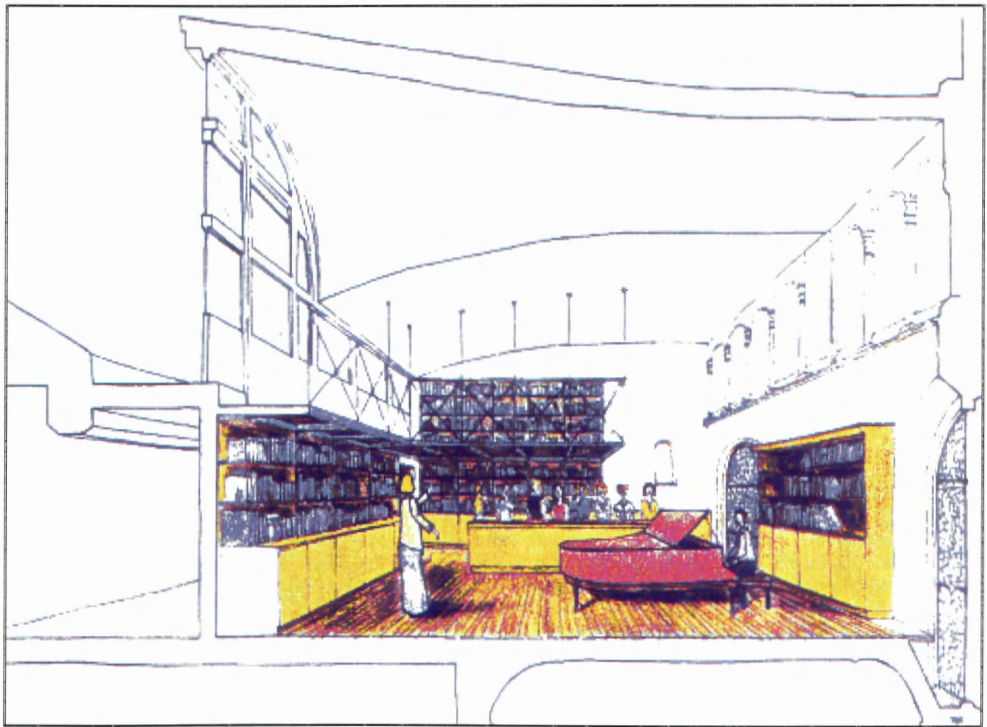


# The Journal

Spring  
2002

Number  
39



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***Last date for copy for the next Journal is 30<sup>th</sup> May 2002  
Why not send your contribution by email to  
ron\_watson@onetel.net.uk***

### *The editor writes....*

How difficult it is these days to fill the posts of organist and choirmaster in our parish churches, as Dereham are currently finding. 'They don't want the commitment' is a common explanation and there may be some element of truth in that, but I believe that modern employment practices play a major role in making it difficult for would be holders of such posts to make such a commitment. I think back to the way things were in my teens.

Matthew Parkin founded and ran one of the best chamber choirs in the North East of England. He was an amateur musician in that his day job was not in music at all. He sang in the choir of one of Middlesbrough's parish churches and fell in love with the music but felt he could turn out better performances than he was experiencing in that choir and so decided to gather around him a group of singers, themselves all non-professional, whom he could mould into a choir which could turn in near professional performances; and he did and they did. Once the choir was up and running he introduced items from the secular repertoire and with them walked away with prizes at Llangollen and several other choral festivals.

Another such was my first organ teacher, Harold Maddock, who, as a humble clerk in the vastness of the ICI chemical works, obtained his LTCL diploma, had an organ piece published by Stainer & Bell and was so good at the theory of music that even professional music teachers in the area sent their pupils to him for tuition in harmony and counterpoint.

These men were only two among many, indeed almost all the posts in the major churches in the area were held by men from all walks of life who had developed their skills to diploma level and devoted at least one evening per week training the choir and played for two services each Sunday, week in and week out for years.

All of these people were in regular nine till five jobs which were secure. The nature of their work was such that when they walked away from the office at 5 (ish) the time remaining was free to be taken up with any activity of their choosing, and so it would be until they were 65.

In today's world of work even people's weekends do not necessarily fall on the same two days each week and it is increasingly difficult for people to make any sort of regular commitment.

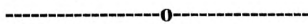
Organists who might want to study for a diploma find themselves pressed for the time one needs to devote to practice or having lessons and I would venture to suggest that the chances of any store manager or accountant attaining the FRCO these days are as close to zero as makes no difference.

Most of my acquaintances who are in well paid jobs are all too aware that they don't have a job for life, they are expected to work whatever hours are necessary often into the early hours and they are required to be here there and everywhere, often living for several days out of suitcases. What chance do such people stand of joining or leading any group which requires a dependable commitment or take on a post such as organist and choirmaster which requires one?

Today there seems to be no shortage of young talented organists, indeed the playing skills of today's young players are streets ahead of those a couple of generations ago and these young musicians are just what places like Dereham need; but what must Dereham do to attract one?

And this brings me to the other factor which thus far I overlooked to mention. The Invoice Clerk organist of yesteryear, had a regular income which met his daily subsistence needs and therefore he was content to pursue his amateur church musician role for an honorarium which varied in size from church to church, which in itself would not have been enough to live on but, alongside fees for weddings and funerals made for a very nice bit of extra income.

Today's parish churches must face up to the fact that the process of earning a living these days invariably carries with it unsociable hours, irregular working times and, not infrequently, the need to be away from home for days on end and often at the drop of a hat. Only people for whom the tenure of an organist post can provide a living wage are in a position to take such posts on these days.



For a computer moron to make a web site is masochism of the first order but I've done it! So please visit me on <http://web.onetel.net.uk/~rwatson1> and make my day. Thanks!



**Barry Newman**  
Members will be saddened to learn that our Secretary, Barry, suffered a stroke in January and is now receiving treatment in the Rehabilitation Unit on the Colman site.  
Barry and his wife Norma wish to thank the many people who have sent cards, flowers and other greetings and who have visited him in hospital. Barry has suffered a quite major stroke which has affected his left side but despite the limitations this has imposed on him he remains very cheerful and positive. We all wish Barry a speedy recovery to full health.

*Organist wanted*

The parishes of Coltishall with Gt Hautbois and Horstead seek an organist who will work with the clergy and laity of the parishes to develop our church music and help us to rejuvenate our worship.

We want to establish a choir and possibly another music group to cater for a broad variety of family and traditional services within the benefice. A small salary is available together with good fees for weddings and funerals. There is a good organ at Coltishall and we would be happy for this to be used for teaching purposes.

Apply in the first instance to  
Rev Chris Walter The Vicarage  
Buxton Tel: 01603 279394

## ***Proposed new song room at the Cathedral***

*Andrew Davies*

Music has been an integral part of daily worship at Norwich Cathedral from the time of its foundation in 1096 to the present day. Although it is impossible to establish when professional singing men were first brought into the choir to supplement the monks, payments to singers on great feast days were recorded from the fourteenth century.

Today's choir of 20 choristers, six lay clerks and six choral scholars carries forward this great tradition into the new millennium. The choir sings an average of six services each week during term time, as well as undertaking a programme of concerts, tours, broadcasts and recordings. The choristers begin their day with a rehearsal at 8.15 a.m. followed by school and Evensong, which finishes at around 6.15 p.m.

The Cathedral Girls' Choir, founded in 1995, is directed by the Assistant Organist and its membership of 27 is drawn from a wide range of local schools. This choir sings an average of one service a week in the cathedral as well as taking part in great festivals and other occasions.

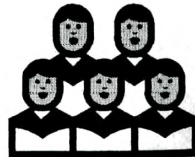
Norwich Cathedral also hosts many visiting choirs both from the UK and abroad during periods when the cathedral choir is on holiday. It is important that we should be able to offer these choirs, who play a vital part in the cathedral's ministry, facilities of a standard which meets their expectations.

The choirs rehearse in the 'Dark Entry' in the south east corner of the

cloister. Although architecturally interesting, the room is an awkward shape, has a poor acoustic and suffers from rising damp, crumbling stonework and a leaking roof.

As part of an imaginative conservation and development programme at Norwich Cathedral, the choirs will be housed on one site to the east of the south transept. A new, acoustically designed song room will be constructed within an existing void; a gallery will allow choral music to be stored on site. Vestries will be provided for the Cathedral Choir and the Girls' Choir, together with a recreation area for the use of choristers in breaks between school and rehearsals. A balustraded gallery within the south transept will give a fitting entrance for choral processions into the cathedral and will ensure convenience and accessibility for the new choir area.

The cost of this project will be in the region of £800,000, towards which almost £150,000 has already been raised. A small team, headed by Dr Michael Nicholas and Professor Peter Aston, is working with the cathedral's Campaign Office to identify and approach further potential donors. For more details of the '*Inspiration for the future*' conservation and development project, including the scheme set out above, please contact the Campaign Office at 12 The Close, Norwich, NR1 4DH  
Tel: 01603 218311, Fax: 01603 218312  
E-mail: [campaign@cathedral.org.uk](mailto:campaign@cathedral.org.uk).



