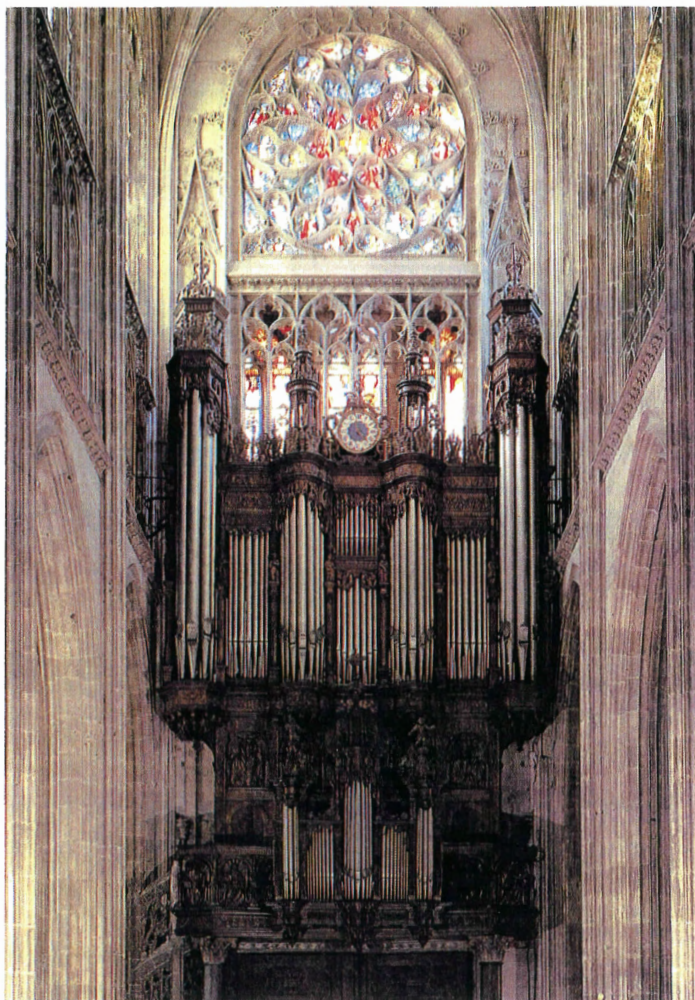


Spring 2005

The Journal

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***Last date for copy for the next Journal is Saturday 21st May 2005
Why not send your contribution by email to
ron_watson@onetel.com***

The editor writes....

Most people remember where they were when they heard about certain world-changing events: the assassination of President Kennedy, the attack on the twin towers in New York and the Tsunami. I remember all three. I heard the news of Kennedy on a coach driving down the A1 just south of Doncaster, I saw the first television pictures of the twin towers at the hotel at Ayers Rock (where it was actually September 12th being Australia!) and I watched the first television pictures of the Tsunami in the departure lounge at Kilimanjaro airport.

Most times I have heard the Christmas Eve service of nine lessons and carols from King's College Cambridge I have been at home making occasional forays into the kitchen where mince pies were being made. On Christmas Eve 2004 we were desperately trying to hear it on a wind-up radio on the World Service of the BBC in a house on the western shores of Lake Victoria. It was not very successful but there it was; a piece by Judith Bingham, and an interesting setting of 'A Great and Mighty Wonder' were just discernible. But there we were under the equatorial sun listening to people singing about the bleak mid winter - it was a very odd feeling.

We witnessed many great and mighty wonders (though no mighty organs!). The flying hotel which took us to Africa at ten miles a minute is indeed wonderful, the cheetah stalking a wildebeest, the nothingness of the Libyan

desert seen from 35,000 feet - great and mighty wonders indeed.

It was a memorable Christmas, totally different from what was going on in the shopping malls and supermarkets of the over-indulged western world with their jovial Santas and mechanically operated reindeer covered in cotton wool.

The most poignant moment, on the last Sunday of Advent, when the Christmas preparations here in the UK would be approaching their most frenetic, was as we stood outside a tiny shack built of branches and grasses, the home of an old man and his crippled wife. Their total possessions amounted to a three legged wooden stool, a cooking pot and a crude knife for chopping up food - oh - and a wheelchair, provided by a voluntary organisation, which enabled the old man to wheel his wife to church along dusty and uneven tracks. This old man, for all his poverty, wished me a happy Christmas in Swahili and they both beamed with genuine joy. I guarantee that no such joy could be seen on the faces of any of the last minute shoppers in the illuminated streets in the northern hemisphere.

The total humility of this dwelling and its occupants would have made a first century stable seem like the Bethlehem Hilton and I wondered if all those who would sing 'Away in a manger' in chapels or on doorsteps had any idea. I wondered what would constitute a happy Christmas for this old couple but, more to the point, I wondered what he imagined would constitute a happy Christmas for me. Next time I hear 'What can I give him poor as I am?' I'll think of a wheelchair in Africa.

A message from the outgoing President

By the time you receive the next copy of 'The Journal' I will have completed my term of office and I just want to put a few words down on paper to say thank you.

It has been a great privilege to serve the Norfolk Organists' Association as President over the last two years and I take heart that we remain in a strong position led by a good committee.

I would like to thank the committee and sub-committee for their unstinting support and loyalty during my tenure. Tim has proved to be a very able secretary and has continued to be very adept at carrying out various the tasks that his position requires. He has proved a great support to me. David Watson has done a tremendous job as our Publicity Officer. We even made the front page of the diocesan journal "Across the See" when Sohyun Park gave the Young Organists Recital at Hingham in August 2004. David also ensures we have listings in the *Piping the News* supplement in the Organists Review Magazine. Regular contacts have also been made with the local newspapers.

Gordon Barker has done a tremendous amount of work as our Events Co-ordinator. This role is too big to be done by one person. However, great planning and much work go on in organising our events and Gordon has done so much in this role. He has also been very active in promoting the NOA's commitment to young organists. Gordon has been a tremendous support for me personally as your President and has been a good listening ear to my ideas!

Ron Watson as you know has been our Editor for over 50 issues of 'The Journal'. I look forward each quarter to receiving this very high quality production. It is admired by many other associations who have yet to move on from a double-sided A4 sheet of news of their own association. Ron has also been a great source of encouragement to me in my role.

Sylvia, our Membership Secretary and Treasurer (dubbed the Chancellor of the Exchequer) has kept us in order financially. We are not in this to make money but we have to be financially viable and able to meet our expenses and pay for events. We have been prudent in what we have done. The Journal remains our highest cost but it proves great value for money and keeps all our members, particularly those who cannot attend events for any reason, in touch with what is happening within the NOA. Sylvia has been a great inspiration for me. Our committee members, David Bunkell, Martin Cottam and Brent Palmer have all contributed much at our meetings and I hope they will continue to do so.

I would like to wish Alan Morris every success as he takes on the role of President at our AGM in March. I leave the Association in good hands.

