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Patron: The Rt. Revd. Clive Young, Bishop of Dunwich

President: Roger Pulham

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Cover photograph: St. Edmundsbury Cathedral: the new west- and south-facing organ cases, the gift of the Vestey family

A New Year message from our President

This is the first edition of the Journal to be produced under the editorship of James Crowe and on your behalf I should like to welcome him; we look forward to many future editions bearing his name. John Cooper retired at our last AGM and will be greatly missed. I have in front of me the August 1972 edition of the Journal and under *Members' news* it states "we should like to welcome as a member John Cooper who has recently been appointed Organist at St. Mary-le-Tower Church. Mr. Cooper was formerly organist of *Holy Trinity* Leamington Spa". We are very glad John moved to Ipswich as his contribution to local musical culture is huge. 2011 promises to be very interesting, not least because of the opportunities provided by our new and beautiful Cathedral organ at St. Edmundsbury. A programme of exciting recitals and concerts has been devised which includes a special event being sponsored by the Suffolk Organists' Association: David Briggs accompanying a showing of the film *Phantom of the Opera* on **Saturday, 12th November**. I hope very much to see you all there.



The Association is keen to engage young people to learn to play the organ, so we shall be holding an event at Ipswich Corn Exchange on **4th July**, specifically aimed at primary schools. Daniel Moulton, well known for his inspired work with young people, will be leading the day which will finish with a recital at St. Mary-le-Tower.

We visited eight Suffolk organs in 2010 and have plans to visit more. I believe it is important for the Association to go out and about to show local parish churches that we care about the instrument and that we appreciate them for their own intrinsic qualities. I have been impressed by the kind remarks made by churchwardens and ministers of remote churches who have allowed us to visit and who have been encouraged by our enthusiasm for their organs.

In conclusion, I should like to thank members of our Council for their continued support, encouragement and hard work in devising the programme of events. I hope you enjoy this Journal and I look forward to seeing you at future recitals and meetings.

Roger Pulham

Above: our President seated at the console of the 2006 Goetze and Gwynn organ in the church of St. Botolph Aldgate in the City of London, on the occasion of the visit by the Association in the autumn of 2009

[Photo: Michael Simmonds]

Organ Recital by Paul McCaffery

Royal Hospital School Chapel: Saturday, 27th February, 2010



Paul McCaffery, Assistant Director of Music at the Royal Hospital School, gave a fine recital of English organ music on a cold and dreary February evening. However, we were soon experiencing the warm glow of Elgar's music in the first movement of the *Organ Sonata in G*. This was played with consummate ease, displaying sensitive registration, rhythmic vitality and musicality.

Having been an organ scholar at Holloway College, University of London and Winchester Cathedral respectively, Paul is obviously immersed in his love of English repertoire and the Cathedral acoustic for which much of this music was intended. This enthusiasm for the art of controlling a large space was much in evidence in the *Sarabande for the Morning of Easter* and the *Rhapsody in D♭ Major* by Herbert Howells. Melting strings, noble diapasons, exciting *crescendos* to full swell and the shuddering 32' reed capping full organ combined to give a typical English Cathedral experience.



Interesting transcriptions came in the form of the *Suite* from *Henry V* and a *Prologue* from *A Wartime Sketchbook* by William Walton.

The famous *Adagio in E* by Frank Bridge was performed with appropriate intensity and musicianship, as was a rather eccentric piece called *Chimes* by the late Bernard Rose, formerly of Magdalen College, Oxford.

The recital was summed up in the title of the final piece *England's Glory* by the presenter of Radio 2's *The Organist Entertains*, Nigel Ogden. This is a rousing piece crafted in somewhat similar fashion to the marches of Eric Coates and his contemporaries – fanfare sections contrasting with popular melody, all combining to create a truly English occasion.

Peter Crompton

Above: Paul McCaffery pictured at the console of the 4-manual Hill, Norman and Beard organ in the Chapel of the Royal Hospital School, Holbrook [Photo: Michael Simmonds]

RCO *Raise Your Game!* Inspiration Day

Ipswich, Saturday, 13th March, 2010

As part of the Association's on-going endeavour to reach out to newcomers to the organ and to enthuse youngsters, our second '*Raise Your Game!*' day was held on Saturday, 13th March, 2010, using the organs and facilities at the Royal Hospital School Holbrook, the church of *St. Mary-le-Tower* in Ipswich and *Castle Hill URC* in Ipswich. We all know that there is much to be done to encourage young people to take up the challenge of organ playing and I am pleased to say our day was a wonderful success. The tutors for the day were James Parsons, Head of Student Development at The Royal College of Organists, Richard Hills, cinema organist, Jeremy Sampson, William Saunders, Assistant Director of Music at Ipswich School and Peter Crompton, Director of Music at The Royal Hospital School.

As on the previous occasion last year, William Saunders managed the event, arranged the visiting players, food and logistics, and was ably supported by Philip Speirs and Andrew Garfath-Cox who ferried the children between the three venues. Peter Crompton generously allowed us to use the new recital room at RHS for the playful demonstration of the *WOOFYT* (Wooden One-octave Organ for Young Technologists) demountable organ directed by Jeremy Sampson in the new Recital Hall. Those of you who have not experienced the amusement to be had when participating in a one-person-per-note rendition of *Frère Jacques* have missed a humbling adventure where the very young can beat the ARCOs at their game. We attracted about a dozen students of all abilities including five young pupils from Orwell Park School. They were thrilled by their visit to see the theatre organ at Castle Hill and certainly the chatter in the car proved that such experiences can tempt young people to open their ears and minds to new and unexpected enjoyment. Although it is also most satisfying to hear advanced teenagers play their favourite pieces on a **really big organ**, huge credit must go to the very young lady faced with four manuals for the first time, and to be seen playing *Für Elise* on the large video screen. Peter Crompton demonstrated the remote playback facility on the RHS organ with his impeccable performance of the Languetuit *Toccata*; he then provided scholars and visitors with a masterclass in his usual good humoured and informative style.

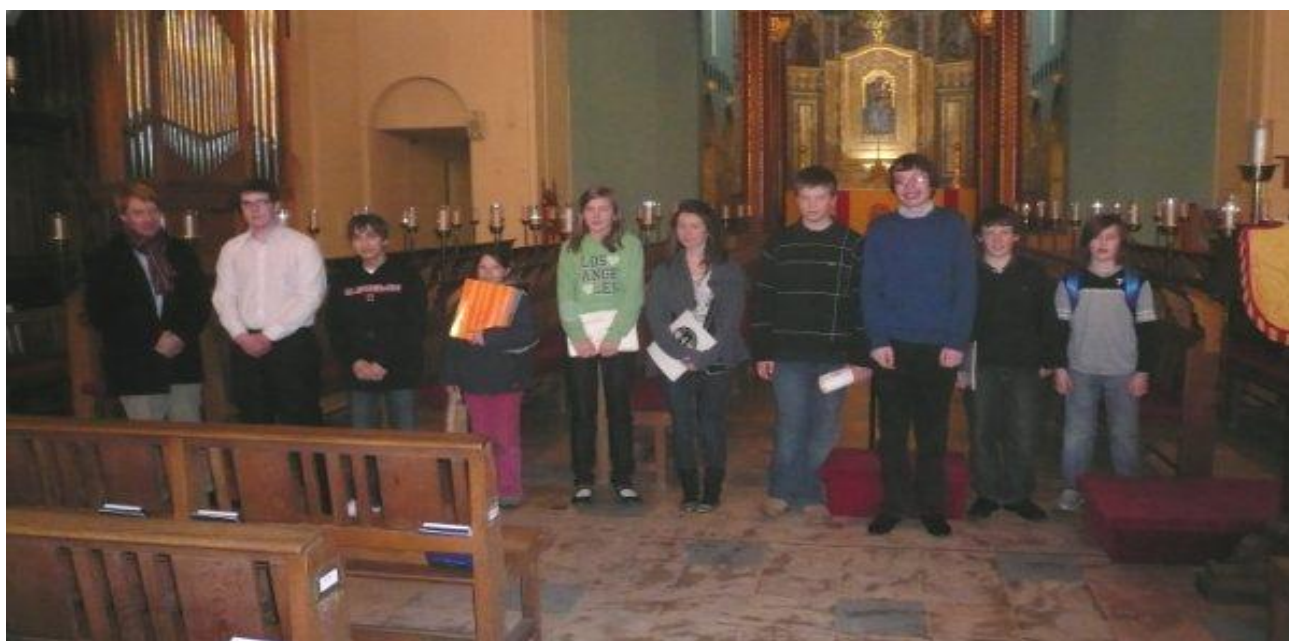
During the afternoon these students changed venues to Castle Hill URC Ipswich which is home to the superbly restored Christie cinema organ kept in fine condition by the Ipswich Light Organ Music Society to whom we are indebted for its preservation, as such instruments are becoming few and far between. Richard Hills showed us the differences between the church organ and the cinema organ (including tuned and untuned percussion stops and "double touch" key action) and how the three manuals are used differently from a classical church organ. My namesake, Simon Pulham, had tuned the organ the day before and we are most grateful to him and to Castle Hill Church. Our tutor was Richard Hills, who is not only a classical player of great skill, but also an expert cinema and light organ music specialist. The nearly lost idiom of cinema-playing was demonstrated by Richard, and students seemed thrilled to play what is now a rare instrument. The performance of *Ain't Misbehavin'* by 'Fats' Waller received enthusiastic applause.

We would like to thank all those who took part in this event, and, in particular, to express our gratitude to the church authorities at Castle Hill and St. Mary-le-Tower for their permission to use the organs and buildings.

Roger Pulham



Three young musicians from Orwell Park School with Richard Hills at the cinema organ in Castle Hill URC
[Photo: Michael Simmonds]



The young performers with James Parsons (extreme left) in the Chapel of the Royal Hospital School at Holbrook after their informal concert at the end of the "Raise your game" day
[Photo: Philip Speirs]

Following the event, compliments and thanks were received in a message from James Parsons and Simon Williams

22nd March, 2010

Dear Students

RCO Academy

Raise Your Game! – Inspiration Day for organists
in Ipswich on Saturday, 13th March

Thanks so much for joining us in Ipswich a few days ago. William Saunders, Peter Crompton, Richard Hills, Jeremy Sampson and I were all delighted to welcome you, and feel privileged for the opportunity to coach you with your current organ and piano pieces, to introduce you to the Cinema Organ, to involve you in games with the *WOOFYT*, and to propose ways ahead for you to develop your organ playing. It was great to see the huge progress that you all made in just a few short hours and your Informal Concert on the thrilling organ of Royal Hospital School proved really successful. Well done all!

It was good that many of you also stayed on to enjoy Nigel Ogden's *virtuoso* and entertaining performance in the evening. What a great day out!

We thought you might like to have a copy of your Informal Concert programme, so here it is, below, for you to print as a souvenir.

We are planning further *Raise Your Game! Days* in 2010

in Bristol on 3rd May
in London in November

Finding Your Feet: First Steps at the Organ

at Windsor and Eton (residential weekend – Friday 9th to Sunday 11th April)
for early-stages organists and pianists who wish to try the organ, age range 10-15

The Organ Scholar Experience

in Cambridge (27th July to 1st August)
the essential course for potential university/cathedral organ scholars, age range 15-19

Best wishes from us both

James

James Parsons
Head of Student Development
RCO Academy
The Royal College of Organists

Simon

Simon Williams
Director
RCO Academy
The Royal College of Organists

Royal College of Organists

Raise Your Game!

an Inspiration Day for Organists and Pianists in Ipswich and at Royal Hospital School, Holbrook

with tutors

Richard Hills, Peter Crompton, William Saunders, Jeremy Sampson and James Parsons

and celebrity concert organist

Nigel Odgen



INFORMAL STUDENTS' CONCERT

Saturday, 13th March, 2010 at 6pm in Royal Hospital School Chapel, Holbrook

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Marche triomphale 'Now Thank we all our God' <i>played by James Wilkinson</i>	Sigfrid Karg-Elert (1877-1933)
Little (harpsichord) Prelude in D minor, <i>played by Alexander Yeandle</i>	J.S. Bach (1685-1750)
Berceuse <i>played by Olivia Peacock</i>	Louis Vierne (1870-1937)
Ballade in C minor <i>played by Charles Broadway</i>	Franz Burgmüller (1806-1874)
Aria <i>played by Sarah Tuppen</i>	Noel Rawsthorne (born 1929)
Trumpet Voluntary <i>played by Michael Horner</i>	Jeremiah Clarke (c. 1674-1707)
Für Elise <i>played by Rosie Fossberg</i>	Ludwig van Beethoven (1770-1827)
Oscar's Boogaloo <i>played by Richard Branch</i>	Charles Beale (born 1964)
Toccata (from <i>Plymouth Suite</i>) <i>played by Nicholas Freestone</i>	Percy Whitlock (1903-1946)

~

sponsored by

Suffolk Organists' Association, Royal Hospital School and Ipswich School

RCO *Raise Your Game!* Inspiration Day, Ipswich, Saturday, 13th March, 2010

A participant's perspective

On Saturday 13th March, 18 keen young organists gathered in *St. Mary-le-Tower* in the centre of Ipswich to take part in an RCO *Raise Your Game!* Inspiration day, which was organized with the help of the Suffolk Organists' Association.

The day began with spoken introductions from James Parsons, Head of Student Development at the RCO Academy, and Dr Michael Nicholas, Director of Music at *St Mary-le-Tower*, and a musical introduction from William Saunders, Assistant Director of Music at Ipswich School. He demonstrated the excitement that the organ could bring by playing *Toccata on Von Himmel Hoch* by Garth Edmundson.



Nicholas Freestone at the console of the Hill Norman & Beard organ in the Chapel of the Royal Hospital School

{Photo: Michael Simmonds}

It was then time to depart for the Royal Hospital School in Holbrook. Peter Crompton, the Director of Music, demonstrated his amazing four-manual instrument, built by Hill, Norman and Beard, which we were then privileged to experience for ourselves. Some of the students had never played an organ before, and had brought piano music to try out. Peter helped them to adapt these pieces to suit the organ, whilst also aiding more advanced organists in the pieces that they had brought with them.

After lunch, we had a *WOOFYT* (Wooden One-octave Organ for Young Technologists) workshop in the Recital Hall of the new music school at RHS. Jeremy Sampson led us in various rhythmic exercises, before we all operated the *WOOFYT* together, showing us how the sound of an organ is produced. Then it was time to head back into Ipswich and to visit the Christie cinema organ at *Castle Hill URC*. Richard Hills showed us the differences between the church organ and the cinema

organ (including tuned and untuned percussion stops and 'double touch' key action). We all enjoyed experimenting with lighter *repertoire*, on an instrument that was new to us all.