## CD review

Gordon Barker

### **Organ Music from Hexham Abbey played by Gerald Gifford on The 1974 Phelps organ Cantoris Records CRCO 6060 74' 06"**

This re-issue by Cantoris of recordings made by Gerald Gifford in the late seventies and early eighties has been dedicated as a joyful tribute to the memory of Terence Atkinson who was a highly regarded Director of Music at this wonderful church for twenty years. It was Atkinson who played an influential role in commissioning Lawrence Phelps to build the new organ that was completed in 1974 to celebrate the 1300th anniversary of the abbey. Surprisingly in this international age, this fine instrument remains the only example of an American built organ in the United Kingdom. Lawrence Phelps was the late husband of Dame Gillian Weir and enjoyed a very high reputation in terms of design and voicing.

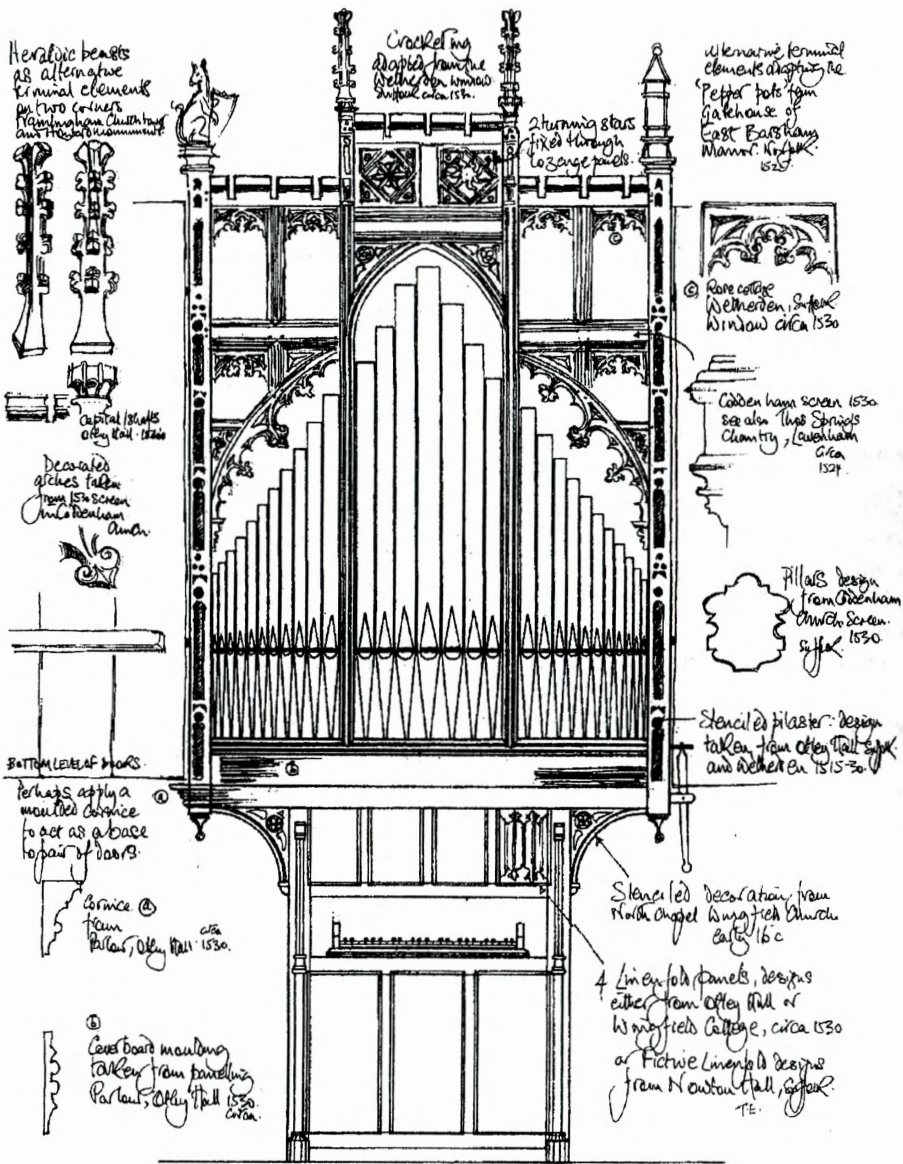
Gerald Gifford's immaculately performed programme is ideally suited to show off a finely balanced organ that is full of character. Having heard the instrument on several occasions during the early eighties my memory was certainly stirred by the fine quality of this disc; producers and engineers past and present deserve congratulation.

The programme covers a repertoire representing the late 17thC to early 19thC and contains several gems which were new to me. The two Walther organ transcriptions complement each other beautifully, while Samuel Wesley's setting

of Arne's '*Rule Britannia*' brings a smile. The substantial works all fare well, especially J S Bach's Weimar *Prelude & Fugue* in C major with its sturdy opening and captivating conclusion (a student favourite that only appears occasionally on programmes these days). The Bruhns E minor *Praeludium* requires a lighter touch and Gerald Gifford doesn't disappoint us; the music flows from the opening pedal solo, and the sectional nature of the structure becomes barely noticeable. Superb phrasing and articulation are an essential part of the Gifford armoury and their contribution to the brilliance this work is especially pleasing. I also enjoyed the performance of S S Wesley's '*Choral Song & Fugue*' where Gerald Gifford uses his own edition of the work. Here, the sedate dance rhythm of the opening pages contrasts well with the driving momentum of the fugue.

The shorter items each cover a different stylistic aspect of the period. Daquin's '*Noel Suisse*' duly sparkles, but it was the glorious Francois Couperin movement and the delightful *Inventions* by Heinrich Gerber which really caught the ear a result of the apt registration and artful playing.

English organ music is also represented with a typical John Stanley Voluntary accompanied by the well-known '*Air & Gavotte*' by Samuel Wesley. Altogether, a satisfying disc where player and organ fuse happily together; one could sense on numerous occasions the delight and pleasure felt by the performer as the music flowed. Strongly recommended!  
*Available at £10.50 inc. p&p from Gerald Gifford, 1 Folgate Close, Church St., Thornham, Norfolk PE36 6NJ*



Front elevation of the Wetheringsett Organ: a working drawing showing architectural features, annotated with references from buildings and church screens in East Anglia, circa 1520-30.

## *Tudor Organs in Norwich*

*John Harper*

St Peter Mancroft is one of the great medieval parish churches of England, and the principal secular church in medieval Norwich (when the cathedral was still a Benedictine priory). The splendour of its architecture was matched by its furnishings and its worship, including music, and the sound of fine organs. In May 2002, for the first time for over 400 years, we shall have some idea of the sound that the organs in St Peter Mancroft made before the Reformation.

Until very recently, we had very limited knowledge about organs in England before the Reformation, but that has now changed. A dairy door in a 17thC house in Wetheringsett, Suffolk, and a piece of decaying timber found behind old pews and lumber in the churchyard shed at Wingfield, Suffolk, have transformed our knowledge and understanding. The door and the timber proved to be the remains of two wind chests from English organs made before the Reformation. Using additional evidence from early organs in Southern France and Spain, from the surviving music, and from archives, it has been possible to build up a reliable scheme for these two organs.

The Wingfield organ was built anew last year, by Dominic Gwynn of Goetze and Gwynn, and was first heard in Wingfield in June 2001. The Wetheringsett organ is now being built, also by Goetze and Gwynn, and will make its first public appearance at St Peter Mancroft in Norwich in May 2002.

Do come and hear both organs at St Peter's! These two organs open up a whole new approach to 16thC English church music. Until now, there has been little evidence of the organs used in that 'Golden Age' of Tallis, Taverner, Tye, Sheppard and Byrd. Now we can begin to explore examples of the early English organ heard alongside the choirs of late medieval churches and cathedrals.

There are some surprises about these organs. Both are quite small, have a single manual, and are transposing instruments. The Wingfield organ has five stops and stands about 2.5 metres tall. The keyboard runs from bass voice F to high treble a<sup>2</sup> (40 notes). However, in Tudor times it was usual for the organ to be a transposing instrument, where the key F sounded the note B flat, a fourth above. The Wetheringsett organ has seven stops and will stand about four metres high, with a keyboard running from bottom C (as on a modern organ keyboard to a<sup>2</sup> (46 notes), but sound from F to d<sup>3</sup>. All pipes on the Wingfield organ are made of wood. They are open, narrow-scaled principals, equivalent to a modern stop list of 8.4.4.2.2. The organ produces a very characteristic singing tone that rings through even a large parish church with clarity. The Wetheringsett organ will have metal pipes predominantly, including a regal, but there will be 19 wooden diapason pipes in the bass. In modern parlance, the stoplist is: 16 (bass only). 8.8.4.4.2.8.

