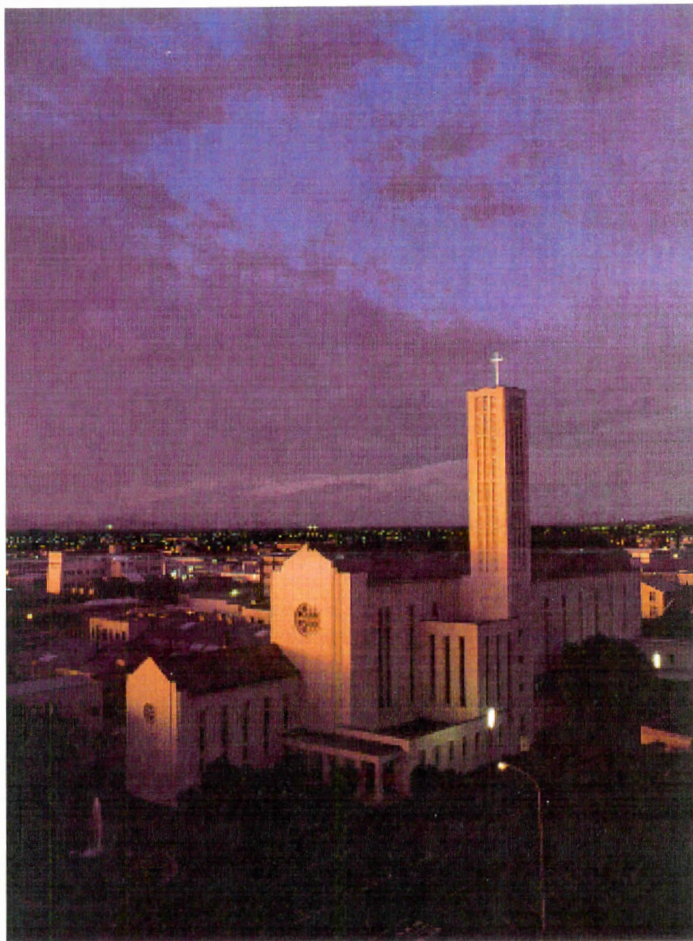


The Journal

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Association

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Last date for copy for the next Journal is 27th February 2002

Why not send your contribution by email to

rwatson1@onetel.net.uk

The editor writes....

We beat Phineas Fogg by ten days, (or eleven if you only count Sunday 4th November once!). Our trip was not an organ crawl and we did a whole range of interesting and exciting things as well as seeing organs. But I realise that as organ enthusiasts you don't want to hear about us snorkelling at the Great Barrier Reef, going down a gold mine or watching sunset and sunrise at Ayers Rock.



Nor are you really interested in the fact that we ate only superb food and drank only superb wine (that's the only sort they have down there) and that the proprietor's wife at the Anchor Motel, Gerringong makes the sort of croissants that most French pâtissiers would die for.

All of the close encounters of the musical kind were exciting in their different ways and so I feel I would like to share these with you, hence the article further in.

Being an organist and a practising Anglican gives one an identity and point of reference wherever one finds oneself on the face of the earth. It is wonderful to be able to attend a Eucharist in a cathedral many thousands of miles away and feel at home amongst the other worshippers and hear familiar music, (Vaughan Williams, Bairstow, Spencer Mitchell and the like). It is also an amazingly small world and

encounters with people with acquaintances in common were frequent.

It is evident that English organ builders did very good business down under in the late 19thC and the early 20thC and there are fine examples in abundance of the work of Hill, Willis, Harrison & Harrison, Walker, Lewis and Norman & Beard.

The success and enjoyment of this trip owed much to the help and advice of organist friends. Peter Stevenson gave us useful tips for our time in Hong Kong, June Nixon kindly allowed me to give a lunchtime recital in Melbourne Cathedral and with her husband, Neville, worked out a most successful itinerary for us as we took a week over driving from Melbourne to Sydney. They also provided us with a home from home for the best part of a week in their lovely house which they share with feline companions Nellie and Percy (named as you will gather after two very famous Australian musicians).

Katherine and Patrick Dienes Williams furnished us with a very detailed itinerary for our time in New Zealand which included not only where to go but what to do and see and such detail as where to get the best pizza! We followed the advice of all of these musician friends avidly and would have missed out on a great deal had it not been for their guidance. Then there was Manuel - but to find out about Manuel you'll have to read my article.

Did I miss anything? Definitely Radio 3. The broadcasting in dear old Blighty is by far the best in the English speaking world.

News of members

Gerald Gifford has been elected to the 2001 A G Dickens' Lectureship in Reformation Studies at Cambridge University. He delivered his public lecture on '*The Mulliner Book*, an exemplar of musical taste in mid-16thC England' to a large audience in the Chapel of Robinson College during the evening of 9th November.

Members of NOA may be interested to know that as a supplement to the Lecture, Gerald recorded an hour-long compact disc of extracts from the *Mulliner Book*, one of the most important sources of Tudor keyboard music, on chamber organ and harpsichord, and a few copies remain. If you would like to purchase one, please write to Professor Peter Newman Brooks, Robinson College, Cambridge CB3 9AN enclosing a cheque for £5 per CD (inclusive of postage and packing).

Pauline Stratton proudly announces the publication of her book

Mr Hill the Chorus Master

ISBN 0-900616-61-X.

**Pub:Geo. R. Reeve Ltd., Wymondham.
£9.95**

Members will be aware of the number of articles by Pauline Stratton which have appeared in the Journal over the years and that they invariably bring to life for us musical events of yesteryear. It will also be obvious that Pauline in preparing these articles carries out exhaustive research and unearths a fund of fascinating detail.

So it is with this book subtitled 'A musical journey through the lives of three

19thC Norwich musicians'. This is vintage Stratton which not only brings to the fore the contribution to Norwich music making of John Hill and his two sons, but does so against the social background of Norwich and other musical goings on in the city at the time. This is an attractively produced book containing good quality photographs and must surely be one which anyone interested in the musical life of Norwich will want to own. Available in all the City's major book shops.

