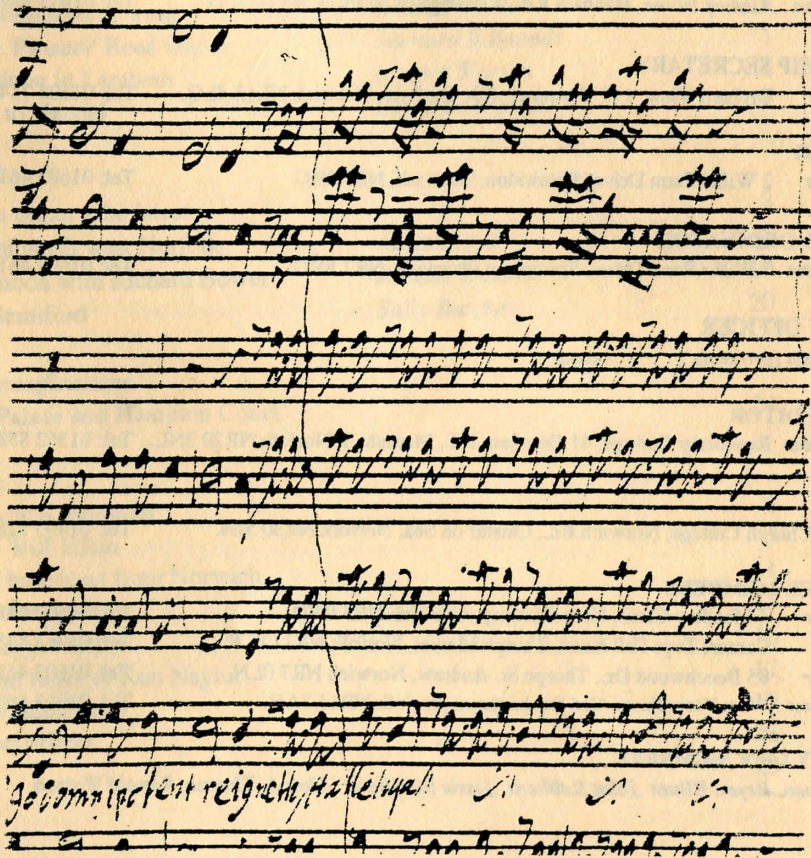


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Last date for copy for the next issue is the last Thursday in November

The issue of recognition, and lack of it, seems to have been very much to the fore during these Summer months. What brought them both to the fore was my encounter with Dr. June Nixon, as she now is, during her time in England to receive her Lambeth Degree. Recognition is what the Lambeth Degree ceremonies are all about and it was a great privilege to have been invited to be present, with my wife, at this latest annual event in the chapel in Lambeth Palace.

What is very obvious in these awards, and awards in the Queen's two annual Honours Lists, is the recognition in many cases of otherwise unsung achievement and dedication. Ironically many of the very people who do receive them would be the very last to suggest that they be put forward, for they are by their very nature people who simply do what needs doing, do it wholeheartedly by giving of their own time and talents unstintingly, and, to quote a well used prayer, '.....ask for no reward save knowledge that they do Thy will'. Whilst many would, and do, give their right arms, figuratively speaking, in order to get a knighthood or some such honour, there have been those who have shunned such recognition, Vaughan Williams and Herbert Howells, to identify only two, the latter having said, 'any common or garden industrialist can have one of those!'

The other side of the coin is lack of recognition and here again it was the gift of a book from Dr. Nixon which brought this thought to mind. The book is a compilation of letters from Karg-Elert to Arthur Nickson in Australia, which highlights the lack of recognition suffered by Karg-Elert in his native Germany; more of this book further on. But it is not infrequently that one

stumbles across musicians who seem quite unjustifiably to have been overlooked. This belief caused John Ireland to be most bitter yet he fared and fares much better than Havergal Brian and George Lloyd, very little of whose considerable output is heard at all.

One way of letting the world know where you stand is of course to take examinations thence everyone who recognises the letters you place after your name automatically knows that, on one day at least in your life, you were capable of reaching those standards. One of the powers of the Archbishop of Canterbury is that he can override the necessity to take examinations and award real degrees, (as opposed to honorary ones), to people who have demonstrated that they are equal in capability to others who have taken examinations for the same degrees. One lady recipient of an M.A. was not previously a graduate but His Grace can side step this nicety. I felt particularly cheered by that particular award and stifled a 'yippee!'.

As a gauche twenty year old I had the neck to ask a cathedral organist why he was only an A.R.C.O. and had he thought of entering for his F.R.C.O.? The reply was very much to the point - 'Why should I play to them?'. Well he didn't need to 'play to them' because not long after that 'They' conferred upon him an Honorary Fellowship and a few years later on he received a Lambeth Doctorate. Honour was indeed satisfied.

One final thought about recognition is simply that it is nice for someone occasionally to say 'Thank you' and I had a strong feeling as I sat in that ancient chapel that George Carey, Primate of All England was, amongst other things, saying 'Thank you' to these talented and dedicated people on behalf of the rest of us.

I recently received as a gift, a book containing letters from Sigfrid Karg-Elert 'to his Australian friends'.

The book gives a fascinating insight into the circumstances in which Karg-Elert produced his organ masterworks but it does not make for cheerful reading. In his native Germany, Karg-Elert was famous as a pianist and harmonium virtuoso but was not taken seriously as an organist. His contribution to organ literature, which was regarded by some as equal to Chopin's contribution to piano literature, was not recognised in his homeland whereas in England there was great enthusiasm for his music as indeed there was in Australia. In Germany his kinsmen preferred the logic of his contemporary Reger to the poetry of Karg-Elert.



Karg-Elert

In Australia, Arthur Nickson of Melbourne was a tireless champion of Karg-Elert's music which brought them into regular and increasingly intimate correspondence. The torments in Karg-Elert's life come out in this correspondence, and they were many. In the

1920s after the First World War, Germans faced many trials. Their money became increasingly worthless and Karg-Elert bewails the cost of providing himself with manuscript paper. Money was a problem and his Australian friends helped him out in this respect too. In addition to the lack of recognition and monetary worries, his desire to visit his friends in Australia was frustrated by a ban on the entry into Australia of any Germans since the armistice. For a short time Karg-Elert was so incensed by this that he placed a ban on the performance of his music in Australia but relaxed this as his affection for his Australian friends had not diminished. Towards the end of his life, (he died in 1933), his playing skills left him and some of his recitals are described as being embarrassing.

The compilation of these letters is the work of Harold Fabrikant who combines the two careers of Diagnostic Radiologist with keyboard recitalist and his concert career has brought him to the U.K. and taken him to the U.S.A. as well as his native Australia and New Zealand.

One interesting fact, for me, at least, is the background to Karg-Elert's name. He was born Siegfried Karg and added Elert, his mother's maiden name, on the advice of the director of Magdeburg Conservatorium when he was 22 years old and Head of the Master Class there. Edvard Grieg, who had recommended him to some important publishers around 1904, asked him to adopt the Nordic spelling of his first name, Sigfrid; thus Siegfried Karg became Sigfrid Karg-Elert. It is clear that the importance of Karg-Elert's organ music to the organ repertoire is much greater than, I suspect, is generally appreciated.

I don't know how easy it will be to obtain this book entitled 'The Harmony of the Soul' here, but it is certainly worth a try, and should you wish to make the effort, the reference number is ISBN 0 73085 477 9.

In case you had forgotten

Saint Cecilia was one of the Christian martyrs of the second century. She was the beautiful daughter of a Roman patrician. Although she had decided to remain a virgin, her father engaged her to a young man called Valerian. After her marriage she remained a virgin and converted her husband and his brother Tiburtus, both of whom were martyred.



Cecilia was arrested and, refusing to repudiate her faith, was finally beheaded. Her relics are enshrined in the Basilica of Saint Cecilia in Rome where recent excavations provided proof of her history and her death. Her feast is celebrated on 22nd November.

Danger! organists at work

In the Winter 1999 edition of the Sydney Organ Journal, Jennifer Long has contributed an article about an industrial injury we would all, perhaps, prefer to overlook.