After tea, back at RHS, most of the students shared a piece that they had worked on during the day with an audience of parents and members of the Suffolk Organists' Association in the school chapel. Later in the evening, Nigel Ogden, presenter of BBC Radio 2's *The Organist Entertains*, performed a programme of light music, showing the incredible variety of different colours that could be gleaned from a 'classical' organ. This was a fantastic end to a brilliant day, which was much enjoyed by the young organists present.

Nicholas Freestone [lately Organ Scholar at Ipswich School and at Ipswich St Mary- le-Tower]



Richard Hills demonstrates the Christie cinema organ at Castle Hill URC

[Photo: Andrew Garfath-Cox]



Performers at Castle Hill URC during the RCO Raise your Game! Inspiration Day



[Photos: Philip Speirs]

Organ Recital by Nigel Ogden
Holbrook Royal Hospital School Chapel
Saturday, 13th March, 2010



After suitable rest and refreshment most of the participants at the day's strenuous tutorials were able to wallow in the glories of the RHS Chapel organ whilst Nigel Ogden from Radio 2's *The Organist Entertains* played a programme of well-known light music, none of it originally composed for the organ. All the music was arranged in medleys of moods, for instance there were arrangements of Beatles' songs, patriotic numbers including Eric Coates' well-known *Dam Busters March*, and Strauss waltzes.



A huge number attended this concert and it is hardly necessary to comment on Nigel Ogden's good humour, amazing virtuosity (yes, he uses both feet properly, and yes, he does not much use of the tremulant) and his connection with the audience. He introduced each section in that fireside chatty way we know from the radio so each of us felt that he was playing to us individually.

I thought he would have pretended the Royal Hospital School Norman & Beard organ was really a Christie wearing a cassock and surplice. With three tremulants and a feast of solo effects ranging from the tooth-drilling Orchestral Oboe to the Tuba war-machine we need never have heard the instrument "straight"; however, Nigel Ogden revelled in its wonderful Victorian-style Diapason Chorus with mixtures. Strauss on the

full flue work was a marvel and showed what a great instrument the organ is, as a vehicle to connect music and listener. It was thrilling.

Nigel Ogden's Programme:

Marching Through The Classics
Pretend Bach
A Trumpet trio
Arabesque No.1
The Strauss Family
Battle of Britain 60th
Possibly composed by.....
The Fab Four Live On
The Genius of George
From the World of Ballet
The Mighty Wurlitzer

Verdi plus others
Nalle/Templeton
Scott/Anderson/Stanley
Debussy
arr. Ogden
Goodwin/Coates
Henry VIII
Lennon/McCartney
Gershwin
arr. Ogden
arr. Ogden

Dear Reader, if this review is slightly over-cooked I promise you the concert and the whole day's events were better than I can describe!

Roger Pulham

[Photograph of Nigel Ogden reprinted with permission of the BBC: ©BBC 2011]

Organ Club visit to Langham, East Bergholt, Great Bromley and Ardleigh Saturday, 17th April, 2010



Towards the end of 2009 I received a tip-off from the churchwardens at the church of *St. Mary the Virgin* in Langham (*left*) that The Organ Club was to make a visit. As many will know I made the organ there in 1997 and added the Choir organ in 2004. Clearly I had to ensure the organ would be in perfect condition as 50 organists, builders, supporters and advisers would no doubt cast a critical ear over the instrument, and it is quite an honour to receive a visit from such an old and well-established music society. It takes a lot of organization to

book churches and transport for such visits. Club members went on to East Bergholt, Great Bromley and Ardleigh and I am pleased to say that, as a result of the arrangements made by Michael Simmonds and the superb playing by Paul McCaffery, the day was well received.

Organ Club members then moved to *St. Mary the Virgin* in East Bergholt, to enjoy demonstrations by members, and ploughman's lunch in the church vestry. Some of us may recall the installation of the two-manual Bishop organ of 1897 from Gravesend *St. Andrew* placed in the north-west corner of East Bergholt church in the early '70s, the console being placed at the east end of the south aisle. It may be interesting to investigate earlier organs in church, for there is an intriguing architectural drawing in Ipswich Christchurch Mansion by John Constable no less, of a panelled gallery. Could this have been a drawing to accompany a faculty application for a new gallery and organ? Also of note at East Bergholt is the highly unusual separate bell-cage (*right*).



Work had begun on a tower to house the bells in 1525, but Cardinal Wolsey's fall from grace in 1530 brought construction to a halt, and in the following year a temporary structure was built on the ground – still present to-day, 480 years later!

The little nineteenth century J. W. Walker organ in Great Bromley is a gem, its six stops of exquisite sweetness. Our members may remember the visit there on a warm summer's day in 2008. The church of *St. George the Martyr* in Great Bromley (*below left*), sometimes proudly called the *Cathedral of the Tending Hundred*, is of great interest. It has a bright interior lit from the



clerestory windows and the building is a fine example of East Anglian gothic architecture of the 14th and 15th centuries. Its oldest parts are the South aisle, including the entrance doorway within the porch, the south arcade of the nave and the chancel. These are of the 14th century, though the chancel was much restored and altered in the 19th century. The massive tower, the north aisle and north arcade of the nave, the south chapel and the south porch are of the 15th century. The clerestory windows ranged above the arches of the nave were built in about 1500, as was the magnificent double hammerbeam roof that spans the nave.

From Great Bromley to Ardleigh is only a short distance so we soon reached our final destination. the church of *St. Mary the Virgin* in Ardleigh (*below, right*). The original Norman & Beard organ, which was rebuilt by Cedric Arnold in 1964, was overhauled in 2004 with a few tonal changes, involving, among several other things, restoration of the Voix Celeste rank, which had been in store since its removal in 1964, and the addition, by extension, of a 16ft. Swell Double Trumpet and 16ft. Pedal Trombone rank. Bishop & Son carried out the work on the organ which was very admirably demonstrated by Paul McCaffery with Buxtehude's *Prelude and Fugue in D minor*, Frank Bridge's *Adagio in E* and, in conclusion, Elgar's *Imperial March*.

All four churches are well worth visiting for their architecture alone, Ardleigh having some lovely late Victorian wall decoration and tiling. Pugin would have been pleased to see it.



Such occasions are enjoyable not only for the interest in the organs, but to renew acquaintances, and to swap organ gossip. SOA members might like to know that, as a result of this visit, we have been invited to Reading Town Hall to visit the splendid Father Willis four-manual organ there: but more of that later. The feedback from Langham indicated that more of the local churchgoers would have liked to hear their own organ played by others, a point worth bearing in mind when planning organ visits. After all, they pay for maintenance and upkeep, and, between you and me, most organ builders make a special tuning visit when news of visitors is rumoured.

Roger Pulham

Organ Recital by Nicolas Kynaston
Holbrook Royal Hospital School Chapel
Saturday, 24th April, 2010



Nicolas Kynaston received a titan's welcome from Peter Crompton in the presence of Geoffrey Hannant, who had lessons with the great man and who suggested that the Society should be blessed with his playing. From this writer's point of view there were neat connections, having learnt from Geoffrey at St Edmundsbury Cathedral for five years, and, like Peter, having been inspired by recordings of



Kynaston in the mid-1970s. My first LP was inevitably *The King of Instruments*, which introduced me to Vierne and his *Carillon de Westminster*, causing me to remark "What a superb piece of working out" – I didn't mean in the physical sense! Of course, it was the remarkable sense of orchestration and phrasing of the player which really got to me. In 1975 I escaped School as a scruffy teenager to go and hear my hero in Alton Parish Church, playing, amongst other terrors, Dupré's *Suite Op. 39* and Fleury's *Prelude, Andante and Toccata*. It remains an indelible moment of my life.

Nicolas began with *Hymne au Soleil*, the third piece of Vierne's second suite from the *24 Pièces de Fantaisie*. This colossal and rhythmic monument immediately reminded the audience of the power of this

instrument and the extraordinary acoustic of the building. The first pedal entry would be described across The Pond as "truly awesome". Even the quieter B major section seemed vast. At the final *reprise* of the opening theme, Nicolas somehow laid on even more gigantic sound, achieving a glorious build-up in the manner I first experienced in the 1970s. It is deeply ironic that this was composed by a man who was unable to see definition, but only light in its various colours. It is as though Vierne has made a personal offering to what little assistance he had with vision. We were then treated to *Clair de Lune* and *Toccata*, the closing pieces of the set. *Clair de Lune* is dedicated to Ernest Skinner, many of whose creations Vierne had enjoyed while on a recital tour in the USA. Skinner's organs were particularly relished for their strings and it is no accident that this gem of a piece, reminiscent of Chopin's *Raindrop Prelude* (even sharing the same key of D♭) begins with quiet strings in the left hand and the moonlight is suggested by the calm gliding of a Harmonic Flute. The example here, in Nicolas's hands, was far from disappointing. The *Toccata*, as described by Gaston Litaize, displays a Schumannian impetuosity in B♭ minor and more than a small resemblance to the next Prelude in Chopin's Op. 28, number 16. The acutely angular rhythm and line was almost engulfed by the acoustic, but the playing was superb. Fiona Crowe asked me if I was going to offer a similar rendition for the following morning's Communion at Ixworth. If only...

Nicolas recorded W.T. Best's arrangement of Bach's *D minor Chaconne* for Mitra in 1984 at the Altenberg *Dom*. Here in Suffolk the acoustic and registration made me wonder whether this was the same version. Like the Mozart which he played later, I felt that this was least suited to the locality, even though the playing was good. I think that Baroque music, especially when conceived

for a solo violin, demands absolute clarity, but who am I to quibble? There were many enjoyable moments.

Dupré himself recorded the first movement, *Berceuse*, of his *Suite Bretonne* at the Queen's Hall in 1929. He wrote the *Suite* in 1923, three years before Vierne wrote the *24 Pièces de Fantaisie*. The rocking is not only suggested by the rhythm but also by the subtle harmonic changes. Nicolas made much of the delicious scrunches and tonal changes, but I felt that whoever was rocking the cradle had their mind on an urgent glass of something downstairs. It was just a fraction too fast. The *Fileuse*, apparently inspired by a lady spinning while Dupré was visiting Brittany, is in continuous semiquaver runs with a jagged and athletic theme carried out in the right hand. As one might expect, Nicolas's virtuosity coped with this brilliantly. *Les Cloches de Perros-Guirec* was another victim of circumstance, even though the playing was excellent. The antiphonal accompaniment was to a large extent absorbed in the arches of the great chapel.

I make a fleeting negative remark about the 'Mozart', which was the *Adagio and Fugue in C minor* (K 546) transcribed by Jean Guillou, but it would be unfair not to recognise the outstanding qualities of the performance. In spite of the difficulty of 'enunciating' clearly, Nicolas orchestrated a fearsomely difficult arrangement, with its almost manic decoration, with great *panache*. The final section was breathtaking.

The recital ended with César Franck's glowing *Choral No. 1 in E major*. What a performance! The orchestration sounded wonderfully French and the conception was all one could ask for. Even though most listeners would be very familiar with this monumental piece, there were some spine-tingling moments of tension at the great cadences, and at the peroration the sound and performance were simply stunning.

There were about seventy people in the audience, most of whom stayed behind to greet the organ giant as well as (in my case) to renew old friendships. It was good to see one child amongst them. I am sure that Michael Woodward would have greatly appreciated the recital, especially as it was given in his memory. I would also like to thank Geoffrey Hannant for his inspired idea, Peter Crompton for his friendly welcome and organisation, and most of all Nicolas Kynaston himself, for the amount of effort he has made for decades, and for the amount of joy this has caused without exception.

Grant Vicat

[Photograph of Nicolas Kynaston reprinted with permission: ©Nicolas Kynaston 2011]

Nicolas Kynaston was born at Morebath in Devon in 1941. He studied with Fernando Germani in Siena from 1957 and with Ralph Downes at the Royal College of Music from 1960. He was Master of the Music at Westminster Cathedral from 1961 to 1971 and made his début at the Royal Festival Hall in 1966. He has established a world-class reputation as performer and teacher and he is particularly renowned for his interpretation of the French repertoire, notably Franck and Messiaen.

Annual General Meeting of the Association

Bury St. Edmunds Unitarian Meeting House: Saturday, 8th May, 2010

The retiring President, Peter Crompton, having dealt with the usual business of an Annual General Meeting, handed over the reins to the new incumbent, Roger Pulham, to unanimous acclaim.

In his inaugural address, the new President began by expressing warm thanks in a tribute to Peter for his expert guidance of the Association over the preceding two years, and for having generously hosted Council meetings during that time at the Royal Hospital School. Roger drew special attention to the two wonderful recitals on the grand organ of the RHS Chapel which Peter had given for the Association, which all of those who had been present would long remember. Moreover, the Association had been warmly welcomed there on numerous occasions for celebrity recitals, young people's events and other musical occasions put on by the Holbrook Music Society.



Roger stressed his belief in the importance of the need to continue to foster links with young people. He exhorted all those present, indeed every member of the Association, to explore new ways of making connections with those wishing to take on organists' posts. During his Presidency, the Association would be pursuing opportunities in a friendly way to reach all ages to stimulate enthusiasm with some special and unusual events.

The President stated his pleasure at the prospect of being able to work with Council members over the coming months. He looked forward to working with as many members of the Association as possible at future events. He described briefly his initial ideas for forthcoming meetings and events, which would include a summer recital at Langham by Anne Page, visits to various Suffolk organs, a choral conducting workshop, a visit to Oxford and a winter lecture.

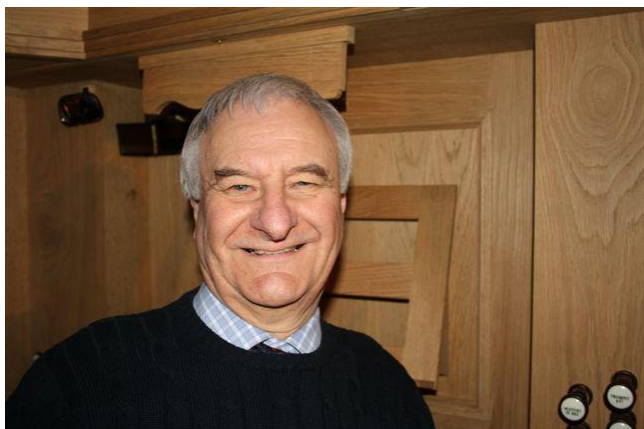
In conclusion, Roger thanked to the Unitarian Meeting House for their welcome and hospitality, and he presented the retiring President with a polished, mounted organ pipe with a brass engraved inscription (*above*). Peter expressed his warm thanks with surprise and great delight.

