm, requiring the help of several part time teachers in addition to myself.

During this time I have memories of hearing Arthur's voice ringing out from the flat above the shop, often in one of his favourite Italian operatic solos, (he apparently only enjoyed the solo roles!). He enjoyed playing the piano, usually in his favourite Mozart, and maintained a lasting interest in the organ, pipe as well as electronic!

Through Penny he was introduced to the Norfolk Guild of Organists and became a very supportive member in company with Penny, until his illness prevented him from so doing. Arthur and Penny always enjoyed the fellowship of the Guild and were most appreciative of the kind thoughts and concern shown them by members during the latter months.

Arthur's funeral service was held at St.

Stephen's Church on Monday 28th September. It was a lovely service, sensitively devised by Penny and enhanced by solos sung by Margaret Smith, their immediate neighbour. Solemn moments were interspersed with humour as memories of Arthur were portrayed by Richard Tilbrooke. It was all so appropriate.

Our love and support go out to Penny.

Arthur - Rest in Peace.

The writer wishes to thank Penny, Daphne Radford (Arthur's sister) and Jack Gill for their assistance in producing this tribute.



Arthur Cooke

Do you need a lift?



As a result of discussions at the last committee meeting, Brent Palmer has taken up the duty of Transport Officer for the Association. His main duty will be to ensure that those members who do not have their own transport will be able to attend meetings by getting a lift from some other member who has transport and is willing to give lifts.

In order for this to work Brent needs to know which members need lifts and which members are willing to help by offering them. It would also be helpful to know of any member who is willing to co-ordinate lifts in their own area. Please write to Brent with requests and offers (address inside cover).



**MERRY
CHRISTMAS!**

Watson's workshop

Brent Palmer

For the October meeting, members gathered at St. Thomas' Church, Heigham to hear Ron Watson give some hints on playing hymns and psalms and running a choir. One point made was that when the pedals are used they should play the Bass part of the hymn tune and at the correct pitch. The left hand should play the Tenor and not duplicate the pedals by playing the Bass as well. Beginners could usefully use hymn tunes to develop the independence of left hand and pedals in this way. It also enables the Tenor to be brought out as a solo or a descant if played an octave higher on a 4' stop. I have recently tried this and found it very effective. Ron also demonstrated transposition and gave some hints on how this can be made easier. Different ways of singing psalms were explored and the ad hoc choir of members sang a responsorial psalm.

Ron went on to talk about choir practices and the need for the director to be well prepared, thoroughly knowing the music to be rehearsed. He led the members in the preparation of a set of his own SAB responses, written for choirs where men are in short supply, and in the anthem by John Rutter, *I will sing with the Spirit*. He gave a resume of his own experiences as a choir director over the years and showed himself to be an excellent choir trainer.

I am sure that all members who attended would like to thank James for arranging the event and to Ron for imparting the benefit of his experience.



**Playing the Organ Works of César Franck
by Rollin Smith Pub: Pendragon Press**

Whether you play the organ works of Franck or not, you'll enjoy this book; if you do, you'll find in it some fascinating insights which will surely make you revisit your readings of the works.

For the player there are useful hints on how to manage difficult passages, difficult because of what is required of the average hand, which can be defeated by the stretches and other contortions often seemingly necessary in order to play what is written. Then there are observations on registrations and tempi and comparisons between the tempi of great French recitalists, Tournemire, Dupré, Marchal and Langlais when playing Franck. There is even detail about the fingering and pedalling used by these masters.

For those who don't play Franck in public (or even in private), the book contains much of interest about Franck's life and work and his relationships with his contemporaries, again, about whom there is much of real interest. One wonders why today's top recitalists have been so sniffy about Lefébure-Wély when clearly he was very highly regarded by his illustrious contemporaries and a phenomenal technician, always involved in the inaugurations of major new instruments in Paris and elsewhere.