On entering many workshops or machine rooms it is likely that one would be confronted with a notice provided by the Health & Safety Executive which reads 'Ear Protection Must Be Worn' and unless you were to don ear muffs you would be barred from entry.



Were you also aware that your cochlear hair cells are not replaced during your lifetime but can be damaged by high frequencies? The damaging of these hair cells and thereby hearing loss, is gradual and may go unnoticed for some time, but eventually the inability to distinguish certain words or sounds in the presence of background noise becomes apparent and lets you know that, quite simply, you are losing your hearing.

The extent to which organists are exposed to damaging sound levels depends, of course, on the amount of noise they make on the instrument coupled with the physical distance the player is from the speaking pipes, ergo sitting at a detached console is better than sitting right in front of the Double Ophicleid pipes. Ms. Long has provided noise levels measured carefully to support her arguments and gives examples relating the length of practice time, to noise levels if one is to avoid damage to the ear. For example,

practising at 85dB (decibels) for 8 hours is equivalent to practising at 90dB for 2 hours 31 minutes and at 100dB for 15 minutes.

Jennifer Long is a member of the Organ Society of Sydney. She is an optometrist currently studying Safety Science, Ergonomics and Occupational Health and Safety at the University of NSW.

The message is 'damage to hearing is permanent and organists should avoid unnecessary exposure to loud noise' which almost certainly rules out visiting well endowed organs with groups of enthusiasts whose main objective seems always to use the loudest stops available. (That last bit is merely a personal observation).

William 'Bill' Elkin

Readers may have noticed in the E.D.P. the report of the death of William Elkin in July. William Elkin was a prominent local, national and international musical figure and part of the Elkin publishing organisation. He had a warehouse at Salhouse near to where he lived with his family, and one evening in December 1989 he addressed the then Guild at Caistor Hall on the subject of music publishing.

I am personally particularly indebted to him as he gave generously of his time to me explaining what he as a publisher, (or any other publisher for that matter), might be looking for, which resulted in his Braydeston Press bringing out my first ever published piece, an anthem for S.A.T.B. and organ, written exactly to his specification.

In the lives of most people there are individuals whom one encounters who change the direction of one's life and give a helpful shove in the right direction. For me William Elkin was one such, and I am sure he will have benefitted many others in a similar way. RW

The Holt 'Pioneer' Reed Organ

Bernard Edmonds

I was very interested in the article on the Apollo and concur in the good things said about it.

However, it is not the case that until its arrival, organ scholars had nothing of the sort to play on. The pioneer in this field was in fact the 'Pioneer Organ' which in my youth was built in the 'Pioneer Works' near my home.

It was in 1876 that John Holt set up his business in Birmingham to build reed organs 'on the American pattern', that is, suction wind, not pressure. Amongst his productions he developed reed organs with pipe organ style consoles, naturally in accordance with the pattern of the period of construction, and evolving as did the organ console itself.

His Magnum Opus was a four manual organ exhibited at the Music Trades Exhibition in 1897 (see Musical Opinion of September that year) and made to the order of Mr. Ellis Dudley who, John once told me, had asked for a console 'like that at Westminster Abbey'! Most were, of course, two or three manuals.

In 1905 he moved to premises in Station Road, Harborne, and through involvement in the musical life of the neighbourhood, in particular at the Wesleyan Chapel, became a family friend. In due course I came on the scene and we moved to Station Road. In my boyhood a treat was to visit the works to hear another Harborne friend, Gilbert Mills, deputy to Perkins on the Town Hall organ, playing on the latest productions. I remember one for '51T', the Birmingham Broadcasting station, and for Dr. Conway of Ely and Dr. Sydenham Holmes and many more for home and abroad. Mills

shared with many others a high opinion of the Holt instruments which were in both tone and construction the Rolls Royces of reed organs.

John was a jovial bearded person nicknamed 'Mr. Dunlop' because of a fancied resemblance to a noted advertisement of the time. There was a daughter, Doris, who looked after the family after the death of her mother, and a son, John William (Bill), who carried on the business after his father died in 1932. Bill was developing the business to manufacture his own reeds to get over the difficulty after the War, but with his death in 1946 the firm closed.

There was another son, Wallace Groves Holt, whom I never met, for before I was born he had left his father and gone to Rushworth & Dreaper, the circumstances of which I never knew. Wallace referred to the Apollo as 'his organ'. It was modelled very closely on the Holt and it was sometimes difficult to ascertain which was which without close inspection.

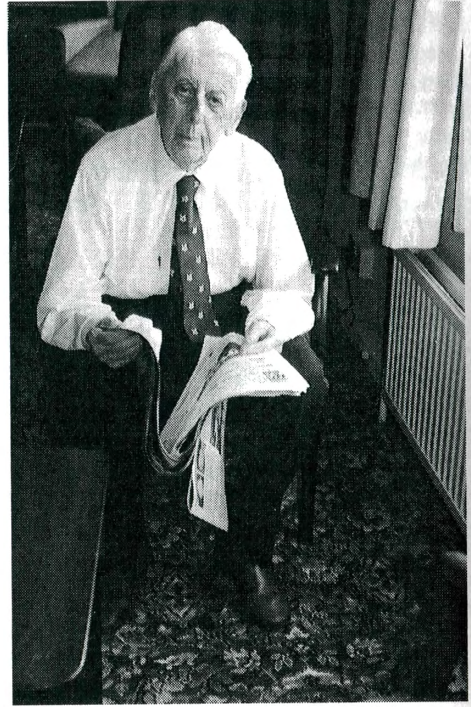
In these parts there is a Holt over the Suffolk border at Thorington and probably others which I do not recall.

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Sign in the lobby of a Moscow hotel across from a Russian Orthodox monastery:

МОНАСТЪ'ІРЪ

Your are welcome to visit the cemetery where famous Russian and Soviet composers, artists and writers are buried daily except Thursday



A recent photograph of Rev Dr. Fred Pratt Green MBE who will celebrate his 96th birthday on 2nd September



Sent by Ken Smith

An afternoon in Lambeth

On 30th June in the chapel of Lambeth Palace, His Grace the Archbishop of Canterbury awarded eight degrees, three Doctors of Divinity, one Doctor of Music, two Masters of Letters and two Masters of Arts. The ceremony took the form of a simple service, partly in Latin, which in this case began with an Introit, *Ubi Caritas* by Duruflé, sung by students from the Royal College of Music directed by Dr. John Birch.

The Archbishop welcomed all present and explained the history of Lambeth degrees and his own powers to confer them which he traced back to the 16th century. After short prayers each recipient stood whilst the Archbishop read out a citation which set out the reasons why they were being thus honoured followed by the 'making' of Doctor of Music, Master of Arts, or whatever, signified by a gentle tap on the head by the Archbishop with a black mortar board. Each recipient had his or her hood added to their robes and signed a register whilst the congregation applauded.

Between the four Doctorates and the four Masters ceremonies the choir sang John Rutter's *I will sing with the Spirit*, rather stridently (but marginally better than *Ubi Caritas* which I was hearing for the fourth time in two weeks (Royal Wedding, Cardinal Hume's funeral, Bishop Peter Nott's farewell being the three previous airings)).

After the awards, the final hymn was sung to the tune *Palace Green*, a fine tune by Michael Fleming, (who had received an M.A.), and we all filed out to Bach's 9/8 C major Prelude, competently played by Paul Plummer. Through historic corridors housing portraits of earlier Archbishops of Canterbury we moved to the Guard Room for exchanges of congratulations over glasses of wine and canapés.



Dr. June Nixon AM in the Guard Room in Lambeth Palace

I did manage to collar the young organist and enquire about the organ. It seems it is a fairly limited two manual instrument of uncertain parentage, and clearly doesn't have the same pedigree as the rest of the Palace.

Before the start of proceedings, we guests were allowed to roam in the gardens in the warm sunshine and very pleasant that was, with the mad rush of London's traffic hurtling round just over the wall and with the Victoria Tower across the river as part of the backdrop. One of life's truly memorable experiences.

