

The Journal

Number 53

Autumn 2005



*Published by the
Norfolk Organists Association*

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***Last date for copy for the next Journal is Saturday 19th November 2005
Why not send your contribution by email to
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The editor writes....

Someone muttered to me after one of the Cathedral Bank Holiday recitals 'I wouldn't call that *popular!*'

I disagreed and told him so, but it triggered the question of what constitutes 'popular'. Some people would consider a programme of transcriptions of well known tunes, (which didn't include any real organ music at all), as being popular. I, on the other hand, was very content with *Litanies*, *Carillon Sortie* and the like – exciting, engaging pieces which are among the better known organ works. So are we talking about popular organ pieces or popular pieces played on the organ?

One imagines that what the general public regards as classical music might be, for example, Tchaikovsky's well known piano concerto. But that probably means only the first few minutes which include the big tune which, incidentally, is never heard again. Similarly when Joe Public says he likes Beethoven's *Moonlight Sonata* he probably means only the first movement. And does 'popular classics' mean the better known and more accessible pieces, or popularised versions of the real thing dumbed down for the benefit of those who may consider the authentic version too highbrow?

Whilst getting very steamed up when I hear classics being messed about with in the pursuit of popularity, I am heartened by the fact that long after these bastardisations have come and gone, the real thing continues to enjoy eternal life. Chopin's *Fantasia Impromptu* has not suffered in any way because the middle section was once turned into a song (something about rainbows!) which most people will probably have long forgotten.

I think the Cathedral popular recitals on Bank Holidays get it just about right. Visitors, many who may never have heard a real organ in their lives, wander through the building and are presented with real organ music at the more accessible end of the spectrum and some, hopefully, may be drawn to it.

Pretending the Cathedral is a fairground, the Tower Ballroom or the Odeon Cinema (of yesteryear) and trotting out music which is more at home in such other venues in the pursuit of popularity, is a major misrepresentation and does nothing to introduce people to the organ repertoire. If people are to be introduced to the real thing, then they need to hear the real thing. Admittedly, a recital aiming to introduce the uninitiated to the organ repertoire would not include Nielsen's *Commodio* but ruling out such lengthy and intense pieces still leaves a tremendous amount of authentic organ music which is tuneful and not too demanding on the listener.

June 11th saw the recital in the Cathedral by Carlo Curley with David Dunnett and Julian Thomas, in aid of the Cathedral's fund raising campaign. Because the second phase of the building work includes provision and facilities for the musicians it was felt appropriate that the Association should support the effort in the form of sponsorship of a musical event. As this was to be a money raising event, David Dunnett wisely opted for a recitalist who would pull in the crowds, which Carlo Curley invariably does. In the previous day's EDP they used the word 'popular' to describe what one was likely to hear. And so they came, about three times as many as regularly attend the Wednesday evening Summer Series.

Given that admission to this recital was much more expensive than for the other recitals and Carlo Curley is not listed as one of the great interpreters of the major organ repertoire, why should this be? The organ on which he performed isn't a patch on the Cathedral organ and his programme included only three pieces of authentic organ music – four if we count the encore, the well worn Widor *Toccata*, yet the punters will turn out for Carlo in greater numbers than for the others.

It is true that Carlo Curley has been and still is a great ambassador for the organ, not however, unfortunately, for organ music.

It is certainly helpful to see the organist at work, in this case on full display, but CCTV coverage enabling the audience to watch the player also adds greatly to the experience as was the case with Daniel Roth last year. The Cathedral are probably not contemplating a detached console but could perhaps benefit from investing in CCTV equipment and a screen. Seeing how an organist manages the third largest Cathedral organ console in the UK is always fascinating even for those who know how it is done. It could draw in the people and hence could be regarded as 'popular'.

Another thing in Carlo Curley's favour is that he plays his entire programme from memory, and, as I discovered from getting a bit nearer, without shoes. This made the four note pedal chords in Dupré's G minor Prelude look a lot more manageable. (He has been playing that particular piece for years).

Some years ago I argued that organ recitals were unique in that, in most cases, people turn up for them not knowing what they are likely to hear. I was happy to be

part of the process of the introduction at Norwich Cathedral of programme booklets giving photographs and biographical notes of the players and their intended programme. Publishing in advance what pieces are to be heard, I thought, would attract people to a recital to hear a particular piece or pieces. I must admit that I have no evidence that it has worked in this way, unless it was pure coincidence that Julian Thomas attracted the largest audience and Boëllmann's *Suite Gothique* was on the menu. I am sure, however, that forward publication of at least two programmes in this year's cathedral summer series may well have put people off. But is this better than folk turning up on spec and being thoroughly disappointed and being put off organ recitals for good?

This whole business poses all sorts of questions. Are people drawn to organ recitals by the reputation of the performer, the music to be played or to hear the magnificent sounds an organ can make irrespective of who is playing what? Certainly most people like to hear something familiar, (guaranteed with Carlo Curley), and a programme of totally unfamiliar music will certainly put a lot of people off. It even happened at the Proms on 26th July when TV cameras could not avoid picking up row upon row of empty seats. Perhaps the old advice to brides, 'something old, something new, something borrowed and something blue' could be adapted to be the right formula for organ recitals.

Food for thought

The following submitted by Peter Stevenson

The final paragraph of a sermon preached by the Rev Sir F A G Ouseley, Bart. on April 12th 1871 at the opening of a new organ at All Saints Worcester. Text: "Kings iii 15".

Let the organ be to you a figure of your own spiritual life. It sounds by means of a combination of pipes and mechanism, acted on by wind and regulated by the intelligent will of the player. He causes the proper pipes to sound, when they are in proper order and supplied duly with wind. They are silent unless so acted on and so supplied. Nor will any amount of wind supply produce music without the pipes and the player. Now let us apply this figure. We are all made in God's image, with full capabilities for good. When we duly use our mental and bodily gifts to God's service, and according to his commands, we are truly doing the work we were sent into this world to do, and that work is – our own salvation; and in working it out we are promoting God's glory, which must always be considered the ultimate end and object of every good thing in the universe. Now, what is the power by which we set all our works in motion to this good end?

