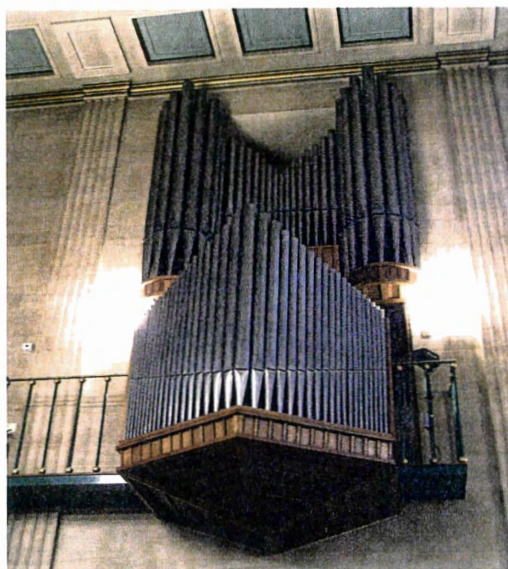


The Journal

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Last date for copy for the next Journal is Saturday 15th November 2008
Why not send your contribution by email to
watron@tiscali.co.uk

The editor writes.....

Why is it that you are about to read about TV interviewing techniques in a magazine devoted to the organ and its enthusiasts? Simply because the lamentable standard of interviewing was one of the things which ruined the BBC's coverage of this year's Young Musician of the Year.

Gone were the complete performances of the deciding concertos; the candidates were only broadcast doing a selected part of their performance and viewers had it pointed out to them that they could, if they wished, watch the whole performance on line. Frankly the speaker on my computer is nowhere near good enough to hear the full glories of a full scale symphony orchestra and neither does the chair I sit on at my computer offer anything like the comfort I would wish to enjoy whilst listening. And if my wife wished to join me in watching the performance one of us would have to occupy an even less comfortable chair as we jointly huddled round the monitor. (We could, however, always watch a complete football match on the telly).

And then we come to the interviews. Dear me! If you were interviewing a young virtuoso who had made it to the final of this prestigious competition you might be interested to know what had influenced his or her choice of repertoire, what particular challenges this repertoire threw up, did he or she have leanings to a particular composer, how did he or she fit in sufficient practice time given the demands of school work, what are their ambitions for a musical career, etc., etc.?

But the BBC thinks you want to know what it feels like to have reached the

final, what it feels like to be performing in such a magnificent concert hall, what it feels like to perform before a huge audience. The answers to all of these lame questions invariably brought the totally predictable answer 'fantastic'.

And if you hadn't had enough of this inanity then there were the interviews with parents and siblings; 'how does it feel to have your daughter reach the finals of such a prestigious competition?' and off we went again on a series of 'how does it feel?' questions.

The good news is that the organ is now featuring much more on Radio 3 and this year was much more prominent in the main Proms concerts and not just the fringe performances.

Having got that off my chest, I must tell you that I receive regularly, thanks to Dr June Nixon, both *The Sydney Organ Journal* and *Organ Australia*, excellent magazines and always containing fascinating articles. I have reproduced several over the years by kind permission of their editors and once again in this edition I am reproducing the article by David Rumsey about the Seewen Britannic organ from the SOJ.

I'm sorry to say that I think that our British magazines have lost the common touch and tend to be a bit elitist, beautifully produced as they are. Whilst I detest anything that smacks of dumbing down, I am also put off by anything that might be better as part of a doctoral thesis. Anyone, Aussie or not, can subscribe to these magazines - even you.

The Norwich Cathedral summer series of organ recitals would appear to be in a state of flux and much heart searching is being done to try to arrive at the best formula for them, which means putting the most bums on seats. Summer is a tricky time with local regulars perhaps away on

holiday yet with thousands of holiday makers from elsewhere here in our area, some of whom might well be interested in hearing the cathedral organ. David Dunnett made it known from the pulpit that he would welcome any suggestions which might help this along so don't hold back with your views.

The introduction of the equipment which enables audiences to watch the player on a large screen must surely be a step in the right direction and now the system is tried and tested, perhaps a second camera showing the organist's feet going twenty to the dozen would add yet more fascination.

It would be nice to see the organ feature in the main body of the local newspaper with photographs, and on regional TV and local radio. The press office at the cathedral, who can manage to get photographers along when choirboys are tossing pancakes, should perhaps get on the case.

Incidentally, it is 70 years this year since the organ caught fire and the press reported that the Dean's wife passed water for over four hours.

Finally I must thank those who sent in information about organs in India, Ralph Bootman, Mark Jameson, Carey Moore, and Gary Rant. There was a huge amount of stuff, some duplication inevitably, and it would have been impossible to include it all. I hope what I have included will prove interesting. What we still don't know, however, is if these organs still get played, and if so, by whom, and how they are maintained (if they are!).

Jimmy Hogg

In the 1950s, rebuilds with detached consoles were an important part of every major organ builder's output and the Hill Norman & Beard works at Hornsey was producing twelve to fifteen electric-action consoles a year. This scale of production required technical support, provided by Jimmy Hogg, a Norfolk man from Yarmouth who died on 11th May at the age of 86. He ordered the keys, organised the engraving of knobs, stop keys and pistons and procured, somewhat mysteriously, war-surplus post-office relays for one-off switching purposes. Although he later left organ building, his reputation as an entertaining raconteur lived on. In his later years, Jimmy treasured his house overlooking Ranworth Broad.

John Norman

SWAFFHAM PARISH CHURCH is looking to appoint a new organist and choirmaster following retirement due to ill health of Brian Lincoln. Services are Sunday morning and evening with choir practice each Tuesday evening. There is a four part adult choir. Annual salary will be paid (RSCM rates will apply) plus additional fees for weddings and funerals. Please contact Revd John Smith 01760 721373 or frjohnsmith@aol.com

Footnote: I am sure members who know Brian Lincoln will be saddened that his deteriorating health has brought about the end of his organ playing days. We send him and Trish our very best wishes. RW

Dupré down under

Ronald Watson

That excellent magazine Organ Australia in its latest edition gives a blow by blow account of Dupré's last tour of Australia in 1939. Between 8th July and 30th August the world's greatest organist, as he was billed, gave 24 recitals which included four with orchestra in which he played concertos.

Some of the recitals were sell-outs and made a profit, others were poorly attended and hence made a loss. Some were free, something which Dupré disagreed with.

Audiences were astounded by his virtuosity and prodigious memory as not only did he use no score at concerts but in fact took with him no scores at all of the solo works. The only scores he carried were of the orchestral parts of the concertos he was due to play and when one sees the list of works he performed during the tour one cannot be less than astounded.

The tour was not without incident as in Melbourne the Town Hall authorities did not allow him the amount of time he needed for practice and so Dr Floyd gave him access to St Paul's Cathedral for this purpose.

In Sydney he found himself locked out of the Town Hall five minutes before he was due to begin his recital. The recital was free and the hall was full 20 minutes before the scheduled time and the doors were closed. Presenting himself at the front door he was told that there was no room. His plea '*S'il vous plait, monsieur, I give the recital*' bore no fruit and he was told to join the queue. Dupré went to a side door pursued by about 30 people who recognised him because of his enormous

black velour hat. He thumped on the door but was told that the fire brigade would not allow any more people in. However, he pushed his way in and managed to persuade the attendant that he was the recitalist.