Hingham organ - the latest

Since the last Journal I have had from The Friends of St. Andrew Hingham Church Organ their News Release July 1999 which I am publishing below. I have also heard from Canon Peter Stephens, Vicar of St. Andrews, with his assessment of what the situation is, which also appears below:

News release of the Friends of St. Andrew Hingham Church Organ

The parish of Hingham, Norfolk possess a historic treasure. The church organ, built by Forster and Andrews of Hull in 1877 is well known nationally for being of particularly fine quality and fortunately it remains largely unchanged.

The Friends of St. Andrew Hingham Church Organ was formalised in 1992 and became a registered charity having received the blessing of the Parochial Church Council. The Friends aim to raise, in total, money needed to fund the restoration of the organ as far as practicable to the original builder's specification.

Professional advice was sought from the outset and the Trustees have continued to heed the valued opinions of those closely involved, particularly the Charity Commission and the Diocesan Organ Advisers.

The Trustees aim remains unchanged. In effect, the Friends' funding would release the Church from the financial burden of organ repairs for some years to come. An important element in the original structuring of their aim was an understanding that the organ in question has remained relatively unaltered during its life so far, and such unfortunate alterations which have been made could easily be

reversed. Being conscious of the ever increasing world interest in heritage and the benefits that such interest brings the Friends accepted the challenge presented to them.

They have always believed that restoration should be approached holistically and that work attempted in a piecemeal fashion would not be in the instrument's best interest and additionally such a scheme would not seem to the trustees to represent good value. It is their belief that this policy will benefit the church as the results would be of aesthetic and educational value in the field of organ music and will not compromise the use of the organ either for church worship or as a concert instrument of historic and artistic merit.

The Friends remain the sole fund raisers for this project and are grateful for the generous and continuing support which they receive.

For more information please contact Bill Millard, Wood Farm, Scoulton, Norfolk NR9 4NU. Tel: 01953 483347 or 0771 207077.

Canon Stephens makes the following points:

The dispute centres on what constitutes 'restoration'. In a 1993 letter to my predecessor, the Diocesan Registrar, Mr. John Herring, (himself a fine organist), wrote: 'In my view 'restoration' can only mean the preservation of the organ in its present form both tonally and mechanically'. However, the Friends, if I may use the abbreviated form of their title, claim that restoration means returning the organ to its original specification, and they imply that all the supporters were well aware of this interpretation. They have, to date, not responded to requests from the

Churchwardens to forward a copy of the original Forster & Andrews 1877 specification. We are of the opinion that, apart from the firm's ledger detailing the stop list and price, no relevant record of the original design exists, and that a large measure of conjecture would be required to re-create a long discarded mechanism. We reckon that the intention to re-construct allegedly original mechanisms, rather than to restore those that exist, fall outside their trust requirements of 'restoration, preservation and maintenance'.

Prime among the unclear aspects of the specification is the nature of the pedal action which is currently pressure tubular pneumatic. The leaders of the Friends seem insistent that this be removed and replaced with new tracker action, but they cannot (or will not) produce evidence of the alleged original design. If the original mechanism had been preserved, as is the case with the former console at Wymondham Abbey organ, it would probably not be contentious to replace it. As it is, the current tubular pneumatic action is very old and its installation date is unknown. Conjecture dates it as 1923 when the noted Norfolk builder Middleton 'cleaned and overhauled' the organ in little over a month for £96. To judge by its design it could easily be 100 years old, if not actually original. According to John Norman's report it is in good working order and it is hoped that its restoration 'as is' would yield valuable evidence of its provenance. The Churchwardens and I hold the view that the current action, even if not original, has a valid claim to historic importance. Nothing constructed in 1999 or later can be more 'original' or 'historic'.

If the pedal action was originally tracker, the positioning of the large scale 16' metal pipes at the side of the case would have necessitated a complex action which would have been required to open some very large

pallets, and which may well have become noisy and unreliable after a few years. For all we know, it may even have been replaced by Forster & Andrews themselves! 'Wouldn't a new action go the same way?' we ask. No, a modern design would be as improvement on the Victorian one. So much for originality!!

Another feature of the existing organ is the 1978 R.C.O. pedal board which, if the 1996 schedule by Richard Bower had been followed, would now have been reconstructed as 'straight and concave'. Here again, what little evidence we have indicates that the previous pedal board was also radiating. Unfortunately, the 1978 board was made of wood much lighter in colour than the superb oak of the organ case and choir stalls. It sticks out like a sore thumb, but when it was installed its ease of playing was a delight to the organist. So the P.C.C. seeks either to sand and stain it or, following consideration by the Council for the Care of Churches, to replace it with a more appropriate pedal board, second hand or of new construction. Indeed I have suggested that it might be possible for there to be two interchangeable boards, one for concerts and the convenient current one for day to day use.

Turning to the electric blower, we are intrigued that it is acceptable to the re-constructionist view. It appears that, far from seeking originality in the feeding, the Friends and their advisors would like an even more powerful blower to be provided! However, it is not widely recognised in purist circles that there is no substitute for hand feeding and last year we proposed the re-leathering of both bellows and feeders. The very variability of supply, free from the turbulence allegedly created throughout the system by an electric blower, is a greater contribution to tonal authenticity than even tracker action.

Finally, I have yet to meet an organist in post who preferred a trigger

action swell pedal. Until the former organist resigned, the received wisdom was that the 1978 pedal 'should be retained' (Munns, June 1991) as it was a 'quite neat balanced pedal' (Bower, January 1996). However to a March 1996 application to the Diocesan Advisory Council, already signed by the Incumbent and Churchwardens, was added in the same hand and extra item: '5. Reinstatement of the original swell pedal action'. Whose hand? Apparently that of the former organist! Is the organ loving public surprised that there is conflict at Hingham?

The P.C.C.'s policy (26.3.97) is that "the principle of 'restoration' should be based on the instrument being for worship and not a museum piece" and "parts of the organ should not be changed just to recreate it historically, i.e. other factors such as the appropriateness of such changes to its use as an instrument for worship are important as well".

Ninety percent of the work that the Friends leaders want done is exactly that same as about ninety eight percent of the work John Norman recommends. He writes that the debate about the other items 'may safely be postponed for another generation'. We resist the Friends' intentions to remove appreciated and historically important parts of the organ on the one hand but, on the other hand, we do not expect them to pay for the restoration of parts that are anathema to them.

I readily accept that 'nothing should be done that takes the instrument further away from its original 1877 state'. It is simply the refusal of the Friends to communicate in other than strident and arrogant tones about 'our requirements' that has resulted in my November 1998 ban on their use of the church for concerts being, as yet, unlifted. I have a very low expectation that we shall be able to prevent the further deterioration of the bellows to the point of unplayability, and

the gradual destruction of this fine instrument by wood borers, while this undignified charade continues.

Editor's comments:

Taking Mr. Millard at his word, I wrote to him asking:

- i) How the Friends know what the original specification of the organ was
- ii) What the 'unfortunate alterations' were and
- iii) In whose opinion they were unfortunate.

Mr. Millard's reply is printed on page 28.

On the very day that this Journal went to press, (27th August), the parties in this dispute were meeting. The letters published above were received some weeks prior to this date but do reflect the situation as it was at the time of going to press.

I am sure we all hope that that meeting will have removed all final barriers to the release of monies by the Friends and the start of work on the organ.

Congratulations

Members will be delighted to learn that **Tim Patient** was successful in the most recent examinations for F.R.C.O. and was also awarded the joint Turpin Prize and Durrant Prizes. When he passed his A.R.C.O. a couple of years ago he was awarded all of the prizes which are offered with that diploma.

Well done Tim!

Historic broadcast from Norwich

On Wednesday 21st July Choral Evensong was broadcast from Norwich cathedral, not, of course, for the first time. However, this broadcast was the first ever broadcast of Choral Evensong entirely by a Girls' choir.

The choir, under the dynamic and inspired leadership of Katherine Dienes, are planning a trip to America in the year 2000 and have been busy raising funds, and on 10th July they set themselves the task of singing at as many mediaeval churches within the city walls as possible in one day, 45 stops! In the evening they had their own float in the Lord Mayor's Procession which celebrated the achievements of women through the ages.

Their male counterparts are also off to America in October where they will enthral listeners across the pond and they too have been selling packets of attractive cards which show the choir in full voice.



