

The Journal

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Last date for copy for the next Journal is Saturday 14th February 2009
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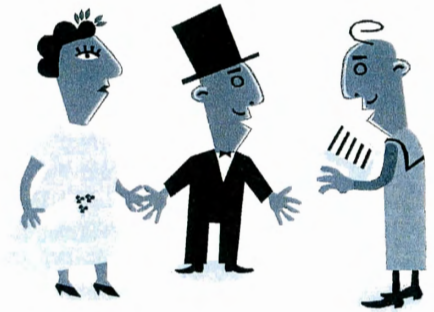
The editor writes.....

I recently stumbled across a pencil portrait of a young girl by Picasso. It was very straight forward, no sign of two eyes on the same side of the nose or other distortions we have come to associate with Picasso. I also often thumb through a book of paintings by Lowry and long before one comes to the naive paintings which include matchstick people, there are portraits and other work in the more conventional style which are very fine by any standards. What this demonstrates is that these two great artists not only knew the basic principles of drawing and painting but were masters in that field before they ventured into their more exploratory portrayals of people, places and objects. It is tempting to think that any fool can draw matchstick figures, but Lowry was not any fool but a very gifted and well schooled artist, as was Picasso.

It is similarly tempting to imagine that any fool could write some of the more abstruse music which one encounters these days, yet the composers invariably are well schooled in all the basic skills of harmony and counterpoint. I do get a little dismayed when I come across music which does not display any indication that the composer has mastered the basics.

Even creative geniuses have to learn the ropes in whatever field they are working; Brunel could not have built his bridges, ships or tunnels without a sound knowledge of mathematics and physics and an understanding of how different materials behave in different circumstances. This argument obtains whether we are considering creative chefs, sculptors, novelists or whatever. Even Roger Federer once had to learn how to hold a tennis racket!

Great musical innovators, be they Debussy, Messaien or Stockhausen, could all write a good fugue and avoid parallel octaves and fifths when working in the idioms in which those rules apply. If asked by someone wishing to try their hand at composing where to start, I might be tempted to give that oft quoted Norfolk reply 'If I were you I wouldn't start from here'. It is essential for all who seek to be creative in any medium to learn the basics; if they don't then it shows.



We stumbled across a wedding whilst visiting Wells Cathedral recently and clearly either the bride or groom (or both) had musical leanings. The choir was Wells Cathedral Voluntary Choir and the music before the service included *March in C* by Lefébure-Wély and *La vie d'un gendarme n'est pas toujours contente* by Sullivan arr. Redman. There obviously existed some connection with the local constabulary from within the party. The couple departed to the 1st movement of Widor's 6th; ever been asked for that? The organist was Matthew Redman, organist to the voluntary choir, who could certainly come up with the goods!

And some good news; Choral Evensong is back on Wednesdays!

Re-opening of the Cathedral Organ
*From the Norfolk Chronicle dated 29th
December 1855*

Submitted by Pauline Stratton

The alterations and improvements recently made in the Cathedral organ have been so extensive and important as to deserve some notice; we feel sure that the public will be gratified to learn that this building now possesses an organ as complete and effective as so small an instrument can be rendered. On Christmas day the great organ was re-opened, after a silence of three weeks, during which interval a new stop of very great power and beauty has been applied to aid the effect of the instrument. The Tuba Mirabilis, as it is called, is a powerful reed stop of recent invention, capable of producing great effect either as a solo or for choruses; in this instance its force is much increased by its being enclosed in a swell, thereby enabling the organist to produce expression, a most desirable result in organ playing. This stop has its separate wind chest and bellows, the latter having a very heavy pressure upon them to render the peculiar quality of the tone required. An ingenious, and, at the same time, most simple piece of mechanism, called the Pneumatic movement has been introduced to the Great manual, in order to obviate the unpleasant heavy touch to which all large, and particularly old organs, are subject. The heavy touch of the Great manual has long been a source of complaint especially when coupled with the Swell and Choir manuals; whereas now it is as easy as any piano-forte to play upon, and, which is of the utmost importance, the addition of the couplers does not in any degree increase

the weight of the touch. The deficiency in the supply of wind to the pedal pipes, which had hitherto existed, is now rectified, by introducing a new pair of bellows of ample size and of the best construction. These, with a few minor alterations, have been effected in the most satisfactory manner at the Dean's expense, under the personal superintendence of Mr Forster, of the firm Forster & Andrews, Kingston-on-Hull; and it is but right to add, that on the first trial, this important improvement; whereby the power and execution of the organ is at least doubled, was found to work with the most admirable precision and steadiness. The invariable chorus on this anniversary, *Unto us a child is born*, was never heard to so great an advantage as on Tuesday; it was magnificently played by Mr Bunnett, Dr Buck's partner, in consequence of the accident to which we refer elsewhere.

Accident to Dr Buck

We regret to hear that Dr Buck has met with an accident which might have resulted in most serious consequences, but which providentially, has proved less dangerous than could have been expected. Dr Buck was in the organ loft on Christmas Eve proving the effect of the late additions to the organ, and while proceeding to another part of the gallery to speak to Mr Forster, the builder, fell through an open trap door leading to the internal mechanism of the organ. The injury he received was confined to a broken rib. We are happy to say that Dr Buck is doing well.

*Reproduced with the kind permission of
the E D P.*

Rheinberger revisited

Gordon Barker

The organ world I inhabited during the late 1940s and 50s included a large portion of Josef Rheinberger's music, especially favourite movements from his Sonatas. Copies of the Sonatas, Trios, Meditations and Monologues took up a whole shelf of my father's music cupboard and there were usually a few other pieces to be found on the chair where I sat and absorbed his playing. My father always reminded me that Rheinberger was the 'Beethoven of the organ' seemingly only just below the seat of the supreme Bach. It was natural for me to investigate Rheinberger's music for myself once I had attained moderate competence and he certainly figured quite frequently in my examination syllabuses. I knew very little about him, except that he was born in Liechtenstein and worked most of his life in Germany.



