

The Journal

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***Last date for copy for the next Journal is Saturday 19th August 2006
Why not send your contribution by email to
ron_watson@onetel.com***

The editor writes....

Andante con moto assai vivace quasi Allegretto ma non troppo is how the first movement of Beethoven's *Mass in C Op. 86* should go according to the composer. It seems to me that this indicates not only roughly how quickly the piece should be played but something of the feel of it. There is a time signature of 2/4 and whoever used the hired score before me has scribbled on it 'in 2'. As I write I am mugging this up for a concert in May and have absolutely no idea what tempo the conductor will settle on, but by the time you read this all will have been revealed.

Did Beethoven (1770 - 1827) know about metronome marks? Yes he did, in fact he was a close friend of Maelzel (1772 - 1838) who patented the device in 1816 after which Beethoven put metronome marks on his pieces. In fairness it should be pointed out that Maelzel probably pinched the design of the pyramidal clockwork metronome with which we are all familiar from Winkel.

It is generally accepted that metronome marks are, even when they are appended by the composer, still only a guide and should not be taken as being rigid. I like the the direction on Bairstow's *Tocatta Prelude on Pange Lingua* 'as fast as is commensurate with clearness'. Now there's a commonsense Yorkshire approach!

The first metronome was invented by Loulié 1696 and in 1724 a William Turner said that in what we now call 'Alla breve' the crotchets are 'counted as fast as the regular motions of a watch' which implied that all watches in the 18thC ticked alike and that all crotchets had the same value. The breve was originally, as

its name implies, the short note in musical notation but the longer ones had all fallen into disuse.

In 1756 someone called Bremner propagated that 'the time in all churches may be equal' proposing that a pendulum 8' 8" long would suitably fix the length of the semi breve, this length being arrived at by experiment at a meeting of the Musical Society and Music Masters in Edinburgh. He suggested that such a pendulum should be hung at the end of all schools where church music was taught.

There is no doubt that the tempo is as much part of the peculiar characteristics of any piece as the melodies and harmonies and any tempo which is wildly adrift of the mark alters the character of the piece and possibly misrepresents the composer's concept. However, Brahms is recorded as having said that in his experience every composer who had given metronome marks had sooner or later withdrawn them and my reference informs me that some of Schumann's marks are almost impossibly fast suggesting that his own metronome was not in good order.

An article in the *Musical Times* of 1935 compared the time taken by various conductors to perform the *Funeral March* from Beethoven's *Eroica Symphony* and stated that Koussevitsky took 13½ minutes, Beecham 16 minutes and Toscanini 19 minutes all to be compared with Beethoven's own marking which produced a performance time of 12 minutes but is generally considered to be wrong. Similarly in a more recent book about performing the organ works of Franck it is fascinating to discover the actual tempi of different performers. In the *Pastorale* for example which is indicated *Andantino* the slowest was

Marchal at crotchet = 54, Langlais 56, Tournemire 58 and Dupré 60.

Reger once admitted to a friend that most of his own metronome markings were wrong, being generally too fast. Wagner once complained that the tempi adopted by other conductors of his music were wildly wrong and cited the *Overture to Tannhäuser* which under his own direction took 12 minutes but he had known it to take as long as 20 under another conductor.

Mendelssohn once maintained in conversation that the use of a metronome was unnecessary as any musician worth his salt could himself judge the proper tempo for a composition. However the next day, having clearly forgotten what he had said, sat down at the piano to try a piece by Berlioz and asked him at what tempo it should go.

Bach left much of his music without any tempo indications at all and so it boils down to a matter of taste as to whether one prefers Schweitzer or Wayne Marshall. As for me it is back to **Andante con moto assai vivace quasi Allegretto ma non troppo**.

!Free organ!

There is a fine 2 manual, full pedal-board drawstop Wyvern digital organ to be had for the taking. It has a six-way stop capture system, and is in full working order. It is large and therefore heavy and would need handling by professional removal experts.

Telephone Arthur Ingrey on 01493 750670 for further details.

Association events

Saturday 10th June 2.30 p.m. at St Mary's Parish Church, Somerleyton.

An Organ Workshop Event. Members are invited to bring a prepared piece for discussion and guidance. Our mentor will be distinguished member Peter Stevenson. The organ at St Mary's is a fine 1912 Norman & Beard which was formerly at Chapelfield Congregational Church. Please contact Gordon Barker (email: ceegebarker@waitrose.com) by Wednesday 7th June if you wish to attend this event.

Saturday 1st July President's Day

Members are already booked into this event. However, the day ends with Alan's choir singing Choral Evensong at St Peter's Sheringham at 4.30 pm and it would be lovely if more members could join us for the service.

Saturday 16th September Car Outing to 'Organs of the Wensum Valley'.

Please contact Gordon Barker for full details; whether you require transport/whether you can offer transport.

AGM

This year's AGM was certainly one of the best ones I have experienced. The venue was ideal with congenial accommodation and ample parking and the business was conducted in a pleasantly businesslike manner by Alan Morris ably assisted by Tim Patient who in addition to his role of Secretary deputised for the Treasurer, Membership Secretary and Events Secretary. On the whole the assembled gathering seemed well satisfied with the running of the Association.