There are pictures of organs and organists, programme details and anecdotes which will keep organ buffs rivetted from cover to cover, and it is a beautiful book with a hard back and printed on the highest quality paper. There's a snag - the price is £42. If you can't afford it, I'm going to suggest it to the library so look out for it there.

Evensong for St. Cecilia

This annual event took place on Sunday 22nd November when Katherine Dienes directed the Norwich Cathedral Girls' Choir in the service of Evensong. Responses were to the setting by Malcolm Archer, the Canticles to Sumsion, the anthem by Harris and a setting of the Te Deum by Dyson. Katherine is to be congratulated on the standard she has achieved with this choir which was somewhat depleted when she took it over, the singing was exemplary being just the right blend of precision and sensitivity. The girls' voices blended admirably and were as one voice. Accompaniment on the organ was shared between David Dunnett and the organ scholar Noel Charles and David Dunnett's final voluntary by Mendelssohn sent us all out on a buoyant note.

The three organists joined us afterwards in Prior's Hall for light refreshments and the opportunity to chew over other matters between mouthfuls of more physical goodies thanks to the Association's ever willing and efficient band of in house caterers!

This is always a delightful occasion and is the Association's annual opportunity to experience the excellence we all strive for in providing music in worship.

Young theatre organist's success

Jane Berry and Bryan Ellum

Those members who were present at the September event held at Laurie Bannister's home will doubtless remember the young lady, Joanne Baldwin, who climbed on to the organ bench at the end of the main proceedings and played some pieces which included the devilish *'Temptation Rag'*. Joanne was preparing for the Young Theatre Organist of the Year competition to be held in the Woking Leisure Centre in Surrey on the Wurlitzer there. This event is organised by the London & South East Chapter of the American Theatre Organ Society (ATOS) and is held before a panel of judges who are all theatre organists. Out of the six contestants Joanne was pronounced the winner by a unanimous verdict, was declared 'Young Theatre Organist of the Year', received her chain of office, a trophy and a cheque for £100. I am sure that members will wish to congratulate Joanne on this excellent achievement.

The result was all the more noteworthy in view of the fact that Joanne had only made her first acquaintance with a pipe organ some two months earlier when she played on Laurie's Compton. Joanne and her parents have been most grateful to Laurie for making his instrument so readily available for practice and also for initiating an introduction to Peter and Liz Palmer of Wyton House near Huntingdon, who made their Wurlitzer available to her.

As a follow-on, Joanne subsequently received an invitation to participate in a theatre organ workshop and masterclass promoted by the North East Theatre Organ Association and

held in the New Victoria Centre, Howden - 1e - Wear in County Durham.

Whatever Joanne may do musically over this next year, one engagement is for certain - a return trip to next year's competition to provide a 30 minute programme of music and to hand on her chain of office to the next winner.

For us it has been a great pleasure to work with Joanne towards this achievement.



Cromer and North Norfolk Festival of Music 1999

The syllabus for this festival is now available and may be obtained from some music shops or by contacting the organiser, Mrs. J. Best Tel. 01263 511469. The organ classes take place on Wednesday 5th May in Cromer Parish Church from 6.30 p.m. onwards. There is a wide range of music from Grade 1 to Diploma level with a Transcription class as a further choice. Practice may be arranged in advance with the organist, Brian Lincoln, on 01263 722288. The last date for entry is January 29th and if you have't entered for a festival before but would like a challenge in a friendly and helpful atmosphere, do think about it and get a syllabus!!

About organs

Ralph Bootman

Members will remember our visit to the then new organ by Messrs. W. & A. Boggis in Starston Parish Church some years ago and the surprise at finding no Open Diapason on the Great, a stop declared unnecessary by the adviser. Luckily the builders felt that one day such a stop would be found to be desirable and soon they are to add this rank to the chest, already prepared for this addition.

Whilst working on the little organ by T. C. Bates in Fersfield Parish Church recently, they came across the dumb organist hidden within the instrument. This is a large barrel which fits over the keys and depresses them when the handle is turned. Mr. Briscoe has restored this, and Fersfield's instrument must now be one of the very few left remaining with this feature.