FUND raising

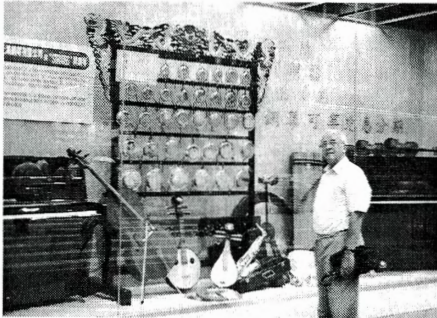
On Sunday 23rd September *John Robbins* and his Allen computer organ took on the mammoth task of playing through the Ancient and Modern Revised hymn book, some 636 tunes, to raise money for the East Anglian Children's Hospice at Quidenham and the Somerleyton Church Tower Fund. Starting at 10 a.m. with hymn number one John courageously played through half the volume before taking a well earned lunch break after which he steadfastly carried on, completing the task by 4.45 p.m. Throughout the day friends dropped in to give their support and to add their names to the sponsorship form. All received a warm welcome and light refreshments served by a band of willing helpers. The more familiar tunes brought forth spontaneous singing and at one stage a small choir gathered behind the organ stool. The total sum raised was a staggering £825 to be divided between the two causes.

Well done John!

Musical encounters of the Antipodean kind

Ronald Watson

Unless you are in a tearing hurry it is less stressful if you break your journey to Australia with what in travel agent's terms is known as a stopover. We decided to stop over in Hong Kong. Hong Kong is totally fascinating, particularly if it is one's first encounter with an entirely different culture and as a musician one of the first encounters with Chinese music came as we walked past one of the shop windows of a large department store, a shop window which had musical instruments on display. Hong Kong is a mixture of East and West and the range of musical instruments on display illustrated this very fact.



Curious to see what this Chinese version of Harrods had by way of musical instruments led us to make our way to the third floor of this store which, had it not been for the fact that all the notices, signs etc. were in Chinese, could easily have been Jarrolds or some such. The music department had on display a much wider range of instruments than one would find in Europe as alongside Western

instruments, there was a wide variety of oriental ones including gamelans.

Curiously, as we browsed, one of the sales assistants was picking out a tune on a piano and more curiously, even though this man could not actually play, he was picking out a tune which was perfectly pentatonic on the white notes of the piano. I was fascinated and an attempt to express and explain my fascination to him resulted in him finding me a plastic stool and insisting that I play something. And so I did and trotted out one of the handful of piano pieces I can play from memory, Scarlatti's *Sonata in C* major K159.

When I had done, all the sales assistants within earshot burst into spontaneous applause, grinning and bowing in a most engaging way. The Chinese are such delightful, polite and friendly people. I don't know to what extent they understood English or identified with Western music but I came away feeling that once again music can bridge gaps where other languages often create barriers.

For the most part we were heavily rained upon in Hong Kong but on the one sunny day it was good to get inside St John's Cathedral in Hong Kong out of the heat and sit quietly beside several other folk who had dropped in for a few moments of quiet contemplation. Between 1941 and 1945 the cathedral was converted for use as a club for the occupying Japanese. At the back of the church was a display about the organ yet there was no evidence of an instrument and given the intimacy of the setting I didn't want to go poking around as organ enthusiasts can be wont to do.

Across the harbour in Kowloon stands the Cultural Centre which houses the concert hall, a most impressive modern building in which every kind of musical presentation can be effectively staged thanks to adjustable acoustic curtains. In the concert hall is a 93 stop Rieger organ but I got no nearer to it than does any concert goer who sits in the auditorium.

Lunchtime Pipe Organ Recital

8. 9. 2001 (星期六 Saturday)

下午一時至一時半

音樂廳

1-1:30pm

Concert Hall

周悅欣

周悅欣在香港出生，畢業於香港中文大學，主修鋼琴演奏並獲聖三一音樂學院頒發鋼琴演奏文憑。她曾赴美進修鋼琴課程，取得碩士學位和演奏證書；及後又在法國深造，獲頒「卓絲演奏獎」和「演奏技巧獎」。

在二〇〇〇年沙特爾國際鋼琴大賽中，周悅欣成功進入準決賽；而在一九九七年的U.F.A.M.國際大賽中更勇奪亞軍。她曾跟隨沃爾夫岡·魯森、蘇珊·蘭杜、簡·韋林、真遜及米素、鮑華等名師學習鋼琴。周悅欣曾先後在香港、新加坡、丹麥、法國、德國、英國和美國等地舉行音樂會；並將於二〇〇二年度的香港藝術節獻技。

Jennifer Chou

Jennifer Chou is a native Hong Kong. She obtained a diploma in piano performance from the Trinity College of Music and graduated from the Chinese University of Hong Kong as an organ performance major. Further organ studies brought Jennifer to the United States, where she obtained a Master's Degree and a Performance Certificate, and to France, where she was awarded the "Prix d'Excellence" and the "Prix de Virtuosit   à l'unanimit  ". Jennifer was a semi-finalist in the Chartres International Organ Competition 2000. In 1997, she took the second place in the U.F.A.M. International Competition. Her organ teachers included Wolfgang Ribsam, Susan Landale, Jan Willem Jansen and Michel Bouvard. Jennifer Chou has performed in Hong Kong, Singapore, Denmark, France, Germany, Britain, and the United States. Jennifer will perform in the Hong Kong Arts Festival 2002.

節曰

There was a piano tuner from Bosendorfer busy on the stage with all the keyboard action of one of their two grand pianos in bits, giving it a thorough servicing. I would see other impressive purpose built concert halls during our trip and lament the situation in Norwich which is in dire need of such a facility. Leaving Hong Kong, filled with envy at this facility, and much more, it was over to Perth.

On Sunday morning we attended Eucharist in St George's Cathedral, Perth (Vaughan Williams in G minor) very nicely sung by the cathedral choir. There are two organs here rather like in St Peter Mancroft, a small two manual instrument adjacent to the choir, and the main organ at the west end for accompanying the congregation. The latter is a fine instrument but far too powerful. I did manage to play it quietly once everyone had gone and discovered several quiet delights on it. At Perth they still remember with affection Daniel Hyde whom some Association members will remember from our visit to Oakham some years ago.

Adjacent to Perth is Fremantle and here I encountered a dreadful three manual thing in the Anglican church where I had interrupted a lady organist who was practising for a wedding. She kindly let me on the bench for a few minutes then pointed me in the direction of the RC Basilica not far away where there was the most beautiful instrument both visually and tonally. Someone was practising the *Prelude* from Durufl  's *Prelude and Fugue on the name of Alain*, or to be more precise, one page of it. The French word for a rehearsal is 'repetition' and the organist was playing this short section over and over again so obviously in earnest that I did not feel that I should interrupt. Once I had concluded that this could go on for hours I reluctantly left.

We encountered no organs at Ayers Rock or Cairns but it was from Cairns that we headed to Melbourne and the pinnacle of my encounters with organs.

