

The Journal

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***Last date for copy for the next Journal is Saturday 20th August 2005
Why not send your contribution by email to
ron_watson@onetel.com***

The editor writes....

And so another Norfolk and Norwich Festival has come and gone. Each of the concerts I attended was uplifting and left me optimistic in that, in this day and age when even the banal and mediocre is described as 'fantastic', there abounds real talent and virtuosity. Being part of a capacity audience also makes one feel encouraged.

The festival does, however, remind us year after year that as a cultural centre Norwich only deserves two cheers, mainly because it lacks a proper, modern concert hall. By far the pleasantest of the venues used for concerts is the John Innes Centre where everyone has a comfortable seat with an unrestricted view of the performers and excellent acoustics. Its main drawbacks are its small seating capacity and its location, difficult to get to without private transport.

Our main concert hall is St Andrew's Hall which is woefully inadequate, the stage not big enough to accommodate a full symphony orchestra, as was demonstrated by the Russian State Symphony Orchestra whose second violins were nearer to the toilets than to the conductor! The audience seating is cramped and, except for the ranked seats at the rear, with a poor view and in some cases no view at all. The hall would also appear not to have a decent concert grand piano given that one had to be transported all the way from Leeds on which Nicolai Demidenko could play Rachmaninov's *Rhapsody on a theme of Paganini*. And despite the double glazing one dreads quiet moments in the music during which one is listening with half an ear for the

sound of roaring engines and sirens out in the street.

Similarly unsatisfactory is the Cathedral which has the added disadvantage (more so in recent months) of being uncomfortably cold. Mysteriously, the Cathedral, as a place of worship, seems to have been phased out of the festival this year in that the Festival Service did not feature.

Other things were noticeable by their absence, bouquets for performers and free concert programmes for members of the Festival Chorus, though the audience did get a free glass of champagne during the interval of the concert given by the Russian State Symphony Orchestra.

Local talent was much in evidence and acquitted itself with distinction from the Festival Chorus in Tippett's *A Child of our Time*, to Harriet Fraser, a local lass who combines being a doctor with an impressive programme of singing engagements as far afield as China.

There is no shortage of 'the great and the good' associated with the festival (even the *very* good if you count the Bishop of Norwich!) from peers of the realm, a relative of the queen, the Lord Lieutenant and foremost figures in business and commerce, and one wonders, with this line-up, why there seems to be a lack of influence when it comes to getting someone to build a fitting concert hall.

What Norwich needs is a benefactor like Carnegie; I'm sure we'd all be very happy with a Stephen Fry Hall.

A message from our new President

Fellow members of the Norfolk Organists Association, Greetings. It is with apprehension that I take over the 'presidential reins' as Mathew has led the Association so successfully for the last two years. I will try to maintain the standard he, and former presidents, have energetically set.

A few notes to set the scene. I was born in North Walsham where we lived until I was nine when we moved to Antingham. I had begun learning the piano when I was seven, beginning organ lessons when I was eleven. At this time Norman Cutting had no vacancies so I had lessons with Warren Roff-Marsh of North Walsham transferring to Norman Cutting when I was thirteen - which was when I first encountered the Association.

Norman was for many years Master of the Music of Cromer Parish Church but had been organist at Sheringham from 1927 until 1942. Norman encouraged his pupils to join the Association and would transport two or three of us to events - usually organ crawls in those days. It was with Norman's teaching and subsequently lessons with Alwyn Surplice and Charles Procter that I gained my FTCL.

At thirteen I became 'Evening Organist' at North Walsham Congregational Church and for some morning services at Aldborough Church. Living in Antingham I covered many miles on my bicycle! When I was fourteen I became organist at Knapton. My first teaching post was at Beeston Hall Preparatory School and whilst there I served as organist at Holt and then West Runton. After that I taught in Hampshire, East Sussex and then for twenty-one years

I was Director of Music at Bethany



School, Goudhurst, Kent. In 1996 the then Education Secretary, Gillian Shepherd (I had played for her wedding in Knapton Church) announced that older members of the teaching profession could apply for early retirement to make way for younger ones. The Headmaster, Head of Science and yours truly applied and were successful.

In November 1996 I was contacted by The Rev. Anthony Lathe, the then Vicar of Sheringham, who had heard that in the summer of 1997 I would be resident in Norfolk. He told me that Freddie Pointer the Sheringham organist was retiring after 40 years and asked if I would be interested in the post.

Now to return to the Association. I wish to continue to address three main areas:

- i) to continue our policy of encouraging young organists - Young Organists' Days and recitals.
- ii) to increase our membership. Imagine, if we all introduced a new member! There are many organists living and working in Norfolk who are not members. If not members, why not and can they be encouraged to join?
- iii) to encourage more members to attend the many events which are organised. Quite often the attendance is quite small

which is unfortunate as the Association is very fortunate in having committee members who give freely of their time and expertise to provide a programme and to maintain its smooth running. Our Association boasts a varied events programme that takes many hours to compile and we have by far the most professional Journal of any that I have seen.

Alan Morris



Another President elected

Association member from further afield, Rod Paton, has been elected President of the Glasgow Society of Organists which he considers, as he puts it, *'a huge honour for a village organist like myself. Many of the previous Presidents were 'giants' of the Glasgow organ scene in the early part of last century'*.

Rod gets a chain of office to wear at meetings (although the 'chain' is just a blue ribbon!), which, (and there is a smaller version for a Lady President), was kindly gifted to the Society quite a few years ago by a member who, himself, was President for a year.

Congratulations Rod.

AGM

The Association's AGM took place on 12th March and the business was done quickly and efficiently under the chairmanship of the outgoing President, Mathew Martin. Having dealt with the issue of the short notice for the AGM, the lack of questions to the various office holders indicated, in my view, a general satisfaction with the running of the Association which is a great credit to all concerned. The new line up of officers can be seen on the inside cover.

The recently introduced custom of having a short composite recital before the meeting gave us the opportunity to hear three very different players, the 'titulaire' on his own instrument, a young organist, Matthew Bond, who has also worked on the instrument, and Gordon Pollard playing his own work.



Matthew Bond is to be congratulated on his progress and for having the good sense to play pieces which were well within his capabilities and which were, as a result, a pleasure to listen to. Gordon Pollard gave us an interesting insight into the workings of his musical mind in two contrasting and atmospheric pieces which held the interest of the assembled gathering.RW.