After their stay in Norwich, the organs will be travelling for 'residencies' of two or three months in cathedrals and churches throughout Britain and more widely. They will be used in services,



concerts, and workshops, allowing choirs and players to experience and explore their unique sound, and to compare the two instruments. The Trustees of the Early English Organ Project gratefully acknowledge their sponsors, especially the Jerwood Charitable Foundation (the principal Sponsor), the private owner of the Wetheringsett soundboard, and the Wardens and PCC of Wingfield, who own the Wingfield soundboard.

*Kenneth Ryder, Organist of St Peter Mancroft, invites anyone interested in these instruments to contact him on (01603) 614305. Look out in the press for details of public events associated with the organs whilst they are at St. Peter 's.*

***Saturday 4<sup>th</sup> May 2002 at 7. 30 p.m.  
in St Peter Mancroft***

*Choral Scholars of Gonville and Caius  
College Cambridge directed by  
Dr. Geoffrey Webber*

*present*

*A programme of Tudor music with two  
Tudor organs*

***The Norfolk Organists Association  
needs you...a message from President  
Elect Mathew Martin***

The unfortunate absence of the Association's Secretary leaves us in a difficult situation.

I would therefore like to appeal to our membership for your help through a difficult time. There are vacancies on committee that we would like to fill, seeing members develop into future officers of the Association. If this is of interest to you please speak to our President Richard le Grice, to myself or to other committee member.

The successful continuation of the Association relies heavily on the good support of its members and the hard working attitude of its committee. There is a role for all. Please give careful consideration to what you can offer the Association and put yourself forward at our Annual General Meeting.

***Music bring and buy***

Following last year's successful sale, there will again be an opportunity to buy and sell music/music books, etc. before the AGM on 23rd March. Please bring items - marked with your name and suggested price - by 3. 30 p.m. if possible. Donations for Association funds would be appreciated.

## *The life and work of Fred Pratt Green*

*John Robbins*

It is a great pleasure and privilege to have the opportunity to re-echo the enthusiastic applause which came at the end of Ronald Watson's very well informed, detailed and interesting presentation on the life and work of the Rev Fred Pratt Green, but let there be no mistake, this applause had to be shared with Ron's wife, Isabel, for her very sympathetic rendering of selected poems by Fred, which interspersed Ron's talk.

Ron took us from Fred's birth in Liverpool on 2nd September 1903 (one of his forebears was a McCartney, and he thought that he might be distantly related to Sir Paul!) through all the various stages of his life until his death in October 2000 at the age of 97. The son of a leather merchant, one of his early memories was reflected in his poem 'Walking with Father'. He spent happy days at boarding school and on leaving school joined his father's business until the call to the Methodist Ministry came. He spent most of the War in London, where his pastoral duties were interspersed with service in the Civil Defence.

Fred married in 1931 and after service in various parishes he moved to York to become Chairman of the York and Hull District, akin to a bishopric in the Anglican Church. He eventually retired to Norwich, and his latter days were spent with his wife, in Cromwell House, a Methodist Retirement Home where he was very happy although, sadly, his wife died a few years before him.

Fred was also a poet, playwright and writer of hymns. He published three collections of poems, which amply illustrate his deep understanding of people, his concern for the world we live in, his love of the environment and his deep rooted love for his God. He also wrote at least thirteen plays which were used as part of his ministry. We also learned of Fred's appreciation of the arts, other religions and philosophies.

Ron told us that, in writing hymns Fred would usually have in mind a familiar tune and we had opportunities to sample some of his hymns, when Ron periodically broke off and went to the piano and we all sang enthusiastically. The first hymn, written when Fred was Chaplain at Hunmanby School, was 'God lit a flame in Bethlehem' sung to the tune Forest Green. Then Ron told of how Fred came to set the words 'For the fruits of all creation' to Francis Jackson's tune 'East Acklam', another hymn we sang.

At the end of the talk, we sang Fred's hymn 'When in our music God is glorified' to the tune Engelberg by Charles Villiers Stanford. (This hymn was sung at the RSCM Choral Festival at St. Paul's Cathedral in October 1992 and quite coincidentally, recently on Songs of Praise on Sunday 24th February.)

Fred was a Patron of the Guild (in ancient days!) and he took an active interest in our activities. Some years ago I obtained his permission to use the above hymn for a Tune Writing competition. The Adjudicator was Michael Nicholas and the winner from sixteen entries was the late Wallace Bray. Following the annual St. Cecilia Day Service in the Cathedral we met for tea in Prior's Hall, where Fred

presented the prize to Wallace and heard a performance of the hymn by Concord, a friendly group of singers. One of Ron's collaborations with Fred is the lovely carol 'One of the Children of the year'; lovely words and suitably appropriate music.

Fred's work generated considerable income which prompted him to set up the Pratt Green Trust which promotes hymnody and all that goes with it.

Just a very personal note to finish. I have a small file of manuscript music of Stanley Fuller's which I was lucky enough to obtain after Stanley's death. It contains two hymns of Fred's set to tunes by Stanley 'Live in us' and 'Now it is Evening' which was sung in Norwich Cathedral on the occasion of the 50<sup>th</sup> Anniversary of the Association.

### *Spin off*

Fred and Marjorie Pratt Green acted as guardians to Elizabeth who joined them when she was 10 as her parents were missionaries in Burma. Elizabeth became an actress and now lives in Toronto.

However, she has been appearing at the Derby playhouse during February as Miss Havisham in Great Expectations and Isabel and I went to see the production.

Elizabeth arranged for tickets for us for which we paid the reduced rate available to members of the cast, which fact appears rather alarmingly expressed on the ticket as you can see! RW.

**Hannah Dienes-Williams** arrived safely at 11.55 a.m. on Saturday 22nd December at Warwick hospital weighing 7lb.1oz. two weeks late. Mother and baby are both flourishing.



**Katherine** received the degree of M.A. in Music and Liturgy at Leeds University on



Monday 17 December. Thanks to Hannah's late arrival she was able to attend the ceremony at Leeds. Katherine was a founder member of the course which was only started by the University in 1999.

**Steven Grahl** (Norwich Organ Scholar 1997-8) has been appointed Director of Music at Marylebone Parish Church, beating off some fierce competition.

**Noel Charles** (Organ Scholar 1998-9) has been offered postgraduate places at the Royal Academy and Royal College of Music on organ and piano after he finishes at Oriel College.

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## *Organ News*

*Ralph Bootman*

This year Messrs W & A Boggis of Diss celebrate their 70th anniversary!



Mr Boggis founded the firm in 1932 after his apprenticeship with several London organ builders, including Roy Huntingford, T.S. Jones, Gern and Compton. His memories of those days are of great interest and at 95 years of age he is always glad of an audience!

From them we learn that they are to build a new organ for the magnificent church at Blythburgh, Suffolk. The existing instrument was built for Cocking church, near Midhurst, Sussex, by Holdich and contained one manual with Open Diapason (Stopped wood bass) 8ft: Clarabella and Stopped Bass 8ft: Dulciana 8ft: Principal 4ft and, on the pedal and permanently coupled to the manual, a Bourdon 16ft of 13 notes. In 1894 Bishop and Son moved this organ to Blythburgh and in 1951 they added a Swell of three stops - Violin Diapason (grooved bass) 8ft: Lieblich Gedact 8ft and Flauto Traverso 4ft. At the same time they carried the Bourdon up to 30 notes, added an a Bass Flute 8ft by transmission - all on new pneumatic action - with a new radiating and concave pedal board, balanced Swell pedal three unison couplers and a Discus blower.

The new instrument will have a revised specification and will be graced by

a new oak casework designed by Rodney Briscoe. This will include details from existing carvings on the chancel screen and will fit into an arch on the south side of the chancel.

Other work in hand includes the restoration of the Miller organ in Whitton Parish Church, Ipswich. Recent 'moves' include the old Bevington organ from Dickleburgh parish church to Gislingham parish church where it replaces an organ by Rayson, 1934, and the 2 stop Bryceson from Chedgrave to Little Blakenham.

For several years the firm has been engaged in negotiation with colleagues in Italy working on the re-creation of a self-playing hydraulic organ in the famous water gardens at Tivoli, near Rome. It all started when Rodney Briscoe built a reconstruction water-organ for an exhibition in London in 1998. This was seen by an Italian Hydraulic Archeologist who had been searching for some time for an organ builders with the skill and enthusiasm to re-create the lost instrument.

They then built a demonstration hydraulic organ which they took to the Villa d'Este. It works on the forgotten art of an hydraulic Aeolian chamber used to produce the air to make the pipes speak. It is believed that this was one of the first hydraulic reproduction organs to work successfully for 400 years. It should not be confused with the recently publicised hydraulic organ which simply uses the weight of water to maintain air-pressure. The organ is completely self-playing, all that is needed is a supply of water to produce the air and turn the barrel.