My interest in organ repertoire was turned upside down once I became a

student in London. Fernando Germani knocked us out with his amazing performances of Reger's great Chorale Fantasias, while Dupré, Marchal and their peers mesmerized audiences with their French repertoire.

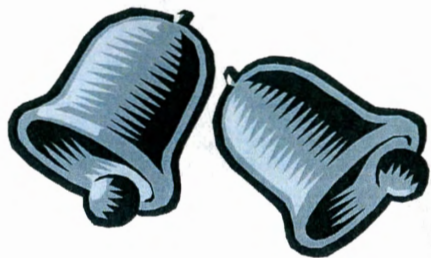
Very quickly the world of Rheinberger became just an occasional pleasure. This was powerfully reflected by the repertoire performed on the increasing number of organ recordings, where only an odd sonata movement or two (usually the Passacaglia or Cantilena) found their way in as filler material. How surprised I was, some few years ago when for the first time, I heard a cathedral performance of Rheinberger's Mass in E flat, a superb unaccompanied 8 part setting. The experience led me to discover the Mass in F for men's voices and finally the setting in G minor which is perhaps some of the finest music written for female voices.

Wilhelm Furtwängler wrote that Rheinberger's guiding precept was always naturalness in music, reflected in his voice leadings; whilst von Bülow added that he was an ideal teacher of composition, one whose equal is not to be found inside or outside Germany. Written in 1890 this was praise indeed; but what about Brahms I wonder?

Rheinberger composed several motets which use texts which attracted Brahms's attention some years later. The most well-known example is that of the settings of *How lovely are thy dwellings fair* Brahms adopts the Rheinberger structure but there is no thematic similarity. However, the Rheinberger version compares well and is certainly worth more performances than it receives at the moment.

Today Rheinberger's position as an important 19th century composer is

gaining greater acknowledgement, though much of his output awaits rediscovery. Recently, Carus-Verlag of Stuttgart have completed the mammoth task of publishing the complete works, an oeuvre which encompasses not only the organ works, but two symphonies, two operas, a piano concerto, a large corpus of chamber music for a wide variety of instrumental ensembles as well as piano and choral music. Recent reviews have noted that considering the relatively restricted idiom chosen, the music shows considerable originality utilising a fine sense of melody and well-balanced harmonic development. Rheinberger taught piano and composition at the Munich Conservatoire for over thirty years. His most notable pupils included Humperdinck, Wolf-Ferrari, Horatio Parker and George Chadwick. The great conductor Wilhelm Furtwängler was also one of his students. He must have been quite a guy!



Seasonal Greetings to you all

New organist for Hingham.

Peter O'Connor; B.Mus. (Hons) has been appointed Organist at St Andrew's Hingham following the retirement of Carey Moore earlier this year.

Peter read Music in Kings College, London, where he was also Organ Scholar; subsequently he was Organ Scholar of St Patrick's Cathedral Dublin and Lecturer of Music at Trinity College Dublin from 2000 to 2004. During this time he also held the post of Piano Teacher at St Patrick's Cathedral Schools.

Since then he has held a number of appointments, including the post of Director of Music at St John's Church, Stanmore, Middlesex.



*In Praise of Messiaen, Saturday 13th
September 2008*

Martin J Cottam

Whether members were still away on holiday, out and about on their bikes ticking off Norfolk churches, enduring enforced absence, or just plain scared of the name Olivier Messiaen(!) only a small but discerning audience attended Tim Patient's magnificent centenary tribute to one of the Twentieth Century's most important and imaginative composers of music for the organ.

With the organ of St Thomas's church, Earlham Road, Norwich at his disposal, Tim led us on a chronological journey through Messiaen's oeuvre. In a relentlessly consumerist age, Messiaen's music is distinctive for being so directly inspired by the Christian faith. As such, he is one of the most intensely spiritual of modern composers, his music almost forcing you at times to submit to the need to stop just for once, and to sit and to reflect and to meditate a while... sometimes a long while. Yes, much of his harmonic language can be challenging to uninitiated or resistant ears but subjects so profound and unparalleled as the Incarnation, Crucifixion and Resurrection of the Christ are not always best served by tonic and dominant obviousness or the sugary bland.

Almost as remarkable as Messiaen's music was the quality of Tim's playing. With what seamless legato he played the expansive and increasingly overwhelming chords of *L'Apparition de l'Eglise Eternelle* as we felt the mighty edifice hove into view and just as mysteriously depart into the far distance. With what enviable facility and courage he

apparently dismissed the treacherous corners of that resounding toccata of the Incarnation, *Dieu Parmi Nous!*

The organ at St Thomas is of only modest size but newly refurbished by Richard Bower this essentially neo-classical instrument had fire enough in its reeds and sufficient mutation stops and mixtures to prove more than adequate for the task in hand including its giving a fair impression of a French tutti. Even the absence of string stops was not a disadvantage. Intelligent combinations of various flue stops in tandem with the tremulant provided more than passable substitutes.

A break for refreshments was followed by an emphasis on Messiaen's post-war compositions, notably his monumental series of reflections on the Holy Communion, the *Livre du Saint Sacrement* from which Tim played three movements. Tim described one of these beforehand as "a fortissimo of suffering".

A sometimes challenging but hugely rewarding afternoon concluded fittingly with a 1950s recording of the composer himself playing his famous 'ecstasy' piece, *Transports de Joie* on his own instrument at La Trinité church, Paris, in the days when the French seemed to like having their mixtures tuned on the sour side.

Our sincere thanks go to Tim for putting so much time and effort into this splendid presentation. If ever there was a case for shouting out, "Do give up the day job!", this was surely it! The world needs to have more opportunities to hear Tim's playing (though his primary school pupils may not be so willing to let him go!).

A special word of thanks too must certainly go to Ginny Plunkett who gamely took on the mantle of page-turner at no notice. Well done indeed, Ginny!