Louis Vierne

Gillian Ward Russell

The following formed the first part of a lecture on Vierne's 24 Pieces in Free Style delivered to the Association on 19th February 2005 and is published here by kind permission of the author.

Louis Vierne was born on 8th October, 1870 in Poitiers, France, about 200 miles south west of Paris. His father was a journalist. He had been born with congenital cataracts, and was either mostly or totally without sight throughout his life. His parents blamed themselves, and as a result, in his early years, they rather smothered him with doting attention, although it was not in fact their fault. Many years later Vierne wrote: "I came into the world almost completely blind, on account of which my parents felt a very keen chagrin. I was surrounded by a warm and continual tenderness which very early predisposed me to an almost unhealthy sensitivity. This was to follow me all my life, and was to become the cause of intense joys and inexpressible sufferings." In his youth he was able to have an operation which gave him partial sight, allowing him to study and write music with the help of a magnifying glass.

The family moved around for his father's career as he worked for different newspapers, and Vierne spent his childhood in Poitiers, Lille, and later, Paris. It was while staying with his devoted and supportive uncle, Charles Colin, that Louis' leanings towards music were first recognised. Charles Colin was oboe teacher at the Paris Conservatoire; he was also an organist, so he was in a good position to spot early signs of talent in his young nephew. He took Louis to hear an

organ for the first time, and it first stirred in him the desire to become an organist. Later Uncle Charles took him to the Church of St. Clothilde in Paris where Vierne first heard the music of César Franck. Franck's music was a revelation that had a profound effect on him, and later helped to inspire his studies of the organ and piano. As a youngster, Vierne also learned the violin, so he received a thorough grounding as a musician.

This tranquil childhood first began to crumble when Louis was 11 and his uncle died within days of developing an acute respiratory illness. As you can imagine, Vierne felt a tremendous grief at this loss, but he was comforted by his parents, and the memory of his uncle's aspiration for him to become an organ recitalist sustained him.

When Vierne was 15, his father began displaying early signs of declining health, and within a year, died from cancer. His death brought financial hardship to the family and a corresponding change in their living conditions. So, at the age of 16 Vierne became head of the family with all the responsibilities that entailed. The untimely deaths of a number of other members of his family, as well as teachers and friends, became a constant and recurring source of sorrow for him.

When he was 19, Vierne joined Franck's organ classes at the Paris Conservatoire. He must have been a star student because he went on to become his assistant at the Church of Saint Clothilde; more than that, he became a personal friend of the famous organist. Vierne felt privileged to hear Franck premiere in person his three Chorales, which are his most famous organ works, and certainly the crowning glory of his career. One year

later this patriarch of French organ composers died following an accident he'd had in the street: the loss of his mentor was another keen blow for Vierne.

Franck was succeeded as France's leading organist by Widor, who also became Vierne's teacher. Widor was a supremely cultured and articulate man; he also became known for his collaboration with the famous humanitarian and organist, Albert Schweitzer, and together they produced new editions of Bach's organ works, including essays explaining how to perform each work. Vierne was such a brilliant student and dedicated follower of Widor's symphonic organ techniques that he became known as "Widor Junior." He was Widor's assistant at the Church of Saint-Sulpice by 1892, when he was still only 22, and six years later he accompanied him on a hectic recital tour of Germany for three weeks. In 1894 Vierne won First Prize in an organ playing competition, but Widor encouraged him to become a composer and carry on the French tradition of organ symphonies, aware that his gifted young student had also absorbed the essence of Franck's style as well as his (Widor's) own.

Vierne was, according to all who knew him, a particularly engaging person who was also extremely sensitive in spite of having the rather cheeky appearance of a Parisian street-boy. This character was reflected in Vierne's own emotionally-charged and spirited compositions, which became darker and more austere in later years, reflecting the increasing personal griefs that he suffered.

During the 1890s, Vierne was a popular figure at house parties, where he usually acted as accompanist on the piano. Through this activity, he met and married

a young soprano, Arlette Taskin. Vierne was 28. Widor played for the wedding at Saint-Sulpice. Vierne and his wife went on a romantic honeymoon in Cayeux, and it was during these happy times that he began work on his First Organ Symphony and the great "Messe Solennelle."



In 1900 Vierne gained the opportunity to become organist at the greatest and most famous church in France, Notre Dame. His wife was not so pleased and instead encouraged him to apply for a post at a suburban church that would ensure greater peace and financial security, but after much heart-searching he took Widor's advice and became one of the fifty candidates for the post at Notre Dame. Gradually the number of applicants was whittled down by auditions, and eventually Vierne was chosen unanimously by the review committee, aided, no doubt, not only by his already growing reputation as a virtuoso performer, but also because of his standing as the brilliant young composer of the First Symphony which he had completed the previous year. In those days an organist at an important Church or Cathedral was expected not only to perform well, but also to be skilled in improvisation and composition, which is one reason why there have been so many great French organist-composers.

Vierne fulfilled his post at Notre Dame with characteristic enthusiasm and dedication, and he became totally at one with his Cavaillé-Coll instrument. You could almost say that in the 1900s Vierne was the French national organist at the French national Cathedral, and indeed the music of this very French composer

sometimes seems to embody the patriotic and revolutionary spirit of the times. Meanwhile he became, with Guilmant, one of the first organists to become a famous world-wide concert performer. He remained at Notre Dame until his death. Olivier Lamy is Vierne's latter-day successor at Notre Dame; he has said: "most of Vierne's organ works were inspired by the imposing edifice whose every secret he discovered as the years went by".

Vierne's work helped to increase the prestige of the organ in general (I think we need such a figure in Britain today) and his organ loft became a cultural centre and a meeting place for many of the most influential musicians and artists in Paris at this remarkably creative period. Not only did the other great organist-composers of France visit there often, but so did such distinguished figures as Rimsky-Korsakov, Renoir, and Rodin.

After his own formal training was complete, Vierne wanted to pass on his skills to others, and in his many years as a teacher he had immense influence on an entire generation of musicians and their pupils in turn. First he was a tutor at the Paris Conservatoire as Widor's assistant, then colleague of Guilmant, and later he was made professor at the Schola Cantorum. Among his pupils were such familiar names as Joseph Bonnet, Gaston Litaize, Nadia Boulanger, Maurice Duruflé, Olivier Messiaen, Jean Langlais, and André Marchal.