What is the wind supply for our organ pipes? It is faith which works by love. Without faith it is impossible to please God. Without Christian love – love to God and love to man – our faith is dead and worthless.

But can we acquire this loving faith for ourselves? Can we apply it properly to the end in view by ourselves? Can our organ play itself? No; and just so we

cannot save ourselves without God's direct help. 'By grace are ye saved through faith; and that not of yourselves, it is the gift of God', and therefore we must strive earnestly to 'work out our own salvation with fear and trembling, for it is God which worketh in us both to will and to do his good pleasure'.

When you hear the sounds of this organ, then, dear brethren, think of your own state as before God, and ask whether you have properly responded to his heavenly touch, to the master hand which ever strives to reduce your discordant parts to perfect harmony; ask whether your faith is of the right kind, whether it is mere empty wind, producing no music of the soul, a mere inflation of vanity and self delusion, or whether it duly issues in that heavenly harmony of Christian faith in Christian character which is the distinguishing mark of all true servants of Christ. And, lastly, pray earnestly to God to send his Blessed Spirit to guide aright all the imaginings of your hearts, and all the actions of your lives, so that there may be no more discord, no more harsh sounds, jarring the even song of heavenly service; but that you may be continually enabled to utter those blessed strains which, though imperfectly begun in this nether world, shall at length burst forth into the perfection of angelic worship in the glorious realms of future and eternal bliss.



David's travels

Ronald Watson

Our Cathedral Organist wears several hats, one of which is that of a recitalist, and by the time this year is over David Dunnett will have been to some very interesting places. After playing in the Czech Republic in May, June saw him way out east in Omsk. There aren't many organists in Russia so they invite organists from other parts of the world to go to play for them and this is funded by the government. Direct flights to Omsk from London are not possible, it being necessary to change in Moscow, and so David took advantage of the opportunity and broke his journey in order to explore Moscow which turned out to be a very enjoyable experience in the company of a friend of many years' standing.

To get to Omsk required a night flight. All internal flights in Russia seem to be at night, David told me. In Omsk he had as his guide a young Russian woman which was the most agreeable of the domestic arrangements which formed the backdrop to his visit – a hotel with no hot water and some food which was so unappealing he decided to do without.

Omsk, it seems, is not entirely without charm, having a quite attractive town centre, river and beach and one restaurant in which the food is edible.

By contrast the concert hall in which he played two recitals was very fine indeed with an excellent acoustic and pleasant Rieger organ. David played two recitals and you can see from his programmes that he treated the Russians to a wide range of exciting and tuneful organ music and transcriptions, with a

goodly representation of music from these shores.

PROGRAMME ONE

Bach/Dupré *Sinfonia from Cantata No.29*
Walther *Concerto del Signor Meck*
Albinoni *Adagio in G minor*
Bossi *Scherzo in E major*
Hollins *Concert Overture in C minor*
Karg-Elert *Nun danket alle Gott*
Jongen *Chant de Mai*
Festing *Suite*
Walton *Popular Song*
Cochereau/Filsell *Scherzo Symphonique*

PROGRAMME TWO

Fletcher *Festival Toccata*
Daquin *Noel X*
Bach *Concerto in G major*
Mendelssohn *Allegro maestoso (Sonata III)*
Thalben-Ball *Elegy*
Coates *The Knightsbridge March*
Rheinberger *Introduction & Passacaglia*
Vierne *Lied (24 Pieces); Scherzo (Symphonie II)*
Watson *Badinage*
Elgar *Chanson de Matin; Pomp and Circumstance March No. 1*

Both of his recitals were very well attended and received with overwhelming enthusiasm, the audience rushing forward at the end and presenting flowers. As a visiting organist David was feted, held a press conference and featured on radio and television and was asked, amongst other things, if he had played to the Queen.

Still ahead of him this year were recitals in Holland and Germany, St David's and Stoke on Trent, which, not forgetting his appearance at St Peter's, Sheringham, makes David a very well travelled man indeed.



*Списокъ звуковъ органа „Ризгар-Еванъ“
г. Аурна*

PEDAL	30 TÖNE
1. PRINCIPAL	16'
2. SUBBAS	16'
3. BOURDON	TRSH. 16'
4. QUINTE	10 2/3'
5. OKTAVE	8'
6. BASSFLÖTE	8'
7. CHORAL	4'
8. FLACHFLÖTE	2'
9. MIXTUR	57: 2 2/3'
10. POSAUNE	16'
11. TROMPETE	8'
12. KLARINE	4'
13. I - D	
14. II - D	
15. III - D	

I MANUAL HAUPTWERK	58 TÖNE
16. BOURDON	16'
17. PRINCIPAL	8'
18. ROHRFLÖTE	8'
19. SPITZGAMBA	8'
20. OKTAVE	4'
21. OFFENFLÖTE	4'
22. QUINTE	2 2/3'
23. SUPEROKTAVE	2'
24. MIXTUR MAIOR	5F 2'
25. SCHARF	4F 1'
26. TROMPETE	8'
27. II - I	
28. III - I	
29. ZUNGENSTIMMEN AB	
30. CRESCENDO	AB

II MANUAL BRUSTPOSITIV	58 TÖNE
31. GEDACKT	8'
32. QUINTADENA	8'
33. PRINCIPAL	4'
34. SPITZFLÖTE	4'
35. OKTAVE	2'
36. BLOCKFLÖTE	2'
37. QUINTE	1 2/3'
38. OKTAVE	1'
39. SESQUIALTER	2-3F 2 2/3'
40. MIXTUR MINOR	4F 1'
41. KRUMMHORN	8'
42. TREMOLO	
43. III - II	
44. 16' MANUALSTIMMEN AB	
45. MIXTUREN	AB