Since June Nixon recorded my pieces on this unique Lewis instrument, a journey to encounter it was as much a

pilgrimage for me as a trip to Jerusalem is for every Jewish person. I had two practice sessions on it. It is the most comfortable organ I have ever encountered and gentle. Even the big reeds have a warmth; nothing jars, it is a lovely thing. Just up the street on the very next block is the Town Hall with its newly restored Hill and on Sunday after the Eucharist we rushed up there to the first of three free recitals which were part of an organ 'open day'. The recitalist, Christopher Wrench, played at the detached console in full view of the ample audience and they appreciated it, particularly Dupré's *Prelude & Fugue in B* which has the player doing very agile things. On this organ the Great and Choir are reversible which is an enormous help in many French pieces and throughout this recital the player used the lowest manual as the Great. The whole of this organ has been moved forward and there are conducted tours through it for the general public. June Nixon was a consultant for the refurbishment programme and the end result is a credit to all involved.



St Paul's Cathedral Melbourne

Driving out of Melbourne we stopped in at the Grainger museum. What an interesting insight into this eccentric, sado-masochistic concert pianist, composer and

innovator. Grainger's Kangaroo Pouch Music Machine has to be seen to be believed and here I saw my first Theremin. Equally interesting is that Grainger designed the layout and content of this museum himself.

And so to Sydney. En route, a half hour stop at Wangaratta and the attractive cathedral there with its Willis organ.

That great Sydney landmark, the Opera House, is in fact two separate buildings, an opera house and a concert hall. Acoustic engineers had a field day with it. The wood used for the seats in the concert hall absorbs the same amount of sound as the human body which is excellent for rehearsals as orchestras, singers and instrumentalists experience the same feedback whether the hall is empty or full. There is an organ here which it seems is not used over much and we were told that it is the largest instrument in the southern hemisphere. Having just been told this about the Melbourne Town Hall organ I challenged the guide who looked a little bemused but said she would go away and check. The opera house itself has some odd features such as seats in the 'Gods' which do not have any view of the stage and others which have only a partial view. Needless to say these seats are much cheaper and if you only want to hear the music then there are bargains to be had! We saw *The Tales of Hoffmann*, not an opera I would have chosen, but it was what was on when we were there. As it turned out it was a most spellbinding evening.

The concrete shell structures which are on all of the postcards actually do look just like shells from up close as the patterns found on shells are formed with

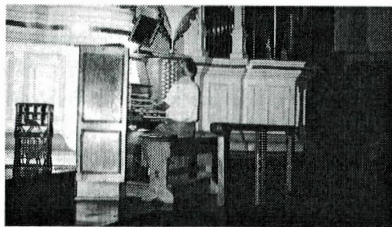
millions of ceramic tiles. It really is very beautiful.

On Saturday I wandered into St Andrew's Cathedral to enquire about the time of the Sunday Eucharist. 'We call it Holy Communion in the Anglican church' I was told by a lady steward. The service was identical to that which I was brought up with in the 1940s - it was like stepping back in time. The choir was an adult auxiliary choir, The Cathedral Singers, directed by the cathedral organist Michael Deasey and were very fine. The organ was played by the assistant Mark Quarmby who is also the Editor of the Sydney Organ Journal. The Mass setting was *Mass of the Quiet Hour* by Oldroyd, new to me and pleasant enough. Michael Deasey told me he had once brought a visiting choir to Norwich in the days of Michael Nicholas.

After the service I introduced myself to Mark Quarmby as one editor to another. When I disclosed that I was from Norwich he asked if I knew Miles Quick. Small world. Mark Quarmby and Miles Quick share the distinction of being the only MQs in the RCO handbook and occasionally correspond with each other. Mark Quarmby also inquired after Katherine Dienes whom he had known since she was a little girl. The organ here is a Hill which has been recently restored in Canada. It looks very pretty with the display pipes newly painted in their original colours. I was taken aloft to inspect the console but as there were still worshippers about playing was not possible.

Mark Quarmby then told me how easy it is to get to play the 126 stop five manual 1890 William Hill Town Hall organ and gave me a telephone number to

ring. This I duly did and was told that all I had to do was turn up at the Town Hall, tell them I had come to play the organ and get the keys from the reception desk. The keys in fact were out and already in the possession of Manuel, the tuner. As I entered the hall, complete with music case, I was asked by a lady if I was going to play the organ. The fact that I was filled her with joy as she owned a recording of it being played by Marcel Dupré but had always longed to hear it live. I walked through the magnificent hall towards the console and my arrival coincided with the emergence from a panel in the organ case of Manuel. I was free to play and reached for the Gt to Ped Combs coupled (as one does) and worked my way through the pistons. What I had been looking forward to was using the 64' Pedal reed Through the mirror I could see that my audience of one was waiting for some real music so I gave her the *War March of the Priests* after which she applauded and went on her way rejoicing. Approaching the last few bars I drew the 64' reed and in spite of Ayers Rock and the Great Barrier Reef thought to myself 'this is living!'. The Echo organ is just within reach for an organist with arms the right length or a talented Orang Outang and was home to some of the lovelier stops if one were prepared to risk slipping a disc.



Sydney Town Hall

The playing over, I went to take my leave of Manuel who invited Isabel and me to a tour of the inside of the organ and so in we went through a door in the front panelling. It is big in there! Manuel has an office and a workshop in there complete with tea making facilities. He led us to the foot of the largest pipe, so large it is bent double. Manuel, who keeps this monster operable, told me he had visited Liverpool Cathedral and asked to be shown inside the organ but was refused. Sad, I thought; he'll probably never get another opportunity. If Manuel had his way we would have been inside this organ a long time, climbing steps, walking along galleries but there's a lot more to see in Sydney and we had to press on.

From the Circular Quay which, incidentally isn't circular, we took a trip to Paramatta and St John's Cathedral whose twin towers were built by convicts. ('Wasn't everything?' I thought). Here was an organ by Walker brought from England in 1862 and restored in 1966. I was allowed to run my fingers over the keys so long as I didn't switch the blower on. Those who remember Joseph Cooper's dummy keyboard will know the thrill this gave me as I rattled off *Rule Britannia* (literally!) by way of revenge.

After Sydney we flew over to Christchurch in New Zealand's south island. Circumstances and difficult choices here resulted in us not even going into the cathedral. Indeed the next organ I would encounter was to be that in Nelson's Christ Church Cathedral at the end of our two weeks of travels in the south island.

Nelson Cathedral is not a pretty sight and looks, as one guide book put it, as though it was designed by a committee.

