


The Journal



Summer 2020

Number 112

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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Front cover:

Redenhall, Norfolk: G.M. Holdich, 1842

Back cover:

Tim Patient in the midst of the 1933 HNB organ at the
Royal Hospital School Chapel, Holbrook, Suffolk, 2015

Both photos © Martin J. Cottam

Copy deadline for next issue 29th August 2020

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Norfolk Organists' Association – registered charity no. 277560

Published by Norfolk Organists' Association

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The Editor writes...



As I write it is the week after Pentecost, or week ten of lockdown. 'Breathe on me breath of God', the great Pentecost hymn said, but please, nobody else breathe on me. At the moment organs are going unplayed, organists are not playing, apart from those lucky enough to have a practice instrument at home, and choirs and places where they sing have fallen silent. How did that old rhyme go? *Here's the church, here's the steeple, lock the doors, and there's no people.* Something like that anyway. It will all come right again one day, but it looks like churches will be low on the list to open, and choirs and congregational singing even lower, so we must be patient and occupy ourselves alternatively – hence the photo of the editorial garden!

In this issue, why not build your own *Hauptwerk*, or convert an ageing instrument; Steve Kirk shows you how. I have my own that I built up from lots of parts. (Interestingly,

to me anyhow, I used to be taught on the organ at St Anne's Moseley by John Pryer about over 40 years ago – like most organs it was smaller then.) If that's not for you, investigate the books and CDs/DVDs reviewed in this bumper issue of the Journal. Or join in with Martin Cottam's repertoire challenge and send in your own answers.

At King's Lynn Minster we are also in an interregnum, my vicar Chris Ivory retires after 18 or so years at the Minster, but continues alongside David Dunnett as a DOA. (As his time frees up, he has promised to write an article from the point of view of a DOA.) The interregnum comes at a difficult time and we had to say goodbye to him over Zoom after the service streamed. It's always a worry when music has been so important and treasured at a church then someone new comes in with new ideas...

Please write or email the editor with any thoughts, gripes or humour. Also, if you have a high-resolution picture of something that would look good on the front or back cover of *The Journal*, do get in touch.

Deadline for contributions for Summer issue 112 is 29th August 2020.

A MESSAGE FROM THE PRESIDENT



Dear Friends,

It seems an eternity since we were able to take part in Association activities and I am sure we all miss the social contact that our events bring. There is however a glimmer of light at the end of the tunnel, albeit we are a long way off from getting us back to some semblance of normality. We will post details of events on our Facebook page once they are able to resume safely and e-mail all of you that we have addresses for to let you know what is happening.

Pam and I should have attended several organ recitals and theatre productions, all of which have of

course been cancelled or postponed. It is rather ironic that we had booked accommodation to attend this year's Liverpool Organ Day which usually takes place on the first May bank holiday Monday, but this was before the bank holiday was moved to the Friday for the VE day celebrations and the Organ Day had therefore to be cancelled. As it turned out, it would not have taken place anyway because of the pandemic.

I hope that you are all keeping safe and well, you have not been forgotten. The Association Committee's business continues via e-mail and telephone and we still have the Journal thanks to Adrian and all the contributors. I look forward to seeing many of you again when conditions allow. With very best wishes

Michael Flatman (President)

AGM 2020

It is hard to believe that it was a year since we gathered at Christ Church, Eaton for our last AGM. But here we were again. This year on 14th March several members gathered for the 2020 AGM at Aylsham Parish Church.

We began with our customary minutes silence for members that had died during the previous year. Then, received apologies from those unable to be present. This was followed by the President's report. Michael Flatman lamented how our organisation, like many others, is suffering from ageing and declining membership; and also, that some events last year, such as the visit to Wells and Walsingham, were very poorly attended despite all the effort put into arranging them by the events committee. However, he was optimistic that despite this we still have a number of younger people among our membership and as an association we should encourage them. Michael then thanked all the committee and anyone who had contributed an article to *The Journal* during the past year. We then moved on to the Membership Secretary's report. (in 2019 five members left the association, six joined, and at the end of 2019 there were 82 memberships, eight of these were joint).

Our Treasurer gave her 21st report to the AGM. The associations finances are fairly healthy, but, so far, this year has been the lowest financially for memberships since 2012. Harry Macey then outlined the forthcoming seasons events.

He explained that there were fewer events than in previous years due to the lack of support, and as a result of the questionnaire sent to members, in which some people thought there should be fewer events. We then elected officers to the committee. When we welcomed: Jeremy Worth as our President Elect, Elinor Hanton as our new Events Secretary and Jim Laird as a committee member. Finally, we received any other business, and the meeting closed at 12:04pm, a minute earlier than last year!

Following lunch, we gathered again in the nave to hear Harry Macey give a recital of music by Bach. He was due to give this last year, but unfortunately couldn't because of problems with his back. Harry began his recital with the early Prelude and Fugue in G Minor BWV535a. This was followed by five short Chorale Preludes, before concluding his with the great toccata-like Prelude on *Komm, Heiliger Geist*, BWV651 His recital was enhanced by having very informative programme notes, to guide us through each piece. Harry's recital was proof that good things come to those who wait.

Matthew Bond

JENNIFER BATE (1944-2020) Reminiscences of a page turner



Where were you at midnight on 15th August 1980? I was in France up in the organ loft of Beauvais Cathedral, a humble page-turner trying hard to follow the most complicated organ score I had ever seen. I was assisting in the recording of Olivier Messiaen's organ music by Jennifer Bate which was originally recorded on Unicorn Kanchana, and has recently been reissued on Regis. Listening to the CDs again brings back some wonderful memories.

Unicorn Records was the brainchild of my former husband, John Goldsmith, who founded the company in 1968 as an offshoot of his record shop in Waterloo, *The Record Hunter*. I had joined the shop that year as a sales assistant after qualifying as a midwife and wondering what to do next. John

had just had some success issuing some Furtwangler wartime performances for sale over the shop counter and decided to set up his own independent classical record company. He asked me to go with him. As I was a keen amateur organist, we often spoke about interesting organ projects and from the beginning it was clear John wanted sometime to record all of Messiaen's organ works. That opportunity came in the early 80s. In June 1979 an article on Jennifer Bate appeared in *Gramophone* which described how the BBC had invited the composer to hear her prepare. She played to him and Mme Messiaen in St. James' Church, Muswell Hill and he immediately made a dedication on the scores and also gave the following recommendation: *Jennifer Bate is an excellent organist, not only for her virtuosity, but also for her musicianship and sensitivity in choosing her timbres. She is an accomplished musician who loves what she plays and knows how to make others love it too.*

This visit marked the beginning of a close artistic association and friendship with both Olivier Messiaen and his wife, Yvonne Loriod. John had read this article and the following day he

telephoned Jennifer with an invitation to lunch at the Royal Festival Hall. So began this incredible project and our own long friendship. The recordings were booked to take place in Beauvais Cathedral over a period of three years with the late Bob Auger as recording engineer. Shortly before the first session, John found he was unable to go so he asked me if would I like to drive to Beauvais with all the recording equipment, help the organ tuner, and turn pages for Jennifer! A definite 'Yes'!

The architects of the cathedral had been over ambitious and the collapse of the central tower on Ascension Day 1573 led to the abandonment of the building of the nave. A provisional west wall, which still exists, closed off the cathedral. This is where the organ today is placed, access being via a daunting spiral staircase on the outside of that wall. In the summer of 1980 I drove to France, straight to the cathedral and delivered the recording equipment to Bob, who, as far as I remember, had no assistant. There I met the tuner, who spoke no English and I no French, but who seemed very pleased to see me. As far as I can remember he also had no assistant, perhaps because they

knew I was coming. I was led straight up to the console, given a short course of instruction and we began immediately the tuning of this vast instrument. Later in the day we all drove back to the hotel and met Jenny, and so the team was assembled, engineer, tuner, tuner's assistant/page turner and Jenny.

The recording was done at night because of traffic noise; the cathedral pitch black except for the lights on the console and others strategically placed to help us navigate from the loft to Bob in the vestry to listen to the playbacks. The place was full of bats that tried to dive-bomb Jenny and me, and which occasionally peed on us, but once the recording started, I thought I was as near to heaven as I had ever been. What an introduction to the music of Messiaen! It was as if great bodies of sound literally flew out of the pipework into the cathedral. Recording started at around 10 pm and continued until often just before daybreak. In addition to the Messiaen, Jenny brought along the complete works of Cesar Franck; when traffic noise threatened to build up, she moved to the Franck as the sound was often denser and could withstand small amounts of interference

which the Messiaen couldn't.
What a daunting task.

I grabbed some sleep in the morning and in the afternoon re-joined the tuner. At one point, I remember he asked for an *Ouissumairn* or something like it. I couldn't understand what he meant, so after about five minutes trip-trapping down from the farthest corner of the organ, he appeared through a small door near me, reached over me and drew the Voix Humaine!! On another occasion he was next to me tuning the Positive and handed the smallest Piccolo in the box - 'A 6 present'. I took it with thanks but he grabbed it back. Apparently, it was one of the oldest pipes in the organ.