III MANUAL SCHWELLWERK	58 TÖNE
46. KOPPELFLÖTE	8'
47. SAUCIONAL	8'
48. VIOLINO COELESTIS	8'
49. PRINCIPAL	4'
50. FLÖTE HARMONIQUE	2 2/3'
51. NABARD	2'
52. QUERFLÖTE	2'
53. TERZ	1 2/3'
54. FLAUTINO	1'
55. MIXTUR	5F 1 2/3'
56. RANKETT	16'
57. OBOE	8'
58. SCHALMEI	4'
59. TREMOLO	
60. HANDREGISTER EIN	
EINZELABSTELLER FÜR ZUNGENSTIMMEN	
POSAUNE	16' PED.
TROMPETE	8' PED.
KLARINE	4' PED.
TROMPETE	8' I. MAN.
KRUMMHORN	8' II. MAN.
RANKETT	16' III. MAN.
OBOE	8' I. MAN.
SCHALMEI	4' II. MAN.

The 1954 IAO Congress in Norwich

Pauline Stratton

with sincere thanks to the EEN and the EDP for their permission.

In 1954 our predecessors, the Norwich and District Organists' Association (NDOA) hosted the 13th annual IAO congress. It was the first time this event had been held in East Anglia. The minutes from the NDOA's meetings (now deposited with the Norfolk Record Office County Hall for public use) reveal how this mammoth undertaking was planned. Minutes from a meeting held in early July 1953 at the Assembly House Norwich read - ANNUAL CONGRESS PROPOSED VISIT TO NORWICH.

The question of an invitation being extended to the Incorporated Association of Organists to hold their annual conference in Norwich was considered. It was resolved :- "This meeting confirms that an invitation should be extended to the National Association to come to Norwich for their Annual Congress at an early opportunity and date." These minutes were signed as a true record by W. H. Perry on 25th July 1953. The minutes from a committee meeting held at 38 St Giles Street, Norwich on 5th September 1953 record the following:-

"ANNUAL CONGRESS 1954 Mrs A Hall gave a report on the discussion and the decision of the annual congress at Reading, to accept the invitation of the Norwich Branch to hold the 1954 congress in Norwich."

This meeting in September went on to discuss the congress programme with suggestions of a civic reception in St Andrew's hall, a recital at St Peter Mancroft, evensong at the cathedral, visits to the Broads, King's Lynn and the Maddermarket Theatre, all being put

forward. Cyril Pearce signed these minutes as a true record on 3rd October 1953 when the committee met to discuss the issue of congress photographs, complimentary tickets and recital sponsorship.

On 31st October 1953 the committee approved the following programme:

Monday 23rd August 1954

4pm Delegates to meet to register and receive papers, badges etc. We to provide tea

5pm Conducted tour of Norwich Cathedral followed by attendance at evensong

7.30pm Civic reception at St Andrew's Hall. Dr Statham to be asked to give a short recital to demonstrate the organ.

Tuesday 24th August 1954

10am Official Welcome by Lord Mayor

10.15am Council meeting followed by A.G.M.

12.15pm Official photographs

1pm Lunch

2.30pm President's address

3.30pm Short discussion session

5pm Recital by special organist at St Peter Mancroft

7.30pm Reception by the Norwich Association

Wednesday 25th August 1954

9am Meeting of secretaries

10am Royal College of Organists lecture

12.30pm Coach journey to Wroxham for lunch at Broads Tour Dining Rooms

2.15pm Tour of Norfolk Broads and visit to Ranworth Church.

7.30pm Annual Dinner

Thursday 26th August 1954

10am Tour visit to Blickling Hall, Walsingham Shrine, Binham Priory and return via Sheringham and Cromer.

7pm Tea followed by recital at St Mary's Baptist church. Mr C Pearce gave details of this and informed the meeting that Messrs Hill & Son and Norman & Beard Ltd had offered to defray the cost of the recital and also to provide tea for the delegates and guests.

Friday 27th August 1954

10am Tour. Visit to Sandringham grounds and church followed by visit to King's Lynn with civic reception.

7.30pm Final special recital at Norwich cathedral. Dr Statham was asked to be good enough to contact Dr Thalben Ball to endeavour to obtain his services for this recital.

Other arrangements to include conducted tours of Norwich for those members and guests who will not be attending the official business. Seven days later the programme was submitted to the A.G.M where it was approved in principle by the NDOA membership.

At the December 1953 committee meeting the Secretary, Arthur Bussey, raised the subject of electing a lady hostess for the ladies attending the congress. By the meeting of 3rd February 1954 Mrs A Hall, Mrs Pearce and Mrs Wisken had offered their services, all were appointed "lady hostesses". (Mrs Chamberlin and Miss Tye were added to this team at a later date.) Mr W H Perry was appointed chief steward and empowered to seek the services of others. Performers had yet to be engaged for recitals at St Mary Baptist and St Peter Mancroft. Dr Jackson had been approached but an extension to his tour of Canada prevented him from obliging. The congress was attracting a large number of delegates many of whom were requesting single rooms, and so it was agreed that a

special plea should be made to Norwich organists for private accommodation.

On 20th March 1954 the committee learned that Mr Peaker of Toronto was touring the UK eager to give recitals and by the following meeting his services had been secured for a recital at St Peter Mancroft. Cyril Pearce had also been successful in engaging Mr Thiman for the St Mary's recital. As the number of delegates rose to between 350 and 360 concern was expressed as to whether some of the refreshment venues on excursions were adequate and with just two weeks to go some hasty alternatives were considered. Local newspapers carried daily reports on the congress. The Eastern Daily Press dated 24th August 1954 reported:- "Organists from all over the British Isles gathering in Norwich for the 13th Annual Congress of the Incorporated Association of Organists were entertained at a civic reception in St Andrew's Hall last night by the Mayor and Lady Mayoress, Mr and Mrs Horace Allen. There were some 350 guests including Dr Henry Ley, President of the National Association and Dr Heathcote Statham who is President of the Norwich & District Organists' Association which is host to the congress. Earlier yesterday the organists toured the cathedral and heard choral evensong sung by the choirs affiliated to the Royal School of Church Music.