The Sea Organ

Here's a gem for Internet surfers. Put a search in for *Sea Organ Zadar* and be amazed. For non-surfers, the web site tells of the construction of an organ of 35 pipes under the sea at Zadar in Croatia created by architect and stone carver Nikola Rasic in 2005 which received the European Prize for Urban Public Space.

White marble steps lead down to the water and under these are located the pipes and a resonating cavity that turns the site into a huge musical instrument that is played by the sea and the wind.

Each pipe is blown by a column of air pushed in turn by a column of wave-moved water via a submerged plastic tube. The musically tuned sounds emanate to the outside by the way of musically cognate chords of the diatonic major scale. The resulting played tones are a function of random time and space distribution of the wave energy to individual organ pipes. In effect the organ is literally played by the sea and the wind. The organ offers a ceaseless concert of musical variations in which the performer is nature itself. Worth a visit I think!

The Seewen-Britannic organ and its associated rolls

David Rumsey



It was probably within a year of Titanic's sinking in 1912 that the shipping company, White Star Line, ordered the largest Philharmonie organ available from the German organ-building firm of Welte in Freiburg, Germany. The Philharmonie (Philharmonic in England and America) had been developed by "crossing" orchestrians with console-played organs. They were thus playable either by an organist or through an in-built roll playing apparatus, similar to a player-piano. This mechanism operated through the medium of perforated paper rolls which bore pre-recorded performances.

When Welte listed their player-piano clients it was clear that such customers were amongst the richest and most musically educated of society in an impressive variety of lands and cultures. Sultans and noblemen, Winston Churchill and Lady Colgate were amongst the many dignitaries listed. Some ships had them installed, especially those of Lloyds. The Philharmonic, being an organ, was even rarer and less affordable, only individuals or corporations with superior wealth could ever hope to possess one.

Extremely wealthy private yacht owners began to install Philharmonics in their vessels as soon as they were available. By

late 1912, White Star Line was under serious competition for "luxuries" in their ships, then the most up-market mode of travel. Player pianos had hitherto predominated aboard large passenger liners and Lloyds, in particular, were formidable White Star rivals. In 1912, after Titanic had met her fate, even greater pressure came to bear on White Star to introduce new luxuries; any distraction from Titanic's much-discussed fate was always going to be useful in that connection.

Early references to organ installations aboard boats are found with the calliopes on some American riverboats in the mid-19th century. They were a "health and safety in the workplace" nightmare, burning their players' fingers and destroying their hearing. A calliope could even use so much steam that it slowed the boats' progress! Later, the Pocahuntas was known to have had a Welte orchestrian made in New York.

It was Jules Verne's 1869/70 novel *Twenty Thousand Leagues under the Sea* that really introduced the concept to large ocean-going vessels and captured the public imagination. Aeolian in the USA and Welte in both USA and Germany were amongst the main contenders to later realize this dream. From fiction to fact took little enough time: Welte's finely illustrated catalogues around 1913/14 depict a number of installations of Philharmonics aboard yachts and ships. This included one for the Britannic, direct successor to Titanic.

Of the White Star Line's three great "Olympic" class ships, Olympic, Titanic and Britannic, all three had space enough for an organ of consequence. Their designs around the great First Class stairwell were near enough to identical for these purposes. Neither record nor rumour

nor claim exists for Olympic's ever having had an organ. Speculation abounds, however, as to whether an orchestrion or even a Philharmonic was intended for Titanic it would seem a logical step, since player-pianos had long been installed on prestigious passenger vessels. Titanic is known to have had four uprights and one grand piano. Lloyds' ships also sported player-pianos. The Deutsches Musikautomatenmuseum at Bruchsal in Germany is one of a number of claimants to possessing an orchestrion that was "delivered too late" to go on Titanic's fateful voyage. The Bruchsal story goes that Karl Bockisch, leading figure in the Welte firm, accompanied it to Southampton, but arrived just too late to get it aboard. Owing to the serious illness of one of his children, it is said, he then had to hurry back to Germany. The only hard evidence supporting this claim so far found is an undated letter written by his second wife. Since they were only married 20 years after the event, and Bockisch died in 1952, the letter must have been written over 40 years later. Judging by the widow's shaky hand writing it may have been well beyond that. This letter became associated with the Bruchsal organ after that instrument was acquired by the museum. Its previous owner knew nothing of this history.

Britannic, on the other hand, clearly had an organ intended for it - extant plans placed it occupying both storeys of the great First Class stairwell, opposite the grand staircase. Records also show that an Aeolian was originally mooted. Welte, however, ended up with the contract and their catalogues from c.1913-14 show the organ in place in a very finely-detailed illustration. On careful investigation it turns out, unlike the other illustrations in these catalogues, to be a rendering, not a

photograph, although the organ is so detailed and accurate that a photograph seems almost certainly to have been used as its basis. Britannic's fitting out was never completed and the ship was converted to a hospital ship, serving in the First World War until she was sunk in 1916.

The wreck remains near the Greek Island of Kia in the Aegean sea. The organ didn't travel with her, although it is quite possible its case did. It is unclear whether the instrument even left Freiburg bound for Belfast. It was certainly ordered, planned, built and probably finished during 1913, allowing plenty of time to transport it and install it after the ship's launching on February 26th 1914, although fitting out would first have to proceed to a point that the organ could be installed. Interesting historic footage of Titanic's fitting-out leaves no doubt about the speed with which this could be achieved by a whole army of labourers. The remaining window of time from March to July was sufficient for installation and, indeed, de-installation. The outbreak of war in late July of that year would certainly have sent the German builders, if they were in Ireland, scurrying back home, with or without organ or casework.

Reports by Jacques Cousteau's divers in 1976 could point to the organ case being present, remaining in place and now lying some fathoms under the surface. They identified "an organ" and reported "metal organ pipes". The value of these reports has been questioned, indeed the rendering published by Welte in their catalogues hints at wooden pipes or just simple slats in the facade. If the Cousteau reports turn out to be true, then that could hint that the organ was at least partially installed when hostilities began. I visited

an impressive exhibition in Kiel, Germany, in mid-2007 where, amongst other things, the Titanic's stairwell was accurately reconstructed. Given that the three ships' designs were essentially identical here, it was clear that the organ could have been installed or removed with its facade in place. Being a totally enclosed instrument the facade was purely decorative. To that extent there was never any need to keep them together. Simon Mills Britannic Foundation, England <http://www.thebritannicfoundation.org.uk> has undertaken more recent dives to the Britannic wreck. He is currently planning another about mid-2008 when currents are favourable. The area where the organ was to be placed will then be very closely investigated. We remain in close contact about these matters.

No records of the fate of this organ survived the first world war and all trace of it was effectively lost. A sale of Britannia's fittings took place in 1919 but no mention of it has yet been traced in that connection. Nor is there reference to it in records of the insurance and government compensations for Britannic's loss. We may assume therefore, that the instrument was not in Belfast after 1914.

In May of 2007, organ builders restoring an otherwise unidentified Welte Philharmonie belonging to the Swiss National Museum at Seewen, needed to look into some details of the pneumatics associated with it. An internet search was part of this, and they noticed in passing a reference to such an instrument once being built for Britannic. Soon afterwards, while cleaning beams supporting some off-note motors, the word "Britannik" was found inscribed on one of them. (The "k" is a normal Teutonic adjustment to an English "c" in such a context, vide Helikopter, Krystal etc.) The builders immediately

sent photos with the question: "could this be the lost Britannic organ?" Two more inscriptions were found in the following few days, and at least three more have since turned up.