Despite that, the inside is most imposing and atmospheric. As we entered we heard organ music and came upon a notice in the south aisle inviting visitors to ascend the short spiral staircase and watch the organ being played, so up we went where the lady assistant organist was practising for her LTCL Performer examination. Despite the fact that I was wearing only shorts, a tee shirt and sandalled bare feet, she was willing to let me onto the bench and try things out. Foolishly I opened a book of Bach at the *A minor* and launched myself into it. My casually fitting sandals ensured that the pedal solos were a little ragged and I stubbed my toe on the swell pedal but despite that enjoyed my few minutes on this fine instrument, another Lewis as it turned out and with the rare feature of being totally free standing. The original Lewis instrument was a two manual but thanks to a rebuild in 1969 the present instrument has three manuals and 49 stops.



Christ Church Cathedral Nelson

One travels from the south island to the north island by ferry and sitting in the departure lounge waiting to board the boat there could be heard what turned out to be Parry's '*I was glad*'. I walked towards the source of the music which turned out to be a television monitor suspended in the departure lounge, on which was being broadcast the consecration of Wellington Cathedral with all its pomp and ceremony and fine music. The next day I would be in this fine building and trying the organ for myself thanks to the chief verger and the assistant organist, a young man who had been at Ripon Cathedral. Wellington Cathedral is where Katherine Dienes had been Organ Scholar and we were happy to report her well being to those who had known her there in exchange for a tale about a party for the chief verger, Katherine and the Pink Panther. Wellington's first cathedral still stands a few streets away from the new one and is now known as Old St Paul's. It is built entirely of wood and is served by a two manual instrument by the South Island Organ Company and which I tried and found to be quite delightful and entirely suitable for this setting.



Old St Paul's Wellington

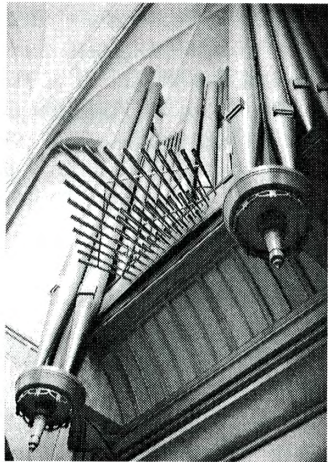
The original organ, a Lewis installed in 1877 and blown by a water engine, was moved to the new cathedral in 1964 having been rebuilt and enlarged in the 1930s by Lawton & Osborne. Old St Paul's is now frequently used for concerts and is in great demand for weddings and funerals which is not surprising as it provides a most beautiful setting for such occasions. The Lewis in the new cathedral was rebuilt and enlarged by Lawson & Osborne in 1977 with every effort being made to retain the character of the original instrument. New pipework came from England with the exception of the Pedal Bombarde, the Trompette en Chamade and the Great reeds which came from Germany. Also in Wellington the Town Hall has a Norman & Beard, London & Norwich organ installed in 1906.

Our next stop was Napier which suffered a devastating earthquake in 1931 causing extensive damage, one victim of which was the original cathedral of St John the Evangelist which collapsed just as communion was being distributed. Insurance brokers designated this an Act of God; it is not difficult to see why this term was replaced by Force Majeur! The city was rebuilt in distinctive Art Deco architecture and it is that feature which makes it a must on the tourist trail. In Waiapu Cathedral, Napier there is an organ of three manuals and 53 stops installed by George Croft & Son in 1974 to which I could have had access had I been prepared to turn up at choir practice in the evening. However, evenings were strictly for indulging in that great pleasure of the flesh, eating, and so the Croft organ had to be by-passed. Here, however, we met a lady whose husband had been Registrar at

the Norfolk & Norwich Hospital in the 1970s, had lived on Unthank Road and claimed an ancestor who had been organist at Norwich Cathedral.

The final encounter with organs in New Zealand came in Auckland where the new cathedral and its predecessor stand side by side. The first cathedral, again, built entirely of wood, houses a three manual Croft instrument which I was able to try. The console is almost entirely inside the organ hence it was difficult to enjoy the sounds one was making. Interestingly, this entire building was moved across the road on rollers to its present site in 1958 and there are several pictures in the entrance porch of this amazing feat.

The modern cathedral is light and airy with a feeling of Coventry Cathedral about it. It is served by a Harrison & Harrison and, as in so many cathedrals in this part of the world has the console in a gallery on the north side of the choir directly opposite the organ on the south side.



Auckland Cathedral of the Holy Trinity

This visit to Auckland occurred on 4th November 'mark one' as that evening we would fly across to San Francisco via Los Angeles and in the process cross the International Date Line giving us a second crack at 4th November on which nothing happened of note (excuse the pun) except getting to our hotel and having an evening meal.

In San Francisco we visited Grace Cathedral, a most atmospheric place in which one is immediately aware of the dark blue light reminiscent of Chartres. A glimpse of the well endowed four manual 123 rank Aeolian Skinner console situated in the choir was all that was possible. A side chapel, used mainly for weddings and weekday services was served by a two manual instrument by the same maker but by this stage I had had my fill of close but very short encounters with the king of instruments so went off to book a trip to Alcatraz. No organs there!



Off the beaten track

Alan Morris

It says much for our Association that when a planned event is cancelled we are able to go ahead with an informative and enjoyable afternoon presented by one of our members. This is exactly what happened on Saturday 13th October when Brent Palmer stepped in at short notice and gave us an afternoon of recorded music entitled *Off the Beaten Track* on equipment kindly provided and operated by Ken Smith.

We journeyed through many countries (and continents) and heard music from many centuries as we travelled. Starting in Finland in the 20thC we heard the complete organ works of Sibelius, that is to say both compositions. *Intrada and Surosoitto* were played by Paul Trepte on the organ of Ely Cathedral.

We were then transported to Russia for with *Prayer to the Mother of God* by Vasily Titov 1650 - 1715 exquisitely sung by the Rossica Choir of St Petersburg, recorded in York Minster.

Moving south we headed for Spain to encounter two compositions by the 16thC Antonio Cabezon recorded in the church of St Martin, Trujillo. *O Lux Beata Trinitas* showed off the reeds and *Tiento du Premier Ton* demonstrated the delicacy of the quieter registers.

Then for something completely different as we were transported 'down under' for a 20thC Australian composition called *Wirindji* by Stephen Leek. This contained interesting vocal sounds which I imagine were difficult to execute, even one sounding like a human didgeridoo!

According to Brent's information the women of the Wirindji used to stamp their feet and create a red magical haze in the dust which lured men into their camp. When they had mated with the women the men were killed and eaten! So, men, beware women who stamp their feet.