Sadly, I personally was never introduced to the great composer, but in 1988 I sat right behind him in a packed Royal Festival Hall at the second performance of the *Livre du Saint Sacrement*. I said to Jenny later that there was one moment in the music of unbelievable beauty, an almost tangible feeling of the presence of God which everyone in the hall, I felt had picked up – 'Institution of the Eucharist, Darling' Jenny said, 'Messiaen said that was the best thing he has ever written'. After a

performance of the *Livre* at Derby Cathedral, sometime later in the Precentor's house, it was a delight to see Jenny giving an informal lecture on the work to a cluster of high-ranking clergy ranged either side other on a couch with the long score stretched between them. After all this, can you imagine the thrill I felt in April 2000 when I stood with my friends of the NOA in the loft at Sainte Trinite where Messiaen had been organist for 61 years.

Jennifer Bate and Messiaen

In 1975 Unicom-Kanchana offered to record Jennifer Bate playing the complete works of Messiaen on the instrument of her choice. Having by now played many times in France, Jennifer Bate chose the recently-built organ at Beauvais Cathedral. The recordings took place between 1979 and 1981, appearing subsequently on CD. Each volume was heard by Messiaen prior to its final editing; he endorsed every one with enormous enthusiasm. All won international acclaim. The success of these recordings led to Messiaen recitals, many attended by the composer.

In 1983 Messiaen took her to his Paris agent and asked him to re-assign to Jennifer all organ recitals

scheduled for him. At this stage he also started annotating all her scores with his personal nuances of interpretation. The high point came when he sent her the manuscript of his last masterpiece, *Le Livre du Saint Sacrement*. She gave the British premiere at Westminster Cathedral in 1986 with the composer present and to a capacity audience, receiving a 20-minute standing ovation and unanimous critical acclaim. The concert was filmed and shown on Channel 4 later that year. One week after this performance, she opened the Radio France complete Messiaen cycle, broadcast live in his presence, and he invited her to make the world premiere recording of *Le Livre du Saint Sacrement* on his own instrument in Paris, arranging his schedule to attend all rehearsals and recording sessions. This recording had great international success, including the award of *Grand Prix du Disque*.

Jennifer gave twenty-five performances of this new work around the world before the score was published. She was the Artistic Adviser and performer in the LWT *South Bank Show* television programme about Messiaen in 1985, which has been shown all over the world. There were three screenings at the

Barbican in 1999. She gave the second London performance of Messiaen's *Livre du Saint Sacrement* at the Royal Festival Hall in 1988 to a full house, again with the composer present. Following the great success of the filming of the premiere of *Le Livre du Saint Sacrement*, Channel 4 commissioned a further programme *La Nativite du Seigneur* which was filmed at the 1989 Norwich and Norfolk international Festival and shown on Christmas Day. This *Nativite du Seigneur* film is distributed world-wide. In 1990, Jennifer's outstanding contribution to music received recognition with the award of *Personnalité de l'Année* by the French-based jury. She was the first British woman to win the award and only the third British artist to do so after Sir Georg Solti and Sir Yehudi Menuhin; Sir Simon Rattle has since also won it. During 2002 she was heavily involved in concerts around the world which commemorate both the 10th anniversary of Messiaen's death and the centenary of Maurice Duruflé's birth.

Prue Goldsmith

LIMITATIONS



Now that I have dispensed with my organ, which, incidentally, I don't miss, I have been revisiting the piano repertoire. Because I play for pleasure, I limit myself to playing pieces I can actually play rather than tackle those pieces in the piano repertoire which are technically beyond me. Even the easier pieces by Rachmaninov, ('are there any easy pieces by Rachmaninov?' I hear you ask), have got passages in them which I simply can't pull off; having to abandon a piece before the end, close the score and put it back on the shelf only frustrates me and makes me ask myself 'why bother?'. More depressing still is to follow the score of, say, any of

Chopin's *Grandes Etudes* as they are brought to life by any virtuoso pianist such as Horowitz and realise that they *are* possible, but not for me. Better just to listen to them and enjoy their beauty and inventiveness. One sentiment with which I totally disagree is that if a thing is worth doing, it is worth doing badly. Many is the time I have squirmed listening to someone wading their way through something which was obviously beyond them under the illusion that the long-suffering audience is enjoying the resultant travesty as much as they are.

What I am no good at is leaping about the keyboard, I land on the wrong notes too frequently. I could always slow the whole thing down but this would not be true to the character of the piece and a total misrepresentation. When a Chopin waltz can only be managed at the pace of a pavane then it ceases to be a waltz at all, and probably makes for a lousy pavane to boot!

Hardly any organ pieces, (there are a few, of course), require a high level of keyboard gymnastics and for the most part lie comfortably under the hand. Bach's keyboard works are all comfortable to play and rarely require the player to

leap around the keyboard; having said that I am currently learning the *Capriccio* from his Partita No. 2 which does require some leaping. If I could only memorise some of the pieces which catch me out, (as Angela Hewitt and her like do), I'd be able to watch what I was doing and take better aim!

I find that this limitation of mine informs my compositions. During this lockdown I have written a set of short piano pieces which some of you I know have looked at; you will notice that they all sit under the hand, primarily because I don't want to set myself, or anyone else for that matter, hoops to jump through.

Piano playing technique and organ playing technique are so different in a variety of ways which is why anyone known to be able to play the piano, should think twice before responding to the Vicar's request for them to play for services on the organ.

I thought I might improve my leaping in this Leap Year; it is a work in progress, with not much progress!

Ronald Watson

A LYNN ORGANIST



Byfield organ in Rotherhithe St Mary.
Photo courtesy of Alan J. Philips

On glancing through a list of organists (from the dim and distant past) at King's Lynn Minster, the name Josiah Ferdinand Reddie caught my eye. That he had twice been organist intrigued me, and led to a little searching. This is what I found: A native of London's Bow, and of Scottish ancestry, Reddie was born c.1795. His first salaried post appears to have been at the Byfield organ in St Mary's, Rotherhithe (1815-20). He then gained the position of organist at Boston Stump, but not until the thirteen finalists had undergone a 'trial of

skill' at St Marylebone Church where Samuel Wesley was organist. Wesley selected the two outstanding performers of whom Boston chose Reddie. His move to Lynn's Priory Church of St Margaret (now the Minster) came in 1828. Elected under the provisions of the controversial church rate, which funded, *inter alia*, organs and organists, he polled 177 to 75. 'The great satisfaction he gave the auditors by his superior playing' swung the vote in his favour.

Reddie's contribution to both sacred and secular music in late-Georgian/early-Victorian Lynn was significant. From his time with the old Musical Society, to the heady days of the Athenaeum's Musical Union, he had a prominent role. Popular as a concert organist and pianist, his rendition of his own composition *The Storm* was a favourite, doubtless with copious extempore of which, it is said, he excelled. For those with little or no musical training he co-founded the 'amateur concerts' of Lynn's Conversazione Society, raising a few eyebrows. 'It is unfair to criticize concerts of this class,' wrote a local correspondent, 'their efforts to amuse are appreciated.' Five years into the job and he was temporarily suspended for attending Divine Service in a state

of intoxication. A further incident in 1839 led to dismissal, and the subsequent election of George Townsend Smith. Reddie spent the next four years at Lynn's Unitarian chapel where the contrasts – buildings, organs, liturgies and tolerance – could not have been greater. The harmonium sufficed until the installation of a pipe organ the following year. Incidentally, he had cast his vote for Smith, there was no animosity.

While at the Unitarian he wrote the music for a temperance song penned by schoolmaster Wm. Burnett. For this (and taking the pledge) he was awarded a silver medal and 'enrolled in the great teetotal book of Ireland' by Father Theobald Mathew, the renowned Irish 'Apostle of Temperance'. For Mathew's visit to Norwich, as part of his tour of Britain in 1843, Edmund Farr (a pupil of Zecharia Buck) composed *A Tribute*, sung at the grand gathering in St Andrew's Hall.

Elected unopposed, Josiah returned to St Margaret's in 1843 on Smith's departure for Hereford Cathedral (from where he directed several 'Three Choirs' with Wesley). Annual salary on return was roughly that of a curate, and with other income from fees,

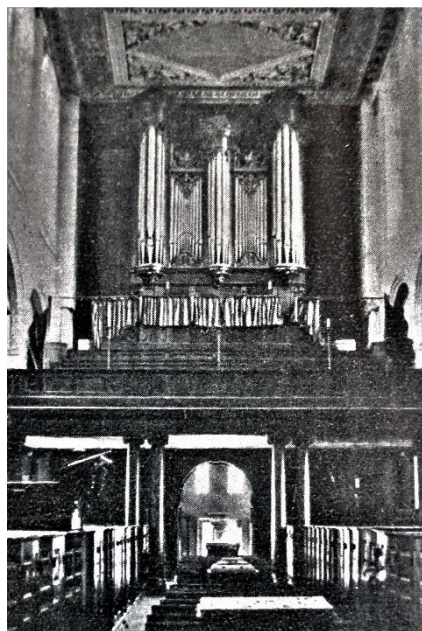
private tuition and sheet-music sales, it's doubtful he was down on his uppers. Only four of nine offspring survived childhood; three died in 1847, likely on account of endemic tuberculosis. His daughter played at Lynn's grandiose Wesleyan, and as one son followed in his father's footsteps the other served in India with the Bengal Pilot Service.