Martin J Cottam

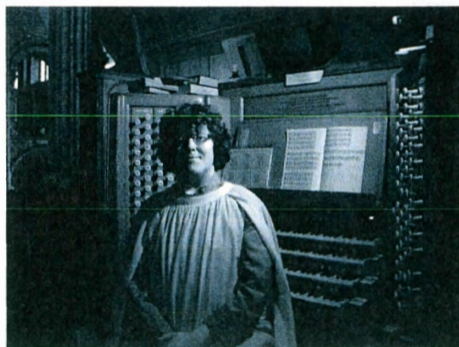
It was a disappointingly small but ultimately well rewarded audience that gathered in the Princes Street URC, Norwich for Matthew Bond's most engaging recital. The church possesses a relatively small but very fine organ by Willis, an instrument Matthew has come to know well in his time there working as assistant organist to Peter Stevenson. That knowledge was well demonstrated by the choice of programme, a varied and sometimes unfamiliar range of pieces from across the centuries. Composers included John Ireland, Thomas Tomkins, and John James alongside the more usual suspects of Buxtehude, Bach, Vierne and Dupré.

Matthew played with sensitivity and feeling without recourse to unnecessary demonstrativeness. I'd forgotten just how good this organ sounds and it was a real pleasure to hear several pieces displaying an apt choice of a solo voice or combinations of just two or three stops. I wish a few more organists would learn a lesson or two from Matthew's art of registration.

The power was there too when needed, Dupré's g minor fugue bringing a most enjoyable recital to a suitably resounding conclusion. Matthew is already utilising his organ playing talents in other churches between Great Yarmouth and North Walsham and we wish him well in his developing career.

Norwich Cathedral's new Organ Scholar is Tom Primrose. Tom started his musical training as a chorister at Ss Peter & Paul, Chingford, where he was later Assistant Organist. He read music at Worcester College, Oxford, where he was Organ Scholar. While at Oxford, Tom spent much of his time concentrating on choral conducting, directing Worcester's two chapel choirs as well as choral societies and smaller chamber choirs. As a director, Tom has toured in Italy, France, the Czech Republic, Finland and Norway, appearing on television and radio. Recordings include a CD of contemporary choral music which has received favourable reviews.

Tom has studied the organ with David Titterington, Kevin Bowyer and Gabriele Damiani, and has toured and recorded a number of times as an organ accompanist and continuist, most recently with the Chapel Royal.



North American experience

Alan Morris

On the 4th of October 1905 my grandfather's brother, Arthur Barnes of Ashmanhaugh married Alice Kerrison. Having joined the Church of Jesus Christ of Latter Day Saints, the Mormons, they then, in 1907, emigrated to the USA. They sailed aboard the SS Republic and settled in Parker, Idaho. Their daughter, Alverta, married Karl Schmitt and they made their home in St Anthony, Idaho. Their son Irvin, is therefore, my cousin.

Whilst staying near Portland in the State of Washington with Irvin and his wife, Sandra in 2003 (they now live in Caldwell near Boise in Idaho) the question was asked 'wouldn't you like to have a play on the Tabernacle organ in Salt Lake City?' My response was probably quite predictable!

On Friday the 18th July this year we arrived in Salt Lake City via Norwich, Amsterdam and Minneapolis. The somewhat aggressive Customs Officers in Minneapolis were intrigued as to why we had travelled from this unknown place called Norwich via Amsterdam and not Gatwick or Heathrow and treated us to a special search and marked SS on our Boarding Passes. This included taking swabs of our shoes, perhaps they thought we were smuggling drugs from Amsterdam. However the temperature in Salt Lake City gave us a much warmer greeting at 93 Fahrenheit!

On Saturday we headed north to Antelope Island situated in The Great Salt Lake and reached by a causeway. The early settlers were certainly a hardy people. Sandra, Irvin and Christopher, one of their grandchildren, joined us on

Sunday having left a temperature in Boise of over 100 degrees.

My cousin had made all the arrangements for our visit to The Tabernacle on Monday - I think it helped in that not only are Sandra and Irvin Mormons they also know the organ tuner! Apparently, when the Tabernacle Choir is on tour, the organ tuner goes with them in case of problems at any of the venues.

There is an organ recital every day from 2 to 2.30 and it was arranged that, on Monday, we would attend the recital and then meet the organist, Clay Christianson, afterwards.

He very generously said 'Here it is, it's all yours'. He also kindly agreed to register while I played as with about 200 stops ...well you can imagine! I had a most exhilarating 30 minutes on this very large but versatile instrument finishing with the first movement of Mendelssohn's Sonata No.1.

The amazing acoustic is demonstrated every 15 minutes (even during recitals) by a young lady speaking without a microphone whilst turning 360 degrees and still being clearly audible anywhere in the building. There is also the 'ceremony of the pins' in which the young lady drops three pins into a wooden box - you really can hear a pin drop! She then drops a small nail which sounds like a pistol shot.

In Temple Square can also be found The Assembly Hall which contains a three manual organ and the Conference Center (sic) in which the auditorium houses a four manual and seats 21,000 (yes there are three noughts). The day we visited the Conference Center the auditorium was closed as it was being prepared for a concert that evening by the Osmond Brothers. However we were privileged to

go inside and also to have a conducted tour on the roof of this incredible building which has, for want of a better phrase, a roof garden with 20 foot trees. The trees are chained to the roof!

Having spent four days in Salt Lake City we travelled to Boise where we spent two days with Sandra and Irvin. Chad and Irvin went fly fishing but I declined the rod and took a chair and book instead.

Leaving Boise we drove to Seattle to fly to Castlegar in British Columbia to visit my 94 year-old aunt who is still driving her 1980 Buick! I hasten to add that she re-took her test at 90 and passed with flying colours. We flew to Canada because the car rental firm charges of £1,000 if a car is rented in Salt Lake City and dropped off in Vancouver make it cheaper to fly and hire another car in Canada.