Many good things have happened during my two years in office. We have had many events, coach and car outings, educational and social events. It may be wrong to single out events but I am going to. For me the highlight of my term of office was our coach outing to Cambridge this year: starting at St John's College and meeting with David Hill, our visiting Robinson College and best of all our

entire visit at King's College. Here we had the wonderful opportunity to listen to what I believe to be the finest choir and choral foundation in the world. To be exclusively able to listen to the rehearsal prior to Evensong was a great thrill and a memory that will last a lifetime.

I am saddened that I have been unable to address everything I had wished, in particular seeing more of our members from the county areas. We have tried having events and meetings around the county to encourage you all to attend more but sadly we have not been successful in this and I cannot understand why; we are the *Norfolk Organists' Association* and not the *Norwich Organists' Association*.

Finally, my wish would be to become your President again in the future and feel a three-year term of office would enable better continuity in achieving the aims of the NOA. I have no plans to disappear from sight and will do all I can to support our new President.

My work commitments need to take priority at the moment but I shall attend all events that I am able come to. I would also encourage you to think about how you can serve the NOA.

We would welcome anyone to stand for election to our committee and then to move on through the various elected offices we have. We need to keep things fresh and to move forward as we are a growing association and a very proactive one within the organ world.

My best wishes to you all for the future of this Association.

Mathew R Martin

For sale... Livingstone Electronic Organ (1981) in full working order, plus bench. Full size Swell and Great keyboards and R/C Pedalboard. Comprehensive specification, good analogue tone. Suitable for church or home. £700. Can be seen by arrangement at Guist Rectory 01362 683255

Organist wanted
The Catholic Church of Our Lady of the Annunciation in Poringland is looking for an organist to play regularly (probably twice a month) at their 9 a.m. Mass as well as for occasional services at other times. The organ is a good quality digital 2-manual instrument. There is no choir but there are two competent Cantors and a congregation that sings well. They use "Laudate" as their hymnbook and the liturgy incorporates well-written new as well as traditional music. Suitable reimbursement is negotiable. For further information please contact either Marshall Hopkins on 01508 492724 or Fr Mark Hackeson on 01508 492202.

Organ News

Geoff Sankey

Richard Bower is nearing completion of work on the instrument at All Hallows, Ditchingham. The instrument he installed at St Thomas' Heigham some 25 years ago is being cleaned and overhauled. It is certain that this will be finished by March 19th since this is when Richard himself will be giving the re-opening recital! In the workshop, he is restoring a Nicholson chamber organ from Whissonsett; this work will include the reinstatement of its Hautbois stop, polishing, and re-gilding.

Johnsons have been busy (under contract to Walkers) drying out St Edmondsbury Cathedral's Solo organ. The tuba started to issue water after builders dropped scaffolding on the roof above. Once again water organs feature in our area! Further afield, they continue to work towards the reinstatement of the Binns instrument removed from St Marks, Woodhouse near Leeds. The instrument is currently in storage.

Boggis and Co are working on the two manual Prosser organ built in the late 1800s at St Mary's Church, Denham (near Bury St Edmunds) where they are restoring the keys, pedals and action. They are also adding a Piccolo to a spare slide on the Great.

NOA Young Organist Recital - 2005

Gordon Barker would be delighted to receive recommendations in writing from members and non-members for our Young Organist 2005 award. The recital will be held during August on an instrument that is familiar to the player. The recital attracts considerable publicity, plus a recital fee of £50.00.

Nominees must be 18 years or younger and possess the ability to perform a varied programme lasting approximately 45 minutes. The closing date for nominations is Monday 2nd May.

...and here's Celia Barker's composer search.

Travel up, down, right, left or diagonally and see how many composers you can find

M	R	S	E	K	R	A	D	H
S	E	W	A	L	R	R	P	B
T	N	A	B	L	O	W	L	L
A	R	M	O	E	R	A	N	Y
I	E	U	S	C	I	A	R	T
N	V	D	U	R	L	R	O	O
E	A	D	K	U	A	N	O	N
R	T	T	I	P	P	E	T	T

New Year's Day annual organ recital

Kenneth Ryder

The ever popular free New Year's Day All-Bach organ recital at St Peter Mancroft attracted over two hundred people, many of whom said, 'What a wonderful way to start the year!' The tragedy of the Tsunami disaster that week was reflected in the choice of programme; and the collection at the end of the concert of £263.61 was given to the earthquake appeal.

The playing of the St Peter Mancroft organ continues on Saturdays at 12.00 noon for 25 minutes - Wednesdays as well from May to October - and often attracts an interesting audience from far and wide. Children frequently stay and listen with their parents and are eager to see the organ loft afterwards. Some 'have a go'. Over the Christmas period the music from the ice-skating rink was always obligingly turned down; and on the Sunday before Christmas three separate recitals were relayed all over the city centre as part of the City Council's 'Spirit of Christmas 2004' celebrations. I was told that the organ was audible as far as the cathedral at times! The few who realized where the music came from and entered the church to listen 'in the flesh' were nearly all Norfolk people who had never entered the building before nor heard an organ in real life. Their comments after each recital were often staggering and revealed how much the general population, given the chance through greater publicity, would enjoy and crave serious organ music.

Quiz and chips

Once again the year got off to a convivial start with the quiz and chips evening, for the second time under the control of the genial duo, Gordon and Celia Barker.

Our general and musical knowledge were put to the test with generous prizes available to winners, two CDs and a variety of consumable delights mostly, but not exclusively, of a liquid nature. Martin Cottam won a CD by being able to recognise music by Boëly and your editor won a bottle of bubbly for having done no more than remain standing after everyone else had had to sit down having had their allocated organ stop name pulled out of a basket. Then there were the tortuous 'word spiral' and 'wordsearch' grids to keep falling back on, (just as tortuous to devise as to solve I am told), with the invitation to submit completed solutions to G&C by post in order to win a prize. I have adopted these two ideas for more general amusement and adapted versions appear in this publication.

The fish and chips did not disappoint, being piping hot and very tasty, and being served tea by our President reminded me of Airforce days when at Christmas the officers waited on the erks at table.

It is all good fun and a lot of hard work for the compilers and providers of provender to whom hearty thanks are due. Here's to the next time! RW

The 'Affaire Plon'

Stephen Bicknell

It is about time the public knew about the attempted bombing of the organ at St. Augustin-les-trois-Pantalons, Paris, by a splinter group of the FGEOC - La Force Gouvernementale de l'Elimination des Orgues Contemporaines.

