

# The Journal

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**Last date for copy for the next Journal is  
22<sup>nd</sup> February 2001**

**Every good wish for Christmas  
and the New Year**

### *The editor writes*

Forgive me for being a bore but I am one of those old fashioned people who likes to understand things. A very clear message I got from the recent Norwich Festival brochure is that image is of vital importance. I am bright enough to understand why airlines, for example, would want to project an image of comfort and safety; a food manufacturer an image of healthy and wholesome eating and exciting flavours.

But when I see some images I am totally lost as to what I am supposed to think or believe about the 'product' portrayed. What am I supposed to feel about the BBC Singers, for whom I already feel the most profound admiration, when I see them in full evening dress draped all over and hanging from a flimsy structure of free standing scaffolding, with Stephen Cleobury adopting the posture of a ringmaster who has just managed to get six performing seals up on their front flippers whilst balancing a ball on their noses? What is that pose supposed to tell me about this outstanding group of musicians? Are they planning a tour of building sites? And did the photographer ask them to say 'cheese' or perhaps sing the opening bars of *Ich Lasse dich nicht?*

Then there's the Gould Piano Trio with the 'cellist Martin Storey, son of the organist of Christchurch Eaton, David Storey. They are portrayed lying prostrate on a highly polished wood floor, the 'cello lying on its side with the violin lying sideways on top of it. (No sign of a piano!). Are we to read into this that they

are very laid back, even laid down, about their musical activities or that they had just arrived at a newly built but as yet unfurnished concert hall, (with the BBC Singers playing Tarzan on the scaffolding outside?).

The Gogmagogs chose to be portrayed swimming around under water clutching their instruments. Don't try this at home with *your* strad!

Some artists choose a hairy image, Barry Douglas, John Surman and James MacMillan, not fully bearded and not clean shaven, sort of designer scruffy, a Beethovenian image, the genius too caught up in his art to care overmuch about personal grooming. As my mouth watered at the sight of Barry Douglas's Rolls Royce parked on the pavement outside St. Andrew's Hall two thoughts passed quickly through my mind. The first, should I leave *my* car there when I give my next Lunchstop recital?... and the second, that Barry Douglas could obviously afford razor blades if he wanted.

Yet there are in the brochure several straight forward, gimmick free portrayals of the artists in question, an approach good enough for Cleo Laine, Natalie Clein and our own David Dunnnett who clearly resisted the temptation to be photographed crossing the nave of Norwich Cathedral on a high wire.

And at each performance there were at the side of the stage the festival boots, size about 457, white with black spots.

Were you 'seen at' anything? I don't just mean did you attend, but were you seen? Sitting in various waiting areas of late I have thumbed through at least three publications which have whole

sections devoted to pictures of people 'seen at' things. In a recent Norfolk magazine there were several photographs of people 'seen at' the enthronement of the new bishop. Strangely the Bishop featured in none of the photographs!

Hello and OK magazines also run similar pages and I wonder whom these features are aimed at. Similarly the weekend magazine of the EDP, and I admit to finding myself totally underwhelmed by the discovery that Jodie and Ariadne ffoulkes-Batty were at the annual ball of the Whitminster Staithe Left Handed Helmsman's Association as they stare out at me from the page looking terribly - well - 'seen at'.

One enterprising local store runs a full page advert based on the same idea, so if you want the world to know you were eyeing up the artichokes in Waitbury's supermarket last Saturday morning then you need to get along there just in case you coincide with the roving reporter.

I discovered some years ago that the French like to be 'seen at' cultural events and once read the review of an organ recital, the first two thirds of which were taken up with who was in the audience, with whom and what they were wearing. Eventually the reviewer went into much less detail about the performer, the music and the performance.

The recitalist may never have discovered what the critic thought of his playing but could relax in the knowledge that he had played in the presence of the Prefect of the region, his wife and daughter and her fiancé who would be getting married later that month and spending their honeymoon in Bordeaux.

Perhaps if there were to be a 'seen at organ recitals' feature somewhere, more people would turn up just to get their picture in the paper. Worth a try?!



## **THANK YOU**

As the year draws to a close I would like to take the opportunity to thank all those who have contributed to the Journal. It was my intention when I took over with the Journal from the Newsletter, that it would be a house magazine which contained something in it of interest to all members. The surest way to achieve this is to have articles from the membership on matters of interest to them, and the fact that this seems to have been achieved is thanks in no small measure to all of you who send me articles, long or short, press cuttings, letters and items of interest in a whole range of forms. Each contribution is received with immense gratitude, interest and a fair bit of relief by yours truly. To all of you from all of us, many thanks and keep it up.

## 2000 years of music - the 20<sup>th</sup> century



There surely has never been a century like the 20th. At its outset the horse was one of the most common forms of transport and Marconi was on the point of making the first transatlantic transmission. At its close, men had walked on the moon and communication was virtually instantaneous anywhere in the world.

Howard Goodall identified as the last of the five most significant moments in the history of music, recording. Never before had there been available to everyone, at any time of day or night and in any location the ability to hear so much different music. Never before had music in so many different styles been composed simultaneously; Schoenberg, Berg and Webern were almost exact contemporaries of Vaughan Williams and Holst yet their music is poles apart.

Electricity and electronics transformed the world in which mankind lives and operates. There emerged new, all electronic instruments which produce sound purely electronically, the theremin and ondes musicales are examples. Alongside these there emerged semi-electronic instruments which use electronics to amplify or vary sounds produced traditionally, as in electric guitars, 'cellos etc. not to mention the use of electricity to do the donkey work, particularly on organs, the electric blower

and action mechanisms. Then there are the electronic instruments which seek to imitate real ones, but let's not get into that!

The century saw the emergence of new music personalities. Great conductors and interpreters who were not themselves composers, Toscanini, Von Karajan, Haitink, Menuhin, Cortot, Brendel. Some great composers were seen conducting their own works, Elgar, Vaughan Williams, Britten and Tippett in this country, (some of whom, an orchestra might argue, were indifferent conductors), but these were in the minority. The great composer/virtuoso seems also to have died out. Where Mozart, Beethoven, Liszt, Tchaikowsky and others could be seen and heard on the concert platform performing their own major works, since Rachmaninov, the great virtuosi interpreters of today seem not to be major composers, although Szymanowski did write his *Symphonie Concertante* with himself in mind as the piano soloist. There are, however, still in the world of the organ several great composer/performers, perhaps the most prominent at the moment is Naji Hakim, but he is by no means alone.

Another unique feature of the present day is the worldwideness of music. The influence on western music of music from the far and middle east can be seen in Debussy, Ravel, Messiaen and others and in the opposite direction western music has found favour in the Far East from whence have come numerous virtuosi such as Fou T'song and Kyung Wha Chung.

The century saw the shaking off of the dominating influence of Wagner by Schoenberg, Webern and Berg, and in an

entirely different vein, Debussy, at the same time as Richard Strauss was continuing in the Wagnerian tradition. Different and in some cases very complex rhythms came into music through jazz and the music of the east as composers as diverse as Gershwin, Bartok and Stravinsky experimented with new approaches to rhythm.

The orchestra is now bigger than ever before and one section of it, the percussion, has grown and developed more than any other section and indeed has become a 'musical instrument' in its own right. In this field James Blades and Evelyn Glennie made an invaluable contribution to the extension of the repertoire for percussion and in 1989 Glennie gave the first ever solo percussion recital at the Proms.