Despite his near-total lack of sight, Vierne regularly made his way about Paris on his own, both by day and by night. One drizzly night in 1906, however, he badly injured his leg and ankle when he fell where there was some excavation work in the streets; this accident nearly cost him

his career as an organist. Beginning around this time and continuing over the next decade or so, Vierne was hit by a whole series of more grave misfortunes. The painful discovery of his wife's treacherous adultery with none other than their supposed friend, an organ builder, led to a divorce. That same year his younger son contracted tuberculosis, from which he died four years after, at the age of ten; both Vierne's mother and his friend Guilmant succumbed to kidney failure; and then, another child, his teenage son Jacques, was killed in combat in the First World War. Vierne blamed himself for his son's death because he had relented to the lad's pleas to enlist; and finally, the composer completely lost what little sight he had, after the failure of a final attempt at surgery to halt rapidly advancing glaucoma. Furthermore he was ousted from his post at the Conservatoire where he should have succeeded Guilmant as organ professor. Another great organist-composer, Eugène Gigout, was chosen instead, and meanwhile others plotted to take away his prized post at Notre Dame. Dupré, on his first concert tour of America, was mistakenly billed as "the organist of Notre Dame" instead of as Vierne's substitute, an insult the sensitive Vierne felt deeply. However, the force of his personality enabled him to transcend all these problems and to compose another organ symphony, and soon afterward to begin work on his great series of smaller pieces (24 Pieces in Free Style), published in 1914.

By the end of the 1920s, Vierne had succeeded in fully re-establishing his position, and undertook an extensive four-month tour of North America, everywhere receiving the highest acclaim. Toward the very end of this grand tour, he suffered a

minor heart attack, and thereafter grew increasingly concerned about his health. He was approaching 60. He spent his final years mostly composing and giving private instruction.

Perhaps understandably, Vierne has been described unofficially by many who had contact with him, as having a somewhat grumbling or cantankerous disposition at times. But Vierne's was plainly a life few would envy; at its lowest points successive tragedies had left Vierne a broken man, largely alone in the world, until his triumphant comeback in the late 1920s. For all the anguish, loss, and suffering Vierne faced in the course of his life, it might also be said that he was a man of remarkable resilience and character. He has also been described as a man of great kindness, ever generous with his time and supportive and encouraging toward his students.

In June 1937 he felt a strange feeling of sadness as he readied himself for a recital with his favourite pupil, Maurice Duruflé. He played his Three Improvisations, and then Duruflé followed for a while. Then he was given, in braille, a theme entitled "The soul redeemed from matter" to improvise on. After deciding which stops to use, he suddenly wavered as a pedal note sounded from the organ. He placed his hand over his heart, then fell over and died of a massive stroke right there on the organ bench during the concert. It was a fitting if untimely and sensational death for a man who had already sacrificed so much, and who had dedicated his life to the instrument on which he died.

Extract from 'History of Holt', a brief Study of Parish, Church and School" by Lewis B. Radford, DD, Rector of Holt 1902-1908 submitted by Ralph Bootman

In the eighteenth century, there was doubtless a modest orchestra - pipe, fiddle, bassoon and the like ... but with the new Rector of 1828, the Rev. Wm. Henry Parry, came a new departure. A Directory of 1850* says of Holt: 'An Organ, said to be the largest in the County, has been lately built for the Church by Messrs. Mindham & Son of this place, which is greatly admired for its superior tone'.

The first Organist was Fanny Bircham, and she was succeeded by the two Mindhams, father and son in turn; the latter of whom was dismissed summarily, sad to tell, for coming to Church in such a state that he played *Rory O'Moore* instead of the expected hymn.

In 1851 the Vestry resolved to get the Archdeacon's permission to remove the organ, which was in the West Gallery, and for thirty years the choir of men and women sang without a musical instrument, and sang well, thanks in no slight measure to the untiring diligence of John Bennett the Tailor, and his wife.

At last, the Rector yielded to pressure, funds were raised, and on May 50th, 1882, the Dean of Norwich (Dr. Goulburn) preached at the dedication of a new two manual organ built at a cost of £300 by Messrs. Bryceson of London, and housed at a cost of £180 in a new chamber of Mr. Butterfield's designing in the Chancel.

**Pigot & Co's Norfolk Directory of 1850 (page 548) lists Mindham & Son as "Builders, Architects and Organ Builders, Holt".*

Pipeless organs

Ralph Bootman

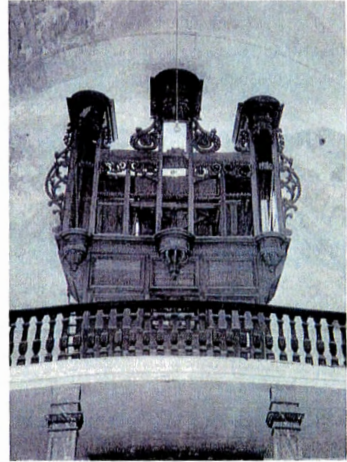
In the course of many visits to churches in and around the Champagne Ardennes region, I have quickly come to the conclusion that those churches which are fortunate enough to have a *real* organ instead of an electronic instrument may easily be divided into two groups – those which have organs which are playable and those whose instruments have, for some reason or another, fallen into a state of disrepair.

In many cases it has been too expensive to have the pipe organ repaired and so an electronic, frequently a mass produced and relatively cheap model, has been introduced as a stop-gap until such times as restoration to full playing order of the pipe organ may be afforded. Other churches, eschewing such drastic action, have opted for groups and/or soloists to lead the singing – such as it is.

We have other empty cases not too far away. At Renwez is a fine 17c – early 18c case without a single pipe within. It stands majestically on the west gallery and only this last year has seen the restoration of the casework. It should show two end towers separated from the taller central tower by two flats with a similar design for the Positive de Dos. It has been like this for twenty years to our knowledge and there seems little hope of raising funds for its restoration.

At Chateau Porcien a similar situation may be found. Again, the organ stands in the west gallery, which, last time we saw it, contained all the ‘junk’ of the church and the organ itself appeared to be used for storage space. We were told that during World War II, the German forces

stole a lot of the pipework and no one can remember it being played. Downstairs in the nave was all the paraphernalia for a ‘Group’ – yards (sorry – metres!) of electric cable, microphones and several of their instruments.