Work on the organs at Plumstead and the 'transplant' at Blofield is in progress; the latter's 7ft. square reservoir is being releathered before reconstruction in the church commences.

Holmes & Swift continue to be very busy. Thetford's Denman of York instrument in the URC there is almost ready for use again after complete restoration, and amongst other work completed is the restoration with releathering of the reservoir of the Bevington instrument at Saxlingham by Holt. This organ had the bottom C# and D pipes of the Open Diapason stolen while it was being removed from its original home in Kentish Town and two almost matching pipes had to be found - hence the unexpected irregularity displayed by the speaking front.

Some thirty years ago when I was organist at St. Giles, Norwich, I had the idea of using the redundant instrument from St. Faith's, Lincoln which had been offered to me as a gift, as a west end instrument, and went so far as to have all the necessary plans drawn up. It would have been built on a new west gallery under the tower with a detached drawstop console 'somewhere in the church'. This fine two manual instrument by Wordsworth & Co. of Leeds had a magnificent case designed by Bodley which would have fitted the tower arch as if it had been made for it. But this was not to be, as the £2,000 the whole scheme would have cost was considered in those days beyond reach. Yes, the old Hill was poorly in those days but it soldiered on until recently when it was pronounced as suffering from a terminal complaint and not worth spending money on.

As a temporary measure, so I am told, a small two manual all unenclosed organ of three units has been placed against the east end of the north aisle with a detached stop key console almost opposite in the south aisle, the player facing north. The builder was Alfred E. Davies of Northampton and it came from a non-conformist (or Mormon?) church in Northampton and was erected here by Bower & Co. The three ranks, Open Diapason, Bourdon/Flute and Salicional give the following specification:

Great: Bourdon 16' Open Diapason 8' Gedact 8' Salicional 8' Principal 4' Nason Flute 4' Twelfth $2\frac{2}{3}$ Fifteenth 2'

Swell: Contra Salicional 16' Open Diapason 8' Gedact 8' Salicional 8' Nason Flute 4' Salicet 4' Nazard $2\frac{2}{3}$ Piccolo 2'

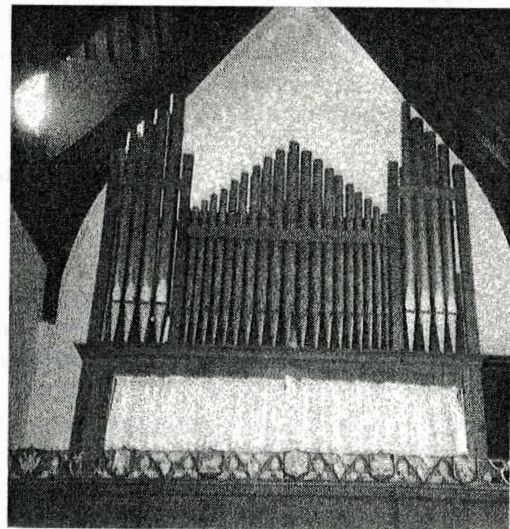
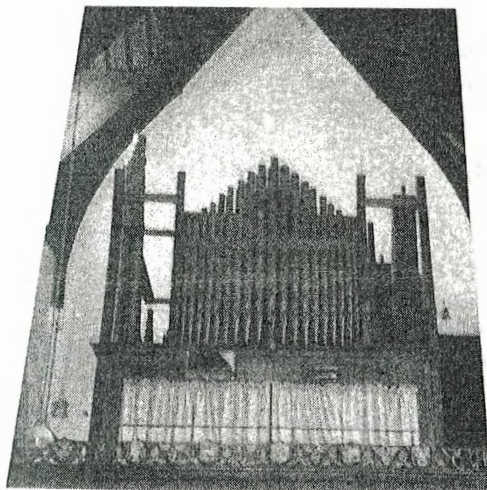
Pedal: Bourdon 16' Gedact 8' Quint 10 $\frac{2}{3}$ Salicional 8' Flute 8' Fifteenth 4'

No couplers. Manual compass 61 notes Pedal compass 30 notes R/C pedalboard Tremulant Electric blowing and action.