Orchestras are now major undertakings with Trustees, Boards of Directors, a complete management structure, librarians and porters. Orchestras tour the world, which journeys are a major undertaking in themselves. The LSO had a lucky escape in 1912 when they were scheduled to sail to America on the Titanic. But their American agent brought the start of the tour forward and they left earlier on the Baltic.

Music is now a multi-million dollar industry and large sums of money change hands, particularly in the popular music field. The century has seen several music millionaires, Irving Berlin, Sir Paul McCartney and Sir Andrew Lloyd Webber to name but three and two of whom could not read music! Mozart, by comparison, was laid to rest in a pauper's grave.

20<sup>th</sup> century politics had a considerable effect and bearing on the way

several musicians functioned, particularly in the Soviet Union which saw some composers fleeing whilst others stayed on to work in most difficult circumstances. On every continent there have been musicians who have fled to escape persecution. There were musicians who fled Nazi Germany, where Mendelssohn's statue was torn down, and across the Atlantic Larry Adler fled America on being witch hunted as a communist sympathiser. All of this 400 years after Merbecke was found guilty of heresy in equally politically troubled times.

The Musical came into its own in the 20<sup>th</sup> century. Its beginnings can be traced back to the last years of the 19<sup>th</sup> century and shows such as *The Geisha* and *Floradora*. The triumph of *The Merry Widow* in 1907 set a vogue for imported operetta whilst Broadway staged a succession of successful musicals including *Oklahoma*, *Annie Get Your Gun* and the many others familiar to most of us, all leading to the output of today's giant in this genre, Andrew Lloyd Webber.

The 20<sup>th</sup> century is peculiar in that there also emerged musicians who looked back across the centuries and rediscovered the music of the earliest composers. Respighi, Stravinsky, and Warlock all wrote pieces based on early music and Prokofiev looked back to Haydn in his *Classical Symphony*. David Munro was such a musician and founded the Early Music Consort, and since his time others have pursued authenticity in performance using period instruments. In this century musicians looked back across the centuries in a way which is unprecedented.

The moving picture generated another genre of music. Even before

talkies, cinemas employed pianists or organists to play along with the film to reinforce the visual image and intensify the emotional dimension. Eric Fenby, who later became Delius's amanuensis, was such a musician and every cinema had one. Once soundtracks were introduced there emerged the need for film scores and a whole army of composers wrote for films, whose names, except for a very few, did not become household names. Major composers in the classical field were also invited to write music for films and several English composers produced some of their finest music for this medium, Vaughan Williams (*Sinfonia Antarctica* for the film Scott of the Antarctic), Walton's music for Henry V and his *Spitfire Prelude & Fugue* and Malcolm Arnold who won an Oscar for his music for *The Bridge on the River Kwai*.

The films also used music from the classical repertoire and thereby brought it to the notice of people who had previously not encountered it, in such films as *Brief Encounter* (*Rachmaninov's 2<sup>nd</sup> Piano Concerto*) and indeed films about composers themselves, *A Song to Remember* about Chopin, and several others. Some composers like Korngold and Bernard Herman (*Psycho*) devoted themselves almost entirely to this medium and wrote memorable scores containing much fine music.

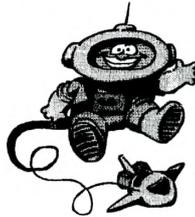
Radio too generated much work for 20<sup>th</sup> century composers and some, like Elizabeth Lutyens, depended a great deal on this sort of work for her income. The demand for music for films continues and has been joined by the need for music for television and so we come up to date.

The distribution of music also changed out of all recognition in the 20<sup>th</sup> century, again due to electronics. The laborious processes of engraving and printing have been replaced by desk top publishing facilities which enable music to be written, edited and printed off in a fraction of the time it used to take only twenty years ago.

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All of these short résumés of the progress of music century by century have, of necessity, skated over a great deal, but I hope that they have stimulated readers into further exploration of aspects of the development of music in which an interest may have been triggered. Each century has considered itself to be at the forefront of invention and people have always been frightened and suspicious of innovation, hence the Luddites. Yet here we are wondering what more that is new there can possibly be - and so it goes on.

In the same way that Merbeck (or even Elgar!) could not possibly have imagined the way things are today, can we imagine how things will be one hundred years from now?



One thing is certain, great music is timeless and in timelessness, masterpieces, whenever they were composed, stand shoulder to shoulder, Monteverdi's *Vespers*, Bach's *B minor Mass*, Elgar's *Dream of Gerontius*, Britten's *War Requiem* and the countless others.

Great music gives us a glimpse of eternity.

### *Barricades mysterieux*

In the court of Louis XIV it was fashionable to refer to mundane articles obliquely and in florid terms.



And so '*Barricades Mysterieux*' is not only a harpsichord piece by Couperin (and, it seems, a source of delay for Gerald Gifford en route to Hexham), but also a 17<sup>th</sup> century term for ladies' undergarments.

### *Eat your heart out Bagpuss!*

The organist of St. Lawrence's, Goring by Sea has invented the Music Mouse which can be used with any MIDI compatible electronic organ and featured on Tomorrow's World. The gadget selects one of up to 60 pre-programmed hymns or tunes and clicks out the melody on a hand held mouse. Each successive click plays the next note adding chords and harmonies automatically. Watch out for ARCMOs, Associates of the Royal College of Mouse Organists!

### **Organist and Choirmaster wanted**

St. Cuthbert's Church, Thetford is seeking an Organist and Choirmaster who will build up their choir and play at one morning service each Sunday with occasional other services at St. Cuthbert's or other churches in the Benefice.

The RSCM guide lines would be used as a starting point for agreeing salary.

Contact: Revd. Charles J. Hall

Tel. Or Fax: 01842 762291

Mobile: 0468 445405

Email: hallthetrec@tesco.net



### **Limerick**

*There once were two birds in a wood  
Who sang hymns as loud as they could.  
They couldn't make out  
What the words were about  
But felt it was doing them good*

*Stanley Green - Cromwell House.*



## **RCO Performer of the Year**

Those who complain that the organ does not get its fair share of exposure on radio and television will no doubt have been glued to their radios on Thursday 28<sup>th</sup> September when *Performance on 3* featured the last three finalists in the RCO Performer of the Year Competition. Playing with the BBC Philharmonic in Manchester's Bridgewater Hall under the direction of Rumon Gamba (who better to conduct three organ concertos?!), Jonathan Scott, Philip Rushworth and Clive Driskill-Smith (the eventual winner) played *Toccata Festiva* by Barber, Poulenc's *Organ Concerto* and Rheinberger's 2<sup>nd</sup> *Organ Concerto in G minor*.

There was much to enjoy here. In the Barber piece there was the pedal cadenza of a difficulty of the first magnitude which includes chords of up to five notes; about as far removed as one can get from the left footery of the theatre organ brigade and how I would have loved to watch Jonathan Scott play that! Philip Rushworth gave a lively performance of the Poulenc Concerto but may have lost the prize by getting ahead of the orchestra in places.

The revelation of the evening was the Rheinberger Concerto which, it was disclosed, the winner, Clive Driskill-Smith, learned in four days. What fine music this is and what a tragedy that this, and no doubt much more, is rarely, if ever heard.

Twelve finalists were named in the RCO News of September 2000 one of whom was Daniel Hyde whom Association members met on our outing to

Oakham two years ago. Another, Robert Quinney, gave one of the Wednesday evening recitals in Norwich Cathedral last year.