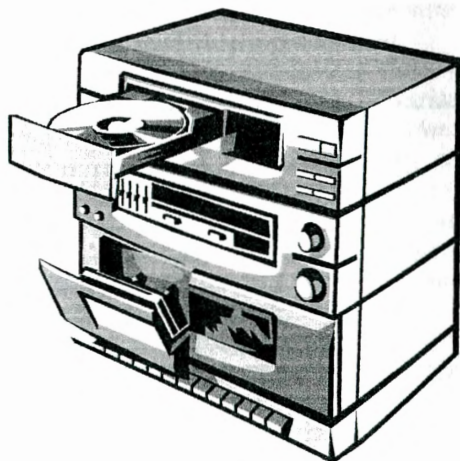
It has proven to be an excellent idea to precede the business meeting with some musical offering and this year's proved most enlightening and enjoyable as five members spoke briefly about a chosen piece of music which we all then listened to. The selection was nothing if not eclectic beginning with John Plunkett's choice, Bach's chorale prelude *Liebster Jesu, wir sind hier*, BWV 731, played by Martin Souter on the 1696 Arp Schnitger organ of the Hervormde Kerk, Noordbroek, Holland CD008 issued by ISIS records 1994. This was followed by Roger Fisher on the organ of Lincoln Cathedral playing a movement from Whitlock's *Sonata*.

Martin Cottam introduced us to two delightful pieces for viola and piano by Vierre illustrating how this composer's organ output has crowded out much very

fine music for other instruments, as is also the case with Widor.

In further contrast David Watson introduced us to David Goode playing an arrangement of John Philip Sousa's *The stars and stripes for ever* on the Casavant Frères organ in the Jack Singer concert hall in Calgary. This was a live recording of part of the recital which won David both the Gold Medal for the best recital and also the Encore Prize in the 1998 Calgary Organ Festival.

Barry Newman kept us in North America with two tracks from Lyn Larsen playing *Stairway to the stars* and *Here's that rainy day* on the 4m/73r Wurlitzer theatre organ at the Nethercutt Collection at San Sylmar, USA, and to finish, the Dupré transcription of Bach's *Sinfonia to Cantata 29* played on the organ in the Kelvingrove gallery, Glasgow, by Timothy Byram-Wigfield. A thoroughly enjoyable hour before tea and the main business. Thanks to all the participants.



Barbara Knowles writes about aspects of her life.

Born in Liverpool on March 14th 1926 I was a tiny undersized baby who almost died in infancy - being kept alive at one stage by brandy but, mercifully, not becoming an alcoholic as my parents had once feared.

My father, who always wanted to be a doctor, had to settle for education and became a headmaster of a junior boys' school in Liverpool. Mother was trained as an infants' teacher and was very good at it. I do not remember being taught to read but I do remember my visits to my grandfather when he would get me to read out of the newspaper.

For some years I was educated at Merchant Taylor's Girls' School at Great Crosby where we lived. But time at that school was interrupted by illness and I was taken to Dorset to recover. Mother took a post as headmistress at a village school while Dad remained at his job back home but often visited us. Fresh air, good farm food and a gentle climate worked wonders.

Education at Merchant Taylor's was further disrupted by the war, when I spent two years being privately educated in North Wales. This was a wonderful time spent amid the mountains and the then unspoilt beaches of the Glaslyn Estuary. Then it was back to Liverpool where we had to endure the frequent air-raids on that city. Acres of houses destroyed overnight; school friends killed; father saving his school by staying there all night to put out the incendiary bombs as they came through the roof; mother, in spite of police warnings, trudging through the city during air-raids to reach a canteen for troops, where she was a helper.

I entered university in 1946 as a 2nd year student reading Botany and Chemistry gaining a general degree and then a first class honours degree in Botany. After that I studied for my PhD with a scholarship from the university for the first year and grants from the Nature Conservancy for two more years.

My first job was in Cardiff in 1952 teaching biology in the Technical College (now part of the University of Wales). My fiancé was by now teaching in Sheffield University as a Research Demonstrator, but the salary was so awful that he moved to Norwich in 1954 to become a lecturer at the City College here. We married in Cardiff in 1955 and I moved to Norwich in 1956 and lectured part-time in the college until I retired in 1992, total of 40 years teaching which I really enjoyed.

I was fortunate to have parents who loved music. Dad helped me to appreciate good music from an early age and we spent many happy hours in Liverpool Philharmonic Hall listening to orchestral concerts. My father had played the organ in his youth and loved listening to it. Mother was a very good pianist and from her early years accompanied her father who had a fine tenor voice. She also sang, conducted a ladies' choir and was, in her last years, a self taught organist at her local church. She had the gift of perfect pitch but, alas, did not pass that gift on to me!

Serious participation in music began in the 1940s when mother and I attended music summer schools and music weekends run by the Lancashire Community Council at locations like Buxton, Matlock and Morecambe. 'Raw' orchestral players and singers gathered on the Saturday for some intensive rehearsals (and a good social life too) and by the end

of the week we were able to put on a public performance of such works as the Requiems of Mozart and Fauré. Bach's *Magnificat* and such lesser-known treasures as Liszt's *Missa Choralis* and Arthur Bliss's *Lie strewn the white flocks* with its magical unaccompanied choral ending. We had some inspiring Course Directors too such as Dr Harold Darke. There were also madrigal classes which gave one useful experience in 'a capella' singing.

In 1946 I joined a small choir at Liverpool University and I well remember singing beside fellow-student John Shirley-Quirk who was studying chemistry. We sang some exciting stuff for the 1940s - like Britten's *Ceremony of Carols*. My time in Cardiff was not memorable for music - just Welsh hymns in Chapel!