Fr Theobald Mathew

Recitals in connection with the building of new organs in the town and beyond kept Reddie well occupied. He opened the impressive 'Holdich' in Lynn's Athenaeum and several instruments of the firms of Nicholson, Street, and Hart – some as distant as Yarmouth, and into Suffolk and Cambridgeshire. One

of his last journeys had been to participate in the inauguration of Bullen's organ at the Corn Hall in Diss. He was, of course, no stranger to St Margaret's Snetzler (still enthroned on the west gallery), and collaborated with Holdich on its rebuild and (belated) addition of pedal pipes in 1848.



The Snetzler organ c.1870 on the west gallery in Margaret, King's Lynn

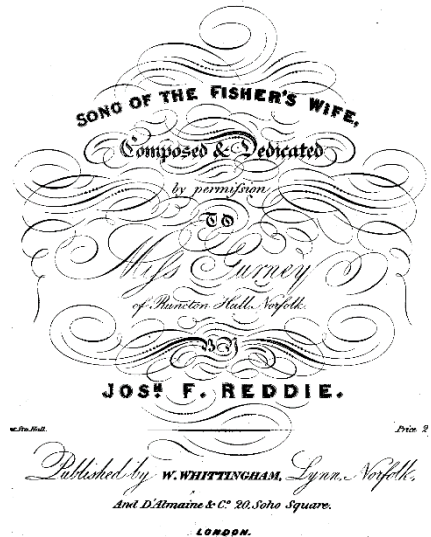
The civic re-opening of 'Snetzler's pet' (as they called it) began with *Sound the Loud Timbrel*. But the mood was sombre: Lynn's MP, Lord Bentinck, had died, so out came Handel's *Dead March* – again. Of the opening piece (intentionally chosen perhaps) the Norfolk

Chronicle lamented, 'We sincerely regret that so good an organist could find nothing more dignified to play.' The *Hallelujah Chorus* failed to ease the Chronicle's pain: 'Were the choir tolerable we should have nothing left to desire.'

Lynn's compulsory church rate was abolished in 1854 after Nonconformists cried foul; thereafter, organ and organist were financed by pew-renters and subscribers who already funded the choir. That year Reddie abruptly withdrew (or was withdrawn) from the situation, maybe as the result of a pay dispute – the salary halved on his leaving. Change was in the air. He went quietly, perhaps gladly.

Of his published compositions I have found nothing religioso nor organistic. Secular pieces identified include ballads, serenades, glees, a *Danish Air with Variations*, and Quadrilles. *The Bridal Wreath Quadrilles*, 'as danced at the Court and Nobilities Assemblies', celebrated the marriage of Victoria and Albert.

Song of the Fisher's Wife (1830), published by Whittingham of Lynn and D'Almaine of Soho, was dedicated to Mrs Gurney of Runcton Hall; Josiah was no



stranger to the local gentry. He inscribed *Awake Thee Love* to Georgiana Giani of the London family of dancers. In all probability, it was he who had once provided piano accompaniment in the capital for the inimitable Miss Macauley and her Musical Regalio.

In 1840 he set the music to J. E. Carpenter's new poem *The Victories of Old England*, published as a national song – a sort of Rule Britannia: 'Awake ye Lion-hearts of yore, ye dwellers of the sea!' It was used in performances throughout the land. His serenades featuring the moon prompted a critic at the Atlas to comment, 'Mr Reddie is one of the best of lunatic composers.'

Coming in from the cold – just two years before his death – he gained the organist's post by ballot at All Saints', South Lynn, replacing his son Josiah Henry. The latter, who succeeded James Thomson at St Margaret's (to 1894), was proprietor of the Music Warehouse, and father of George, a cyclist of repute, and Charles, a fellow and professor of the Royal Academy of Music, and sometime organist at All Saints', Highgate. His book *Pianoforte Playing* was published in 1911.

Josiah Henry composed *The Arctic Polka* in 1853, dedicated to Lynn's naval hero Samuel Cresswell, commemorating the first crossing of the North-West Passage. The *Musical Review* opined, 'This charming composition, alike useful to the pianoforte player and to the votary of Terpsichore, is calculated to realise an immense sale.' Four years previously Josiah Snr had written and published the *Californian (Golden) Polka*.

Presumably, father and son had been caught up in the polka craze of the mid-19th century – 'wilder and more potent in its influence than the dancing epidemic of the Middle Ages.' Punch said of it, 'Polka...it is enough to drive me mad.' Mad or not it was a money spinner, as too those small-beer

compositions of earlier times. In 1875 Josiah Jnr composed a Marche Royale for the visit to St Margaret's of the Prince and Princess of Wales. I doubt it was published but his business soon boasted the Royal Warrant.

Josiah Ferdinand died at home in 1860. Although not of a great age he had lived during the twilight years of Beethoven, Schubert, and his notable (though distant) predecessor Dr Burney. Visits to the green and pleasant land by Mendelssohn and Chopin would not have escaped his notice; eager was he to perform the masters' works. By all accounts he had an eventful and colourful life, fostering a love of classical music and the songs and dances of his time. In one way or another, three generations of the family made music in Lynn for upwards of ninety years. As for the passing of his own generation of organists, it marked the end of an era that gave way to ritualism, chancel choirs – and just a bit more Bach.

David Secker



THE ORGAN IN ART



Fig. a

Being very much of an artistic disposition it was no surprise that I found myself trying to doodle or even design organ cases once my passion for the instrument had taken hold in my mid to late teens. I quickly discovered though that, like steam trains, these new objects of my desire were decidedly trickier to set down on paper than I first imagined, especially if you tried to depict anything beyond the basic, frankly uninspired English pipe rack style of casework. All those statues and complex mouldings and curlicue pipeshades! As for harmonious proportions and the

endless serried rows of pipes, all so neat and exact...

Many years ago now, I came across a postcard reproduction of a marvellously atmospheric watercolour J.M.W. Turner made circa 1798 of the interior of Christ Church Cathedral, Oxford (*Fig. a*). It shows the view eastwards towards the chancel where a fine-looking organ (Father Smith, 1680s) sits atop a screen long since removed (the case mercifully survives, transferred now to the west end where it houses the Rieger organ that continues to divide opinion). With what envy I studied the apparently effortless but unerring way Turner had managed to suggest the rich detail of the organ case without resorting to the time-consuming depiction of all the fiddly bits in the way I invariably seem to end up doing in my own pictures!

As far as I can recall this was the first time I'd seen an organ in a painting by an acknowledged master and revisiting the image recently I got to wondering what other organs might have found their way into the realms of 'fine art' as opposed to specific 'organ portrait' depictions made by organ builders and designers or enthusiastic amateurs and the like. Before we venture into the

province of Western European art, I'd like to share with you a remarkable late 4th-century mosaic showing a group of female musicians that was unearthed in the ruins of a Byzantine villa in the Syrian town of Maryamin in 1960 (*fig. b*). It is probably the most detailed surviving depiction we have of an organ in the ancient world. The pipes are encased in a frame that rather bizarrely looks uncannily similar to a free-standing wooden towel rail that used to live in my late parents' bathroom! The mosaic was subsequently transferred to the 18th century Azm Palace in Hama which has been the regional museum since 1956. Since the eruption of the terrible conflict in Syria the museum has suffered from physical damage and looting. I've not been able to ascertain the current fate of the mosaic.

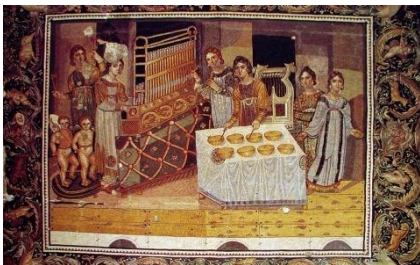


Fig b

Perhaps the most celebrated painting of an organ in Western European art also happens to be

the most accurate depiction of a medieval organ that has come down to us, namely the panel portraying angelic musicians from the extraordinary 'Adoration of the Lamb' altarpiece in St. Bavo's Cathedral, Ghent (*Fig. c*).



Fig. c

Completed by Jan van Eyck (c.1390-1441) in 1432 with quite exquisite precision the painting supplies the earliest and most

reliable detailed information we have for positive organs of that date.



Fig. d

Fig. d also shows a very fine painting of a 15th-century positive organ this time by another Flemish master, Hugo van der Goes (c.1440-1482). Painted c.1473-78 the panel is one of two surviving side wings from a lost altarpiece commissioned for the Collegiate Church of the Holy Trinity in

Edinburgh. Now belonging to the Queen, the panels are currently on display in the Scottish National Gallery in that same city where I was fortunate enough to see and photograph them in September 2019. Large and impressive they are too but unfortunately the protective glass was too reflective for me to use my photographs here.



Fig. e

No such problem with our next painting which I also saw in the Scottish National Gallery last year (Fig. e). Pieter Jansz Saenredam (1597-1665) was a contemporary of the likes of Rembrandt and Vermeer and part of that astonishing flowering of the arts in

17th-century Netherlands that came to be known as ‘The Golden Age’. Saenredam’s speciality was his meticulous, almost austere paintings and drawings of Dutch churches. Amongst his numerous depictions of church interiors are a number that include images of organs, many of which have long since disappeared. *Fig. e* is especially interesting as it shows the interior of St. Bavo in Haarlem in 1648, *i.e.* almost a century before the Christian Müller organ – arguably the world’s most famous – completely obscured the west window seen in the far distance of the painting. That instrument’s predecessor can be seen top right on the north wall of the church’s choir.