After a short break for refreshments, we were pleased to give a special welcome to our member James Thomas, Director of Music at St. Edmundsbury Cathedral. In a short address, he whetted our appetites for the new Harrison organ currently under construction and explained the rationale behind the design. Over 30 years had elapsed since previous major work had been carried out. The new instrument was scheduled for completion by Advent Sunday (30th November, 2010) and, at present, the organ-chamber was gradually being populated with frames, soundboards and pipes. The two fronts for the two new cases had been delivered and were being assembled in the temporary work area under the tower. James promised us a lavishly painted colour scheme for the decorated fronts and all those knowing the sublime sound of a first-rate Harrison organ would be fully satisfied. Some older pipework of good quality would be retained; in particular some Norman & Beard string stops and older flutes. A series of recitals was planned for 2011.

A brief biography of our new President appears overleaf and a full article on the new organ will be found on pages 34-41

A brief biography of our new President

Roger Pulham was taught the organ by Reginald Kell and John Ince at Ipswich School; he is a graduate of the *School of Architecture* in Kingston upon Thames and a chartered architect. During his studies he was assistant organist at East Molesey *St. Paul*, in Surrey. His final diploma thesis included a design for a concert hall and exhibition centre in Ipswich and details of a concert organ. The drawings were exhibited by the *Suffolk Association of Architects* at their annual exhibition. He undertook a number of post-graduate study tours of European organs and measured and recorded some Silbermann instruments in Alsace. In 1980 he co-founded with Peter Collins and Nigel Church the trade publication *Organ Building* which promoted British Classical organ building and he has contributed articles on design to the *Musical Times*, *Organists' Review* and *Organ Building*. He has given lectures on the Silbermann family of organ builders for the *British Institute of Organ Studies* in Dresden and for the *Royal College of Organists* in Strasbourg.



He is director of *TSL Architects*, established in 1997, and has designed organ cases for other builders. He had undertaken church surveys and re-ordering and restoration work to listed buildings. He manages his own organ-building workshop which has made over twenty new tracker-action organs in the classical style for Dulwich *St. Stephen*, Langham *St. Mary* [Essex], Hednesford *St. Peter* [Staffordshire], Dunwich *St. James* [Suffolk], Tudeley *All Saints* [Kent], Chelmondiston *St. Andrew* [Suffolk], Prestfelde School Chapel

[Shropshire] and a private studio in South Carolina, among other places. He has recently completed designs for a new classical organ for Perth in Western Australia.

He is a Past President of the Eastern region of the *Royal Institute of British Architects* and was Chairman of the Eastern Region Awards jury.

He is currently organist for the parishes in the Mid-Loes benefice [Ashfield-cum-Thorpe, Charsfield with Debach, Cretingham, Dallinhoo, Earl Soham, Hoo, Letheringham and Monewden].

Dates for your diary: spring, summer and autumn 2011

Organ recital series: *Celebrating the new organ of St. Edmundsbury Cathedral*

16 th April	Michael Bawtree	<i>Royal Scottish Academy of Music and Drama</i>
18 th June	David Humphreys	<i>St. Edmundsbury Cathedral</i>
16 th July	James Thomas	<i>St. Edmundsbury Cathedral</i>
20 th August	Scott Farrell	<i>Rochester Cathedral</i>
15 th October	Jonathan Vaughn	<i>Wells Cathedral</i>

All recitals at 5.00pm

Admission free

Retiring Collection

Members' visit to Ipswich organs: Saturday 29th May 2010

A dozen of our members met at the church of *St. Augustine* in Felixstowe Road to play the J.W.Walker organ and to enjoy the company of fellow musicians. The organ was installed in 1936 on a special gallery occupying the North transept, the detached console situated at floor level, opposite the organ. The church was built in 1929 to the design of Munro Cautley. Members may know his contribution to local architecture by way of his huge photographic encyclopædia:



The J.W. Walker in Ipswich St. Augustine

"Suffolk Churches and their Treasures". The church is plain perpendicular Gothic with a fine East Window and, as far as I know, it is the only example of a stone-vaulted church ceiling in Ipswich, under the central tower. The organ has been modified since its original construction and an independent Diapason chorus installed to the Great organ which was a welcome improvement to the standard Walker extension design. The large-scaled Open Wood bass gave the instrument a "cathedral rumble". Built in the days when timber was plentiful, the thick Swell box reduced the Celestes to a practically inaudible whisper, reminding one of Boris Ord's instructions to Arthur Harrison at King's College, Cambridge "to make the quiet Swell stops practically silent".

The distance between the two churches of *St. Augustine* and *St. Bartholomew* is only a couple of miles, and we were welcomed at the latter by the church secretary and organist who kindly provided tea. The organ is a very fine 1909 Norman & Beard still in its original condition, with no modifications. This lofty building with plain wood block floor, plastered walls and hardly an absorbent surface in sight is perfect for music. The organ spoke beautifully and is a thoroughbred example of its maker's artistry. I had not heard it since practising on it when still at school but never forgot how good it is. The reeds in particular have a decidedly French blaze, very similar to Father Willis's Cornopeans. Duruflé was well served by this instrument as was ably demonstrated by John Cooper.

It was difficult to persuade members to leave this glorious instrument and to drive to the centre of Ipswich to see the organ at *St. Mary-at-the-Elms*, but our member Peter Clarke made us very welcome. We are particularly grateful to him for giving us his time after a very long day in the church celebrating the pilgrimage to the shrine of St. Mary. The instrument here is a large three-manual organ with original robust pneumatic action by Alfred Hunter (1889), enlarged in 1912 by the addition of a Choir organ by Rayson.



The 1909 Norman & Beard in Ipswich St. Bartholomew



John Cooper played Bach's "*Komm, Heiliger Geist*" from the *Orgelbüchlein*, which demonstrated the clarity and precision of a fine Diapason chorus. The organ was a joy to hear. Alfred Hunter's workshop was in Clapham, London being home to most of his organs. I regularly played a large Hunter in South London when a student and I remember how grand it was. We still have a few in Suffolk: Bramford *St. Mary the Virgin* (1895) and Aldeburgh SS *Peter and Paul* (1903), but two have gone: the Social Settlement, Fore Street, and Ipswich *St. Stephen*.

Andrew Garfath-Cox plays the Alfred Hunter in Ipswich *St. Mary-at-the-Elms*

The last organ on our itinerary – another excellent instrument, this time by Forster & Andrews of Hull (1882) – was in the church of *St. Matthew*. The organ is a large three-manual tracker action instrument in fine condition and sounding splendidly Victorian. I had the privilege of practising on it the day before our visit and I greatly admired its bright, singing Diapason chorus: another organ ideal for Bach.

Photographs of *St. Augustine*, *St. Bartholomew* and *St. Matthew* by Andrew Garfath-Cox; photograph of *St. Mary-at-the-Elms* by Roger Pulham



The 1882 Forster & Andrews organ in Ipswich *St. Matthew*

Association visit to North Suffolk: Halesworth, Yoxford, Dunwich and Snape Saturday, 26th June, 2010

Members met at the church of *St. Mary* in Halesworth for an afternoon of visits to organs along the eastern side of the county. Through the kindness of Jason Busby, the organist at Halesworth,



we played and examined the fine three-manual Norman & Beard organ. This instrument (*left*) possesses 27 speaking stops and was the largest of the four we were to see during the afternoon. It sounded magnificent and exhibited all the hallmark qualities of its Norwich makers. It was surprising how French the chorus reeds sounded, bright and well-blended. The choir clarinet was of the same high quality. Stephen Hogger used the full resources of the organ with a lively performance of Mendelssohn's *War*

March, and the *Toccata* from Bach's *Toccata and Fugue in D minor* (the *Dorian*, BWV 538) seemed to fit the bright lively chorus of full Great. This work, which is less well-known than its namesake BWV 565, gets its nickname in reference to the fact that its key-signature, which has no flats, is not normally used for the key of D minor, and would instead seem to indicate the *Dorian* mode.

Our next stop was at the church of *St. Peter*, in Yoxford, where the two-manual organ of 14 speaking stops (*above right*) has mixed parentage, the case coming from the Savoy Chapel, although much cut down to fit into Yoxford, and the interior from elsewhere. It has recently been overhauled by Bishop & Son and was in fine condition. Andrew Garfath-Cox (*above*) played the Paul Mantz *Aria*, a gentle air which deserves to be better known.



From here we cut across country to the coast and to Dunwich. The church of *St. James* has a two-



manual organ (*left*), which was newly built in 1986 for Hazelwood School chapel in Surrey, but which suffered badly during the great storm of October 1987. The chapel was destroyed but parts of the organ were brought back to Suffolk. Years later those parts were salvaged and repaired, and with a new Great soundboard and pipework the organ was installed on a new west gallery at Dunwich. Ann Little played Sweelinck's *Variations on Unter den Linden* for us.

Finally, we made our way to Snape where Peter Bumstead's lovely instrument (*below right*) in the parish church of *St. John the Baptist* was heard. With its well-balanced manual choruses and pedal department including a reed and mixture, this 16-stop two-manual instrument dating from 2000 is ideal for the entire classical *repertoire*. Accordingly we heard the *Prelude and Fugue in E minor* by the German composer Nicolaus Bruhns (1665-1697), a pupil of Buxtehude who considered him to among the very best of his students. Bruhns was also an organist and a violinist.

This was a good afternoon. We were greeted by members of each church and they expressed their delight that the Association should make the effort to play their instruments. We were well rewarded with some delightful sounds and pleasing sight of two organs that have projecting Positive cases on galleries.



Roger Pulham

Photographs of Yoxford, Dunwich and Snape by Michael Simmonds; photograph of Halesworth by Andrew Garfath-Cox

Organ Recital by Anne Page

Langham *St. Mary the Virgin*: Saturday, 3rd July, 2010



Saturday 3rd July was a warm bright summer day, the churchyard at Langham freshly mown, horses in the nearby paddocks looking on with curiosity through the avenue of lime trees and parking was on the grass. It could have been a summer fête. Constable Country was at its best, and a short walk from Langham Church along a narrow lane opens up a wide vista of the River Stour from Stratford St. Mary to Higham.

A large audience had assembled to hear Anne Page, well known for her stunning performances of Bach at Trinity College Chapel, Cambridge as part of the Summer Cambridge Festival, play Bach and English music on the west end organ. We were not disappointed. From the opening bars of the Bach *Prelude and Fugue in G major* with its lengthy pedal solo, not often heard, to the final strung-out cadence of the *Toccata, Adagio and Fugue in C major* the audience was gripped by fine performances which drew the listeners into the music.

Anne Page's Programme:

Prelude and Fugue in G major (BWV 541)	J.S. Bach
Variations on <i>The Carman's Whistle</i>	William Byrd
Organ Concerto in B♭ (Opus 4, no. 2)	G.F. Handel
Variations on <i>Sei gegrüßet</i> (BWV 768)	J.S. Bach
Toccata, Adagio and Fugue in C (BWV 564)	J.S. Bach

The organ has a stop-list well suited to playing variations with its range of colourful Choir organ stops, right on the front of the gallery. No registration was duplicated.

The concert was in aid of two charities: the *Treehouses Appeal* for the Children's Hospice in Ipswich and the access improvements to the church of *St. Peter* in Boxted. To complete the afternoon, tea was served by the ladies of Langham in the churchyard.

Langham and Boxted are twinned parishes and it was most encouraging to see so many people from both churches at the concert. There were a dozen Association members attending and a total of £520.00 was raised, every penny going to the charities. Anne generously donated two of her CDs to the cause and a number of CDs of the Langham organ were sold.

It is to be hoped that this recital may become an annual event.*

Roger Pulham

[Photograph of Anne Page by Tim Clayton: reprinted with permission]

* Anne will be returning to Langham on Saturday, 11th June, 2011 (see calendar, page 71)

Young Organists' Composite Recital

Woodbridge St. Mary: Saturday, 10th July, 2010

A group of Association members and friends gathered outside the church of *St. Mary* in Woodbridge on 10th July for the above event. The recital was due to begin at 3.30pm but a Wedding in the Church over-ran – a not uncommon happening in my experience! Fortunately it was a very warm and sunny day and so socializing outdoors with friends as we waited was in fact a very pleasant prelude to the recital. The programme, which featured three young members of the Association (each of whom had received some financial assistance towards course and examination fees from the Association's Memorial Fund) eventually started at 3.55 p.m.

The three recitalists were, first, Oliver Morris, a pupil at Ipswich School studying organ with James Thomas at St. Edmundsbury Cathedral and recently appointed Organist at East Bergholt Parish Church; secondly, Nicholas Freestone who had just completed his A-level studies at Ipswich School and is Organ Scholar at St. Mary-le-Tower Church, Ipswich and is involved with many other musical ensembles including Principal Horn of the South Suffolk Youth Orchestra. Nicholas is to be Organ Scholar of Tewkesbury Abbey and Dean Close School, Cheltenham, for the academic year 2010-2011. The third recitalist was Evelyn Tinker who started playing the organ at the age of ten, has studied with Daniel Moulton at the Royal College of Music and has been Organ Scholar at St. Catherine's College, Bramley in association with Guildford Cathedral where she frequently accompanied services. Evelyn is now studying with Margaret Philips and is Organ Scholar at *All Saints Margaret Street*, London. From these very brief summaries of the achievements so far of the three recitalists (all in their late teens) it promised to be a very enjoyable professional recital and the audience of members and friends were certainly not disappointed.



Three young recitalists at Woodbridge St. Mary: (l. to r.) Nicholas Freestone, Evelyn Tinker and Oliver Morris

[Photo: Andrew Garfath-Cox]



It was interesting that all three players chose to begin their group of pieces with music by Bach, Oliver Morris with the *Fantasia and Fugue in G minor* (BWV 542) – a bold choice indeed, Nicholas Freestone with *Praeludium in C* (BWV 547) and Evelyn Tinker with the *Prelude and Fugue in C major* (BWV 545). Equally interesting was the fact that Oliver and Evelyn both chose to follow the Bach with music by César Franck, Oliver with the *Choral in A minor* and Evelyn with the *Cantabile*. Nicholas chose as his second item *Ave Maris Stella (XI, Le Tombeau de Titelouze)* by Marcel Dupré and concluded with the *Plymouth Suite* by Percy Whitlock. Evelyn ended her group with the *Prelude and Fugue sur le nom d'Alain* by Maurice Duruflé. In all it formed a very comprehensive programme of organ music with classical and romantic music by German, French

and English composers and which during its course explored the full resources of the large two-manual organ in St. Mary's. Far be it from me to criticize the excellent playing which we heard but no doubt everyone had their favourite items – for me they were the César Franck *Choral*, the Bach *Praeludium*, parts of the *Plymouth Suite*, and the *Prelude and Fugue* by Maurice Duruflé.