No doubt I shall be screamed at, but I see nothing wrong with an extension organ and would be perfectly happy to play one such as this rather than a mechanical instrument of only one manual and, say, four stops. What a lot can be done on such instruments, even more if the whole organ is enclosed. In a church one needs to create atmosphere and this is certainly possible on these instruments. Two such instruments in Norwich which I like very much for this reason are the three rank Walker in St. Andrew's, Eaton and the larger five rank Hill, Norman & Beard organ in St. Catherine, Mile Cross. This should be five and a half ranks really, as there is a separate Celeste on the Swell and the Open Wood/Open Diapason No. 1 rank is to accompany the singing and to provide suitable music, then it would seem that a classical instrument with, say, stops at 8' 4' 4' 2' does not fulfil this purpose and certainly does not provide that atmosphere so necessary in worship.

Variety of pitch, yes, but also expression and tone colour are needed, and perhaps this is why the electronic organ is now so much favoured and will, I am sure, continue to usurp the pipe organ, and not only on grounds of cost. Perhaps if the then up and coming experts and consultants had not been so keen to jump on the classical band wagon some years ago, things might have been different today.

Some years ago the Guild, as it was, visited Holy Trinity, Bungay, and found in the west gallery a fine Norman & Beard instrument far more pleasing tonally than visually. It surely must have been designed for elsewhere, as the east facing 'front' was obviously the side of the instrument. This showed nineteen spotted metal Diapasons placed over the console and either side of these were two blank spaces giving the organ a toothless look. Those spaces have now been filled with pipes from the Norman Bros. organ which stood until recently in Fairland URC., Wymondham.



Bungay before and after

Cover picture

For Christmas 1955 which was the bicentenary year of the foundation of that firm, Wm. Hill & Son and Norman & Beard produced a Christmas card. On the front was the picture which appears on the cover of this issue of *The Journal* which was reproduced from the original drawing by Dr. Hill published in his monumental book '*Organ Cases and organs of the Middle Ages and Renaissance*'. On the back of the card there is written:

Arthur George Hill, M.A., Litt.D., F.S.A. Westminster and Jesus College Cambridge

Grandson of William Hill, Dr. Hill was born in 1857 and on leaving Cambridge entered the firm, of which his father, Thomas Hill, was then the head. From an early age he showed that talent for drawing which developed into the great accuracy and delicacy of his work. He died in 1923 and one likes to think that, in the words of John Bunyon, ".....the Trumpets sounded for him on the other side" - for he dedicated his life to the design, the planning and the building into beauty of the Organ, which he so dearly loved. His skill and craftsmanship live on.

S. Maria Carignano, Genoa.

The building of the organ, begun in 1657, was tragically interrupted by the plague of that year during which 70,000 inhabitants of Genoa perished, the instrument being finally completed in 1660. Built by William Hermans, a Flemish Jesuit organbuilder, assisted by two of his fellow countrymen, the organ originally contained 3 manuals and 42 speaking stops. There were also bells, two bird stops and Thunder pedal.

The most sumptuous case, standing out so finely from its west end gallery, was mainly the work of Georges Heigenmann; the carvings, the paintings on the shutters and the gilded decoration being carried out by other noted artists of their time.

Although the church suffered severe damage in the last war, the magnificent case was destined to survive. Its beauty bears eloquent and inspiring testimony to a triumph of craftsmanship during an earlier time of tribulation.