Coming to Norwich changed all that. I joined the City College choir and came in contact with Ron Watson who accompanied the choir and was a great help to me when I did some solo work, (*a very convincing mouse in Britten's Rejoice in the Lamb.Ed*) On joining St Mary's Baptist Church I enjoyed singing many cathedral-type anthems under the direction of Cyril Pearce, in what was then a very fine church choir.

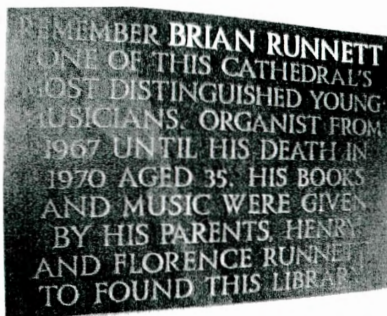
In 1964 I joined the Norwich Philharmonic Choir and auditioned with Fred Firth. As a sight-reading test I was given a piece from *The Turning Year* by Armstrong Gibbs which, unknown to Fred, I had already sung a few months previously! Fred also told me I was not a soprano, never had been, and was an alto, and a bottom alto at that.

In 1970 I also joined the UEA Choir, first under Philip Ledger and later Peter Aston. Between these two choirs

from 1964 to 1980, I was privileged to sing all the major choral works in the repertoire. Those days are now past but I still enjoy singing gently with the Eaton Parish Choir directed by Neil Ricketts, organist of my present church, St Andrew's Eaton.

1969 saw Brian Runnett take over as conductor of the Norwich Philharmonic and I discovered the existence of the Norwich Cathedral Recitals Society which Brian had recently founded. Hearing Brian play got me really 'hooked' on the organ and I eventually joined the NGO to learn more about the instrument, to enjoy outings and listen to recitals.

Brian Runnett's untimely death in 1970 and my subsequent friendship with his parents had a profound and lasting effect on me. In 1971 I was asked by Michael Nicholas to take Brian's personal library of books and music and make of it a library which could be housed in the Cathedral. This was a big job for someone untrained in such matters. I was given help and advice from Gerald Potts the Men's Librarian at the time who became a special friend. This collection of books and music became the Brian Runnett Memorial Library. I was able, in consultation with his parents, to design a plaque to be displayed in this library.



In 1975 I took over from Joe Harper as Secretary of the Norwich Cathedral Recitals Society helping to organise concerts in the Cathedral and from which I resigned in 1990.

By 1992 my husband had become seriously ill with heart trouble and I had reluctantly to give up teaching at City College. Put on new medication, he survived against all the odds and for some years we were able to enjoy more holidays together. We reached our 40th Anniversary but after a special holiday in Iceland, he died rather suddenly, aged 70.

After Alan's death I was able to indulge my passion for travelling. Being a botanist, these holidays were usually with Norfolk & Suffolk Wildlife. With them I visited some lovely places such as New Zealand, Madeira, Corfu, the Algarve and North and South Cyprus.

The 'botanical' side of me means that I enjoy my garden and love growing most of my own fruit and veg. I joined the local Horticultural Society and am now a useful member of its committee.

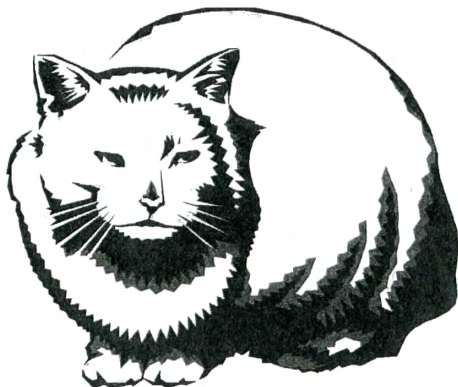
I enjoy walking - especially in the mountains and have wonderful memories of my father and walking the Lakeland hills for many years. Not so vigorous as I used to be I still enjoy walking about 4 to 5 miles every fortnight with the UEA on their 'Pub Walks'.

Both my parents were gifted photographers and won many awards in the 1920s. So photography is another 'love' of mine and has been as long as I can remember. I enjoy photographing all manner of things, be they plants in my garden, tree ferns in New Zealand, outings with friends or societies, picturesque pubs or churches in Norfolk or the exotic vistas of Iceland.



I am very fond of cats (and all other animals except spiders!). My latest puss is a big boy weighing about a stone (in old money) and is a Champion British Blue Spotted Shorthair called Remy. I have rehomed him as his owner became allergic to his fur. He is a cat with a big character to match.

I think this account paints a fair picture of this little old lady, still enjoying life at 80!



Buckingham Palace, The Ballroom Organ (continued)

John Plunkett

Before the music began, I attempted to get a grasp of how this instrument, built by Lincoln in 1818 and extended in 1856 by Gray and Davison, was arranged. It comes from a period of confusion in English organ building, *before* the German system we have today was adopted. Bach's works were first heard here in public in 1827, (thanks to S S Wesley, and H. J. Gauntlett). Mendelssohn arrived in 1829, establishing JSB in these islands, creating a demand for complete pedal organs starting at CC 16', and manual departments starting at C 8'.

This instrument, however, comprises; Great GG - f3, 12 stops, 2 divided Swell C - f3, 7 stop Choir GG - f3, 6 stops Pedal CC - f1 1 stop (16' Grand Open Diapason). Eight of the great stops are extended downwards to CC, below the compass of the great keyboard. The purpose of this is obvious when you discover the Gt. Sub. Oct. to Pedal coupler!!

The organist for this opening recital was Joseph Nolan, a name I had not come across before. He was appointed Sub-Organist of Her Majesty's Chapels Royal, St James's Palace, in June 2004. The programme he had chosen to play was, I thought, distinctly odd.