The Director of the Museum, Dr Christoph E. Haeggi, and I immediately set to work to try and answer this question. Every aspect we subsequently explored increasingly led us to an unequivocal "yes." Firstly the pre-1920 history of our instrument had been totally shrouded in mystery, so there were no competing claims. I had made an "educated guess" that it had been built in 1913, based on the style of the organ, its specification, the technology of the rolls which it played, the organists who recorded them and their dates of release. Previously others had estimated anything from 1912 to 1920 so this aligned well. Facts gradually led me to eliminate virtually anything but 1913:

- * the Philharmonic was not fully developed or even on the books being offered for sale until late 1912, so there was scant possibility of this organ dating pre-1913;
- * the recording organ in Welte's plush carpeted studios was modified, around 1913, seemingly partly on E. H. Lemare's advice (his first recording session is dated September 2nd 1913), after which tracker-bars, specifications and related systems were all fairly standardized;
- * the basic Seewen organ typifies this form exactly;
- * some undated rolls exist, but dated organ rolls of the kind needed for this instrument were produced only from about 1912-13 onwards;
- * apart from some early rolls transcribed from already existing piano or orchestrion rolls, the very first known recording session was Enrico Bossi's in September

1912. So 1913 looked very likely. This fitted the Britannic story like a glove.

Investigation of Britannic's surviving plans gave us the dimensions of the space allowed for the organ. The original instrument, especially the space needed for its wind chests, is still very clearly defined and everything fits exactly. There were some additions or changes to the Seewen organ in 1920, and again in 1937. The earliest of these is evident from two small additional wind chests which stand in front of the original ones. Together with the organ builders and conservators we examined the wood which bore the 'Britannik' inscriptions, comparing it with the original woodwork from the oldest part of the organ. We wanted to be certain that these beams had not come from another instrument or were otherwise "strays." They all matched.

The organ's history had hitherto been well known from 1920 onwards when the German camera manufacturer, August Nagel (1882-1943), installed it in his sumptuous Stuttgart villa. A great music lover, he indulged himself in an instrument by the world famous Welte firm from nearby Freiburg. Around 1935 Nagel returned it to the manufacturer for unknown reasons. In 1937 it was moved to the reception room of the Radium electric light company in Wipperfurth, Germany. Organ builder Werner Bosch (1916-1992) was an employee of Welte and worked on the organ at this time. It received a new Trumpet register, some extensions to the Pedal and a few concessions to organ reform ideologies were made as additions. A new console was needed, possibly in 1920, but what seems now to be a 1920-1937 console survives without significant change. The organ's original Wienerflöte was replaced by a Harmonieflöte at some stage, but by a fluke of circumstances both

have been preserved. The Wienerflöte has now been returned to its original "Britannic" roll-configuration while also being available as a non-intrusive option controlled by a disused console switch. In spite of their names and traditions, neither is a full-compass "harmonic" rank.

In Wipperfurth the organ remained in use until the 1960s. After the second world war it once again came under Werner Bosch's care. In 1961 it was used to make an LP recording issued under various titles, possibly best remembered in English language circles as *Reger plays Reger* (Electrola Company of Cologne, Germany 1C 053-28925). This was produced using Welte-rolls dated 1913 from collections held in Seewen and at the Max-Reger Institut in Germany. The organ was selected as the best available for this purpose, having the same basic tonal resources as the original Freiburg recording organ. In fact it was by then somewhat larger, but the basic stops were mostly intact and the changes, including adaptation of the roll replay registration system to a larger instrument, were all made by Welte themselves, thus bearing their imprimatur.

A change of Radium company ownership led to the Wipperfurth reception room being reconsigned as a storeroom. The organ now became superfluous to requirements and was offered for sale, but this generated no interest and the instrument's fate was heading quickly towards the scrap heap. The situation was drawn to the attention of Heinrich Weiss, founder of the Museum für Musikautomaten Seewen, who quickly acquired it. Weiss then invested some 1,500 working hours in installing it and had Werner Bosch come to do the final regulation. They were aided by Basel organ builder Bernard Fleig. On 30th May

1970 its completion and re-inauguration was celebrated in Seewen. In late 2007 the restoration by Orgelbau Kuhn was completed.

The 1909 specification:

Manual I

Principal	8
Traversflöte	8
Viol d'orchestre	8
Gamba	8
Vox coelestis	8
Flöte	4
Harfe (metal plates hit with pneumatic hammers)	
Glocken (metal tubes)	

Manual II

Viola	8
Wienerflöte	8
Aeoline	8
Bourdon	8
Horn (wood flue rank)	8
Klarinette	16
Oboe	8
Posaune (conial tops)	8
Trompete	8
Vox humana	8

Pedal

Violon	16
Subbass	16
Cello	8
Posaune	16

Two's company

John Robbins

Another series of Lunchtime Recitals at St Andrew's Hall has concluded, and it has been a very enjoyable one. The various players have presented a wide range of programmes, and the many voices of the organ have been well displayed.

Once again our thanks are due to Barry Newman for his devoted attention as Curator of the Organ for arranging programmes 'for everybody', and to his 'staff' who assist with the hospitality.

One unusual occurrence took place at the end of the performance by Robin Jackson and Maureen McAllister. Not only did we hear these two players at the console, but for a brief period, they were joined by Barry for a short interlude. I have to say that I sympathised with Maureen, because the organ stool was not designed for three, and she drew the short straw, which meant that she was most uncomfortably seated at one end of the stool, half on and half off!

Appointment of Independent Examiner

As no-one volunteered to be independent examiner, the committee are seeking to appoint Geraldine Hughes, who is an accountant and financial analyst for a large pharmaceutical company in Uxbridge. The constitution states that this person should be elected annually.

If you have an E-mail address, you should already have received an E-mail about this. If you don't and would like to vote in favour of Geraldine Hughes you are welcome to write to Tim Patient or telephone him.

Orgelmusik Im Hohen Dom Zu Passau

William English

Many readers of this magazine will know about the extraordinary organ in St Stephan's Cathedral in Passau, Germany. The cathedral towers over the town which straddles the confluence of the rivers Danube, Inn and Ilz within sight of the Austrian border. Even allowing for the hyperbole of the tour guide (everything in Passau is the biggest, longest, highest and most beautiful in Germany, if not the world), the organ here is certainly remarkable. It has 17,974 pipes, 233 stops, 233 registers, and 327 ranks which can be played from any one of five manuals in the cathedral. It was built by the Steinmeyer firm in 1928, and rebuilt in 1978-81 by Eisenbarth.