Inside the card is printed the following from the Hymn *On the morning of Christ's Nativity* by John Milton:

*"Ring out ye crystal spheres,
Once bless our human ears
(If ye have power to touch our senses so)
And let your silver chime
Move in melodious time;
And let the base of heav'ns deep organ blow,
And with your ninefold harmony
Make up full consort to th' angelic symphony"*

For your diary

Saturday 5th December at 7.30 p.m. at St. Andrew's Church, Thorpe

For their **20th Anniversary Concert**, Sine Nomine directed by Ronald Watson with David Morgan, organ, present a programme of 'Music for Advent' which will include *Ave Maria* by Bruckner and *Vox Dicentis, Clama* by E. W. Naylor.....

and this will be repeated on.....

Saturday 12th December at 7.30 p.m. at The Parish Church of St. Peter & St. Paul, East Harling

where the proceeds will go to the Homeless at Christmas. Admission by ticket @ £3.50 (children accompanied by adults free). Tickets available from Anne Handley (01953 717235) Valerie Slater (01953 717653) Geoff Wells (01953 717354) or at the door on the night.

Saturday 30th January 1999 from 10.30 till 5 p.m. at the University of East Anglia Music Centre

A day course for choir directors, teachers and singers **'The A to B of choir training and conducting'** with tutors Professor Peter Aston, David Price and Carole Tims. Course fee £10 per student (RSCM affiliated) or £12 (non-affiliated). For further details send SAE to Mrs. Carole Tims, Bramble Bank, Mill Road, Salhouse, Norwich, Norfolk NR13 6QE.

Sunday 20th June 1999 the Diocesan Choral Festival at Norwich Cathedral

The Choral Festival Service Book which contains all the music for the service of Choral Evensong and includes canticles to Stanford in B flat and anthems by Peter Aston, Michael Frith, Hubert Parry and Philip Wilby, is available from John R. Hudson, 139 Cotman Fields, Bishopgate, Norwich NR1 4EP at £3.50. Cheques payable to 'Royal School of Church Music, Norwich & Norfolk Area Committee'.

.....and....

.....whilst it is the policy that the Journal should not carry advertisements or endorse products, I have been asked to inform members that Cookes have been appointed area stockists for the Johannes Classical Organ range and anyone wanting information about these instruments should contact Steven Battle at Cookes Pianos & Organs (01603 625970) for an information pack, or drop in to inspect the merchandise.



Dear Mr. Watson,

Interesting to read Dick le Grice's appreciation of Jim Crampton and his flair for saving cinema organs in the Norfolk water mills where he installed them. Also to note that Dick was a chorister at Cromer and organ student with Norman Cutting. How sad to hear that Hill, Norman & Beard have ceased trading. Many organists will have benefitted from Norman Cutting's tuition and appreciated the hard work he put into the Summer series of organ recitals at Cromer on the Hill, Norman & Beard organ.

Michael Allard was a regular contributor at these recitals during Norman's time. Michael has just given a superb recital here in Ford, which is inland from Holy Island in Northumberland. Possibly your readers might be interested in the enthusiasm which Norman & Beard, Norman Cutting and Michael Allard have instilled into the hearts of a few souls way up near the Scottish borders. Whilst I have pen to paper also to mention the commitment of Hector Parr who used regularly to travel from the North and give excellent recitals at Cromer.

†Enclosed an account of our recent recital in St. Michael and All Angels, Ford, which all related back to the organ and Mr. Cutting at Cromer.

Yours sincerely,

John Burton
Berwick upon Tweed

†.....*the visiting organist was Michael Allard, a highly experienced and distinguished organist based in Norfolk who played a wide range of music from Gluck right through to Vierne. This showed very well what the two manual Harrison & Harrison organ (recently overhauled) could do. The church was full with 120 people enjoying a feast of music. There were six members of the Borders Guild of Organists present, from Coldstream, Kelso and Wooler and the organ and the music played was a great talking point at the superb supper which followed. A great evening!*

Dear Mr. Watson,

Congratulations on another excellent Journal (Autumn 1998)

I imagine that other Northern exiles amongst your readers will have no difficulty in identifying the 'Daily Dispatch'. I suppose it would be known today as a regional paper. It was printed and published in Manchester and certainly had a wide circulation in North West England. So far as I know, its circulation did not extend into Yorkshire and I very much doubt whether it was known in the South of England.