First came Bach's *Passacaglia in C minor* BWV 582. Somehow this just did not suit the occasion, the time of day, the location or the organ. Perhaps it was intended to show that it could be played without an independent pedal organ, but I thought not.

It was followed by three organ voluntaries by Sir Peter Maxwell Davies, who was present. He stood up at the conclusion of his pieces and received polite if modest applause.

The most amazing choice of all came next. *Sonata on the 94th Psalm* by Julius Reubke. This comes from 1857, but from Germany and the Romantic, which is not what this instrument is about. Without a large acoustic and powerful choruses this piece loses its galloping terror and fervent pleas to the Almighty. Apart from which it is far too long for safety. It sounded hard work.

Next JSB's *Nun komm' der Heiden Heiland* BWV 659 the first of three settings in the *Eighteen*. This worked well enough with three independent voices readily available and was followed by *Toccata* by Andrew Gant. This was an intriguing if lightweight piece, but so short I could not get to grips with it.

To close, we were given three movements, *March, Waltz, and Line Dance* from Noel Rawsthorne's *Dance Suite*, secular, timeless and fun. The audience visibly came to life, at last organ builders were impressed! Whatever happened to Stanley, Wesley, Mendelssohn, Stanford, or Hollins and maybe Watson?

And so to tea, which was taken in the long hall just outside the entrance to the Ballroom. First cups of tea, (five inches in diameter) are served individually, or in pairs, on small trays with lump sugar, tongs and milk in a small jug. The tea is pre poured, so the cup is taken and milked and sugared to taste, and the tray is removed. Second servings are in mere three inch cups. Duchy of Cornwall biscuits are served. A number of these were secreted and taken home as

treasure trove by those wishing to prove a point! Left handed tong skills are not my forte, so I apologised to the man serving me, who said I should have been there the previous week. Apparently a grand reception was held for a Chinese delegation, and several non- Orientals present had attempted to use chopsticks with spectacular results!

At half past four, it was time to go, but following some whispering and nudging I learned that we should hang on for a tour of the internal workings of the organ. Bill Drake had asked an official for permission to take a party of fifteen into the organ, which was refused. With great authority and calm, Bill said this was not an acceptable response, and sent the official to seek higher authority. Returning after a short delay, he explained it was now in order, and taking a mysterious route we arrived at the back of the instrument and were shown round by Bill and his staff. The organ has a humidity controlled environment and so has a roller blind which descends behind the pipe front when the blower is switched off. The blower itself consists of an electronically controlled motor which actually pumps the original blowing handle, simulating one of the palace staff. Derek's pipe work looked as good as it sounded, and I am pleased he was able to see it in situ. Upon leaving the organ, handlers and sniffer dogs attempted to gain entry, but this time Bill refused, and locked the door and we all left to make our way to various parts of the Realm.

My thanks are due to a special friend who made it possible for me to go to this grand event, and enabled me to take my great friend Derek Jones on a day to remember.

Midday music at Princes Street URC

from 12.45 - 1. 45 pm on the first
Thursday of the month played by
Peter Stevenson and occasional guest
organists

THE ORGAN SYMPHONY

*In the second half of each programme,
March to August inclusive, movements
from organ symphonies by Franck,
Widor, Vierne and Andriessen will be
played to illustrate this organ genre.*

On a lighter note

Jane Berry and ***Bryan Ellum*** present
two concerts of light and popular music
which include solos, duos and duets on

Saturday 10th June

at 7. 30 pm at St Laurence Parish Church
Brundall and

Saturday 8th July

at 7. 30 pm at St John the Baptist
Church, Lound

Tuesday 11th July

at 8 pm at Cromer Parish Church ***Bryan
Ellum and Gordon Dodson*** perform
piano duets and organ solos and include
a performance of Franck's Prelude,
Fugue and Variation in its original form
for organ and piano.

Christ Church New Catton

Pauline Stratton

A pleasant pre-AGM conversation in the new church rooms of Christ Church New Catton, left me with a curiosity to know more about the history of this church but I was rather surprised to read the following from the Norfolk Chronicle dated 20th November 1841.

Consecration of Christ Church New Catton - Disgraceful conduct of Chartists.

On Tuesday last the interesting ceremony of consecrating the new church in the parish of St Clement in the vicinity of what is called New Catton, took place.

Some days prior to the time fixed for consecration it was rumoured that the Chartists intended to be present to disrupt the proceedings of the day. As the time drew near it became evident there was to be a stir among the turbulent class of men, and had any doubt existed this was dissipated by a handbill which appeared the day previous proclaiming their intentions. The time fixed for the service was half past 11 o'clock. Soon after 10 the police arrived and were stationed by Mr Supt Yarrington along the line of the iron palisade. The Mayor (J Marshall Esq) Mr E Willett and Mr H Bolingbroke were on the spot as magistrates. Scarcely had the hour of eleven arrived when a band of music which had been parading through different parts of the city announced the Chartists were approaching. They soon came in sight and were displaying several banners. One of the tunes to which they marched at quick time was the beautiful air of the Portuguese hymn of the nativity 'Adeste Fideles'. On their arrival at the gates,

which were closed they immediately surrounded the entrance to the churchyard and demanded admittance. Admission was of course refused and then commenced every possible description of insult and outrage and it was with difficulty the police prevented the gates from being forced. No carriage was able to approach, even the bishop himself was obliged to alight from his carriage several yards from the gate and not withstanding the assistance rendered him by the mayor and the police he had to encounter a portion of the ruffianly squeeze. No decisive steps were at first taken to remove the chartists from their position, but the consequence was that many of the clergy and ladies and gentlemen desirous of being present were unable to gain admittance for a considerable length of time. The service went through without a hitch until a noise caused the nervous congregation to rise en masse, fearing a rush into the church but it only came from one of the doors at the west end. During the consecration of the churchyard the band of Chartists came up playing and passed while the bishop was performing part of the solemn ceremony at the church door and exhibited their flags. The mayor ran into the road and seized one of the fellows who was most noisy, and some others were brought into the churchyard. Handcuffs were placed upon them and five of them were put into a coach and carried off to the gaol. After all was over the bishop and other gentlemen left on foot and were scandalously assailed with abusive epithets as they passed along.