The cathedral interior is flamboyant baroque (not always sympathetic to Protestant taste), and the main organ is positioned at the back of the building. Visitors, however, do not see all 17,974 organ pipes, just the customary symmetrical arrangement of pipes great and small. Because of the reputation of the organ, a huge number of visitors want to hear it played. Fortunately, the cathedral authorities have risen to the challenge and have instituted a half hour recital every day (except Sunday) at noon. Seating is limited and the queue for tickets (3€ each) builds up early. The day I attended, Brigitte Fruth, the Cathedral Music Assistant, offered a wide ranging, if brief, programme:

Melchior Franck Intrada and Galliarda

Pachelbel Part of Was Gott tut das ist wohlgetan

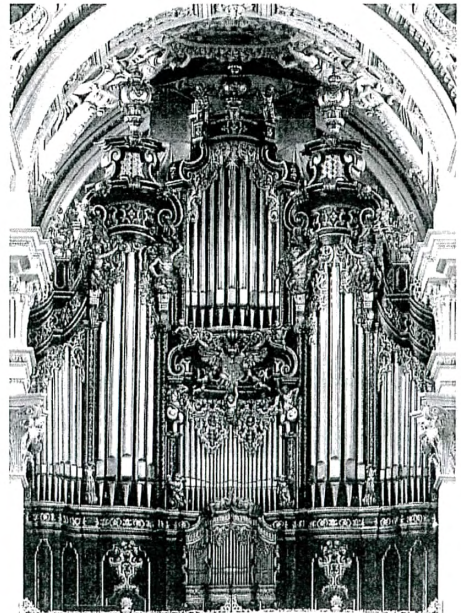
JS Bach Prelude from BWV 544

Lefébure-Wély Andante opus 112.5

Langlais Incantation pour un jour saint

While some readers might propose other works to fully exploit the potential of the Passau Organ, for me the works performed amply demonstrated the power and glory of this instrument. On occasions the fabric of the cathedral shook and I felt as if I was holding my breath with something approaching awe. The more reflective sections of the programme were very intense in what I was told were excellent acoustics.

The world's largest organ? Unfortunately not: it's been superseded by First Congregational in Los Angeles. Don't tell the guide in Passau. On the other hand, perhaps you could because it's still the largest *cathedral* organ in the world.



***Grand organ for Town Hall, Bombay:
built 1872***

[The Standard, September, 1873]

Sir Albert Sassoon, Kt, K.C.S.L, a member of the well-known Oriental firm of Sassoon and Co., has presented to the town of Bombay a magnificent organ, in honour of His Royal Highness the Duke of Edinburgh's recent visit to that city. It has been built by Messrs. Bishop & Starr, of Marylebone Road, and is to be erected in the Town Hall of Bombay.

Although the machinery is not yet in perfect working order, select audiences were admitted to Messrs. Bishop & Starr's works on Saturday afternoon to hear a number of selections played by Master Percy Mull, and again in the evening by the brothers Le Jeune. Master Percy Mull is a young gentleman of twelve years of age, of the highest musical promise, the son of Mr. Mull, proprietor of The Times of India the leading daily journal published in Bombay, who himself was instrumental, some years ago, in bringing the Le Jeunes into notice. When Mr. Mull 'discovered the precious musical gift with which his own boy had been endowed, he provided for its careful cultivation, and the result has been that the young gentleman performed some of Bach's difficult music on Saturday with the most perfect ease and accuracy.

C. K. K. Bishop's patent simplified pneumatic action is applied to the great and swell manuals, and the mechanism is of course such as would have sent a thrill of delight through the souls of Bach and Handel, accustomed as they were to the stiff and cumbrous machinery of their time.

Without these facilities supplied by the modern organ, such playing as Mr. Best's would, we should suppose, be impossible.

The rapid execution, especially with the feet, in which he is unsurpassed, must have been out of the question a hundred years ago. Nothing could be finer than his playing of the Passacaglia in C minor of Sebastian Bach with a theme given out on the pedals. Execution is, in fact, Mr. Best's great point. His phrasing is apt to become a little exaggerated, and he carries his old fondness for quickening and slackening the time in separate passages to an excessive extent. Phrasing on the organ is, undoubtedly, a more difficult art than upon the violin or the pianoforte, and to the older school of players it was almost unknown. Still, it is absolutely essential to a perfect performance, as it is the very life and soul of expression. In the same somewhat questionable taste, Mr. Best now and then indulges in a too liberal use of additional notes, by way of filling up the comparatively thin writings of the old composers.

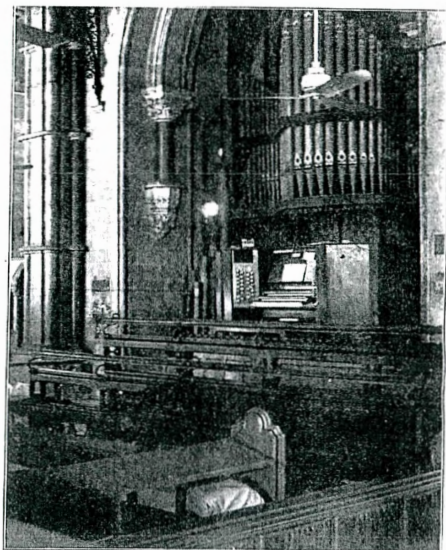
There can be no doubt, indeed, that Handel always designed his organ works, and his orchestral works, too, to be filled up to a certain extent at the performer's or accompanist's discretion. But Mr Best sometimes uses this liberty with, as we think, an excessive freedom, and the result is a sort of cloudiness and thickness of sound, impairing both the melodies and harmonies instead of enriching them.

The Solo organ is on the same Manual as the Great organ, but is on a higher pressure of wind. The same pneumatic pallet acts on both, by means of a novel mechanical arrangement. Four pairs of bellows with pressures of wind varying from 2½ to 5 inches. C. K. K. Bishop's Patent Simplified Pneumatic Actions applied to the Great and Swell Manuals.

Great Organ	<i>Compass CC to A, 58 notes</i>
Sub Open Diapason 16 feet	Principal 4 feet
Open Diapason 8 feet	Mixture (12th and 15th) 3 and 2 feet
Clarabella (open throughout) 8 feet	Sesquialtera, III and IVranks Various.
Bell Diapason (grooved in No. 8) 8 feet	Harmonic Piccolo 4 feet
Solo Great Organ	<i>Compass CC to A, 58 notes</i>
Harmonic Flute 8 feet	Wald Flute 4 feet
Geigen Principal 4 feet.	Trumpet 8 feet
Clarion 4 feet	
Swell Organ	<i>Compass CC to A, 58 notes</i>
Lieblich Bourdon 16 feet	Fifteenth 2 feet
Open Diapason 8 feet.	Mixture. III ranks Various
Salicional (grooved into No. 15) 8 feet	Contra-fagotto 16 feet
Clarinet Flute 8 feet	Cornopean 8 feet
Principal 4 feet.	Hautboy 8 feet
Lieblich Flute 4 feet	Vox Humana 8 feet
Choir Organ	<i>Compass CC to A, 58 notes</i>
Dulciana 8 feet	Flageolet 2 feet
Keraulophon 8 feet	Orchestral Oboe, C 8 feet
Suabe Flute 8 feet	Cremona 8 feet
Salicet 4 feet	Bassoon Bass 8 feet
Hohl Flute 4 feet	
Pedal Organ	<i>Compass CCC to F, 30 notes</i>
Grand Open Diapason metal 16 feet	Grand Bourdon 16 feet
Grand Open Diapason wood 16 feet	Grand Principal 8 feet
Grand Bombarde 16feet	Grand Fifteenth 4 feet
Couplers etc.	
Swell to Great	Choir to Great
Swell to Pedals	Great to Pedal.
Choir to Pedals	Tremulant to Swell.
Composition Pedals	Sforzando.

wood pipes are all of mahogany. The rest of the wood-work is of mahogany, oak, and cedar, and is varnished throughout, to protect it from the effects of changes of climate. The rollers are of tubular iron, the squares of gilded brass, and the wire-work of a metal made expressly for this organ instead of the usual tinned iron wire, which speedily rusts in India. The bellows are provided with Messrs Bishop & Starr's "Unalterable Pallet" for extreme climates, and all the leather-work is poisoned to protect it from the attacks of white ants.