It was a broadsheet, but in other respects not unlike the East Anglian Daily Times. I moved to Ipswich from Lancashire in 1966 and I feel certain that the Daily Dispatch had gone out of circulation before then. Maybe it could not compete with its more well known competitor, known in those days as the Manchester Guardian, but it certainly survived the last war.

All good wishes to all members of the Norfolk Organists' Association.

Yours sincerely,

Derrick Hibberd.

Dear Ron,

Referring to my article in the last Journal about Hill, Norman & Beard, I am grateful to Mr. Herbert Norman (who took the trouble to ring me), and to Alan Thome (who took the trouble to lend me a couple of books), both of whom put me right on the origin of the organ in the opera house at Glyndebourne. The organ was already under construction, having been started just after the end of the First World war, when Christie took control of the firm on Dr. Hill's death.

Christie, it seems, threw himself wholeheartedly into the matter of organ building, although his enthusiasm was greater than his knowledge of the trade. The Glyndebourne organ had been extended and extended until it was too big for the room in which it was installed and was reduced in size more and more until in the end it was removed leaving only the case (W. Blunt: *John Christie of Glyndebourne*, pub. Geoffrey Bles, London 1968). Christie's enthusiasm had waned, overtaken by the opera house venture.

My thanks to both of the above gentlemen for their interest.

Yours sincerely,

Richard le Grice

Puzzle: Who played what and where?

Five prominent organists, Jennifer Bate, Peter Hurford, Wayne Marshall, Simon Preston and Gillian Weir, were each invited to play a work by a major organ composer at five prestigious events, a Royal Wedding, a cathedral organist's 80th birthday concert, an inaugural recital, a dedication service and an enthronement, in Durham, Norwich, Salisbury, St. Paul's and Winchester cathedrals. The five pieces were to be by Bach, Bairstow, Franck, Reger and Willan.

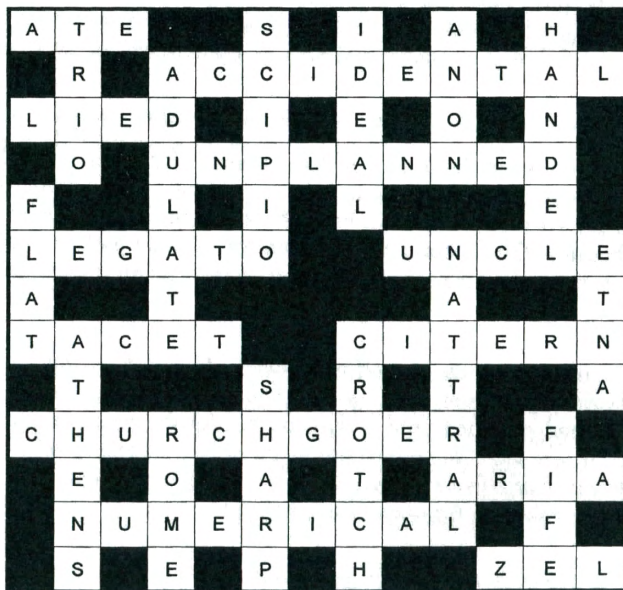
From the following information can you work out who played what, on what occasion and where?

The enthronement was not at Winchester and Jennifer Bate did not play there.

Simon Preston did not play music by an English born composer whilst Wayne Marshall chose Reger but not for the birthday concert in St. Paul's.

Peter Hurford travelled to East Anglia for his engagement but not for the wedding at which the Willan piece was played. Gillian Weir played at the dedication of a new cathedral annexe. The organist who played on the Harrison organ in the cathedral nearest to their factory, chose Bach as her composer.

Crossword solution



Last date for copy for the next issue is the last Thursday in February