Returning to the safety of England we heard some music by the little known John Bennett, his *Voluntary in G minor* played by Margaret Phillips on the 1989 two manual Mander organ of St Matthew's, Westminster.

After a short tea interval we set off for the Netherlands and began with an impressive, though at times a little laboured I felt, interpretation of Buxtehude's *Prelude in A minor* recorded by Volker Ellenberger on the three manual Rudolph Janke organ in the Evangelic Lutheran City Church in Buckeburg.

Then to Switzerland where we encountered Carl Rutti (b. 1949) for some 20thC choral singing in his *Ave Maris Stella* which he was inspired to write having experienced English choral music.

Our final destination was 20thC France for Vierne's 3rd *Symphony* in a recording by the Dutch organist Ben van Oosten on the Cavaillé-Coll organ in the Basilica of St Sernin in Toulouse. Composed at the summer home of the Dupré family this work was premiered by Marcel Dupré on an organ inaugurated by Alexander Guilmant. What better way to finish the afternoon could there have been?



Our thanks to Brent for introducing us to such varied musical items and joining our destinations with such an interesting commentary.

New faces (and fingers) at the Cathedral

Julian Thomas B.A., F.R.C.O. is the new Assistant Organist & Director of the Girls' Choir at Norwich Cathedral and introduces himself thus:



Cathedral cities seem to have been the backdrop to much of my life to date: I was born in Exeter in 1976, and gained my early musical training as a chorister at Salisbury Cathedral and then at Charterhouse as a music and academic scholar. During my Gap Year, I held the Organ Scholarship at Lincoln Cathedral before going up to Jesus College, Cambridge, in 1996 to read music as Organ Scholar. Jesus College is unique in maintaining two chapel choirs (one of boys and men, the other an undergraduate mixed choir), and the two Organ Scholars conducted and played for both choirs at all services. During my time there I organised three choir tours (to U.S.A., Belgium and Germany) and the choirs released a CD of 20th Century British choral music, to favourable reviews.

After graduating from Cambridge, I returned to Lincoln as the Second Assistant Organist and Choir Tutor, a post which I held for two years, regularly

playing for services and assisting with the choir training. As Choir Tutor I was responsible for the pastoral care of the choristers and undertook a lot of the administrative work, so I was delighted to be able to organise a tour to Germany for the boys and men of the Cathedral Choir earlier this year (their first for nearly a decade). In addition to this work at the Cathedral, I was involved with a number of other musical groups in the area, including Lincoln Chorale and the Choral Society, and also taught a number of private pupils. I became a Fellow of the Royal College of Organists in July 2000, gaining

the Harding and Durrant Prizes. Over the last few years I am pleased to have been able to continue building up my recital work (recently playing at Westminster, Blackburn, Salisbury, Lincoln and Wakefield Cathedrals), but I also enjoy the opportunity to work closely with other musicians as an accompanist and chamber musician (for instance, playing the piano in a performance of Messiaen's Quartet for the End of Time). Although it hasn't been out of the case much in the last couple of years, I play the 'cello too, and relish the opportunity to sit in the back desk of an orchestra and let someone else do the conducting for a change!

As a newcomer to Norfolk I am looking forward to discovering what the area has to offer, particularly on foot as I am a very keen walker. My other hobbies include cooking, reading and train travel, though I should add that I never loiter on station platforms and I do not own an anorak!

New Organ Scholar

Thomas Leech became Norwich Cathedral's Organ Scholar in September. He graduated from Downing College, Cambridge, in July 2001 after spending three years there as Organ Scholar. Whilst reading for a music degree at the university he conducted Downing College Chapel Choir and Darwin College Choir as well as conducting many orchestral works. He has performed frequently as a soloist in England and much of Europe.

Thomas is currently studying with David Sanger and has participated in masterclasses and academies with many of today's leading organists including Nigel Allcoat, Ewald Kooiman, Jacques van Oortmersen and Gillian Weir. He is an Associate of the Royal College of Organists and has been assisted financially by the College through the Lady Alin Cholmondeley, Douglas May, Samuel Paterson and Barbara Maude Osborne awards.



Fire damage to Peterborough organ

Christopher Gower

The Choir department has been badly affected although the pipework has remained intact in spite of smoke damage and much wind-trunking has also been damaged. The action to at least the Choir department has been ruined and the main case has been scorched but the architect thinks that it may be possible for this to be cleaned.

Within, the pipework has been covered with a layer of soot and dirt and will have to be cleaned in case the deposits are corrosive. The architect fears that the vaulting beneath the instrument has been weakened and will have to be replaced. This affects mainly the Swell department.

The instrument is to be covered completely whilst the general clearing-up is carried out and will be out of use for some long time to come and steps are being taken to have a substitute (electronic) instrument installed. The restoration work will obviously cost many thousands of pounds and, inevitably, the insurance cover will fall short of what is ideally required.

Donations towards the restoration will be welcome and cheques should be made payable to Peterborough Cathedral trust and sent to the Dean, The Deanery, Peterborough. PE1 1SF.

The village organist

Ronald Watson

What do the words 'village organist' conjure up? In a book of pieces suitable for a 'village organist' what might one expect to find?; quite easy and short pieces suitable for use in the imagined simplicity of a village church and on a fairly modest organ.

In which case the village of Standon in Hertfordshire would certainly seem to be the exception to the rule. St Mary's, Standon is a beautiful village church, called a 'processional' church, because it slopes considerably from the west door to the high altar. The sanctuary is thirteen steps above the nave and from the high altar, which is high in every sense of the word, one looks down on the nave from a rare height. This construction occurs only in churches built by the Knights of St. John.

Immediately one enters one sees in the south aisle, a one manual chamber organ by Robert Shaftoe (not, I imagine, *the* Bobby Shaftoe with silver buckles on his knee). Then, only a few paces further on, the console of a substantial three manual instrument by Holditch, Rushworth & Dreaper, which once stood in Haileybury College Chapel, installed in Standon by Saxon Aldred and on which the inaugural recital was given by Kevin Bowyer in September 2000.

The 'village organist' in this case is Kevin Bowyer, as far a cry as one can get

from what anyone might normally envisage as a 'village organist'. Every now and again there emerges someone whose raison d'être is to tackle impossibility head on like Harry Houdini, Roger Bannister, David (who flattened Goliath) and others. To Kevin Bowyer there is no such word as 'can't'. Who else would give the premiere of Sorabji's two hour *Symphony for*



Organ, considered impossible since its publication in 1925? Any recital by Bowyer is guaranteed to include works which stretch technique to the very limit, alongside new works which he regularly champions. In Standon, then, they have this unique combination of a superb instrument in their church and as their regular Sunday organist one of the world's acknowledged outstanding virtuosi.