1,236 attend organ recital

What do we do wrong here in Britain when it comes to attracting audiences to organ recitals? One hears of Notre Dame in Paris being full to standing room only for recitals, Hans Hielscher told his audience of about 60 in our own cathedral that his weekly recitals attract about 400 on a regular basis and I have recently had an electronic communication from my friend Pilar Cabrera in Spain directing me to the website of Valladolid Cathedral where her Autumn recital attracted 1,236 people.

Pilar and her husband were instrumental in getting Valladolid Cathedral to install an Allen computer organ and she gives frequent recitals on it, invariably to capacity audiences.

Does she play to the gallery? Hardly. Her most recent recital featured Bach's *Passacaglia & Fugue in C minor BWV 582* and the *Chorale Prelude Vater Unser BWV617*; *Triptico de Torrecuidad* by Jesús Legido; *Allegro from Concerto in B^b Op 4 No 2* by Handel; *Royal Procession* by Lee Axford and *Prelude & Fugue on BACH* by Liszt.

Her husband operates her web page and quite impressive it is too as one can actually listen to part of the recital. Why not visit it at www.Catedral-Valladolid.com and then follow the link to conciertos2008/27Septiembre-entry.htm.

It has to be admitted that the four manual organ is something of a novelty in Spain as their traditional organs bear little resemblance to the instruments with which we are familiar.

Pilar rarely plays outside Spain and if she did come to these shores she might be somewhat dismayed by the size of our audiences.

The Seewen-Britannic organ and its associated rolls - continued

David Rumsey

The rolls

The Welte firm engaged the most famous organists of the day to make player-rolls for sale with their Philharmonic and certain other models. This could include smaller orchestrions where the registration playback had to be adapted, sometimes severely compromised. One of the Seewen organ's great advantages is that it is large enough to accommodate all the original organists' registrations with the caveat that Welte's own changes to it took into consideration a slightly larger instrument than these organists had had at their disposal. The original registrations are thus recorded "true" on the rolls, the adjustment of them to smaller and larger instruments is revealing and allows some interesting case studies.

An accompanying table and graph show the firm's yearly output of new roll-titles from 1912-1930. They are based on the Seewen catalogue. There were more rolls made than Seewen now possesses, but currently the full extent of production, not even just the titles much less the copies made, is not known. There are 271 undated rolls at Seewen aside from those forming the basis of these tabulated and graphed statistics. It can be seen that the wartime-affected 1915-1920 period was a poor time for Welte and a lapse in demand around 1923 seems to have presaged the final decline after 1926.

All records of the company's recording sessions with organists have disappeared except for the earliest sessions of 1912-13. The first artist was

Bossi in September 1912. The exact date has not survived but it is clear that it must have been between 1st and 8th. Artists - and sometimes their families, as we know was the case with Lemare - spent a good week or so "in residence" while they made their recordings. There appear to have been "seasons" of them. During the "organ seasons" recordings of pianists' rolls were to some extent curtailed. However, even in the periods covered below, Louis Diemer, Eugen d'Albert, Fanny Davies, Claude Debussy, Rudolph Ganz, Josef Hofmann, Serge Liapunow and Enrique Granados were at times also present and making recordings.

The Welte company struggled on through the first world war, roll releases dwindled (judging by Seewen's acquisitions) to just 1 in 1918 and then recovered in the early 1920s. The firm began to face serious problems from the late 1920s. The last roll was dated 1930; it was possibly the only new roll-title released dated that year.

By the early 1930s Welte were coming very close to bankruptcy as general economic circumstances and the newly-developing radio and recording industry severely eroded their business. Later in that decade problems continued when the Nazis forbade collaboration with Welte, since Edwin Welte's first wife was Jewish. In fact this destroyed an interesting project in progress with Telefunken. The two firms had been developing an electronic organ, using analogue sampling of organ tone. Waveforms were recorded onto glass plates for replay using the medium of an early photo-electric technology. It was a far superior system to the magnetic tone-wheels and oscillators which prevailed with their contemporaries, and a portent of

modern digital sampling. Further setbacks for the hapless firm were still in store - a Luftwaffe mission in the early 1940s lost its bearings and managed to bomb its own city of Freiburg, missing intended targets in France. They hit the Welte factory. Hitler publicly blamed the English. This turned out to be typical politicians' misinformation, but lamentably rather good prophecy: allied bombs razed everything remaining, including the firm's records, just a few weeks prior to war's end in 1945.

When Werner Bosch was able to secure the preservation of this instrument in 1969 he brokered Seewen's acquisition of some 1,230 original rolls. These had come under his aegis when the tattered Welte business was finally wound up around 1950. Accordingly the Seewen Museum now not only possesses an exceptional instrument with a most extraordinary history, but also an extensive library of roll recordings - by far the most comprehensive holdings of any collection, by a factor of at least 2 to any other contender and about 10 to most. Furthermore the repertoire recorded on the Seewen rolls is mainly "classical" - other collections often exhibit a more "popular" musical taste. The USA branch of Welte's firm (closed down by the US government as an "alien enterprise" in 1917) produced a more "popular" catalogue.

Rolls were released by Freiburg Welte of French, English, Italian, German and American organists. We do not know how many rolls were eventually made or sold, but clearly well in excess of 1,300 titles were recorded. A slight allowance needs to be made for some rolls which were adapted from pianists' recordings, or simply mechanically "punched", as a temporary expedient in the very early

stages of the system's development. Eventually some 64 organists were involved. In the list below details of titles are left, as informally recorded in the Seewen catalogue - it will take some time after the organ's restoration is complete for rolls to be exhaustively played through and all of the recorded repertoire identified with certainty ("a" is frequently an abbreviation for "aus", i.e. "from"). However, most of it is clear enough and tells a very interesting story about the organists, who they were, what and how they played in those days. Some of the 64 were:

- Walter Henry [Harry] Goss-Custard, - English
- Edwin Henry Lemare - English
- Kurt Grosse - German
- Alfred Hollins - English
- Joseph Elie Georges Marie Bonnet - French
- William Wolstenholme - English
- Walter Fischer - German
- Eugène Gigout - French
- Thaddäus Hofmiller - German
- Herbert Francis Raine Walton - Yorkshire
- William Faulkes - English
- Hiram Clarence Eddy - American
- Marco Enrico Bossi - Italian
- Johann Baptist Joseph Maximilian Reger - German
- Marcel Dupré - French

This article was first published in French in the March 2008 issue of La Tribune de l'Orgue (ed. Guy Bovet). © David Rumsey (Revision of April 20th 2008).