Thanks are due to our Council member, Andrew Garfath-Cox, Assistant organist of the Church who introduced the players; our President, Roger Pulham, who arranged and served welcome cooling drinks and nibbles during the interval; and not least to the excellent and accomplished recitalists. We wish them well in their careers and shall watch their futures with great interest. Altogether it was a most enjoyable late afternoon event.

John Harding

[Photograph of Woodbridge St. Mary reprinted with permission: © Martin Pettitt 2009]

OUT IN FRONT: Conductors' Workshop

Woodbridge St. Thomas of Canterbury RC: Saturday, 18th September, 2010

Out in Front, a workshop for conductors, singers and instrumentalists, was an event organised by the Suffolk Organists' Association, in conjunction with the Suffolk Area of the Royal School of Church Music. Directed by Christopher Phelps, this was an opportunity to learn basic as well as more advanced conducting technique, using choral and instrumental examples.

Christopher Phelps began his musical training as a chorister at Gloucester Cathedral when Dr Herbert Sumsion was Director of Music there. As a young man he became Organist and Master of the Choristers at Armagh Cathedral before leaving to study conducting at the *Akademie für Musik* in Vienna under Hans Swarowsky. He was for many years a Senior Lecturer at the Colchester Institute, where he conducted both the Symphony Orchestra and Choir and taught students on the Conductors' option, part of the BA (Hons) in Music course there. He has directed several choirs and orchestras, including the Ipswich Orchestral Society and the Essex Symphony Orchestra. Currently he conducts the Colchester Symphony Orchestra, the Hadleigh Choral Society and the Kelvedon Singers.

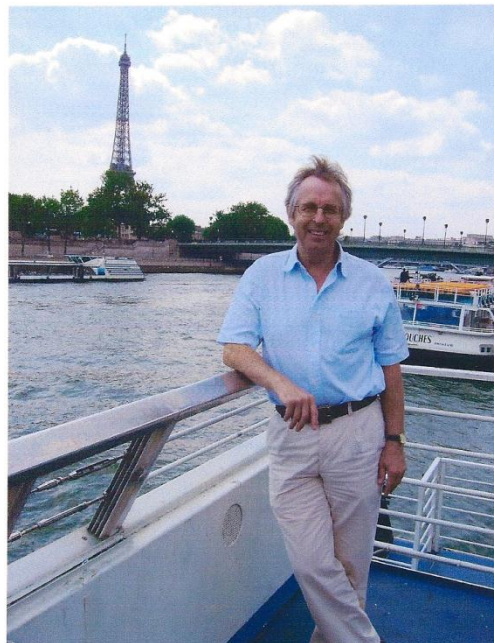
Twenty members from the SOA and the RSCM included one from Guernsey and another from North Norfolk, who learnt about the event from the RSCM's magazine *The Network*. Five of the participants were instrumentalists (2 clarinets, a viola and 2 'cellos, one of these doubling on organ); everyone else sang.

Chris began by demonstrating the basic shapes of 2, 3, 4, 5, 6 & 7 beats in a bar and encouraged everyone to practise and learn these. He then produced excerpts from Bartok's *Concerto for Orchestra* which contained changing time signatures, making us all aware of which shape fitted each time signature. Changing the basic shapes from bar to bar proved to be quite a challenge for those who had never done this before. We then learnt how to conduct pauses, a Bach Chorale being the example chosen. Finally came an excerpt from Stravinsky's *The Soldier's Tale*, in which there were rapidly changing time signatures. The young clarinettists rose to the challenge admirably, but most people present found this very difficult – "in at the deep end" said one – and would have preferred more on the basics of conducting. Chris conceded afterwards that this would have been a better idea! But, as one participant pointed out, Chris's relaxed and approachable manner was a great help.

Brian Bartlett, organist the church of *St. Thomas* in Woodbridge, was our host and after the workshop he provided delicious refreshment, most of which he had cooked himself. It was Brian's idea that the SOA should include a workshop on conducting in its programme. Those of us taking part were grateful to him for being so welcoming and to members of his choir who supported the event.

John Cooper

[Photograph of Christopher Phelps reprinted with permission: © Christopher Phelps 2011]



“Organ extraordinaire”

Ipswich School Chapel

Sunday, 19th September, 2010

The Association was delighted to be able to support Ipswich School's 2010 Music Festival in welcoming internationally renowned organist James Parsons to give a late-afternoon organ recital which wholly lived up to and beyond its billing of *Organ Out Loud! Impress and Express*. Earlier in the day James had conducted an Organ Masterclass in School.



James Parsons has travelled the world playing organ concerts and recitals. He works with young musicians through summer schools and colleges, once teaching our own William Saunders. The varied programme spanned several centuries of organ music from the 1500s to the 1950s, amongst them Frescobaldi's (1583-1643) solemn, liturgical *Toccata per l'Elevazione* written for the most solemn moment of the Mass.



J.S. Bach's (1685-1750) *Toccata, Adagio and Fugue* was a beautiful piece, evocative of its time, sometimes soaring, then intricate, then dancing. A dramatic piece by Jehan Alain (1911-1940) sounded tragic and disturbing, especially in the knowledge that its young composer had died aged 29, a casualty of war.

Finally we heard Jules Grison's (1842-1896) playful, romantic *Toccata in F*.

James's complete programme was as follows:

Organ Solo from *Glagolitic Mass*

Toccata Adagio and Fugue in C major (BWV 564)

Toccata per l'Elevazione

Toccata and Fugue in F (BuxWV 156)

Dalby's Fancy and Dalby's Toccata (1959)

Paeon (from *Six Pieces for organ*, (1940))

Climat

Toccata in F

Leos Janáček

J S Bach

Girolamo Frescobaldi

Diderik Buxtehude

Herbert Howells

Herbert Howells

Jehan Alain

Jules Grison

All this was played on the Chapel's Willis organ that earlier in the day had been affected by a power surge. Fortunately the organ tuners managed to rectify the cause of the problems. James Parsons's *virtuoso* playing filled the Chapel with great organ music for what was a most memorable musical evening.

Emma Merriam

[Photograph of James Parsons reprinted with permission: © James Parsons 2011]

Organ recital by Peter Crompton
Holbrook Royal Hospital School Chapel
Saturday, 25th September, 2010



It was a much anticipated event – Peter Crompton on his home turf at the organ of the Royal Hospital School Chapel at Holbrook. If any members do not know of this wonderful organ, it is a large, complete, and awesome Norman & Beard instrument with four manuals and a heroic stop list. Peter is its master.

Crown Imperial by Walton left us in no doubt that the organ's matching imperial reeds would be on show, and we were not disappointed. However, as a contrast, the fine and noble Diapason chorus by itself matched the sublimity of Bach's *Fantasia in G* (BWV 572). How should one play the last two pages? Having played some of Bach's organs myself, I am sure he would not have avoided the opportunity of sounding the organ's loudest bottom D pedal notes, as did Peter here.

We next heard Paul Mantz's *Aria*, quite lovely in that vast acoustic in Holbrook. Mantz was well respected as a church musician in America and wrote a number of chorale preludes on well-known hymn tunes.

I had not heard Festing's *Largo, Aria and Variations* for many years, and it was a pleasure to hear the lighter and brighter stops used.

The other pieces played by Peter Crompton were Stanley's *Trumpet Tune*, Howells's *Master Tallis's Testament*, Bairstow's *Prelude in C*, Rawsthorne's *Aria*, Flor Peeters's *Concert Piece*, Brahms's *Chorale Prelude on Es ist ein' Ros' entsprungen* and, in conclusion of the concert, the *Toccata de la Libération*, written after the Second World War by the organist at Notre Dame in Paris, Léonce de Saint-Martin (1886-1954). It is cast in the familiar mould of the French toccata but longer and more involved than most. It was a great piece of difficult music superbly played and one which merits a more frequent performance.



Peter introduced each item using his microphone at the console, and luckily we could see him in action on the screen.

In short, this was a brilliant recital given with Peter's usual flair and enthusiasm.

We all went home for a well earned rest!

Roger Pulham

[Photograph of Peter Crompton reprinted with permission: © Peter Crompton 2011]

Celebrity Recital by Daniel Moulton
Rushmere St Andrew, 3rd October 2010



The Autumn 2010 series of *Sunday Afternoon Concerts* at the church of *St Andrew* in Rushmere 10th series, and the opening concert on 3rd October the 50th concert, since these concerts began in 2005. What better way to celebrate this mini-milestone, then, than a recital by one of Britain's finest young organists? Manchester-born Daniel Moulton is not yet a household name in the organ world, but if performances of this stature are anything to go by, he certainly deserves to be.

With the exception of Paul Patterson's *Brumba* (written for Thomas Trotter's inaugural recital on the newly refurbished organ of Birmingham Town Hall in October 2007), all the items in Moulton's 60" programme were fairly standard stuff, yet from the impeccably-phrased opening of Bach's *Prelude and Fugue in G major* (BWV 541) onwards it was clear that his playing of them would be anything but routine. So, Mozart's *Fantasia in F minor for a*

Mechanical Organ (K 608) sounded – appropriately enough – almost inhumanly polished and precise, but Moulton also plumbed the emotional depths of this, one of Mozart's greatest instrumental works. For my taste the same composer's exquisite little *Adagio for Glass Harmonica* (K 617a) was somewhat over-embellished, and the *Allegretto* from Schumann's *Four Sketches* lacked a bit of sparkle, but under Moulton's fingers (and feet) the outer movements of Mendelssohn's *Sonata in B♭ major* positively crackled with energy, while the (musically rather dull) pair of interludes in between sounded almost inspired. Three lovingly-played miniatures, Elgar's F major *Vesper Voluntary* and Whitlock's *Divertimento* and *Folk Tune*, proved a perfect foil to the rumbustious finale that was *Brumba*. Moulton's witty and informative introductions to the music were almost as entertaining as his playing, and gave more than a hint as to why he is so sought after as a teacher of, and ambassador for, the organ.

Apart from its chronological significance, this concert was also the first Phyllis Dawson Memorial Recital, in honour of my distinguished and long-serving predecessor as Organist of Rushmere St. Andrew. Thanks are due to Suffolk Organists' Association for their generous financial support of this event, and to Sue Wakeling and her team of helpers who provided and served the excellent refreshments afterwards.

Alan Loader

[Photograph of Daniel Moulton reprinted with permission: © Daniel Moulton 2011]

Fernando Germani (1906-1998): a talk by Alessandro Bianchi

Ipswich Library Lecture Room: Monday 11th October, 2010

On 11th October the Association was privileged to hear a talk given by Alessandro Bianchi, organist of the *Basilica di San Paolo* in Cantù in Italy, arranged by our member John Cooper.

Although it seems superfluous to comment that many of us owe our initial enthusiasm for the organ to the HMV records made during the late 1950s by Fernando Germani on the Schnitger



organ in the church of *St. Laurence* in Alkmaar in Holland, the passage of so many years has led to memories fading and two generations of organists being unaware of the pioneering spirit which raised playing standards, created a better understanding of the Baroque Bach and proved that tracker organs still had a musical message to convey. That this type of organ with limits on registration changes, acoustic challenges and uncomfortable consoles should be championed by Germani in those distant recordings, whose reputation derived from playing huge electric-action organs with detached consoles and a hundred stops, was all the more remarkable.

I have played at Alkmaar several times and the console has the usual, but very awkward, Dutch wide distances between stop jambs, flat pedals with insufficient knee room, stiff action, and a time delay on account of to the enormous height of the organ case.

Reprinted with permission

Alessandro informed us that Germani recorded the complete works of Bach but HMV released only a fraction of them because *Deutsche Gramophon* issued Helmut Walcha's recordings at the same time. These were made on the ancient organs of Cappel, Lübeck and of course Alkmaar. Walcha's style was more academic and slightly slower than Germani's long-phrased sweeping gestures, but comparisons must be saved for another occasion.

Alessandro Bianchi showed us Germani as filmed by Italian television playing the huge concert organ he designed in Naples: Leo Sowerby's *Pageant for pedals*, Widor's *Toccata from Symphony no. 5* and Bach's early *Fantasia and Fugue in A minor*. We then heard recordings from Germani's pre-war period playing Pasquini and Frescobaldi on an old instrument in Venice; the Italian undulating device, really a wide-scaled *celeste*, the *Voce Humana*, beloved by Frescobaldi was heard to good effect.

We were able to examine his playing technique which benefitted hugely from his early days as a *virtuoso* pianist, hands raised above the keyboard and a wide span. Most interesting was his pedal technique, hardly any foot-crossing now so fashionable in early 'toes only' performances, his feet always barely above the pedals, and heels used as often as toes. Of course this is easier on the shallow touch of electric pedal boards of the concert organs but let's not forget Germani's Alkmaar experiences on flat, parallel pedals.

Alessandro spoke of Germani's childhood days as a pianist before his introduction to organ playing, and his tuition by Respighi and Enrico Bossi, later his promotion and editing of Frescobaldi's

music, which he always included in his concerts, his invitation to America by Wanamaker in 1928 to play at the famous department store, stormy sea voyages and the many British tours.

Several members present had anecdotes of Germani and had kept old concert programmes. I heard him play the concert at *St. Paul's Cathedral* in November 1962, travelling through the London fog to sit in a packed nave to celebrate the reconditioning of the organ by the house of Willis. I sat behind Henry Willis who could be heard to say that Germani was treating the organ like a little two-manual, until the last page of Franck's *Choral No. 2* when the full Dome Diapason Chorus was unleashed upon us and then again at the end of Reger's *Chorale Fantasia on "Wachet auf"*. Germani could always surprise his audience. He was a pioneer of Reger's music and perplexed Karl Straube to whom Reger had dedicated some of his works, by playing from memory and not requiring console assistants.

To return to Sowerby's *Pageant*: this was composed for Germani as the concert pedal solo to eclipse all the others. The film was enthralling, the music became ever more difficult, and included four-part pedalling. It was hard to take it in during one hearing but Alessandro played it himself the next day at *St. Mary-le-Tower*.

We are very indebted to Alessandro Bianchi for the months of research into recordings and archival material and for being so generous with his time. We had a convivial and informative evening which underscored the legacy of *virtuoso* playing not for its own sake but to draw in audiences to the music. Germani's last recording was, poignantly, a commercial venture to produce a mass market popular record in aid of the Venice flood emergency fund. The music was composed by his son.

Roger Pulham

Organ Recital by Alessandro Bianchi

St. Mary-le-Tower, Ipswich: 12th October, 2010

A warm sunny late summer day greeted a large crowd at *St. Mary-le-Tower* on 12th October to hear – and to see on a large screen – the celebrated Italian organist Alessandro Bianchi playing a recital in homage to Fernando Germani.