After the reception the company were entertained to a short recital by Cyril Mitchell, organist of St Margaret's Church, Lowestoft. "The Eastern Evening News of the same date covered the reception and stated that the Lord Mayor in his welcoming address mentioned how the city was among the first in the country to have paid choristers and Dr Ley, in his

speech, spoke of how the large attendance showed the depth of appreciation the delegates felt in being offered a chance to visit Norwich. One of the delegates, Dr Henry Moreton had motored up from Plymouth having celebrated his 90th birthday the previous week.

The following evening the EEN covered Dr Peaker's recital. The article described him as "one of the foremost organists of the American continent". The BBC had broadcast a recital by him the previous week. Peaker played 11 works in chronological procession of composers from Handel to Messiaen.

On the morning of the 26th, EDP readers learned of the congress activities of the previous day which began with lectures by Dr W Greenhouse Allt, Principle of the Trinity College of Music (and also a past assistant organist of Norwich Cathedral) and Thomas Duerden, organist of Blackburn Cathedral. The afternoon was spent touring the Broads with a visit to Ranworth Church. In the evening delegates, their wives and friends attended a dinner at the Samson & Hercules, Tombland, Norwich. Among the company were Harold Darke, Sir William Harris, Dr Ley, Charles Peaker and the Mayor and Mayoress of Norwich.

The following morning the same newspaper reported on the party's outing to Walsingham Shrine, Binham and Blickling. The day concluded with another reception, this time in the school room of St Mary's Baptist Church, Norwich where some 250 guests were greeted by Herbert Norman and entertained by Eric Thiman who played a programme of English music from Purcell to Howells, including some of his own compositions.

Friday's visit to the west of the county was also recorded by the EDP. The morning was spent at Sandringham House and Gardens where organist F Bone explained the instrument and Head Gardener, H Parsons conducted the party round the garden.

Two hundred and thirty people took lunch in King's Lynn Town Hall where they were given a civic reception by the Mayor, B Bremner. Delegates inspected the town's treasures in the Stone Hall before proceeding to the churches of St Margaret and St Nicholas accompanied by the parish organists Victor Barker and GG Naylor.

After a journey back to Norwich for Dr Statham's recital in the cathedral the congress concluded with a farewell party in the Samson & Hercules.

The NDOA accounts show that the income from the congress totalled £1091.7.6d whilst expenditure came to £1118.2.1d leaving the NDOA to cope with a deficit of £26.14.7d. A special appeal was made to NDOA members for financial help. At a meeting in December 1954 the committee decided to send the following resolution for discussion at the IAO meeting in May at Manchester.

"That the whole question of expenses of Congress and the charges to be made to delegates and members attending Congress should be considered at the next meeting of the council, to be held at Manchester and the Hon. Treasurer be asked to produce a detailed estimate of the cost involved".

A year later the NDOA accounts still show a congress deficit with only £13.0.6d having been donated by its membership.

A day of fine treats

Martin J Cottam

A dull, dreary dawn and a disappointing number of participants (insufficient to fill a minibus) did not give the most auspicious of starts to our July outing to Northamptonshire. Arriving by car at Easton on the Hill the small band of Association members and friends were quickly rewarded by the sight of fine and expensive houses and cottages roofed with Collyweston stone proudly proclaiming this to be the the inexplicably under-appreciated eastern end of the renowned Cotswold limestone belt. The fine medieval church is filled unexpectedly with low box pews. Once the local organist had been prised from village barbecue preparations the organ was unlocked and the delights of a relatively unaltered 1850 Holdich were duly explored: two manuals and pedals (15 speaking stops), early Victorian yet possessing an essentially Georgian specification complete with all the necessary mutation stops for convincing Cornet combinations; strong colours and much character finely presented in stolid casework. Sadly, though free-standing in a spacious enclosure, once beyond the screens and arches of north aisle and chancel there was that dramatic loss of volume and fullness of tone so wearily familiar in many English parish church naves.

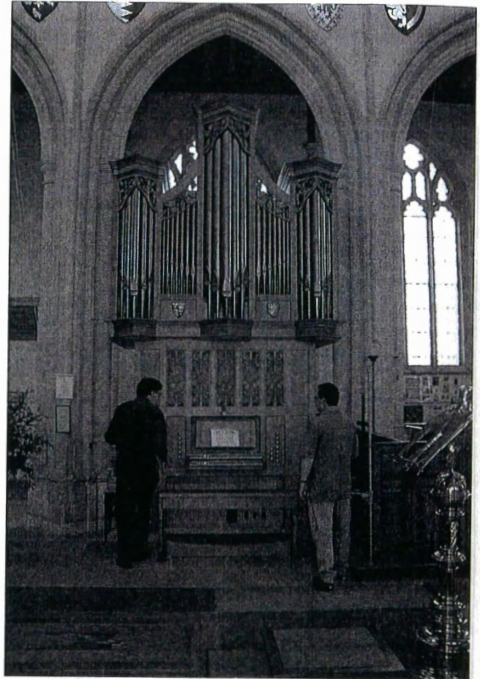
No such problem at our next venue, the spectacular church of St Mary and All Saints, Fotheringhay, a vast interior despite the destruction of the chancel, the great spaces almost intimidating the high box pews into insignificance. The organ by Vincent Woodstock (2000, two

manuals and pedals, 15 speaking stops) stands under an arch toward the east end of the nave. Another free standing case, highly attractive, mouldings meticulously modelled on those of the nave arcades and with carved wooden grille protecting the chest high swell cleverly integrating Scottish thistle and Tudor rose motifs. The interleaving thorns discreetly allude to the persistence even now of passions stirred by the fate of Mary Queen of Scots in this village. Once again the specification takes the English classical tradition as its inspiration, a tradition that with the addition of a noticeably stringy Dulciana reveals itself to be remarkably adept at coping effectively with a significant proportion of the established repertoire. At the keyboard the 'Brustwerk' swell is a mite disarming but a stroll round the church as others played proved the ability of the finely voiced pipes, (including the quietest), to fill the daunting spaces with ease. As ever, the light, responsive tracker action was both a joy and a challenge to play, most conducive to tackling the eradication of bad keyboard habits!