Handel by Roubiliac

Homage to Handel

Pauline Stratton

Handel's oratorios were extremely popular in the England of the 1850s where its people were immensely proud of the composer who had adopted England as his home. His manuscripts remained here and he was buried alongside others who had served their country well.

When the time came to commemorate the centenary of Handel's death, England wanted to be seen as the chief votary, so a grand festival was held in Handel's honour from 20th to 24th of June 1859. The festival was the idea of Mr. Robert Kanzow Bowley, Treasurer of the Sacred Harmonic Society and also organist of an independent church in Leicester Square. He suggested it to the Society who readily agreed to take on the task. As it was to be such an important occasion it was decided to hold a festival in 1857 as a trial run and so planning began in November 1856.

A building for the event had to be found which could accommodate about 2,300 performers plus a large audience. The musicians alone would nearly fill Exeter Hall and the obvious location of Westminster Abbey wherein stood Roubiliac's statue of Handel, (his last work), was again too small. The only building capable of holding such a vast number was the central transept of the Crystal Palace in its new location between Sydenham and Norwood. The Sacred Harmonic Society had previously organised the Crystal Palace Grand Opening Concert which took place on 10th May 1854 after its move from Hyde Park, which concert was a great success being described by Queen Victoria as the finest she had ever heard.

By 23rd March 1857 the dates of 15th to 19th June had been approved by the

Queen and Prince Albert as the dates for the trial festival. *The Messiah* was performed on the first day, *Judas Macabeus* on the second and *Israel in Egypt* on the last day. Michael Costa had agreed to be the Festival's conductor.

Sub committees were formed for each vocal part and were aided by competent professional advisers. Each applicant for the chorus had a voice trial to test the range and quality of their voices and their proficiency at sight reading before being accepted. 1,000 voices were selected from the London area and similar trials took place in major towns and cities throughout Great Britain.

The orchestra was to comprise of 76 first violins, 74 second violins, 50 violas, 50 'cellos, 50 double basses, 9 flutes, 9 oboes, 9 clarinets, 9 bassoons, 12 horns, 12 trumpets and cornets, 9 trombones, 3 ophicleides, 9 serpents and bass horns, 3 drums, 6 side drums and a monster drum measuring 7 feet across made by Disten from the largest buffalo hide ever imported.

People flocked to the Palace to watch the preparations taking shape. Inside, the camellias and rhododendrons were in full bloom and orange trees laden with fruit. A gigantic wooden amphitheatre covering an area 168 feet by 90 feet was being constructed surrounding the statues of Castor and Pollux, their colossal heads and those of their respective steeds emerging from the expanse of timber. Rows of seats rose from the floor to the ceiling, the band being in front, the chorus behind and everyone in sight of the conductor. The whole structure was supported by a labyrinth of beams and poles screwed and bolted together, (there were no nails), and a broad walkway separated the chorus from the instrumentalists.

Gray & Davison constructed a powerful four manual (CC to A in alt) pneumatic organ inside the Crystal Palace

specially for the festival. It stood on a platform 40 feet by 24 feet, weighed about 20 tons and had ample passage between each division to allow easy access to any department. The specification, which is given later in the Journal, is how it was given in the Times in April 1857.

On the evening of 12th June 1857 the choir assembled at Exeter Hall, many arriving throughout the day from all corners of Great Britain. The 1,100 singers from the London area were supplemented by 200 from Yorkshire, 250 from the Birmingham area, 50 from Liverpool, 50 from Ireland and others from major cathedral cities including a contingent from Norwich. The accompaniment for the massed choir was provided on the organ played by Mr. Brown-Smith, 4 serpents and drums.

Special preparations for controlling the expected multitude of visitors had been devised. Crystal Palace had been divided by an immovable barrier making two equal sections each providing 3,600 seats with a further 3,000 in the galleries and each section had its own entrance. Those on the north side arrived via Sydenham and those on the south via Norwood with a central entrance to be used only by the performers and 150 officials.

Reserved gallery seats with a private entrance cost 2 guineas, other reserved seats 1 guinea, although a three day ticket could be bought for 2½ guineas. Unreserved seats were ½ guinea. The ticket offices at Exeter Hall and 79 Lombard Street opened at 8 a.m. on the morning of performance days. Special trains were laid on from London Bridge to the Palace for the return fare of 1/6d. irrespective of class.

On the Monday, the weather was superb and spectators lined the hedgerows and pathways along the road from Dulwich to watch the carriages pass. As clouds of dust

engulfed everything, the question arose as to who should be responsible for watering the roads. At the 'wretched little turnpike' two stout men collected their toll and congestion developed as the visitors fumbled for the correct fee.

The Palace opened at 11 a.m. and the performance began at 1 o'clock throughout which an immense crowd lingered outside and the *Hallelujah Chorus* could be heard half a mile away. Clara Novello, Sims Reeves, Mr. Weiss and Herr Formes took the solo parts and the performance which finished at 5 o'clock surpassed all expectations. During the intervals of each day's concert the organ was played by one of the three appointed organists, W. T. Best, G. Cooper and H. Smart.

On Tuesday 16th June at 1 o'clock and 4 o'clock the band played, between which performances Best played a selection of pieces by Handel on the organ, all for the admission charge of 1/-.

Wednesday's performance of *Judas Maccabeus* was attended by Queen Victoria and Prince Albert. Once again the weather was favourable and the spectators, mostly ladies in bright dresses waving parasols, lined the Dulwich road from early morning. From a distance the impression was one of a flower border. Along the route, hawkers plied their trade selling ginger beer, oranges, coconuts and the morning journals and there were three men on the toll gate. Queen Victoria and her party arrived at the Palace by a private entrance and were greeted by the band of the Grenadier Guards before being shown to their seats by ushers, one of whom was Joseph Paxton, the architect of the Palace.

From a gallery above the organ a photographer captured the whole scene with the Royal Box in the centre and before the first part of the performance had finished a copy of the photograph had been framed and

presented to the Queen.

The chorus 'See the conquering hero comes' raised so much enthusiasm from the audience that Costa felt pressed to give an encore which he resisted until the Queen nodded her head in approval at which the chorus was repeated. This particular chorus was thought to be so popular because the Crimean War had ended in the previous year.

At the end of the whole performance the Queen commanded that the 100th Psalm be sung and she stood and joined in with the whole company.

During the day 6,000 dinners were served and 1,000 pints of sherry consumed and it was reported that the catering service was excellent.

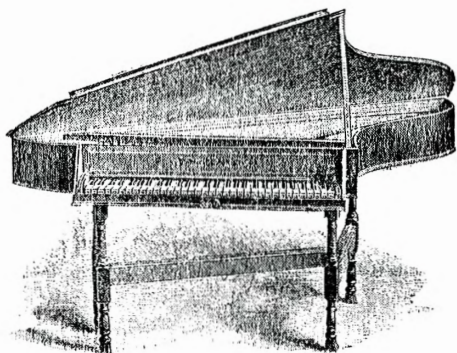
Israel in Egypt drew an even larger crowd on the Friday. 10,000 visitors came by train and there was a constant stream of carriages from Dulwich, Vauxhall and Sydenham. As the roads merged near the Palace the traffic became virtually unmanageable. A new road had been laid at the expense of the Crystal Palace directors in order to avoid the 'wretched little turnpike' and this cut the journey time for those taking this route by three quarters of an hour. Even after the performance had begun the visitors continued to flock into the building inside which the heat was excessive.

The performance surpassed those of the previous days and the oratorio is said to have been performed 'just as Handel had written it and as Handel would have loved to hear it'. As Costa retired from the orchestra he was cheered and applauded as hats were waved in the air.

For the 1859 festival the chorus was expanded to 2,700 comprising 735 each of trebles and altos and 665 each of tenors and basses. The orchestra was also enlarged by 60 players and the number of stewards increased to 200 with a further 100 programme

distributors. There were also 40 organ blowers and to improve the sound of the orchestra it was enclosed by wooden screens and covered in an enormous awning of oiled canvas.

