

The Journal

Winter
1999

Number
30



**PUBLISHED BY THE
NORFOLK ORGANISTS
ASSOCIATION**

Contents

<i>Regular features</i>		Page
The editor writes		2
Organists wanted/available		3/6/11
Membership news	<i>Geoff Sankey</i>	20
From the mailbag		21
For your diary		24
 <i>Reports</i>		
Master class - English 18 th repertoire	<i>Ronald Watson</i>	7
The organs of Norwich Cathedral	<i>John Robbens</i>	16
Evensong for St. Cecilia	<i>Pru Goldsmith</i>	20
 <i>Articles</i>		
2000 years of music	<i>Ronald Watson</i>	5
The Norwich Cathedral Recitals Society	<i>Barbara Knowles</i>	12
An evening with John Rutter	<i>Pauline Stratton</i>	8
 <i>Obituaries</i>		
Alan Thorne	<i>Ralph Bootman</i>	17
 <i>Review</i>		
Benchmarks	<i>Ronald Watson</i>	11
 <i>Sundries</i>		
For the record		3
Mean treatment		4
Christmas fare		4
Introducing Jon Payne	<i>Jon Payne</i>	10
RSCM Anthem Competition		19
Puzzle answers		19

**WITH EVERY GOOD WISH FOR
CHRISTMAS AND THE NEW YEAR...**

CENTURY!!...MILLENNIUMMMMMMMMMM!!!!!!!!!!!!!!!!!!!!!!!!!!!!

The Editor writes.....

So what makes an historic organ? Given the amount of heartache that restoration of an organ can generate if someone or some 'body' declares it to be historic, I have been trying to clarify in my own mind what makes an organ historic. For me it would take something a bit more specific than someone saying 'this organ is historic because I say so'.

Let's not start with organs. Let's start with, say, cars. Cars are mass produced and so what makes a particular car historic might be that it was the first or last of that particular model to be made. Perhaps it was one of a very limited number made. Perhaps it was owned by a famous person or had been driven around the world, or something particular and peculiar which sets it apart from the other thousands which, apart from the colour, were exactly the same.

Now organs, well pipe organs at least, are not mass produced, which makes every organ unique, designed and voiced for a particular location and to a particular set of constraints which could well include budget. An organ could have been the first to incorporate a particular feature or development which might give it one extra notch on the uniqueness scale.

But what does make some musical instruments historic when there are several similar ones about? Well it might be that they were made for or played by a famous musician in which connection one thinks of Chopin's Erard piano or Heifitz's violin. Certainly an organ known to have been played by Handel or Bach might be considered more historic than any similar

instrument tucked away in some humble venue.

And so to the question of restoration. Restoration to what? It is well known that Stradivarius violins in use today have been strengthened. In their original condition they could not cope with modern strings and the rigours imposed upon them by the demands of the modern concert platform. There then follows the question of restoration to the original design which, if carried out on a Strad would render it useless.

Suppose it is decided to 'restore' a cathedral organ, bits of which belong to a time over 100 years ago, bits of which belong to a time 60 years ago and bits of which belong to a time only 20 years ago, bits of which were damaged by fire and made good. Any organ in its history could have had stops replaced by other stops, some stops revoiced, indeed an extra manual added with twenty entirely new stops. It could have embraced the latest technology in the form of sophisticated piston arrangements, programmable memories and goodness knows what. The adding of a Cymbelstern is not entirely unknown. Who in their right mind would wish to scrap these improvements simply to be able to say 'this is how it was originally'. In any case, isn't what happens to an instrument during its lifetime part of its history?

It is my belief that in the case of something which one still expects to function in the modern world there comes a point when restoration to the original would be the utmost folly. How many people would like their Victorian house restored to its original design with no

electricity, no central heating, draughty single glazed windows and a privy at the bottom of the garden.

I believe that these arguments are just as valid for organs. If we want an organ to be a museum piece then by all means remove the balanced swell pedal and electric blower and organ enthusiasts can all be mildly amused at how awkward it was to play, even after you had found someone to blow it for you, for which he or she would expect to be paid. Put this restoration scenario to an organist faced with operating the thing Sunday by Sunday and you might be greeted with somewhat less than total enthusiasm.

But first you have to answer the question 'what makes this organ historic?'. Is it perhaps that it once had a straight pedal board or had heavy knuckle crunching tracker action?; not much claim to fame there - but if Albrechtsberger had died at the console, now you're talking! Any pipe organ, you can be assured, is unique. But historic?

I recently visited Nelson's Flagship, Victory, which is being restored to the way it was at Trafalgar, or so they say; (immediately before or immediately after the battle one wonders!). On this restored vessel there will be only one gun that was at Trafalgar, the rest are plastic.

So the next time you hear someone say 'this is an historic organ' ask them why? If they say 'I am an organ advisor and I say so' then you must politely redirect them to the original question. What they do in their spare time is not really a factor.

Coda: Mrs. Mopp had had the same broom for over twenty years. It had had three new shanks and at least a dozen new heads. She decided to restore it to its original design and found a shop that sold the original types of heads and shanks so she bought one of each and fitted them to her old broom and, voila, the restoration was complete.

Organist available

Pru Goldsmith is available to play for services, weddings and funerals in and around Norwich and is also interested in any organ post which is likely to become vacant in the Norwich area.

Contact her on 01603 219437

For the record

The highest note ever achieved by the human voice is the C three octaves above middle C and was produced by Lucrezia Agujari (1743 - 1783) which was heard by Mozart who recorded the fact. Ellen Beach Yaw also achieved this note earlier this century.

The lowest note, the A two octaves below middle C was sung by Kaspar Foster (1617 - 1673), also by Norman Allin.

The singer with the greatest range was Yma Sumac; B (two octaves below middle C to A# just short of three octaves above middle C.

Gregory the Great (540 - 604) added a further four modes to give us the system which has remained with us ever since. The sequence of tones and semitones which we recognise as the Scale of C is styled the Ionian Mode but this is merely a coincidence for, as was stated earlier, modes are not keys.

In the field of notation, it must be borne in mind that the earliest notations of the Jewish and Byzantine music were there simply to prompt the performer in matters of accentuation. Early Greeks and Romans had alphabetical systems but no system existed until the 11th century which fixed the pitch of notes. The first attempts at notating the pitch of a note were the result of work by Boethius (470 - 525) who devised the Boethian Notation which attached the first fifteen letters of the alphabet to the notes in the range which was common at the time. The use of letters remains in use to this day although some European countries have dropped it in favour of names ut, re, mi etc. However, all of this is still in the realms of nomenclature rather than notation.