No mention was made in the article regarding music during the ceremony. Sincere thanks to the EDP for their permission to use quotes and information.

April event: A whistle stop tour of European organs presented by Martin Cottam

Driven by his enthusiasm for organ music played on the instruments for which it was conceived, Martin Cottam took members on a journey across Europe exploring historic instruments and the music written for them.

It was first to Switzerland, home of what is generally regarded as the oldest surviving playable organ in the world, the 15thC 'Swallow's nest' organ in the church of Notre Dame de Valere in Sion on which was heard *Lo Ballo Dell' Intorcia* by Antonio Valente. Then it was to the Low Countries thought by most commentators to be the cradle in which the organs we would recognise as the modern organ had their origins. On the 1643 Van Hagerbeer organ at Pieterskerk in Leiden we heard the chorale prelude *Allein Gott in der Hoh sei Ehr* by Jan Pieterszoon Sweelinck.

We then followed the Dutch organ builders to Scandinavia and a small organ in Torrlösa which started life in St Mary's Church in Helsingborg where Buxtehude's father was organist until 1642 and where Dietrich Buxtehude himself played as a 21 year old. The organ of Dutch origin was probably enlarged in 1641 by Johann Lorentz, a builder who maintained contact with the Buxtehude family over several decades. On this instrument we heard three of Buxtehude's short variations on *Auf meinen lieben Gott* using only the pipes which the composer actually played.

In Lubeck's Jakobikirche there stands the precious 1637 organ by Friedrich Stellwagen and it is inconceivable that Buxtehude did not play this instrument as it is only a few minutes

walk from the Marienkirche where he was organist. On this instrument we heard Buxtehude's *Nun lob, mein seel, den Herren*.

Then to the organ builder Gottfried Silbermann, who was a close acquaintance of J. S. Bach. Silbermann's earliest and greatest instrument, the 1714 organ in the Dom at Freiberg was the vehicle for Bach's chorale prelude *Jesus meine Zuversicht BWV728*. From there it was to Weingarten Abbey in Bavaria to the great organ built by Joseph Gabler between 1737 and 1750 to hear the somewhat flippant *Un poco adagio* by Justin Heinrich Knecht in which the carillon stop featured.

Thus the pattern of the afternoon was set and we were to hear Walond on the unaltered Charles Allen organ of 1839 in Everingham in Yorkshire, Balbastre's arrangement of *La Marseillaise* on the 1791 Cliquot organ in Poitiers cathedral incorporating two deafening clusters on full reeds, Salome's *Canon in F* on St Ouen in Rouen and other delights.

All of the pieces had been selected to illustrate particular characteristics of organ construction and voicing, the Cornet stop, Cornet décomposé, an Italian Voce Humana and Cavaillé-Coll's reeds.

When it comes to authenticity then the most authentic track of the afternoon had to be Guy Bovet playing his own Salamanca on the organ for which it was conceived, the Echevarria instrument of 1744 in Salamanca cathedral. This was something of a revelation. Having heard this piece twice on Norwich cathedral played by David Dunnett and on a recording from Wells by Rupert Gough, the most I can say about Bovet's recording is that it is 'interesting'. Much of the detail is lost amongst the growling Spanish

reeds and some of the sounds so coarse that they were positively insulting.

However, the idea of the afternoon, its preparation and delivery were brilliant and this was to be one of the most imaginative and fascinating events I can remember for a very long time. Well done Martin and thank you. RW

Organist wanted at Mendham which is actually in Suffolk but is virtually on the River Waveney only 3 miles from Harleston. There is a service every Sunday morning and the occasional evensong in the summer. There is no choir at the moment. Remuneration is negotiable.

Contact Rupert Thistlethwayte on 01986 782485

We congratulate Julian Haggett who has won the Associated Board Frances M L Willden and Margaret D Wilden Prize for the highest marks in organ playing for grade 8 during 2005.

Julian studied organ with Kenneth Ryder as a St Peter Mancroft Organ Scholar. He is currently reading music at Durham university.

Kenneth Ryder

Readers will be saddened to hear that Kenneth Ryder has been quite seriously ill at his new home in Aylsham as a result of a ruptured spleen. Prior to his illness he sent an invitation to members to visit him and try his two organs, the Peter Collins instrument, and the following, based on the historic 1685 Schnitger instrument in Steinkirchen with additions for the French classical repertoire:

Hauptwerk Principal 16; Bourdon 16; Principal 8; Rohrflöte 8; Oktave 4; Spitzflöte 4; Nasat 2²/₃; Oktave 2; Gemshorn 2; Sesquialtera II; Mixtur IV-VI; Cimbel III; Trompete 8; Krummhorn 8;

Oberwerk Quintaton 16; Gedackt 8; Principal 4; Rohrflöte 4; Quinte 2²/₃; Oktave 2; Spitzflöte 2; Tertian II; Scharff III-IV; Vox humana 8;

Pedal Principal 16; Subbass 16; Quinte 10²/₃; Oktave 8; Flöte 8; Oktave 4; Rauschpfeife II; Mixture V; Fagotto 32; Posaune 16; Trompete 8; Kornett 4

Oberwerk - Hauptwerk; Hauptwerk - Pedal; Tremulant to Oberwerk; Zimbelstern

Just as we go to print we have learned that Kenneth is now very seriously ill with leukemia in hospital and we send him our very warmest wishes.