Well, the incident in question took place in May 1968 - a period, you will remember, of considerable student unrest in France. It was also a period of great unrest in the French organ world. The rise of the Organ Section of the Ministry of Culture had been quite a phenomenon since the Second World War. Its leader was the controversial organ historian Albert Doufourmantelle, who had systematically (and, during the war, secretly) recorded the location of all the surviving 'antiquated' pedal boards in France. As soon as he entered the Ministry in 1949 he started on a campaign to bring all organs in French churches under the direct control of the State. This was achieved by the summer of 1954, but it was not until 1960 that Doufourmantelle was able to institute a programme of government funding to cover the replacement of all the old pedal boards with new German pedals manufactured by Rotring-le-Pen of Strasbourg (in which firm Doufourmantelle was reputed to have a financial interest).

This programme caused great distress all over rural France, where the intellectual hegemony of Paris was by no means taken for granted. Indeed, in the beautiful cathedral city of Comminges, eighty kilometres south-west of Limoges,

the Loi de 5 juin 1954 scored its first cause célèbre. You will recall that Comminges Cathedral contains a small but perfect example of the work of Jean-Christian Merveillard, built in 1779 and (according to the copious church records) only tuned once in the whole of the nineteenth century. When the representatives of Rotring-le-Pen arrived in town, word quickly spread. The organist of the cathedral was of course Auguste Plon, the last surviving member of a family who had served the cathedral as musicians for as long as history recorded. He was taught to play the organ, not at one of the famous Paris colleges, but by his father Georges, who had been taught by his father Alphonse - and so-on through the generations. As late as 1962, therefore, the Merveillard organ could still be heard, Sunday by Sunday, being played by an ancien régime organist who had been trained in the tradition of Couperin, and for whom Guilmant, Bonnet and Widor were shadowy modern figures from Paris.

Mme. Plon was out shopping one morning when she recognised one of Rotring's men in the pâtisserie. She ran back home at once, put her husband to bed (where she felt he would be less likely to get confused - he was 84) and then hurtled to the cathedral, not even pausing to put down her shopping. She then stood at the door to the tribune trying valiantly to beat off the troops of Rotring-le-Pen with loaves of bread and egg-plants. She was quickly overcome with exhaustion and collapsed in a pew. The massed forces of Rotring-le-Pen (consisting of Robert-Pierre Caillou, his son Armand, and a small terrier called Milou) then marched

up the stairs to the organ and began work (Caillou had the changeover down to a fine art and was propping up the bar at the Hotel de la Gare by lunchtime.)

Meanwhile, Mme. Plon was in a distressed state and immediately went to stay with her sister in Niort without having the heart to tell her husband what had happened. He got out of bed later in the day, long after the Caillou team had departed, and went to the cathedral as usual to practise. When he saw the pedal board, he had a stroke and died at once. This awful incident has been known as the Affaire Plon ever since. To appreciate the full intensity of the drama you should understand that in Comminges it was assumed that Doufourmantelle's men in the ministry had all been Vichyiste during the war, and that allowing Rotring (from Alsace) into the heartlands of France was tantamount to giving in to the Germans. M. & Mme. Plon had no children of their own, and the next titulaire at Comminges was a young man from the Conservatoire at Lyon - but I digress.

The Affaire Plon completely changed the face of the French organ world. Doufourmantelle made no comment, but his deputies at the Ministry let it be known that, although the death of Auguste Plon was undeniably a great tragedy and although the circumstances were most unfortunate, it would of course be most inappropriate to suggest a causal link between the replacement of the antiquated pedal board at Comminges cathedral and M. Plon's death - he was after all 84, suffered periodically from the traditional crise de foie (or gross over-indulgence, as we would call it in the

English-speaking world) and, as the post-mortem showed, he had a dicky ticker.

Whatever Doufourmantelle may have wished to convey to the public, the effect of Plon's death was to mobilise public opinion against the Loi de 5 Juin 1954, and several pressure groups were formed independently of each other to try and combat the nefarious activities of the Ministry. For the time being the Ministry still held all the cards. The contracts for replacement of pedal boards had already been let to Rotring-le-Pen, the pressure groups were disparate and disorganised, and where they did manage to influence officials the natural inertia of French bureaucracy prevented any decisive action from being taken. Basically all that happened was that shoulders were shrugged in high places.

So, throughout the middle sixties, from the death of Plon in 1962, the programme continued. Robert-Pierre Caillou still toured the country with a stock of Laukhuff pedal boards in his van, uncannily managing to appear quietly in sleepy cathedral towns at just the time that the titulaire had taken four day's vacation in Honfleur or La Rochelle, regularly bribing easily-influenced clergy to provide him with a key, and even - to the disgust of everyone - working during the month of August.

It is difficult to tell whether matters would ever have come to a head had it not been for the social disturbances of 1968. During this period of considerable unrest, with the threat of mob rule in Paris always lurking in the shadows, the government was obliged to make far-reaching moves to appease public opinion. This was achieved in the normal French manner:

senior figures in several government departments resigned in high dudgeon and with high-profile public hand-wringing, only to be re-appointed quietly in other offices the following day. This meant a complete and sudden re-shuffle in several ministries, and in March 1968 the now quite elderly Doufourmantelle suddenly found himself transferred to the Ministry of Defence, where he started a programme to develop a deadly infrasound weapon using a Contre-Bombarde about 72 feet long playing low BBB.

The organ section of the Ministry of Culture was taken over by an undercover group of socialists who had been hiding in the Ministry of Transport (where they had ensured the right of all French motorists, regardless of social standing, to proceed unfettered by hierarchical and class-influenced notions of right of way - in other words they enshrined in a series of new laws the extraordinary notion of *priorité à droite*, whereby any farmer pushing a handcart out of a field on the right side of the road has priority over a semi-trailer hurtling towards it at seventy miles per hour).

Though socialist attitudes to any surviving relics of the ancien régime varied a great deal, the *Affaire Plon* was seen as an example of the State crushing the genuine cultural aspirations of the people, and the connections between Plon, the Merveillard organ at Comminges, and the Couperin tradition (on the one hand) with the old world of kings and courtiers (on the other) was conveniently overlooked. The new team at the ministry worked hard to reverse previous decisions, rapidly becoming known in the radical press as the *Tuyau Rouge*.

Contracts issued to Rotring-le-Pen were rescinded, and in their place came a general edict ordering the replacement of all pedal boards installed under the *Loi de 5 juin 1954* with authentic French toe-pedals (all to be installed by the firm of Marchearriè at Roissy-les-Champignons).

Meanwhile in Strasbourg the shadowy organ-building concern of Rotring-le-Pen was plunged into disarray. The owner, Jean-Luc Rotring, summoned his entire staff (Robert-Pierre Caillou, his son Armand and the dog Milou) to a crisis meeting (the company had been surviving on pedal board replacements for the last fourteen years and there was no other work in the offing). Rotring put the firm into voluntary liquidation, and transferred the remaining contracts to a new company of which Armand and Milou were the directors. It was named Pretzel after the pedigree wire-haired terrier from whose litter Milou came. Thus Caillou and the *équipe pédalier* was able to continue their nefarious work under the cloak of a new and innocent-seeming name, at least in those places where the new regime at the Ministry of Culture had filed to cancel the existing contracts.