The 7th century saw the use of Neums which enabled a singer to read a melody. These symbols, or devices had such names as, punctum, clivis, poretus, poretus flexus, each signifying a particular sequence of notes, not unlike those in use today which we refer to as ornaments, turn, inverted turn etc.

The other factor which affected music was the liturgy and it was not until about half way through the first millennium that there was anything approaching a standardised liturgy. More in the next issue.

Can anyone identify a composer born in Diss in 1574 who died in Colchester in 1638 and who is regarded as the greatest composer in his particular genre?

Organist/Director of Music wanted

.....at St. Cuthbert's, Thetford

The Thetford Team Ministry are looking for someone with

- a clear Christian commitment
- the ability to work with a mixed choir and with a suitable rapport with children and young people
- a commitment to traditional and contemporary church music
- a willingness to work with a growing music group

The choir is RSCM affiliated

The organ is a two manual Binns dating from 1910

There is one main service every Sunday and occasional services in the evening

Remuneration is based on RSCM scale, plus fees

Anyone interested should contact Revd Charles Hall on 01842 762291 ('phone or Fax)

Master class

The English Classical Organ and its Repertoire c.1750 - 1850

Association members spent the afternoon of Saturday 25th September at St. Thomas's in the company of Dr. Gerald Gifford who himself recently joined our number.

The afternoon fell neatly into three parts and it was clear from the very outset that excellence was to be the hallmark of the proceedings. On leaving the table of the money changers we received a programme for the afternoon which set out in detail all the pieces we would hear, an impressive introduction to Dr. Gifford for any who were meeting him for the first time, supporting notes and quotations, organ specifications and a reading list.

In the first part of the class Dr. Gifford discussed the nature of the music of the period and played musical illustrations which demonstrated the influences of Handel, Haydn, Scarlatti and Mendelssohn on the composers of the day, Stanley, Russell, Arne and others. Enjoying Dr. Gifford's pleasant and easy manner, and the occasional amusing anecdote, it was easy to overlook the depth of study and research which lay behind all that we were learning from this very learned man.

After a short break Mathew Martin was the first of five players who would take part in the Master Class. The playing of Mathew, Katherine Hambridge, Colin Fenn, John Robbins and Barry Newman proved to be an excellent vehicle for Dr. Gifford to highlight points which would improve not only the performances we

heard but which all players could take to heart, and so I feel it would be useful here to re-iterate what each of the players was told without identifying them, thus saving any embarrassment.

- It is important to take control over tempo, to work out phrasing and articulation which will give shape to the music and having done so be consistent in applying it throughout the piece. Practice on the piano was advocated as a good way to strengthen the weaker part of the hand.
- From a musical point of view it is important to make sure ornaments are fitted exactly and tidily into the time frame within which they occur, also to bring more interest to the lower parts which tend to become overshadowed by the fine music in the melody line.
- Where 'filled out' editions are used, players are advised to study the originals in order to give performances which are closer to the composer's original concept. Both players who used such editions were advised to use lighter registration which would lead to a less prosaic reading. One player was directed to observe rests more assiduously and thus avoid the piece sounding over cluttered.
- In more than one case the player was advised to pay closer attention to the notes which the composer had written, to add none and to omit none and to give each its full life.
- Sound advice was given generally on the matter of fingering. It is essential to work out fingering which suits the hand and players should consider re-

arranging the music in places giving tricky passages to the hand which can manage them the most easily.

- Sorting out a piece at much slower tempo was strongly advocated, allowing speed to increase gradually as the difficulties became more manageable.

The afternoon was concluded with a recital by Dr. Gifford in which all that had gone before was exemplified. Some of the rapid passages almost drew gasps of disbelief particularly from 'guinea pigs' who had struggled with the same pieces at about half the speed less than an hour earlier. Gerald Gifford's seemingly effortless playing, subtle and never heavy registration and a delightful selection of music, made for a totally enjoyable experience and a reason for us all to look forward to next year when Dr. Gifford will talk to us about the Burghley Music Collection of which he is Honorary Keeper.

The response of those present to James's call for a show of appreciation was a clear indication of the degree to which we had all benefited from and enjoyed Dr. Gifford's tripartite presentation.

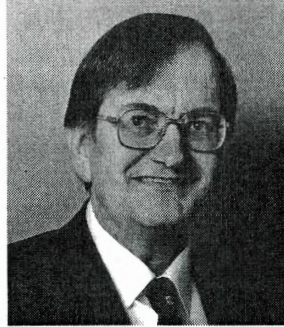
Gerald Gifford has been a member of the Professorial staff of the Royal College of Music since 1975 where he holds the appointments of Reader in Performance, Co-ordinator of the Doctoral Programme and Professor of Organ and Harpsichord. As a freelance recitalist specialising in early keyboard instruments and the organ he broadcasts regularly and has recorded in excess of fifty commercial albums,

several of which have received international awards.

He began his career as Assistant Organist of Ely Cathedral and Director of Music at the King's School, Ely. Between 1978 and 1991 and concurrently with his appointments at the Royal College of Music, Dr. Gifford was Fellow and Director of Studies in Music at Wolfson College, Cambridge. He was consultant for the installation of the Frobenius Organ in Robinson College and has acted in a similar capacity on behalf of the University of Hull.

As an editorial musicologist Dr. Gifford's research centres on music in Great Britain in the 18th century and is published by Oxford University Press. He has prepared a descriptive catalogue of the music collection at Burghley House, Stamford, which is shortly to be published.

Gerald Gifford was appointed Fellow of the Royal College of Music in 1988 and in 1995 received the degree of Doctor of Music *honoris causa* from the



University of Hull. He has recently been elected to Senior Membership of Robinson College, Cambridge.

I think that Dr. Gifford's fully paid up membership of the Norfolk Organists Association is an honour he bestows on us!

An evening with John Rutter

Pauline Stratton

On the evening of 8th September at the Assembly House, John Rutter gave a talk to the Norwich Music Society entitled 'Composer Workshop'. This was his fourth visit to the Society. As one would expect with such an interesting and entertaining speaker it was an excellent evening.