Fig. f



Fig. f is a detail of the same painting. The organ case Saenredam painted was constructed in 1463-66 housing an instrument by one Pieter Gerritsz. An earlier picture by Saenredam painted in 1636 (*Fig. g*) depicts the same organ as seen from the south choir aisle. It’s particularly interesting for showing the separate tower containing the great bass pipes (Trompes, or ‘Bordoenen’) added by Gerritsz in 1471.



Fig. g

The painting illustrates the organ as it looked following a restoration by Galtus van Hagerbeer in 1630-33. It was taken out of use in 1733 and

though the case was apparently much admired no trace of it or the organ it contained now remains. In the north choir aisle a smaller organ of 1594 by Pieter Jansz de Swart can also be seen. This was replaced in 1906 by a very similar looking 17th-century organ purchased from a Breda monastery. It survives today, the historic pipework fully restored.



Fig. h

A later Saenredam painting of c1661-65 (*Fig. h*) includes a famous organ that is thankfully still very much with us, namely the glorious Van Hagerbeer/Frans Caspar Schnitger organ of 1646/1725 in the St. Laurenskerk, Alkmaar. Many consider this to be one of the very finest organs in the world.

Returning to England and the remarkable and assured talents of the young Turner *Fig.i* shows a watercolour he made c1801-05 of the interior of Salisbury Cathedral.

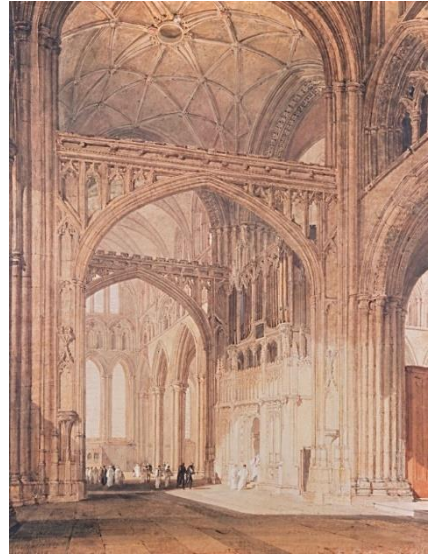


Fig. i

Looking from the south transept towards the north Turner includes the organ then mounted on the choir screen in a suitably gothic style case. This will have been the Samuel Green organ presented to the Cathedral by King George III in 1792 and which had twenty-five stops spread over three manuals, *i.e.* a somewhat smaller organ than the Renuus Harris organ of 1710 it displaced. The Green organ was added to in 1799 but supplanted altogether by the renowned, double-cased Willis organ of 1876. The choir screen was duly removed too, but a fair measure of the Green organ survives in the Hill organ of 1877 in the nearby parish church of St. Thomas.

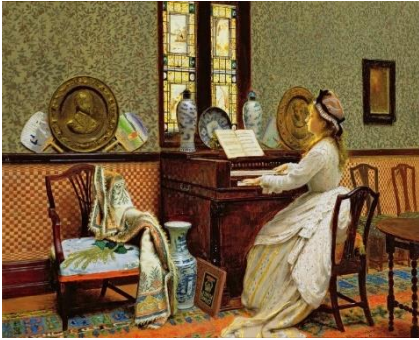


Fig. j

Shifting into the Victorian era I can't resist including a delightful image (Fig. j) of a gorgeously attired young woman elegantly playing a two manual harmonium that looks a close cousin of the single manual 19th-century Alexandre I myself am proud to own. Entitled *The Chorale* this exquisitely detailed picture was painted by John Atkinson Grimshaw (1836-93) better known for his trademark depictions of moonlit streets invariably lined by bare winter trees with their intricate networks of exposed branches and twigs.

A rather quirky painter who enjoyed playing the harmonium was the Belgian expressionist/symbolist/surrealist, James Ensor (1860-1949). As he grew older, he concentrated increasingly on music rather than his art. Fig. k is a photograph of him improvising in his eccentrically furnished home in Ostend where he often performed



Fig. k

for visitors. The wall behind the harmonium is covered by his huge and controversial 1889 painting, *Christ's Entry into Brussels*. Skeletons and grotesque masks frequently feature in his paintings. Fig l is a somewhat naïve looking self-portrait of the artist at his harmonium painted in 1933.

Paintings by well-known 20th-century artists featuring pipe organs do not readily spring to my mind so I'll conclude this glimpse of the organ in art with a couple of pictures of organists instead.

Fig m features an early 20th-century portrait entitled *Der Organist* by a German artist called Hugo Mieth (1865-1930). The lively brushwork depicts the player seated at what looks very much like a historic baroque organ with the case of a 'Rückpositiv' behind him and an open 'Brustwerk' above the console. I wonder if he's using a 'toes only' technique?



Fig m

Finally, a portrait of the eminent French virtuoso, Marcel Dupré (1886-1971) painted by the English artist, Ambrose McEvoy (1877-1927) in 1920 *Fig. n*



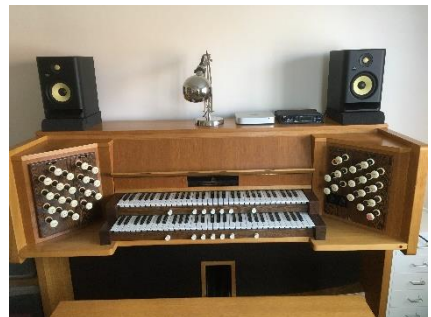
Fig. n

Dupré is shown seated at the

distinctive horseshoe console of the Cavallé-Coll organ at Notre Dame in Paris where he was deputising for the absent Louis Vierne at that time. There is much about McEvoy's handling of paint that is reminiscent of that Turner watercolour with which we started. As one who has struggled many a time in my own artwork to capture accurately the awkward details of an organ console or the intricacies of gothic architecture I can't help but feel McEvoy's chosen technique has enabled him to skirt round the need to really get to grips with such niceties of draughtsmanship. Envious? Moi?

Martin J. Cottam

BUILDING A HAUPTWERK



About 25 years ago I bought a 2M&P Wyvern organ from John Robbens (John was long-time member of the

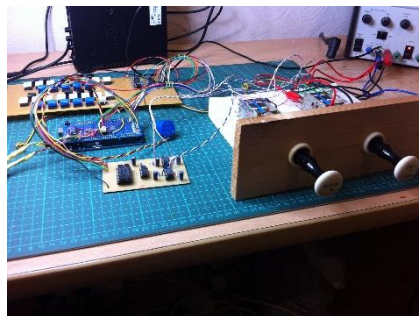
association). This was an analogue instrument synthesising its sounds from a number of oscillator circuits. Whilst this instrument was ideal for basic practice, the sounds it produced were not particularly realistic.

My background is in electronic design and during the 2000s I became interested in the possibilities of 'digitizing' the Wyvern console, particularly by utilising the computer software product *Hauptwerk*.

For those that have not come across this, Hauptwerk is a computer program (Windows or Mac) that converts keyboard, drawstop, and other information from a console (via MIDI) to realistic organ pipe sounds. The 'sounds' are stored as pre-recorded 'samples' in the computer memory and are recalled when a manual/pedal key, or keys, are pressed. Sound can either be produced by the computer's own soundcard, or preferably *via* an external unit to an amplifier(s) and speakers.

Whilst the concept of this software technique is not new, the availability at a reasonable cost is, and with the enormous potential that this software offers it was too tempting not to give it a try.

Before ripping the console apart, I experimented with some electronic designs to link a keyboard with a (Mac) computer. Hauptwerk at the time was offering a free edition, which had limitations but enabled development work to be undertaken with no initial cost.

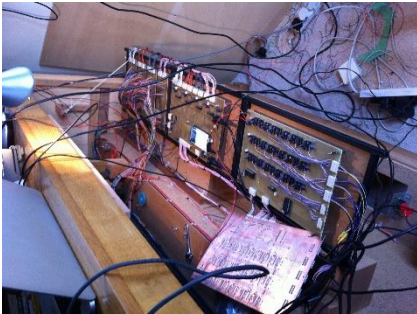


I won't bore the reader with intricate details, but I based the electronic system design around an 'Arduino' microcomputer board. This is an inexpensive device which can be programmed (in a language called C) enabling me to scan all the manual and pedal keys thousands of times a second to detect key changes (on & off) and also the drawstops, pistons, and swell pedal. The Arduino then sends MIDI codes (corresponding to the key/stop/ piston) to the computer running Hauptwerk via a (MOTU) MIDI to USB converter.

Initial tests went well, so in 2013 I purchased a licence for the basic

edition of *Hauptwerk IV*.

Over the period of about a year I developed the organ to operate reasonably well, though it had some gremlins – thumb pistons and drawstops were not always reliable. I used a set of cheap computer speakers driven directly from the Mac; these produced an acceptable sound, though easily distorted if played at any volume.



Fast forward six years to 2020 and ‘lockdown’ – an ideal time to address the organ gremlins and sound quality. During the original design phase of the project I made some notes, but not very comprehensive and this made revisiting the design a challenge. However, with time on my hands I did manage to refresh myself on the design and modify the software to remove (most of) the gremlins. Importantly, I also purchased a pair of good quality active speakers that have transformed the sound. The

organ is now a pleasure to play.

The Hauptwerk software has enormous potential. I have just the ‘basic’ edition which limits the user to two audio (stereo) channels only, however with the advanced edition it is possible to have multiple channels enabling manuals, or even separate ranks, to have their own speakers and many other enhancements.