Rodney and his wife have made several return visits to Rome which

culminated in signing the contract last year to build a completely new self-playing organ to go in the Bernini structure in the Fountain of the Water Organ at the Villa d'Este. Installation will be just after Easter this year with the grand opening planned for June. As an offshoot from this, the firm built a Bird and Cuckoo Musical organ for Villa Caprile at Pesaro. Restoration of the gardens and other water operated automata is being undertaken and the Bird and Cuckoo Music was one of the first features to be done.

My informants tell me that Holmes and Swift have completed their work on the restoration of the Denman (York) organ at Great Snoring parish church. This is to be opened with a recital commencing at 7.00p.m on Saturday 8th June given by Dr Gerald Gifford. I am also told that they have provided a new detached (stop-key?) console for the original Rutt organ in Heacham parish church which they rebuilt and electrified with an integral console a few years ago. Would this be the console by Wood, Wordsworth which I saw last year in their workshop?

Celia Joyce has written to tell me that the organ in All Saint's, Bawdeswell has had a 2' Flageolet stop added to the Great organ and reports that this has given the instrument added variety and the result is very pleasing. The work was carried out by Rodney Briscoe to a more than satisfactory standard. In spite of invitation and requests to some organ builders to let me have news of what they are doing and to what, silence is the answer - thus I rely on our readers to let me have any organ news to pass on to you.

## **Membership Notes**

*Sylvia Martin*

We extend a warm welcome to the following new members.

*Matthew Bond* who is a pupil of Peter Stevenson.

*Mark Jameson* who has shown an interest in our Association for some while now and has been receiving our Journal and is the Hon. Treasurer of the Berkshire Organists Association

*Betty (Elizabeth) Wilson* who would like to get to events and meet other members but would appreciate transport from the Stannard Road area of Norwich if anyone can help.

Thank you to everyone for being prompt in renewing your membership. I hope to see you during the year. (My email address is: [sylvia\\_martin64@hotmail.com](mailto:sylvia_martin64@hotmail.com))



## Book review

Gerald Gifford

Michael I. Wilson *The Chamber Organ in Britain, 1600-1830*

Ashgate Publishing, Aldershot 2001 ISBN 0 7546 0175 7 Hardback £45

This revised and enlarged edition of Michael Wilson's landmark book is to be warmly welcomed. Originally published by Cassirer in 1968, the book has long been regarded as a standard reference source for its topic, though the passing of time, and the increasing range of specialist activity in the field, especially with regard to instrument restoration and conservation - inevitably meant that some of its contents had become dated. In this new edition, considerable portions of the original book have been completely rewritten, the chronological period expanded (though perhaps not quite far enough backwards), and a significant amount of new information included. The portfolio of pictorial illustrations has also undergone revision.

The book aims to offer 'an assessment of the chamber organ both as a musical instrument and as a decorative icon ...' and also to form 'a record of surviving examples, presented in terms which it is hoped the layman, as well as the expert, can appreciate'. This breadth is to be welcomed. Mr Wilson's benchmark definition of the historic chamber organ genre centres on the instrument's lack of mobility when compared with the portable organ. This being so, the definition is then taken to include such physically large instruments as at Adlington Hall, presumably because this immensely

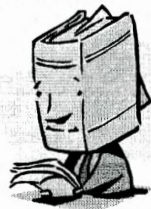
important historical instrument is in reality situated in a lordly 'chamber'. But this concept does seem rather tenuous.

Many readers when first consulting the gazetteer will undoubtedly look for descriptions of chamber organs known to themselves, and will be delighted, as was I, to find that the majority of them are listed. Many Norfolk instruments are included, and the information given for several exemplars chosen randomly by myself indicates that impressively extensive research has been carried out. Certain local organs missing from the original 1968 publication have now been included, though a few others seem so far to have escaped the net. Inevitably, since the book went to press, new developments have taken place, but this is only to be expected.

As a dedicated study of the chamber organ, that also places the instrument in its broader visual context, Mr Wilson's book contains much of great interest and relevance, and I shall regularly return to it as an informative and widely ranging source of reference. It is a worthy successor to the first edition, and has been beautifully presented.

© Gerald Gifford 2002

*Readers may wish to know that Gerald Gifford's more extended review of this book is to be included in this year's issue of The Consort, the journal of the Dolmetsch Foundation.*



## *Reviewer's tales (Part two)*

*Gordon Barker*

Reading Barry Williams's thoughts about the importance of clear fingering in the latest edition of *Organists' Review* reminded me forcefully of his personal meticulousness in writing in the fingering of every piece he played. Virtually every note would be fingered and rigorously practised, starting very, very slowly and maintaining slow speeds until he was totally satisfied that all was accurate and comfortable. Phrasing and articulation came later, always based on the bedrock of totally accurate note-playing. As a result, Barry was often able to surprise many of the great and good in our organ world with his ability to perform very technically demanding pieces not normally heard on the parish music circuit. Preparing a piece for performance on widely differing instruments often requires subtle changes in pace, articulation and registration.

A second area, often overlooked in practice sessions is the rehearsing of page-turns. Many players now use photocopied extracts to assist with awkward turns, while others memorise the required phrases. Jennifer Bate is one of the few recital players never to engage a page-turner. She feels uncomfortable if another presence is with her at the console. As a result, her recitals are a master class in the art of non-fluff page turning. Even the most awkward of turns passes by serenely. It is all due to regular rehearsal and if necessary, a careful re-ordering of the music to be played by a single hand.

In recent years the term 'Organ Concert' seems to appear more and more

frequently. Those that I have attended have qualified for that title in the following ways. The organ console was totally visible from most parts of the auditorium and the players could be clearly observed during performance. One venue had even installed CCTV to screen close-ups of the console. In all cases, immaculately attired soloists made an entrance and acknowledged their audience at the start of their programme and after each group of pieces or major work. During the interval the audience were invited to view the console from close quarters. Whilst most churches could not offer the visible console, performer-audience contact could most certainly be improved upon at many recitals.

Promoting organ occasions often appears a thankless task, especially when attendances are sparse. In my former area in London only a handful of events produced large audiences. Even very top players often attracted audiences of less than fifty. At times I wonder whether we have reached saturation point, with too many events and too many recordings! Yet my heart has been warmed recently by the pro-active approach of a rural festival committee in the south-east which has gone back to the basics of education which is proving immensely successful.

The festival has an Organ Concert Society which meets monthly throughout the winter. Meetings range from talks, films and videos about organ composers, performance and repertoire as well as the principles of organ construction. The summer concert series involves four monthly recitals involving several 'star' players. Members of the society qualify for reduced series tickets. Every year an organ

event is provided for local school students funded by the society. A few years ago I reviewed a complete series and every concert attracted a large following. Talking with members of the audience as well as the promoters I am convinced that the focus placed on educating the general public about the organ and its music led to this response. The society primed the press and local TV station and ensured excellent coverage.

It is interesting to note that Birmingham's Symphony Hall has already commenced a series of educational events to introduce the new Klais organ to its new public, and of course this city is fortunate to be able to build on the regular recitals given by city organists Thomas Trotter and earlier George Thalben-Ball. Surely if the organ is to gain listener enthusiasm and greater understanding, more accessible opportunities for regular organ education are needed. We can attend evening courses in art, literature etc., why not courses in organ appreciation? Perhaps some parish organists might like to consider offering an occasional 'organ afternoon' where members of the community are invited to come to discover and perhaps even play their local instrument. Interest and enthusiasm has to be created amongst non-organists if the organ is to play a larger role in our musical world.

*I am assured that there will be a Reviewer's Tales Part 3 so there's something to look forward to! Ed.*

## *Vacant stools*

*John Robbins*

Those of us who can remember back that far will recall a song sung by Gracie Fields 'I took my harp to a party but nobody asked me to play'. This song was brought to mind recently when I heard about the situation at two local churches both of which have quite respectable organs but no one to play them. The respective PCCs have overcome the situation by installing what I think are called 'Musical Digital Hymns' or something similar. They are in fact Players which store a large number of hymn tunes, fitted with controls for volume, rhythm etc., and provided there is someone who can operate the on/off switch all is well. One cannot help wondering if this pattern might in due course progress further by having 'Musical Digital Voices' and even, dare I say it 'Digital Sermons'! The mind boggles!

### *Organist wanted*

**Happisburgh Parish Church** is seeking a new organist to fill the vacancy caused by the resignation of the present organist who has been there for many years.

Full details from the Rector, the Revd. Dr. Richard Hines, The Rectory, The Hill, Happisburgh, Norwich. NR12 0PW Tel: 01692 650313



## *A red letter day for Swaffham 125 years ago*

*Pauline Stratton*

On Thursday 5<sup>th</sup> April 1877 Swaffham Parish Church was filled with people from the neighbourhood who had come to witness the opening of the new organ built by Bishop & Son of London. As they waited for the service to commence the more senior members of the congregation may have reflected on a similar occasion which took place on 29<sup>th</sup> March 1818. The four hundred people gathered for the opening of the 'old' organ by Dr. Beckwith whose masterly playing of an extempore voluntary showed the instrument to exceed all expectations and was a truly magical experience.