There were three four-figure prizes and recital engagements in prestigious venues. If any of these brilliant young players come to Norwich I hope people will turn out to hear them.



### ***Congratulations to.....***

*...the following Saint Peter Mancroft Organ Scholars past and present...*

**Simon Bradshaw** 17 on being offered four Cambridge Organ Scholarships for Autumn 2001 and has accepted a Scholarship at Peterhouse.

**Robert Houssart** 21 on his appointment as Organ Scholar at Westminster Cathedral having gained a 'first' in Music as Organ Scholar at St. John's College, Cambridge.

**James Duddle** 20 who is in his third year at the RCM, on being appointed Organ Scholar at the Royal Hospital Church, Chelsea.

**Danny Evans** 12 on being admitted to the Menuhin School of Music.

**John Stephens, Maria Culham** and **Simon Bradshaw** who all gained Distinctions in Grade 8 during 1999.

The new Norwich Diocesan Organ Scholars are **Sohyun Park, Emma Cowell** and **Carey Moore**.

## 250<sup>th</sup> Anniversary of the death of Bach

Timothy Patient

On the evening of Saturday 28<sup>th</sup> October, in St. Peter Mancroft Church, Norwich, some 40 members, and a few non-members, were taken on a musical journey through J.S.Bach's organ output. The evening was led by Kenneth Ryder, organist at St. Peter Mancroft, with Roger Rayner and Simon Bradshaw, the current organ scholar at the Church, also playing some of the extracts.

What better vehicle for such an event than the 1984 werkprinzip organ built by Peter Collins, based on North German instruments built by Arp Schnitger in the seventeenth century.

The introduction to the evening took the form of an extract from the *Prelude in B minor*, BWV 544, written during Bach's time in Leipzig. There followed a chronological journey, beginning with the early *Prelude in C minor*, BWV 549, written when Bach was still in his teens. The fugue of this prelude and fugue is notable for having the longest subject of any of his fugal works for organ. It illustrates how he had not yet developed the ability to cope with both manuals and pedal playing at once – after the pedal solo at the start, the pedal line is reduced to long sustained notes once the manual begins. Similarly in the fugue, when the pedals eventually enter, the hands merely play chords.

This was followed by an extract from another early work, his *Prelude in E minor*, BWV 533, written in a much more developed style, with the influence of Buxtehude more apparent, such as the

single line 'stylus phantasticus' of the opening and several chordal bars being particularly illustrative of Buxtehude's influence on some of Bach's early music. Roger Rayner took over to play a part of each section of the *Prelude in D*, BWV 532 which begins with the ascending scale of D major. The second section is more French in character, ending with another ascending scale of D major, while the third section, the *Alla breve* needs to be played as vocally as possible. The final, dramatic section, with its diminished seventh chord at the beginning, contains a double pedal part. The whole prelude illustrates Bach experimenting with different styles within one piece.

The evening moved on to pieces which could possibly be described as educational, definitely so in the case of the *Orgelbüchlein* and trio sonatas. We heard extracts from both of these collections, the chorale preludes chosen from the *Orgelbüchlein* illustrating the different registrations possible on the organ at St. Peter Mancroft some of which were registrations recommended by Silbermann. After extracts from the first and fourth trio sonatas and the *Prelude in C*, BWV 545, we moved on to the *Passacaglia in C minor*. When this was written it would have either to have been played on organo pleno, which is how we heard the theme and first two variations, or, if a registrant was present, on different manuals, producing different tone colours. However it is possible that the *Passacaglia* was written for a pedal harpsichord.

The final section of the first half consisted of pieces with a French influence, the *Fantasia in G*, BWV 572,

also known as *Pièce d'Orgue*, and the five part *Fantasia in C minor*, BWV 562.

After a break for refreshments the evening continued in much the same interesting and informative manner, with three sections, firstly arrangements of works, including the 'Fiddle' fugue BWV 539, various extracts from concertos by Ernst and extracts from two of the Schübler chorale preludes. The penultimate section, more manual changes, consisted of the 'Dorian' Toccata, BWV 538, which is Bach's only original organ composition where manual changes are marked, the 'Gigue' fugue, BWV 577, where echo effects are possible, and the only non-Bach piece we heard Buxtehude's *Toccata in F*.

The final section, works composed while Bach was working in Leipzig, ended with an extract from the 'Wedge' *Prelude and Fugue*, BWV 548.

Everyone agreed that it had been well worth the battle through the torrential rain and near gale-force winds to attend this event, as there had been such a wealth of preparation put into the evening by Kenneth, Roger and Simon, and all went away with much to consider about Bach's organ works.

Our thanks must also go to the committee for arranging the event, and to all who provided refreshments.

**November 22<sup>nd</sup> was:**

St. Cecilia's Day  
Britten's birthday  
Rodrigo's birthday  
Centenary of Sullivan's death and the day on which Cambridge University bestowed a Doctorate on Elgar.

### *The Cromer and North Norfolk Music Festival*

A further reminder for those members who would welcome an assessment of their organ playing in an informal and friendly setting. The Cromer & North Norfolk Festival holds organ classes on the fine four manual instrument in Cromer Parish Church; music is 'own choice' and can be taken from the current syllabuses of ABRSM, TCL or LCM. There is also a Transcription/Arrangement class (max. 10 minutes) and an Open Class at Diploma standard. Practice can be arranged by contacting the church's Organist and Music Co-ordinator, but full details should first be obtained from a Festival Syllabus, available either from the Music Organiser, Mrs. Jane Bussey, Tel: 01263 821013, or from local music shops.

#### *Membership news*

*We welcome Mr. H David Watson who has just moved to Brooke from Oxford where he was a member of the Oxford Association*

*The membership now stands at 121*

*Don't forget to renew your membership for 2001*

## *Composing for the love of it - illustrated talk*

*Gordon Barker*

It is certainly a brave Organists' Association who dares to promote a lecture/workshop about musical composition, even if the title suggests that composing can indeed be fun! Local 'resident-composer' Ron Watson confronted the challenge with a bravura performance and the audience of more than twenty members defied the sceptics by both surprising and enjoying themselves.

Ron wisely eschewed chunks of theory, concentrating instead on arousing motivation and suggesting stimuli (coat hangers) for experiments in composition. He advised us to revise our knowledge of the basic rudiments of music and recommended that we use the syllabuses of the RSM as a guide. Members of the audience were particularly interested in Ron's description of the various scales and modes. His suggestion that members might like to try using their own made-up scale as the basis for a composition was illustrated by a nine-note example of his own. After giving a brief description of several simple musical forms suitable for short pieces, Ron led us through an analysis of his own organ *Toccata* composed in 1989 and recently recorded by Kevin Bowyer.

During the second part of the afternoon members participated in several tasks which illustrated points made earlier in the session. These included two improvisations based on a secret phrase of poetry known only to Ron and the

improvisers. Members had to guess the phrase, and to the relief of the guinea-pigs, got very close to the correct answer!

Aural dictation of rhythm and melody followed and the afternoon ended with almost everyone writing a 4 bar melody without recourse to a keyboard. Each effort was given its first instrumental performance by Ron.

Several pointers from the afternoon deserve to be underlined:

- Composing means "doing something with a musical idea".
- There is almost always a need for a piece or an arrangement to be written.
- Coat hangers for compositions can be pictures, words or other people's tunes.
- Be prepared to experiment with your use of rhythms and scales.
- When you are writing always bear in mind who is going to perform it.