As a final act of defiance, Doufourmantelle emerged briefly from the Ministry of Defence to act as consultant for the rebuilding of the organ at St. Augustin-les-Pantalons in a quiet residential area of Paris (just off the Rue Ste. Dominique in the 15^e arrondissement), knowing full well that, as a church established privately by special law in 1710, it was outside the jurisdiction of the Ministry.

Just how distinguished the organ was is now a matter for debate only, as

the Pretzel rebuild left little of the original material available for the perusal of modern scholars. Those who supported the new wave of thinking asserted its origins as an instrument by Entrecôte dating from the second decade of the 18th century, despite the provision of a new case, some new sound boards, a number of new pipes and a new key action at various times in the 19th century. Those who supported Doufourmantelle pointed simply to the fact that the organ had not been in working order since the siege of Paris in 1870.



In a defiant move Doufourmantelle entrusted the complete reconstruction of the organ, on modern neo-classical lines, to the Pretzel firm. The ministry was technically powerless to intervene. However, two young students employed as clerical staff in the organ section of the ministry (Alain Vériteaux and Paulette Chemise) saw a way to advance their cause. They secretly diverted two

month's publicity budget into the formation of the FGEOC - la Force Gouvernementale Contre les Orgues Contemporaines. Their sole campaign was against the Pretzel rebuild at St Augustin - but how remarkable it was!

The work at St Augustin had started quickly in early May 1968 with Robert-Pierre Caillou and Armand throwing most of the old organ over the gallery front, while awaiting the arrival of several large crates of new material from Hertz van Rentaal (the Dutch pipe makers) and other internationally recognised organ supply houses. These were stored in the nave while the Pretzel gang cleared away the debris. Meanwhile Vériteaux and Chemise, with the help of friendly students then manning barricades on the left bank, made a number of small petrol bombs, the intention being to set fire to the new organ before it could be erected. The fire brigade in the Rue Ste. Dominique were sympathetic (Paulette's father, Claude Chemise, was the local fire chief) - and the attack was timed to happen during their afternoon nap, so that the firemen could conveniently arrive too late to save the organ but in time to rescue the church.

On the day in question Vériteaux and Chemise loaded the petrol bombs into a shopping basket which they placed in the back of their tiny Renault car. The basket also contained a large glass jar of home-made fish soup which Paulette's mother had made for her husband, insisting that if Alain and Paulette could possibly leave it in a confessional at the church then Claude could pick it up later in the day and have it for his supper.

Mme. Chemise's fish soup, made to a Provençal recipe, was famous for its strength. The process of making it was very similar to that required to make glue. Large quantities of unattractive looking sea-dwelling creatures were ground to a pulp and boiled for a day or so, most of the flavour being provided by the lavish introduction of saffron. The unmistakable fiery soupe de poissons kickback came from the twenty-five cloves of fresh garlic.

What actually happened that afternoon is still a matter for dispute, but witnesses aver that when the FGEOC Strike Force drove into the Place Pantalon at about half-past two that afternoon, the diminutive Renault was involved in a minor traffic accident in the centre of the square. Some claim that the impact may have broken the jar of fish soup and suggest that there was some kind of chemical reaction. Anyway, far from causing damage to the parts of the Pretzel organ standing in the church a few metres away, the bombs detonated inside the car. As the Renault disappeared in a cloud of acrid black smoke two figures were seen running towards the Metro, both of them drenched in some evil-smelling yellow liquid - presumably the remains of the soup.

Thus, sadly, the FGEOC was thwarted. The Pretzel organ was duly assembled and, after two and a half year's work and the intervention of several other organ building companies, it was eventually opened in the fall of 1970. It was there, of course, that Doufourmantelle recorded the complete works of Abdab Slakiesoyawisz on the Musique de nos Temps label (MT0002 - now deleted from

the catalogue). The organ has not been heard much since; indeed after 1971 it became increasingly unreliable and, like its predecessor it has now lapsed into silence. The activities of the FGEOC are unofficially enshrined in a pair of photographs of the activists pasted on the wall of the Bar Pantalon across the square. Alain and Paulette moved to Lille and married, Doufourmantelle died in 1973 at his country estate outside Paris.

French organ-building today remains divided between the modernists and the traditionalists, and it is worth remembering the political roots of this division. Any company today that makes pedal boards à la française owes its acceptance to the pioneering work of the Tuyau Rouge and they are getting fewer and fewer - who still pay attention to the needs of the wider repertoire and are prepared to provide the internationally accepted 'German' pedal board, represent the last vestiges of the tyrannical influence of Albert Doufourmantelle.

Armand Caillou now runs a small garage and second-hand car business near Lille. His father died of liver failure a few years ago. The dog was run over by a bus.

Stephen Bicknell is an organ historian, designer and consultant. This essay first appeared on the electronic mailing list: Piporg-1 and is reproduced by kind permission of the author.

**Lecture by Dr Gillian Ward Russell on
Vierne's 24 Pieces in free Style**

This second event of the year was the Association at its best - an eminent recitalist educating and entertaining a very ample gathering of members in a truly professional manner.

Rightly asserting that no consideration of any composer's music is complete without an understanding of his life's experiences, Gillian gave an enlightening account of Vierne's often very tragic life. Apart from his almost total blindness, several people very close and important to him, including his son, were taken from him by premature death. On the death of his father he found himself with the responsibilities of head of the family at the young age of 16 and some years later his marriage, whilst blissfully happy at the outset, would end in divorce.

The pieces, one in each of the major and minor keys, cover a range of moods and employ several interesting compositional techniques which Gillian explained before each of the selected pieces was played. These were taken from a recording by Colin Walsh on the Fr. Willis organ in Lincoln Cathedral, which in itself would have been enough for several of us to want to have this CD.

Gillian was warmly applauded at the end of the lecture and kindly let me have her lecture notes and permission to print them as an article in a later edition of the Journal.

Afterwards, members were content to talk matters over with Gillian and others over a welcome cup of tea.RW.

Membership Notes Spring 2005

Sylvia Martin

We are pleased to welcome to our membership this year, three new organ scholars, Lis Room, Clare Seabrook and Martin Sussams. We are also pleased to welcome William White who joined the Association through our IAO website.

I would remind you that subscriptions were due for renewal on 1st January 2005 - £16 Ordinary membership & £8 student membership. Forms were enclosed with the last Journal. If you have not renewed yet then make haste!

Here are some 'membership statistics' as at the time of going to press: of last year's membership 75% have renewed their membership, 3% have retired.