The sun had emerged by the time we partook of superb local fare (crispy bacon, 'real' sausages, Stilton et al) at a local hostelry, the skies totally clear as we approached Peterborough Cathedral. Choral evensong provided an opportunity to reacquaint with Sally Butcher (now Sally Desbois) and her new husband, and to assess the organ, now fully re-furbished following the so nearly catastrophic fire of November 2001. The chorus work proved much clearer, the reeds far less 'tubby' than I had anticipated. After the service, Andrew Reid, the cathedral organist, warmly invited the brave to accompany him up to the console - more a cramped

wooden gantry than a loft; protective balustrade apparently only a recent addition! With enviable facility Andrew's hands and feet shuttled around the keyboards demonstrating solo and chorus colours of each department in turn leaving us in no doubt as to the truth of his assertion that the Swell was the loudest division of all. Very bracing! Those braver still then took the opportunity to fill the cathedral vaults with their chosen pieces and improvisations before it was time to take our leave.

With strange predictability the Norfolk border proved the point at which the golden evening sun became re-cloaked by moisty grey. No matter, though, for those of us basking in the afterglow of a thoroughly worthwhile outing sadly missed by so many. Thanks as ever, to those responsible for all the hard work involved in co-ordinating affairs and making such an enjoyable day possible.



The organ at Wycliffe Baptist church, Reading

Carey Moore

The story starts from when I was a young child. At home we had an old piano, a harmonium and a reasonable size one manual American Organ which had come from the church organist who had died. I soon became interested in discovering about how things worked, and I soon found out that the harmonium, (one short manual with no stops), blew wind from bellows through the brass reeds which were screwed on to the soundboard, whereas for the American organ with a number of stops, the wind was sucked through the reeds each of which was pushed into a slot behind the stop pallet/ventil. I soon knew quite a lot about the operation of these instruments.

At the Baptist church we attended, there was a good Alexander Young (of Manchester) two-manual and pedal pipe organ built in 1887 and it was a delight to hear this being played. I loved to hear the deep bass notes, which I soon came to realize were obtained by pressing the foot pedals, and I can remember attempting to re-create one pedal on the harmonium by constructing out of bits of wood and string a device which, when pressed with the foot, would make the bottom key of the harmonium operate. Of course this was all child's play, but, no doubt was a start to my interest in organ construction and organ actions.

I started to have organ lessons at the age of twelve, and used to practise on a small two-manual and pedal pipe organ at my school. This was a tracker action organ but had pneumatic action for the pedals only and I can remember the old

motors leaking and being patched up with bits of sticky paper to keep them working. To cut a long story short, I would have liked to become an organ builder when I left school, but there were no organ builders nearby and I took on an electrical apprenticeship, electricity being another of my childhood interests and in some ways closely related to organ building.

During the 1960s I was given two old American organs which had not been used for many years. I took these to pieces and constructed a two manual and pedal reed organ on the suction principle using the existing keys, soundboards etc. I made the pedal board from Parana Pine and this was straight and flat 30 note. Also I made the blower (or sucker to be more precise), from hardboard, steel shafts and bearings, pulleys and a washing machine motor. I think it may not have been very good, but it worked and did serve a small church for a number of years until they could afford to purchase a suitable electronic instrument, after which I stripped the organ down again and stored the parts, using them for spares. I still have most of the reeds and the blower. The pedal board I re-made as a thirty two note radiating concave pedal board for the Wycliffe organ to be described below.

Over many years, I studied organ building from many books, most of which I had borrowed from the library, (they were easier to obtain then, than perhaps they are nowadays). My main interest in organ building was the numerous different types of action which were available, many obsolete and some still in use, and I gained an understanding of the merits and pitfalls of each type. Over a period of time, I worked with three organ builders and learned the basics of tuning and organ construction, re-leathering pneumatic

motors, electro-pneumatic actions and so on.

When I became organist at Wycliffe Baptist Church Reading in 1975, I discovered that the organ was in a rather bad way mechanically. It was just about playable, but the action was very noisy and heavy and the pedals rattled. The pipework of the Great organ was leaning over very dangerously and would soon have collapsed. Some of the soundboards had split and there were runnings etc.

The church was at the time in the process of purchasing an electronic (Baldwin) two or three manual and pedal organ with the intention of scrapping the pipe organ. However, they had not actually placed the order with the Baldwin suppliers and I was able to adjust the pipe organ to keep it going for a while. The organ (two manuals and pedals) was built in 1895 by Nicholson of Palace Yard Worcester. It had the following specification: *Great* Open Diapason 8' Dulciana 8' Clarabella 8' Keraulophon 8' (bottom octave stopped wood shared with Clarabella) Principal 4' Harmonic flute 4'. *Swell* (enclosed) Open Diapason 8' (bottom octave unenclosed) Lieblich Gedact 8' Gamba 8' (bottom octave shared with Lieblich Gedact) Celeste 8' (from Tenor C) Wald Flute 4' Principal 4' Cornopean 8' Oboe 8' (from tenor C). *Pedal* Bourdon 16'. There were 766 speaking pipes and 6 dummy pipes. Flue pipes were slide tuned. Victorian pitch of C = 528 cycles per second.