And then there was the most topical and unusual coat hanger revelation, composer Barrington Phelongs's evocative signature tune which introduced each 'Morse' episode actually begins with a genuine Morse code message, Morse's Christian name Endeavour. Ron used the Morse code idea in a piece written for Gerald Gifford which uses the rhythm of GG (on Gs of course) in its final bars.

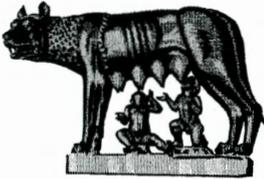
I think that everyone present would appreciate a further session sometime in the near future.



## ***Katherine Dienes headed for Rome***

January 2001 will see Katherine Dienes in Rome as the sole representative of the Anglican Church at a World Conference about music and liturgy. Who better?

Currently studying for an MA in Music and the Liturgy, Katherine is a very busy and effective composer and so is eminently qualified to address the conference on 'Contemporary liturgy: musicians' opportunity or nightmare?'



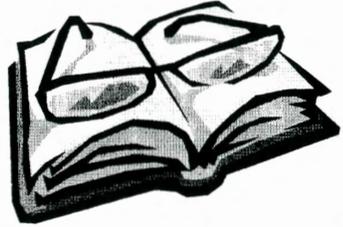
## ***Some fascinating facts***

*The groove on a CD is 2½ miles (4 km) long.*

When Handel's *Fireworks Music* was first performed the pavilion caught fire. (Perhaps he wrote the *Water Music* to put it out!).

*There are 1087 BWV numbers*

There are still opera houses in Europe and America where you will find a claque; a group of people paid to applaud.



## ***Book review: The Organs of Norwich by Ralph Bootman***

Previewed in the previous issue, this attractively presented A5 book is now available from the author at Mymmswood, Stoke Holy Cross, Norwich NR14 8QJ price £7.50 plus 50p for postage.

A must for all organ buffs, particularly local ones, it contains historical notes, specifications and black and white pictures of 51 organs in the city. Apart from the instruments in the main active churches and chapels of all denominations, there are those in St. Andrew's Hall and the Music School at UEA and there are brief notes about 20 instruments in churches no longer used for public worship.

The foreword by John Norman confirms Ralph Bootman as being eminently qualified to 'compile the rich and living heritage of the organs of Norwich'. What stronger recommendation could you have?

## *The Musicholic*

*John Robbins*

I am a Musicholic, a condition from which I have suffered from a very young age, which gets progressively worse and for which there is no known cure. It has been for me a challenge, a consolation and companion and I would not wish for release from my suffering. My good friend Allen and I frequently commune together, even at very late hours at night or in the early morning. Fortunately I am not too close to neighbours so I pull out all the stops without causing a nuisance.

I derive much pleasure from my playing, despite the fact that my performance gets progressively worse. I find that communication from my brain to my extremities seems to be slowing up, that my feet and fingers take longer to react and have a way of going off in a wilful manner quite divorced from my intentions. The fingers stiffen up and often insist on taking two notes together which can be a little tiresome. I suppose this is par for the course.

Despite all this my enjoyment is complete. I have found over the years that one of the great benefits of being a Musicholic is in the friendships it generates. One meets people one would otherwise never meet and almost invariably they are generous in thought and action. One visits places one would not otherwise visit and does things one would not have been able or privileged to do, and it is good. I am especially grateful for the Music Friendships I have made, not least within the Association and as Anno is

Domini-ing I want to say so before it is too late.

One of the people I have been privileged to meet was our late Patron, Fred Pratt Green. I recall with pleasure his presence at one of our meetings at Prior's Hall when he presented the prize to Wallace Bray, the winner of a competition to compose a tune to his hymn When in our music God is glorified - most appropriate for our Association. We remember both the above gentlemen with affection.



### *No beating about the bush*

Australians certainly don't mince their words. An article in the Melbourne press recently addressed the subject of the unhappy relationship between clergy and organists and quotes Thomas Heywood, President of the Victorian Organists Society, organist at St. John's Anglican Church in Toorak who said 'There is no shortage of organists in Victoria, but there is a shortage of organists willing to put up with rude clergy, atrocious pay and disgraceful music. Some churches have to advertise for six months because they have a reputation that the music will be crappy and the priests are a\*\*\*\*\*s'.

## *Amico - a personal appreciation of Fred Pratt Green*

Ronald Watson

Fred Pratt Green was a Patron of the then Norfolk Guild of Organists for some years in the 1990s and was the only Patron who ever attended any of the Guild's events, on one occasion judging and presenting the prize in a hymn writing competition held by the Guild and won by Wallace Bray.

Fred's eminence as a Methodist Minister, poet and hymn writer are well documented and have been well covered by obituaries in the major newspapers. This, therefore, is a personal tribute.

I did not encounter Fred until after his 80<sup>th</sup> birthday. In fact Fred was living proof that one's greatest achievements can occur in the years normally regarded as retirement years as he did not start to write hymns until he was 65.

There was on the music desk at St. Giles, where I was organist, a small, very thin piece of paper, on which was typed, obviously with a very old typewriter, a hymn about St. Giles. The hymn had been requested of Fred by Canon Frank Millett to be sung at the church's patronal festival. This piece of paper lived on the organ and confronted me week after week.

In 1983 I decided to enter a Christmas Carol competition and had written what I considered to be a tune which had possibilities, but I had no words. One Sunday, staring at this St. Giles hymn I decided to contact Fred Pratt Green and wrote to him, introducing myself, and sending him my tune. The result was an invitation to his house in

Thorpe St. Andrew the next Friday morning.

That Friday morning visit turned out to be the first of weekly Friday morning visits to 96 Hillcrest Road which only ceased when Fred and his wife moved into Cromwell House in 1990. Friday mornings became sacrosanct as Fred mornings.

The time was spent playing hymn tunes, talking about hymns and writing them, Fred writing words to tunes I had written and vice versa. But the visits developed into much more. Friday mornings became mornings for conversation and discussion on just about every subject under the sun, including some very sensitive ones. There was also much laughter over anecdotes we related to each other, Fred's spiced with some very clever and amusing mimicry of people who featured in his tales.

Fred had had his share of the world's troubles, even a nervous breakdown at one stage, yet there was never any rancour or unkind word spoken about anyone, even of some who had caused him hurt.

As a renowned wordsmith he regularly received poems and hymns written by hopefuls who sought his approval, criticism, guidance or whatever. Some were clearly hopeless yet his replies always tried to include some encouragement and applause of some small detail which might have had some merit. He was never unkind and always replied, even though it cost him no small amount in postage over the years, as not everyone thought to send a stamped addressed envelope for the reply or the return of their manuscript, sometimes bulky.

As it became apparent that he and Marjorie could no longer manage their semi-detached house and the move into Cromwell House was decided upon, Fred went about this traumatic stage in their lives in a very matter of fact way, even looking forward to life in a community, a life style with which he was comfortable, having enjoyed boarding school and college in his earlier years.

Once settled in Cromwell House he produced his last major piece of writing as he captured a snapshot of life in a residential retirement home, *The Last Lap*.

His wife died in the summer just before his 90<sup>th</sup> birthday which she was not spared to see. Neither did she see Fred awarded with his MBE by Sir Timothy Colman at Cromwell House as Fred was, by then, considered too frail to travel to Buckingham Palace.

Gradually his creativity dried up, though he was well into his nineties when this happened, and as is the case with most old people he suffered increasing memory loss. He reminisced increasingly about his parents and his childhood exploits, talked of waving at the Liverpool - London train which passed the bottom of his garden. His eyes lit up as he remembered the anonymous passengers waving back to this small boy.