Just one year earlier at a vestry meeting on 31<sup>st</sup> March 1817 a subscription fund had been set up for the purchase of the instrument which was to be erected on a gallery and in the following January Miss Pyman was appointed organist at a salary of £25 per annum paid from the Town Estate. In subsequent years the organ bench was occupied by Messrs Frost, Ridley Salisbury and Sothern and in 1852 William Rolfe of Mildenhall was elected to the position with a salary of £30 per annum plus £4 10s 0d for teaching a class of singing boys.

From 1818 to 1854 the duties of organ blower were entrusted to a Mr Matthews who was paid £2 14s 6d which was increased by 2/6d for the next two years. During the 1860s the organ blower was Mr Carman.

In its early days the organ was repaired by White who were paid £2 2s 0d

in 1818 and £4 in 1822. Organists Frost, Ridley and Salisbury were responsible for the tuning of the organ for which they received an additional £5 per annum until in 1853 the organ came under the care of Corp & Sons. In 1818 the townsfolk could take part in a 'Wheel of Fortune' lottery run by a Mr Bish of London who tempted many with his generous prizes which included three prizes of £30,000, tickets being available from W. H. Kemble the printer. According to the press the list of successful punters was far too numerous to publish which makes one wonder if anyone ever actually won!

With the passage of time the town gained many fine buildings, the Shirehall in 1839 and the Cornhall in 1858 whilst the church had a splendid new organ erected on the same site as the 'old' in the north transept. This new instrument with its very imposing appearance reached to a height of 22 ft and contained upward of 1500 pipes. The best parts of the 'old' instrument had been utilised in its construction which was priced at £675 but which was to be insured for £800.

At the organ on this April morning in 1877 was Mr A. L. Tamplin, organist at the Albert Hall in London and as the hands of the clock touched 11.30 a.m. the sounds of *Onward Christian Soldiers* peeled forth and a procession of clergy made their way along the nave from the south porch headed by the choir. Clergy included Revs A. Dawson of Necton, S. C. Campling of Cley, B. J. Armstrong of East Dereham, A. Sutton of West Tofts and Dean Goulburn. Four vases of choice flowers graced the altar with a cross of white arum in the centre adding a most striking effect.

A full choral service followed. The lessons were read by Revs G. R. Winter and B. J. Armstrong and the choir, strengthened by the voices of several ladies, gave a good rendition of the anthem *Angels and Archangels* by Hopkins. The eloquent sermon by the Dean included a request for contributions towards the £100 still outstanding on the cost of the organ. The collection, taken during the singing of hymn 304 from *Ancient & Modern* brought in £24 in gold, £18 11s 5d in silver and 4/11¼d in copper.

The church was again filled in the afternoon for a recital by Mr Tamplin which featured *Prelude & Fugue in D minor* by Bach, *Andantino* by Gessler, *Sonata in F minor* by Mendelssohn, *Corrante, Gigue & Gavotte* (suite) by A. Fiori, *Fantasia (adagio, andante, minuetto, allegro fugato)* by Aug. L Tamplin, *Prière* by A Pezet and *Allegro Brillante* by Schumann. A collection at this recital brought in a further £11 7s 3¼d.

The evening service also attracted a large congregation who heard a sermon by Ven. Archdeacon Nevill and contributed a somewhat smaller collection of £6 0s 3d.

*Acknowledgements. The Norfolk Record Office for use of document MS33223 727x7. Eastern Counties Newspapers for the use of information from the Mercury and Chronicle newspapers.*

## *Original specification of the Bishop organ*

### *Great*

Bourdon	16'
Clarabella	8'
Open Diapason	8'
Viol di Gamba	8'
Principal	4'
Twelfth	3'
Fifteenth	2'
Sesquialtera	3 ranks
Trumpet	8'

### *Swell*

Double Diapason	16'
Clarinet flute	8'
Principal	4'
Fifteenth	2'
Mixture	2 ranks
Cornopean	8'
Hautboy	8'

### *Choir*

Stopped Diapason	8'
Open Diapason	8'
Dulciana	8'
Principal	4'
Harmonic Flute	4'
Harmonic Piccolo	2'
Clarinet	8'

### *Pedal*

Grand Open	16'
Bourdon	16'
Open Flute	8'

Couplers: Sw/Gt, Ch/Gt, Sw/Ped, Gt/Ped, Ch/Ped

3 composition pedals to Great

2 composition pedals to Swell

2½ octaves of pedals

Manual compass 56 notes

## *An Introduction to the Organ for Young People*

This event which takes place on 4<sup>th</sup> May starts at St. Andrew's Hall, Norwich, at 9.30 a.m. where we are very fortunate in having the services of Dr. Gillian Ward-Russell, the Eastern Region representative of the IAO.

Dr Ward-Russell will begin by explaining how the organ works, and will have some organ pipes available to demonstrate the range of sounds that can be produced. Following this she will play a short piece by way of demonstration and then the audience will be divided into three groups. With one group staying at St. Andrew's Hall,

another group will move to Princes Street URC and another to St. Mary's Baptist Church, Duke Street. At each venue, children who play the piano,

and who will have been encouraged to bring along a piece of music, will be able to play it on the organ. Depending on numbers, it may be possible for participants to play more than one piece, exploring a range of sounds on the instrument.

This promises to be a very interesting and valuable event, and we are very hopeful that it will encourage and open up the world of the pipe organ to many children and young people who would otherwise not encounter the instrument. Posters advertising the event



are being sent to all schools in Norfolk. Members of NOA are warmly encouraged to attend, and to act as guides when moving to the second venue, and to be stewards at each venue. This is a morning not to be missed.

Dr Gillian Ward Russell's organ playing takes her far afield, to the USA and Europe, as well as all over the UK. During recent months she has given three recitals in Germany, including being the only British artist to be invited to perform in the Rheinberger Centenary Festival in Ottobeuren. On the organ she has gained a reputation for showing the instrument's versatility, in particular its ability to create moods and convey emotions and to entertain.

Gillian believes in the power of music to communicate directly with her audience and she uses this to great effect in all her concerts, often

displaying her Christian faith through the music she selects to play.

In her busy schedule Gillian does not neglect the important task of passing on her skills to others; she has been involved in a number of special projects aimed at introducing young people to the organ. She teaches music privately; she is the only female Diocesan Organ Adviser in the country; and she holds various leading positions in a number of organisations.

Visit Gillian's website at [www.gillianwardrussell.com](http://www.gillianwardrussell.com)

## ***The blindness of J. S. Bach and G. F. Handel***

*Allan Lloyd*

After many years I have just re-read Newman Flower's 'Handel, his personality and times' and Dr. O'Shea's 'Music and medicine', both works of high scholarship and recommended reading.

Bach remained in good health most of his 65 years but went blind in the last year of his life (1749), around the period the Schubler Chorales and *The Art of Fugue* were composed. He was short sighted all his life and not only developed cataracts but also pain behind the eyes (retro bulba neuritis) which rendered him totally blind. This latter symptom could well have been caused by temporal arteritis, a bizarre, enigmatic, non-infectious inflammatory condition in the wall of the temporal arteries of the face. The major symptoms of this are the devastating pain, blindness and inherent paralysis that can occur. It was not a diagnosis in the 18thC and the only placating treatment would have been opium and/or alcohol.

At this time an infamous Englishman, the charlatan Chevalier Taylor (1703 - 72) was oculist to King George II and nearly every monarch in Europe and travelled extensively between one European court and another, relieving the rich of their money and not much sickness. Taylor's base in England was Tunbridge in Kent. This maverick was always on the move when on his travels, often leaving town before the consequences and side effects of his operations became apparent to his patients.

He was a man of considerable social and intellectual pretensions. Samuel Johnson wrote of him that his career was 'an incidence of how far impudence will carry ignorance'. He recommended prompt operation so he could increase his purse. He was a brilliant showman and in his memoirs falsifies the results of Bach's operation, arrogantly declaring it to have been a success. He made similar claims in Handel's case. He posed as being able to cure anything. He was a tall, good looking man, very popular with the ladies, dressed in great splendour and could not exist without the most lavish expenditure in his household. He wrote his memoirs in three volumes in which he described his adventures with women in the most blatant fashion and associated them with his achievement in his profession. He made a very large income by trading on the credulity of the suffering. He wrote many a 'treatise' on the eye and was the first man to describe staphylococcal infection of the eye, of which Bach was one of the casualties, caused by Taylor's unsterile instruments. Bacteria as a causation of infection of course was not truly discovered until Pasteur's work 130 years later, and antisepsis by Lister a few years earlier in 1875.