Organ news from France

Ralph Bootman

There are two organs of great interest to tell you about this month. One is in the cathedral of Notre-Dame-de-la-Treille, at Lille and the other in a private house in a small village not far away. Lille cathedral is a relatively modern building of grand scale commenced in 1854 and the west end remains unfinished. In 1869 a small organ by Cavallé-Coll was installed in the north transept and until now was the sole instrument in the vast building. It has fourteen stops over two manuals and pedals with mechanical action. Tonally, it is fine and is classed as an ancient monument.

At various times in the past a larger instrument has been considered and when it was decided to dispense with the organ, built by Danion-Gonzales between 1957 and 1966 and renovated in three stages by Bernard Dugassies in 1989, in Studio 4, the Olivier Messiaen Room, of the Radio France Studios in Paris, it was offered to this cathedral which gave the princely token sum of just one Euro for it! However, the cost of its removal and rebuilding was in the region of one million Euros and was entrusted to the firm of Klais of Bonn, Germany.

Work in the cathedral took almost a year and commenced in July 2007. In Paris, the organ was spread horizontally and at Lille, the place chosen for it was in the lofty south transept where it has been rebuilt vertically with a detached and mobile four manual console, which looks quite English, and which, when not in use, may be placed within the instrument at floor level at the bottom left hand side.

With its four manuals, 104 stops and with electric action, it ranks amongst the top four of France's largest cathedral organs and was inaugurated on 1st June this year. In its former home it was praised by such players as Marcel Dupré, Olivier Messiaen, Jean Langlais and Pierre Cochereau and in the cathedral some of the world's finest organists have already been invited to give concerts and master classes and international competitions are being arranged.

The second instrument is much smaller having only eight stops over its two manuals and pedals, and is not in a church but in a house! Taking over five years to build, it was made by M Frederic Bouvard and stands in the music room of his charming house alongside a fine grand piano. The casework is mainly of oak with walnut also being used and was designed and executed by M Bouvard. He also made the manual keys, the naturals being of applewood faced with pear, and the whole of the pedal board. The wooden pipework, made to scales by Dom Bedos, are made variously of oak with pear wood also being used. The draw stops, placed on either side of the manuals, have ebony heads and the whole instrument may be moved forward from against the rear wall of the room in order to reach the pipework of the Récit. Some necessary components were obtained from Laukhaut and the absolutely silent electric blower, which stands alongside the treble end of the instrument, also came from them. The casework contains some fine carvings and the whole instrument is a joy to behold. I have rarely seen such fine workmanship and the woodwork complements the fine tin show pipes made for M Bouvard by an organ builder in Alsace.

The manuals each have 56 notes and the straight and flat pedal board has 30 notes and the specification is:

Grande Orgue

Bourdon	8 w/m
Flute	4 w
Piccolo	2 m
Tremblant	

Récit Orgue

Bourdon	8 w/m
Nazard	2 ² / ₃ w
Tierce	1 ³ / ₅ m
Regal	8 m

Couplers

Grande Orgue to Pedal
 Récit to Pedal by pedals
 Récit to Grande Orgue
 Mechanical action throughout



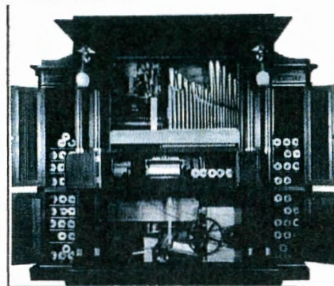
Ralph Bootman at the Bouvard organ

Here we have two organs, each having instant appeal and both suiting their surroundings admirably.

Ralph and Sandy Bootman send their good wishes to all NOA members for the festive season

Siegfried's Mechanisches Musikkabinett

One of the largest collections of self-playing music instruments can be found in Rudesheim am Rhein. The collection is housed in the Bromserhof. Here you can discover a vast selection of automatic music instruments ranging from the tiniest music box to the giant Concert-Piano-Orchestrion.



This was the the first museum of this kind in Germany, opened in 1969. The aim is to make the tour around the museum into an unusual experience for the visitor. With the instruments being actually played, information about how they work, where they were used, the men who built them and about the role that they once played in the daily existence of people, a visit is guaranteed to prove fascinating for all age groups.

The cultural task of this museum the research and preservation of mechanical music instruments in both the fields of science and technology as well as that of music, and to present, visually and acoustically, the complete history of the development of mechanical music.

Nonetheless, the entertainment aspect hasn't been neglected; these instruments were originally designed to entertain people and they continue to do so today. *Submitted by Anna English*

The Music at Bombay Cathedral

An archive article from The Organ sent by Carey Moore

It is not easy to speak of the Cathedral music and the great work being done by the organist and choirmaster, Mr LJW Miller ARAM, without using superlatives. The prospect of hearing music of English Cathedral standard in India seemed a very remote one to the writer, but this was speedily dispelled after attending services and choir rehearsals at St Thomas' Cathedral, all of which were unforgettable experiences. The difficulties of maintaining a high standard of music under wartime conditions is not confined to England.