All the items in the recital were in Germani's concert repertoire. Bach's huge *Prelude and Fugue in E minor* (the *Wedge*, BWV 548) opened the concert. In the Germani style, the prelude was played on the full flue chorus underpinned by the Willis wooden Trombone, very grand. Manual-only episodes moved to the Swell organ and the reappearance of the Trombone was saved until the repeat of the opening line at the end of the prelude. The very lengthy fugue demonstrated the interplay of the bright swell chorus against the Great organ, the reeds being saved until the last entry, another Germani touch.

Claude Louis Daquin wrote a dozen or so *Noëls*, which were sets of variations on popular French carols and folk tunes. His *Noël* no. 10 was played using typical eighteenth century French registration. The opening used the Cromorne (actually the Father Willis Corno di Bassetto), then a dialogue against the *Récit de Nazard* or 8ft and 2 $\frac{3}{4}$ ft, then the *Grand Jeu*, all the reeds *fortissimo*, Cornet solo and finally the full organ dialogue, with repeats displaying the echo effects beloved by the French.

César Franck's *Pièce Heroïque* came next, and was followed by the *Pastorale* from Corelli's *Christmas Concerto* arranged by Germani, which required the Italian-style undulating stop.

The final item was Leo Sowerby's *Pageant* for pedals. Composed for Germani as the last word in pedal *virtuoso* displays, Alessandro Bianchi played this very fast, with enormous energy and skill which amazed the audience. *Pageant* is an apt title because, from the military bugle call of the opening bars, the piece is a display of all the pedal techniques, including quadruple pedalling, many chromatic scales and trills. However, it is more than a simple display of technique; it is a theme and variations in the French style, with what could pass for a French *noël* folk tune as the subject. Manual variations took us to the world of Dupré's similar variations on a folk theme. This piece is not for the faint-hearted player or listener; before writing this review I listened to several performances of it on *YouTube* to familiarize myself with its form. There are quiet reposeful manual passages to balance the fireworks on the pedals.

Alessandro Bianchi gave us an exciting end to a heroic recital greatly enjoyed by a very large audience. We thank John Cooper, Organist *Emeritus* of *St. Mary-le-Tower*, and Michael Nicholas, Director of Music at *St. Mary-le-Tower* for arranging this successful public event.

Roger Pulham

Photograph of Alessandro Bianchi (page 28) reprinted with permission:© Alessandro Bianchi 2011

Ipswich Arts Association Annual General Meeting Museum Street Methodist Church: 21st October, 2010

I deputised for Brian Bartlett, who was recuperating from an operation, and attended the AGM of the Ipswich Arts Association which was held in Museum Street Methodist Church on 21st October. I offered apologies for Brian and also on behalf of Alan Loader as he was also away. The business concerning the past year's activities and treasurer's report were done quickly although the Chairman, Christopher Green, did not attend. They have over £17,000 on deposit and an annual turnover of just under £5,000. I am not clear why so much was in the savings account. The main source of income is the town hall lecture series (£1,800) and members' subscriptions (£1,600). There was no report of any financial support to any of the member organisations. I think there are over twenty societies forming the membership.

A number of points of interest arose which are of material interest to the SOA in its future thinking: the annual subscription may rise to £45; the SOA has been asked to contribute some light popular organ music to a combined concert in November 2011; and the bar is to be leased out to a private firm.

The Trianon member expressed concern that the Corn Exchange organ was not being used and that they had to pay for its tuning. The Secretary, Vera Rogers, and the Trianon representative discussed the organ question with me; it was hoped that it would become possible to provide an organ curator and that the SOA could well be the vehicle for bringing this about. They would be most supportive of any initiative by the SOA for the organ to be used more frequently. It was well known that curtains and mobility difficulties were used as an excuse. Vera hinted at the timing for grant applications. Councillor Andrew Cann gave a short talk about his political role in the arts and said he supported the Corn Exchange and would like to see more events taking place. During question time he was informed that the expensive hire cost was a disincentive. The government recent spending review would obviously affect council support, but he hoped by not very much.

Roger Pulham

The SOA's Memorial Fund, established through the generosity of past benefactors, exists to provide financial support to members in many different ways. In 2010 the Association was glad to be able to encourage Max Smith, a young member, to attend a course at the Summer Organ School organized by Oundle for Organists. Here is his report, which is followed on page 33 by his Tutors' report

Oundle for Organists: Summer Organ School

Exploring New Repertoire

Monday 19th – Sunday 25th July, 2010

On Monday 19th July I went to Oundle for an organ course, which focused on a very large number of musical areas of study for organists. These main musical areas of study on the course focused on group tuition, learning through seeing other organists on the course perform their pieces and listening to the teachers on the course as they made suggestions on how to improve the pieces performed. Through this method I was able to learn from listening to the teachers make their responses, in order to advance my organ playing. When I was able to perform my pieces on the organ, I learned a lot from the teachers and the other students on the course. Another major area of study, following on from playing organ repertoire, was keyboard skills for the organ. In keyboard skills I learned how to transpose hymns up or down a key more effectively and more accurately through different methods. Also, I learned a little about improvisation, from being given certain chords and improvising on them. Throughout the course I learned about many other areas in music. I will explain a little bit about the different organs I played on in the course at the end of my report.



The same day I visited the church of *All Saints* Elton with James Lloyd Thomas, with my organ group. I played a Schubler Chorale Prelude by Bach, *Ach bleib' bei uns, Herr Jesu Christ* (BWV 649). From the time with James Lloyd Thomas and my group I learned a lot. We talked about how I made supplementary movements when I performed my piece to the group, such as lifting one of my hands off the organ manual in between phrases of the music when it was not involved with that section. We talked about how doing this interrupted the flow of the music. To add to the supplementary movements, we talked about how I should not press so hard on the pedal board when performing all of my pieces, the reason for this being that it too interrupts the flow of a lot of music, not just the piece I performed in this session. I also learned when performing this piece about using different organ registrations.

On Tuesday 20th, all the groups on the course went to a choir rehearsal, as in the course we got the opportunity to sing at evening service in Oundle School chapel in Latin to *Vespers*. As well as this, we got the opportunity to play and to sing at a Festival Eucharist. In the choir rehearsals which went on throughout the week I learned a great deal. First, I learned something of singing in Latin to different pieces of music, such as how to pronounce Latin words while singing and generally getting used to singing in Latin. Until I went on the course I had never sung in Latin before: this was a great experience. I also experienced singing some more complicated choir pieces; I feel this really helped my singing.

After the choir rehearsal, we travelled to Cambridge to play some of the fantastic organs in the University Colleges. The first organ we visited was the organ in Selwyn College, with Anne Page. This was one of the organs on the course which I most enjoyed playing. On this organ I played one of the

Brahms Chorale Preludes, *O Welt, ich muB dich lassen* (O world, now I must leave thee). After I had performed this piece, I was given some information which greatly helped my playing. We discussed ideas to make passages more *legato*, by using finger substitution, as some of the passages in the chorale were slightly detached, which really should not have been so. We also considered ideas about how to change from one manual to another in the most *legato* manner without disturbing the main passages throughout the piece.

After playing at Selwyn College with my group, the next organ I was able to play on was that at Queens College. This time I played the *Tuba Tune* by C.S Lang: I received some very good tuition. I needed to look at the slurs and *staccato* chords in the left hand more carefully, as, when I performed the piece, this area was not quite right. I also learned about using different registrations, e.g. by using different stops to make a tuba sound, there perhaps being no tuba on the organ or the tuba is out of tune! After this wonderful experience, we travelled home and got the chance to listen to an amazing violin and organ concert with Margaret Philips as the organist. My favourite piece Margaret played was the *Prelude and Fugue in A minor* (BWV 543) by Bach: it was amazing. On this day, we had two choir practices for the *Vespers* evensong. We also attended a lovely evensong in Jesus College.

On Wednesday 21st, we had an incredibly full day. We travelled to Peterborough and went to Newton Hall which is near the cathedral in the grounds. In this session we talked entirely about organ technique. We talked about how to pedal and finger Baroque organ music such as Bach, also how to finger and pedal Romantic music. In this session we also looked at finger articulation on the organ. Later we went to Peterborough Cathedral, which was truly an amazing experience, when I performed one of my pieces I realised how hard it was to play a massive organ in such a large acoustic, with organ ranks all over the cathedral. It was hard because when you perform, the organ pipes all start sounding at different times on account of their being situated in different areas: in fact it was *very* hard! I also played some of the pieces which I have mentioned before on different organs today, such as in Oundle School Chapel, and in Fotheringhay, since in some classes I felt I needed a little more information to help improve my pieces.

After playing some other organs, we went to our choir rehearsal. This time we focused on the Festival Eucharist, which we sang on Sunday 25th. We practised learning *Gloria*, *Sanctus*, *Benedictus*, *Agnus Dei* and *Kyrie Eleison* – from a Haydn Mass, *O quam gloriosum* by Victoria, *Epistle Sonata* by Mozart and, finally, *Let all mortal flesh keep silence* by Bairstow. From the practices I learned a lot as the pieces, for me, were very hard; I think singing in Latin very fast was the hardest for me! I also got the chance to play one of the hymns at the Festival Eucharist, which was incredibly exciting; I played *Evelyns* by William Henry Monk (1823-1889). We had many choir practices throughout the week. To end the day we practised for *Vespers* in School Chapel and then finally sang it, with full candles and very few lights.

On Thursday 22nd July, we started our day with Thierry Mechler. In this session we did solely organ technique, mostly improvisation. First, we were given four very large chords, and we had five minutes to look at the music and memorise the music. Then we were given a chance to improvise on these chords; we all tried the usual things, such as putting them in different chords, putting them in different orders, mixing the chords, putting them on scales, and on different manuals. I have to say it was astounding. Then Thierry gave us a little insight into how to improvise properly – how to do an introduction, add the main theme and effectively add new themes and eventually to finalize the piece. After this we did much more transposition of hymns. Then we went to the church of St. Mary at Tansor (right) with Matthew Martin. I played Bach's *Von Himmel hoch, da komm' ich her* (BWV 606). The feedback I received for this piece was to practise putting in the correct rests at the end of phrases for the chorale, emphasizing different pedal notes and making sure that underlying notes are sustained for their full duration. We also looked at trying to get the main tune to be more predominant. To go with this we experimented with different organ registrations from a grand/loud style to a fairly quiet style. Then we went to a masterclass, to





watch other organists from other groups playing some of their pieces. After that we had supper and had a very interesting quiz night.

On Friday, the first thing we did was go to the church of *St. Peter* in Stoke Doyle (*left*), in which there is a lovely one-manual organ: our tutor was Mark Williams. In this session I played a chorale *Herzlich tut mich verlangen* (BWV 727), by Bach. I received some very helpful comments. First, I needed to look at my pedalling as I was not peddling correctly for the Baroque style. The other problem

was that I had the slightly wrong rhythm for the chorale: it was out of time, so I had to improve this. In the session we talked about organ skills, in this case organ transposition, we discussed the various ways of doing it and dealing with tricky accidentals. After this we went to Peterborough to listen to a concert by Thierry Mechler, which was brilliant. My favourite piece Thierry played was his improvisations on different songs, which was really good. In the concert I also got to sing a Psalm with a group, which was great fun. Then we went to the *Church of The Most Holy Name of Jesus* (*below right*) in Oundle where we studied much more organ technique as well as performance. In the day we also had a talk with Simon Williams about RCO examinations which was a very interesting experience; we learned about what was involved in the examinations, in terms of performance, the written papers examinations and what pieces were on the *repertoire* lists for the exams. I also did some practice at the end of the day, in the Oundle School Chapel.

On Saturday we had the preparations for the Festival Eucharist. I went to Fotheringhay with some other people and practised my hymn with Matthew Martins and Christian Lane. We looked at introductions, registration and any major faults. Other people who were playing went to the platform concert preparations. We then had a final choir rehearsal for the Festival. Thereafter we went to Cambridge for a final day of organ playing; first I played in Jesus Church with James Lloyd Thomas and played the Recessional by William Mathias. I learnt a lot about registration, synchronizing rather tricky lines together, both pedal and both hands, choosing which manuals to play on. In my view, the experience of playing on many different organs taught



me one vital thing – to learn to adapt! The highlight of the week was the concert by John Scott in King's College; it was amazing to be there, just to look at the fantastic chapel and to listen to some lovely music. On Sunday, we played and sang in the Festival Eucharist. Then we went back to listen to a platform concert, which involved listening to a selection of candidates who were chosen to play the organ in the concert. That was the end of the week – an amazing week, which I felt really enhanced my organ playing and gave me vital new ideas to help.

Max Smith



Exploring New Repertoire 2010

Student report for Max Smith

Tutors

Christian Lane • Matthew Martin • Thierry Mechler • Anne Page •
Margaret Phillips • Robert Quinney • James Lloyd Thomas • Mark Williams

You are at home expressing yourself at the organ, and we all appreciated your enthusiasm. Some of your pieces need more attention to detail – particularly the rhythm – and perhaps a different approach to learning: instead of trying to play all the way through a piece, learn it in stages, at a tempo slow enough to allow *fluent* (*i.e.*, not stop-start) playing. Persistent good practice will soon pay off!

Concentrate on developing a good *legato* touch for hymn playing and Romantic *repertoire*: you will need to practise finger-substitution. Try to make every line sing.

Your keyboard skills will improve if you make time to do a little sight-reading and other skills (harmonization, transposition) as part of your regular practice. Keep at it – you are a promising musician!

This feedback, collated from notes made by the tutors throughout the course, is intended to be constructive and encouraging. Please show it to your teacher, who is welcome to contact us at any time.

Oundle for Organists

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The construction and installation of a new Cathedral organ is a once-in-a-lifetime event. To mark the completion of this exceptional and exciting venture, I went to Bury St Edmunds on Wednesday, 2nd February, 2011 for an informal interview with James Thomas, St Edmundsbury Cathedral's Director of Music

JC James, when was the idea of replacing/renewing the Cathedral organ first mooted?

JT Some three years before my arrival in Bury in 1997, my predecessor Mervyn Cousins and the then Provost, James Atwell, had set the ball rolling with a plan to rebuild the instrument which had been put to Harrison & Harrison Ltd., Nicholson & Co. and J.W. Walker & Son. On the basis of their responses, the decision had already been taken to award any eventual contract to Harrisons, which pleased me very much indeed although I had had nothing to do with it.

JC What was the state of the organ at this time?

JT The 1914 Norman & Beard instrument had been modified and enlarged in 1970 by some Nicholson work, at the same time as the cathedral's East End extension had been undertaken. After 30 years of intensive use the organ had developed many mechanical ailments and was becoming increasingly unreliable. It was proving to be progressively less and less fit for purpose; among other considerations, it was not very successful in motivating the congregation. Moreover, the instrument had no cases, there being simply gaping brick arches into the chamber, which was aesthetically very unsatisfactory. It would have been feasible to have put cases in place, but not to take the opportunity of renovating the instrument would not have been wise, so that idea was rapidly discounted.