At Montmédy, (pictured above), the almost Spanish looking church standing majestically on a hill, overlooking rolling countryside far around, is another Renwez-like situation. The fine case stands empty, bereft of anything that proclaims it to be an organ. The main case – there is no smaller case behind the player here – is reminiscent of that at Renwez but is of a lighter shade. Both it and the church itself are in urgent need of restoration. Here the organ was ‘emptied’ by the Germans during the war. I doubt whether anyone living has ever heard the instrument.

The church at Launois sur Vence is a much visited building, the second most popular church for visitors in the Champagne-Ardennes region and is in desperate need of complete restoration.

The organ occupies the west gallery, approached by stairs which definitely need replacing, leading to the roof-void and so to the gallery. Here we find an unprepossessing but decent case showing a central flat of five pipes with flanking flats of eleven, with five pipes in the central flat, lower than the side ones. In front of this stands the console – semi-detached and facing east. It is saddening to see this – covered with dirt from birds, stone dust and the dust of ages. The keys are filthy and describe a switch-back: the drawstops above the top manual have their ivory discs missing and the whole gallery feels unsafe. It is hand-blown but the leaking feeders and reservoir make it impossible to get a sound from it. From the nave, the instrument is attractive and would be even more so if the white enamelled metal shades to the lights were not there.

At Monthermé there are two churches. Both have attractive organs, complete with pipes, but both are unplayable. That at St Rémi is by Méhul and the case dates from 1771. It has two end towers of five pipes with flats of 13 pipes separating them from the lower, central flat of five pipes. The reversed console stands in front of the organ with the player facing west. At St Léger, the second church, the situation is somewhat similar, but the case is wider and there is an overhang on either side of the en fenêtre console. Here twin end towers, again of five pipes, are separated by flats of 15 pipes from the lower central tower. The staircase to the gallery at St Rémi is very unsafe, but was only found to be so when someone going up to the gallery after the church had been restored some years ago to hang a banner from the front of the gallery, fell through them! Since

then, the gallery has been out of bounds ! At St Rémi the organ is simply not used but is playable, I believe. A similar situation may be found lower down the Meuse valley at Givet, where the Cavaillé-Coll organ stands unloved and unplayable in the west gallery. It was here that the electronic instrument committed suicide during a service some time ago.

Near Hirson is the Abbey of St Michel – a wonderful set of buildings with a magnificent chapel. This is still in the process of being restored and the organ, standing majestically on the west gallery is by de Boizard of Sedan and dates from 1714. Here again the organ is unplayable and awaits restoration. Its fine case – again a double one, shows end towers of five pipes separated from the lower central tower of five pipes by two flats each showing nine pipes. The Positive de Dos has end towers of five pipes separated by flats each with nine pipes, from the higher central tower. The whole instrument reminds one of Renwez, but on a much grander scale. There is every hope that this instrument will be restored in the not-too-distant future.

The region then, can show good instruments in first-class order in many of its churches but one has to be ready to take the rough with the smooth and accept the fact that the longer restoration is put off, the more expensive it will be and although many of the older instruments have been given protection by the government, having been declared *Monuments Historiques*, the necessary finance is not forthcoming.

Brian Runnett remembered

Ronald Watson

Brian Runnett would have been 70 this year and it is 35 years since the tragic accident on 20th August 1970 which deprived Norwich and the wider field of music of an exceptional talent. The day after he had given a recital in Westminster Abbey he was killed in a car crash on his way to his parents' home in Southport.

Destined to become a professional musician from the age of 5 he became Organ Scholar at St John's College, Cambridge, Assistant Organist at Chester, a teacher at The Queen's School, Chester and on the staff of Manchester University.

There are numerous recordings which feature Brian Runnett as organist and harpsichordist, one in particular of the *Messiah* with Joan Sutherland for which he ran in his stockinged feet between the two instruments in the middle of a take.



Dick le Grice reflects.....

...the choir sang at a broadcast concert in The Maltings at Snape - a Bach cantata - Peter Pears sang the tenor solo, Benjamin Britten conducted. The lay clerks at the time consisted of three altos, three tenors and four basses. Bernard Burrell joined the tenors and Brian Runnett sang with the altos - making a nice 4-4-4 chorus (plus the boys, of course). During the day we went to the beach at Aldeborough, and whilst the men sat and talked, Brian was throwing a frisbee for the boys - he was very much on their side, to which they responded with good singing.

The contrast between Heathcote Statham and Brian Runnett was quite outstanding, as Brian was quite a virtuoso (not that Statham was not, but in a calmer way), and after Sunday evensong, very soon after he had taken over, he was playing the concluding voluntary at a reasonably high decibel level. The Dean, Norman Hook, came up to us and said, at the top of his voice "What do you think of our new organist?" We nodded vigorously!

Brian once said to us, a little while after he had taken over as organist, that he thought that he had now used every stop on the organ, to which we replied, bearing in mind the aforesaid decibel level, that yes, we had noticed!

At the end of Dr. Statham's tenure as organist the choir had fallen into a rut, a bit of an unfair comment, possibly, but Statham was then approaching 80, and had not the same energy as a younger man. Under Runnett the choir improved by leaps and bounds, so when Brian announced that we were to make a recording it was quite exciting. It took several rearrangements of seating for the

microphone placing, but in the end the first of the records was produced (Christmas Music at Norwich Cathedral).

Brian persuaded the Chapter to found an Organ Scholarship at the U.E.A., and the first holder of that post was Graham Barber, who played on the Twentieth Century Church Music recording that the choir made later. After Brian's death Graham stayed on after his degree for another year to assist Bernard Burrell, being followed as Organ Scholar by Stephen Westrop. Bernard Burrell was appointed assistant organist by Brian, and George Allison took over Bernard's place as a tenor lay clerk. George was getting married, and Brian arranged an evening in the Maid's Head for the lay clerks and Graham, which was a highly convivial evening. (When Brian was killed he had George's wedding music in the car, having taken it home to practise).