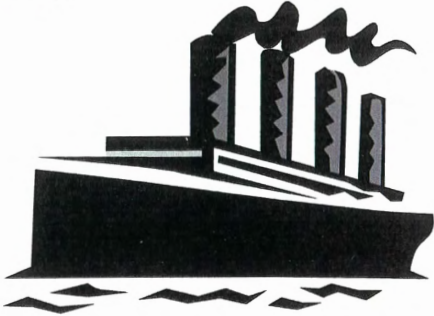
Of the current paying membership 74% have been able to gift aid their subscription, for which, many thanks. Of the current total membership 4% are new, 83% are ordinary members, 2% are students, 3% are life members, 5% are honorary life members, 2% are honorary members and 5% are organ scholars.

You may find this of interest if you are a figure 'anorak' like me, but also a little disappointing to see that 22% of last year's membership have not yet renewed. Are you one of them!?
The AGM is looming!

Lucky escape for orchestra

Ronald Watson

The London Symphony Orchestra was founded in 1904 and after the success of its first season set itself up as a company by issuing £1000 in £1 shares which were allotted to the players in £10 blocks.



In 1906 the orchestra visited Paris and in 1908, Antwerp. However, in 1912 it was planned to make a tour of Canada and the USA and was booked to travel on the Titanic.

By a stroke of good fortune the orchestra's New York agent brought the start of the tour forward by two days forcing them to sail in the SS Baltic instead. The tour was highly successful and the LSO continued to make overseas tours, as it is still doing to this day.

For sale

Computer and monitor with a valuable extra.

I am told that my Acorn A7000 computer is a collector's piece and that I am likely to have difficulty giving it away.

However, it does have on it the Sibelius Student version which served me well for many years in producing scores of a professional standard.

Anyone toying with the idea of investing in music-writing software might consider this a good way of getting started.

Everything works perfectly - I've moved on that's all!

All offers will be considered but it's worth £50 of anyone's money.
Contact Ronald Watson



The French symphonic organ tradition - continued

Julian Thomas

If we think strictly in terms of the “Organ Symphony” it is really to Charles-Marie Widor that we must turn. Widor’s 10 symphonies are a real cornerstone in the repertoire and they are also fundamental in establishing the genre for later composers like Louis Vierne and Marcel Dupré. Like nearly all of his organ compositions, the symphonies were written for the five-manual Cavaillé-Coll organ at St Sulpice in Paris, where he was organist for an astonishing 64 years.



Charles-Marie Widor was from an organ-dominated family. His grandfather had been an organ builder and his father was also an organist and part-time organ-builder. Widor started his organ studies at the lycée in Lyons where the family lived, but on the recommendation of Cavaillé-Coll, he moved to Brussels to study composition with Fétis and the organ with the great Belgian virtuoso and teacher, Jacques Lemmens. Lemmens could trace a direct line of teachers back to Bach, and it was the music of Bach that had quite a substantial influence on Widor’s own

performance, compositions and indeed his own teaching. In particular there are numerous examples of contrapuntal textures throughout the symphonies, such as fugal passages and trio-like sections, and this is one of Widor’s real achievements in assimilating so many different elements into his music.

Widor was a highly prolific composer, and his organ music actually only accounts for about 10% of his output. Nevertheless it is the ten symphonies for which he is perhaps best remembered. They are all called Symphonies, but in fact they are all surprisingly varied, indeed many commentators have described them rather as “Symphonic Suites for Organ.” The last two, the *Symphonie Romaine* and the *Symphonie Gothique* are from later in his life, and are generally more reflective and restrained, using liturgical plainchants for much of the thematic material, whereas the others are more openly orchestral in outlook. They mostly have between five and seven movements, with contrasts of both speeds and dynamics; many of the movements are not specifically titled, but we get the whole spectrum from pastorals and cantilènes right through to marches, toccatas and scherzos. What is more, we see him using the whole range of colours, from the full organ right down to just individual stops for some of the beautiful miniatures that lie hidden within this repertoire.

To demonstrate the wide variety of styles in the symphonies, here are a few extracts from the symphonies: firstly the opening of the 6th symphony – arguably one of the most arresting beginnings to any organ piece – I will follow that with

the delicate *Méditation* from the 1st symphony, which uses the strings and flutes; and then I will play the end of the fourth movement of the 6th symphony; which has an almost pastoral simplicity in the sound-world he creates.

Widor's symphonies are a real voyage of discovery and in preparing for this talk I have discovered some real gems which I had never heard before. I think it would be fair to summarise Widor's role in the development of the French symphonic organ tradition as being in two distinct areas: firstly he is the one who really establishes the orchestral timbres of the Cavallé-Coll organ into what you might call 'quality' compositions – Gerard Brooks describes it thus: "Widor succeeded in marrying together the different divisions (reeds, strings and flues) of the Cavallé-Coll organ into a single huge 'orchestra' without sacrificing its nobleness of character."; secondly, as a result of this, he establishes the compositional genre of the organ symphony as a vehicle for these many varied styles and colours. Obviously there were other figures along the way whose compositions and performances helped shape this wonderful tradition, such as Eugène Gigout and Alexandre Guilmant, but I think it is really Franck and Widor who between them laid the foundations for the genre – certainly Vierne and Dupré were indebted to them in *their* own compositions.

I have already touched on a few of the differences between French and English organs, for instance the layout of the manuals, but I think the most fundamental of all is actually the layout of the organ itself. Nearly all French organs

of the period are built on a gallery up on the West wall of the church; this may seem obvious, but the positioning on the back wall means that all the sound is going in one direction unlike most English organs where the sound is coming round pillars and screens, or as here in Norwich pointing both East and West. Partly as a result of this, French organs often need far fewer stops to make the same amount of volume because the pipes are all nearer the front of the case rather than being hidden in the middle of hundreds of other pipes and chests. Admittedly Norwich is not your average church organ, but if you compare the specifications of the Ste-Clotilde organ of 1859 with this one, you see that it is only about half the size; actually though, because of the layout of the organ it would probably make about the same amount of noise!

French music is often very prescriptive about what stops to use and I think we should always use that as our starting point, but we must never be afraid to adapt what is written on the page to what we know works on our own instrument. Let me give you an example: in the Franck *Prelude, Fugue and Variation*, he specifies that the melody should be played on the 8' oboe, with an 8' flute accompaniment, and 8' and 16' flutes on the pedals. If one does this exactly on an English organ it is actually completely unlike the sound that Franck would have intended. Firstly the oboe on a French organ is a really nasal, almost trumpet-ty sound, unlike the warm gentle colour we are used to (so one can often get closer by using a Trumpet or Cornopean with the swell box shut, or as I

do here by coupling together the Swell and Solo oboes); secondly, the pedal department on a French organ is usually much clearer than English organs because they are designed to be heard distinctly on their own, rather than being permanently coupled to something from the manuals as we tend to do in this country; and thirdly the flute on the accompaniment is a much wider-scaled sound than you get here in England so I tend to couple together at least two or three flutes or bourdons to get the desired balance. It also gives you a lot more scope for dynamic variation too.