John began by saying that he believed composing chooses the individual rather than the individual choosing to be a composer, for there is the constant urge to create something. He likened this to a smoker (he is himself a non-smoker) who craves for another cigarette, and to Stravinsky's fearful feeling towards blank manuscript paper, a feeling he could readily understand. He declared himself unable to explain where inspiration for his music comes from and is not the sort of composer who sits for hours in the countryside listening to nature. But every day he sets aside regular hours for composition at a time when he can be free from interruption. If a mental block occurs then he lies flat on the floor with his eyes closed for between ten and fifteen minutes and then returns to his work knowing exactly what to do next. Having a deadline helps to focus his thoughts. Unlike some composers, John writes his own words when not setting a particular text.

As was the case with Maxwell Davies, who at the age of four, enchanted by a performance of *The Gondoliers* was filled with the urge to write something

similar, John realised at a very early age his need to compose. He would improvise endlessly on the piano and by playing in this way was drawn into his own dream world.

John Rutter went to school at Highgate in North London, a school which had a very strong musical tradition. Here he became a friend of fellow pupil John Tavener and sang in the school chapel choir. Drawn to Cambridge by the magic of the King's College choir, he went on to study music at Clare College. During his final years at school and the early days at college he composed Christmas carols, one of which was the *Shepherd's Pipe Carol*. These pieces came to the attention of Sir David Willcocks who suggested their publication.

Today John still enjoys writing miniatures, looking on them as 'visiting cards'. In 1969 whilst still at university and at the suggestion of Sir David Willcocks, John composed his first large scale work *The Falcon* which was performed by the University Music Society and King's College choir. This piece set him on the road of composition.

All composers are faced at some time in their lives with the question 'Do I want to write a requiem?'. John composed his, following his father's death in 1985. It was recorded firstly by the Cambridge Singers, (mixed voices), and then more recently by the choir of King's College, (men and boys), under the direction of Stephen Cleobury.

The fact that the majority of John Rutter's works are for the voice, stems from his love of singing and his good

choral training, (he once sang in a recording of Britten's *War Requiem*).

However, one of the evening's interludes was a jazz waltz for flute, harpsichord and strings from his *Suite Antique* which was written especially for the Cookham Festival in 1979 when it was performed in the parish church. Also included in that concert was Bach's 5th *Brandenburg Concerto* which caused John to use the same instrumental combination.

John finds that America has a more liberated musical atmosphere and he enjoys American music; his wife is American. We were treated to hearing his lively arrangement of *O when the Saints.....* which was recorded in Texas.

As well as making recordings, conducting and compiling anthologies, John has recently embarked on two new ventures. He has been asked to complete the final pages of Herbert Howells' 1st *Piano Concerto* which was composed in 1913. It is thought that Howells was dissatisfied with the work and removed the final pages. A recording of this should be available next May.

In October this year a CD entitled 'Illumina' and produced by John Rutter was due to be released. The CD features works associated with light, and is sung by the mixed voice choir of Clare College recorded in the Lady Chapel of Ely Cathedral.

During the evening John Rutter gladly consented to becoming Patron of the Norwich Music Society.

Introducing Jon Payne, the new organ scholar at Norwich Cathedral

Jon Payne began playing the organ, as is the case with many organists, by accident! A desperate curate asked him to play for a family service on a short compass one manual instrument in Skegness and, within two years, he was deputising at no fewer than fourteen rural parish churches, in one year managing to notch up three Midnight Masses (scheduled at 10p.m., 11p.m. and midnight).

Jon studied music at the University of Surrey, specialising in composition and conducting, receiving tuition from Geoffrey Morgan at Guildford Cathedral. Following this he took a 'year out' working in a spring factory in Skegness. In 1997 he moved to Suffolk to take up a new appointment with the Wenhaston Boys' Choir, taking over as Director in January 1998. Under his direction, his main priority was to recruit new boys and place the choir back on a firm footing following the tragic suicide of former director, Christopher Barnett.

During his time in Suffolk he taught singing at three local schools and was Director of Music at St. Mary's Church, Halesworth. (His first experiences of a Hill, Norman & Beard stand him in good stead for coping with the idiosyncrasies of the cathedral organ!)

As Organ Scholar at Norwich he hopes to concentrate on bringing his playing up to scratch whilst 'keeping his hand in' on the choir training front. He is a member of the General Council of the British Federation of Young Choirs and has been involved with a number of

singing days and workshops in East Anglia and beyond. He continues to direct the male voice chamber choir, the Wenhaston Scholars.



Outside music, his interests include amateur radio and electronics, hill walking, sailing and fund raising for the RNLI (as an ex member of the Southwold Lifeboat Crew).

Booklet - The Organs of Norwich Cathedral by Simon Burrell and Mark Nicholas

Two young men whose fathers were closely connected with the cathedral organ have jointly produced this very attractive booklet setting out the history of all of the organs in the cathedral which can be purchased from the cathedral shop for £2. This is a must for all who are interested in organ history and of particular interest to local organists and enthusiasts.

Organist required for small Norfolk Parish Church

1662 version of Mattins/Communion
11 o'clock every Sunday

Three bedroomed house available at a rent to be agreed

Please telephone:
The Estate Office, Stradsett
01366 347642/562

Benchmarks

Paul Derrett is in the process of making this enterprising series of CDs, each centred on a particular location. A review appeared in the Journal some time ago of Volume 2 featuring organs in Newcastle under Lyme. I have just received Volume 3 which features organs in Brecon, Powys. Featured on this CD are the organs in Brecon Cathedral (Hill, Daniel), the chamber organ in Brecon Cathedral (Bevington), Betwys Church, Penpont (Flight & Robson), St. Mary's, Brecon (Vowles) and the chamber organ in St. Mary's (Russell) and Christ College, Brecon (Vowles, Walker). The CD booklet contains pictures and specifications of each instrument and the music spans the centuries embracing Bach, Walther, Wesley, Mendelssohn and Messiaen as well as contemporary English composers Robert Cundick and Richard Popplewell. The organs are heard 'warts and all' with no digital improvement which makes listening to them a very honest and interesting experience.

This is a most imaginative series and provides a valuable record of these instruments which in the future may well be of considerable historic interest. Paul Derrett's playing is pure delight, skillful and artistic, compelling one to listen to every note. Treat yourself! Obtainable from:

**Benchmarks; The Old George,
Dymock, Glos. GL18 2AJ
Tel: 01531 890764**

End of society as we knew it

No, this is not a discussion about Margaret Thatcher's famous assertion but simply to report that the Norwich Cathedral Recitals Society was wound up on 30th September 1999. At the Annual General Meeting on that day, the assembled membership, with only one exception, (an abstention), voted in favour of winding the Society up in accordance with its constitution. The evidence that the Society was dead on its feet came early in that meeting when it emerged that no one had bothered to type up the minutes of the previous AGM.