Saxon Aldred who installed the organ, was an apprentice with the John Compton Organ Company before doing National Service in the Navy. After a further five years with Compton's he moved to South Africa where he worked for Cooper, Gill & Tomkins in Capetown, maintaining the organs in the cathedrals, town halls and churches in Johannesburg, Capetown and throughout South Africa, Zimbabwe and Namibia. Returning to England he worked for Peter Collins for three years and started his own business in 1976, working from his workshop in the Old Baptist Chapel in Redbourn.

This church and organ are well worth a visit and if you are ever flying out of Stansted it is worth making the short detour as an alternative to sitting aimlessly around in the departure lounge.

The beauty of the English organ

Ralph Bootman

This was the title given to a seven day tour of eastern England by Dutch organists and their friends during their ORGELREIZEN NAAR ENGELAND (organ tours to Britain) visit from 13th - 19th October. The party, numbering 40, arrived early in the morning at Harwich and were soon on their way to Cambridge where, in King's College Chapel they had a short recital before attending Choral Matins. Then it was on to Ely for a recital by Scott Farrell before Choral Evensong after which they made their way to Huntingdon for the night.

The following day saw them visit King's Lynn with demonstrations by John Jordan and trials of the instruments in St Margaret's church and the now closed St Nicholas chapel. The afternoon included visits to Hillington's famous Snetzler, Thursford's renowned Wurlitzer and Hingham's fine Forster & Andrews, demonstrated by members Carey Moore and Sohyun Park. A long coach ride then took them to Corby for their overnight hotel.

Tuesday's visits were to Peterborough Cathedral, with a short demonstration by Tom Moore, Fotheringay Parish Church, with its new(ish) Vincent Woodstock organ demonstrated by James Parsons and the afternoon included de Montfort Hall, Leicester, with its superb Taylor and Son's organ, with demonstration by Keith Hearnshaw, and Evensong in Coventry Cathedral followed by a demonstration by Rupert Jeffcoat.

Wednesday saw visits to Whaddon parish church with its Snetzler/J. W. Walker organ which Don Hollands played for them, before journeying to The Plough Inn at Great Munden with its Compton Theatre organ and lunch before trekking to St Alban's Cathedral and Abbey for Evensong, demonstration and trial.

The longest leg of the tour then took place, St Alban's to Great Yarmouth and the hotel for the next two nights. Thursday's programme included our member, John Farmer, demonstrating the Hill/Compton organ in St Nicholas' Parish Church and a swift coach ride to Norwich, where the Police had kindly made coach parking freely available in our parking-meter mad City! The Rothwell organ in Holy Trinity, Heigham was found fascinating with its inter-manual stop key control and Dick le Grice and Barry Newman showed off its qualities. It sounded as well in lighter items such as a swing version of *Mary had a Baby* or *The Parade of the Toy Soldiers* and in works of Bach and a really splendid improvisation. Lunch had been ordered at The Belgian Monk whose cuisine was 'more like home' as one of the party remarked. Peter Stevenson kindly spoke a few words about the Willis organ in Princes Street U.R.C. before he demonstrated the great versatility of this instrument with several short and well chosen pieces before the visitors took over.

Barry Newman had worked wonders to obtain the use of the organ in St Andrew's Hall where many of the Dutch organists were able to have a go for themselves before moving on to St Peter Mancroft, where Kenneth Ryder's enthusiasm for 'his' instrument was as

fresh as when the organ was new seventeen years ago! His demonstrations were greatly appreciated and many of the party forgot their fears of heights to venture aloft for trial for themselves. Back, then, to the coach, with its extremely competent driver who knew his way as well as, if not better than, a local for the short ride to Wymondham Abbey where our member, the organist, Mr Howard Thomas spoke a few words about the organ after the group had been welcomed by the new Vicar, the Revd Martin Smith - a nice gesture, that - before ascending to the west gallery to briefly demonstrate the organ before those who wished played for themselves. The second, smaller, chamber organ in the north aisle was also demonstrated and made available and full use was made of both instruments. From Wymondham a return was made to Great Yarmouth for the night.

Friday dawned into a typically damp, misty morning as the coach made its way to Redenhall Parish Church and its almost unaltered G. M. Holdich instrument which, before trial, was ably demonstrated by Malcolm Russell. Brandeston Parish Church with its small Flight & Robson organ, so well restored by Peter Bumstead of Ipswich in 1999, saw Malcolm Russell put it through its paces with carefully chosen works. On, then, to Framlingham and its renowned Tamar organ, where, once again, Malcolm Russell played before our Dutch friends made acquaintance with the instrument. The final organ of the tour was the magnificent Hill, Norman & Beard in the Chapel of the Royal Hospital School, Holbrook, a truly wonderful example of English Organ Building of the pre-war period at its best, played to the

assembly by Peter Crompton before the hands on opportunity was eagerly taken. It was a short drive from Holbrook to Harwich and the HSS ferry to the Hook of Holland from where, the party would disperse to their homes all over Holland early on Saturday morning.

It was a great pleasure to welcome the party to Yarmouth, Norwich and Wymondham and in spite of the long distances travelled, the members seemed not a little bit tired with another full day then to go! The party leader, Gerco Schaap, must be congratulated upon the highly successful tour, which, I know, took a great deal of organising, with seemingly ever-changing venues for one reason or another. It was a great disappointment to them that at almost the last minute, the Cathedral organ was unavailable due to re-leathering work on the reservoirs and David Dunnett was disappointed, too.

The N.O.A. has a suggested a three-day visit to Holland next year. Have you decided that you would like to join the Party? How good it would be to sample Dutch instruments and hospitality. It is to be hoped the N.O.A. may show the same enthusiasm as did our Dutch friends!



Finally, may Sandy and I thank those members who so kindly gave of their time and energies to help make the Norwich visit the success it was.

CD Review

Gordon Barker

The Complete New English Hymnal Volume Five (Texts Included) The Choir of Norwich Cathedral Directed by David Dunnett with Katherine Dienes (organ) PRCD 705 67' 14"

The choir of Norwich Cathedral have added another distinguished volume to this huge undertaking by Priory Records. The listener will not be able to revel in soaring descants or flashy last verse accompaniments, for every hymn has been given a meticulously considered approach that illuminates the text. The choral quality of this set of hymns emphasises the care that David Dunnett and Katherine Dienes bestow on this frequently neglected area of liturgical performance. Even very experienced parish church choir trainers can learn a great deal from this disc!