Hauptwerk comes with one free organ sample set – St. Anne’s Moseley, Birmingham 30 stop Brindley & Foster. This instrument is versatile and fits well with the console I have. It is possible to purchase other sample sets *e.g.* a baroque German/Dutch instrument or a Willis-like Salisbury cathedral, but they are not cheap as a lot of work goes into recording and creating them.

If I was starting again I would probably do things differently,

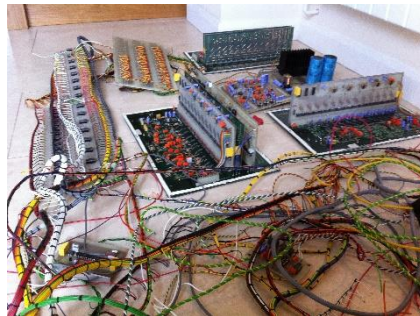
perhaps, adding a third manual (might mean a different console), upgrading the sound system to one stereo channel per manual and scrapping the mechanical drawstops, and replacing them with electronic touchscreens; this would have the advantage of making the electronic hardware and software simpler, and the console more versatile – enabling other organs sample sets to be easily incorporated.

All the above would involve extra cost and require the advanced edition of Hauptwerk (more expense).



Not surprisingly the St. Anne’s organ specification does not mirror exactly that of the old Wyvern instrument, and as a consequence this causes an issue with the drawstop legends. As an intermediate, and not very pretty solution, I have added some covering labels, but I plan to

replace these with professionally designed ones using a material that will conform to the colour and contours of the stops.



One final note – electronics modules to convert keyboards to MIDI are available commercially, so if you are interested in a project similar to mine, you do not have to have an electronics and computer programming background.

Steve Kirk

I am more than happy to share my designs and experience with any association member if they feel it would be of use to them. Please contact the editor who will forward any emails.

CD AND DVD REVIEWS

The English Organ

Fugue State Films, £68.00



Box cover



Booklet cover

The *English Organ* by Fugue State Films was released just before Christmas 2019 having taken more than a year to film. Daniel Moulton is the performer on this entire recording. In the four DVDs he introduces each organ, talks about the background and how English history affected organ development. There are also discussions with Nicholas Thistlethwaite and Dr William McVicker. With over eight hours of music listening; some parts of the DVDs are in excess of 3 hours. I found it too long to listen to in one sitting. 45 pieces are performed.

As well as the DVDs, there are three music-only CDs. This release is a documentary of the English organ as built by English organ builders. English organ builders have also been very successful exporting their products, as can be seen with instruments recorded in Australia, New Zealand, Tasmania and USA. To accompany the music and descriptions there is a 63-page booklet simply listing the music, full colour photographs and the stop list for every instrument.

Daniel Moulton had obviously not seen a Bevington organ console before as his comment about one instrument being unique since there is a very similar console by

the builder in Westbury Parish Church. There is one very important organ missing from this release – Reading Town Hall! The recorded organs are:

Wetheringsett c1530 soundboards

2001 organ - Goetze & Gwynn,

Adlington Hall c1680 unknown,
restored Mander 1959

Aldgate, St Boltolph

1704 Renuus Harris, restored

Goetze & Gwynn, 2006

Spitalfields, Christ Church

1735 Richard Bridge, restored

William Drake 2015

Cambridge, Clare College

1755 John Snetzler, restored

William Drake 2016

Auckland, Ponsonby Baptist

1779 John Avery, restored Goetze

& Gwynn, 2005

Ashridge House, Herts

1818 Thomas Elliot, restored John

Budgen 1990

Bermondsey, St James

1829 James Bishop, restored

Goetze & Gwynn, 2002

Limehouse, St Anne 1851 Gray &

Davison restored William Drake,

2006

Kidderminster, Town Hall

1855 William Hill, restored Hill

Norman & Beard 1980.

Liverpool St George's Hall

1855, and onward, Willis.

Scudamore Organ 1859 Willis

restored by Willis 2014

Walton Breck, Holy Trinity

1863 Willis

Armley, St Bartholomew

1869 Schulze

Launceston, City Baptist

1874 Bevington, restored by S J

Laurie, Tasmania, 1982

Cullercoats, St George

1885 T C Lewis restored Harrison &

Harrison 1987

Tewkesbury [Grove organ]

1885 Michell & Thynne restored

Bishop & Sons, 1981

Truro Cathedral 1887 Willis

restored by Mander 1991

Sydney Town Hall, Australia

1890 Hill, latest restoration Peter

Jewkes, 2015

Melbourne St Paul's Cathedral

1890 T C Lewis restored Harrison &

Harrison 1990

Port Sunlight, Christ Church

1904 Willis II restored Willis & Sons

2008

Rochester, NY, First Universalist

1908 Robert Hope-Jones restored

Wurlitzer 1937

Dunedin Town Hall, NZ

1919 Norman & Beard restored

South Island OC, 1995

Dundee, Caird Hall

1923 Harrison & Harrison, restored

H&H 1992

Cambridge, Kings College

1934 Harrison & Harrison, rebuilds

H&H 1968 & 2016

Royal Birmingham Conservatoire
 1936 Eule/HN&B for Lady Susi
 Jeans, relocated by Nicholson 2017
Brompton, London Oratory 1953
 J W Walker restored by them, 2004
Coventry Cathedral 1962 Harrison
 & Harrison restored H&H 1988
**York University, Lyons Concert
 Hall** 1969 Grant Deggens &
 Bradbeer, restored Walker 1983
New York City, St Ignatius Loyola
 1993 Mander
Westminster, St Mary Undercroft
 1999 William Drake
Edington Priory
 2014 Harrison & Harrison
Auckland Cathedral, NZ
 2017 Nicholson & Co

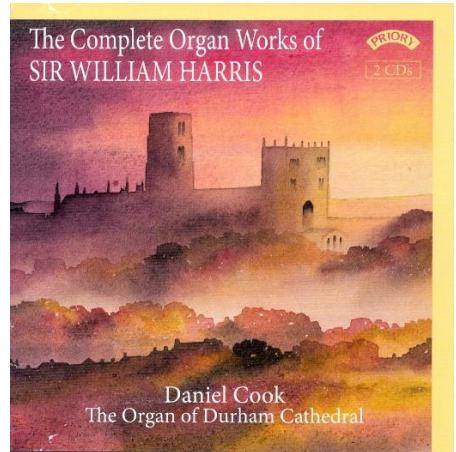
This has been a Herculean task for
 Fugue State Films, Will Fraser and
 Daniel Mould. Well done to those
 who participated in this project.

**The Complete Organ Works of
 Sir William Harris**

2-CD set by Priory, PRCD1187
 £16.99 post free.

Daniel Cook has recorded this music
 on the organ of Durham Cathedral.
 42 works spread equally over two
 discs, including unpublished works
 held in a manuscript collection by Sir
 William Harris' family.

Sir William was born in London in



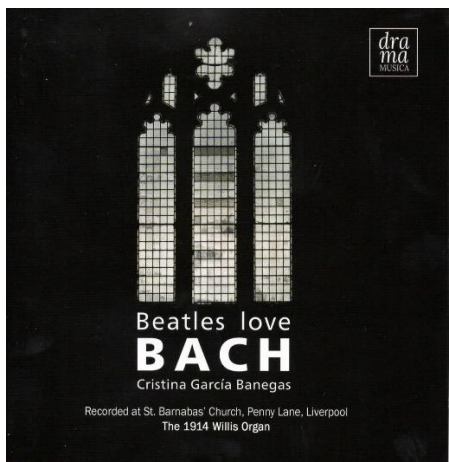
1883, he was appointed to Christ
 Church Cathedral Oxford in 1929
 and onward to St George's Chapel
 Windsor in 1933, retiring from that
 post in 1961. He passed away in
 1973. A very enjoyable recording.

Beatles love BACH

Drama Musica, reference
 DRAMA010 release date 10th May
 2020. RRP £13.25 CD, MP3 £8.

To save space, where music has a
 reference number – e.g. BWV757 I
 am showing this rather than put
 the titles out in full.

This release played by Christina
 Banegas of Uruguay is recorded on
 the 1914 Willis II organ of
 Barnabas, Penny Lane Liverpool.
 Alterations and restoration work
 from 1991 onward by S Reeves of



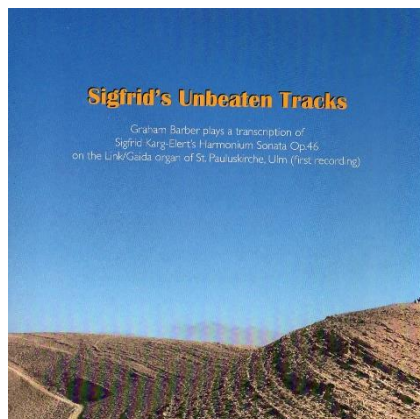
Liverpool [see NPOR D04665]. The music played by Christina is by Lennon & McCartney -*Penny Lane, Blackbird, Mother Nature's son, Eleanor Rigby, Lady Madonna, Air on a G string*/for no one*; George Harrison *If I needed someone, J S Bach Choral Preludes BWV40, 612, 734, 738, 757, Fugue BWV131A, BWV090, 1007 & 996. *McCartney transcription. Something totally different!*

Sigfrid's Unbeaten Tracks

Sigfrid Karg-Elert played by Graham Barber

Fugue FSRCD016 £14.50

This is the first recording of the newly renovated organ of St Paul's in Ulm, Germany, originally by Link Brothers in 1910, restored 2015 4m/86ss by Thomas Gaida. The



specification can be found on the church web site. Graham plays Karg-Elert Harmonium music transcribed for organ – *Second Sonata Op.46* [first recording of an organ version]. All the other works are from *Op.101 Portraits, Nos 12,14,18,20,19 & 25*. Unusual, different, very enjoyable.