He loved Cromwell House and could not speak too highly of the care he received there. He loved his food and his fellow residents and they, and the staff loved him too.

Fred died peacefully at 11 a.m. on Sunday 22<sup>nd</sup> October and his ashes will be interred at Cromwell House.

I wish to end this passage with one of Fred's favourite stories which epitomises the value he placed on friendship.

Once on a cruise, he stopped in at Madeira which he loved, thinking it to be the nearest thing to heaven on earth. A keen walker, one morning he set off up a steep road towards a mountain village with the intention of walking there and back. Shortly after he had got started he was joined by a young Madeiran boy, possibly about 12, who started to walk by his side, chattering away to him in Portuguese, Fred replying in English. It was very apparent that neither knew what the other was talking about but that didn't seem to matter. And so they walked, deep in conversation arriving back some hours later to the point at which they must part. As Fred walked away from the boy waving a friendly 'cheerio', the boy ran up to him and grasped his hand saying 'amico', pointing to himself and to Fred and repeating 'amico, amico', to which Fred replied 'amico'.

Whenever Fred came to this part of the tale, a lump would come to his throat as he recalled that the boy considered that they had become friends.

Had I been at Fred's bedside as he went from this life I think I would have put my hand on his shoulder and said 'amico', and if he had been able, I am sure he would have replied 'amico' before going on his way.



## Organ News

Ralph Bootman

Although our local organ builders tell me that 'things are quiet at the moment' nevertheless, work goes on apace with the inevitable tunings and with major works being undertaken or planned.

From our member, Rodney Briscoe, we hear that work on the new organ at Birdbrook, Essex, is well under way and that a new organ has been built for a private customer in Hertfordshire who, although not a player himself, has always wanted an instrument in his house. The specification of this little gem is

### Manual I

Open Diapason	8'
Flute	4'

### Manual II

Gedackt	8'
Twelfth	2 <sup>2</sup> / <sub>3</sub>
Fifteenth	2'

### Pedal

Pulldowns

### Couplers I/II

The two 8ft stops share a common bass and the compass of the manuals is 63 notes - FF to g<sup>3</sup> to match the owner's harpsichords.

Consequent to the retirement of Mr. Jackaman of Ipswich (F. Norden & Sons) from the organ tuning side of the business, Messrs. W & A Boggis have taken over the tuning and maintenance of several organs previously in Norden's care.

Bower & Company have recently restored the 1900 Norman & Beard organ in Bergh Apton parish church. When originally built it was placed on the west

gallery and in 1952 was moved to ground level in the south transept. The original opening recital was given in December, 1900 and the restored instrument is being opened exactly a century later, on December 9th. 2000.

### Great

Open Diapason	8'
Dulciana	8'
Wald Flute	8'
Flauto Traverso	4'

### Swell

Horn Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Vox Angelica	8'
Principal	4'
Oboe	8'

### Pedal

Bourdon	16'
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### Couplers

Sw/Ped	Gt/Ped	Sw/Gt
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The original Norman & Beard pedal Bourdon was on tubular pneumatic action, but the recent work has seen this changed to a new tracker action. One wonders at the reasons for this, seeing that today so many experts are all for reinstating what they consider to be original work.

Holmes & Swift of Fakenham continue to be busy having recently restored the organs at Reymerstone Parish Church, a Middleton (Norwich) instrument dating from 1938, the small Allen of Bristol/John Nicholson (Worcester) organ in Stoke Ferry Parish Church and they are shortly to commence work completely restoring the Snetzler/ Holdich/ Wordsworth/ Rushworth and Dreaper organ in St. Margaret's, King's Lynn.

Bishop & Son of Ipswich have been chosen to restore the large 3 manual Abbot & Smith instrument in Thorpe St. Andrew Parish Church. During this work the console will be moved from its present unsatisfactory position behind the south choir stalls with the Choir section immediately overhead, to a new position to the south side of the nave.

Perhaps one of the most unsightly organs in Norfolk, the Bishop instrument in West Somerton parish church, has been sold, so I am told, to a local villager. This instrument of just three stops has a front of pipes above the manual and extremely wide panelling on either side. It came here from Bournemouth in 1955 and has Open Diapason 8ft., Lieblich Gedact 8ft., and Salicet 4ft., all unenclosed and with an r/c 30 note pedal board permanently coupled.



*Cyril Pearce*

### *From the archive - Cyril Pearce*

*Pauline Stratton*

Cyril Pearce was an active member of the Norwich and District Organists Association (the original name of the NOA).

As early as 1949 he read a paper entitled 'Music in Worship' at one of their meetings. In 1951 and 1964 he was elected Vice Chairman and became chairman in 1952 and when the IOA held their 1954 congress in Norwich, Cyril and his wife formed part of the welcoming team.

For many years Cyril volunteered to give lunchtime recitals in various city churches along with Messrs. Hesford, Bayford, Cutting, Bolton, Hollingham and Mowton.

The photograph comes from the Eastern Evening News of 2<sup>nd</sup> October 1980 and shows Cyril at the age of 80 playing the organ in St. Mary's Baptist Church, Duke Street where he was celebrating sixty years as organist there.

Cyril, who gave his first recital in Drayton church the week before the outbreak of the First World War, became organist at St. Mary's in 1920. He formed the Norwich Chamber Orchestra in 1924 and was a member of the Norwich Philharmonic for forty five years.

Cyril retired from the Norwich Union Insurance Company in 1960.

## **Gordon Barker reviews two new CDs**

*ORGAN MUSIC OF KARG - ELERT*  
Paul Derrett Norwich Cathedral  
Amphion Recordings 2000 PHI CD 164  
Playing time 79'34"

Until I met my father-in-law during the 1950's I had never heard of Sigfrid Karg-Elert. Father-in-law had been a pupil of Dr. Edgar (Tom) Cook, organist of Southwark Cathedral during the '20s and early '30s. Cook was very much part of the London circle who championed Karg-Elert's organ music, giving most of the first broadcast performances as well as encouraging his pupils to study and perform it too. This very tenuous link encouraged me to explore the more accessible sectors of Karg Elert's hefty output that were available, and to make use of many attractive liturgical preludes in services. I therefore received this recording with great delight.

Paul Derrett has once again focused long-needed attention on an organ composer who has been bypassed for far too long. As with his earlier recordings featuring Mulet and Guy Weitz, Paul Derrett brings formidable technique and understanding to this elusive music.

The programme is well-selected, portraying two of Karg-Elert's monumental works alongside examples of impressionistic, neo-classical and liturgical pieces. Listening to this music with the hindsight of seventy years or so it is easy to understand why his music found little favour in the Germany of the time - the sumptuous sonorities and emotional intensity found especially in the 'big' pieces

had already been overtaken by the theories of Hindemith and his followers.

It has been quite a revelation to listen to assured performances of the huge Symphonic Chorale *Jesu meine Freude* and the *Passacaglia & Fugue on BACH*; the Norwich Cathedral instrument is stretched to its fullest extent in both works. Paul Derrett is in total control throughout, extracting exciting musical results. For me, the *Symphonic Chorale* is the highlight, together with *Wachet auf* and the exquisite Brahmsian pastiche. The tiny *Chorale Improvisation O Gott du frommer Gott* with its echo effects is lovingly and delicately portrayed and radiates like a little jewel.