At Saturday's public rehearsal which was attended by 19,180 people, a selection of the three programmes was given and there was an exhibition of Handel memorabilia which included manuscript scores, authentic portraits of Handel, Roubiliac's statue and the harpsichord at which several of Handel's great works had been composed.



Handel's spinet

Monday's performance of *Messiah* came in for some severe criticism. Mme. Novello's renditions of *Rejoice Greatly* and *Come unto Him* were reported as having sacrificed the purity of Handel for an inexcusable desire for self display at a time when the paying of homage to Handel should have predominated. Miss Dolby is reported to have taken the air *O thou that tellest* too fast, generating the melody into a waltz tune. The audience also came in for criticism from a member of the choir. Whilst he was able to praise them for not talking too loudly during the solos and for remaining seated most of the time, he felt that they had, at times, cheered when not

appropriate. The final chorus, which lasts for five minutes, it seems, was spoiled by ladies preparing their leave and pushing past others in their hooped skirts. Handel had not intended his chorus *Worthy is the Lamb* to be accompanied by the putting on of opera cloaks!

Wednesday's performance of the *Dettingen Te Deum* was attended by 17,644 people and already the attendance for the 1859 festival was 6,000 more than the whole of the 1857 event.

On Friday, such a multitude had assembled by 10 o'clock to hear *Israel in Egypt* that the barriers had been removed to admit the audience early. The 26,826 present rose and cheered as the Prince Consort arrived and similar scenes occurred as he rose to leave at the end of the performance. Costa too was given a splendid ovation and shouts of 'Hurrah!'.

On that day alone 40,000 penny buns, 25,000 two penny buns, 19,200 sandwiches, 14,000 pies, 32,000 ices and an array of cooked meals, including pigeon pie, had been consumed.

The Handel festivals continued triennially until 1926 with Costa conducting until 1880, nine festivals in all. Other conductors were Augustus Manns and F. H. Cowan and it was Wood who conducted the final festival in 1926. Throughout this time the pattern remained the same with *Messiah* on the first day, *Israel in Egypt* on the last with a lesser known work on the second day.

The Crystal Palace was destroyed by fire in 1936.

Acknowledgements: Information from the reports of the Handel Festivals is used with the kind permission of The Times.

Where were you?

For the organisers of concerts and recitals, fixing the date for such an event is a complete minefield, especially in Norwich. It is virtually impossible to pick an evening for a concert or recital when there are not a good half dozen or so other organisations picking the same evening, and it is not uncommon for any supporter of music in Norwich to be faced with difficult choices as regards which event to support.

Such was the case for the celebrity recital in Norwich Cathedral by Dame Gillian Weir. Anyone would have supposed, quite justifiably, that devotees of the organ and organ music would be flocking to Norwich cathedral from all over the county, even beyond. But they didn't and one has to ask 'why?'.



Dame Gillian Weir

Well, not 200 yards away there was a performance of Gerontius in St. Andrew's Hall by some very high profile performers, which, if it is of any consolation, was similarly poorly attended. A little further afield at Aylsham, Peter Stevenson was giving an organ recital supported by a small ensemble of other musicians. Further afield still, but well within striking distance of

Norwich cathedral and a recital by someone who might justifiably be described as the greatest living organist, there were very attractive concerts which were part of the King's Lynn Festival. The UEA was down and the schools had broken up some three days earlier and no small number of people will have quitted the area for holiday destinations.

Added to this there are more musical events on in the region in the summer than at any other time of year. Certainly as far as the organ is concerned the Journal alone bulges with notices of concerts and recitals at this time of year and those are only the ones I'm told about - there are many more!

Was the low turnout indicative that organ devotees do not want celebrity recitals? I think not. I am full of sympathy for the Norwich Cathedral Recitals Society, (I am a fully paid up member after all), who wrestle with such problems and, on a more mundane note, have to balance the books.

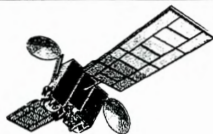
What about publicity?: I think there was adequate publicity for this recital but am not so sure about the other Wednesday recitals. One association member who had attended the first in the series by Hans U Hielscher said what a splendid recital it was but what a poor attendance. This member who is very alert to such things said that if he had not read about that recital in the Journal he would not have known anything about it. The EDP didn't mention Katherine Dienes's recital and got Robert Quinney's and Noel Charles' on the wrong evenings.

As for Dame Gillian Weir's recital, there was in the end a respectably filled looking nave. Dame Gillian's recital was something which sent me away marvelling at the inspiration of the composers whose works she played and

her own virtuosity and musicality; it was truly marvellous. It is a remarkable fact that when one hears someone who is a full time virtuoso recitalist one is surprised on hearing familiar works in which one hears detail and nuance never before encountered on an instrument they have had only a matter of hours to acquaint themselves with. The other thing which is always present is the work of which one is totally unaware, in this case a Sonata by Franz-Xaver Schnitzer; what a totally delightful work and what a revelation.

Yes, we do want more recitals by people of this calibre - it would be a tragedy if the logistical problems surrounding the organisation of them were to be allowed to overcome their continuation.

IMPORTANT NOTICE



You can now Email your contributions to the Journal thanks to the fact that we have now been dragged kicking and screaming into the 20th century just in time for the 21st.

Thanks to electronics and the binary system I won't need to re-type your article (or whatever) but will be able to put it straight into the body of the document. What will I do with all my spare time!!?

**Our Email address is
watrose@hotmail.com**

Chance opportunity

It was by chance that Isabel and I learned of a trip to Hampton Court on which we were very keen to go, and with less than a week to go we managed to take two of the few remaining seats on the coach.

The chapel in Hampton Court is obviously on the tourist's itinerary and in due course we wandered into it to the accompaniment of music coming from the organ, which was all securely locked up. The 'organist' was a computer and a succession of pieces accompanied the to-ing and fro-ing of visitors. On the floor of the chapel stood a steward who pleasantly answered questions from visitors and I asked him about the organ. To my surprise he produced from a sheaf of papers he was carrying about, a specification and history of the organ which he gave me and which, as we arrived home I realised we had left on the coach! However, thanks to Gary Rant I am now again in possession of the information I had sought.

To my further surprise the steward, without any prompting from me, asked 'are you an organist?' When I had replied in the affirmative he asked 'would you like to play the organ?'. Of course I said 'yes' and he duly asked Canon Michael Moore who is the Chaplain and who was present in the chapel if he would unlock the detached console for me. This console is alongside the choir stalls and visitors were passing very close as I tried things out, (only the quieter stops, you understand!). The organ itself is a three manual, whilst the detached console had only two, but by a cunning arrangement of switches you can tell the organ which division you want on which of the two keyboards and there you have it.

The instrument on which I was playing was a rebuild by Hill, Norman & Beard (1993) of an instrument built in 1712

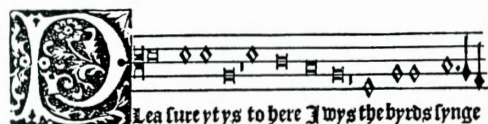
by Christopher Shrider who was the son-in-law of Bernard Smith who had built the first instrument in the chapel in 1690. Smith's instrument had been destroyed by fire before it could be installed.

From the reign of George III onwards, Hampton Court ceased to be a royal residence and the chapel was much neglected for about one hundred years. In 1840 William Hill was engaged to provide a Swell organ and new bellows. Further additions were made from time to time and a three year rebuild was begun in 1899. A hydraulic motor was installed in 1902 but by 1912 rats had silenced the pedal department.

Needless to say, sitting in this chapel as with anywhere in these historic buildings originally conceived by Cardinal Wolsey and later added to and altered by Henry VIII and successive monarchs, one has a sense of sharing the spaces with countless people, royal and common alike, over centuries. As I extemporised I realised that I was adding my music to that heard from Croft, Jeremiah Clarke, Maurice Greene and many others.

Unless things change with the departure of Canon Moore you too could have a go on this historic instrument should you be in Hampton Court and make it known that you are an organist. Further more you are guaranteed an audience of hundreds, albeit migratory!

Information about this organ given above was encountered in an article by Gordon Reynolds, formerly Director of Music. RW.