Messrs Bishop & Starr also built the organ for the Cathedral, Bombay. It had 10 stops on the Great, 8 on the Choir, 7 on the Swell and 6 on the Pedal.



The interior metal pipes are of spotted metal except the Keraulophon which contains a still higher percentage of tin. The exterior metal pipes are of zinc, which metal will better sustain the shaking it will experience in its long voyage. The

Book(s) review

A Country Cathedral Organist Looks Back and More From a Country Cathedral Organist by David Gedge

Obtainable from him at Bridge House, 24 Bridge Street, Kidwelly, Carmarthenshire. SA17 4U. Volume One £12.50 Volume two £12.95 plus p&p £2.00 each volume

Ralph Bootman

Rarely have I read two books so avidly and enjoyed them so much that it was almost impossible for me to put them down until the last pages had been read. David Gedge was the organist and choirmaster at Brecon Cathedral for over forty years, from 1976 until 2007 and in these autobiographies he gives a wonderful insight into the life of a true musician who devoted his life to the church and its music.

His father having been Vicar of a south London parish, David Gedge, not surprisingly, joined the choir at Southwark Cathedral and was chosen not only to sing at the coronation but also to take the leading part in Benjamin Britten's *St Nicholas* in its first London performance.

Studying at the Royal Academy of Music he met the lady who was to become his wife, Hazel, herself a very accomplished organist and musician. His first organist appointment was at the famous north London church of St Mary the Virgin, Primrose Hill, renowned for its music and always associated with Percy Dearmer and The English Hymnal. Whilst at the Royal Academy, he formed his own orchestra. Professional advancement saw him appointed to Selby Abbey, where he stayed for three years during which time he founded a choral society, a music club and an Arts Festival.

Some years previously, he and Hazel had called in at Brecon and visited the Cathedral whilst on their way north, and immediately David felt that they would return one day. Thus when the vacancy at Brecon was announced, he applied and, his application, having been vetted by Harry Gabb, was successful. He was also appointed music master at Builth Wells High School and organist at St Mary's, Brecon, a post held in plurality with the Cathedral, and piano teacher at Brecon College, thus becoming the lowest paid organist of any British cathedral, his total income from them all being £1,150 pa. At Brecon he founded a choral society, an orchestra and the Diocesan Choral Festival and soon Brecon Cathedral became well known for its music and for being the music centre of Mid-Wales. The Cathedral had no choir-school so the boys had to be recruited from local secondary schools. Choir practices had to be after school hours and his successful training led to the choir being able to tackle settings, oratorios and other major works as competently as any other cathedral choir. The choirmen, too, were extremely supportive and a rapport soon existed between them and their choirmaster, often cemented by relaxing gatherings in 'the local' after practices.

The choir and orchestra were often augmented by friends made at the Royal Academy coming to Brecon to join in as singers, soloists or instrumentalists.

Visits to other cathedrals and parish churches, both at home and abroad, became annual events and broadcasts from the Cathedral, both on radio and on television, received much acclaim. Brecon was 'on the map'!

In spite of the many successes achieved through his efforts, there were those who did not give their support and

those who went out of their way to disparage the fine work David was doing, many of these being from the ranks of the clergy, and it may not surprise readers to learn that his books are banned from sale in the Cathedral bookshop!

Readers may be amused by and applaud the steps which he took to overcome the difficulties imposed by new rules and regulations, the Health & Safety at Work Act, the Childrens' Act and others, whilst the introduction of new and up-to-date services and music took their toll and the re-ordering of the Cathedral did not help. However, one major improvement was the rebuilding of the Cathedral organ together with some new stops, including a fine Fanfare Trumpet, carried out by Percy Daniel and Co.

David suffered a severe stroke just before conducting a concert in the Cathedral which put him out of action for some time. Thankfully, after a long period of convalescence, he was able to return to the cathedral but on medical advice he decided to retire. On Easter Day 2007 he relinquished his post, taken up on Easter Day 1976, thus bringing to an end 41 years of service to the music of the Cathedral and far beyond. Now he and Hazel are living in retirement at Kidwelly and both will be remembered for their great work at Brecon. This has been recognised by the award of the MBE and of Honorary Fellowships of The Royal School of Church Music, The Royal Welsh College of Music and Drama and the Guild of Church Musicians. The Archbishop of Canterbury awarded the Cross of St Augustine at a special service in Lambeth Palace for them both.

These are moving narratives; Volume 1 covers the years up to 1978 and Volume 2 carries on almost to the present day. You will, I am sure, be as absorbed as

I was when reading these memoirs and I have no doubt that church organists, particularly those who serve the Church of England, for whom they are almost essential reading will appreciate all he has written so well and so delightfully.



Beating the Bounds in Georgian Norwich
by **David A Berwick** Published by Larks
Press £6.50

ISBN 978 1 904006 35 3

David Berwick played a major role in the early editions of the Journal in the days when cutting and pasting actually involved scissors and glue. For the past 25 years he has researched the parish boundary markers and has produced this fascinating book which will be of considerable value to all who are interested in the history of Norwich.

David will also be leading two guided walks with this as the theme as part of the Heritage Open Days events on Friday 12th and Saturday 13th September. See that particular booklet for details.

Messiaen Centenary Celebrations

Tim Patient

As many of you will doubtless be aware, 1908 marks the centenary of the birth of Olivier Messiaen, surely the greatest organ composer of the last century. Throughout much of the world, various concerts and events have been organised to celebrate this, many in his native France.

Thanks to the Internet, I discovered that a series of concerts, lectures, etc. had been arranged at the Church of La Trinité in Paris, where Messiaen was organist for over sixty years until his death in 1992. Fortunately for me, one of the concerts fell during school holiday time and so it was that I made arrangements to travel to Paris for two days at the end of May. I left after the Association's visit to organs in the City of London and travelled to Paris by Eurostar, arriving later in the evening. The following day saw three concerts and I was able to attend them all. The first concert was not scheduled to start until 12.45pm. This left the morning free and I spent most of it queuing to climb the Eiffel Tower. After a gap of over two hours from joining the queue to reaching the top, time to admire the view was limited. Two metro journeys later, I arrived at the Church in time to hear Loïc Mallié, professor at the Conservatoire National Supérieur de Musique de Lyon, play the two listed pieces in the recital – *Le Banquet Céleste* and *Offrande au Saint Sacrement* – the latter being discovered after the composer's death. Following this, the audience of around eighty, were treated to an improvisation lasting around twenty minutes and which explored every aspect of the organ. The style was the performer's rather than Messiaen's.

The second concert was one of the strangest I have ever been to. It was listed as containing just one piece, *O Sacrum Convivium* for unaccompanied four part choir. This piece lasts for only a few minutes and so I was expecting other items to be performed. However, ten minutes after the published start of the concert, the choir started singing from the triforium. There was then a gap of about ten minutes before they sang it again. This finished the concert!

The hotel I stayed in was only a few minutes' walk from the church and so I had time to go back before the highlight of the day, a performance of *Livre du Saint Sacrement*, Messiaen's final work for organ written in 1984. The concert was preceded by a talk about the work; fortunately I knew the piece quite well as my knowledge of French is fairly limited. The talk over-ran by nearly fifteen minutes but the performance was worth waiting for. It was a very rare occasion to hear a monumental piece played on the organ for which it was written and I was very glad that this was the one concert I was able to attend.