In India the greater percentage of men of military age are serving in HM Forces, and the supply of suitable boys is not what it was in peacetime. Here at Bombay Cathedral the only remaining peacetime choirmen are one or two Indian Christians, the places of their former colleagues being filled by a number of singers from English Cathedral and Parish Church Choirs, now serving with HM Forces. These include Mr H Barnes, former assistant to Sir Sydney Nicholson at the SECM. and tenor clerk at Westminster Abbey; an alto from the Abbey special choir, and, for a short time, a bass lay clerk from Lincoln Cathedral; and Mr John Bonner, who is now touring with an ENSA Concert Party. As can be imagined, the greatest enthusiasm is shown by these visitors to India, who are only too happy to keep up their singing of the finest church music, so far away from their choirs at home.

A number have been fortunate enough to become long-standing

members, and an encouraging factor is the ready assistance given by the Services to this end. New faces appear from time to time, from choirs the length and breadth of England, and a glance through Mr Miller's visitors' book reveals many well-known musicians and members of well-known English choirs.

The normal complement of boys' voices is sixteen, together with four probationers, but the present number is slightly less. The superb tone of the boys shows evidence of the most careful training on the part of Mr Miller, whose attention to voice production, phrasing, attack, and diction is very minute; not a detail escapes him. Full Cathedral services are alternated with those of a congregational character, the psalms and canticles then being sung to chants. It was the writer's privilege during his stay in the district to hear magnificent renderings of Lloyd's Evening Service in E flat, Byrd's *Ave Verum*, Charles Wood's *Expectans Expectavi*, and Tchaikovsky's *Hymn to the Trinity*, Walmisley's D minor Evening Service, together with choral Eucharist sung to the setting of Ireland in C and Schubert in G.

Without a doubt, what is being done at St Thomas's Cathedral is far and above the standard of any other English church in India. At St Paul's Cathedral, Calcutta, a much larger building, in India's greatest city, the position is very different. There are no boys, their places being taken by ladies; there is no regular organist and choirmaster, and little is attempted beyond normal congregational services. Moreover, the glorious old Father Willis organ of 1880, with additions by the present Willis firm in 1945, has been replaced by an electronic instrument, installed in the old case work!

Mr H J W Miller was appointed organist and choirmaster at St Thomas's in 1930, and held the position for the next four years, returning to England in 1934, where he remained until 1938, when he resumed his duties at Bombay. Previous to the last war he was a pupil of Dr E T Cook at Southwark Cathedral, and after serving four years in the Army entered the R.A.M., studying under Charles Reddie (pianoforte), GD Cunningham (organ), and choir training with Dr Stanley Marchant. His several appointments in England included music master at Chard School, Somerset, and Organist and Choirmaster at the Church of the Annunciation, Chislehurst.

In 1931 Mr Miller was responsible for the first performance in India of Bach's *St Matthew Passion*, which was repeated in 1932 and again a year later.

It is the writer's privilege and pleasure to bring to the notice of those at home the splendid achievement of Mr Miller and his choir in keeping alive the great traditions of English church music in this beautiful Indian city, some 9,000 miles away from England.

Organist required

**St Edmund's Church, Old
Costessey**

**Organist needed for one or
two Sundays per month. Please
contact Revd Nicholas Parry,
Tel 01603 742 818**

Anne Page introduces the HOSA project

John Plunkett

The October meeting was held at St. George's Church, Colegate in Norwich where Anne Page again gave of her time, introducing to us the delights of the Historic Organ Sound Archive. This project was conceived and delivered by B.I.O.S., (The British Institute of Organ Studies) with help from The Heritage Lottery Fund under the leadership of Anne.

It was good to discover that all but one of the organs involved were in East Anglia. Of some 80 instruments suggested as suitable in the region, 44 were chosen, and recorded to a high technical standard, with music matching their period and competently played. In all, we have 19 hours of music on organs built between 1750 and World War I. (I wonder how many re-takes there were for errors, traffic noise, dumb notes, interruptions by the well meaning, and delays for the usual stumbling block, --- no one can find the key or switch.)

In her free ranging talk Anne explained that the earlier instruments had many variations in compass, often featuring extra manual notes below 8ft C down to G, but only those required for music in the keys which were acceptable in the old tuning systems; mean tone and its variants. The first introductions of the swell division often restricted their compass, so beginning at tenor C, as did the earlier echo divisions they displaced. The adoption of pedals later resulted initially in "pull downs" which enabled the lower range of the great to be played with the feet. They were often positioned to the convenience of the organ builder, of

varying compass, and the notes are neither what you expect, nor where you would expect to find them! The adoption of the "German system" by the end of the 19th century led to what we now call standard layout.

These facts showed us why the music had to be carefully chosen to complement the design of each recorded organ without compromising the integrity of the performance. A wonderful range of composers was selected, from Blow, Boyce, Croft, Crotch, Greene and Locke, via Mendelssohn, Franck, Guilmant, Lemmens and Rheinberger to Karg-Elert, Stanford, Parry and Elgar. And just who are Jonas Blewitt, Chipp and Zipoli? Some seventy-three in total.

Anne gave us illustrations of registration styles on the 1801 G. P. England organ using pieces appropriate to its various stages of development over the years, even allowing certain connoisseurs to hear Open 8, followed by Stopt 8, followed by both together! The swell Hautboy is quite special and the whole instrument sings from its enviable gallery position.

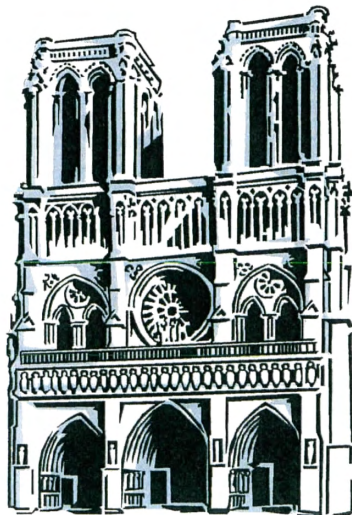
We then had a chance to select tracks to hear from the CDs which contained the archive.

The list was passed round, and a voluntary by Beckwith was chosen as well as Guilmant's *Antienne pour le Dimanche de Quasimodo**, causing some hilarity! Finally, Anne was thanked by Martin Cottam for her informative presentation, ending another fascinating NOA afternoon. It was good to have Bob Ince and his wife with us, which afforded a rare opportunity to see inside the organ which he looks after so meticulously.