Recitals and concerts will now be organised and administered by the Music Department of the Cathedral and strong reassurances were given by the Precentor and Cathedral Organist that the commitment embodied in the aims and objectives of the NCRS will in no way be diminished.

The Norwich Cathedral Recitals Society 1967 - 1999

Barbara Knowles

It was with sadness that I learned that the Committee of the NCRS had decided that the time had come for the Society to cease its activities. Writing about the Society's origin and early history is no easy task as I sit here surrounded by boxes and boxes of brochures, programmes and newspaper cuttings which cover over 30 years of the Society's existence and I find myself gazing at photos of folks such as George

Guest and Philip Jones looking 30 years younger!

Brian Runnett came to us in Norwich in 1967 and at that time there was little music heard in the cathedral apart from the music of the daily services. It was Brian's idea that a committee should get together to promote the performance of public concerts in the cathedral and in this he was supported by Philip Ledger who was in charge of the musical activities of the newly formed University of East Anglia.

The first concert was given on October 21st 1967. It was an organ recital by Lionel Rogg, for whom Brian Runnett had great admiration. It was, to quote the brochure '.....the first of a series presented by Norwich Cathedral Recitals Committee and is supported by the City and County of Norwich'. Lionel Rogg played an all Bach programme and the cost of admission was 5/- (or 25p in our present money). Other concerts in that first series were by the Purcell Consort of Voices, Britten's *War Requiem* with Peter Pears singing and Benjamin Britten conducting. I was privileged to be in the choir on that occasion and I shall never forget it. Also there was the Norwich Sinfonia directed by Julian Webb, the Cathedral Choir with Brian Runnett and Bernard Burrell and the Aeolian String Quartet.

I have before me a letter written on January 23rd 1968 by Dr. Heathcote Statham accepting the invitation to be President of the Cathedral Recitals Committee. He ends by apologising for his bad writing, due, he says, to 'flu'! 1968 saw the first Summer Series of

Wednesday Organ Recitals at 7.45 p.m. The recitalists were Allan Wicks, Brian Runnett, Francis Jackson, Nicholas Kynaston and Gillian Weir. The cost was 17/6 for 5 recitals or 5/- for a single concert (O.A.P.s and students 4/-).

In July 1968 the Norwich Cathedral Recitals SOCIETY was formed and membership was offered to the public. A season ticket was offered for 5/- and this allowed the member to purchase 4 top price tickets for 37/6 or lower price tickets for 25/-. This represented a saving of 14/- and 11/6 respectively. These were the prices for the 1968/69 series of concerts and did not include the organ recitals. What they got for their money that season were recitals by the Norwich Sinfonia and soloist (Brian Runnett playing two organ concertos), Alberni String Quartet, Philip Jones Brass Ensemble and an organ recital by Fernando Germani.

1969 saw the start of the Bank Holiday Organ Recitals. These recitals were greeted with enthusiasm by the Press and were introduced on Easter Monday 1969 with Graham Barber performing in the morning and Brian Runnett in the afternoon. The Press on that occasion quoted Mr Brian Runnett, Cathedral Organist, as saying 'We hope to make it an established feature of the City's musical life.'

A report from the first Annual Meeting of the Recital Society Committee reminds us of the way the value of money has changed over the years. The Society were told that income from the concerts almost exactly balanced the fees paid to the professional artists at about £500. The Secretary, Arthur Gallant at that time,

recalled with gratitude the initial support offered by the City of Norwich. Without the £150 guarantee given from the outset the Society would never have been able to begin.

In those early years artists of international stature were brought to Norwich by an enthusiastic Committee guided by their Musical Adviser, Brian Runnett. These included Anton Heiller, the choir of St. John's College, James Bowman, Benjamin Luxon and April Cantelo. The Summer Series of 1970 featured André Marchal, David Sanger, Caleb Jarvis, Christopher Robinson and Simon Preston.

In those days we had audiences, too, for organ recitals! The reason for this can be seen in another quotation from the Press at the time; 'at one time audiences for organ recitals seemed to consist almost exclusively of organists themselves. Now there appears to be a more general following, certainly in Norwich. The series of recitals in Norwich Cathedral since Brian Runnett arrived has developed interest in a way which could not have been envisaged a few years ago. Some of the world's foremost organists have been brought to the city (Anton Heiller from Vienna is here today) and the programmes have explored the repertoire as probably never before in this area'.

Not long after that brilliant 1970 series, Brian Runnett was killed in a tragic road accident. People were devastated. The Press was full of the most moving tributes to the man who had done so much for us in so short a time. The Recitals Society Committee were even more determined that, though the founder had

died, they would not let the Society itself suffer a similar fate. The spirit of loyalty persisted right into the 1980s.

Following Brian's death concerts continued as before with the usual mix of organ recitals and choral and orchestral concerts. One event in 1971 stands out in my memory. It was a visit by the pupils of the Yehudi Menuhin School with their conductor Peter Norris. Looking through the list of performers it is interesting to come across the name of 14 year old Nigel Kennedy. Like many other Society members, my husband and I provided supper, bed and breakfast for two of the young people. The thing for which the two boys were most appreciative was the white bread they were given! Yehudi Menuhin was a bit of a health freak and in the school only rather inedible wholemeal bread was allowed.

In 1978 I joined the committee as Hon. Secretary, having previously spent some time as the Membership Secretary. My job was to send out programmes of each concert to the Vice Presidents, whose subscriptions entitled them to a top price programme for every event, except the Summer Series. By the late 1980s this practice was dropped in favour of membership cards. This was an unfortunate necessity because programmes circulated in advance became a useful means of publicity.

One could go on talking about the musical content of the many concerts held during the 32 years of the Society's existence, but space does not permit, though I am happy to give any reader more information if they are interested.

There is one further event of some significance. In July 1981 Michael Nicholas, in partnership with Professor Peter Aston, (Head of music at U.E.A.) launched the Norwich Festival of Contemporary Church Music. The brochure was headed thus - A new festival.....a word from the Artistic Directors, Peter Aston and Michael Nicholas. 'Some explanation may be required of those who start a new festival amid the already crowded calendar of established music festivals in the country. Our aim is quite simply to provide a focus for new church music and to stimulate more composers, not merely to write for the church, but to do so in more genuinely contemporary styles. Equally we hope to encourage the performance of such music, both professionally and by amateurs'.