President's day

Ronald Watson

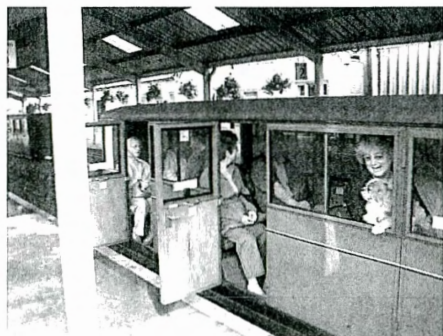
We had been told by the forecasters to expect unsettled weather as we gathered in the ephemeral sunshine at Aylsham station to board the narrow gauge Bure Valley railway train for Wroxham. Sitting cosily four to a box, we heard the steam whistle herald our departure and soon there was a contented hum of conversation from all those who knew where they were, interspersed by shrieks of surprise and relief from those who didn't know where they were, (like me!), who had just seen something they recognised, such as Buxton Mill. The final approach to Wroxham was in torrential rain and umbrellas were swiftly got to the ready but, having waited for the worst to pass before alighting, they proved not to be necessary for the rest of the day.

A crocodile of organists made its way to the boatyard where we boarded the Queen of the Broads and soon weighed anchor for a trip along the river and into Wroxham and Salhouse Broads enlightened by an informative commentary from the helm. Visitors to the area would know they were somewhere different as they heard some real Norfolk, including one gem which told us that the heron is a solitary bird and that only one is ever seen together.

Having spent a leisurely mid-day in Wroxham and a welcome intake of food, in our case succulent fish and chips, it was back to the train for the return trip to Aylsham and conversations which included the unlikely names of some clergy such as The Rev Parsonage and the one-time Bishop of the Phillipines, Cardinal Sin.

Back in Aylsham we headed for the Parish Church where we joined the choir in a rehearsal for evensong under the direction of Harry Macey with our president Tim at the console. This was most rewarding and was followed by tea and scrumptious goodies in the form of strawberry tarts and a variety of cakes.

The whole day was a delight and is an ideal summer event - watch out for the next one and come along.





THE ROYAL SCHOOL OF CHURCH
MUSIC NORFOLK AND NORWICH
AREA

FREE ORGAN TUITION

Norwich Diocesan Organ Scholarships
Three Scholarships are awarded annually
to committed Christian people of any
denomination and any age to encourage
those who would like to play the organ, to
apply for professional tuition.

Successful candidates will receive a
regular course of professional instruction
for a period of **THREE YEARS**, during
which time all tuition fees will be paid.

The candidates will be responsible for the
cost of music, travelling and other
expenses.

Details of the scholarships are available
from David Dunnett, 7 Broadland Drive,
Thorpe Drive, Norwich, NR1 4EG.

Telephone:- 01603 - 700162

The Closing date for applications is:-
Saturday 27th September, 2008.

Please enclose a stamped addressed
envelope.

Organ news

Geoff Sankey

Holmes & Swift have completed
their full restoration of the Norman &
Beard in All Saints, Swanton Morley and
are now engaged on a major project to
completely overhaul the Bevington
instrument in All Saints, Hilborough.
Built in 1857, it is housed in a fine case
that gives the appearance of being from
the previous century. Both this organ and
that at Swanton Morley have been
awarded BIOS Historic Organ
Certificates. The specification of the
Bevington is:

Great:

Open Diapason	8
Clarabella	8*
Stop Diapason Bass	8
Dulciana	8*
Principal	4
Flute	4*
Twelfth	2 2/3
Fifteenth	2
Sesquialtera	III

Swell: (to tenor C only)

Open Diapason	8
Stopped Diapason	8
Principal	4
Hautbois	8

Pedal

Bourdon	16
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* from Tenor C

Richard Bower has much work in
hand outside the county, with St Agnes at
Cawston still continuing closer to home.

W & A Boggis have cleaned and re-
voiced the 8 rank extension organ at
Lowestoft Road Methodist Church in
Gorleston built by Alfred Davies. This
replaced the previous instrument by Alfred
Kirkland sometime in the 1960s.

A Peep into the Archives 9

Compiled by Tim Patient

From Issue No.27, January 1974:

As I write this, the three-day working week is with us: we are being urged to economise on the use of fuel of all types: prices of almost everything are rising, daily, or so it seems and there are those who see nothing but gloom ahead. The TV programmes finish at 10.30 each evening: and, surely, for those of us who are not early birds, we might take the opportunity of listening to the old 'steam radio' once again. How lucky we are, in 1974, to have broadcasts on FM radio, the reception is well-nigh perfect, and we are being treated to far more Organ Music, both Classical, Romantic and 'pop' than for many a long day...

...In spite of the power crisis, a warm and well-lit venue, Centre '71, in the Cathedral Close, saw a fair number of members present for this important event in the Guild's annual calendar.

After tea and biscuits, the meeting commenced with our President, Mr. Michael Nicholas, taking the Chair. He asked those present to stand in silence in memory of the late Dr Heathcote Statham before the actual business of the meeting was tackled in a smooth and efficient way...

...A Compton Electrone has been installed in Attlebridge Parish Church to replace a worn-out American Organ. The blower from this latter instrument has been installed at Swannington Parish Church which surely must have the smallest two-manual organ in the County, Great, Open Diapason 8ft. Swell: Gamba 8ft. Pedals pull-downs only, 30 notes.

Other electronic instruments have been installed at Fakenham Methodist, where the Wood, Wordsworth 'Model'

two manual and pedal organ has been displaced: at Loddon Methodist Church, where an old Constant Martin electronic organ has been displaced and at Stoke Holy Cross Parish Church, where the old 3-manual Hunter, previously the practice organ at the house of Dr Z Buck, now stands silent and forlorn. All these electronic instruments are by Compton-Edwards.

The Constant Martin ex Loddon Methodist has found a new home at Fulmodestone Parish Church, where it temporarily stands in for a small chamber organ, c.1820 and by an unknown builder which has reached a point of almost complete collapse.

The work on the famous Wymondham Abbey organ, recently undertaken by Messrs William Hill & Son & Norman & Beard Ltd., has now been completed.

On theatre organs, members may recall that we paid a visit to Gorleston to see and try the two manual, 6 rank organ ex The Empire Theatre Aldershot, where it was originally installed by Compton's in 1931 and which was rebuilt in the Palace Bingo Hall in 1969-1970. Since our visit, yet another organ has been obtained, this time the Compton 3-manual plus Melotone, ex The Savoy, Leicester...

...Over now to King's Lynn, where yet another ex-cinema organ has been installed in a car showroom. This time the instrument came from the Majestic Theatre, Reigate and is a Christie, the trade name of theatre organs build by Hill, Norman & Beard. This organ has found a new home in the garage of Mr Ted Ransom and was opened earlier this month. It has three manuals and 7 ranks.

Norfolk must surely be the home of more ex-cinema and theatre organs than anywhere else in the country, there are at

least 15 of them in various places, 6 Wurlitzers, 6 Comptons and 3 Christies – 7 of them in complete playing order and the remainder are in the process of being restored to their original condition. May these, too, soon be able to be played!

The state of the organ in St. Andrew's Hall continues to deteriorate, it has 'played-up' in public Concerts quite a lot recently. Perhaps, if we are lucky, one day in the not-too-distant future, something may be done to this instrument to make it reliable even if its specification is, according to the 'experts' not all that it should be. The new heating system in the Hall has caused soundboard trouble which will be very expensive to put right. Had no-one the foresight to see that this was inevitable and that the suggested humidifiers would have been a sensible acquisition? They could always have been used in the proposed new organ, or is it to be a rebuild or restoration, I wonder who knows?