Chevalier boasts of 'having seen a vast variety of singular animals, such as dromedaries, camels etc. and particularly at Leipzig where a celebrated master of music who had already arrived at his 88<sup>th</sup> year received his sight by my hands'. This would have been Zachow, the first organ teacher of Handel.

Taylor treated Bach's illness with frequent incisions, the use of mercury ointment in high concentration and

bleedings, all totally unacceptable treatment. Bach, as a result, developed an acute eye infection (ophthalmitis), causing even more severe pain. The cataracts of both eyes were operated on by a procedure called 'couching' where the lens is dislodged and allowed to fall below the visual axis either into the anterior or posterior chamber of the eye! Needless to say, this aggressive procedure did nothing to restore Bach's vision. The optic neural pathways have a unique 'hotline', probably humeral, whereby any inflammatory condition of the eye can lead to an immediate sympathetic reaction in the other, (sympathetic ophthalmitis). In my opinion it could well have occurred here. Bach rapidly became frail; in his last year he was nursed in a darkened room, had a stroke possibly associated with the temporal arteritis, and died of hypostatic terminal bronchopneumonia in July 1750.

Apart from any normal ageing pathological changes, I would put the case that mercury poisoning contributed significantly to Bach's death. The centuries of use of mercury in the treatment of disease makes black history reading. Mercury, in the form of ointment or paste, appeared to diminish the severity of the symptoms, but this was wrongly interpreted as curing the disease. The heavy metal element is highly toxic, acutely and chronically. The protean manifestation of mercury poisoning (cf. Paganini) include skin changes, stomatitis (mouth ulcers), pyrrhoea (gum inflammation), loss of teeth (Bach had only nine remaining teeth when his remains were exhumed from his oak casket), excessive dribbling (this could have been blamed on Bach's stroke),

neuromuscular inco-ordination, renal failure and somewhat surprisingly upper airways disease. The latter undoubtedly contributed to the final terminal hypostatic pneumonia, the so called 'old man's friend' because it is a peaceful, gentle demise. One lives in this life by courtesy of our functioning immune system. Bach's was severely compromised by the mercuric toxicity and repeated idiotic blood letting.

Newman Flower states that Handel's blindness 'loomed up suddenly in 1751'. This is at variance with O'Shea who states that Handel was almost totally blind by 1743. Handel, like Bach, developed cataracts and indeed was also operated on by Taylor but, unlike Bach, did not develop eye infection post operatively. Handel's illnesses date from 1737. A paralysis affected his right arm, his face and speech, this appears to have remitted in time but further 'paresis' occurred intermittently over the next 22 years. The significance of these attacks is that they may well have been associated in aetiology (causation) with temporal arteritis pathology, like Bach.

The significance of this condition is considerably pivotal for it is not only associated with potential blindness (retinal neural pathway inflammation) but is a cause of devastating temporal facial pain that can cause profound depression and even suicide. Low mood/depression lowers the pain threshold so that pain is felt more severely; acute chronic pain causes a depressed state and a negative spiral of anguish ensues. We know Handel had numerous low moods or depressive states and the acute chronic facial pain was additive to his constantly re-occurring arthritis, gout, the worries about his

productions, the personality clashes of his singers and the grasping deceitful publishers, not to mention the dilettante contrariness of the Royal Court - George II and the Prince Regent.

Handel's periodic great depths of despondency are only equalled by the elation and emotional triumphal successes of his music. It is of interest here that although Handel had two major 'troughs of despond' in London (he was indeed despised and rejected of men), he did not suffer mental (endogenous depressive) illness like Schumann, and yet both men experienced the greatest possible range of human emotional experience, the latter suffered schizophrenia and bipolar affective disorder (depressive illness and hypomania).

Despite many, many trials and tribulations Handel had almost a superhuman belief in himself and his ability to recover in his ceaseless search for musical Elysium. Years later when Beethoven lay dying he pointed to the Arnold edition of Handel's works and exclaimed 'there lies the truth!'. In 1743 at a public performance of the oratorio *Samson*, the tenor, John Beard, sang *Total eclipse! No sun, no moon, all dark amidst the blaze of noon!* The audience affected by the sight of the blind composer were moved to tears, a telling measure of the public's affection for this humane and earthly man.

Probably in 1753, Samuel Sharp, an oculist at Guy's Hospital suggested to Handel that John Stanley, a brilliant organist of the period who had been blind since the age of two, would be of great assistance to him, which drew the trite response from Handel 'If the blind lead the

blind shall they not both fall into the ditch?' At this time Sharp (and Bromfield) failed to restore Handel's sight so Handel put himself into the hands of Taylor!

In 1753 Handel had his quarrel with Smith the elder, his publisher. They had gone to Tunbridge Wells, probably for Smith to act as a guide. One can only assume it was to see Chevalier Taylor or 'to take the waters'. They were walking in the street when a fiery argument sprang up between them. Handel's temper was fierce and his affliction did not help matters. On this occasion he was probably vociferously outspoken to Smith who, well aware that Handel could not see, suddenly turned sharply on his heels leaving Handel in the street on his own, and returned to London. Few things in Handel's life hurt him so much for he had at least saved Smith from poverty. Handel vowed to have no further dealings with Smith and struck him out of his will.

Shortly before his death he told Smith the younger that he would put the latter's name in his will rather than his father's. Smith the younger was horrified and refused to allow Handel to carry this out. Smith the elder and Handel had experienced bad days and good over many years and the fact that two lives should be separated by bitterness at the close was a tragedy. Handel, for all his faults bore no malice and re-installed Smith the elder back in his will. The original legacy was £500 to which Handel added an additional sum of £1500. Could forgiveness have been more sublime?

Handel bore his blindness and his other physical sufferings and frailty until Good Friday 1759. When morning came he bade farewell to all his friends in turn,

telling his servant not to admit any of them again for he had, he said, now done with the world.

At Westminster Abbey those who had laughed and jeered now came to mourn.....and Chevalier Taylor - he was born in Norwich!

*Ref: Newman Flower Handel, his personality and times pub. Panther John O'Shea Music and medicine pub. Dent*

**DEREHAM AND SCARNING  
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**St Thomas's Church, Earlham Road.  
Norwich - singers wanted**

St Thomas's Choir has vacancies for new members. We are looking particularly for Sopranos but have vacancies in all departments.

The choir sings two Sunday services at 10.30 a.m. (Holy Communion, 1<sup>st</sup> Sunday Family Service) and 6.30 p.m. BCP Evensong.

We have a good musical tradition and have sung services throughout Norfolk and in the Lake District. We have also sung in Norwich Cathedral.

Choir practice is held on Friday evenings at 7.45 p.m..

There is also a very active social life within the choir and we have a summer weekend camp each year.

St Thomas's holds an annual concert series and has had many established musicians participating each year

If you are interested please ring Mathew Martin, Organist and Choirmaster on 01603 754731.



## *Quiz and chips*

*Claire McArthur*

If you didn't manage to come to St. Mary's Baptist Church on the relatively mild evening of 19th January, you missed a very enjoyable social evening. Some thirty members assembled for a quiz; each team of five was given a beautifully printed answer sheet, to be filled in with the answers to 91 questions. Quizmaster Ken Smith opened the proceedings by saying that there would be two types of question - easy, to which we knew the answers, and hard, to which we didn't. (Do you think he's been watching a certain TV programme?)

The first (easy?) question left some wondering; an excerpt from the Trumpet voluntary was followed by 'For what instrument was this originally written (not trumpet or organ)?' Questions followed remorselessly, accompanied by sundry whisperings and mutterings around the room as people tried to communicate answers to their team captain, but not to their nearby opponents at the next table.

We were asked questions on the Bible, Shakespeare, Noel Coward, The Vicar of Dibley, Rider Haggard (where in Norfolk is he buried?), and bishops in the House of Lords (how many?). The music from Steptoe and Son was a clue to the middle name of Elton John.

After coping manfully (and womanfully) with nine sections, including local and English history, nursery rhymes, quotations, true/false and miscellaneous, there was a break for the main event (or subsidiary? - depending on your point of view) of the evening - an excellent fish and

chip supper. Having enjoyed this and a cup of tea/coffee, we resumed the cerebral challenge and continued guessing answers to the two final sections. Musical connections asked for the link between two tunes; I think most managed swans (Lake, Tuonela), and Romeo and Juliet/West Side Story, but not everyone recognised Trumpton - though the rhyme was enthusiastically chanted from one corner of the room!

And so to the reckoning. After one or two disputes - notably over the position of the nearest Norman Brothers organ to their former works in Norwich (Chapelfield Road Methodist Church or the N&N Hospital Chapel?) - a result was declared. The winning team included Barry and Norma Newman, Pauline and Dennis Stratton and Pat Smith. They, and the runners-up, were presented with chocolate oranges. (Is this becoming an NOA tradition? Journal 28 records a quiz and chocolate oranges).