In these festivals, which were unique in Britain and which drew people from all over the country and from abroad, the general pattern was to have a group of singers with special skills in performing new music, and also to have a well known cathedral choir which, in addition to performing modern pieces, also sang some well known items. The first Festival in 1981 saw the John Alldis Choir and the choir of Winchester Cathedral. In addition to concerts there were workshops and lectures. The first ever 'programme' was a hurried affair, simply a stiff folder with a wad of typewritten notes inside. Succeeding festivals had very professionally produced brochures and programmes.

As years went by, the Recitals Society faced many financial crises and had to be 'rescued' occasionally by loans

from the Dean and Chapter. To repay the loans, in 1982, '83 and '84 we produced the Winter Bach Series in January and February. These were given mainly by Adrian Lucas and Michael Nicholas, the services of these organists being given free. These events were very enjoyable for those of us able to endure the often freezing conditions inside the cathedral.

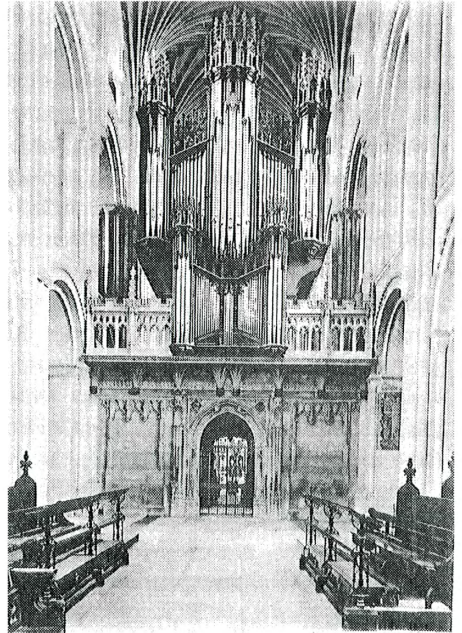


Brian Runnett

One of the saddest events which befell the Society Committee was the sudden death at Christmas 1987 of its much loved Chairman, Donald Spinks. On looking back, the loss of Donald was a turning point in the fortunes of the Society and in a sense it was downhill all the way from that time. Donald's firm but courteous leadership not only helped to smooth any ruffled feathers but also curbed any over enthusiastic ideas we might have, and so averted major financial disasters!

In 1990 I resigned from the Recitals Society Committee and so am in no position to give a reason for the Society's recent demise. I trust, as we all do, that the splendid traditions established by the Society will be continued by the cathedral authorities under the influence of David Dunnett.

In conclusion, I only hope that, as memories of Norwich Cathedral Recitals Society begin to fade, memories of the one who founded the Society will not also fade.



Norwich Cathedral organ 1904 from the nave

The organs of Norwich Cathedral - an evening with David Dunnett

John Robbins

On the 2nd October some fifty or so members and guests met at the cathedral and experienced a very enjoyable and informative 'Journey round the Cathedral Organs' Our host was David Dunnett, Organist and Master of the Music at the cathedral, and his warm welcome at the South Door set the scene for the evening.

We started in St. Saviour's Chapel where we were introduced to the Snetzler chamber organ which has been in the cathedral since 1947. It was originally built for the Duke of Bedford in 1745 and after moving to several houses and churches in Norfolk it was purchased by the Rev Gordon Paget of Norwich who passed it on to the cathedral. Messrs E. & W. Storr restored it to its former condition in 1955 by way of a gift to the Dean and Chapter. The instrument which still has its original keyboard, has four stops on the Bass jamb and three on the Treble and has a pleasing and mellow tone.

Ron Watson was the first to 'sit on the stool', followed by Barry Newman and then a talented nine year old pupil of Carey Moore, Sohyun Park who is of Korean origin.

We then moved into the North Transept where the portable chamber organ by Geoffrey Coffin of York was displayed and demonstrated by David Dunnett. It is a single manual instrument of five stops which, being mounted on wheels, can be moved around the

cathedral and used as a continuo or choir organ. On this instrument Bryan Ellum played a short movement by James Hook, the Norwich born composer and then, after a couple of other members had run their fingers over the keys, we moved to the nave for the remainder of the evening devoted to the main organ.

David Dunnett ascended the organ loft and from the console gave a most interesting and comprehensive 'run down' on the construction and specification of the instrument, demonstrating the sounds of many of the one hundred and five speaking stops on the four manuals. The installation of the present organ began just before the 2nd World War and was completed in 1942. Dr. Heathcote Statham and Col. George Dixon in conjunction with the builders Messrs. Hill, Norman & Beard prepared the specification. The case, designed by Stephen Dykes Bower, was completed in 1950. Modifications and additions have been made by successive organists, the late Brian Runnett and Michael Nicholas and, without doubt, David Dunnett has ideas for further re-ordering. In 1986 a record/playback system was installed and in 1996 a thirty two channel piston capture system and a five hundred stop sequencer were fitted.

Members were then invited to the loft (a few at a time) to 'have a go'. The invitation was readily accepted but it has to be said that some members spent an unreasonably long time at the console at the expense of others in the queue. It was, however a most worthwhile and enjoyable evening and our sincere thanks go to David for entertaining us at what was for him a very busy time indeed.

ALAN THORNE - 1910 - 1999

Alan Thorne, our Auditor for so many years, died peacefully on 15th October and his funeral, at which the Association was represented, took place on Friday 22nd October at West Runton Parish Church

I first met Alan some 25 years ago shortly after he moved to retirement at Gresham and it was a letter from him to 'Musical Opinion' seeking information about the Norwich Organ Builder, Mark Noble, which brought us together in a friendship which I treasure greatly. I had just written an article on this local Organ Builder of the nineteenth century and sent him a copy for it was his interest in finding a Mark Noble instrument in Gresham Parish Church, standing opposite Alan's house, that prompted his letter.

Alan had been in the Construction industry all his life he was a chartered Quantity Surveyor and an FCIQB and had travelled the length and breadth of the country over various contracts. At one time, he owned his own business in London which dealt with shopfitting and allied affairs. It was in this business that he became connected with the organ builders, Rest, Cartwright and did much in the way of specialised woodwork for the firm's proprietor, Ivor Davies, including woodwork for the fine instrument in St. Anne's, Limehouse, which Rest, Cartwright were then restoring. His interest in the organ stemmed from his days as a chorister in St. Augustine's, Highgate Hill, and he retained this interest in North London churches all his life and was always pleased to hear of

developments taking place in that part of the world.