Couplers Sw/Gt Gt/Ped Sw/Ped Pedal Super Octave (eighteen notes from CCC to FF connected only). Manuals 56 notes CC to g. Pedals 30 notes CCC to F. Standard straight pedal board and concave with radiating sharp fronts to Victorian RCO specification.

There were three composition pedals to the Great Organ and three to the Swell Organ. The Swell Pedal was originally a kick down lever at the right hand side but was changed for a central balanced pedal some time (probably) in the 1950s. The action was all mechanical. (Slider chests except Pedal Organ which had ventil stop control). The organ was originally hand blown and I knew one of the organ blowers by the name of Harry Nash. Electric blowing was fitted in 1938 by Nicholsons and cost £47.10s.

For the next two or three years, I was heavily involved in carrying out the electrical installation for a new church hall complex and this was completed in June 1979. During this time, we were giving some close consideration to the organ; what should be done? I suggested that to replace it with an electronic instrument would not be the best answer as in those days they were not very good in my view. It might have been different perhaps today (2005) with the new digital systems.

There were a number of things which we needed to consider:

1. The pipe organ was inadequate for the size of church with large congregations of several hundred. There were nothing but 8 and 4 feet stops on the manuals and just the usual 16' Bourdon for the pedals which did have a mechanical octave coupler but which only worked as far as the middle F. Whatever we decided, we needed to tonally improve what we already had by introducing two foot, sub unison and possibly mutations on the manuals to brighten the tone. So a straightforward restoration by an organ building firm was out of the question both financially and practically. We did consider whether we could re-build and

enlarge it ourselves with some parts from another redundant organ we knew about, but this idea was scrapped for various reasons.

Around this time more developments were taking place in the church, as with many churches at the time, the introduction of new Worship Songs using piano, guitars and other instruments and organ, and it was realized that it was becoming inconvenient for the organ to be in the gallery at the back whilst other instruments which would play with the organ were to be positioned on the ground floor at the front. So the idea of a detached console at the front was considered. The first stage was the design of a solid state direct electric action using TTL (Transistor-Transistor-Logic) with transistor magnet drivers. We decided that the design would be flexible, and each pipe would have its own magnet; this would enable some extension and borrowing to enable us to derive 16', 2' and mutation pitches and to derive other 8' and 4' pitches as well, spreading the system over three manuals and pedal. We then made three prototype boards each of which could drive an octave of heavy duty magnets with three stop inputs. These were then fitted to the pull-down wires of each of the Bourdon pedal pipes. Contacts were fitted under the pedal board and connected via three temporary stop switches to provide Bourdon 16', Sub Bass 8' and Quint 10 $\frac{3}{4}$ ', all derived (as far as compass would allow) from the Bourdon rank. The pedal trackers were disconnected for this experiment which lasted for a year or more. The experiment was successful, and made the pedal action much nicer than the original tracker system.

In the revised organ and action all the existing ranks would be retained, but each would be extended to the B to provide the full five octaves, (each octave being C to B). (The top C on the keyboards would repeat the C from the octave below (since the circuit boards were C to B). Some ranks were further extended upwards. Every cable would be protected by adequate fusing from any over-current should a fault occur at any time. Every pipe would have its own magnet, and this of course meant constructing all new chests.

The TTL system was designed to be fully flexible, and circuit boards were designed and made to operate one octave of pipes which could be played from any of three sets of keys on the organ and at any octave as selected by a stop and as decided. Also each pipe magnet had its own transistor driver on the board. Each magnet was fitted with a free-wheel diode to prevent high reverse voltages from being generated which could cause damage to the drivers. The system would therefore allow duplication and borrowing to enable any rank of pipes to sound at their original pitch, or an octave higher or lower, or to derive a mutation, and any manual could be used. Where more than three inputs per pipe were required, two boards could be used in parallel to allow for up to six inputs. Inter manual and manual to pedal couplers are also TTL using different but similar integrated circuits. The system requires only one contact at each key, pedal, or stop.

The TTL system has proved very satisfactory, and I don't think there have been any component failures for the twenty five years that the organ has been on this system.

The organ itself remains visually the same, retaining all the original keyboards, and drawstop knobs, (not connected of course). The pipe displays formed by Great Open Diapason and Dulciana bottom octave pipes have not been altered, they are conveyanced from the new chests with flexible or solid tubing. The pitch has been lowered to the standard A = 440 so that the organ can be used with other instruments which cannot readily alter pitch.

It was intended to remove and store all the mechanical parts of the organ, including the main chests Also to retain the existing console intact. in case at any time the organ should be re-instated to its former condition. The console remains today except that the pedal board was removed and disposed of a few years ago because the church needed the space for extra seating. Also, the wind chests were eventually scrapped during a tidy-up. I believe that many of the other mechanical action parts may still be stored in the church roof and some in the tower roof.

The existing wind system remains.

The continuing story of how Carey completed this mammoth undertaking at his house will be published in the next issue.

Tim Patient has been contacted by someone who has various organ and choral music to dispose of. For further details please contact Tim on 01603 402944.

Brian Runnett Memorial Recital

On 13th July Graham Barber, Brian Runnett's Organ Scholar, played a programme of pieces associated with Brian Runnett to mark 35 years since his tragic fatal car accident. It included pieces which Brian Runnett had recorded; Krebs *Prelude & Fugue in E major*, *Danse Funèbre* from Alain's *Trois Danses*, *Festival Toccata* by Francis Jackson and three movements from *Christmas Meditations* by Arthur Wills. The entire second half of the programme was taken up by *Variations & Fugue on an original Theme* by Reger which Runnett played in a recital in Westminster Abbey on the evening before his accident. Graham Barber included an extra item, Bach's *Trio on In Dulci Jubilo* in order to use the organ's Cymbelstern which Brian Runnett had had installed on the organ at his own expense. The recital was attended by Francis Jackson, Allan Wicks and Arthur Wills and tributes appeared in the souvenir programme from Diana Burrell (whose father was Assistant at the cathedral, Noel Rawsthorne, Allan Wicks and Sir David Willcocks.