Grateful thanks are due to Ken Smith for all his preparatory work in taping musical clues and finding so many varied questions. That he succeeded in stumping us frequently is reflected in the winning score: 78 out of a (theoretically) possible 128.



## *From the mailbag*

*Eric Pask tells us 'More about Standon'*

I enjoyed reading of the Editor's Antipodean encounters in the last issue of the Journal and was also interested in his piece on Kevin Bowyer and the organ at Standon, having been one of the diocesan organ advisers who saw through the notable development of this instrument, from the original intention merely to overhaul the church's thirteen stop Bedwell while the rotting floor on which it stood was replaced, to its final flowering into the present three manual organ.

The article described the new organ as a substantial Holdich, Rushworth & Dreaper which had stood in Haileybury College Chapel, and some readers may have wondered what became of the Bedwell and whether the whole 54 stop Haileybury instrument really was installed in Standon church two years ago. The Editor has kindly invited me to fill in the odd gap.

St Mary's Church, Standon (in Hertfordshire just off the A10 near Puckeridge) is a magnificent building on rising ground, hence the considerable climb from the nave up to the 13th century chancel. On the south side of this chancel, tucked neatly but unhelpfully behind an arch, stood until 1998 the old organ, speaking into the chancel and indirectly through a former window facing down the south aisle. Tonally beautiful, it was understandably very distant heard from the nave. The original organ, thought to be by Holdich, had been rebuilt by Bedwell of Cambridge a century ago, most of the pipework, the originally G-compass Great sound board and the painted softwood case being reused by him. This was the instrument which had to be dismantled to get at the floor, and the parish was presented with the opportunity to reconsider their organ's disposition and scope, an opportunity which over a period of some five years they seized to the full and backed with enthusiastic fund-raising. The project developed, stage by stage and thoughtfully in the following way.

When it was known that the organ had to be taken down, it was readily agreed that it should at the same time be overhauled, then that the Great upperwork lost at the time of the Bedwell rebuild should be reinstated. Recognising its poor impact in the nave and learning that the church choir increasingly sang in the nave rather than in the chancel choir stalls, we pointed out that the organ could be moved southwards in its chamber so that it would speak through the unglazed mullioned window into the main part of the church. Then, why not bring the Great division down into the south aisle and turn the Swell round to speak directly through the window behind it? The old stained softwood casework could be adapted to the new Great organ position and the church choir and organ console with advantage be relocated in the south aisle, replacing the Bedwell tracker and pneumatic action would be no great loss.

Thus the scheme grew. It was later decided that fine new casework in oak and spotted metal should replace the old, and the Swell and Pedal stoplists be developed. Mainly in order to provide a 16ft. metal rank for the Pedal, second hand material was then considered and a

major step was the acquisition of the redundant organ from Haileybury College. This very English organ by N&B / HN&B / R&D had in recent years badly needed overhaul; but instead it was replaced by a new Klais instrument. Many of us were pleased when the builder of the new College organ paid public tribute to its predecessor, adding that he hoped it could be saved and used elsewhere.

This was not to be, but Standon, St. Stephen's Gloucester Road and no doubt other churches have and will benefit from much of its material. Standon have used the three Great reeds from Haileybury (wind pressure reduced, and revoiced by David Frostick) for Great and Pedal, the 16ft. Great double for their pedal metal unit, upperwork for the mixtures and some pipe work from the Swell, in addition to the fine HN&B console. This in turn led to the decision to utilise the third keyboard by creating a Choir organ, mostly borrowed and extended. The final influence was Kevin Bowyer's appointment as organist at the church, nicely timed for him to specify the scheme's final details.

The old Standon pipework is happily all still present in the organ, in better voice and no longer bottled up in the chancel chamber. The church now has a modern and well-placed parish organ which, without being enormously large, is also an exciting and reasonably comprehensive recital/recording/teaching instrument and which in Kevin Bowyer's hands is already enjoying a pretty high profile. The master organ builder who has successfully seen all this through is Saxon Aldred of Redbourn. As Ronald Watson wrote last time, why not go and hear it?

Just a final word; Ronald mentions Robert Shaftoe and his silver buckles. Robert Shaftoe, the noted organ builder and conservator of Pavenham who lent a small instrument to St Mary's Standon, does in fact claim descent from the folk hero whose name he bears.



*Saxon Aldred and the Standon organ*

*The specification of the organ at St Mary's Standon*

Compass: Manuals to G (56)

Pedals to G (32)

Action: Electric (unenclosed reeds electro-pneumatic)

\*denotes stops borrowed or extended

*Great*

Bourdon	16' *
Open Diapason	8'
Stopped Diapason	8'
Principal	4'
Flute Couvert'	4'
Fifteenth	2'
Sesquialtera	12, 17
Fourniture	19,22,26,29
Posaune	8'
Clarion	4'

*Swell*

Open Diapason	8'
Rohr Flute	8'
Gamba	8'
Celeste (Ten.C)	8'
Gemshorn	4'
Fifteenth	2'
Plein Jeu	19,22,26,29
Bassoon	16' <sup>1*</sup>
Trumpet	8'
Oboe	8'
Clarion	4' *

*Choir*

Geigen	8'
Flute Ouvert	8'
Geigen Octave	4' <sup>*</sup>
Flute Ouvert	4' <sup>*</sup>
Nazard	2 <sup>2</sup> / <sub>3</sub> ' <sup>*</sup>
Flageolet	2' <sup>*</sup>
Double Trumpet	16' <sup>*</sup>
Trompette	8' <sup>*</sup>
Oboe	8' <sup>*</sup>
Octave Posaune	4' <sup>*</sup>

*Pedal*

Open Metal	16'
Bourdon	16'
Principal	8' *
Bass Flute	8' *
Fifteenth	4' *
Octave Flute	4' *
Mixture	19,22 *
Ophicleide	16'
Posaune	8' *
Clarion	4' *

Comprehensive provision of couplers, tremulants departmental and general pistons with eight memories and reversibles

*For you diary*

*Jane Berry and Bryan Ellum present two concerts entitled **Music in May***

*Friday 10<sup>th</sup> May at 7. 30 p.m.* at Felthorpe Parish Church with guest artist David Ward (Bass). Programme includes music by Brian Lincoln for electronic organ and piano written for Jane and Bryan and music for the same combination by American jazz composer Dr Joe Utterback.

*Friday 17<sup>th</sup> May at 7. 30 p.m.* at Blo Norton Parish Church on the organ recently re-built by Barry Newman. The contrasting and complementary sounds of pipes and electronics. Programme includes the first performance of Suite '*In the mode*' by Ronald Watson written for Bryan.

Admission to both concerts £4 to include wine or soft drink.

***Mid day music***

*12.45 - 1.45 at Princes Street URC on the first Thursday of the month*  
played by Peter Stevenson one-time Organist of Portsmouth Cathedral and University  
Lecturer and Organist in Hong Kong, and occasional guest organists

Recital on 2nd May will be given by

John Moore-Bridger (one-time Assistant Organist, Leeds Parish Church and latterly  
Director of Music at Brentwood School)

***Come when you can - leave when you must***

***Forthcoming concerts at Christ Church Eaton***

*Sunday 17th March at 7 p.m.*

**The Eaton Parish Choir and Orchestra**

Handel: Zadok the Priest Schubert: Mass in F (Deutsche Messe) Schubert: Mass no. 6 in E♭  
Admission free - retiring collection.

*Sunday 7th April*

A recital by **Benjamin Nabarro**, a professional violinist from London and a member of the  
Chamber Orchestra of Europe, accompanied by pianist **Philip Moore**  
Admission £5

***Summer Serenade at St Peter's Sheringham** gets underway on Monday 6<sup>th</sup> May at 2 p.m.  
with an organ recital by **Julian Thomas** Assistant Organist Norwich Cathedral  
Admission £2.50*

Other concerts in this series which run from June to September will be notified in future  
issues

## *Events update*

### **Saturday 9th March                      St Peter Mancroft, Norwich 7 p.m.**

#### **MASTERCLASS**

Once again, in conjunction with the County Music Festival, we return to St Peter Mancroft to see, hear and learn from Kenneth Ryder and his pupils as they prepare organ music for the Festival. If you have not come in previous years you will discover that we all benefit from Kenneth's teaching. This event is a must for all organists

### **Saturday 23<sup>rd</sup> March              St Mary's Duke Street Norwich 3.30 p.m.**

#### **Annual General Meeting**

Refreshments will be available at 3.30 p.m. and the meeting will start at 4 p.m. Come along and take the opportunity to have your say on the running of the Association.

## **April**

### **Trip to Holland**

This trip has been postponed until 2003 because of a lack of suitable accommodation at an affordable price as 2002 sees the ten-yearly 'Floriade' flower festival which lasts for several months. There is also a spring bulb festival in Amsterdam at the beginning of April. As no deposit cheques had been banked, the cheques have all now been destroyed.