Alan was a competent pianist and would travel miles to hear his favourite performers and his enthusiasm for the organ was no less. He spoke of hearing the Grand Organ at the Alexandra Palace at three special occasions each being the re-opening after restoration and he had the ability to obtain access to many famous instruments. It was to these that he always invited some of his close friends - including me! Amongst those specially opened for us were the instruments at Christ Church, Spitalfields, St Cross, Winchester and Winchester Cathedral and the Chapel at Clumber Park.

He was C of E through and through he loved the Prayer Book and could recite many of the psalms word for word 'One of the perks for being in the Choir' he used to say. He was 'High Church' in persuasion and loved ceremonial but only if performed correctly.

He was extremely well read and had a depth of knowledge on many subjects, architecture, music, the Church and was full of common sense something he thought sadly lacking today. He had little time for novels except those by Dickens and the like and detested TV and Welsh Hymn-tunes! His knowledge of the works of Gilbert and Sullivan would have earned him top marks had he appeared on Mastermind!

Alan was generous, too, not only with money, and I know how joyfully he gave to so many churches, but of his time and of his hospitality. Nothing was too much trouble and his answers to problems

presented to him had to be correct to the last detail.

After his retirement, Alan did much consultancy for various contractors, Bovis amongst them, and I shall always remember the VIP visit we received when he arranged for us to view the new Glyndebourne Concert Hall during its building, and a similar reception during the building of the Castle Mall development.

It was on one of his 'outings' that he said he would love to hear Choral Evensong in the Chapel at Clumber Park - and this wish came true when members of the Guild (as it was then) and Ron Watson's choir, Sine Nomine, journeyed there to do just that, something which pleased him greatly.

Above all, Alan was a gentle man, one of the 'old school' and of a breed of folk we may not see again.

At his funeral at West Runton, two of his favourite hymns were sung, 'Glorious things of Thee are spoken' and 'Let all the world in every corner sing' and, as the coffin was borne out of the Church, the Choir sang the Nunc Dimittis to a setting by Hylton Stewart. For many years Alan played for week-day services there and during the absence through illness of the organist, Dr. Richard May, Alan played for all services for many months. He was held in great esteem by the choir and congregation and it was good to see a full robed choir at his funeral service.

We mourn his passing, we extend our sympathy to his wife, Dorothy and give thanks for the life of a true gentleman. Alan Thorne - Vale. RFB.



Alan Thorne in the Journal

Alan Thorne contributed more than his fair share of articles to the Journal and each one was full of interest and humour, often accompanied by fascinating illustrations. I have decided to list his articles and commend them to any who may have missed them and even if you didn't miss them they are well worth a second visit.

<i>Issue</i>	<i>Title</i>
5	Excelsior Sir Michael Balfe & Sparks
6	Four of the best
6	More from Marks & Sparks
7	How long is your Venightie?
8	Culford - Nakapu - Ellers
8	A bit of nostalgia, the BBC organ
9	Oxnead Mill and Blickling fountain
9	Buildings associated with E. J. Hopkins
11	Alexandra Palace organ
12	Gopsal - broadcast on VE Day
21	Further thoughts on hymn tunes
25	Not what it seems

RSCM Anthem Competition

The RSCM Norfolk & Norwich Area Committee invites composers to submit an Eastertide anthem of between three minutes' and five minutes' duration for SATB choir, either unaccompanied or with organ accompaniment. The winning entry will be sung by the Norwich Cathedral Choir during the Diocesan Choral Festival Service on Sunday 21st May 2000. The composer of the winning entry will receive a prize of £100.

The anthem must not have been performed previously. Composers may set any text appropriate for the Easter season but the chosen text must be out of copyright. The words and music should be of a nature which would enable the setting to be used subsequently by competent parish church choirs as well as by cathedral choirs as an Eastertide anthem.

The adjudicators will be Professor Peter Aston (Chairman, RSCM Area Committee), David Dunnett (Organist and Master of the Music of Norwich Cathedral) and Katherine Dienes (Assistant Organist of Norwich Cathedral). Entries should be sent to John R. Hudson (Secretary to the RSCM Norfolk and Norwich Area Committee), 139 Cotman Fields, Norwich, NR1 4EP, to arrive not later than 20th February 2000. Composers who wish their scores to be returned must enclose a self addressed, stamped envelope of appropriate size.

There is no age restriction. Composers may submit more than one entry.

The winner will be notified as soon as possible after 31st. March 2000. If, in the opinion of the adjudicators, no entry is of

sufficient merit to be performed during the Diocesan Choral Festival Service, the Area Committee reserve the right not to award the prize.

NIΨON ANOMHMA MH MONAN OΨIN

Isn't it funny how something comes into one's awareness for the first time and then crops up again and again in quick succession? On a gentle drive around north east Norfolk in early summer I stumbled across the above Greek palindromic inscription around the font in Knapton church (answer to puzzle on p 23 of the last issue of the Journal, and to complete the answer to the poser, it means 'wash not only my face but wash away my sins'). Then I attended the premier of a new work by John Tavener in the Norwich Festival and the work was based on this same palindrome which, according to the programme notes, appears around a fountain in Constantinople.

The puzzle referred to above also required the identification of an organ loft and the organist and other robed figures with him on a particularly historic occasion.

The figures removed from the photograph were a bride and groom, HRH Princess Margaret and Anthony Armstrong Jones. The organ loft was that of Westminster Abbey and here I have a confession to make. I don't know who the robed figures at and around the organ were and was hoping someone would tell me. Any offers?

Evensong for St. Cecilia

Pru Goldsmith

This year's celebration and thanksgiving for the Patron Saint of Music and the work of the Association was held at St. Thomas's Church, Heigham, on Saturday 20th November.

A four part choir of members assembled under the direction of Ron Watson, who is to be commended for transforming an ad hoc group into an enthusiastic and sensitive singing machine in a very short space of time.

Responses were to a setting by John Sanders, the canticles to Vaughan Williams, the anthem was the haunting John Rutter piece, *I will sing with the spirit*, and the introit *A Grace and Psalm 150* by Ron himself.

Tim Patient presided at the organ and treated us to a thrilling performance of the *Fantasia in G major* by J. S. Bach as the concluding voluntary.