The Archive is available in its complete form only on the internet via the

BIOS web site at www.bios.org.uk, where all the music, the organs and the players are listed. Having chosen an organ, locate it in the NPOR and select its specification details page, where you can listen to any of the items listed for the instrument. However, a selection of the archive recordings is available as a CD with 16 tracks, twelve organs, and lasting 73 minutes. Send a cheque for £11-50 including p&p to BIOS Membership Secretary, PO Box 383, Bury, BL8 4WX, UK.

**Quasimodo Sunday is the Sunday after Easter otherwise known as Low Sunday. 'Quasimodo' is the first word of the collect for that day. The Hunchback of Notre Dame was so named because that was the day on which he was found at the cathedral. Ed.*



A Peep into the Archives 10

Compiled by Tim Patient

From Issue No.28, April 1974:

Princes Street Church, Norwich, (a large, central United Reformed Church) seeks an Organist/Choirmaster to succeed Mr Barry Lancaster. Good two-manual Willis organ in excellent condition. Two Services and Choir Practice weekly. Salary not less than £200 per annum, plus fees for weddings and funerals.

Sprowston Parish Church also seeks an Organist – possibly an Organist/Choirmaster – to succeed the late Mrs Marion Chamberlain. Three services each Sunday and two weekday practices. Good Choir, affiliated to the RSCM, of approximately 14 boys, 8 men and 4 ladies. The salary will be negotiable and the fees for weddings (averaging 60-plus per year) will be additional.

Norwich Christian Spiritualist Church seeks an Organist. Generally one service at 6.45pm. each Sunday. Two manual organ, recently restored. Simple, Non-conformist type of service (Methodist Hymn Book used).

It is with deep regret that I have to announce the death, on 17th March, of Mrs Marion Chamberlain, Organist of Ss. Mary and Margaret Church, Sprowston, for over 30 years. She had been a member of long-standing of both the former N.D.O.A. and of the Guild since its inception. Our member, Mr. Stanley Fuller, played for her funeral.

Gillian Weir's Master Class has been fixed for 11am. on 14th September next and tickets should be on sale at 50p each by the end of July. The Committee is looking for students of the necessary standard and members who would like to

be considered (or members who would like to put forward one or more of their pupils for consideration) are asked to let the Secretary know as soon as possible. They should have reached at least Grade VIII in their studies but preferably be of diploma standard. The list of music for the Master-class will, it is hoped, be published along with the names of the successful candidates by the end of July.

Gillian Weir's Recital takes place later on the same day and is being co-sponsored with the Norwich Cathedral Recitals Society. The time will be 7.30p.m. and, again, it is hoped that programmes will be on sale towards the end of July – to Members at the concessionary rate of 25p. The normal programme price will be 50p.

Members may have noticed that Messrs, William Hill & Son and Norman & Beard Ltd., are moving from Hornsey to Thaxted, Essex where they will occupy the premises of Cedric Arnold, Williamson & Hyatt. For some time now, AW & H's tunings have been carried out in this part of the world by H.N. and B. and now an amalgamation seems likely. Mr Cedric Arnold sold out his business some time ago and Mr Clifford Hyatt has been with Nicholsons, (Worcester) at Malvern Link for the past few years. Happily, the names remain, but one is bound to wonder for how long? Time will let us know.

Horsford Parish Church now has the old instrument from Horsham St. Faith installed – the work having been carried out by Messrs E & W. Storr. The organ, surely one of the most ugly with the great gaps left between the front show pipes, was originally built by Mark Noble of Norwich in 1862 for the Dutch Church, now Blackfriars' Hall, Norwich. It was

moved from there to St Faiths in 1894/5 by Norman and Beard who also added the second Open Diapason at the same time.

Weasenham St Peter Parish Church, near Fakenham, had, until the latter part of last year, an organ originally built as a one-manual by Hill in 1870 to which Norman & Beard added a Swell organ in 1901. This instrument has now been 'lost' and presumably broken up, and the church now contains a delightful little JW Walker organ of 1873 which stands at the west end. It was built for Baynham Abbey, Kent and from there went to Paddock Wood Methodist Church where it remained until it was moved here in 1973 by White of Nottingham.

Norwich Christian Spiritualist Church in Chapel Field North, contains an organ built out of secondhand materials by E & W Storr in 1951. Your Editor has just completed the restoration of this instrument and certain tonal alterations have been effected.

Other work your Editor has in hand includes the addition of a 'Discus' blower to the organ in the Parish Church at Gunthorpe. This is a fine example of the work of Mark Noble Senior, Norwich, 1863...All the pipework is unenclosed and there are no pedals. There are two composition pedals, indeed a luxury on such a small organ!

An electric blower has also been fitted to the small two-stop organ at Swannington. This originally had a Flute on the Great and a Gamba on the Swell, but some time ago the great Flute gave way to an Open Diapason (by Norman & Beard) and, on renewing the pedal board, it was found that the original had written on it "Norman Bros: Beccles". This small piece of wood has been retained as a memento.

Organ news

Geoff Sankey

W & A Boggis have been working on the three manual Walker at St Mary's Church Old Hunstanton where they have added a 16ft Tromba to the Great manual and pedal and restored the swell electro-pneumatic action. They also re-gilded the front pipes. This substantial instrument was built in 1936 and then enlarged in 1954.

At the other end of the organ size scale, in September they moved an elegant one manual chamber organ built by the London based organ builder, H C Lincoln in 1821. The transfer was from Hempnall, where this historic instrument has had a long-term temporary home, to its new permanent home in Plymouth. When Dr David Baker was looking for a Chamber organ for the Chapel at the college of St Mark and St John in Plymouth, where he is Principal, he chose this Lincoln Organ as a fine memorial to a former colleague. The original invoice for £130 from 1821 shows that this was once a barrel organ, although Rodney says that the barrel and its mechanism no longer exist.