Work at Diss Parish Church continues, the old Rayson/Boggis instrument has been completely removed and the new organ, by Denis Thurlow, should soon be taking on the appearance of an organ...

Work on the restoration of the Hill/Compton organ in St Nicholas' Parish Church, Great Yarmouth, has been completed. This has been carried out by Messrs Rushworth & Dreaper Ltd.

Two Churches in Lowestoft have now closed, St John's, with its fine 1904 three-manual Norman & Beard with a Great of 11 stops: a Swell of 13 stops: a Choir of 8 stops (two duplexed from the great) and a Pedal of 4 stops with 8 couplers and a tubular gong in the swell-box! and St Peter's, again with a good two-manual Norman & Beard organ also built in 1904. May someone with common

sense and authority be able to see that these are valuable instruments and should be treated as such!

...the organ in Wroxham Parish Church has now been completed, the work having been entrusted to Messrs E & W Storr (Proprietor Mr Richard Bower) who are to be congratulated upon the creation of this fine instrument.

150 years ago

From the Norfolk Chronicle dated 14th August 1858 - submitted by Pauline Stratton.

"Cathedral Choristers.

A clergyman who sends us his name, has written to us to complain of the manner in which certain members of the choir conduct themselves during the celebration of Divine Worship at the Cathedral. Whenever he has attended," I have," he says, "always found my devotion much interfered with by the too evident indevotion and carelessness displayed by the members of the choir - never, however have I witnessed such undignified conduct as that which was displayed last week. Two of the singers were in continual conversation the whole of the service, not merely whispering but talking loudly, and laughing, as if to display their utter disregard of the holiness of that sacred place in which they were assembled."

Reproduced with the kind permission of the EDP.

NOA visit to London, Wednesday May 28th 2008

John Plunkett

Thanks to Martin Cottam, an enthusiastic band of members was able to visit three churches within easy walking distance of Liverpool Street railway station. We discussed the possibility of visiting Christ Church, Spitalfields, which is but a stone's throw from the station, and as the restoration nears completion, it is open occasionally to visitors. We were lucky. A magnificent classical interior, lit by grand chandeliers, fairly takes your breath away. The pews have been removed from the ground floor leaving an open space for concerts and events. I can see this becoming a top wedding venue. The impressive organ case remains empty, but its contents rest safely in a chapel in Devon! Built by Richard Bridge in 1735, it awaits restoration in due course, something to look forward to.

Our first scheduled visit was to St Helen, Bishopsgate. This instrument has been rebuilt many times since it was provided by Thomas Griffin in 1744. He may not have built it, but offered an organ "worth £500, for £250, plus £25 per annum for life for playing it or providing a substitute organist". The latest rebuild was in 1996 by Goetze & Gwynn, following secondary damage from an IRA attack on an adjacent church. It was restored to a new west gallery and placed at the south end. The three aisle church is very wide and nearly square in plan. The 3manual and pedal organ offers all the colour and fire you could wish for, including pedal trombone and trumpet, cremona, tierce, sequialter V, cornet V and II, two trumpets, hautboy and clarion. The choir is largely communicated (borrowed) from

the great. I thought the sound remarkably fierce with few bodies in the building to eat up the energy, and the tuning needing attention due to rising ambient temperatures. No doubt a full church would make all the difference. Perhaps more restraint was called for! Some had their picnic here, others found suitable premises.

And so to The Dutch Church, Austin Friars, where we met Anne Page, a most gifted teacher, player and herald for the world of the organ. Her lucid demonstration of her "Sunday job" and the 1956 Organ, by van Leeuwen of Leiderdorp in Holland was entrancing. We have to realise that in much of Europe there is no organist's version of the hymn book, and so you are alone at the console with just the melody! As there is no part singing, you can do what you like, so long as the congregation can follow. The same is true of the psalms. In suitable hands, this can be very exciting and creative, and it certainly breeds a different kind of organist. The organ was rebuilt by Flentrop in 1995. This was because it turned out to be a brave but mistaken combination of modern and untried materials and methods, with a scheme and pipe scaling from before 1800. Flentrop's new key action and more suitable approach to the voicing have given what was missing. This 26 stop 2 manual and pedal does all you could wish. Choose the same number of stops on each department (anything goes with anything, allowing for my exaggeration!) and you are away. Power comes from clarity and there was more than enough for a full congregation. Also, it is positioned ideally, high on the north wall of the west end above the entrance, at the top of an exciting spiral staircase. A queue formed and Anne gave subtle and encouraging advice to many

members who tried this delightful instrument.

Then to St Botolph without Aldgate, “arguably the oldest parish church organ in the country”. Well, at least eleven of the twenty-two stops are almost entirely original and comprised the heart of the instrument built by Renatus Harris in 1704. It is the result of the most thorough research by Goetze & Gwynn, and close scrutiny of every pipe. It stands on the west gallery of the church, which was rebuilt in 1744, the interior remodelled in 1898 to the design of J F Bentley, designer of Westminster RC Cathedral. The 3 manual and pedal features the usual problems for the average player. Great and choir keys, although of standard appearance, play GG, AA, C, D, and then normally as far as d3. The echo division with “Nag’s head” swell only starts at middle c1, and the pedal board plays C, D, up to d1, 26 notes in all. The 9 stop great has Open, Stopt, Princ, 12th, 15th, Sesquialter IV, Furniture III, Cornet V, Trumpet 8 . This gives several stages of plenum, and unless leading a full house of non conformists, there is little need to draw all at once, even though there are no inter-manual couplers. This instrument tells us a great deal about the music of its period and its performance techniques. There was plenty of opportunity for all to experiment here at St. Botolphs. The Organist, John Bamford, joined us for the whole day and kindly provided us with tea at the end of an interesting visit.

Thanks are also due to Martin Cottam for the arrangements, and particularly to Anne Page for giving of her expertise at The Dutch Church.

Ben Giddens moves on

The final Wednesday evening cathedral recital was given by Ben Giddens who displayed virtuosity and musicianship well beyond his years. No playing to the gallery here, simply a programme of the great pieces, and it was hugely appreciated by the audience who realised that they were observing a formidable talent.

He has recently completed a BA in music at the UEA and holds a first class honours degree. He also holds the ARCO diploma and studies with Jeremy Filsell. He has contributed greatly to local music during his three years here and has accompanied daily services in the Cathedral and accompanied the Cathedral Girls' Choir and accompanied the Cathedral Choir on their tour to the USA in 2006. He has also played live on BBC Radio 3 for a Choral Evensong broadcast.

In September he will take up the post of Acting Assistant Organist at St George's Chapel Windsor where he was organ scholar before coming to Norwich.

His playing and sunny presence will be sorely missed around the cathedral and beyond and we wish him well as he moves on. RW.