JC What objectives did you set, as Director of Music, for the new instrument?

JT Apart from the obvious factor of reliability, the key consideration had to be that of versatility. A Cathedral organ has to wear a variety of hats: it must be capable of accompanying a large congregation, welcoming a Lord-Lieutenant, producing soft and quiet accompaniment and attracting recitalists of sufficient calibre; all this and it must be master of the *repertoire*.

JC How did the project get under way after your arrival as Director of Music?

JT Fairly soon after I came to Bury, the Provost established a working group, initially under his chairmanship, comprising several local, interested parties, including my colleague Scott Farrell (Assistant Director of Music), Canon Martin Shaw (Precentor), Charles Taylor (Director of the Friends of the Cathedral). We took advice from Mark Venning, Managing Director of Harrisons, and Nicholas Thistlethwaite, Precentor of Guildford, our Organ Adviser. Before very long, however, the Millennium project to construct a new tower for the Cathedral intervened, which not unnaturally took precedence, resulting in our plans for the organ having to take a back seat.

JC When did active consideration of the project re-start?

JT In about 2005, when the Tower was well on the way to completion and its funding secure, the project for the new organ moved forward once more to centre-stage. It would be true to say, however, that at no time was the plan ever far from our minds. When the prospect of restoring the organ became viable once more, chairmanship of the working group was handed to Brigadier Denis Blomfield-Smith. The new Tower exacerbated the visual deficiencies of the old instrument, and a serious leak from the chamber roof in 2005 caused major mechanical problems. It was earlier in the decade that Mark Venning and Peter Hopps, Harrisons' Head Voicer, thoroughly explored the existing organ with great care.

(continued on page 40)

ST. EDMUNDSBURY CATHEDRAL

A large, elevated organ chamber was created in the angle between the quire and north transept when the eastern extension of the Cathedral was built in 1970. The architect, Stephen Dykes Bower, also planned the magnificent central tower, which was eventually built to celebrate the new millennium. The new organ incorporates pipework from the previous instruments by Norman & Beard and Nicholson. It speaks primarily to the west, but is also designed to accompany services in the quire. There are two new organ cases based on the architect's original designs: the main case in the transept facing west towards the nave, and a second case for the Choir Organ and unenclosed Solo reeds overlooking the quire, where the console is also located.

PEDAL ORGAN

1. Contra Bass	(from 5)	32
2. Open Wood		16
* 3. Open Diapason		16
* 4. Violone	(from 25)	16
5. Sub Bass		16
6. Echo Bourdon	(from 37)	16
7. Principal		8
8. Bass Flute	(from 5)	8
9. Fifteenth		4
10. Mixture		IV
* 11. Double Trombone	(from 34)	32
* 12. Ophicleide		16
* 13. Trombone	(from 34)	16
* 14. Fagotto	(from 48)	16

I Choir to Pedal II Great to Pedal
III Swell to Pedal IV Solo to Pedal

CHOIR ORGAN

* 15. Open Diapason	8
16. Stopped Flute	8
17. Principal	4
* 18. Nason Flute	4
19. Nazard	$2\frac{2}{3}$
20. Fifteenth	2
* 21. Flautino	2
22. Tierce	$1\frac{3}{5}$
23. Sifflöte	1
* 24. Cremona	8

V Tremulant VI Swell to Choir VII Solo to Choir

GREAT ORGAN

* 25. Double Open Diapason	16
* 26. Open Diapason N ^o 1	8
* 27. Open Diapason N ^o 2	8
* 28. Stopped Diapason (wood)	8
* 29. Principal	4
30. Chimney Flute	4
31. Twelfth	$2\frac{2}{3}$
32. Fifteenth	2
33. Mixture	V
* 34. Trombone	16
* 35. Trumpet	8
* 36. Clarion	4

VIII Reeds on Pedal IX Reeds on Choir
X Choir to Great XI Swell to Great XII Solo to Great

* New stops

SWELL ORGAN

37. Bourdon	16
38. Open Diapason	8
39. Lieblich Gedackt	8
40. Echo Gamba	8
41. Voix Céleste (tenor c)	8
42. Principal	4
43. Flute	4
44. Fifteenth	2
45. Sesquialtera	II
46. Mixture	IV
47. Oboe	8

XIII Tremulant

* 48. Contra Fagotto	16
49. Cornopean	8
* 50. Clarion	4

XIV Octave XV Sub Octave
XVI Unison Off XVII Solo to Swell

SOLO ORGAN (51-57 enclosed)

51. Quintaton (bass from 37)	16
52. Viole d'Orchestre	8
53. Viole Céleste (tenor c)	8
* 54. Harmonic Flute	8
* 55. Flauto Traverso	4
56. Clarinet	8
* 57. Vox Humana	8

XVIII Tremulant

* 58. Tuba	8
* 59. Orchestral Trumpet	8

XIX Octave XX Sub Octave XXI Unison Off

ACCESSORIES

Ten general pistons and general cancel
 Two general coupler pistons
 Eight foot pistons to the Pedal Organ
 Eight pistons to the Choir Organ
 Eight pistons to the Great Organ
 Eight pistons to the Swell Organ
 Six pistons to the Solo Organ
 Combination couplers: *Great & Pedal pistons*
Generals on Swell foot pistons
Manuals I & II Exchange
 Reversible pistons: *I-IV, VI, VII, X-XII, XVII*
 Reversible foot pistons: *I, II, III, VI, XI; 1, 11*
 Eight divisional and 128 general memory levels
 Stepper, operating general pistons in sequence
 Expression pedals: Swell (Transept), Swell (Quire), and Solo

The manual compass is 61 notes; the pedal 32 notes
 The actions are electro-pneumatic

HARRISON & HARRISON 2010

This page is the left-hand-side of the double-side centre-spread of the new Cathedral Organ cases

This page is the right-hand-side of the double-side centre-spread of the new Cathedral Organ cases

***This page is for the set of photographs of the new Cathedral organ
With caption as shown:***

St Edmundsbury Cathedral Organ. Choir pipework (top left). Nearing completion, looking west: Great flues in background, Great reeds nearer, Pedal upperwork and Ophicleide foreground. (top right). New console (middle). Solo reeds with Quire ceiling above (bottom left). Looking into the Solo box (bottom left)

St Edmundsbury Cathedral

Wind Pressures

Pedal Open Wood and Sub Bass ranks	4½"
Pedal Diapason chorus	6"
Pedal Ophicleide 16ft	12"
Choir	3"
Great flue	4"
Great reeds and Pedal Trombone 32ft	7"
Swell flue and Oboe	3¾"
Swell reeds	7"
Solo flue and light reeds	4"
Solo Tuba and Orchestral Trumpet	15"

Pitch: A = 440 at 18°C

Mixture Compositions

Great					
C ¹	15	19	22	26	29
C ¹³	12	15	19	22	26
c ²⁵	8	12	15	19	22
c ³⁷	1	8	12	15	19
c# ⁵⁰	1	5	8	12	15
Swell					
C ¹	19	22	26	29	
c ¹³	15	19	22	26	
g ²⁰	12	15	19	22	
g ³²	8	12	15	19	
g ⁴⁴	8	12	15	19	
Pedal					
C ¹	19	22	26	29	

Harrison & Harrison

November 2010

(continued from page 34)

JC What criteria did Mark and Peter work to in their survey?

JT They sought to salvage whatever was best from the old instrument, and to improve this in terms of blending and tonality, as well as providing, for example, a new foundation chorus and new chorus reeds. The aim was to achieve a perfect harmony between old and new material, to marry successfully what was preserved from the original with what was entirely new, so that the join between the two would be impossible to discern. Every single pipe from the old organ that was to survive in the new instrument was taken to Durham for this purpose.

JC How did the chronology of the project's execution then unfold?

JT The final specification for the new instrument was agreed in 2006 and the contract with Harrisons was signed in January 2007. By February 2010 the organ chamber was entirely empty and we were without a pipe organ for ten months. During that period the new instrument was progressively assembled and the new cases put in place. From mid-October the instrument was voiced and tuned and the new organ was used liturgically for the first time on Advent Sunday, 30th November, 2010.



JC How was the project funded?

JT The new organ had to be financed almost entirely by fund-raising. Very little contribution from the Cathedral's own resources was required. The genesis of the fund lay in the gift of a legacy by the late Wilfred Mothersole, which formed the seed for our efforts. The principal task of the working group to which I referred earlier was to raise the money for the project. We are very indebted to a number of individual benefactors who made substantial donations, including one anonymous donation of no less than £50,000, and three of over £150,000.

Our Cathedral's Director of Music at the Harrison & Harrison factory in Durham

JC How much did the new organ cost?

JT The original scheme which I inherited was eventually deemed too expensive, at over £1 million. Bear in mind that by the time we were in a position to begin serious work the financial environment was much more hostile than it had been a few years earlier: interest rates on investments had fallen, as had the Stock Market. It was agreed, therefore, that the plan should be scaled back slightly, but without in any way cutting corners. The cost for the instrument itself came in at about £800,000, (plus VAT!) but, when additional essential

associated works such as scaffolding, transportation and electrics are taken into account, we were looking at well over £900,000. When the contract was signed, a gap in funding remained which we were successful in closing over the following three years.

JC What are the principal features of the new instrument?

JT The action is electro-pneumatic. There are four manuals, consisting of five divisions: Pedal, Great, Swell, Choir and Solo. The instrument has 59 speaking stops and a total of 3553 individual pipes. An interesting feature lies in the fact that the Swell organ has two independently controlled sets of shutters, one opening to the South and one to the West. A completely new CCTV and audio system has been installed behind the panelling. A specification is included with this article.

JC What is the story behind the new cases?

JT A disciple of Stephen Dykes-Bower, the late Alan Rome, produced a three-dimensional artist's impression of two wooden cases, based upon a sketch by Dykes-Bower, upon which Harrison's subsequently designed the cases. Thereafter John Bucknall, an architect recommended by the Cathedral, was commissioned to turn Alan's scheme into flesh and blood, using motifs drawn from different places in the Cathedral. The wood was carved by Penny's Mill in Marlborough and the cases were decorated by Campbell Smith & Co. of Fleet in Hampshire. The cases, whose cost is not included within the figures mentioned above, were funded, most generously and in their entirety, by the Vestey family.

JC What arrangement did you have while the pipe organ was dismantled?

JT We hired an Allen Digital organ, with two sets of loudspeakers, one in the Nave and one in the Quire.

JC What are your thoughts now, looking back over the execution of the project?

JT It's hard to believe we have actually achieved it! What stands out in my mind is that good communication and good spirit between and among all those involved in the achievement have been the key to success.

JC In conclusion, how far have your aspirations for the new instrument been realized?

JT Totally. The opportunity to create a largely new cathedral organ is rare enough; I believe that Llandaff, which has a new Nicholson organ, is the only other recent example in the country. To have two beautiful new cases must surely be unique. Our new organ in St. Edmundsbury Cathedral more than meets the essential criterion of versatility, it sings with a single musical voice, its wind supply is very steady, the chamber is wonderfully constructed and laid out in terms of accessibility, visibility and light. It is truly fit for its primary purpose which is making music to the glory of God, and a musical and artistic masterpiece.

JC James, thank you for sharing this splendid story with me.



[Photograph of the Cathedral Church of St. James in Bury St. Edmunds reprinted with permission: © James Hopgrove 2011]

"The Church of the Holy Cross and the Mother of Him Who Hung Thereon" in Crediton, Devon

(The locals abbreviate this mouthful of a name to just: "Holy Cross"!)

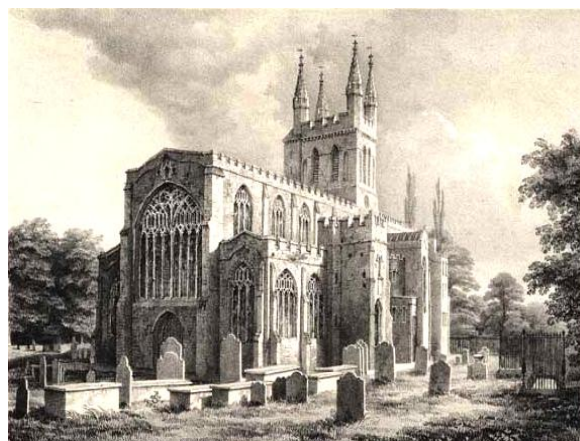
The Music of the Church

Here is a Parish Church in a sleepy rural market town in Devon with a long tradition of aiming to maintain and promote the great tradition of English Church music to a high standard.

This aim is fulfilled by the Director of Music, an assistant organist, an organ scholar, a choral scholar, and an enthusiastic full choir of juniors and adults (total up to 50!); how many Suffolk churches are there who can boast of this?

The New English Hymnal is used and cathedral-level anthems are the norm at services. The choristers sing regularly at cathedrals and on tours abroad; at the time of writing (November 2010), they have just returned from a half-term tour in Normandy.

The organ has been heard many times on live TV and radio and is visited by Organ Associations (have the SOA ever been there?) and many cathedral organists have given recitals here.



Crediton Parish Church

The Organ and Organists

*Tuba et Organa Rite Laudaretur Deus**

The original organ at was a three-manual instrument installed by Messrs. William and John Gray Sons of London, in 1822. Previously installed in the Royal Hospital, Chelsea, it was sold and brought to Crediton in 1819. It is believed that this organ contained older pipe-work by 'Mr. England' and descendants of Father Smith

In 1915, Harold C. Organ, FRCO, (*yes, 'Organ' was indeed his name!*), previously sub-organist, articulated to Sir George Herbert Brewer at Gloucester Cathedral was chosen out of 102 candidates for the Crediton post. He drew up plans for a new organ to be built at the end of the war. Tragically, his appointment was only to last nine months because, in 1916, Organ joined the Gloucester Regiment to fight in the Great War and was killed in action on 9th October, 1917.

His successor Mr Cyril Church (*I'm not making these names up!*) took up Organ's plans for a new organ with Messrs. Harrison and Harrison and on 20th October, 1918 - the order for the new organ was placed.

(Cyril Church (1871–1954) was previously organist of Folkestone Parish Church before moving to Crediton; he found time to compose a number of pieces for choir, organ and chamber music. Novello published some of his music during his time at Crediton, including a booklet of ten hymns and a setting of the Benedicite.

A letter to Arthur Harrison in 1920, reveals that Mr. Church had 'started an organists' association', mentioning the words 'Exeter' and 'district', leading to the belief that it was he who started the Exeter and District Organists' Association which still exists today. Cyril Church retired as organist in 1944.)