Members at the Cathedral console

Gordon Barker

A good turn-out of members accepted David Dunnett's kind invitation to enjoy and explore the Cathedral organ. Most of those attending had not played the instrument before which added to the excitement of the occasion. Quite a few of us are reaching the retirement stage in our organ-playing careers and so it was good to have a thirteen year old with us who is just beginning her church service playing. She performed with great credit.

The gothic vastness perceived from the splendid viewpoint of the organ loft inspired our players to perform a wide range of the repertoire during the hour and a half at our disposal. Tim Patient was superb as our registrant and console supervisor as pieces by JSB, Bairstow, Clucas, Ireland, Langlais, Oldroyd, Mendelssohn, Pollard and Rheinberger et al rolled through the empty building. The member's finale was a scintillating *Rhapsodie* by Bedard which had David pricking up his ears. Could this be a future recital piece?

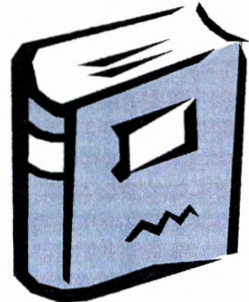
All the pieces great and small, the organ responded to them all. Many thanks to David for giving us the opportunity to come and enjoy it!

A 100 years of the English Hymnal

Vox Humana

A glance at the Radio Times shows that this week's 'Songs of Praise' commemorates this significant anniversary from the EH's birthplace, St Mary's, Primrose Hill, North London. I was fortunate enough to work with a rector who knew the EH collection really well. His hymn selections were often inspired and resulted in splendid congregational singing. He would boldly introduce new hymns by using them as a 'motto hymn' at a particular season - a new gradual hymn would be repeated each week. This was especially successful during Advent, Epiphany, Lent and Easter. He certainly followed Dearmer's argument that if you give people what is good - they will come to like it.

Anyone interested in this landmark hymn book should buy or borrow 'Strengthen for Service - 100 years of the English Hymnal 1906-2006'. It is a fascinating collection of essays which reveals that the Anglican Church was standing at a similar crossroads in 1906 as it does today.



Organ News

Geoff Sankey

The region's organ builders have had a busy start to the year working on a very wide range of projects in addition to their substantial load of tunings and adjustments.

Richard Bower & Company, having completed work at Ipswich School, are now engaged in a renovation of the substantial three manual instrument at St Mary le Tower in Ipswich. This will also include modifications to the console and some re-voicing.

Johnson & Son continue to be busy in Cambridgeshire and London as well as more locally. At St George's Methwold, they have continued their restoration work on the brightly coloured early J W Walker. They are also just starting work on the instrument at Attleborough. Originally built by Gray and Davidson, it has been much worked on subsequently. The end result was an instrument with a number of 'prepared for' gaps on the console, and an action which was unsatisfactorily sluggish. The project in hand will see the addition of a 16' double trumpet to the swell, a 16' trombone to the pedal, a three rank cornet to the great and three new stops to the choir. The responsiveness of the action was poor because the 1960s electric action had been placed on the old console, leaving the pneumatics through to the soundboard. This will be changed so that there will be an electric action on the soundboards themselves, thereby eliminating the existing delays from the double action.

In addition to all their practical work, Johnsons are to be congratulated for finding time to gain IBO accreditation.

Holmes & Swift are working at All Saints Beeston Regis where they are replacing part of the action on this modern looking 1990's extension organ by Robert Winn. At All Saints Hethel, they will shortly start work on a full restoration of the four rank chamber organ, believed to have been built by George Buck. At St Margaret's in King's Lynn, they are following on from their major overhaul in 2003 with a re-voicing of the great trumpet. Corrosion of the lead blocks since the last voicing in 1895 had led to a deterioration in the quality of this stop.

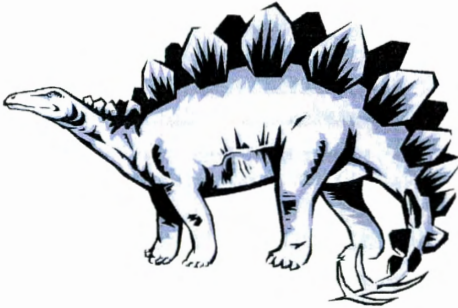
Holmes & Swift have acquired a small five rank organ by W. Sweetland dated 1873 which they are offering for sale at £2,000. It is in good playing order.

Boggis and Co have had a busy period working both on their Water Organ for Real Alcazar in Seville and classic instruments in this country. For the water organ, they designed and built the water system to make the air pressure, based on the ancient design of an Aeolian chamber. The instrument is self-playing from a pinned barrel, powered by a water wheel, which they also made. There are 70 pipes, two ranks with a drawstop system. The music is an arrangement of tunes by Francisco Correa de Arauxo (1584-1654). The organ is robustly constructed from stainless steel and bronze to survive the adverse environment in which it is situated. It has been installed in the Fuente de la Fama, a fountain in the gardens. As with the previous water organ for the Villa d'Este in Tivoli, they worked closely with Italian Hydraulic Archaeologist Dr Leonardo Lombardi.