500 Years of Organ Music, Vol. 2

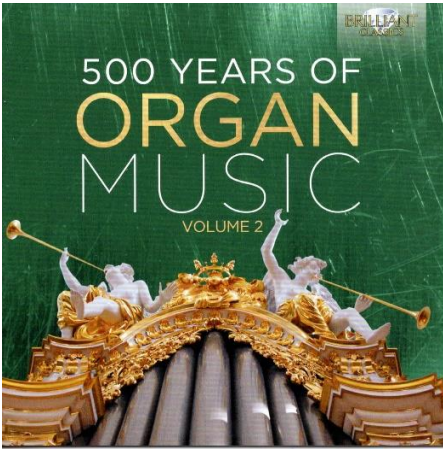
Brilliant Classics 96139

£79 – 50-CD box set.

(Vol 1 was released in 2016,

Brilliant Classics 95310.)

Each of the CDs is in a cardboard sleeve with list of works on the back, player name, where and when recorded and primary organ builder. The recordings were made from 2013 onward. For detail information one has to go on line for the 159-page PDF.



The PDF sets out the organ history and specification for each disc. PDF pages 125 to 159 list the 862 tracks. 35 discs feature one or more different Italian organs, 2 Belgium organs., 1 Finland, 2 French, 3 German, 6 Netherlands, 2 Spanish and 1 USA. It is going to take a very long time to play! There has been a lot preparation gone into this release. No pictures of any players or instruments. WOW!

BOOK REVIEWS

ABC of a Medieval Church

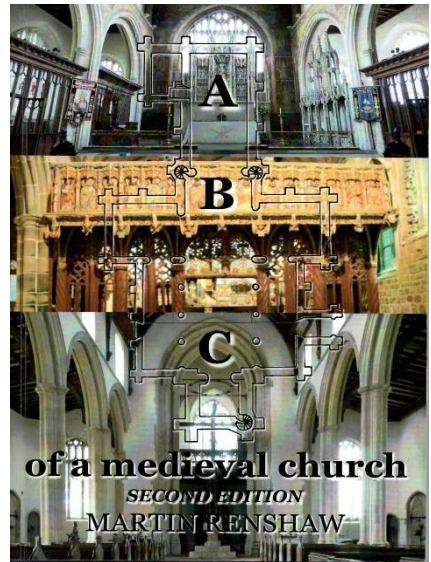
2nd edition

Martin Renshaw

ISBN 9780956710277

The first edition of this book was published in 2017 and distributed by 'At the Sign of the Pipe' – a

publishing house run by organ historian David Shuker. Sales exceeded expectations so a second edition was published in 2019. Martin Renshaw was a chorister at St Paul's Cathedral and later at Canterbury Cathedral. He has spent his life restoring and making historically based organs, writing about them, and playing them.



With that background, visiting churches, and understanding buildings in considerable detail, his experience is reflected in this book. The book shows the reader how to read the building looking at hidden history, both inside and outside. It is not a book just about organs, it is very readable, you do not need to be an expert to understand it.

There are many photographs and it is written for all generations to enjoy our wonderful medieval churches. Very highly recommended.

To obtain this book please contact Martin Renshaw, cost £8, P&P to a UK address is £3.00, cheques made payable to Martin. Write to him at: Garden Flat, 19 Frognal Lane, London NW3 7DB. To purchase via bank transfer e-mail: renshaw.martin45@gmail.com

OM Levende Blev Hvert TrÆ I Skov – Mads Damlund.

Publisher, Slotsforlaget:

http://www.slotsforlaget.dk/omtal_eb.htm or contact the publisher,

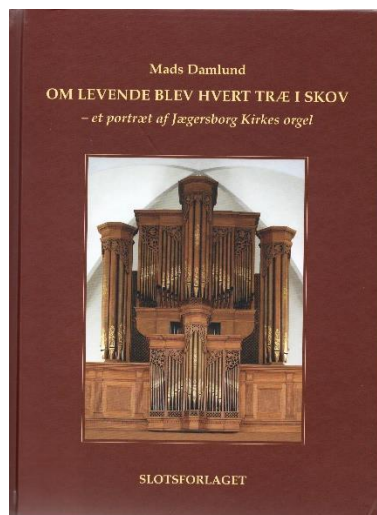
Jesper Jørgensen, by e-mail:

jesper@slotsforlaget.dk

200DKK (c.£24 GBP) plus P&P.

The book came to me from the Danish Organists' Association – their regular magazine “ORGLET” is a high-quality periodical and over the year either they or members produce high standard books. It was published in 2019 to mark the 75th anniversary of the organ in Jægersborg Kirk. Yes – in Danish, but organ books in most languages can be enjoyed; this book has an extensive summary in English ahead of each Danish chapter.

Mads Damlund has been Organist at this church at least since 2006. The church is located in the northern suburbs of Copenhagen, and dates from 1941. The 3 manual 25-stop organ by Marcussen was built in 1944.



The book is a portrait of one organ, but also a very useful guide on Danish Organbuilding. It is on quality paper with high quality colour photos and many drawings. Tucked inside the rear cover is a 77-minute CD, with 18 tracks played by Mads Damlund and includes music by Bach, Scheidt, Brahms and Viderø. This is followed by the choir singing a five-section piece *Lys* by Pelle Gudmindsen-Homgreen. The recording ends with four historic recordings: Karl Richter in 1964

playing *BWV565*, Jørgen Hansen (1963) Sweelinck *Ekkofantasi*, Henrick Glahn (1949) Buxtehude *BuxVW139* finishing with Finn Viderø (1948) Walther – Korall partita *Jesu Meine Freude*. An unusual book, full of interest.

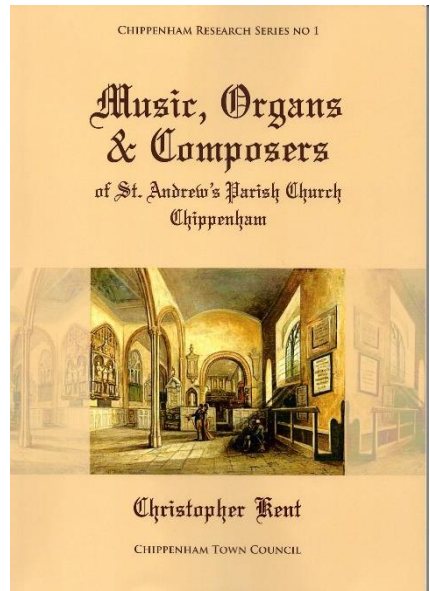
Music, Organs & Composers of St Andrew's Church, Chippenham, Dr Christopher Kent

ISBN 978-0-9957619-0-2. Pub. by Chippenham Town Council, £12.95 (£3.50 P&P) A4, 140 pages.

Christopher now lives in Wiltshire retired from Reading University in 2002 to give more time to research, writing and performances. This book about St Andrew's Church is the third edition released earlier this year after more information come to light. The original publication was notified in another group's magazine, but when I ordered it I had to wait for this revised edition to be printed.

The book is part of a series of publications in the Chippenham Research Series published by the Town Council and normally obtainable from the Town Museum shop (easily found on the internet, currently closed due to Covid-19). This is one of the most detailed one location organ studies I have

read for a long time with illustrations of documents, copies of text and specification through the history of this important organ.



It covers the history of the church from around 1670, along with the various plans. The current organ is housed in a 1752 case by Brice Seede – it is the sole surviving case by this builder – a highly regarded West Country organ builder. The organ was moved and expanded in 1879. The book includes many plans for alterations over the years. The organ currently needs a full restoration, the Swell is not functioning, and the church has set up an appeal for funds.

A most interesting book – and the meticulous care Christopher has taken is very evident. Normally available via the museum, but the Author does have copies at home.

Write (with a cheque) or email him as follows
christopherkent9680@btinternet.com
or write with cheque to him at
The Laurels, Tytherton Lucas,
Chippenham, Wiltshire, SN15 3RJ

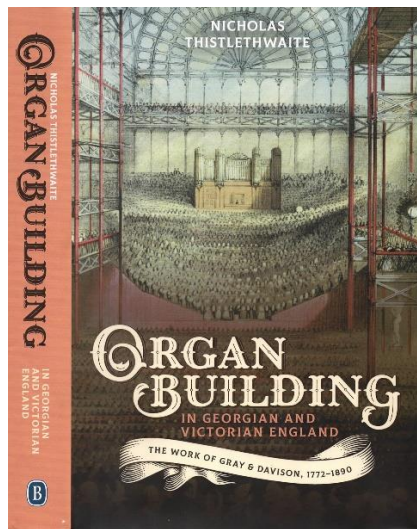
Organ Building in Georgian and Victorian England, the work of Gray & Davison 1772-1890, Nicholas Thistlethwaite

The Boydell Press £65
ISBN 978-1-78327 467 3
Distributed by John Willey & Sons.