Brian arranged for the choir to perform in a Christmas show at Anglia Television, or, more likely, it was Anglia who arranged it for one of their Christmas shows. This was a different medium for most of us. He also arranged with George Guest for the choir to sing Evensong at his old University chapel, St John's College, Cambridge, and I have never seen him so nervous and on edge as when 'his' choir (us) performed in front of his old tutor. It went off well, however, and Dr. Guest was pleased (and so was Brian, although 'relieved' would be a more appropriate adjective, I think!)

The summer organ recitals have been going on for ages, and Brian used to say that the profit from them came from the fact that he never took a recital fee for his own concerts (as organist he felt obliged to do it for nothing!). And it was interesting that only one person outplayed

him in the recitals which I heard, and that was Gillian Weir. As part of a partial rebuild of the cathedral organ Brian Runnett added the Cymbelstern at his own expense.

Following his death a memorial service was held in Norwich Cathedral on September 17th 1970 in which a number of Brian Runnett's friends took part including Benjamin Britten, Bernard Burrell, George Guest, Caleb Jarvis, Philip Ledger and Peter Pears.

A memorial scholarship to assist the education of choristers in the cathedral choir was established and a memorial medallion was struck to be worn by the deputy head chorister. The medallion, made by Mrs John Skelton bears lettering by John Skelton, himself an ex-chorister at the cathedral.



Brian Runnett with Bernard Burrell (left) Heathcote Statham and Claude Palfrey (right) with Dick le Grice behind. Does anyone know the boys?

President's Dinner

Gordon Barker

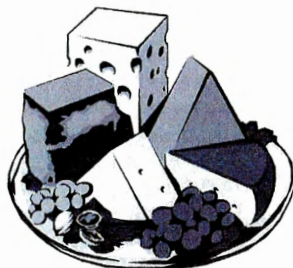
Twenty-nine members and friends took advantage of Mathew Martin's tempting invitation to meet and dine at the Maid's Head Hotel in Norwich on Saturday 9th April. We quickly realised that Mathew's beaming welcome was not merely due to his sight of happy members entering the capacious dining room, but also to the surprising fact that his beloved Canaries had just beaten Manchester United 2-0. This utterly unexpected result created a surprising talking point over the sherry and orange juice as we welcomed our guest speaker, Canon Jeremy Haselock, the Cathedral Precentor, together with David and Nicky Dunnett.

After a warm introduction from our new President, Alan Morris, and a thoughtful grace from Canon Haselock, we all set about an excellent three course meal, pleasantly and efficiently served. On this occasion we had the advantage of circular tables which helped conversation considerably and allowed diners to circulate easily. Our comfortable surroundings also ensured that we were not burdened by extraneous music and irritating noises off which had rather blighted our occasion last year.

Canon Haselock's reputation as a fine after-dinner speaker is well-deserved and he certainly gained our alert interest via an extremely amusing speech which focused on the important relationship that must be developed betwixt organist and liturgist. He drew our attention to the fact that both have their own specialist roles and language that initially appear remote from each other. Nevertheless despite apparent disparity, the organist and the liturgist have to work

hand in hand utilising their specialist gifts in order to create that special harmony which enables the very best to be offered in our worship.

A very big vote of thanks should go to Mathew who shouldered all the organisation for this very enjoyable evening. However, your correspondent must add that his efforts did deserve a greater level of support.



Organist available for Norfolk Church post

Mr Barry Lancaster, currently organist of Otley Parish Church in Yorkshire will soon be moving to Norfolk. He will be looking for a job as Organist and Choirmaster or Musical Director in Norfolk. If anyone knows of a Church seeking a musician, he can be contacted at Station Road, Esholt, Shipley, West Yorkshire. BD17 7QR

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For the taking! –

music in almost mint condition

Mr Francis Gates of 43 Connaught Avenue Gorleston NR31 7LU is wishing to *give* any of his father's large collection of organ music to anyone who will appreciate it. His telephone number is 01493 662613

There is music by Arne, Arnell, JS Bach, WF Bach, Boëllmann, Brahms, Buxtehude, Corelli, Corette, Croft, Walford Davies, De Grigny, Dupré, Dvorak, Elgar, Franck, Handel, Hofhaimer, Karg-Elert, Lang, Liszt, Mendelssohn, Pachelbel, Peeters, Praetorius, Purcell, Reger, Rheinberger, Scheidt, Schneider, Schroeder, Stanford, Statham, Sweelinck, Tallis, Walcha, Walther, S. Wesley, SS Wesley

Discover the Organ - Saturday 7th May

Graham Watt

This year's event was held in St Thomas Church, Earlham Road, Norwich. Seven members waited for the influx of young people ... and waited ... and waited. This was somewhat disappointing, as it was obvious that some considerable work had been put in beforehand. John's working display of the different types of pipe was in evidence, this time under Ginny's supervision, and handouts were available. The decision to open the event to adults was vindicated when the door opened just before 11 o'clock, and our adult participant arrived.

After Mathew had demonstrated the attributes of the instrument's different sections, Andrew Riches from Westfield tried his hand. Despite having to sight read unfamiliar music, he managed both manuals in Handel's *Harmonious Blacksmith*. Venturing onto the pedals he explored J B Dykes' *Melita* and enjoyed what was only his second sitting at the console of a pipe organ. Thank you, Andrew, for making our morning worthwhile. Gordon having had to depart on family business, Mathew thanked those participating and the event finished a little earlier than expected.

Despite the small attendance (Norwich playing at home?) the writer felt the committee would be well advised to continue offering these events. There are budding musicians out there who could benefit from them, and - who knows - next year may see a glut of them!

Membership Notes Summer 2005

Sylvia Martin

We are pleased to welcome a new member, Peter O'Connor, to the NOA and the area.

Peter has just come from Dublin where he was Organist of St Ann's, Dawson Street, Organ Scholar of St Patrick's Cathedral and lecturer for four years at Trinity College. Prior to that he was Organ Scholar of King's College, London, and simultaneously the organist and choirmaster of two churches outside Henley-on-Thames.

Our membership currently stands at 115 of whom 72% of the ordinary membership have been able to gift aid their subscription – many thanks.

What an Eye-opener!
(an occasional column)

Vox Humana

Until fairly recently I had not thought very much about the skills required to be a really useful village organist. Having spent a long career in relatively wealthy urban and city churches, with comfortable consoles and extensive specifications, I was far away from rural reality. My eyes have been truly opened during the past eighteen months and I have the greatest admiration for those players who cope with awkward, unyielding instruments week after week.