An outing to Olney

Claire MacArthur

On a unusually warm and sunny April day I joined an Eaton coach outing to the attractive town of Olney, Bucks., to visit the Cowper and Newton Museum. This was founded in 1900 as a memorial to William Cowper, and is situated in the house on the market place in which he lived from 1768-86. Among the original furniture is the sofa which inspired his greatest poem, *The Task*, and there is a section on his *Ballad of John Gilpin*. One room is dedicated to his friend, John Newton, which reflects the diversity of Newton's life from slave trader to preacher and vicar of Olney.



Other rooms in this interesting building show local archaeological and geological finds (including some dinosaur bones), local industry, including shoemaking, and also lacemaking - introduced to the area by Huguenot refugees. An excellent website offers detailed information, including a virtual tour of the museum.

Cowper was a keen gardener who grew many newly-introduced plants. As well as a Victorian kitchen garden, there

is a walled flower garden, which is being restored and replanted with plants known before 1800; it also contains the original summerhouse where Cowper wrote much of his verse.

It seems, however, that Cowper was not fond of organs, as he refused to support a subscription for an organ in Olney Church in 1788. His friend, Newton, was very enthusiastic, but the organ was not installed until 1815, eight years after his death. The vicar at the time was the Rev. John Gauntlett, who not only contributed generously, but promised that, as long as he was vicar, he would freely supply a performer on the instrument at no expense to the parish. Olney Church was obviously very fortunate, as his four sons in turn became organist, one, Henry John Gauntlett, becoming an authority on organs and composing many hymn tunes. *St Fulbert*, *Laudate Dominum* and *Irby* are among those still well known today. The 'Gauntlett' organ was replaced in 1891 by a Holditch, and this in turn was superseded in 1907 by the Binns which is there today, with an engraving of Henry Gauntlett on the glass doors of the console.

At 4 o'clock we all met in the church for a short service, led by Canon Ivan Bailey, for which I was asked to play the organ. The hymns sung were *God moves in a mysterious way* (Cowper), *How sweet the name of Jesus sounds*, *Glorious things of Thee are spoken* and *May the grace of Christ our Saviour* (Newton). It was an unexpected pleasure to meet again Sally Desbois, who lives nearby and joined us for the service. She sends greetings to all her NOA friends.

Historic problems

John Robbins

I have been Hon. Organist at St John the Baptist, Lound for five or six years, and have known and used the organ for several years previously. It has during all that period had a mind of its own, in that odd notes decide to play or not to play without any help from the player. It is sometimes referred to as the Rolls Royce of organs, but it ought to be added that the 'transmission', like the organist, is getting on in years and out of date! The Casework is mounted on the west wall against the tower. It is superb, and is part of the 'Comper Furnishing' of the church. It is due for refurbishment in the very near future. The detached console is very comfortable and has the benefit of an adjustable stool. The specification is also adequate and sounds well. The action, which is exhaust tubular pneumatic, has had its day, and should be scrapped. Just before I took over as organist, the organ had a fairly expensive overhaul and the work which was carried out was done satisfactorily. The problem was that despite a recommendation that the action should be changed, there was a condition of grant aid that the instrument should be restored to its original condition. Much of the lead tubing in the action, which goes from the console, under the floor, into the tower and up into the organ chamber, was replaced with plastic tubing, but the original lead tubing in and under the console was left and it had been there for the best part of one hundred years. This has deteriorated and collected dirt over the years, and could be our problem. To replace it would be very costly, so, for the moment, we are stuck with it. Mr Briscoe

of W & A Boggis has modified the system by putting in a booster and this has been an improvement but not a cure. In short, we are lumbered with an old outdated and inefficient system. Why is it that our organs are regarded as museum pieces? They are a vital part of our church furniture and surely they should be updated to give their best performance for the benefit of the player and those who have to listen. I seem to remember recent correspondence in the Organists Review about the Reading Organ and the replacement of the balanced swell pedal with a lever action! As an organist I do not drive around in a Rolls but neither do I drive a model T Ford!

Norwich Cathedral girl chorister's success

Elizabeth Watts, a founding member of the Norwich Cathedral Girls' Choir, has just won £10,000 in the Kathleen Ferrier awards.

Already established in a singing career with the English National Opera, Elizabeth was brought up in Hethersett and studied at the Norwich High School for Girls.

From the mailbag

LETTER FROM FRANCE

Spring has come in fits and starts over here this year and the winter has seemed very long indeed. Things are blossoming now, however, and the programmes for our relatively local summer organ recitals have been published. As usual, the recitalists are well-known over here but they also include several players from England, billed as ‘guest’ recitalists. Both in Charleville Mezieres and in Mouzon audiences of three or four hundred are not unusual even though some recitals commence at the rather late hour of 20.00. They are looked forward to very much.

In a previous letter I mentioned that I had been offered the position of organist at a nearby church ‘on the spot’ by M. le Curé when he kindly allowed me to try the organ some time ago, so it was with sadness and a feeling of guilt that I read in the Diocesan Newspaper that as no one had come forward to accept the post, it was with great regret that the organ in the church, a fair-sized two manual and pedal instrument dating from 1867 and standing within a decent case, would no longer be used. I thought that as it had not been used for some long time prior to this announcement, maybe its silence would not come as a sudden shock to the faithful worshippers there! It also caused me to have second thoughts – should I, or shouldn’t I accept the invitation if it still held good? After much thought, I decided against it as it wasn’t the first time I had been asked: other churches were nearer and I really could not stand playing such melodies known to me as tunes to folk and other popular songs such as *Michael, row the boat ashore* and even *Poor old Joe* and neither could I put up with a ‘Director of Music’ waving his or her arms about in front of the congregation!