The same arguments actually go in the other direction as well. English high-pressure reeds are a complete anathema to the French style of organ building. If I had played you the whole of the first movement of Widor's 6th Symphony and had used the full Great, Positif and Swell reeds as he asks, (a) you would probably be half-deaf and (b) it actually becomes very boring to listen to! French reeds are much smaller-scaled and on a smaller wind pressure, so you get all the colour of the reeds without the over-powering volume which we have come to love over here. So, don't automatically assume when it says *Fonds* and *Anches* all coupled together that you *have* to use them all for all of the time – be nice to your congregation or audience!

I talked earlier about the importance of the combination pedals in organ design and the resulting compositions for these new instruments. One question which forever worries English organists when they are playing French music is: if it tells you to prepare the reeds at the start and then says '*ajouter les Anches*' what does this

actually mean? Literally it tells us to set the reeds on the combination pedal and 'add the reeds' at the required moment; but if you look back to the Ste-Clotilde specification you can see that as well as the reeds (the trumpets, clairons, basson, bombarde etc) being operated by the combination pedals, the 4's, 2's, and mixtures are also brought on at the same time. Why? Well, because French reeds are smaller-scaled and on a lower wind pressure, they actually often sound quite weak at the top end of the range. By adding the mixtures and upper-work at the same time, the natural harmonics of the reeds are strengthened by the actual harmonics of the mixtures. So in answer to the question: I think we have to be sensitive as to when to add the mixtures, obviously there will be times when with full organ going, it is obviously right to have the mixtures too, but at other times we may just want the colour of the reeds without the "squeakiness" of English mixtures. All I can say really is, listen to as many recordings as you can and interpret what you hear on your own organ, but don't be afraid to experiment.

Finally, I want to talk very briefly about "touch". Any organist worth their salt will tell you that in order to play *legato* on the organ you have to hold the notes down – unlike the piano where you can use the sustaining pedal. A style of playing developed in the 19th century in France which we can best describe as "ultra-legato" and I think it's crucial to successful playing of this repertoire to regain this. The classic example of this is in the Franck *Three Chorals*, where without a real legato they lose that all-enveloping warmth which is so crucial to

the style. I was taught to think of *treacle* when playing Franck and I think this is actually quite a helpful image – it has all got to join together to make sense of the wonderful harmonies which are buried into the music. You really have to give the music *space* for the sonorities to work, and don't forget to adapt your performance to your acoustic too – many a performance in a resonant building has been ruined by not enjoying the silences!

The concluding pages of Franck's well-known *Choral No.3 in A minor*, provide a rousing example of the huge developments in French organ music in the 200 years since the delicate counterpoint of Couperin! I hope you have been inspired to go out and explore this wonderful repertoire, whether as a performer or simply as a listener.

For further reading, there is an excellent article, "French and Belgian organ music after 1800" by Gerard Brooks, in the Cambridge Companion to the Organ.

Ten years to the day since the opening of the restored, re-sited, enlarged and rebuilt organ **Thomas Trotter** is coming to St Nicholas' Dereham on Thursday 15th Sept at 7.30 p.m. to give a recital.

More about this later.

CD Review

Let us with a gladsome mind. Organ favourites played by Richard Bower on the organ of St Nicholas, Dereham

Now here's a novelty! How many recordings have you heard of organ builders playing their own handiwork?

This year marks the tenth anniversary of the restoration and re-siting of the organ in St Nicholas' Church, Dereham, and to mark this Richard Bower has released this CD of pieces which will be familiar to just about every parish church organist. Boëllman's *Suite Gothique* is there alongside Gigout's *D minor Toccata*, Thalben Ball's *Elegy*, Pietro Yon's *Humoreske* and Lefébure-Wély's *Sortie in E flat*. Then there's Bach, Boyce, Vaughan-Williams (guess what!) and Statham inter alia.

Richard Bower puts on display the tonal possibilities of this three manual instrument and his own skills as a player. For all who take comfort in the familiar you'll certainly enjoy someone you know playing music you know on an organ you know and Richard is to be congratulated on this enterprising exercise.

The CD is available from Dereham Parish Office, Church House, Church Street, Dereham, NR19 1DN, open Mon - Fri 9.00 - 1.00 (tel 01362 693143) at £10 - or from Richard who will send it by post for £11. Cheques payable to St Nicholas PCC Dereham - proceeds are to Church Music Fund.

From the mailbag

Dear Ron,

Whilst not generally being one who writes a letter to the editor of any publication, I wanted to put three brief points down in print with reference to your write-up about the annual Evensong attendance in November (issue 50, pg.18):

1) It was indeed a great pity that no-one welcomed you to the service either in print or in writing, but the reason the Girls' Choir tea was held in Prior's Hall was because the NOA had already booked to have theirs in the South Transept and not the other way round!

2) As a small effort to maintain the significance of St Cecilia to us church musicians, for the last three years I have put on a concert here with the Cathedral Consort on the Saturday closest to 22nd November featuring music such as Britten *Hymn to St Cecilia* and Purcell's *Ode to St Cecilia*. NOA members are most welcome to come along on these occasions!

3) It would be very sad if a local organists' association felt no real sense of belonging to their "mother-cathedral" and I for one would be very keen to find another date - could we not combine the evensong with another event on the same day (either in the same venue or somewhere nearby) and make something a little of more of it in that way too?

Best wishes, Julian Thomas.

Dear Ron,

On page 14 of the Autumn 2004 Journal, John Norman refers to the large organ in Sydney Town Hall, Australia. It is worth noting that the whole of this five manual organ is on the tubular pneumatic principle, not just the remoter parts. Each division of the organ, (Pedal, Choir, Great, Swell, Solo, and Echo) has its own touch box within the console, and from there on the action is tubular pneumatic.

In common with most tubular pneumatic actions of the 1870s and early 1880s, all the couplers are within the console and are entirely mechanical on the moving (raising) backfall principle, although the coupler stop action to raise the backfall beams is pneumatic. There is indeed a pneumatic lever action connected to the Great keys in the console, but this is not for the Great Organ action in the normal sense, but simply operates all the touch boxes which the Great keys are connected to, and keeps the Great key touch the same whether no couplers are drawn or all manual couplers are drawn resulting in the actuation of up to eight touch box valves per key, each valve being sprung loaded.