Thanks to the Vicar, Nick Garrard and curate Elsie Hutchins for leading the worship and to Margaret Simmons for providing a lovely tea both during the rehearsal and afterwards for those staying on for the evening's recital by David Dunnett.

A thoroughly enjoyable event which lifted the spirits on a dark November day.

From the Membership Secretary

We are pleased to welcome the following new members:

Mr. A. Campbell

Mr. I. Murphy

Mr. G. Wyer

Mr. R. Newman

Mrs. I. Watson

A membership renewal form is enclosed with this Journal. Please return it with your £12 subscription by January 1st 2000. Cheques should be made payable to Norfolk Organists Association.

Geoff Sankey

As you prepare to renew your membership why not consider COVENANTING?

The Association benefits financially from the Inland Revenue and you don't even notice any difference! For details contact the Treasurer, Sylvia Martin.



From the mailbag

Dear Mr. Watson,

In the Autumn Journal you referred to the organ in Lambeth Palace and enquired about its uncertain parentage. The following is an extract from The Organ Club Journal of 1958:

Just before the recent Lambeth Conference, the Archbishop of Canterbury dedicated a new organ in the private chapel of Lambeth Palace. The organ, which has been built in Cranmer's study, was presented as a gift by the bishops of the Episcopal Church in the U.S.A. It will take the place of one destroyed during the war and commemorates the first bishops of New York, Pennsylvania and Virginia, who were consecrated in the chapel.

We have been informed by Messrs. Harrison & Harrison that the organ, originally built for a church on Tyneside in 1907, with mechanical action, has been installed by them with electro-pneumatic action in the west gallery, the detached console being in a loft at the east end of the chapel. The specification is as follows:

<i>Great</i>		<i>Swell</i>		<i>Pedal</i>	
Open Diapason	8' metal	Open Diapason	8' w/metal	Sub Bass	16' wood
Claribel Flute	8' wood	Lieblich Flute	4' metal	Principal	8' metal
Dulciana	8' w/metal	Gamba Oboe TC	8' metal	Flute	4' wood
Principal	4' metal				
Fifteenth	2' metal	Couplers Sw/Gt	Sw/Ped	Gt/Ped	

Compass 56/30 Wind pressure 3" Electric blower and action

Current rectifier by Messrs. Watkins & Watson

The Principal and Flute of the Pedal organ are prepared for, and arrangements have been made for the eventual replacement of the Gamba Oboe by a small Cornopean of full compass.

The B.I.O.S. National Pipe Organ Register states that the organ came from St. Faith's Church, North Shields. A survey dated 1918 gives the following information on the old Speechly organ at Lambeth Palace:

<i>Manual:</i>	Open Diapason	8' unenclosed	<i>Pedal:</i>	Bourdon	16'
	Stopped Diapason	8'			
	Lieblich Gedact	8'			
	Viol d'Amour	8'			
	Gemshorn	4' unenclosed			

Yours sincerely,
Gary Rant

Dear Mr. Watson,

Please may I respond, as organist of St. Andrew's, Hingham, to the letter from Bill Millard and the Friends of Hingham Organ press release on pages 28 and 8 of the Autumn Journal. Bill, (or William as we know him) is perfectly entitled to express and promote his views on the restoration of the Hingham organ, as indeed is anyone else interested in it and we welcome all points of view which we consider very seriously. However, it is for the PCC in consultation with the organists and the Diocesan Advisory Committee and our own professional adviser to work out a restoration plan and select an organ builder.

In June 1991 Robert Munns, who I understand was my predecessor's organ teacher, had recommended the following: the replacement of the electric blower, the replacement of the tubular pneumatic action with tracker action, the replacement of the modern radiating and concave pedal board with a straight and concave pedal board. He also recommended that the present balanced swell pedal should be retained and not changed. Following this, a divided PCC agreed to allow the Friends to raise funds for the organ but in so doing did not give the Friends any brief to stipulate what work should be done on the organ and on 18th February 1992 the following statement was issued by the PCC: 'We appreciate and support what is being done to build up this fund by all involved, but would like it to be understood that no decision has yet been made about the restoration or replacement of the organ...'

Following the press release (p8 of the Autumn Journal), the Journal Editor put three questions to Mr. Millard (p10) and he answered none of them. My impression is that William himself has unfortunately become entangled in the controversy and probably he himself knows little about organs or organ playing, and in response wrote what I imagine my predecessor, who resigned in 1995, might have said. The interesting thing is that some time ago I asked the Friends for the source of information for their publicly displayed statement that the pedal action was changed from tracker to tubular pneumatic in 1924, and their reply suggested that I should ask someone else, which suggests to me that they have no basis for their statement. My own answers to the those questions would be:

Regarding the first question, it has been shown from the research we have done that the Friends certainly did not know what the original specification of the organ was as regards altered features. What we know now shows that the Friends' original ideas, had they been carried out, would have produced an organ further from the original than it is at present, and even now we cannot be sure about many aspects of the original design. We still do not have any satisfactory evidence as to the origins of the pedal tubular pneumatic action. Regarding the second question, I am unaware of any 'unfortunate' alterations to the organ. From an organist's point of view, all the alterations have been improvements which have enhanced the character of the organ and are benefits we continue to enjoy. Regarding the third question, no doubt there is a minority who hold the extremist view that alterations and improvements to an organ should not be made at all, or should be reversed if they have been made. There is also the 'tracker brigade' who would want all actions to be tracker irrespective of originality. There is the extreme wing of B.I.O.S. (otherwise a good and worthwhile organisation) who unfortunately hold and promote these views. But it must be

mentioned that this is not necessarily the general view of B.I.O.S. and a more moderate policy is held by many of their members, accepting that changes to a balanced swell pedal, and replacement of an old fashioned pedal board and electric blowing are all acceptable improvements (see B.I.O.S. column, Organist Review November 1999 p327).

As William mentions Jonathan Boston, I would point out the the Friends had arranged for him to visit Hingham in July 1996, well aware that I would be on holiday, and his visit was something I was not aware of until after the event. This is all very suspicious in my view.

When we first met Dr. Baker at Hingham, initially he was very impressed with the organ and agreed with us that to reverse items in good condition would be unnecessary and stated that 'proposals to return to its 1877 condition should only be considered seriously when it is clearly proven what the condition actually was'. 'If it ain't broke, don't fix it' was a phrase we remember him applying. However, later he did appear to shift towards supporting the views of Jonathan Boston that changes should be reversed. We regard this shift as unfortunate. However, it does show that, contrary to what William says, both the Friends themselves and the DOA have indeed changed their aims and advice in various details over time.