As with other Amphion CDs in this series the accompanying booklet is both comprehensive and absorbing, and for members interested in learning more about Karg Elert the material adds to the excellent article in the Autumn 1999 Journal, p3. The quality of Paul Derrett's performance together with the quality of recording makes this CD one of the major organ releases this year. Strongly recommended!

*GEORGIAN DELIGHTS - a Treasury of Harpsichord and Organ Music from the Library Of Arnold Dolmetsch played by Gerald Gifford: Cantoris Records CRCD6049 Playing Time: 63'32"*

Those of us teaching music in schools forty odd years ago had good reason to appreciate the considerable contribution of the Dolmetsch family to British music, for the Dolmetsch recorder

made it possible to play and create instrumental music in the classroom as a valuable contrast to choral singing, thus encouraging many more youngsters to read and play music. In those days the Haslemere Festival was a magnet for numerous teachers influenced by lectures and courses organised by the family, and so it was really very nostalgic to hear the exquisite sound of the two manual Shudi - Broadwood harpsichord in this fine recording.

This CD really does live up to its title! Everything coalesces so effectively; programme, instruments and performer, plus of course the sound engineers. The contrast between the Shudi harpsichord and Snetzler bureau organ of 1764 is very satisfying indeed and helps to convey very effectively the breadth of material displayed. The varied programme, which is all taken from the private library of Arnold Dolmetsch, contains a majority of English works, several by virtually unknown writers such as William Tireman, Thomas Gladwin and Miss Turner. The last-named certainly deserves recognition for her *Teipsy Jollity* (Giga) a feisty piece.

Two sonatas by Domenico Scarlatti preceded by *An Introduction to Scarlatti's Lessons* by Thomas Roseingrave bring considerable substance to the programme, as do the delightful *Gavot and Variations* by John Stanley. The harpsichord section of the programme is brought to a graceful close by Pergolesi's *Lesson in F major* with its lilting Andante and quite pungent Aurora.

Many of the organ composers would be known to members through the various volumes of Early English Organ Music,

but even in this area Gerald Gifford springs surprises with two interesting Voluntaries possibly by Peter Prellleur as well as a vigorous Two Part Fugue by good old Anon. A vibrant *Cornet Voluntary* by John James noticeably reminds us of a popular sound of the period which underlines the historic value and quality of the Snetzler instrument.

Gerald Gifford is in consummate form, and his playing is a revelation in terms of nuance, ornamentation and style. He is so fluent and comfortable in the modes of the 18thC, and this rapport is transmitted through the two superb instruments into music which never becomes tedious. This whole undertaking is a triumph in so many respects - it deserves helpful exposure and good sales. Buy!

*Available from Gerald Gifford at £11.00 each, inclusive of postage and packing? Orders, and cheques, (payable to Gerald Gifford) should be sent to him at 1, Folgate Close, Church Street, Thornham, Hunstanton, Norfolk PE 36 6NJ.*



*Arnold Dolmetsch*

*....and you could hear the snow falling*

*Reflections on recording a Snetzler Bureau organ of 1764, and a few selected experiences of other recording venues*

*Gerald Gifford*

Having acted for many years as Honorary Keeper of Music at Burghley House, Stamford, I have also recently accepted the offer of a similar honorary appointment with regard to the Dolmetsch Library of Music, Haslemere. The attainment of this magnificent collection of historic manuscripts and printed music, together with many rare books associated with musical instruments and performance practice, spanned the remarkable career of Arnold Dolmetsch (1858-1940), the great pioneer of the early music revival in Great Britain. The Library, which remains at Dolmetsch's house in Haslemere, also includes a significant holding of material collected by his son, Dr. Carl Dolmetsch CBE, and it was Carl who first invited me to contribute, as organist and harpsichordist, to the Haslemere Festival in 1995. Each of my annual appearances since that date have featured not only various harpsichords from the Dolmetsch collection, but splendid bureau organ, built by John Snetzler in London in 1764.

The instrument was purchased by Arnold Dolmetsch from an antique dealer in Cirencester in the early 1930s, and is believed to have been previously used in a convent chapel. It was restored for Dolmetsch by Roger Yates, who reverted

the wind pressure to the original 2½lbs per square inch, added an external electric blower, and altered the pitch to a'=440 cps. [Some of these latter actions would not be likely to accord with restoration procedures normally carried out nowadays, but that is another story.] The keyboard is of blackwood with ivory-plated sharps and has a compass of C, D-e<sup>'''</sup>. There is a 'shifting movement' which provides a registration of 8' and 4', and a further pedal which formerly operated the feeder to the wind reservoir. The stop-list is as follows:

Diapason	[stopped wood]	8
Flute	[stopped wood]	4
Fifteenth		2
Sesquialtera	[CC-b]II	[19-22]
Cornet	[c'-e <sup>'''</sup> ]II	[12-17]

The little organ is, of course, splendidly appropriate for a range of solo organ music, and it is a delight to play. Furthermore, the low physical profile of the instrument - it is housed literally in a bureau-like case - renders the organ ideal for group performance contexts, whether for accompanimental purposes, for use as a continuo instrument, or for undertaking a solo (or sometimes duo) role in appropriate Eighteenth-century concerto repertoire. For many years it has regularly featured in public performances and broadcasts from Haslemere by Ralph Downes, Peter Hurford, Jennifer Bate, Stephen Cleobury and others. Miss Bate also included a number of tracks recorded on the instrument in her fine five-volume CD set: *From Stanley to Wesley* released by

Unicorn-Kanchana (sadly, no longer available).

Having greatly enjoyed playing organ concertos by Handel, Cooke, Stanley and Vivaldi on the instrument, with orchestra, on various occasions during my annual Haslemere Festival appearances, last year I asked whether I might consult the private Music Library of Arnold Dolmetsch to see whether any suitable further material might be found there. It was, and several important but greatly neglected sources of solo organ music were discovered too. But that was not all, next came a significant quantity of Georgian harpsichord music, much of it hitherto unknown. Already owning a magnificent Shudi & Broadwood harpsichord of about 1775 - which had itself previously belonged to Arnold Dolmetsch - it seemed entirely appropriate to suggest recording selected examples of the located music on both my harpsichord, and the Snetzler bureau organ. The suggestion was made, and was warmly welcomed by the Dolmetsch family. Performing editions were subsequently prepared by myself, and the music then taken into my repertoire.

The recording was to have been produced by John Whitehouse, of Merlin Records, Norwich, in April 2000, but his sudden death, as result of a tragic riding accident, occurred a few days before the sessions were due to take place. With a release-date of mid-July 2000 already set, in order to coincide with a 'launch' concert in this year's Haslemere Festival, there was a necessity to find another company to take

on the project at very short notice indeed. Remarkably, this was achieved, and the recording *Georgian Delights - a Treasury of Harpsichord and Organ Music from the Library of Arnold Dolmetsch* duly appeared on Cantoris Records (CRCD 1049).

The organ recording session took place in the studio at Arnold Dolmetsch's house in Haslemere, and the programme included some remarkable, and exceptionally rare, examples of Eighteenth-century English organ music. Although some of the composers were not identified in the historic manuscript sources used, several were, and these included Handel and William Felton. The CD liner-notes contain further information, and to these, readers are referred.