It was with a great deal of pleasure that I was able to be over in England and staying with my daughters at Bawburgh and near Sheffield in March and was able to attend the Annual General Meeting of the Association at Christ Church, New Catton. I apologise to those present for the shock I might have caused and I admit I had hoped that more might have been there. Still, it was good to see those who were and I left my good wishes to those who were not. The mention of Bawburgh reminded me that the old Hill organ there was away in Diss and was being restored at the works of our member, Rodney Briscoe, who, I am sure, will have made an excellent job restoring this small example of Hill’s work and which was being dedicated sometime, I think, at the end of April, by the Bishop of Lynn. Greetings and good wishes to you all from across the Channel

Ralph Bootman

For your diary

St Thomas's Church Earlam Road Norwich concert series 2006

All concerts begin at 7.30pm Admission £4.50 or £3.50 Concessions

**Admission £5 or £4 Concessions*

Tea and Coffee are usually served during the interval

Saturday 24th June **Sine Nomine** Directed by Matthew Wright
Saturday 8th July **Norvic Concordia** - Award winning accordion ensemble
Thursday 27th July **Robin Jackson & Maureen McAllister** - organ duets
There will also be a rare opportunity to hear the organ played by 3 organists at the same time!

***Saturday 12th August** **Celebrity Organ Recital Dr Francis Jackson**

Saturday 30th September Organ Recital **David Dunnett**

Saturday 21st October Organ Recital **Charles Wooler** Organist, Gosforth Parish Church

St. Andrew's Hall

Lunchstop recitals 2006 - 21st year

Mondays at 1.10 p.m. admission £3.

June 19th	Gary Sieling	June 26th	Ronald Watson
July 3rd	James Mooney Dutton	July 10th	Julian Thomas
July 17th	no concert	July 24th	Andrew Parnell
July 31st	Tim Patient	August 7th	Ben Giddens
August 14th	David Ivory	August 21st	Gillian Ward Russell

St Nicholas Dereham

Friday lunchtime organ recitals

featuring young organists

2nd June Riccardo Bonci - Organ Scholar St Barnabas Dulwich
9th June Hannah Parry - Head Chorister Norwich Cathedral Girls' Choir
16th June Richard Allum - Oundle Festival award winner
23rd June Ben Giddens - Organ Scholar Norwich Cathedral
30th June Richard Brasier - Oundle Festival award winner

Music at Norwich Cathedral

Summer Concert

17th June at 7. 30 pm

Norwich Cathedral Consort

present a feast of English choral music including Walton, Finzi, Britten and Elgar

Admission £6 - concessions £5 available from the Cathedral Shop

Summer Evening Organ recital series

Wednesdays at 8 pm

Admission £6 at the door with concessions

12th July Anthony Gowing - Assistant Sheffield Cathedral

2nd August Euwe Zylstra - Groningen, Holland

16th August Mark Blatchly - Charterhouse, Surrey

Bank Holiday Recital at 11 am - Admission free

August 28th David Dunnnett

Holy Trinity Church West Runton

Wednesday Lunchtime Organ Concerts

12.30 - 1. 30 pm

Admission free - retiring collection

19th July David Shippey

26th July Colin Fenn

2nd August Ronald Watson

9th August Peter Stevenson

16th August Bryan Ellum & Jane Berry

24th August Tim Patient

30th August Alan Morris

6th September Dr Gerald Gifford

Friday evening concerts at 7. 30 pm

Admission including cheese and wine £7. 50

Car park at rectory adjoining

11th August Sheringham Shantymen

25th August Just Jazz in concert

St Peter's Sheringham
Summer Serenade 2006 Thursdays at 8 pm

All concerts are free with a retiring collection unless stated otherwise.

Tea and coffee are available after each Thursday concert. Car parking at North Norfolk Railway and Morris Street close by.

July

6th **Ronald Watson** - Organ - Buxtehude Bach Franck and Watson

13th **Jefferson Mandolins** established as a small group from Hellesdon High School in 1992 they have made five tours of Norway and have set the stage for this youth orchestra of professional standards

20th *Mixed Doubles* **Gordon Dodson** - Pianoforte **Martin Thomas** - Saxophones **Bryan Ellum** - Organ and Pianoforte present a miscellany of music including Franck's *Prelude Fugue & Variation* and a performance of the *Sonata for Alto Sax and Organ* by Denis Bédard and other pieces for Soprano Sax and Organ.

27th **Big C Concert** - Admission Charge £4.00

August

3rd **Timothy Patient** - Organ

10th **Anne Allen** - Pianoforte - **Alan Morris** - Organ play piano and organ duets and solos. Also included is Miniature Concerto by Alec Rowley, Handels' Water Music and Grainger's Country Gardens

17th **Maria Gash** - Organ

24th **Michael White** - Baritone - **Emily Steventon** - Soprano. Michael and Emily have recently graduated from the Guildhall and play Quilter, Vaughan Williams, Finzi, Kern and Gershwin.

31st **Matthew Bond** - Organ - **Chad Henderson** - Tenor. Matthew is one of the youngest members of the NOA. Solo items will include The Holy City and extracts from The Messiah.

September

7th **Alan Morris** - Organ plays Guilmant, Vierne and Howells