The joy of having a complete hymnbook available at the mere press of a button is to discover hymns that rarely poke their heads over the choir stalls; and so for your reviewer (who has been sustained by all the editions of the English Hymnal during a long parish music career) it has been a revelation to bask in the gentle beauty of No 59 *Now is the healing time decreed*, and the serene dignity of the Office Hymn No 180 *Hail, O Star that pointest*. The 'big' hymns are given the weight and grandeur required without going over the top. Katherine Dienes's accompaniment to '*Loud organs, his glory*' is wonderfully apt - certainly underlining the importance of the words.

The accompanying booklet contains the full text of all the twenty-seven hymns performed, together with appropriate background notes on each one. Priests, Deacons, Readers and Organists, and perhaps some of those committed to their charge will find this material of great value. I sincerely hope that the imagination shown by Priory Records in making this fine collection available will stimulate a much wider use of NEH material. For this wide-ranging resource to become a museum piece within the next decade would be too appalling to contemplate.

Gordon Barker's 'Reviewer's tales part 2' has been held up due to the vagaries of sophisticated electronic equipment but should appear in the next issue, gremlins permitting.

Evensong for St Cecilia

There was a goodly turn out on Sunday 25th November for this, the last event in this year's calendar. David Dunnett directed the cathedral choir and Julian Thomas accompanied the service which included the Rose *Responses*, Canticles to Sumsion in A and Stanford's *Te Deum in B flat*. The anthem, Britten's *Hymn to St Cecilia* was beautifully sung. This is a most demanding piece requiring perfect tuning and that such young boys can be trained to bring off such music never ceases to amaze me. David Dunnett played the final voluntary, *Evocation* by Dupré after which members gathered in Prior's Hall to enjoy each other's company and an excellent finger buffet. The work entailed in providing the latter is immensely appreciated. RW.

Membership notes

Sylvia Martin

We warmly welcome three new members to the Association this quarter bringing our total membership to 126. They are:

Thomas Leech, Organ Scholar of Norwich Cathedral

Brian Milward L.R.A.M. L.G.S.M. A.L.C.M.

Julian Thomas, Assistant Organist of Norwich Cathedral and Director of the Girls' Choir.

It is time once again to remind you that next year's subscriptions become due on 1st January. Renewal forms are in this Journal and I always have spares for friends and associates. Please return the forms to me as soon as possible with your subscription, which remains at £12.

I am pleased to say that just over half of you have now signed for Gift Aid. This adds about £200 p.a. in reclaimed tax to Association funds enabling us better to promote an awareness of the organ through our events.

If you did not previously subscribe to Gift Aid but are now able to, then please see the final item on the enclosed Membership Form. You only have to make the declaration once and anyone who pays income tax at the current basic rate is eligible. All you need do then is notify the Association when you stop paying income tax.

If you have any questions please contact me by telephone or email at: sylvia@sylviamartin.fsnet.co.uk

Amsterdam trip - the latest

Timothy Patient

Arrangements are gradually progressing towards the proposed trip to Amsterdam in April 2002. There is a possibility that we may need to bring the trip forward by one day, departing on Tuesday 2nd April and returning home on Friday 5th April. This is because accommodation in Amsterdam is very scarce next year and we are not finding it particularly easy to find a suitable base for our stay. At the time of writing we are waiting to hear whether there will be a sufficient number of single rooms available at a reasonable price. It is possible that we will have to stay further away from the city centre than we had originally hoped, possibly up to an hour's drive away, but we will have use of the



coach which will transport us to the various venues. As soon as accommodation has been finalised, deposits will be paid into the bank, and those people who are travelling will

receive further details.

So far we hope to visit St. Laurence Church in Alkmaar and St. Bavo in Haarlem. The head organist of the Netherlands Reformed Church has offered to demonstrate two organs to us. One is Duyschot 1711/Flentrop 1976 organ and one is a Flaes instrument of 1863. We would be able to play both of these instruments. We also hope to visit the Flentrop organ works.

Organ News

Ralph Bootman

Carleton Rode Parish Church has instituted an appeal for £15,000 to cover the cost of restoring the Norman & Beard organ of 1913; Gt. 3:Sw. 3:Ped. 1. To raise funds for this, the Organist endeavoured to play 500 hymns during the course of the day when the Norfolk churches were 'open' on 8th September.

Southwold Roman Catholic Church is to have an electronic instrument to replace its present pipe organ. This will be an instrument from Classical Organs of St Austell, Cornwall.

Not far away at Beccles RC its Vowles (Bristol) organ has been replaced by an electronic organ. The practice organ by Bishop in Caister on Sea Methodist Church advertised for sale in the last issue of *The Journal* is also being ousted by an electronic instrument. This is a three manual instrument with the stop-keys in a single row above the top manual thus - Tremulant, (Pedal) Bourdon, Flute, Fifteenth, Mixture II (Great) Gedact, Principal, Flute, 12/15, Cromorne (Solo), Diapason, Gedact, Principal, Nazard, Mixture I, Cremona and a plethora of thumb and toe pistons, a balanced Swell pedal and all ranks enclosed except for the Bourdon. There is no casework as such but the 'front' has its Swell shutters of Perspex - original!

Another church going electronic is All Saints, Chedgrave, near Loddon. Its pipe organ has been bought by Little Blakenham Parish Church, Suffolk, where, after overhaul by Messrs W & A Boggis in Diss, it will be erected in the

west tower gallery. The present Positive organ will go to another Suffolk church. Chedgrave's little Bryceson organ originally stood in Gooderstone Parish Church and dates from 1889. The late Revd. Canon Gordon Paget bought it and presented it to Chedgrave in 1950. He also had the 4ft Flute removed by Messrs Boggis in 1966 and asked them to substitute an 8ft Dulciana, which they did. Unfortunately, there was only room for it down to tenor C, below that it ran into the old 4ft pitch bass. Just one other stop, an 8ft Open Diapason with a stopped wood bass and no pedals!

Holmes & Swift have commenced the overhaul of the Denman organ in Great Snoring Parish Church. The work will include the re-leathering of the reservoir. Another well known instrument, at Overstrand, is to be overhauled action by Bower & Co. The very slow pneumatic action will be replaced with electric action and the console turned through 90 degrees to face south. A new Great Trumpet 8ft and Pedal Trombone 16ft will be supplied and another Open Diapason 8ft will be added to the Great. I understand that a major part of the cost of this work, some £40,000.00 has been donated to the church.

Organists on the move

Mr David Shippey has been appointed Director of Music, Organist and Choirmaster at Cromer Parish Church in succession to Mr Brian Lincoln, who has moved to Swaffham and is already in harness there!