The present situation is that the Friends have raised more than sufficient funds for a full restoration of the organ and re-leathering the bellows, but without reversing any previous work to the organ, all essentially as recommended by the DAC. The problem is that the Friends hold the purse strings and their technical adviser is my predecessor.

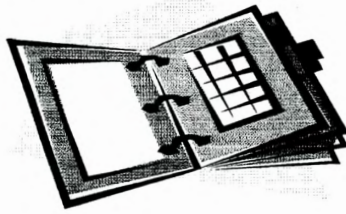
Maybe there are lessons to be learned from all of this which could help other churches in the future and I would list these as follows:

1. Organists who have resigned from a post should not be allowed to continue to be involved with any matters relating to the organ in that church unless specifically invited to do so by the new organist and the PCC.
2. PCCs should take care not to allow funding for organs or organ restoration to pass out of their overall control.
3. PCCs and organists should always obtain a wide spectrum of advice, including advice from several organ builders, and at least three quotations for the proposed work.

The advice received should take account of the rightness of the proposals for the organists who play the instrument, the nature of the music to be played on it, the church itself, and finally the organ.

Should anyone wish to make a donation towards the restoration and preservation of our superb 1877 Forster & Andrews organ then we would be pleased to receive it. Please ensure that it is sent to the Church treasurer, Roger Heptinstall, Toad Hall, Low Common, Deopham, Wymondham, Norfolk NR18 9DZ Tel: 01953 850803. Cheques should be made payable to St. Andrew's Hingham PCC and be marked 'ORGAN'

Yours sincerely,
Carey Moore



For your diary

Wednesday 22nd December Hingham Parish church at 7. 30 p.m.

A programme of Christmas Music presented by Sine Nomine, Director Ronald Watson with David Morgan, Organ

St. Thomas's Church 2000 Concert Series

Saturdays at 7.30 p.m.

- | | |
|----------------------------|--|
| 26 th February | St. Thomas's Church Choir |
| 4 th March | Norwich Harmony Ladies Barbershop Choir |
| 25 th March | Organ recital - Ronald Watson |
| 15 th April | South Norfolk Amateur Operatic Society |
| *26 th April | Wednesday - Bure Valley Singers Male Voice Choir |
| 6 th May | Bellfolk of Honingham - music on handbells |
| 20 th May | **Organ recital
Dr. Francis Jackson - Organist Emeritus, York Minster |
| 10 th June | Anglian Singers |
| 24 th June | Sine Nomine directed by Ronald Watson with
David Morgan, organ |
| 29 th July | Organ recital - Paul Trepte, Director of Music, Ely Cathedral |
| 23 rd September | Organ recital - Scott Farrell, Assistant Organist, Ely Cathedral |
| 28 th October | Oriana of Rouen directed by Gérard Carreau |
| 18 th November | Organ recital - James Parsons
International organ recitalist and Director Oundle International Festival |
| 25 th November | The Chapel Choir of Taverham Hall directed by Chris Bell |

Admission Adults £4 Concessions £2.50 **Adults £5 Concessions £3

Tea and coffee served during the interval

PROGRAMME OF EVENTS FOR 2000

Remove this section and keep it for reference

If you require any further information about these events please contact:

Mathew Martin, Events Co-ordinator on 01603 - 461996.

Lifts can be arranged wherever possible through:

Sally Butcher, Transport Co-ordinator on 01603 747754

JANUARY

Saturday 22nd at 7.30pm

VENUE: St. David's Church, Thorpe End

We start the year with a **quiz night & buffet** - a social evening for members and friends. The evening was a great success last year with ample opportunity for everybody to join in. The President's and Vice President's teams will battle it once again for this deciding round. The evening will be hosted by Ken Smith.

Members £4 - non members £5 Free car park

FEBRUARY

Saturday 12th at 2.30pm

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

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

Members free - non members £3 Free car park Refreshments available

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 **Master Class** 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.

Members free - non members £3

Parking available at nearby pay & display car parks Refreshments available

MARCH

Saturday 18th at 4:00pm

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

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

Free car park Refreshments available from 3.30pm

APRIL

27th - 30th PARIS TRIP

A four day trip visiting some of the leading churches and organs of Paris. Accommodation will be in the 3 star Campanile Hotel, Durance, on a dinner, bed and buffet breakfast basis. The tour will be led by Roger Rayner, Assistant Organist of St. Peter Mancroft.

The inclusive cost is £159 per person.

More details and availability information from the President.

MAY

Saturday 13th at 2.30pm

VENUE: East Harling Parish Church.

An afternoon's **Choral Event** exploring new music, training and vocal techniques, conducting skills and exploring what it takes to run a choir!

More details to follow

JUNE

Saturday 17th at 2.30pm

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

David Dunnett, Organist and Master of the Music at Norwich Cathedral is the guest for our own afternoon of 'Desert Island Discs' hosted by Ken Smith.

Members free - non Members £3 Free car park Refreshments available

JULY

Saturday 1st

Annual Coach Outing: OUNDLE

The **Annual Outing** this year will be by coach to Oundle and the surrounding area. We will be hosted by James Parsons, well know to many. The coach will depart at 8am from Tesco's Harford Bridge, Norwich.

Book your place early to avoid disappointment.

AUGUST

Saturday 5th at 10.30am

We visit **Wisbech by car** where we will visit this famous historic town and the large organ of the Parish Church.

More details will follow

SEPTEMBER

Saturday 23rd at 2.30pm

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

An illustrated lecture on '**Composing for the love of it**' by Ronald Watson. Bring your manuscript paper, a pencil and rubber! Come and try your hand.

Members free - non Members £3 Free Car park Refreshments available

OCTOBER

Saturday 28th at 7.30pm

VENUE: St. Peter Mancroft, Norwich.

A fully illustrated event in celebration of the **250th anniversary of Bach's death**. The evening will be hosted by Kenneth Ryder, Organist and Master of the Music at St. Peter's and Roger Rayner, Assistant Organist. They will take us through the development of Bach's organ compositions, his organs and life. A must for all organists!

Members free - non members £3 Pay & display car park situated locally Refreshments available

NOVEMBER Sunday 19th at 3.30pm

VENUE: Norwich Cathedral

Evensong at Norwich Cathedral for the feast of St. Cecilia. Tea after the service in Prior's Hall.

DECEMBER No meeting