The specification is:

Fifteenth 2' Twelfth $2\frac{2}{3}$ '

Principal 4' Stopped Diapason Treble 8'

Stopped Diapason Bass 8'

Open Diapason Ten C 8'

They are now building a replacement chamber organ for Hempnall Church.

Richard Bower is working principally on the instruments at Cawston and Bradenham. There will be more information on the Cawston project in the next Journal.

All Saints Bawdeswell

James Lilwall

In 1944 a Mosquito aircraft returning from a mission over Germany crashed into the Victorian church and destroyed it killing both pilots. The War Damages Commission rebuilt the church in 1953 to a Neo-Georgian design by the well known Norwich architect J Fletcher-Watson. The Rector, the late Revd HGB Folland, who had arrived in Bawdeswell only a few weeks before the plane crash, showed great fortitude in organising the building of the new church. The completed church was dedicated by the Bishop of Norwich, the Rt Revd P M Herbert, on 27th September 1955.

The pipe organ situated on the west end gallery was built originally by Norman & Beard of Norwich in 1901 for the music room of Shotesham House for the Fellows family. It had two manuals and pedal and was typical of the period. The organ was rebuilt in the church by Boggis organ builders in 1954 after the church authorities acquired the organ after the death of Miss Fellows at the age of 93. The organ was fitted with a new case in keeping with the overall church scheme, designed by J Fletcher Watson.

The pipe organ was very limited giving little support to the congregation and was not very accessible for general maintenance and tuning. After such long service the organ was in need of urgent repair.

The Rector, PCC and organist took the opportunity to review the situation and after careful consideration, advice and consultation a new digital custom built organ was commissioned from Makin Organs based on the Johannus

conservatoire design with some tonal adjustments, Dr. Gerald Gifford acting as the voicing consultant.

The organ has been installed within the existing organ case on the west end gallery. Boggis carried out the necessary work to the case including lime waxing and re-spraying the display pipes.



The console is made from dark oak with light oak fittings, stop panels and key cheeks along with wooden based keyboards, English 'blind' pistons, dark oak wooden stop-heads and most importantly an adjustable bench. The swell only is under expression.

Dr Gifford will give the opening demonstration recital with video screen and audio link on Sunday December 14th at 4pm. The recital will last approximately one hour followed by seasonal refreshments. Tickets at £10 each are available from the organist James Lilwall on 01362688499 or by email to pjlilwall@hotmail.com

Specification

Great			Swell		
1.	Principal	16'	16.	Bourdon	16'
2.	Principal	8'	17.	Principal	8'
3.	Stopped Flute	8'	18.	Rohrflute	8'
4.	Gamba	8'	19.	Viola di Gamba	8'
5.	Octave	4'	20.	Vox Celeste	8'
6.	Open Flute	4'	21.	Octave	4'
7.	Twelfth	2 ² / ₃ '	22.	Koppelflute	4'
8.	Octave	2'	23.	Flute Twelfth	2 ² / ₃ '
9.	Cornet	IV	24.	Octave	2'
10.	Mixture	V	25.	Waldflute	2'
11.	Trumpet	16'	26.	Tierce	1 ³ / ₅ '
12.	Trumpet	8'	27.	Nazard	1 ¹ / ₃ '
13.	Chamade	8'	28.	Scharff	III
14.	Vox Humana	8'	29.	Fagotto	16'
15.	Trumpet	4'	30.	Cromorne	8'
			31.	Oboe	8'
			32.	Schalmei	4'
Accessories			Pedal		
43.	Swell to Great		33.	Principal	16'
44.	Great to Pedal		34.	Subbass	16'
45.	Swell to Pedal		35.	Hohlquinte	10 ² / ₃ '
46.	Great & Pedal Comb's Coupled		36.	Octavebass	8'
47.	Tremulant Great		37.	Gedeckt	8'
48.	Tremulant Swell		38.	Choralbass	4'
49.	Cymbelstern		39.	Rauschpfeife	IV
			40.	Contra Trumpet	16'
			41.	Trumpet	8'
			42.	Clarion	4'

Forthcoming Association Events

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.

Saturday 24th January, Holy Trinity Church, Essex St, Norwich at 7.00pm;

Quiz & Chips: There will be brief opportunity for members to play the Rothwell organ at Holy Trinity before the serious business of eating fried food and applying brain power to Martin Cottam's questions is undertaken. Please let Martin know by Saturday 17th January **at the latest** if you are coming and require Fish & Chips. £5 per head.

Saturday 14th February, Brooke Church at 2.30pm;

Composing for the Church: We are privileged to have successful local composer, Professor Peter Aston come and talk to us about the use of music in worship and his work as a church composer. His talk will be illustrated by recordings and there will be plentiful opportunity for questions and discussion. This promises to be a fascinating presentation on a most important topic.

Saturday 28th March, Princes Street URC, Norwich at 11.30am;

Annual General Meeting: Maintaining the successful format of the last two years we shall be meeting this time amidst the well-appointed surroundings of the Princes St URC church. A **free buffet lunch** (£5 per head for non-members) will follow the AGM after which Harry Macey will treat us to a **recital** on the very fine Willis organ that graces this church.

We hope that once again as many of you as possible will be able to attend and enjoy what has proved to be a most rewarding point of contact with other members.

For catering purposes please let Martin Cottam know if you intend to come by Wednesday 18th March at the latest.

Saturday 18th April, Brooke Church at 2.30pm;

Desert Island Discs: We are very highly honoured indeed that Dr. Roy Massey MBE has agreed to be our castaway for 2009. Dr Massey is perhaps best known for his tenure as Organist of Hereford Cathedral (1974-2001) and his life story and personal choice of discs, teased out as ever by Ron Watson, will be well worth hearing.

May/June; Outings to visit and play organs in Essex and Norfolk are being planned. Dates and details to be confirmed.

July; President's Day.

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.