From the mailbag

Hello Ronald,

This comes from The Musical Standard for August 1899; I have extracts photocopied, an original can be found the University of London Library archive or in the Westminster City Library archive, both are very delicate, or were in 1986 when I noted them down. The new organ by Morgan & Smith for the Garrison church of Christ Church, Delhi has decorated front pipes, the nave front being formed by the Pedal Open Diapason 16 and with the chancel front with pipes from the Great Open Diapason 8 and Gamba 8

GREAT	SWELL	PEDAL
Open Diapason 8	Lieblich Bourdon 16	Open Diapason16
Gamba 8	Violin Diapason 8	Bourdon16
Claribel 8	Stopped Diapason 8	Sub bass16
Dulciana 8	Salcional 8	Octave 8
Principal 4	Voix Celestes 8	Flute Bass 8
Harmonic Flute 4	Gemshorn 4	
Corni de Basetto 8	Harmonic Piccolo 2	
	Cornoepen 8	
3 comp pedals to Gt & Pedal	Swell superoctave	
Toe pedal for Gt to Pedal	Swell tremulant	
Drawstop Great to Pedal	Swell to Great	
	Swell to Pedal	
	3 comp pedals to Swell	

Other specifications that can be found include AGRA TOWN St Thomas See Musical Standard for 1868; BOMBAY Cathedral Hopkins & Ribault, Bishops [Elvin], in Musical Opinion July 1898, March 1909, and THE ORGAN, issue 101; BOMBAY Presbyterian Bishops book; BOMBAY/COLABA St John MO May 1912 & the Organ issue number 110 ;BOMBAY Town Hall H&R, and Bishops book; CALCUTTA Cathedral of St. James: Brindley & Foster book , Musical Times issue October 1915 and The Organ issue 97; CALCUTTA St Thomas – MO June 1896 LAHORE Cathedral Brindley & Foster MO January 1895; MADRAS Both the RC and Cathedral of St. George had organs recorded as new in the 1898 period, as the Wesleyan NAGPUR Cathedral had a new organ in April 1914 [MO again]

I have a further 700 plus pages of written notes giving organs' locations and source material for overseas organs but thought that may just give a further taster! One wonders just how many of these are still in situ let alone playable! There were vast numbers of organs exported in Victorian times to many parts of the

Commonwealth, even to remote parts like the Falkland Islands, Tasmania etc. Fortunately the Australasian ones are now well recorded by OHTA. With all best wishes! Mark Jameson

Dear Mr Watson,

In reply to your request for organs in India I enclose a list from my records. The Organ magazine of May 2005 has an article for the restoration of the organ at Christ Church, Mussoorie, India.

Most organs in the tropics were replaced with electronic ones which did not have tuning and maintenance problems as did the pipe organs. The Miller Organ Co. Ltd., Norwich, built an electronic organ for Khartoum Cathedral, Sudan. Walker Organs produced a leaflet in June 1931 entitled Foreign Construction. The organ produced had to endure hard usage and the severe climatic tests of tropical countries, where the extremes of heat, moisture, dry seasons, vermin and many other unfavourable conditions must be met and provided for.

The construction aims at a minimum use of glue, and such glue as is used is of a very special kind. Brass screws in very ample quantity are employed throughout. Honduras Mahogany is used extensively throughout the instrument.

All mechanism is of an enclosed type with opening protected by perforated zinc or copper gauze to prevent the intrusion of insects. Leather work is treated with a special poison preparation which effectively wards off the attack of white ants or vermin. The ivories of the keys are made in one piece, and both glued and brass riveted to give additional security. Wooden pipes are of mahogany with glued and screwed joints. Metal pipes are of spotted metal and zinc, extra stoutly constructed to ensure no deterioration in the voicing during a long journey in packing cases.

The Organ Club Journal of February 1951 mentions the transportation of organs from the UK to South Africa. Church organs shipped from this country to South Africa are conveyed at a considerably reduced freight by shipping companies provided the Church which is purchasing the organ, itself makes application to the shipping companies, for such concession.

Yours sincerely, Gary Rant

Dear Ron,

I have a number of duplicate NGO/NOA Journals, from No.8 (1994) to No. 42 (2002). If you know of a collector of these who has some missing from this range to let me know. Also I have the following numbers missing from my own collection. NGO Journals Nos 1, 2, 3, 5, 6, 7, (1992-1994); NGO Newsletters, all before No. 94 (Autumn 1990).

Should anyone have spares of these that they no longer require I would be pleased to hear from them.

Carey Moore (01953) 452682 (or email c.m00re682carey@tesco.net)

For your diary

THE ROYAL SCHOOL OF CHURCH MUSIC NORFOLK AND NORWICH AREA

The local Committee are staging a great choral event for Choirs and Singers in the
County of Norfolk

SING ON SATURDAY with JOHN RUTTER
SATURDAY 4th OCTOBER, 2008 11 am to 4.45 pm

For an inspiring day of singing John Rutter's own compositions, come along to North Walsham for a memorable event for musicians in the Norfolk Area. The event is open to all church choirs and choral societies in Norfolk and beyond. Adults £10, Students £5 & Junior singers under 14 years of age Free. Tickets will be issued for the event. Please bring your own packed lunch. Liquid refreshments will be provided. Application form for tickets from Mr JR Hudson, 139 Cotman Fields, Bishopgate, Norwich, NR1 4EP. Telephone:- 01603 661437

St Thomas's Church Earlam Road Norwich Saturday 6th September at 7.30 pm
Millennium Male Voice Choir Directed by David Storey
Adults £7 Concessions £6 to include a glass of wine. Further information from
Mathew R Martin

Holy Trinity Church West Runton
Wednesday Lunchtime Organ Concerts
12.30 pm - 1.30. pm

3rd September *David Dunnett*
10th September *John Farmer* organ and piano

Admission free - retiring collection Bring your lunch and enjoy a coffee or tea with us
Car park at Rectory adjoining

St Nicholas Dereham Saturday 13th September at 7.30 pm
CELEBRITY RECITAL

Patrick Hawes FRCO *Composer in Residence of Classic FM 2006 - 2007.*
Music includes Handel, Flor Peeters, Howells and Hawes. Tickets £5 at door.

Wymondham Abbey Saturday 20th September at 11.30 am.
Richard Bower Director of Music at St Nicholas Dereham

Bach Prelude & Fugue in D major, William Faulkes Toccatina Dupré Variations on
a Noel inter alia.

Forthcoming Association Events

Saturday 6th September, Princes Street URC, Norwich at 2.30pm;

NOA Young Organist's Recital: This year's recital is given by Matthew Bond on the fine Willis organ at the URC where he is assistant to Peter Stevenson. Do please come and support this important occasion.

Saturday 13th September, St. Thomas's Church, Earlham Road, Norwich at 2.30pm;

Lecture/Recital: Presented by our President, Tim Patient, in celebration of the centenary of the birth of the great French composer, Olivier Messiaen.

Saturday 25th October, St. George's Church, Colegate, Norwich at 2.30pm;

We are honoured to have the noted recitalist and teacher Anne Page give a presentation about the Historic Organ Sound Archive project (HOSA) with particular reference to the English Classical organ. Using the 1801 George Pike England organ at St George's as a demonstration resource Anne will also explore such intriguing and important topics as long compass keyboards, tuning temperaments, registration and performance practice, music editions etc.

Saturday 29th November, Brooke Church at 2.30pm;

Desert Island Discs: In the wake of her recital that so beautifully ornamented our AGM back in March, we are delighted to welcome Dr Gillian Ward Russell as this year's castaway. Ron Watson will once again be probing for the enthusiasms that lie behind the public face.



January 2009;

Quiz n Chips: Date and venue to be announced.

Please don't hesitate to contact Martin Cottam (01603 703921 or martin@cottam.eclipse.co.uk) if you have any queries or require further details of any of our events.