This is a massive book: 552 pages, hard cover, 16 x 24cm, and included in the scan is the spine view. The book is dedicated to members of BIOS who were able to get an introductory purchase discount of 35%.

This is a book to take to the proverbial desert island – provided you can take your laptop and have internet access as before you start reading. A study of the introductory pages is required (i-xxii), page xvii refers to an eight-chapter on-line supplement that

needs to be downloaded to go with the book. This has work lists for 1775-1821, 1821-1838, and 1839-1890, then an index and work lists for their Liverpool branch 1865-1890. This supplement then follows with eight chapters of documents which cross-relate to chapters in the book. This on-line PDF supplement is 278 pages long and (text only) is 1.5MB.



Now armed with your supplement you can start exploring the contents of the book. There are three sections:

Part 1: *The Grays*, split into four sections – Beginnings; An Expanding Business; John Gray; Instruments 1772-1840.

Part 2: *The Davisons* (pages 221-248).

Part 3: *Gray & Davison*, split into four sections – Gray & Davison; Frederick Davison; Limited Company 1877-1890; Instruments 1840-1890, (pages 249 to 520).

After this there is a two-page Epilogue, Bibliography section and index completing the book. There are ninety-nine black and white plate photographs and seventeen tables where detail specifications are provided.

It is impossible within the confines of a short review to cover the total content; Nicholas has provided a very thorough history of Gray & Davison up to 1890. I asked him why the book ended at that point. He advised that apart from book size it was the point when Frederick Davison died and the business briefly liquidated. He said "*that the business declined significantly in the previous decade, and whilst Charles Davison managed to rescue it and carry on until his own sudden death in 1906, it never regained its former distinction. After 1906, the business was managed by a series of builders brought in by the directors, and the standard of the work went downhill rapidly; by the 1950s and 1960s it was really bad*".

Whilst the book is expensive, it is very much worth purchasing.

All DVD, CD and book reviews
Mark Jameson

PHILIP EDWARD CLARKE (1939-2020)

Philip was born on the 3rd July 1939 in Arnold, Nottingham. Philip had one brother, Ian, but no close relatives survive and so the first part of this information was kindly supplied by John Thompson, brother of Geoffrey who was Philip's partner.

Career

Philip began his working life as an apprentice at Willis & Sons the organ builders at the former Lloyds workshop in Nottingham. He would have been about 16 and organ building was just recovering from the war. On one occasion he found himself stuck inside the top of a 32-foot open wood pipe up to his elbows: the kind of unkind thing that happened to apprentices in those days. The old timers eventually let him out! He certainly learned a great deal about organ building, which he loved, but by 1961 was to change his mind and pursue a career in Nursing, with his initial training

taking place at Derby City Hospital and qualifying as SRN in July 1962.

He then steadily progressed:

1963: Groby Road Hospital & Leicester Royal Infirmary - General Nurse.

1964: Leicester Royal – Charge Nurse.

?: Groby Road, Theatre Superintendent.

1978: (New) Queen Elizabeth Hospital, Kings Lynn. Senior Nursing Officer (commissioning).

1981: Guys Hospital, Senior Nursing Officer (theatres)

?: Lewisham Hospital, Senior Nurse.

1988: Lewisham, Director of Nursing.

?: Director of Nursing, Guy's and St Thomas'

Philip had a calling for his chosen profession, one that recognised his great capacity for caring, alongside a meticulous approach to all he did.

Retirement

Following retirement Philip began working for the (Edith) Cavell Nurses Trust, for which he acted as chairman over a number of years. This involved travelling to London for meetings every two months, administering donations, fundraising and the provision of grants in their work helping nurses,

midwives and healthcare assistants, both working and retired, when they're suffering personal or financial hardship.

Wider Interests

Wood Norton Garden Club, for which he served as Chairman for many years. He loved the arts and music. In retirement, he returned to piano playing, after initially learning as a child, taking regular lessons and, in the end playing at around Grade 8 standard. Having never swum and indeed, having a fear of water, he challenged himself to learn to swim, taking adult swimming lessons and (in his usual manner) he ended up mastering all the strokes and swimming regularly with the same group he learned. He kept this up until late in his life. He loved to travel, covering many destinations, from the UK to Europe and the Far East, where he and his partner Geoffrey had many holidays, particularly in Singapore and Kuala Lumpur.

Of course, he maintained an interest in organs, always seeking out Willis' organs on his travels and indeed, getting his tools out to help with the renovation of the organ at St Michael's, Aylsham.

He was with Geoffrey for over forty years. They met at an amateur dramatic group, when Geoffrey came along to help with the electrics and lighting. Philip, of course, was centre stage as an actor! They moved around the country in tandem as they pursued their individual careers and travelled much in their holidays together.

It was Philip who first noticed Geoffrey's symptoms of Multiple Sclerosis and persuaded him to see the neurologist at Guys. He, in turn, oversaw Geoffrey's condition as the illness took hold and progressed. This was obviously life changing for both, but Philip never wavered and stood by Geoffrey. Philip proved completely selfless and dedicated. Geoffrey says no-one could have cared for him better in both his personal care and healthcare needs. He looked after Geoffrey through everything and continued to do so even when he himself was diagnosed with Acute Myeloid Leukaemia. He resisted offers of help to continue caring for Geoffrey almost to his last day.

John Plunkett wrote: I first met Philip at Aylsham P.C. when the temporary Norwich Organ was installed and the N&B job taken

down and transported to Liverpool. To begin with we came and went as we liked, lifting down pipework and helping as required. Later when reassembly was started we did jobs not covered in the estimate, and found out how the organ worked. When it was made in 1911, exhaust pneumatic organs such as Aylsham were often given action mechanisms of the latest type, making adjustments without working drawings almost impossible. Philip was good at this kind of problem, and surprisingly also with lifting out the very heavy rear access panels. He was also good at holding the keys for tuning, and putting me right with the occasional "that'll do", or "back one"! Philip's original training was not wasted.

So why then did he change to the Nursing Profession? I found Philip to be quite forthcoming once he had quietly weighed me up. In order to work together, he explained that he had some days when he would not be available. I said I was more than pleased to work round his needs. Casually mentioning the merits of Cromer Hospital to him one day, he spoke well of it, saying it was his favourite for his regular blood transfusions as he had Leukaemia! He went on to explain that this had slowly taken

the lives of almost all his relatives in his youth; perhaps he had decided something must be done. I believe this accounts for his calling to enter the world of nursing and being successful right to the top level of Director of Nursing at Guys' & St. Thomas' Hospital.

Our last 'reed-tidying' tuning session was on Thursday am 12th March 2020 and Philip suggested we retire to the Black Boys Pub, something I had not done before. We talked about this and that, and eventually I asked him about Pandemics and Viruses. It proved to be his specialist subject. When I asked him more about it, and what would happen, after a considerable delay he said "nobody knows" and after a further delay, "But *nobody* knows!" I think I now know what he meant. We returned to the usual subjects and eventually departed. We met again on the Saturday for the NOA. AGM. After completing the business side of things with great speed, we enjoyed Henry Macey's playing and I thought our tuning was not bad! Philip said "we got away with it!" and grinned. He died in his sleep two weeks later. I for one will miss him greatly.

When our world is returned to normality, an appropriate service

will be arranged at Aylsham PC to celebrate Philip's wonderful gift of care to mankind.

John and Ginny Plunkett

ORGAN REPERTOIRE

I already had something of a reputation for spending rather too much time drifting around Facebook long before Boris Johnson implored us all to 'stay at home' thereby condemning many others to start doing the same as they forlornly attempted to fill all those unfamiliar acres of time they suddenly found themselves 'enjoying' while shut in behind their front doors.

Light-hearted, preference-type questionnaire things have always cropped-up from time-to-time on Facebook and whilst occasionally finding myself intrigued to see what sort of answers my various friends had given, I rarely succumbed to completing any such thing myself. But recently I saw former NOA committee member, Dave Ballard supply his answers to a questionnaire pertaining to organ repertoire. His choices were fascinating (and occasionally provocative!) and I couldn't help

but wonder what my own answers would be. I happily share them with you now. Needless to say they are not set in stone – I'd almost certainly give several different answers if asked again next week! There will be points of agreement between us and undoubtedly vehement disagreement in some instances! But please don't judge me. It's just a bit of fun... and I'd be intrigued to know what pieces others amongst you would choose.

Here goes then:-

Piece I think is overrated:

Reubke's Sonata on the 94th Psalm. I can appreciate why some think it's a masterpiece but I just can't listen to it without constantly thinking, 'where are we going? Why? Are we nearly there yet?!' Sorry.

Piece I think is underrated:

J.S.Bach's Fantasia & Fugue in C minor, BWV537. A truly sublime masterpiece that rarely seems to get played in recitals, unlike BWVs 547, 552, and 572!

Piece I hate: Franz Liszt's Variations on *Weinen, Klagen, Sorgen, Sagen*. In a word, interminable!

Piece I love: Maurice Duruflé's *Prélude et Fugue sur le nom d'Alain*, Op.7.

Piece I cherish: Louis Vierne's *Stèle*

pour un enfant défunt (Triptyque, Op.58). An exquisite expression of profound sentiment without the slightest trace of sentimentality. A piece you couldn't possibly mistake for being by anyone but Vierne.