On November 18th 1918, it was decided that the new organ was to be a "Thank Offering for Victory and as a Memorial for Parishioners who have fallen in the First World War", one of whom was of course their young organist, Second Lieutenant Harold C. Organ.

By the end of March 1919, £1,529 15s 6d (which I understand to be £52,400 retail price equivalent today) of the £3,500 (today - £120,000) necessary for the new organ had been raised through sponsors and fundraising events, including fairs, the laying of a mile of pennies, competitions and musical evenings.

In March 1920 the 'Organ House', which survives today, was built in the Rectory garden (the site which is today the church car park) to house the gas-powered blower – made by the firm Watkins and Watson – for the new organ.

Owing to shortages during WW1, much of the pipe-work from the Gray instrument was incorporated into the new organ. In the Harrison and Harrison's archives is a note by Arthur Harrison, detailing what pipe-work was to be saved; it appears that most of the flue-work was incorporated into the 1921 organ, except, in Harrison's words, '2 ghastly reeds' on the Swell. He voiced as well as designed the 3-manual instrument – hence, at the beginning of this section, the Latin quotation above *(Praise God in the Tuba and Organ), located on Harrison's memorial plaque in the Chapter House of Durham Cathedral.

An insight into Arthur Harrison's modus operandi is given in *The History of the English Organ* by Stephen Bicknell – "It was not unknown for Arthur Harrison to stand at a vantage point in the church individually adjusting the speech of pipes which were handed out of the organ by a relay of men, forbidden to talk, cough, sneeze or be excused in any way for hours on end, and who had to wear cloth bags of their feet to muffle their foot-falls". Those were the days!

The completed organ was installed in the north transept and the Dedication Service for the new organ took place at 3pm on Wednesday 16th November 1921.

The Very Revd. H.R. Gamble, Dean of Exeter, preached the sermon in front of the assembled Great and Good of Crediton, and the Bishop of Crediton blessed the organ. The service concluded with an organ recital played by Dr. Charles Macpherson (1865–1941), well-known as organist of *St. Paul's Cathedral*, London, music theorist and professor at the Royal Academy of Music.



Harold Organ

His programme included J.S Bach's *Passacaglia in C minor* as well as pieces by Parry, Rheinberger, Guilman and Karg-Elert. He ended the service with the Imperial March by Elgar. After Evensong the same day, "Mr Church gave an organ recital of pieces by Wagner, Hollins, Mendelssohn and Guilman, ending with the Toccata from the Organ Symphony No.5 by Widor". (*I cannot find the titles of all the pieces played*).



By November 1922 the balance had been paid to Harrison's by which time 2,548 pipes had been installed. The 32' flue had also yet to be added when funds allowed, and was eventually installed in 1930 by Harrison and Harrison, with the help of their apprentice, Master Church (Cyril Church's son), which brought the total number of pipes to 2,555 (as the stop is an extension of the Open Wood 16', and quinted in the bottom 5 notes).

The London architect, W.D Caröe, designer of the memorial to Gen. Sir Redvers Buller (which is placed above the west face of the east Nave archway) was asked to design the case for the new instrument. This case was to be built when further funds allowed - the first priority was the structure and sound of the organ.

Now one of the best organs in the West Country, the Crediton organ underwent a major restoration in 2000-2001 by Michael Farley, organ builder of Budleigh Salterton and present organist of the 2-manual in Ottery St. Mary, about 20 miles away (*built in 1828 by Flight & Robson, rebuilt with electric action in 1969 by the Exeter firm of Eustace and Alldridge, and enlarged and the Swell soundboard restored in 1990 by Michael Farley*).

It was during this 2001 rebuild that the plans for a case were eventually realized. As original drawings for an organ case by Caröe are now lost, a new case was designed by Howard Foreman (of Teignmouth) and was made in English oak by the firm Renatus (of Bideford). As can be seen from the photo, Mr Foreman created his design to fit Caröe's front pipe arrangement, and based the carving on the panel work of the old balustrade which had been fitted along the console of both the 1921 organ and its predecessor.

The current specification of the organ is shown on page 44.

Why should this be of particular interest to the SOA ?

In 2008 Kate Macpherson, one of our student members, became an Organ Scholar of the University of Exeter (where she graduated in Law and subsequently obtained a Masters' degree (Distinction) in International Human Rights Law).

She was appointed as Assistant Organist of Crediton Parish Church, a prestigious position for a student, particularly one not reading for a music degree. At Crediton, she enjoyed three happy years of playing, deputizing and conducting the 50-strong choir..

During this time she also broadcast live on BBC radio for a Christmas Day service, and accompanied a service for the church's 1100th anniversary, at which the Archbishop of Canterbury



officiated. Having learned the piano and flute from the age of five, she graduated onto the organ bench when she started organ lessons at the church of *St. John* in Felixstowe while a sixth-former at Deben High School.

She has studied with Philip Speirs and Paul Morgan, and is currently taught by Margaret Philips of the Royal College of Music.

She has undertaken masterclasses with Nicholas Kynaston, Anne Page and the late David Sanger. Kate is now studying for her ARCO diploma.

Kate is currently the Michael James Organ Scholar of Portsmouth Cathedral, and a music teacher at the Portsmouth Grammar School.

She gave an organ recital at Gloucester Cathedral on 24th February, 2011; her programme contained music by Dubois, J.S. Bach, Charles Macpherson, S.S. Wesley, Widor and Reger.

In September 2011 she will be moving to London to complete her solicitor training in legal aid at the College of Law in Bloomsbury, whilst continuing her organ playing.

Specification of Crediton Church Organ

<u>GREAT</u>		<u>SWELL</u> (enclosed)		<u>CHOIR</u> (enclosed)		<u>PEDAL</u>	
Double Geigen	16'	Lieblich Bourdon	16'	Contra Dulciana	16'	Double Open Wood bottom 5 notes acoustic	32'
Large Open Diapason	8'	Open Diapason	8'	Open Diapason	8'	Open Wood	16'
Small Open Diapason	8'	Lieblich Gedacht	8'	Claribel Flute	8'	Geigen extended from Great	16'
Geigen 12 new pipes in 2001	8'	Voix Celestes	8'	Vile d'Orchestre	8'	Sub-Bass	16'
Stopped Diapason	8'	Echo Gamba	8'	Harmonic Flute	4'	Dulciana extended from Choir	16'
Hohl Flute	8'	Lieblich Flute	4'	Salicet	4'	Octave Wood extended	8'
Octave	4'	Gemshorn	4'	Harmonic Piccolo	2'	Geigen extended - new in 2001	8'
Wald Flute	4'	Fifteenth	2'	Orchestral Bassoon	16'	Flute extended	8'
Octave Quint	2 ² / ₃ '	Mixture 12,19,22		Clarinet	8'	Double Ophicleide extended	32'
Super Octave	2'	Oboe	8'	Tuba (unenclosed)	8'	Ophicleide	16'
Harmonics: 17,19,21,22		Double Trumpet	16'				
Tromba	8'	Trumpet	8'				
Octave Tromba	4'	Clarion	4'	Tremulant		Reeds on Pedal - new in 2001	
				Octave		Great to pedal	
		Tremulant		Sub-octave new in 2001		Swell to pdal	
Reeds Off new in 2001		Octave		Unison Off		Choir to pedal	
Swell to Great		Sub-octave new in 2001		Swell to Choir			
Choir to Great		Unison Off new in 2001		Reeds on Choir			

8 combination thumb pistons on Great + Great to Pedal reversible piston

8 combination thumb and toe pistons on Swell + Swell to Pedal + Ophicleide + Double Ophicleide reversible pistons

6 combination thumb pistons on Choir + reversible coupler pistons for Swell to Choir, Choir to Pedal, clarinet, tuba

8 toe pistons for Pedal

Thumb pistons for Great and Pedal combinations coupled, Pedal to Swell, General on Swell Toe Pistons

8 General pistons, sequencer advance (99 stages per 30 levels of memory) on Great and Swell keyslips, retard on Choir keyslip

Toe pistons: sequencer advance, retard, reverse for Great to Pedal, Swell to Pedal, Double Open Wood, Ophicleide, Double Ophicleide

Transposer +/- 5 semi-tones *I have never seen this on a pipe organ before!*

Wind Pressures: Great 4" on flues, 10" on reeds; Swell fluework and oboe 4", other reeds 7"; Choir 5" but tuba on 15"; action 10"

Electro-pneumatic action

Compass: Manuals 5 octaves, Pedals 32 notes radiating and concave pedal board; 2 balanced swell pedals on Swell and Choir

Finally that all-important thumb piston – the 'General Cancel'



Brief history of the church:

- 739 A.D. – first documentary evidence of Christianity in this area when King Ethelheard granted 20 hides (approximately 600 modern acres) of land to found a monastery “in a place called Creedy”. It is uncertain whether the monastery was ever built.
- 909 – Crediton became the centre of a new diocese with Eadulf as its first bishop when the massive See of Sherborne, of which Devon was a part, was sub-divided.
- 933 – Eadulf was granted a charter from King Athelstan for the dedication of a cathedral to ‘*The Blessed Virgin, the Mother of the Lord*’. The more succinct ‘*St. Mary’s Minster*’ was used by Ethelgar, the next bishop, when seeking funds to build what was probably a wooden building to the north of the present church.
- 1046 – 7 bishops later, Bishop Leofric (also Lord Chancellor of England) petitioned the Pope and the King to remove the See to Exeter, just eight miles away. In 1050, he was enthroned as Bishop of Exeter in the presence of King Edward the Confessor; hence the status of Crediton became downgraded.
- Between 1107 and 1113 - Bishop Warelwast of Exeter granted a charter to establish a Collegiate Church in Crediton and a College of 12 Canons administered the buildings and life of the collegiate church.
- 1245 - A stone building replaced the wooden structure; Bishop Brewer gave it its present title: “The Church of the Holy Cross and the Mother of Him Who Hung Thereon”.
- A Lady Chapel and Chapter House were added in the late 13th century.
- Early in the 15th century the senior canon was appointed Dean; his house was in the narrow road, ‘Dean Street’, still opposite the church.
- 1409 – essential work began to rebuild what was by then a church in disrepair; the Perpendicular style is largely what we see today, although there are some parts from the 12 and 13th centuries. The lower half of the tower is the oldest part of the existing church, with the piers dating from 1150.
- The warm red hue of the 230’-long building results from the use of red volcanic stone from local quarries at Posbury, Spencecombe and Knowle.
- 1545 – following the Reformation, the church was surrendered to Henry VIII and the College of Canons was dispersed.
- 1547 – Crediton Town Corporation paid the King £200 just before he died to purchase the church buildings.
- Under an unusual charter (still current) from Edward VI, 12 secular governors were appointed to administer the lands and tithes on behalf of the townspeople and parish. This did not become fully effective until 1560, when Queen Elizabeth I granted a new charter to confirm the provisions.
- So ‘Holy Cross’ became a parish church with the governance independent of the Bishop of Exeter.
- Transepts were added and, in 1744, some bells; the tower now supports 12 bells, the latest of which were installed in 2004 and which ‘make up one of the finest peals of bells in the world’.
- During the intervening years repairs and minor changes have been made, the latest of which was the installation in 1978 if a nave altar and platform.

The Governors, who today administer the fabric, meet in a splendid room on the top floor of the Chapter House. This room has oak planked flooring and contains many historical items including Cromwellian artifacts and a few silver coins from a hoard found in 1896.

Post Script: I would like to express my thanks to the present Director of Music, Steven Martin (*left on the second row in the photo below*), with whom I have only communicated by e-mail and telephone, for his generosity in allowing me, one afternoon last September, to glory in the sounds of these Harrison & Harrison pipes.

From the jet-plane *ffff* roar of the Pedal Double Ophicleide to the *pianissimo* beauty of the Choir Salicet, the 2½ hours playing to my heart’s content on this terrific instrument passed all too quickly.

I know my ex-pupil Kate (*second from the left on the second row in the photo below*) is so very grateful for the many and varied opportunities that Steven offered her to play, to accompany the choir and to make such progress on the organ.

Philip L. Speirs

Picture acknowledgements: print of the church on p.41: devon.gov.uk/historiccrediton

The rear view of Kate at the console is from the church’s 2011 calendar; the remainder are from holycrosschoir.com



Some of the Crediton Church Choir
– Kate is second from left on middle row

A Tale of Two Organs – Sudbury's Double Centenary

by Roger Green

2011 marks the centenary of the two finest organs in the town of Sudbury. That at Christ Church was opened on 10th May and that at St Peter's was opened seven weeks and one day later, on St Peter's Day, 29th June. In more recent times both instruments received awards, to support the cost of rebuilding, from the Heritage Lottery Fund, thus underlining their heritage status.

St Peter's

Edward Ellis Vinnicombe arrived in the market town of Sudbury in November 1901. He had been born on 14th September, 1874 into a highly musical family. His great uncle, Thomas Horne Vinnicombe was an organist. His great-aunt Phoebe married the Exeter organ builder, Philip Dicker. His aunt Maria was a



popular local pianist and his sister Elsie travelled the world as a singer. E. E. Vinnicombe's grandfather, John Pewtner Vinnicombe II was an organist who trained in piano manufacture at the London factory of Clementi and, having done so, moved back to his native Exeter and started the family business as music sellers and tuners. In time they owned several shops in and around Exeter. E. E. Vinnicombe's father, Edward Moxhay Vinnicombe was an able organist, holding the post at the church of *St. Michael* in Mount Dinham, Exeter. This church was the undoubted flagship of the Tractarian movement in Devon and Edward Ellis would have grown up rooted in that tradition, which he would regain years later in Sudbury. On one census return Edward Moxhay styled himself as 'Professor of Music'. He certainly acted as one of the assistant organists at the cathedral.

Young Edward became a chorister at Exeter cathedral and was later articled as apprentice to Dr. Daniel Joseph Wood, organist at the cathedral. However, before the apprenticeship had been fully served, Edward left the cathedral to become organist at Chagford where his own relative H. P. Dicker had built the organ some forty years

earlier. Edward became an ARCO in 1898 and a Fellow in 1900. What, it may be asked, enticed him, as a young man in his mid-twenties, to leave family and friends and come to Sudbury *St Peter*?