The organ was tuned and checked over by a technician during the morning of the session, whilst I drove to Surrey from North Norfolk - a diverting, if not altogether desirable, way to begin a recording day. The recording engineer and producer arrived at about the same time as I, the equipment was set up, various tests carried out, and a lovely sound soon achieved. The instrument behaved perfectly, despite its considerable age, and the detailed scrutiny of fairly close-microphone positioning. In truth, there were a few action clicks, but only just enough to make one realise that the historic instrument was permitting one to co-operate with it, but under its own terms! But then, the weather changed and it began to snow - it was, after all, only mid-April ...

A roof window, not far away from the position of the organ and therefore the microphones, seemed to receive a fair share of the snow which fell that day on Haslemere, and the remainder, which didn't immediately land upon it, eventually slid there, conveniently enough, from an adjacent tree. Microphones, of the tremendous sensitivity of modern usage, can detect such things, of course. The snow eventually stopped; a couple of hours later the tree stopped dripping, and then the birds began to sing... The session was postponed for five hours, and then resumed and completed, quite swiftly as it happens, just before midnight. One learns to exercise patience.

Other session setbacks which have beset the present writer include an aeroplane which obligingly joined in, but was thankfully subsequently edited out of, a recording of Pachelbel organ music at St. Mary's, Little Walsingham, whilst another incident was prompted by a circus which suddenly appeared in the park next to Hexham Abbey, just as the Northern Sinfonia orchestra was arriving to set up for a recording of the John Stanley organ concertos (Op. 10). Occurrences such as these, for evident reason, tend to remain in the memory, but evidence of them, of course, is nowhere present in the finished recording. There remains, however, a blackbird quietly singing away high above the Fitzwilliam Museum, Cambridge, between a couple of tracks of a harpsichord disc recorded there in 1978, and one of our dogs (sadly now of blessed memory) made a discreet vocal appearance

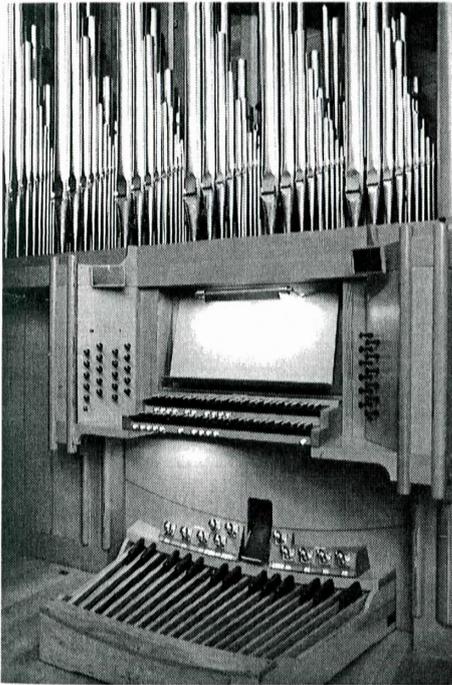
in the ambience following a final chord, during a programme recorded on location by the BBC (for Radio 3, no less!). To those acquainted with the fact, it formed a sort of 'canine-continuo' dimension for that particular *Spirit of the Age* programme ... (on Shudi and Broadwood harpsichords, at it happens).

But normally such 'noises off' as they are called, are edited out. A couple of splendid labradors belonging to Lady Victoria Leatham have been known to lend their enthusiastic support to recordings of Paradies made at Burghley House, Stamford, and the peacocks of Traquair House, Innerleithen, Scotland, simply adore the sound of the 1651 Ruckers harpsichord which also lives there, but with whose combined voices it cannot match. A gale interrupted a recording session at the Holburne of Menstrie Museum, Bath, and a motorcyclist inconsiderately decided to use the adjacent Grange Road, Cambridge, as a test-track throughout the night of a recording featuring the Frobenius organ of Robinson College, Cambridge. (He came unstuck incidentally, just as Buxtehude's *Morgenstern* was in the ascendant.)

But perhaps the most bizarre happening occurred in Scotland. Invited to record an album of music for harpsichord, spinet and forte-piano, I duly travelled to the splendid Culzean Castle, on the Ayrshire coast. The magnificent oval Drawing Room had been selected by the engineers as being ideal for the recording, and a splendid 'sound' was indeed achieved. The only problem was/is that the

castle stands on a cliff immediately overlooking the sea, and the latter seemed, on occasion, to be really rather close. It was; and more or less continuously lashed the cliffs some one-hundred feet or so immediately below. A glance at the tide-chart enabled appropriate strategies to be planned, and the recording was successfully completed, albeit with a session starting at 3.00am! Aside from the noise of the sea, the changing humidity levels caused tremendous - though thankfully not insurmountable - problems with the tuning of the instruments.

So, whenever you next admire the perfect sound quality of a CD, if the album has been recorded on location, and not within a specially-designed studio, just spare a thought for the amusing distractions which might have befallen the artists involved. Incredible as some of the above may seem, they have indeed all happened to me. Despite everything, though, I do not consider that I am especially disaster-prone with regard to attracting extraneous noise in my various recording sessions; indeed, as most of my fifty or so solo albums were recorded on location, I may well be luckier than most. Just remember, though, that when you see someone striding towards a church or cathedral whose entrance porch bears the notice 'Sorry, closed for a recording', that you should try and discourage that person from trying the latch just in case it might magically open. Someone inside might at that very moment be playing those hushed and deeply-moving final few bars of a perfect whole-in-one 'take' of Franck's second *Choral*...



*The Frobenius Organ console in Robinson College, Cambridge. Photograph by Lorna McHardy*



*Two manual Harpsichord by Philip Smart, Oxford. Photograph Michael Minns*

*Revd. Dr. Fred Pratt Green died peacefully on Sunday 22<sup>nd</sup> October at his home in Cromwell House, Norwich. He was 97. He is regarded by the Methodists as the greatest hymnwriter since Wesley. The funeral took place at Chapel Field Methodist Church on Friday 3<sup>rd</sup> November and our President, James Lilwall represented the Association, Fred having been for some time a Patron of the Guild (as it then was).*

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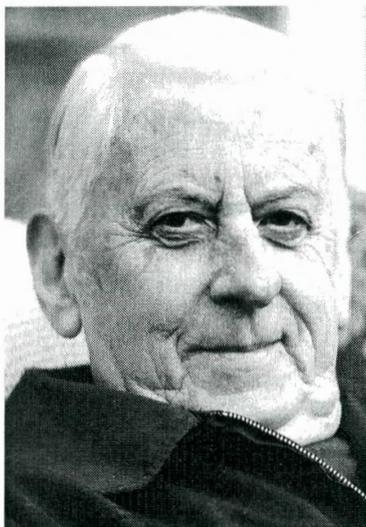
*On the same day also at Cromwell house John Stammers died. He was for many years organist at Hempnall and contributed several items to the Journal*

### **Organist wanted**

St. Mary's Church Hellesdon seeks to appoint an organist who is a committed Christian and a competent musician to work in partnership with the choir and clergy to enhance and enrich the worship of the congregation of about 60 people who enjoy ASB, BCP and All age worship. Music is from Mission Praise, A & M Revised, 100 Hymns for Today or the Worcester Psalter.

Further details from:

Revd. Paul Griffiths Tel: 01603 426902



*Revd. Dr. Fred Pratt Green MBE*



## *From the mailbag*



Dear Mr. Watson,

Following the article in the Autumn 2000 issue of the Journal, you may be interested to know that Mr. William Boggis worked for Gern in the late 1920s. When doing his research Paul Joslin was delighted to discover such a direct link to Gern organs and he came to meet Mr. Boggis and they had a long chat about his memories.