For you diary



*Mid day music 12.45 - 1.45 at Princes Street URC on the first Thursday of the month
played by Peter Stevenson MA FRCO ARCM*

Come when you can - leave when you must

each programme will include:

one piece by the greatest of all composers for the organ - J. S. Bach

one contemporary piece written during the recitalist's lifetime

one arrangement of a familiar orchestral piece

one repeat of an item played at a previous mid day recital as requested by an audience member

Admission is free - a donation to the organ maintenance fund is invited

A leaflet about the recently renovated and enlarged Father Willis organ at Princes Street accompanies the printed programme which also includes details of the choral music at the Sunday services that month.



You are invited to bring your snack lunch (though no crisps please!)

***Gerald Gifford plays at Holy Trinity, West Runton,
at 6.00 p.m on Sunday 16th December
Admission free - collection for Quidenham Hospice.***

Opportunity in Australia

Trinity Grammar School, Kew, Victoria, Australia GAP/Organ Scholar Appointment

Trinity Grammar School is a boys school (Prep - Year 12) located in the eastern suburbs of Melbourne. It provides for almost 1200 day students who travel from a range of districts to attend the school. The school's homepage is www.trinity.vic.edu.au

The school has for over 70 years provided choristers for St Paul's Anglican Cathedral, Melbourne. As it was the second major Anglican School founded in Melbourne (1903) and in that it is the Choir School for the Cathedral, a strong association continues to exist between the Cathedral and the school.

Trinity Grammar is at present seeking a GAP student to work in the school's Music Department from October 2002 until August 2003. Our preference is for this person to be involved with St Paul's Cathedral. This would occur in two ways:

1. The GAP student would be required to sing in the men's section of the Cathedral choir. This would require the person concerned to attend a limited number of practices during the week and to take part in two services each Sunday.
2. The Gap student would need to be well advanced in mastering the pipe organ. This GAP position includes the offer of an Organ Scholarship. The successful applicant would be offered regular lessons at no cost on the Cathedral organ either by the Director of the Choir or by the Cathedral Sub Organist.

Trinity Grammar is fortunate in having a magnificent chapel on site in Kew and the appointed GAP student would be required to play for regular school services throughout the week. It would also be an expectation that the GAP student would teach a small number of students who wish to learn on the chapel organ.

The student would be accommodated either in the small Boarding House at the school or with a school family.

A living away from home allowance of \$100 per week would be provided.

Applications should be forwarded to:

The Headmaster of Trinity Grammar School, Kew, 60 Wellington Street, Kew, Victoria 3101, Australia (Mr Richard Tudor) together with references from the student's Headmaster and present Head of Music. Email address: tudorr@trinity.vic.edu.au

The Director of the Choir at St Paul's Cathedral, Dr. June Nixon, plans to be in the UK in January 2002 and it is likely that short listed applicants would be asked to speak with her during her visit.

From the mailbag



Dear Mr Watson

What a superb journal the NOA booklet is - how on earth are you able to maintain such a high quality four times a year? Well done to everyone.

The article on Malta refers to a publication on Malta's organs. Would Mr. Walmsley know where this can be obtained please, I would be very keen to purchase a copy!

Thanking you

Mark D Jameson 92 The Hawthorns Charvil Berkshire RG10 9TS

Dear Ron

I was most interested in Pauline Stratton's article in the Autumn Journal entitled 'For the over 50s'.

I took part in the Norfolk County Music Festival in the years 1952 and 1953 and was awarded two certificates each year for solo recorder. The 1952 certificates are signed by David Willcocks and in 1953 by Paul Steinitz. They are all signed by J. S. Coltart, Chairman.

Another music shop I remember well from this period was Wilson & Ramshaw's in Bridewell Alley.

Yours sincerely,

Basil Cooper

Hymnological orienteering - the answers

Although there may be interesting stories behind the composition and use of many of these tunes, the answers reflect only the 'bare bones', and the hymn most commonly associated with the tune, with one or two exceptions. IW.

1. Little Cornard (Martin Shaw) *Hills of the north, rejoice*
2. Guiting Power (John Barnard) *Christ triumphant, ever reigning*
3. Cwm Rhondda (John Hughes) *Guide me, O thou great Jehovah (Redeemer)*
4. Bunessan (Old Gaelic melody) *Morning has broken Child in a manger*
5. Londonderry *O Christ the same through all our story's pages*

(Trad. air from County Derry)

6. Cranham (Gustav Holst) *In the bleak midwinter*
7. Bow Brickhill (Sydney Nicholson) *We sing the praise of him who died*
8. Coe Fen (Ken Naylor) *How shall we sing the majesty*

(Coe Fen, in the south of the city of Cambridge, skirted by Fen Causeway, is near the Leys School, where Ken Naylor was a master. See Journal No.29 p.17. This hymn has achieved considerable recognition, though it does not appear in any of the hymnbooks).

9. Truro (Psalmody Evangelica) *Jesus shall reign where'er the sun*
10. Saffron Walden (Arthur Henry Brown) *Just as I am without one plea*
11. Rhosymedre (John Edwards) - *Author of life divine My song is love unknown*
(also known as Lovely) *Our father by whose name*
12. Glasgow *Behold the mountain of the Lord*

(T. Moore's Psalm-singers Pocket Companion)

13. Helmsley (T.Olivers) *Lo he comes with clouds descending*
14. Down Ampney (R. Vaughan Williams) *Come down, O love divine*
15. King's Lynn *O God of earth and altar We sing the glorious*
(Eng. Folk melody arr. R. Vaughan Williams) *conquest*

16. England's Lane (Folk song arr. Geoffrey Shaw) *For the beauty of the earth*

17. Dundee (Scottish Psalter) *The race that long in darkness pined*
Let saints on earth in concert sing

(But to us Scots this tune is known as French and is usually used for the metrical Psalm 121, *I to the hills will lift mine eyes*. And the tune called Dundee in the present Scottish Psalter is also known as Windsor, and is found in A&MR for example with the hymn *Lord as to thy dear cross we flee*.)

18. Rhuddlan *Judge eternal, throned in splendour*

(from Edward Jones's Musical Relicks of Welsh Bards)

19. East Acklam (Francis Jackson) *For the fruits of his creation*

20. Westminster Abbey *Christ is made the sure foundation*

(adapted from a melody by Henry Purcell)

Your President and all the
other nice people on the inside
cover of this Journal
Wish you all a very Merry
Christmas and all you could
wish for yourselves in the
New Year



and if you go to see Santa and he says 'Ho, ho, ho'
you can sue him!