The hymn tunes of Ken Naylor

If you have heard the tune Coe Fen by Ken Naylor you may well be tempted to look at other tunes by the same composer and you can find them published in a booklet priced £2 and obtainable from C. Solomon, Green Lane End, Spittal, Fangfoss, York YO4 5QR. Cheques for £2.50 (which includes postage), should be made payable to The Naylor Estate.

Ken Naylor, who died in 1991, was a schoolmaster at The Leys School, Cambridge and Christ's Hospital, Horsham and had a gift for persuading schoolboys to sing and writing music which inspired them to do so. There are eighteen items in the booklet which includes nine original tunes by Naylor and alternative versions and descants to other well known tunes, Miles Lane, Merton, Wareham and others.

Having purchased the booklet you may apply to use any of the music to Oxford University Press who administer Naylor's tunes and arrangements on behalf of the Naylor Estate.



Organs of north west Norfolk

Allan Lloyd

Saturday 26th June was a warm Norfolk summer's day and a goodly number of Association members and friends were met at St. Mary's, Old Hunstanton by Gerald Gifford, Frank Bradbeer and Desmond Greef who introduced the afternoon's programme and warmly welcomed us all.

The St. Mary's three manual organ was built by J. W. Walker & Son in 1936. It was paid for by public subscription and the inaugural celebrations were a source of great pride and enjoyment for the whole community. The opening recital was given by Dr. George Thalben-Ball on July 15th that year. This magnificent instrument, whose quality and stature befits the important church within which it stands, continues to enhance the worship and give great pleasure to many who attend concerts and recitals in this lovely building. Gerald Gifford played pieces in several styles after which we were invited to try the instrument for ourselves.

We then moved on to St. Mary's, Holme-next-the-Sea which is a delightful country church with a small two manual organ built in 1894 by J. W. Walker & Son for the house of Thomas Nelson who lived in the village. It was removed on his death in 1937 into the church. This organ produces a remarkably warm romantic sound.

Our third venue was All Saints, Thornham, a church with superb acoustics with a lofty nave of some 85 feet high. Here Gerald Gifford played his own transcription of a Vivaldi concerto and one was quite won over by the bright tone and perfect quality which one could easily have imagined was coming from a much larger instrument. This reinforced the fact that the occasional single manual organ can still demand respect.

This organ was built by Thomas Casson about 1906, rebuilt by Richard Bower in 1978 and later revoiced by Norman King and the specification is:

Open Diapason	8'
Stopped Diapason	8'
Flute	8'
Principal	4'
Fifteenth	2'
Quint	2 ² / ₃ '
Mixture	III
Pedal Bourdon	16'

Once all those who wished to do so had tried the organ, members made their way to Desmond Greef's charming house and garden to enjoy an exquisite tea, kindly organised by Carol Gifford. Eventually we moved into Desmond's music room where there was a pipe organ and three pianos and where we enjoyed the final thrill of the afternoon, a variety of duets for four or eight hands, played by members.

Many thanks are due to James, and all involved for their contributions to such a successful afternoon. Do remember that there are still two organs of interest for the Association to visit, Titchwell and Brancaster, both now maintained by Bishops.

Finally, may I warmly commend the cassette that Frank, Desmond and Gerald have produced featuring these very organs in music by Bach, Charpentier, Handel, S. Wesley, James Hook (of Norwich) and others. As one would expect, these tapes are of the highest quality in reproduction, repertoire and interpretation. Truly an ideal present for friends.

The Association's July event started at the Roman Catholic Chapel in Costessey where Richard Bower introduced us to the organ he had built there, giving us an insight into the design criteria, the problems, and how he had solved them. Once members had taken advantage of the opportunity to try out this very attractive instrument we all went in convoy to Richard's workshops in Weston Longville, initially to enjoy delicious cakes and drinks provided by Barbara, very welcome on a hot afternoon.

Quaffing and munching we wandered around the Aladdin's cave that is Richard's depository for organs receiving attention, and played those that were playable. Then it was across to another workshop where Richard gave a very illuminating talk about voicing and demonstrated the voicing of a metal pipe from scratch, nicking here, tapping there until the thing produced the desired sound at the correct pitch.

Richard's pleasant and easy manner, imparting fascinating information as he worked, made it all seem terribly easy and he fielded all the questions which we fired at him. James' vote of thanks was endorsed by warm applause which demonstrated how much we had appreciated the time and effort Richard had put in for us.

We are delighted to welcome the following new members:

Dr. Gerald Gifford

Mr. Charles Hines

Mr. Cyril Miles

Mr. Ian Murphy

Mr. Roger Rayner

Mr. Kenneth Ryder

Well, after over thirty years, it has finally happened to me. I know it has happened to other organists, or at least reputedly so, or has it just been one of those apocryphal stories, you know, the sort of thing that always seems to happen to someone else?

It is not so much that I had given up hope or felt in any way cheated because it did not ever happen to me, frankly the possibility of it happening had obviously passed into my sub-conscious.

It is not that I have never really been in the right place at the right time. In the past thirty years there have been countless opportunities for it to happen, yet it never did.

It is not as though the fact that it had never happened to me left me feeling somehow odd, or in some way in which my best friends could not bring themselves to tell me that I was 'different' from other organists.

But now it *has* happened to me! Why, I am tempted to ask, after all these years and by virtue of someone who was probably a babe in arms, or even not yet born, when the possibility was first there?

It came out of the blue one heavily hot afternoon when the 'phone rang and on the other end was a young lady seeking advice relating to her forthcoming marriage for which I was scheduled to play the organ. She wanted to know what the waggoner music was that people had to come into church to, (I took it she meant Wagner). It was hard work, a bit like trying to explain to an eskimo about lawnmowers. However, having found some common ground in the decisions as to what music she wanted and what hymns, I put it to her that I was prepared to play, within reason, any piece of music she might like whilst the registers were being signed. And then it happened!

For the first time in my whole life I became one of that countless number of apocryphal organists who have been asked to play *A WHITER SHADE OF PALE*.

What extreme good fortune it was that she was on the other end of a telephone line in the outer reaches of Dereham and not in direct face to face conversation with me, for I know not how I would have managed to contain myself in my desire to draw her to myself in a close embrace, possibly breaking every bone in her body. Nor can I help but thank my lucky stars that I was only requested to play the music and not explain what the words are about!

Perhaps I do have a guardian angel after all!



Trip to Stamford - 7th August

Sally Butcher

Ten of us arrived safely in Stamford to play and compare the four organs of St. Martin's, St. Mary's, All Saints and St. John's, and were met by Harold Harvey, organist at St. Martin's and St. Mary's, who is a mine of information.

The delights of the A47 are difficult to extol but as a first time visitor to Stamford I was very pleasantly impressed. I had not expected such lovely stonework, history, and profusion of churches, from CofE to 'happy clappy', although we were unable to visit all of them. Stamford is full of mediaeval and Georgian stone buildings and the churches with their spires and towers denote a once religious centre.

The first church we visited was St. Martin's, erected in 1430, with its boxed pews, chapel for the Burghley (Cecil) family and modern hammer beam roof. We were struck by the most unusual and intricate carvings, child high, on the ends of the boxed pews. There were plenty of willing hands waiting to try this Bevington organ but unfortunately we experienced a slight hiccup when a cypher reared its ugly head. The ensuing view of a certain assistant organist's lower half and a certain organist's rump, seemingly unsupported in mid air, with the rest of them inside the organ, was, I suppose, inevitable, until the offending piece of tracker rod was removed. I feel at times like this that we should have a resident cartoonist to supply material to accompany articles!

Leaving this destruction behind we headed for St. Mary's, the 'Mother Church' of Stamford, a wider, shorter church in comparison to the narrowness of St. Martin's, with a lingering smell of incense and bright

cleaned blue patterned ceiling to the chancel. There is an unusual brass front to the altar and altogether it has an atmospheric interior. The Bedwell organ was restored and enlarged in 1987 by Richard Bower and one of our number had worked on it and was glad to renew acquaintance!