Piece I could listen to on repeat:

Hmmm, tricky! Possibly the Bach A minor Prelude and Fugue, BWV543 or Vierne's extraordinary Toccata' in B minor from his *Pièces de Fantaisie* (played on a Cavallé-Coll organ, obviously!). But then again there's the Clérambault *Dialogue sur les Grands Jeux* (Suite du Premier Ton) as played by Pierre

Bardon on the utterly glorious Isnard organ of 1774 at Saint-Maximin-en-Provence. It's the reed tone, don't you know? It's just so ravishing and fabulous!

Piece I still want to play: Henri Mulet's *Carillon Sortie*. Ha! I wish! In my dreams!!

Piece which made me fall in love with the organ:

JS Bach's Passacaglia and Fugue in C minor, BWV582 as played by Lionel Rogg on the Metzler organ in the Grossmünster, Zurich.

Piece that changed my life: Ditto. Falling in love with the organ changed my life!

Guilty pleasure: Widor's *Toccata* from Symphonie V. Yes, I know it's the organ piece most non-organ fans love but it truly depresses me how often it's played like it's little

more than a very jolly pot-boiler to be rattled off as fast as possible to showcase the organist's technique (or lack of it!). It's actually a remarkably clever piece; what sounds so deceptively simple is beautifully crafted and not nearly so straightforward harmonically as it sounds once you start looking at it closely. No wonder it's so effective in its emotional impact and sense of momentum! It really does deserve to be played and appreciated as a properly nuanced and articulated piece of music!

Piece I should have played by now but haven't: The big E minor Praeludium by Nicolaus Bruhns... along with a whole stack of others my stunted technique has prevented me from even considering despite all the decades I've been trying to play the organ!

Martin J. Cottam

REPERTOIRE REMATCH

As Editor and the first person to read Martin's loves and hates, I get to have a go now too:-

Piece I think is overrated

Howells' Master Tallis' Testament

Piece I think is underrated

First movement of Widor's Symphonie V

Piece I hate

Anything associated with *Amazing Grace* or Beethoven's *Ode to Joy* (the only good thing about leaving the EU is we should hear it less!)

Piece I love

The Reubke – sorry Martin!

Piece I cherish

Pachelbel Chaconne in F minor

Piece I could listen to on repeat

Healey Willan's Introduction, Passacaglia and Fugue in E flat minor, what a marvellous piece!

Piece I still want to play

Durufilé's *Suite*, Op.5

Piece which made me fall in love with the organ

César Franck Chorale No. 2 on a record with Christopher Dearnley at Salisbury Cathedral

Piece that changed my life

Dupré Prélude and Fugue in G minor. Weird and wonderful, took me to another level.

Guilty pleasure

Playing things on the Minster organ that shouldn't really go near it, but are fun!

Piece I should have played by now but haven't

Elgar G major Sonata; it would be perfect on the Minster organ

Adrian Richards

Please do send yours to gravissima64@outlook.com, plenty of time to think about it coming up.

GLEANINGS

Compiled by David Secker

Seen in an old parish-newsletter: "A fugue is a piece of music during the performance of which the voices come in one after another, and the audience go out in the same manner."

Fred Winkley ARCO was the son of a Lynn hosier and glover, and organist at St Anne's, Eastbourne. When visiting Lynn for the 1894 regatta the family took a rowing boat out on the Ouse to St Germans. There the vessel struck the bridge and capsized. All survived except Fred who drowned at the age of 30. His funeral was held at St Margaret's where he had been due to give an organ recital that week.

From the Musical Times May 1st 1909: "At Norwich Cathedral, on March 4, Bach's St Matthew Passion was most impressively sung under special conditions – two choirs, two orchestras, and two organs, one instrument having been specially erected for the occasion by Messrs Norman & Beard. Thus, the event was unique in the history of music in East Anglia. For three hours, and without a break ... between three and four thousand people listened

to the great Cantor's strains with the greatest of reverence and attention."

To start, press any key...





Norfolk Organists' Association

The art of music as related to the organ



EVENTS ARE PUBLISHED TO AID FUTURE PLANNING.

PLEASE CHECK WITH THE NOA WEBSITE OR A MEMBER OF THE COMMITTEE BEFORE ATTENDING ANY EVENT AND TAKE NOTE OF GOVERNMENT ADVICE

Saturday 13 June 2020 President's Day No. 2 **Postponed to 2021**

Event: Visit to Salle followed by Evensong Venue: St Peter and St Paul, Salle (nr Reepham) NR10 4SE (or near!) (*"The finest mediæval church in Norfolk"*)

13:30 Evensong rehearsal

14:00 Talk on history of church (Jolyon Booth, churchwarden)

Trips up the tower (Roger Fry)

15:30 Evensong (please invite your choristers and sing yourself)

Saturday 1 August 2020

Event: Young Organists' Platform Concert

Venue: Aylsham Parish Church, Market Place, Aylsham, NR11 6EL

11:00-12:15 Coffee Morning organised by Aylsham choir

12:15-12:45 Young Organists' platform concert

Saturday 24 October 2020

Event: Lecture-recital by Ashley Grote – Buxtehude and J.S. Bach

By invitation of Suffolk Organists Association

Venue: URC church, Lion Walk Precinct, Colchester CO1 1LX

Tuesday 24 November 2020

Event: 17:30 Choral Evensong in cathedral Quire (boys & lay-clerks).

Venue: Norwich Cathedral, followed by opportunity to play.

Saturday 09 January 2021

Event: Quiz and Chips

Venue: Holy Trinity Essex St. Eat at 19:00 followed by quiz.

Saturday 13 March 2021

Event: AGM & RECITAL

Venue: Christ Church, Magdalen Road, New Catton, Norwich NR3 4LA

11:30-12:30 AGM (followed by lunch bring your own, we can provide tea and coffee.)

13:30-14:00 Recital of Organ music. Recitalist: by President's invitation

Non-members are warmly invited to attend most events for £5.

For full details of events see the NOA website and our Facebook page. Where an event has a closing date for orders or reservations, please do not leave it to the last minute! Please let the sub-committee have feedback and ideas for future events.

Enquiries: ask any member of the Events sub-committee.

Please let Harry Macey know if you would like to do a write-up of an event. New writers are welcome. Reports and good quality digital photographs should be emailed to our Journal editor, Adrian Richards gravissima64@outlook.com.

SUFFOLK ORGANISTS' ASSOCIATION EVENTS

Norfolk members are welcomed to events arranged by Suffolk Organists' Association, but should contact them via the website. See www.suffolkorganists.org.uk for more information

RECITALS, CONCERTS & EVENTS

ALL EVENTS ARE CURRENTLY ON HOLD, CHECK WITH THE VENUE AND TAKE NOTE OF GOVERNMENT ADVICE BEFORE ATTENDING ANY EVENT.

NORWICH CATHEDRAL

June 17 7pm George Inscoe Assistant Organist, Norwich Cathedral

July 22 7pm Peter King Exeter

August 12 7pm Ashley Grote – Master of Music, Norwich Cathedral

September 9 7pm David Dunnett Organist, Norwich Cathedral

September 24 1.10pm David Hirst, Paris

October 14 7pm Robert Sharpe, Director of Music, York Minster

November 19 1.10pm Paul Carr, Birmingham

KING'S LYNN MINSTER

Tuesday 5th May, 2020 at 12:30 and every Tuesday until 26th September. (Café)

Currently on hold

ST. MARY, HAPPISBURGH, NR12 OPL

Monday 1st June Ashley Grote (Master Of Music, Norwich Cathedral)

Monday 15th June Richard Bower (St. Nicholas' Dereham)

Monday 29th June Henry Macey (St. Michael's, Aylsham)

Monday 13th July David Ballard (North Walsham)

Monday 27th July Timothy Patient (Norwich)

Monday 10th August Elwyn Bowler (Happisburgh)

All recitals start at 7.30pm and conclude at 8.45pm (refreshments served). Free entry with retiring collection. Enquiries 01603 612206, email davidaberwick@gmail.com

ST NICHOLAS DEREHAM Friday Lunchtimes at 1pm (free entry) with sandwich lunches available in church from 12.30. All recitals feature Big Screen.

12th June 1pm. "The Layman's Guide to the Organ" presented by Richard Bower & Dougal Smith - featuring Bach's Toccata and Fugue in D minor played by Dougal Smith and concluding with Vierne's famous Final (1st Symphony) played by Richard Bower. Richard will describe where the sound comes and show illustration of the pipes on the Big Screen.

19th June 1pm. Martyn Marshall (Gt Yarmouth Minster)

26th June 1pm. Mathew Martin (Freelance)

19th September 7.00pm. (£12.00 or £10 in advance)

Daniel Moulton presents "Organ Fireworks" in celebration of the 25th anniversary of the rebuilding of the organ. Includes Thalben-Ball *Variations on a theme of Paganini*.

ST ANDREW'S HALL, NORWICH All recitals are £5 on the door; 1.10pm to 2pm

June 8th George Inscoe

June 15th Peter O'Connor

July 6th Daniel Justin

July 13th Philip Luke

July 20th Andrew Parnell

July 27th Mike Webb

August 3rd Timothy Patient

August 10th David Ivory

August 17th Peter Crompton

August 24th Paul Dewhurst