We have been assured that prices in 2003 will be significantly lower than they are this year. Further details will be published as they emerge.

### **Saturday 4<sup>th</sup> May**

#### **Young Organist's Day**

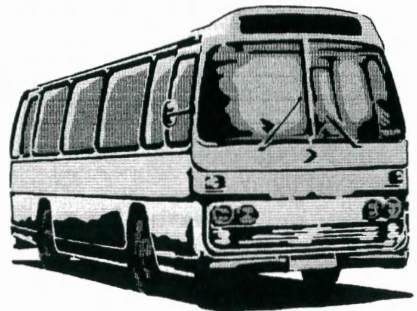
A day devoted to introducing the 'King of Instruments' to the young. Negotiations are in progress for the use of St Andrews Hall.

### **Saturday 11<sup>th</sup> May**

#### **Annual Outing to London - 8 a.m. sharp!! (#)**

Visit to Southwark Cathedral. Cost £12 per person (assuming a full coach). Pick up point and parking at Sainsbury's Longwater Lane, off the southern by-pass (A47)

**Bookings close on 11<sup>th</sup> April so book your place now to avoid disappointment by contacting Mathew Martin on 01603 754731.**



**Saturday 6<sup>th</sup> July East Harling Parish Church 10.15 a.m.**

**Choral Evensong**

The day takes the form of a choral workshop based on the two similar events held over the last two years and will be a day packed with fun and hard work. We will meet for coffee at 10.15 a.m. The first rehearsal will be from 10.50 a.m. to 12 noon. Lunch will be at 1 p.m. - bring your own or eat out! The afternoon session will be at 2 p.m. and Choral Evensong will be at 3.30 p.m. led by Revd John Handley, Rector of East Harling. The music is:

<i>Teach me O Lord</i>	<i>Brian Lincoln</i>
<i>Canticles</i>	<i>Noble in A minor</i>
<i>The Lord is my Shepherd</i>	<i>Malcolm Archer</i>
<i>Responses</i>	<i>Peter Smith</i>

Please let Mathew Martin know if you will be attending this event.

**Saturday 3<sup>rd</sup> August**

**Annual Car Outing**

This year we will be visiting the organs of Cromer Parish Church, North Walsham and Oxnead Mill ending up at the home of Mathew and Sylvia Martin for refreshments

**Saturday 28<sup>th</sup> September**

**To be confirmed**

**Saturday 26<sup>th</sup> October St Thomas's Church Heigham Norwich 2.30 p.m.**

**Lecture Recital of the music of Duruflé**

Tim Patient will present the music of Maurice Duruflé using the organ and recordings. As we celebrate the centenary of Duruflé's birth this year it is appropriate to reflect on his small but significant organ output.

**Saturday 9<sup>th</sup> November St Mary's Duke Street 2.30 p.m.**

**Desert Island Discs**

To finish the Association's year Ron Watson will be cast away on his desert island. Ron will surely have many tales to tell and Ken Smith who will once again be hosting what is becoming a regular event in our calendar. Be sure not to miss this.

*Further details of events can be obtained from  
Mathew R Martin – 01603 754731 or any committee member.*

*Sally Butcher will be pleased to co-ordinate transport requests where possible but please ensure that you give sufficient notice.*

*Please note that there is a fee of £4 charged to non-members of the Association for some of our events.*

## R.S.C.M. Events

### **Organ Scholarships - Diocese of Norwich.**

Three Scholarships are awarded annually to committed Christian people of any denomination to encourage organ playing within the context of Christian worship. Successful candidates will receive a regular course of professional instruction for a period of three years, during which all tuition fees will be paid. The candidates will be responsible for the cost of music, travelling and other expenses. For details of the Scholarships send a stamped addressed envelope to:

Kenneth Ryder, 56A The Close, Norwich, NR1 4EH.

*The Closing Date for applications in 2002 is Saturday 4th May.*

### **The Annual RSCM Choral Festival Service & Presentation of Chorister Awards**

will take place in Norwich Cathedral on Sunday 16th June at 6.30 p.m.

Conductor: David Dunnett      Organist: Julian Thomas

The service will be Choral Evensong and the music and the order of service are contained in the Choral Festival Service Book 2002. There are still copies of the book available at a cost of £3.75 per copy. These can be obtained along with details of the four Choral Festival rehearsals on Saturday 20th April at Brooke, Saturday 27th April at South Wootton, Saturday 18th May at Aylsham and Saturday 25th May at Attleborough, from the Area Secretary J.R. Hudson 139 Cotman Fields, Bishopgate, Norwich, Norfolk, NR1 4EP.

### **A Course Composing for the Church**

Friday 21st at 6-30p.m. and Saturday 22nd June, 2002.

Tutor: Professor Peter Aston.

This is a practical course for composers of all levels of experience. Participants are invited to submit 24 copies of a short setting for SATB which will be performed and discussed in workshops. Composers will also receive an individual 30 minute tutorial on the work submitted.

Fees for composer participants £25 and observers £10

Full details and application form should be obtained from John Hudson (address etc. above).

*Scores must arrive not later than Friday 31<sup>st</sup> May.*

## Accommodation required

A group of organists from the Planet Zarg will be visiting Norwich between Stardate 76515 and 76522. This will be the first group of extra-terrestrial organists to visit this city (which may surprise some), and we want to do all we can to make them welcome. Using Norwich as their base they plan to visit organs in Tashkent, Capetown, Auckland and Tokyo on their first day and hope to get further afield during the rest of their visit using their Spratz intergalactic executive zargmobile.



There should be no difficulty in feeding our visitors, as, whilst their diet consists mainly of Pz^xrtl, which is not readily available in Tesco's, we are assured that shredded polystyrene mixed with a little yak milk will fill the bill admirably.

The highlight of the visit will be a recital in Norwich Cathedral by '~>' (who is, not surprisingly, a FZCO) and whose programme will include a Quintet Sonata in which '~>' will play all four of the organ's manuals simultaneously using six of his eleven arms. In a follow up recital in St Paul's Cathedral, Melbourne '~>' will also play a didgeridoo obligato to Bach's C minor Passacaglia & Fugue using an orifice which it is virtually impossible to describe.

Anyone willing to help should contact Ralph Bootman already known affectionately to the Zargans as t\*<q who has a wealth of experience dealing with people who operate on a different planet.



*Norfolk Organists Association - list of members*

Dr David V Baldwin	John A Farmer	Cyril J Lockwood	Kenneth S Ryder
Lawrence H Bannister	Colin H Fenn	Dennis A Long	Geoff P Sankey
Gordon L Barker	Clarence W M Gibbins	Claire MacArthur	Keith L Shaw
Margaret Barrell	Dr Gerald M Gifford	George E Marley	Nigel Singleterry
Nora E Barwood	Prudence Goldsmith	Mathew R Martin	Kenneth G Smith
Jean E Bedwell	William S Ham	Sylvia Martin	Patricia A Smith
Jane S Berry	Rodney J Head	Chris Maule-Oatway	Jessie Steadman
Basil S Blackburn	John D Hilton	Dr Richard G May	Peter Stevenson
Matthew Bond	Charles Hines	Brian Charles Milward	Pauline Stratton
Ralph Bootman	John R Hudson	Carey Moore	Brian W Taylor
Richard A J Bower	Robert J Ince	Alan R Morris	Howard J Thomas
Rodney E Briscoe	Alice M C Ingrey	Peter H Moss	Julian R P Thomas
Ann Brown	Arthur W Ingrey	Ian P Murphy	Katharine H Thompson
David H Bunkell	Dr Francis Jackson	Barry R Newman	Peter G Walder
F Percy Burrows	Mark D Jameson	Raymond G Newman	H David Watson
Ruth A Burrows	Celia A Joice	M Valerie Nottley	Isabel Watson
John Burton	John W Jordan	Timothy R A Osborne	Ronald Watson
Sally G Butcher	Raymond F Kent	Brent L Palmer	Rosemary R West
Patricia L Buttolph	Steven Kirk	Sohyun Park	Elizabeth A Wilson
Ronald C Buxton	Michael S Kisby	Timothy I Patient	Robert P Woodcock
L G Andrew Campbell	Dr Barbara Knowles	James A Pewton	Brian A Woodcroft
Penny M Cooke	James N Laird	Rita M Piesse	Marcus E D Wortley
Basil A Cooper	Paul Leeder	Ginny M Plunkett	Paul Wraith
John A V Crisp	Anthony N Leeson	John G Plunkett	Matthew C Wright
Ivy Day	J Richard W le Grice	Derek R Podd	George Wyer
Anne Duarte	P James Lilwall	Gary A Rant	Joan Wylie
David Dunnett	Charles A Lintel	Nellie W Reeder	
Lynda M Edwards	Michael L Liversidge	John Robbens	
Bryan Ellum	Dr Allan Lloyd	Richard L R Rout	