By now the hunger gremlins were striking and we went our various ways to lunch, to meet up at All Saints with its Binns organ with tubular pneumatic action. This 13th century church, extensively rebuilt in the 15th century, has boxed pews, a lovely stone back to the altar showing the Last Supper, and quite a flight of steps up to the chancel where the organ is a little tucked away. We left the incumbent to his second wedding of the day with thoughts of the bride negotiating the narrow flight of steps after the ceremony and went on to our last organ of the day at St. John's, a church unfortunately not now much used.

It is quite dark inside with high lofty windows, Lincolnshire style screenwork, angel carvings in the roof and Caen stone behind the altar. It has a three manual Hill organ and a previous organist was the father of Malcolm Sargent who was a chorister there.

Some of us made a weekend of this trip and passed a delightful evening, managing a little more food and the odd drink. The St. Thomas contingent managed to stagger out of bed to attend the civilised 11 a.m. service at St. Mary's the following morning, a very high church service with incense and full of familiar responses and memories. We then toured Burghley House and admired the chapel and the wonderful paintings, especially the walls and ceilings depicting heaven and hell, and arrived back in Norwich just too late to join Evensong.

Altogether an extremely well organised and most enjoyable weekend.

Members will be saddened to learn of the death of Robin Wilson of Swaffham who died recently of cancer.

We are also sorry to learn that Ken Smith is leaving the Association after many years stalwart support which included a long period as a Committee member and a most successful spell as Events Co-ordinator. We will all wish to extend our appreciation and thanks to Ken for all he has contributed to this organisation over the years.

Sally Butcher writes.....

I should like to introduce myself as Transport Officer and will try to help any members who are experiencing difficulties in getting to meetings.



Unfortunately Norfolk is a large county and some people live quite a way from other members. However, do please feel free to contact me by letter or 'phone if you need help to get to a meeting and I'll see what I can do.

I work full time but can be reached on 01603 421557 between the hours of 9 a.m. and 5 p.m. (approximately). My home number, on which there is an answerphone, is 01603 747754.

Organ news

Ralph Bootman

All our local builders' work goes on apace. The organ at Walsingham has now come back into service after its recent cleaning and overhaul by Holmes & Swift and the casework has been repainted and the front show pipes treated so that it now presents a fine aspect to the church. They have also completed the restoration of the Denman (York) organ in Thetford Methodist Church and the Rest, Cartwright instrument in Hindringham Parish Church.

W. & A. Boggis of Diss have completed the installation of the Hill organ ex Holloway in Blofield Parish Church and this was opened by Bryan Ellum on 18th July. At Starton they have added the prepared-for Open Diapason to the Great plus a Swell to Great Octave coupler.

Other work in hand has included the taking down of the west end organ at Martham Parish Church so that building operations for a new vestry and meeting place may be carried out and whilst the Forster & Andrews/Norman & Beard organ is out of use, the small Bevington instrument which formerly stood in Dickleburgh Parish Church is acting as a substitute.

A new organ is in hand for a private customer living near Royston which will have two manuals and the rather strange compass of 61 notes from F - f and reversed colour keys. Another new instrument is being built for Birdbrook Parish Church in Essex.

Well known for their restoration work, Boggis's have several projects in hand and pending. The old instrument made in the middle of the last century by Mark Noble, although it carries the label of Howlett, which used to stand in Kenninghall Methodist

Church, was removed many years ago to a Roman Catholic church in Stoke Newington. Now this church has had a new west gallery built and this small organ is being placed on one side of this, and to balance things up, a replica case is being made to stand on the opposite side of the gallery. Symmetry will be welcomed, even if the new case will be used as a music cupboard!

A water organ is under construction for a private house in Suffolk and the organ from Naughton Parish Church in the same county is being completely restored. The builder is unknown but the date is given within as 1777. Also being restored is a table-top barrel organ built, it is thought in the early 19thc. by D. Haines(?) of 298 Whitechapel. This has four stops; Open Diapason 8', Principal 4', Twelfth $2\frac{2}{3}$ ' and Fifteenth 2' plus a drum and a triangle.

Some years ago a small chamber organ by an unknown builder, was removed from the Methodist church in Fressingfield to that in Bressingham. After restoration it will find a new home in South Acre Parish Church. The specification is:

Open Diapason to	8'
Stopped Diapason Bass	8'
Stopped Diapason Treble	8'
Principal	4'
Fifteenth	2'

The retractable manual (54 notes) will be retained.

The quaint organ, perhaps by Bevington, in Briston Parish Church has been restored by P. D. Collins of Melton Mowbray. This instrument was previously in a private house before it was moved here. The Middle C pipe of the Stopped Diapason bears a label which reads '17 Warwick St., September 4th '77' (this is just off the Piccadilly end of Regent Street). The casework is of mahogany and shows two flats of pipes above the console, their tops clearly

showing that, at some time, this had been fitted under a ceiling.

The specification is interesting:

Great Swell
Open Diapason tc 8' (to tc thence Great)
Stopped Diapason 8' Dulciana 8'
Flute 4' Principal 4'
Sw. to Gt. Ped. to Gt. Pedal Bourdon 16'

The action is all tracker and the instrument has a Discus blower. The manual compass is 56 notes and the pedal compass 30 notes; S/F pedal board. The Stopped Diapason is named Lieblich Gedact on the drawstop and has an open top octave. The 4' Flute is stopped wood running into open metal from treble C and is harmonic from top C up.

The Bryceson & Ellis organ at Holt Parish Church, long silent since the installation of the electronic organ in the new west gallery, but still playable, is destined for South Africa where it is to be rebuilt in a church there. Whilst it is sad that a place nearer home could not be found it is good to know that its worth has been appreciated.

And finally, W. & A. Boggis have taken over the tuning and maintenance of the organ in Lound Parish Church.

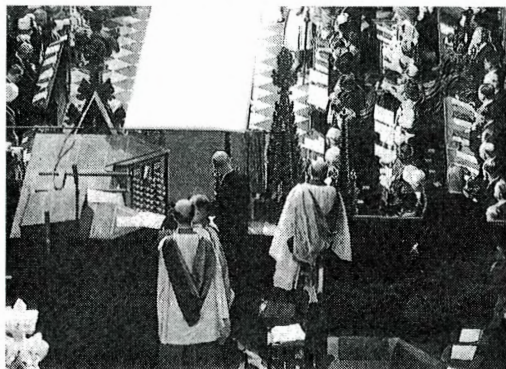
Very attractive publicity material aimed at making the Association more widely known is available from James Lilwall. Why not take some and put it about?

Where.....??

In which Norfolk church does this Greek palindromic inscription appear on the font and what does it mean?

ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ

.....and in this photographic fragment.....



where is the organ loft?

who are the organist and other robed figures?
(a bit more difficult)

what was the occasion?
(very difficult - unless of course you were there!)

Specification of the Crystal Palace Organ

<i>Great</i>		<i>Swell</i>	
Double Open Diapason	16'	Bourdon	16'
Double Dulciana	16'	Open Diapason	8
Open Diapason	8'	Vox Humana	8'
Flute a parillon	8'	Keraulophon	8'
Claribel Flute	8'	Concert Flute	8'
Flute Harmonique	8'	Octave	4'
Quint	6'	Flute Octivante	4'
Flute Octivante	4'	Twelfth	3'
Twelfth	3'	Super octave	2'
Super Octave	2'	Mixture	IV
Flageolet Harmonique	2'	Furniture	3'
Mixture	IV	Piccolo Harmonique	2'
Furniture	3'	Contra Fagotto	16'
Cymbal	5'	Cornopean	8'
Contra Trombone	16'	Oboe	8'
Possaune	8'	Clarion	4'
Trumpet Harmonique	8'	Echo Tromba	8'
Clarion	4'	Tremulants	
Octave Clarion	2'		
<i>Choir</i>		<i>Solo</i>	
Bourdon	16'	Flute Harmonique	8'
Gamba	8'	Flute Octivanto	4'
Salicional	8'	Mixture	II
Voix Celeste	8'	Corno di bassalto	8'
Clarinet Flute	8'	Grand Tromba	8'
Gemshorn	4'		
Claribel Flute	4'		
Spitz Flute	2'		
Piccolo	2'		
Mixture	III		
Cor Anglais	8'		
Bassoon	8'		
Trumpet	8'		
<i>Pedal</i>		<i>Couplers</i>	
Contra Bass	32'	Sw to Gt Sw to Ch	
Open Diapason (wood)	16'	Sw Sub and Super octaves	
Open Diapason (metal)	16'	to Gt	
Violin	16'	Ch to Gt Solo to Gt	
Octave	8'	Choir octave to Gt	
Twelfth	6'	Gt to Ped Sw to Ped	
Super Octave	4'	Ch to Ped Solo to Ped	
Mixture	IV		
Contra Bombarde	32'		
Bombarde	16'		
Trumpet	8'		
Clarion	4'		