The tubular pneumatic key action operates on 10 inches vacuum. The Great coupler pneumatic lever operates on 5 inches of wind which automatically is increased to 10 inches if more than four couplers are connected. The organ was designed and tubular pneumatic action was specified in 1885. Work commenced on the organ in 1886, and it was completed in Hill's workshops by mid 1889, and opened the following Year on 9th August by W. T. Best. It was at the time the largest organ in the world, having five 61 note manuals, and 30 note pedal. It has 123 speaking stops, and was the first organ to have a 64ft pedal reed. Yours sincerely, Carey Moore

..and from France

Bonne Année to you all if it's not too late! We went to the opening recital of a small cabinet organ built by Yves Koenig of Sarre Union in November. This belongs to the local music school and is transported to wherever it is required. It has already done duty in several local churches which are organ-less and students of the school play there. It has the following specification: Bourdon 8, Flute 4, Doublette 2, Cymbale II. Manual compass 56 notes Pedal [pull-downs] 30 notes. Mechanical action: integral electric blower. It was beautifully made and sounded extremely well in the church at Montcy St Pierre where it made its debut. Students from the music school played and accompanied violin, trumpet, oboe and flute soloists in works by Handel, Telemann and Bach among others. The main item was a *Canzona* specially composed for the occasion and played by the composer. I, for one, never want to hear such music again – a feeling shared by so many people there – with three dissonant notes continuously repeated in the right hand throughout the work, the left hand gave forth even more discordant notes – and this went on for thirteen minutes! No wonder the audience applauded when it was over!

Church music has reached a sorry state. True, there is music, of sorts, in most of the services. In almost all cases the choir is conducted by a woman very much in view but there is little the congregation may join in. Only once, so far, have I heard hymns sung – as we know them – and this was from an oecumenical service from Bordeaux where they did sing to the tune of *The Old Hundredth* – albeit with altered timings!

Music of a different sort is strong. Almost every week one reads of a new group being formed and concerts by these groups are very popular. Almost every village seems to have one. Accordions are exceedingly popular and I cannot but wonder at the skill of their players and the wonderful effects they are able to produce from their instruments – with keys or with buttons.

There has been little organ-playing for me as I have sampled the French hospital system to have a new left knee. The hospital was wonderful and the new knee is settling down nicely and my crutches are, I hope, finished with. Roll on Spring so that we may take walks in the wonderful countryside around us. As always, Sandy joins me in sending you all our very best wishes. Ralph Bootman.



For your diary

St Thomas's Church Earlham Road Norwich

2005 Concert Series

Bower and Company have recently cleaned the whole organ and added a new IV Mixture stop to the Great organ.

All profits from this series will once again be going to the organ fund as we continue to raise the funds to complete phase two of the improvements to this fine instrument. Anyone interested in sponsoring £10 per pipe should contact Mathew Martin.

All Concerts commence at 7.30 p.m.

*Admission £4.50 or concessions £3.50 **£5 or concessions £4*

Saturday 19th March

Richard Bower - organ

Sunday 20th March

'Come and Sing' Stainer's Crucifixion. Tea and refreshments provided - £4 per person. All proceeds to the EDP Breast Cancer Appeal

***Saturday 2nd April*

Salvation Army Norwich Citadel Band

Saturday 7th May

James Mooney-Dutton Organ Scholar Norwich Cathedral

Saturday 14th May

James Lilwall - organ **June Harrison** - soprano **Roger Hales** narrator

***Saturday 18th June*

Dr Gerald Gifford - organ

Saturday 23rd July

Norvic Concordia - award winning Accordion Ensemble

Wednesday 3rd August

Robin Jackson & Maureen McAllister - organ duets

Saturday 6th August

'The Duncan Four' - vocal and piano music

Saturday 13th August

Sam Baddeley - award Winner, Oundle International Summer School for Young Organists 2004

Saturday 24th September

'Top Brass'

Saturday 1st October

'Dolce' directed by **Philip Aldred**

* CDs of recitalists will be available for purchase at the Concert.

Princes Street URC

Thursday 3rd March Lunchtime recital at 12.45 p.m.

Peter Stevenson plays Bach Mozart Mendelssohn Leighton Warlock (arr. Thiman) and Lefébure-Wély

and on *Sunday 6th March at 7. 30 p.m.* there is a concert by the St Gregory Orchestra

St Andrew's Eaton concert series on the first Sunday of each month at 3 p.m.

Admission by programme Adults £5 Children £2

March 6th Aristos Wind Quintet led by Jeremy Foster

April 3rd Jonathan Wortley – piano

also at *St Andrew's Eaton* on Sunday 13th March at 7 p.m.

Eaton Parish Choir and orchestra conducted by Neil Ricketts

Weber - Mass in G

Rossini - Stabat Mater

Admission free – retiring collection

St Martin's Overstrand

Saturday 21st May at 7. 30 p.m.

On the Lighter Side presented by **Jane Berry and Bryan Ellum**

Gerald Gifford plays.....

Saturday 23rd April at 3.30 p.m. Lady Chapel of Ely Cathedral

Lecture/Recital on 'JS Bach's music for manuals, expanding the usual repertoire' organised by the Cambridgeshire Association also to be attended by members of the Suffolk and Northamptonshire Associations. Tickets are £3.00 for members of other Associations, and £2.00 for Students and can be obtained from Ely Cathedral Box Office (01353 - 660349) or bought direct from the Cathedral's South Door desk between 10am and 4 p.m. Monday – Saturday.

7th May 7.30 p.m. Wymondham Abbey (Organ and Harpsichord solos in a concert with the Allegro Chamber Choir)

2nd June 1.00 p.m. King of Hearts, Norwich (Harpsichord) Recital with Marion Danby (recorder)

18th June 7.30 p.m. St Thomas, Earlham Road, Norwich (Organ recital)

21st June 8.00 p.m. St Peter & St Paul, Cromer (Organ and Harpsichord recital)

9th July Binham Priory 7.30 p.m. (Organ and Harpsichord recital)

23rd July 7.30 p.m. Stanhoe Parish Church (Organ and Harpsichord) Recital with Nigel Wickens (baritone)

30th July 7.30 p.m. Bawdeswell Parish Church (Chamber Organ and Harpsichord recital. Georgian keyboard music)

Music at Norwich Cathedral 2005

Saturday 5th March at 7. 30 p.m.

Norwich Cathedral Consort directed by Julian Thomas

'From the New World'

*a programme of American choral works including Barber - Agnus Dei and Bernstein -
Chichester Psalms*

Saturday June 11th at 7. 30 p.m.

Battle of the Organs

*in aid of the Cathedral Campaign with Carlo Curley (part sponsored by the Norfolk
Organists' Association)*

Saturday 25th June at 7. 30 p.m.

*Charivari Agreeable Sinfonie period instrument orchestra and London soloists perform
Bach's B minor Mass Tickets available after Easter*

Bank holiday organ recitals Mondays at 11 a.m.

<i>28th March (Easter Monday)</i>	<i>David Dunnett (Norwich Cathedral)</i>
<i>May 2nd</i>	<i>Timothy Hone (Salisbury)</i>
<i>May 30th</i>	<i>Terry Norman (Australia)</i>
<i>August 29th</i>	<i>Martin Stechell (New Zealand)</i>

Wednesday evenings at 8 p.m.