Mr. Boggis is now 94 and following the death of his wife last year, has moved into a new bungalow built in the garden of their house in Roydon. Despite failing eyesight and poor hearing he is very well and rides his bicycle into Diss to do his shopping! He retains a lively interest in the organ work we are doing and takes a regular walk through his garden to visit our workshop.

As well as working for Gern, William Boggis worked for Roy Huntingford, Tommy Jones and at Comptons and has a good fund of amusing tales to tell of those days!

Yours sincerely, Rodney Briscoe

*It would be good if Mr. Boggis could share some of his amusing tales with us through this magazine. Ed*

Dear Mr. Watson,

I was interested to read your articles in the Autumn Journal, your writings always make good reading. I note in the article 'Life after NCRS' you refer to the 'dumbing down' of proceedings at a recent concert and the fact that there is a great deal of dumbing down these days in general. Surely this also applies to hymn tunes which are put into lower keys regardless of the effect it has on the hymn. Whilst I am sure those responsible for the revisions had good intentions to help congregations who find some notes too high, I feel that in many cases the revisions have gone too far. Just to take only two examples from the Revised English Hymnal, the fine harvest hymn 'Come, ye thankful people come' has been dumbed down to the key of F major whereas I feel that the key of G major fits the mood of the hymn much better. 'Praise to the Holiest in the Height' has been put down to A flat from A major and here again I feel it is a great shame because it takes the edge off the joy inspired by the hymn. Its uplifting tune is somewhat dampened by the new setting. I personally deplore the fact that there seems to be a tendency to avoid the bright key of A major, (again, possibly because of some high notes), and there are comparatively few hymns in this lovely key these days. Thank goodness some choirs still continue to sing Dr. S. Arnold's excellent setting in A major of the Magnificat & Nunc Dimittis.

On the subject of organ news, I would like, through your columns, to give my personal thanks to Mr. Bootman for continuing to update the membership with his 'Organ News' articles. I have always been staggered at the wealth of information and interesting details which he is able to produce on the subject of organs, not only in our county but much further afield.

Yours sincerely, M. E. D. Wortley

Dear Mr. Watson

Unfortunately I was unable to take advantage of the Annual Outing to Oundle. However, it may be of interest that I was a pupil at Oundle School from 1942 to 1946, and that I enjoyed my first organ lesson on the original Harrison organ in the chapel. The organ was not complete. There was nothing on the Solo and only the Antiphonal on the Choir (which, of course, could be coupled to the Great).

The Antiphonal section was quite powerful and was useful down the West End to assist the accompaniment of the 650 boys, but seated at the console the time delay was somewhat disconcerting. The organ was not a great success acoustically due to its position, and the fact that it lacked reeds. However, the 32' with quiet strings and Solo Flute was quite spine tingling, as were the superb Diapasons.

The organ was situated in the South Transept and the console protruded on a curtained balcony high above the choir stalls. I remember playing Bach's First Prelude and Fugue after morning assembly and how nervous and proud I felt at the time. I often wondered what happened to the lovely 3 manual Norman & Beard organ of 1908 vintage situated in the Great Hall of Oundle School. We organ students were allowed to play this whenever we liked.

Oundle in those days also had a fine musical tradition. Each year we would perform an oratorio e.g. Handel's *Messiah*, Bach's *B minor Mass*. Most of us would be singing our parts rather than the Glenn Miller tunes of that era. Famous soloists would come down on the great day and the school orchestra would be augmented by members of a famous symphony orchestra. The oratorio used to be performed in the Great Hall under the baton of Mr. J. A. Tatam (Musical Director). Of course, one of our tutors, Mr. G. W. Brewster, would play the Norman & Beard organ as well. Happy days!!

Derek Podd - organist St. Mary Magdalene, Gorelston

**St. Thomas Church, Earham Road, Norwich**

**2001 Concert Series**

Saturdays at 7.30 p.m. Admission £4 Adults £2.50 - \*£5 and £3

- 10<sup>th</sup> March      ***Claire MacArthur & Richard Duncan Johnson*** - song recital
- 24<sup>th</sup> March      ***Timothy Patient*** - organ recital
- 25<sup>th</sup> April (Wed) ***Bure Valley Singers*** director Ron Sallis - male voice choir
- 28<sup>th</sup> April      ***Wings of Song*** director Audrey Yates - guest artist James Lilwall
- 19<sup>th</sup> May        ***Bellfolk of Honingham*** director Michael Goodman - handbell music
- 26<sup>th</sup> May\*      ***Dr. Gerald Gifford*** - harpsichord works include music by three Norfolk composers and the premiere of a new work by Brian Lincoln
- 9<sup>th</sup> June        ***Kenneth Ryder*** - popular organ recital
- 23<sup>rd</sup> June      ***Sine Nomine*** director Ronald Watson
- 27<sup>th</sup> June (Wed) ***David Dunnett*** - organ recital
- 7<sup>th</sup> July\*        ***Norwich Cathedral Girls' Choir*** director Katherine Dienes
- 18<sup>th</sup> July (Wed) ***Robin Jackson and Maureen McAllister*** - organ duets
- 26<sup>th</sup> July (Thur) ***Oliver Brett*** - prizewinner Oundle Festival - organ recital
- 4<sup>th</sup> August\*     ***South Norfolk Amateur Operatic Society*** director Susan Booth
- 8<sup>th</sup> August (Wed) ***Simon Lindley*** Leeds Parish Church - organ recital
- 11<sup>th</sup> August     ***Martin Baker*** - assistant Bradford Cathedral - organ recital
- 29<sup>th</sup> Sept      ***Jon Payne*** - organ scholar Norwich Cathedral - organ recital

**Eaton Concert Series**

*St. Andrew's Church, Eaton, Norwich Sundays at 3 p.m.*

*Admission £5 for adults and £2 for children*

- 3<sup>rd</sup> December *Andrew Giller* plays Beethoven Chopin Liszt Gershwin and Mayerl  
on the piano he restored
- 7<sup>th</sup> January *Jonathan Wortley* - piano recital
- 4<sup>th</sup> February *The Jay Singers* directed by ex-King's Singer, Jeremy Jackman

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**RSCM Events 2001**

**Saturday 3<sup>rd</sup> February** A day course **Choir Directors and Singers** conducted by Carole Tims and David Price following the great success of the previous similar event.

Details can be obtained from

Mrs. C. Tims, Bramble Bank, Mill Road, Salhouse, Norwich NR13 6QE

**Saturday 17<sup>th</sup> February** Barry Williams MA LL.M FTCL ARCM will present **The Choir Director as Manager and What is a good hymn tune?** in Norwich School Chapel from 2 p.m. to 5 p.m.. **Cost including refreshments £3.**

**Barry Williams** is a well known writer and lecturer on church music, copyright law and ecclesiastical law. The first part of the talk will cover a range of matters of concern to all who direct choirs from copyright law, income tax, finance and child protection issues to auditions and the management of rehearsals. The second part is of interest to all who care about hymnody.

Entry forms to Prof. Peter Aston, 9 Bourne Close, Long Stratton, Norwich NR15 2RW not later than 2<sup>nd</sup> February.

**Sunday 17<sup>th</sup> June at 6. 30 p.m.** The **Choral Festival Service and Presentation of Chorister Awards** will be held in the cathedral. The conductor will be Katherine Dienes.

*Details and entry forms available from John R. Hudson 139 Cotman Fields, Bishopgate, Norwich NR1 4EP Tel: 01603 661437*