Once a fortnight I wend my way to a remote church with a pipe organ that has no stops. Built by Corps of Reading (formerly of London), this instrument possesses a primitive volume control, short pedal board and a remarkably sweet tone which is unchanging. All the services are from the Book of Common Prayer and on high days we might get twenty or so in the congregation, though this is usually balanced by the two or three who gather together for the less important Sundays.

In this situation I have found that harpsichord material makes for interesting, playable voluntaries. This repertoire partly overcomes the lack of tonal variety and hopefully is usually tuneful and interesting. A few weeks ago I ventured a Handel Passacaglia which grabbed the attention of a surprised congregation not formerly used to voluntaries before and after the service.

Another shock was in store when I was asked to play for a funeral at a nearby village. Not knowing the instrument at all, I asked the local Rector (in charge of seven parishes) for some helpful advice.

He thought it was a one-manual pipe organ without pedals. When I arrived for the service fully prepared with appropriate repertoire, I was astonished to discover that the organ was a two-manual with a 30 note pedal board. Sadly the impressive specification was a let-down. The organ was a reed instrument and most of the crucial ranks were dreadfully out of tune. My desperate search for tunefulness necessitated use of the swell Oboe only for most of the pre-service music that had been specially requested. Fortunately, the large congregation was in singing mode and so the hymn accompaniments with their unscheduled mutations were more or less drowned out. 'You made the old organ sound very well', said the churchwarden as I made my way out into the graveyard. However, the experience did leave me wondering whether it was all due to the 'Norfolk Temperament' I had just discovered.

Hear the organ of
St Agnes, Cawston

Informative, fun-filled musical
experience

Monday 13th June at 6.30 p.m.

The Historic Organ Sound Archive

with **Anne Page** - organ and
Richard Bower - organ builder

hosted by

Jeremy Sampson and '**Woofyt**'

Entrance free

Discover the mysteries behind the
pipes

Organ news

Geoff Sankey

Holmes & Swift have been working on the completion of a Hill instrument started in 1876 for the church at Barsham near Beccles. This work will see the instrument, currently one manual and pedals, completed as originally intended by adding the Swell department. For this they have acquired (from separate sources) both a Hill soundboard and Hill pipework. In the process, the Great will be rearranged. At present the work is being carried out in the workshop, but in early June the existing instrument will be dismantled; the target for completion is the opening recital in the autumn.

They have two chamber organs for restoration which will be available for sale in due course. The first to be ready will be a gothic looking instrument built by Daniel Gray.

The chamber organ restored for Houghton church is still in storage at Houghton Hall pending finalisation of the faculty. It is hoped that this instrument will be installed in its proper home shortly.

At Somersham, near St Ives in Cambridgeshire, they have completed a precision operation to lift the organ whilst a new floor was inserted under the frame for this instrument built by Cousins of Lincoln.

Boggis and Company have been restoring a privately owned instrument, and also working on the garden organ they built for a garden in Suffolk. They have completed the project at Denham. They hope they have resolved their bewilderment at the instrument in Winterton which had an intermittent fault

causing random notes to play at random intervals! This was found to have been caused by radio contact with shipping off the coast, from the navigation beacon in the church tower! As a result they had to screen the note switching panel which appears to have been successful. Apparently, before the problem was resolved, interference from the beacon gave the impression of Morse Code being played on the organ... (no, not *Sailing By*).

Richard Bower has completed the restoration of the elegant instrument built originally by Richard Nicholson in 1850 for a house in Lancashire, but resident in Whissonsett (near Fakenham) since at least 1896. The only other recorded extant example of this builder's work is in Kendal (Cumbria). A full description by Richard of this project follows.

Footnote: I would welcome tip-offs from members of news worth following up for this section.

I can be contacted on 01953 850528 or GPSankey@aol.com



The Whissonsett organ

Richard Bower

This is a gem of an instrument, built by Richard Nicholson of Rochdale; he was the father of John Nicholson, founder of the great organ building firm of that name. The organ dates from 1830s and was restored with the help of a significant grant from the Heritage Lottery Fund in addition to money raised by the parish.

The case is a mini four towered case, a miniature of the Father Smith type of case such as Christchurch Oxford. The facade has been re-gilded in real gold leaf and is dazzling bright. The fine mahogany and walnut case has been restored and re-polished with all of its mouldings recreated where missing. The side mouldings had been sawn off to squeeze the organ into its chancel location (much akin to the Snetzler situation in Norwich Cathedral) and much reinstatement and repair was necessary. The organ is now free standing and free speaking in the nave of the church.

Inside all has been historically restored and refitted. The pipework has been restored and reset as it originally was. The one past tonal alteration has been corrected in that the non-original Flute 4ft has been replaced with a replica 1830's Hautboy (from tenor C) which we had made to the measurements of that in the organ we restored a few years back at Gooderstone. The swell box is an original fitment in this organ and that has been retained. I was able to prove that the tuning of the organ was to a certain unequal temperament, one that I have not met before, and this tuning temperament has been restored to the organ. It is one which gives gorgeous colour to the simple

keys, especially C and G major, and is also good in E flat which some tunings of the period are not. The establishment of the tuning is possible because the organ has retained its cone tuning (tuning slides have never been fitted). When the pipes are straightened and set on speech and in good regulation they will only go as sharp in pitch as their length and only go flat to the extent that a slight coning in allows.

Within these parameters equal temperament on this organ is not possible without cutting some pipes or extending others; indeed the study of what is there can only lead to the temperament discovered - and that is what it again has. And music of its period sounds glorious on it. The organ has a compass from low GG to top g (with no low GG#), a one octave pedal board GG - g, and six stops. on the left Stopped Diapason, Dulciana, Open Diapason, on the right Hautboy, Fifteenth and Principal.

The careful resetting of the pipework also proves that the Fifteenth was always much brighter than the principal and that the Open Diapason was always gentle. This is a prime example of why tuning slides should not be fitted to historic organs for all of this information is immediately lost and also the pitch of the day, which for Whissonsett is only slightly flat to modern pitch ($A = 438 @ 13deg$).