The audience of over 300 was testament to the fact that Brian Runnett is still remembered with much affection. RW.



**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

Tel: 01943 884487

E-mail: doggywoggy@tesco.net

All change for Organ Scholars

James Mooney-Dutton is leaving Norwich to begin a four-year undergraduate BMus (Hons) course at the Royal College of Music combined with being Organ Scholar at St Martin-in-the-Fields, and school organist, singing and organ teacher at Quainton Hall School in Harrow. Taking his place will be Ben Giddens who has spent his gap year at St George's Chapel Windsor. More about Ben in a future issue.RW.

**You never know who's listening
(an occasional column)**

Vox Humana

Organists are used to plying their trade hidden from view behind broad columns, pulpits, dusty bookcases or heavily carved choir stalls. Music is heard, but the player is rarely seen apart from the occasional bobbing head or surpliced elbow. It seems that only the very determined members of the congregation are prepared to overcome these obstacles in order to reach the organ stool and communicate with the player. As a result, organists can often be totally unaware that important visitors may be lurking and listening!

It was a Remembrance Day some twenty-odd years ago and I had just concluded the service with Bach's *St Anne Fugue*. As I switched off I became aware of footsteps rising quickly up the stairway and along the passage beside the organ. "A fine instrument," said the young man as he hove into view. "Is there a chance I could try it over?"

The young man (only a teenager) sat down and after a brief but searching glance around the console selected his stops with supreme confidence. He then launched into the *Rhapsody Op.17 No 3* by Herbert Howells. The music surged and swelled, it was magnificent and there was not a note of music in sight. The final triple fortissimo eventually faded and the young man casually swung his legs off the stool. "That was superb!", I ventured; "please tell me your name, I know the church would love to offer you a recital." "That's nice, but I'm not often around this area - my name's Wayne Marshall by the way."

Organ news

Geoff Sankey

Boggis and Company are adding a piston capture system and swell shutters to the east-end organ at St Peter Mancroft. A new blower has been fitted to the instrument at Cringleford, and bat enhancements to the instrument at Walpole St Peter have been removed.

On the subject of bats, Rodney Briscoe tells me that Holme Hale PCC have started a campaign to have churches placed in the same category as domestic premises in respect of the controls on the protection afforded bats. Apart for the damage they cause, work in churches can be halted during their breeding season. The contact for this initiative is Eric Evans, 01760 440510. Boggis are also carrying out preparatory design work for another of their famous water organs – this time for the Alcazar Palace Gardens in Seville.

Holmes and Swift are continuing their work on the Hill instrument at Barsham near Beccles, where as well as a complete overhaul they are adding a swell department from tenor C. Completion is scheduled for the opening recital in early October. Work is about to start on the Norman and Beard instrument at Bale near Fakenham where they will be carrying out extensive cleaning and an overhaul of the pedal action.

Richard Bower is overhauling the Bishop organ at All Saints Poringland and installing a new electro-pneumatic action. Tonally the resources are being improved by replacing the Dulciana on the great by a stopped diapason. The Dulciana is then replacing the Vox Celeste on the swell.

At All Saints, Haynford, he is bringing the Gray and Davison instrument back into use after being cocooned during major building works in the church. He is also working on the Norman & Beard instrument at St Mary's church, Tunstead.

Footnote

Ronald Watson

Vierne has featured a fair bit in recent issues but I recently discovered in Paris a book by Duruflé who was present in the organ loft with Vierne when he died. His account of what happened begins 'J'ai eu le triste privilège d'assister à sa mort...' which may look as though Duruflé helped Vierne on his way but, as you know, doesn't mean that at all. Duruflé continues... 'It was the 2nd June 1937 and Vierne was playing a recital organised by Les Amis de l'orgue in Notre-Dame. Vierne had just given a most moving performance of his latest work, *Triptyque*. I was at his side helping with the registration. When he started to play *Stèle pour un enfant défunte* he was very pale and his fingers grasped the keys. Scarcely had he lifted his hands after the last chord when he slumped on the bench having been struck by a heart attack. He had intended to improvise on the theme of *Salve Regina* but instead of this homage to the Virgin of Notre-Dame, all that was heard was a long note on the pedal. It was his foot resting on the pedal which he could not remove.

Vierne was moved to the Hotel Dieu where, outside, many people waited for news. The news of his death was greeted with tears and anguish. No-one will forget that tragic evening'

From the mailbag

Letter from France

The summer season over here is nothing if not musical and for the month of August there are concerts of some sort or another every day in Charleville. Admittedly, some of these are of the more 'Pop' type as distinct from the 'popular' and appeal more to the younger generation but the more senior members of the public have their fair share of 'live' music. Amongst artists appearing have been solo pianists, a very fine wind quartet who played almost everything from Bach to Blues and excellent accordionist whose versatility is amazing. There have been the Organ recitals in the Basilica in Mezieres — with large-screen video screens which enable all to see the organist 'at work' and are widely appreciated by the audience, often numbering three to four hundred ! Further away, at Mouzon, the organ by Formentelli has had some additions made to it. It was here some years ago, that we met M. Formentelli who kindly showed us the instrument, then in course of construction. I hope to re-visit here shortly - it is a magnificent four-manual. Besides organ music there is a visit from the University of Durham Orchestra to give a concert in Charleville-Mezieres. Amongst works played were dances from Stravinski's *Firebird* and Borodin's *Polovtsian Dances* and they acquitted themselves very well.