The organ in Hampton Court Chapel

<i>Great</i>		<i>Swell</i>	
Bourdon	16'	Open Diapason	8'
Open Diapason	8'	Stopped Diapason	8
Stopped Diapason	8'	Salicional	8'
Dulciana	8'	Voix Celeste	8'
Principal	4'	Principal	4'
Flute	4'	Flute	4'
Twelfth	2 ² / ₃ '	Cone Flute	2'
Sesquialtera 12.17.	II	Sesquialtera 12.17.	II
Mixture 19.22.26	III	Quint Mixture	III
Trumpet	8'	Fourniture 19.22.29	III
Clarion	4'	Krummhorn	16'
Mixture	IV	Horn	8'
Furniture	3'	Oboe	8'
Clarion	4'	Krummhorn	8'
		Tremulant	
<i>Pedal</i>		<i>Choir</i>	
Contra Bourdon	32'	Stopped Diapason	8'
Major Bass	16'	Principal	4'
Open Diapason	16'	Flute	4'
Bourdon	16'	Nazard	2 ² / ₃ '
Principal	8'	Fifteenths	2'
Bass Flute	8'	Larigot	1 ¹ / ₃ '
Octave Flute	4'	Sesquialtera 12.17.	II
Fifteenths	4'	Clarinet	8'
Contra Trombone	32'	Trumpet (Gt)	8'
Trombone	16'	Trumpet (Gt)	4'
Krummhorn (Sw)	16'		
Krummhorn (Sw)	8'		
<i>Pistons</i>			
5 thumb pistons to Swell			
5 thumb pistons to Great			
5 thumb pistons to Choir			
5 toe pistons to Pedal			
5 toe pistons to Swell/General			
10 general pistons			
Setter and General Cancel			

Events update

If you require any further information about these events please contact Mathew Martin, Events Co-ordinator on 01603 461996

SEPTEMBER Saturday 25th at 2:30pm

Lecture, Masterclass and Recital

Dr. Gerald Gifford makes a welcome return to St. Thomas's Church, Earlham Rd., Norwich to give an illustrated lecture, masterclass and recital on **The English Classical Organ and its Repertoire c1750 to c1850**

Members £2 - Non Members £4

Refreshments available

OCTOBER Saturday 2nd at 7:30pm

The organs of Norwich Cathedral

An evening with David Dunnett, Organist and Master of the Music, exploring the organs of our great cathedral. This will include technical and historical information on the three organs. There will also be the opportunity for members to play the instruments if they wish.

Members free - Non Members £3

NOVEMBER Saturday 20th (please note change of date and venue)

Evensong for St. Cecilia and Recital

As the cathedral are unable to accommodate us this year because of a special service we have decided to arrange our own Evensong at St. Thomas's, Earlham Road, Norwich with a choir made up of Association members and friends, directed by Ron Watson. This will be followed by an organ recital by David Dunnett at 7.30 p.m. The proposed timetable is as follows:

2 - 4.30 p.m. Rehearsal

break

5.15 p.m. Evensong

6.15 Tea

7.30 p.m. Recital (charge £4 with concessions)

Further details regarding the music will be sent to those who register with the Events Co-ordinator by 1st October indicating the part you wish to sing or if you would rather observe

DECEMBER No meeting

JANUARY Saturday 22nd at 7:30pm

Venue: St. David's Church Hall, Thorpe

We start the new year with a **Quiz Night and Buffet Supper** - a social event for members and friends. The evening was a great success last year with ample opportunity for everybody to join in. The evening will be hosted once again by Ken Smith.

FEBRUARY Saturday 19th at 2:30pm

Venue: St. Mary's Duke St., Norwich

An **illustrated lecture** on the music library of Burghley House, Stamford given by Dr. Gerald Gifford, Honorary Keeper of the Music.

More details to follow

MARCH Saturday 11th at 7:00pm

Venue: St. Peter Mancroft, Norwich

In conjunction with the Norfolk and Norwich County Music Festival organ class Kenneth Ryder will give a **Masterclass** with some of his organ students. The works to be studied will cover the major schools of the organ repertoire. TV/Video and radio microphone link will be in operation.

Parking available nearby at Pay & Display car park

Members free - Non Members £3

MARCH Saturday 18th at 4:00pm

Venue: St. Mary's Duke St., Norwich

Annual General Meeting - please make every effort to attend this important meeting.

Free car parking

Refreshments available from 3.30pm

PARIS 2000 is on !

Please note that the dates have had to change and are now confirmed as:

Thursday 27th April returning during the evening of Sunday 30th April

Accommodation will be in the 3 star Campanile Hotel, Durance on a dinner, bed and buffet breakfast basis. All rooms have full private facilities and colour television. Roger Rayner, well known to many of you as the assistant organist of St. Peter Mancroft, who is very experienced in leading interested groups abroad, has agreed to act as our tour guide.

The inclusive cost is £159 per person (single room supplement £39).

If you have registered your interest with the President and the dates are no longer convenient please let him know.

Booking forms and more details will be issued during September. These and booking instructions can be obtained by contacting the President.

From the mailbag



Dear Mr. Watson,

I was somewhat pained, nay, distressed, on reading the recent issue of your very excellent Journal, to find that I, in company with other respected members of the Association, was ridiculed for the part we played at the very excellent Quiz organised by Mr. Kenneth Smith. I was depicted as being disruptive and a trouble maker.

I'm quite sure that you will agree with my many good friends in the Association that I am of a very peaceful and retiring nature and quite opposed to any form of public exhibitionism or disturbance.

I have to say that when I addressed the gathering I felt it necessary to stand because of my small stature, and if my voice was pitched on the loud side it was for the benefit of Mr. Smith who, I suspect, is a little hard of hearing.

Finally, I have to say that there is no doubt in my mind that the first of the twelve Christmas gifts was a partridge (which was in a pear tree, the latter not being included in the gift). Secondly, there is no doubt in my mind that Peach Melba is NOT a singer.

With kind regards to your good self and the readers of your most excellent Journal,

I remain

Yours truly,

John Robbens

Leonard's Meadow,

Little Blundering,

Southfolk.

I fully sympathise with Mr. Robbens whom I have always found, as he asserts, a peaceable man much admired and revered by all who know him. It goes to show that press reporting can, and often does, give a distorted view of events reported. I will not use that particular reporter's services again.Ed.

Hingham organ

Dear Mr. Watson,

Thank you for your letter of 16th August 1999 about The Friends of St. Andrew's Hingham Church Organ.

It is important to the Friends that your readers understand our aim and the supporting reasons. Our policy was formed following a consultation with Mr. Robert Munns in 1991 and the first official approach to the Diocesan Organ Advisory Department was made in 1996 when Revd. Jonathan Boston addressed representations of the Hingham Parochial Church Council and The Friends. More recently in February 1998 a joint meeting was held with Dr. David Baker, again representing the D.O.A. Interestingly the advice provided by these people has not varied in content or changed over the span of some eight years.

The Friends have fully embraced the line taken by the D.O.A. as it felt that the depth of knowledge, breadth of experience and the understanding of the future role of the organ within the context of the church and parish illustrated by the D.O.A.'s authority is paramount. May we therefore suggest that your historic/technical questions be directed to the D.O.A. who will, no doubt, be able to furnish you with more complete answers than we can.

It is our hope that the replies which you receive will dispel any feelings of doubt which either you or your readers may have concerning our aim.

Yours sincerely,

Bill Millard
23rd August 1999

I did write to Dr. Baker and to the Diocesan Office, neither of whom felt that they were in a position to comment.Ed.

Latst date for copy for the next Journal is the last Thursday in November