From the mailbag

Letter from France. I think I am correct in saying that the Vatican issued directives some time ago as to the conduct of church services and more or less ordered churches to appoint a Director of Music who, in the hierarchy, took precedence before the organist. Of the many televised services we have seen, over 90% of these directors appear to be women who seem to delight in gesticulating wildly to the choir – if there is one – and to the congregation, standing in full view of all somewhere near where ‘our’ lecterns or pulpits would be. I find this very off-putting, especially as most of the ladies wear flowing dresses or are nuns in their full habits.

Two important ecclesiastical events have recently taken place which occupied a great deal of French television time – the funeral services of Pope John Paul II and Prince Rainier of Monaco and in both TV viewers were allowed to see the organists. At the Pope’s funeral the organ appeared to be a three manual Johannus and that at Prince Ranier’s funeral a four – (well, 3½ manual, really), for although three of the manuals each are of 56 notes, the fourth has but 39 with a 32 note pedal board. It was built by Jean-Loup Boisseau in 1975, overhauled and had tonal alterations by Tambourini in 1988 and was completely restored by Yves Carboudin in 1999. There appears to be money in Monaco!

TV also showed us a lady organist, looking somewhat like Albert Einstein, playing for an outdoor service from a Paris suburb. She drooped over the three-manual electronic and played everything without, apparently, changing her stops once – until the end, that is. Then we had full organ at full volume which drowned everything and everyone. The hymn [?] during the Communion of the people was to the tune Winchester New – all 14 verses of it. Last Sunday’s Mass was accompanied by guitar and flute which delighted us with Purcell’s *Trumpet Tune and Air* as a final voluntary. It was quite a relief to hear the music at Prince Charles and Camilla Parker Bowles’ wedding – even if I didn’t like the anthem, however well sung, and as for the descant ...!

Having got this off my chest, France is still a wonderful country to live in.
Ralph Bootman.

Robert C Norton, FRCO, ARCM, AGSM 12th November 1911 - 27th February 2005

Prior to his time as Organist and Choirmaster at Hingham, Robert Norton held posts in Yaxham, Dereham, Wells next the Sea, was assistant at St Peter Mancroft and Wymondham Abbey and Music Master at Hellesdon Secondary Modern School.

Highlights of his time at Hingham include the visit of The London Philharmonic Orchestra under Sir Adrian Boult, the Hingham Music Festivals which were a week long event, and included visits by a range of orchestras and choirs. Under his direction the Hingham Festival Choir entered the County Music Festival and gained a First Class Certificate. Between 1975 and 1978 he supervised the restoration of the Hingham Organ when various improvements were made.

He finally retired in 1983 when the Church Newsletter said '*For over 23 years, Robert has held responsibility for the music of the church in our Parish, and due to his devotion and hard work, he has maintained a standard second to none*'. Carey Moore

For your diary

St Thomas's Church Earham 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 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.

St. Peter's Brooke

Friday June 24th at 7.30 pm

Midsummer Concert - Christopher Watson and Friends

Following last year's sell-out concert this talented group of top young London singers have asked if they can come again! They will be joined on this occasion by Tim Patient – who needs no introduction – in presenting an anthology of music appropriate to the season, both sacred and secular. As last time, there will be a supper party at Porch House after the concert, by kind invitation of Peter and Frances Hornor.

Combined tickets, for concert and supper, cost £15. Early application is advisable as supper numbers are limited. Tickets just for the concert are available at £10.

Contact David or Gwyneth Watson on 01508 550284

**St. Peter's Parish Church, Sheringham
Summer Serenade 2005**

All concerts and recitals are on Thursdays at 8 p.m. and free with a retiring collection unless stated otherwise.

JUNE

30th David Dunnett - organ

JULY

7th 'The Voice of the Violin' **Norman Moor**-violin and **Jen Best** - piano

Sat 9th 7.30 p.m. St Peter's Choristers Entertain
choral, solos - vocal and instrumental

14th Jeffersons Mandolins

21st Graham Hoskins - organ

28th BIG C Concert - Salvation Army and Guests - admission £4

AUGUST

4th John Ottley Rougham Parish Church - organ

11th Richard Walker formerly Director of Music Harrow School- organ

18 Alan Morris - organ and **Clare Walker** - soprano, accompanied by **Carole Tims**

25th Peter Collins Director of Music St Leonards, Mayfield - organ

SEPTEMBER

1st John Farmer - organ

Sat 10th 7.30 p.m. Suffolk Concert Band

Gerald Gifford plays.....

2nd June 1 p.m. King of Hearts, Norwich harpsichord recital with **Marion Danby** recorder

18th June 7.30 p.m. St Thomas, Earlhams Road, Norwich organ recital

21st June 8.00 p.m. St Peter & St Paul, Cromer organ - harpsichord recital

9th July Binham Priory 7.30 p.m. organ and harpsichord recital

23rd July 7.30 p.m. Stanhoe Parish Church organ/harpsichord with **Nigel Wickens**
baritone

30th July 7.30 p.m. Bawdeswell Parish Church chamber organ and harpsichord recital of
Georgian keyboard music

Music at Norwich Cathedral 2005

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 Agréable Sinfonie period instrument orchestra and London soloists perform
Bach's B minor Mass Tickets available*

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>

Bank holiday organ recitals Monday 29th August at 11 a.m.

Martin Stechell *(New Zealand)*

St Andrew's Hall, Norwich

Lunchtime organ concerts 2005 All start at 1.10 p.m.

Admission at the door £2.50

NB. This information is correct and supersedes circulated information which had to be amended due to unforeseen circumstances

June

6th **David Dunnett**

13th no concert

20th **Julian Thomas**

27th **Gary Sieling**, Huntingdon

July

4th **Dr Gillian Ward Russell**, Maldon

11th **Andrew Parnell**

18th no concert

25th **Bryan Ellum** organ solos and duets with **Martin Thomas** saxophone
(works by Bedard & Marcello)

August

1st **Robin Jackson & Maureen McAllister** (organ duettists)

8th **Dr Anthony Gritten**, Royal Northern College of Music.

15th **David Ivory**, Cotton Organ Museum.

22nd **Tim Patient**, Assistant Organist, St Peter Mancroft.

St Nicholas' Dereham

Thursday 15th September at 7.30 p.m.

Thomas Trotter

organ recital marking the tenth anniversary of the re-siting and restoration of the organ

also at St Nicholas'

Mid-summer organ recitals Fridays at 1.15 p.m.