We went to an open-air concert given by the brass band of Revin held on the steps of their Mairie a short while ago. It was a gloriously warm evening and their playing was very good indeed and their repertoire included brass band 'favourites' soloists and lighter classics - most enjoyable. Around the villages there have been the end-of-year 'auditions' of the various Music Schools when all the students are expected to perform their 'party pieces' Players ages range from five to seventy-five and although some were not as good as others, nevertheless it was heartening to see what an interest there is in making music over here

We keep 'in touch' with what is going on 'back home' and look forward to receiving the Journal every quarter and to see what the Association has been doing. Sandy joins me in sending our very

best wishes and we hope that all of you have had, or will have, very happy holidays wherever you go and whatever you do. Ralph Bootman

For your diary

St Thomas's Church Earlam Road Norwich 2005 Concert Series

*All Concerts commence at 7.30 p.m.
Admission £4.50 or concessions £3.50 **£5 or concessions £4*

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 Nicholas Church Dereham

Saturday 10th September at 7.30 pm Admission £5 – Concessions £3

*September Serenade with the Windmill Handbell Ringers, Jane Berry electronic organ and
Bryan Ellum piano*

and

Thursday 15th September at 7.30 p.m.

Thomas Trotter

*organ recital marking the 10th anniversary of the re-siting and restoration of the organ
BACH Concerto in D minor after Vivaldi BWV 596 STANLEY Voluntary Op 6 no 6
MOZART Fantasia LISZT Fantasia & Fugue on BACH D.ANTALFFY-ZSIROSS Sketches
on Negro Spiritual Songs WAMMES Miroir ELGAR Chanson de Matin arr. Brewer Pomp
& Circumstance March no 1 arr. Lemare*

*Video screen presentation of Thomas Trotter at the console whilst he plays. Tickets £6
(South Aisle), £8 (North Aisle), £10 on door. Tickets bought in advance are cheaper and
obtainable from Dereham Parish Office (open mornings tel 01362 693143).*

St Nicholas Parish Church North Walsham

Thursday 15th September at 1 pm Admission free – donations invited

*Light Music Delights Solos and duets for organ and piano with Bryan Ellum and Jane
Berry.*

Light lunches served from 12.30 pm

St Margaret's Church Thorpe Market

A season of concerts to mark the completion of a seven year programme of repairs and improvements to the church

Sunday 2nd October at 2.30 pm admission £3.50

Musical Miscellany - Alan Morris organ with choristers Rhodri and Alexander Oliver

Friday 7th October at 7.30 pm admission £5

Flautissimo Anna Hopkins flute David Morgan keyboard and organ an evening of light music

Saturday 8th October at 7.30 pm admission £5

Bridgespan Theatre Group – short plays for two voices

Sunday 9th October at 3 pm Admission £3.50

Bryan Ellum and Jane Berry on two instruments – easy listening music

Saturday 15th October at 7.30 pm Admission £7

Glories of Venice Andres Hernander Salazar tenor and Joy Smith Harp

Saturday 29th October at 7.30 pm Admission £5

Norvic Concordia Accordion Sextet well known music arranged for accordions

Saturday 5th November at 7.30 pm admission £5

The Fine City Chorus – Norwich Harmony Club

Norwich Cathedral

Sunday 13th November at 6.30 pm

retiring collection in aid of East Anglia Children's Hospice

First Performance of the oratorio

Julian

by Roger Mayor

Texts by Julian of Norwich adapted by Sarah Passingham

Sue Kent - soprano **Miles Quick** - organ **David Fitzgerald** - flute

Katharine Wilcock - oboe **Robin Thompson-Clarke** - cello **Ian Chopping** - percussion

Viva Voce Singers conducted by Roger Mayor

Peterborough Cathedral Organ Festival

A celebration of the restoration of the cathedral following the fire of 2001

Friday 23rd September

5. 30 pm Choral Evensong

7 pm Recital by **Olivier Latry**

Bach/Dupré Franck Widor Liszt Alain Messiaen Duruflé and an improvisation. *Admission Adults £5 - under 17 £1*

Saturday 24th September

11. 30 am *A Young Person's Guide to the Organ*. A multimedia presentation for children and young people with presenter, organ tuner, big screen and video link-up featuring **Richard Hills** (Theatre Organist)

2 pm *Introducing the Cathedral Organ* – recital by **Andrew Reid** (Director of Music)
Bach Mozart Rousseau Schumann Tournemire/Duruflé

Saturday 24th September

3. 30 pm Choral Evensong

7 pm *Gala Concert - James Vivian and Peterborough Cathedral Choir*

Coates Stanford Albinoni Britten Reger Willan Gowers Sullivan. *Admission Adults £5 – under 17 £1*

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

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

Thursday 1st September

John Farmer - organ

Saturday 10th September (7.30 pm) Suffolk Concert Band

Forthcoming Association Events

Saturday 17th September

Car outing to Bedfordshire

Following requests for another visit to Bedfordshire, John Plunkett and Robert Shaftoe will be guiding us through the delights of Roxton, Ravensden (Shaftoe's masterpiece), Milton Ernest and Felmersham.

This outing will utilise car share. Please contact John Plunkett or Gordon Barker for full details.

October 22nd All Saints Church Mattishall

Introducing young people to the organ. 10 am till noon.

Saturday 29th October Wymondham Abbey at 2.30 pm.

Lecture/Recital by Dr Gerald Gifford

Bach's Organ Works for Manuals - exploring and expanding the repertoire. Dr Gifford will be using the famous Davis chamber organ. This should be an immensely interesting and valuable occasion.

Members free. Non-members welcome at a fee of £4.00.

Saturday 19th November 2.30pm at Brooke Church Rooms.

Desert Island Discs

Ron Watson quizzes this year's distinguished castaway, Peter Stevenson.



Puzzle page

Solution to Godoku in previous issue – hidden composer *Schonberg*

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

.....enjoy it? Here's another one! Each row, column and 3 x 3 square must contain one of the letters BCEFINRUY to reveal the name of an English Organist

	B		F		C		U	N
U		C				I		F
	F		R		Y		E	
		F		R	N	Y		
Y	C	N	I		U	B	R	E
R		U	B	Y		F	N	C
	U	B	Y		F		C	
F		E				U		I
	N		U		I		F	

NOA Membership 2005

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