July 13th

Brian Runnett Memorial Recital

given by

Graham Barber

(former Norwich Cathedral Organ Scholar)

<i>July 20th</i>	<i>James Mooney-Dutton</i>	<i>(Norwich Cathedral Organ Scholar)</i>
<i>July 27th</i>	<i>Hartwig Barte-Hanßen</i>	<i>(Germany)</i>
<i>August 3rd</i>	<i>Erling Witt</i>	<i>(Norway)</i>
<i>August 10th</i>	<i>Julian Thomas</i>	<i>(Assistant Organist Norwich Cathedral)</i>
<i>August 17th</i>	<i>Stephen Farr</i>	<i>(Guildford Cathedral)</i>

Puzzle corner

Celia Barker produced two cunning puzzles for the Quiz and Chips evening which I have decided to reprint, slightly modified, for your amusement. Here is the first:

In this word spiral start at 1 and enter the four letter answers to the clues so that the last letter of one becomes the first letter of the next. If you get it right then the name of a well known composer will appear across the grid from 8

1			2		3
	9			10	
	14			15	
8				11	4
			16		
	13			12	
7			6		5

Here are the clues:

- | | |
|---|-------------------------------|
| 1. Chopin was one | 9. Reed instrument |
| 2. First name of composer of Sleepy Lagoon | 10. Petr ----, composer |
| 3. Short reflective section at end of a piece | 11. Red hot fiddler |
| 4. Changed near composer | 12. Spoken |
| 5. Former Wells Cathedral organist | 13. Britten rejoiced in it |
| 6. Early notation symbol | 14. No, not a Welsh composer! |
| 7. Music for a lot of people? | 15. As quaver is to crotchet |
| 8. Music for just one person | 16. Worry near the bridge |

.....and here are the solutions to the puzzles in the previous issue.....

Forest Green – O little town of Bethlehem	Kings Weston – From the eastern mountains
Cranham – In the bleak mid-winter	Dundee – The race that long in darkness pined
Irby – Once in Royal David's city	Yorkshire – Christians awake.....

...then there were.....I saw mummy kissing Santa Claus – Walking in a winter wonderland – I'm dreaming of a white Christmas - Don't they know it's Christmas? (feed the world) – Rudolph the red nosed reindeer – All I want for Christmas is my two front teeth

Forthcoming Association Events

Saturday 12th March at St Thomas's Church, Earlham Road, Norwich at 2.30 p.m.

Annual Members' Recital followed by our AGM.

Offstreet parking will be available and the location will be enclosed with the AGM mailout. The recital which begins at 2.30 p.m. will be followed by a short break for tea/coffee after which the AGM will begin at 3.30 p.m.

Saturday 9th April at the Maid's Head Hotel, Norwich at 7.30 p.m.

President's Dinner

Price £18.95 per person for a three course meal which includes coffee. Canon Jeremy Haselock, Precentor of Norwich Cathedral, will be our guest speaker. Numbers are limited to 60 people.

Please contact Mathew for further details as soon as possible, after which you will receive the menu from which to make your choice; this needs to be returned as soon as possible after the end of February.

Saturday 7th May at 10 a.m. St Thomas's Church, Earlham Road, Norwich

Discover the Organ! An opportunity for children and adult keyboard players of all standards to learn about the 'King of Instruments'. Young Organists from 10 a.m. to 11.45 a.m. followed by an adult session from 11.45 a.m. to 1 p.m.

Saturday 9th July The Association Annual Outing.

8 a.m. depart Sainsbury's Longwater trading estate

10 a.m. Comfort stop at AIM services

11 a.m. arr Easton on Hill

12 noon proceed to Fotheringhay then to Oundle for DIY lunch break - lots of suitable pubs! - access possible to the Frobenius in the school chapel

2 p.m. proceed to Peterborough Cathedral Evensong and opportunity to play the refurbished organ.

5 p.m. back to bus and arrive Norwich about 7 p.m.

The cost will depend on the number of participating members. Please contact Gordon Barker (01362 – 850538) to book a place.

NOA Membership February 2005

Mr Lawrence H Bannister	Mr Arthur W Ingrey	Mr James A Pewton
Mr Gordon L Barker	Dr Francis Jackson	Mrs Rita M Piesse
Mrs Nora E Barwood	Mr Mark D Jameson	Mrs Ginny M Plunkett
Mrs Jean E Bedwell	Miss Celia A Joice	Mr John G Plunkett
Mr Ralph Bootman	Mr John W Jordan	Mr Gordon M Pollard
Mr Richard A J Bower	Mr Steven Kirk	Mrs Josephine A M Pollard
Mr Simon J N Bracken	Mr Michael S Kisby	Mr Gary A Rant
Mr Rodney E Briscoe	Dr Barbara Knowles	Miss Nellie W Reeder
Mrs Ann Brown	Mr Paul Leeder	Mr John P Robbins
Mr David H Bunkell	Mr Anthony N Leeson	Miss Liz Room
Mrs Ruth A Burrows	Mr J Richard W le Grice	Mr Kenneth S Ryder
Mr John Burton	Mr P James Lilwall	Mr Geoff P Sankey
Mr L G Andrew Campbell	Dr Allan H Lloyd	Miss Clare Seabrook
Ms Chrissie Clement	Mr Cyril J Lockwood	Mr Keith L Shaw
Mrs Penelope M Cooke	Mr Dennis A Long	Mr Nigel Singleterry
Mr Basil A Cooper	Mr Philip Luke	Mr Kenneth G Smith
Mr Martin J Cottam	Mrs Claire R MacArthur	Mrs Jessie Steadman
Mrs Sally G Desbois	Mr David R Marquis	Mrs Pauline M Stratton
Mrs Anne Duarte	Mr Mathew R Martin	Mr Martin Sussams
Mr David Dunnett	Mrs Sylvia Martin	Mr Brian W Taylor
Miss Lynda M Edwards	Dr Richard G May	Mr Julian R P Thomas
Mr Samuel D Eglinton	Mr Carey Moore	Mr Peter G Walder
Mr Bryan Ellum	Mr Alan R Morris	Mr H David Watson
Mr John A Farmer	Mr Peter H Moss	Mrs Isabel Watson
Mr Colin H Fenn	Mr William Moss	Mr W Ronald Watson
Dr Gerald M Gifford	Mr Ian P Murphy	Mr Graham Watt
Mr William S Ham	Mr Barry R Newman	Mr William S White
Mr Rodney J Head	Mr Raymond G Newman	Miss Elizabeth A Wilson
Miss Alexandra A Herring	Mr Timothy R A Osborne	Mr Robert P Woodcock
Mr John R Hudson	Mr Brent L Palmer	Mr Marcus E D Wortley
Mrs Margaret Hunter	Miss Hannah Parry	Mr Paul H Wraith
Mr Robert G Ince	Mr Timothy I Patient	Mr Matthew C Wright
Mrs Alice M C Ingrey	Mr Rod Paton	Mrs Joan Wylie