3rd June **Richard Bower**

10th June **Julian Haggett**
Organ Scholar St Peter Mancroft and Oundle recital award winner 2004

17th June **Dougal Smith**

24th June **Michael Allard** Gresham's School, Holt

Forthcoming Association Events

Saturday 11th June The association is helping to sponsor an organ concert given by Carlo Curley which will include a 'Battle of the Organs' 7.30pm at the Cathedral. Tickets are now on sale at the Theatre Royal. The concert is in aid of the Cathedral Campaign.

Saturday 9th July The Association Annual Outing to Northamptonshire

8 a.m. depart Sainsbury's Longwater Trading Estate

10 a.m. Comfort stop at Al M services

11 a.m. arr Easton on the Hill

12 noon proceed to Fotheringhay, then on to Oundle for D.I.Y. lunch break - lots of suitable pubs! Access possible to the Frobenius in the School Chapel.

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

5 p.m. return to bus and arrive at Norwich about 7 p.m..

The cost will depend on the number of participating members. So far only nine members have booked a place! To enable arrangements to be finalised members have until Monday 13th June to book a place on this trip. Travel decisions may have to change if numbers are low. Contact Gordon Barker on 01362 - 850538 to ensure a place.

August It is hoped that our second Young Organist Recital will be taking place. It is our policy to allow the player to choose the venue at a date convenient to them. Watch out for further news.

September 17th More fascinating organs with Robert Shaftoe and John Plunkett. A car-share outing, further details from Gordon Barker.

October 29th 2.30 p.m. at Wyomndham Abbey (using the famous Davis chamber organ). Lecture/Recital by Gerald Gifford on JS Bach's music for manuals only. Members free. Non-Members welcome at a fee of £4.00.

November 19th 2.30 p.m. at Brooke Church Rooms. Ron Watson hosts another popular Desert Island Discs afternoon. This year's distinguished castaway is Peter Stevenson.

Puzzle page

It was only a matter of time before Sudoku would rear its popular head in *The Journal*.

Complete the grid by inserting the letters **B C E G H N O R S** so that each letter appears only once in each row and column and in each of the 3 x 3 squares. If you get it right the name of composer will appear.

						R	
	H	B			R		
	E			H	O		
	B	N					
	R			N	E		
O					G		C
	O	R		E	S	H	
			C				B
H		E				R	N

Solutions to the puzzles in the last issue

In Celia Barker's Composer Search you could have found Arne Blow Blyton Darke Lawes Moeran Mudd Ord Orr Parry Stainer Taverner Tippett and (by a flook – Suk!)

...and the Word Spiral should have looked like this

P	O	L	E	R	I	C
L	O	B	O	E	B	O
O	B	A	C	H	E	D
S	M	E	T	A	N	A
S	A	R	F	L	E	R
A	L	A	R	O	R	N
M	U	E	N	E	D	E

Dr David V Baldwin
Mr David Ballard
Mr Lawrence H Bannister
Mr Gordon L Barker
Mrs Margaret Barrell
Mrs Nora E Barwood
Mrs Jean E Bedwell
Mr Matthew Bond
Mr Ralph Bootman
Mr Richard A J Bower
Mr Simon J N Bracken
Mr Rodney E Briscoe
Mrs Ann Brown
Mr David H Bunkell
Mrs Ruth A Burrows
Mr John Burton
Mr Ronald C Buxton
Mr L G Andrew Campbell
Ms Chrissie Clement
Mrs Penelope M Cooke
Mr Basil A Cooper
Mr Martin J Cottam
Mrs Sally G Desbois
Mrs Anne Duarte
Mr David Dunnett
Miss Lynda M Edwards
Mr Samuel D Eglington
Mr Bryan Ellum
Mr John A Farmer
Mr Colin H Fenn
Mrs Margaret Foot
Mrs Maria Gash
Dr Gerald M Gifford
Ms Prue Goldsmith
Mr William S Ham
Mr Rodney J Head
Miss Alexandra A Herring
Mr John R Hudson
Mrs Margaret Hunter

Mr Freddie Hutchins
Mr Robert G Ince
Mrs Alice M C Ingrey
Mr Arthur W Ingrey
Dr Francis Jackson
Mr Mark D Jameson
Miss Celia A Joice
Mr John W Jordan
Mr Steven Kirk
Mr Michael S Kisby
Dr Barbara Knowles
Mr James N Laird
Mr Paul Leeder
Mr Anthony N Leeson
Mr J Richard W le Grice
Mr P James Lilwall
Dr Allan H Lloyd
Mr Cyril J Lockwood
Mr Dennis A Long
Mr Philip Luke
Mrs Claire R MacArthur
Mr David R Marquis
Mr Mathew R Martin
Mrs Sylvia Martin
Dr Richard G May
Mr Brian C Milward
Mr Carey Moore
Mr Alan R Morris
Mr Peter H Moss
Mr William Moss
Mr Ian P Murphy
Mr Barry R Newman
Mr Raymond G Newman
Mr Peter O'Connor
Mr Timothy R A Osborne
Mr Brent L Palmer
Miss Hannah Parry
Mr Timothy I Patient
Mr Rod Paton

Mr James A Pewton
Mrs Rita M Piesse
Mrs Ginny M Plunkett
Mr John G Plunkett
Mr Gordon M Pollard
Mrs Josephine A M Pollard
Mr Gary A Rant
Miss Nellie W Reeder
Mr John P Robbins
Miss Lis Room
Mr Kenneth S Ryder
Mr Geoff P Sankey
Miss Clare Seabrook
Mr Keith L Shaw
Mr Nigel Singleterry
Mr Kenneth G Smith
Miss WinnieSmith
Mrs Jessie Steadman
Mr Peter A S Stevenson
Mrs Pauline M Stratton
Mr Martin Sussams
Mr Brian W Taylor
Mr Julian R P Thomas
Mrs K Hilda Thompson
Mr Peter G Walder
Mr H David Watson
Mrs Isabel Watson
Mr W Ronald Watson
Mr Graham Watt
Mr William S White
Miss Elizabeth A Wilson
Mr Robert P Woodcock
Mr Brian A Woodcroft
Mr Marcus E D Wortley
Mr Paul H Wraith
Mr Matthew C Wright
Mrs Joan Wylie