The organ in Sudbury could not have been a huge enticement. It had been built by Henry Jones and Son of Fulham Road, London at a cost of £406 11s 6d inclusive of removal of the old instrument and was opened on St. Peter's Day, 1886 by William Ambrose, the organist of the day. The specification was as follows:

Great Organ

Open Diapason	8'
Clarionet Flute	8' tone
Principal	4'
Twelfth	2 $\frac{2}{3}$ '
Fifteenth	2'
Mixture	III
Trumpet	8'

Swell Organ

Double Diapason (tenor C)	16' tone
Open Diapason (grooved)	8'
Lieblich Gedact	8' tone
Principal	4'
Mixture	III
Hautboy (tenor c)	8'
Cornopean	8'

Choir Organ

Dulciana (grooved)	8'
Clarabella	8'
Flute	4''
Cremona	8'

Pedal Organ

Open Diapason	16'
Bourdon	16' tone
<i>The latter represented 12 pipes taken from the previous organ</i>	

By comparison, the Chagford organ boasted almost identical Pedal and Choir divisions, a significantly larger Swell division and a similar but slightly larger Great organ. The other disappointing feature of the Sudbury organ was its condition.

The organ had stood in the north chapel, facing west until the spring of 1890, when it was turned through 90° to face south, doubtless to achieve greater cohesion with the occupants of the choir stalls. At the same time a Harmonic Flute to tenor c was substituted for the twelfth, a bearded gamba (to CC) for the three-rank mixture, and all the reeds were re-voiced. These changes would, today, probably not be regarded as improvements but they were seen to be so at the time. The long backfall action to the swell was improved by substituting squares for backfalls and a tremulant was added to the swell.

This would have been the instrument that greeted Edward Ellis Vinnicombe but, by 1907, the bellows and Swell action of the Jones organ had begun to fail and a considerable outlay was inevitable. Accordingly, Thomas Elliston, one of the assistant organists of the day, was requested to overhaul and examine the instrument and to report on it. Elliston was considerably more than an assistant organist. He knew more than most about organs, being the author of *Organs and Tuning – a practical handbook for organists*. This was, at the time and for many years to come, through several editions, a standard work on organ construction and maintenance. Elliston's opinion was that the cost of renovating would be so great as to be inadvisable. In 1908 a challenge was thrown down by an anonymous donor who promised to pay £100 to start a fund for a new organ, provided that the congregation raised an adequate sum within reasonable time.

Edward Ellis Vinnicombe was asked to draw up a specification and did so with assistance from Dr W. Inglis Mason and Thomas Elliston. The former, with considerable knowledge of organs, was a surgeon and medical practitioner in the town at the time. He had presented an organ to the local Masonic Hall in 1886. The specification was submitted to Sir George Martin, M.V.O., organist of *St. Paul's Cathedral* and Dr. H. A. Harding, secretary to the Royal College of Organists, who both approved the scheme. Tenders went out to eight organ builders. After trying and hearing a number of instruments in London and the provinces, Mr. Vinnicombe unhesitatingly recommended Messrs. Lewis and Co. of London and Glasgow whose organs were considered 'unequalled for beauty of tone and unsurpassed for excellency of workmanship'.

The list of subscribers to the organ fund is huge and includes both rich and poor. Dedication of the organ, by the Right Revd. W. T. Harrison, D.D., lately bishop of Glasgow and Galloway, was on St. Peter's Day, 1911 and the number and scope of the events was quite amazing, given that it was a Thursday. The dedication service was at 11.00am, preceded at 6.45 in the morning by a choral celebration of Holy Communion. The dedication anthem, by E. E. Vinnicombe, was '*Rejoice in the Lord, O Ye Righteous*'. This anthem, subsequently published, was designed to show off the full capabilities of the organ.

Dr. A. H. Mann, of Kings College, Cambridge, gave an organ recital after the service with music by Beethoven, S. S. Wesley, and Handel's *Organ Concerto in G* number 1, set 1. At 4.00pm he gave another recital, including the *Toccata and Fugue in D minor* by J.S. Bach alongside works by Dussek, Saint-Saens, Sterndale Bennett, Haydn and Mendelssohn and including another Handel Organ Concerto. Some of the items were vocal solos.

At 7.30pm, in the course of Evensong, the dedication anthem was performed again and the setting was *Stanford in B flat* but, mysteriously, the *Te Deum*. This was followed by yet another recital by Dr. Mann, with works by Bach, Widor (not the famous *Finale*), Mendelssohn, Berthold Tours and Henry Smart. Earlier, at 1.00pm, a public luncheon was provided at the Church Lads' Brigade headquarters in Queen's Road for half a crown.

On the following Sunday, at Evensong, the dedication anthem was sung again and, after the service, E. E. Vinnicombe gave a recital of Handel, Lemare, Wagner, Bernard Johnson and Henry Smart.

Edward Ellis had got his organ! He was affectionately known in the town as 'Vinny' and is seated second to the left of the processional cross in the photograph at the foot of page 49. Thomas Elliston is standing at the extreme left. The specification of the new instrument reflected 'Vinny'. It was very much his organ. 'Vinny' ran a choir of thirty men and boys. It was not until 1914 that Bury St. Edmunds achieved cathedral status and, in Sudbury St Peter, Evensong was sung on a daily basis through to the mid-fifties, when 'Vinny' retired. The musical portions of the services at St Peter's maintained a fine reputation during this time and those who know the organ will know that it a superb instrument on which to accompany services. 'Vinny' was certainly a fine organist. Within the Vinnicombe family there is a belief that he was offered a post as organist at Lichfield Cathedral but turned it down.

On most Wednesdays, 'Vinny' would give an organ recital. Sometimes there were two, one in the afternoon and one in the evening, with different programmes. Many guest artists performed at these recitals and the events must have hugely enriched the musical life of the town. The musical *repertoire* was often ambitious. Programmes record a complete Mozart piano concerto and part of the Schumann piano concerto. The solo parts were given to a guest pianist while 'Vinny' provided the orchestral parts from the organ. 'Vinny' was particularly noted for his performances of *Finlandia* and *The Storm* (probably the Lemmens version), the latter always seemingly played 'by request'. At one point he was forbidden to play *The Storm*, the church authorities of the day proclaiming that it set up too high a level of vibration within the building!

Specification of the Lewis and Co. Organ at St. Peter's, Sudbury

The organ is of charge pneumatic action with three manuals C to c4, 61 notes and pedal C to g1, 32 notes.

Great Organ

1. Contra Viola	16
2. Open Diapason Large	8
3. Open Diapason Medium	8
4. Hohl Flöte	8
5. Dolce	8
6. Flute Harmonique	4
7. Octave	4
8. Super Octave	2
9. Harmonics	III
10. Tromba	8
11. Tuba (from Choir)	8

Swell Organ

1. Rohr Bourdon	16
2. Open Diapason	8
3. Rohr Flöte	8
4. Viole de Gambe	8
5. Voix Celeste (tenor C)	8
6. Geigen Principal	4
7. Flute d'Amour	4
8. Piccolo Harmonique	2
9. Echo Cornet	III
10. Double Trumpet	16
11. Horn	8
12. Clarion	4
13. Oboe	8

Pedal Organ

1. Major Bass (lowest 5 – acoustic)	32
2. Great Bass (from 1)	16
3. Sub Bass	16
4. Violone (from Great 1)	16
5. Echo Bourdon (from Swell 1)	16
6. Violoncello (from 4)	8
7. Flute Bass (from 3)	8
8. Bombarde (from Great 10)	16

Choir Organ

1. Salicional	8
2. Cor de Nuit	8
3. Echo Dulciana	8
4. Unda Maris (Tenor C)	8
5. Flauto Traverso	4
6. Orchestral Oboe	8
7. Corno di Bassetto	8
8. Tuba	8

Couplers etc.

- | | |
|------------------------------|----------------------|
| 1. Great to Pedal | 9. Choir Octave |
| 2. Swell to Pedal | 10. Choir Sub Octave |
| 3. Choir To Pedal | 11. Choir Unison Off |
| 4. Swell to Great | 12. Swell Octave |
| 5. Swell Octave to Great | 13. Swell Sub Octave |
| 6. Swell Sub Octave to Great | 14. Choir Tremolo |
| 7. Choir to Great | 15. Swell Tremolo |
| 8. Swell to Choir | |

Four thumb pistons to Great Organ

Four thumb pistons to Swell Organ

Four thumb pistons to Choir Organ

Four pedal pistons to Pedal with coupling action to Great thumb pistons

Four pedal pistons to Pedal with coupling action to Swell thumb pistons

Reversible pedal piston to Great to Pedal

Reversible thumb pistons to Great to Pedal, Swell to Pedal and Choir to Pedal

Balanced pedals to Choir and Swell boxes

The organ was tuned to French Diapason normal C 517.3

Metal pipes are of best spotted metal

Wind pressures vary from 4 inches to ten inches

Stop knobs and keys are ivory and stop rods are in rose wood.

There were two bellows, the feeders for which were operated by two hydraulic engines manufactured by Messrs. Watkins and Watson of London. These supplied the eight reservoirs.

Putting the organ into a historical context, in 1911 Lewis and Co. was certainly one of the leading organ builders. Thomas Lewis set up business in London around 1863, greatly influenced by the German organ builder Schulze who had shown his work at the Great Exhibition of 1851. The work of T.C. Lewis was very highly regarded but in 1897 all the stock was bought out by John Courage, the brewer, who took control of the company. Lewis left

to set up in business independently. He died in 1916 having lived to see John Courage sell off the firm to the manager, Herbert Tuckwell, in 1909. It is from this period that the Sudbury instrument dates. Under Tuckwell there was a certain taming of the fire and freedom, some would say coarseness, of earlier instruments. The new sound was more dense and more profound. The product, emanating from the Brixton factory, remained of the very best, both

tonally and in construction. Tuckwell died in 1914 and, towards the end of 1918 the firm amalgamated with Henry Willis and Sons which took over the Brixton factory and produced many of their finest organs there, notably between the wars. By 1925 the Lewis name had disappeared for ever.



THE CHOIR OF ST. PETER'S CHURCH, 1911.



Signs of the fancy pipe-work much in favour in 1911 are to be seen in the rare conical Dolce stop and the finely constructed Triangular Flute. All the pipe-work is of predictably superb construction. Comparatively few organs built by Lewis and Co. survive unaltered. Therefore this organ must be set aside from those that have been 'improved' or 'modernised' and its heritage status is thus acknowledged.

There are some anomalies. The shutters on the boxes open away from the congregation

and this, added to the very cramped site, has a certain deadening effect upon the most exciting qualities of the instrument, as heard from the Nave. The Echo Cornet on the Swell is not a Cornet at all and breaks at a most inconvenient point. Was the pedal reed intended for this instrument or was it an afterthought? Places for bass pipes of the Tromba rank exist, complete with motors, on the great soundboard but were not needed when a downward extension, off the main chest, was decided upon. This extension, together with the pedal string stop, is detached from the rest of the pedal work. These two stops also make access to the Choir box very difficult. There is a curious and seemingly wasteful array of pedal combinations and perhaps the manual pistons were cut back in number from the original design as some descriptions tell of five to a department, whereas the reality is only four. The shallow touch bedevils visiting organists. Look at a note and it plays!

All this does very little to detract from the many wonders. There is a fulsome diapason chorus on the great organ, complete with a solo character large scale diapason rank. All the flute stops are exquisite and contrasted in timbre. Some years ago, I was asked why the organ needed so many flute stops. The answer was, 'try them and you will understand.' The swell organ chorus reeds are excitingly octave coupler. The choir delicious melting sound and round. The action is as fine as could be and enables the high pressure chests with a boldness and solid assurance age.

The organ gave good service certainly a considerable action in 1942, by the firm of an unknown date, the original was replaced by an electric one pumped). Over the years the Bishop and Sons as well as Beard.



The Swell flue work and oboe

for many years. There was renovation to leathers and Henry Willis and Sons and, at hydraulic blowing apparatus (the organ was never hand organ was attended by Messrs. Messrs. Hill, Norman and

Sadly by 1971 when services ceased in St. Peter's the instrument had been allowed to reach a very poor state, with much of the pedal section and many other stops out of action and generally very unreliable. During the five years before vesting the church with the Churches Conservation Trust the future for the instrument was often bleak. In 1980 Christopher Dearnley, organist of *St Paul's Cathedral*, played the organ. As a result he inspired the Friends of St. Peter to raise funds towards its refurbishment.

The first stage in this process was completed in 1987 when Christopher gave a recital, celebrating the return to life of the instrument following work by Messrs. Bishop and Sons, commencing in December 1986 and taking nearly a year to complete. The work was funded by the Friends of St. Peter. Mrs. Dora Vinnicombe, widow of 'Vinny', attended this event. Part of the work was undertaken by local engineer Peter Taylor, who patiently repaired the blower blades which had shattered in December 1985.

In 1999 the organ enjoyed a major rebuild, including the provision of a new blower, at a cost of well over £100,000, with the aid of a most generous grant from the Heritage Lottery Fund and the remainder of the funding from the Friends of St. Peter. This work was undertaken by Messrs. J. W. Walker and Sons. Two years earlier it had been found that the seven largest pipes were falling to pieces because of serious worm infestation. They had to be removed and destroyed in August 1997. In 1999 seven new pipes, to the original measurements, were made and installed. Reputedly it was the first time that pipes of this size had been constructed in this country for over 50 years. The first recital on the refurbished instrument was given in May by Dennis Townhill, Organist *Emeritus*, *St. Mary's Cathedral*, Edinburgh. The following year a recital was given by Stephen Cleobury, Director of Music at King's College, Cambridge, to mark the re-inauguration of the instrument and, at the same time, to 'echo' the opening recitals in 1911.

Sadly, just when all seemed secure, following work on the roof, damage was caused to the organ upon unsupervised removal of the protective plastic covering. Four weeks of remedial work by J. W. Walker and Sons in 2001 once again restored the organ.

What of the future of this singular instrument? The primary derivation motors, which, following expert advice, were not renewed in the 1999 work are now giving some cause for concern. Renewal of the action would be a major and costly undertaking. William Johnson does sterling work in looking after the instrument and the Friends of St Peter plan a special series of recitals this year to celebrate the centenary. They also welcome organists from far and wide to use the organ and many do so, often on a regular basis.

Having survived a period in which this style of instrument was deeply unfashionable, let us hope that with the significant support from the Friends of St. Peter, together with the Churches Conservation Trust, the future of the instrument might be assured.

Christ Church (formerly Trinity Congregational Church)

But we must return to the early years of the twentieth century once more to learn more of the purchase and installation of the new organ at what was then Trinity Congregational Church and is now the United Reformed Church. The church had been set up as a result of the second schism within the Great Meeting in Friars Street. The first schism had occurred in 1765, with its eventual leader in the form of Daniel Herbert, a poet and hymn-writer of not inconsiderable output. This schism was mended in 1785 but a further breakaway from the Great Meeting took place in 1837. Led largely by Emily Gainsborough, great niece to the painter, a group of about 15 members split from the Great Meeting in Friars Street and set up their own chapel in 1838 in School Street. The Gainsboroughs had been staunch supporters of the Friars Street Great Meeting. The baptism of twenty members of the family are recorded in the registers and one of the burial vaults under the chapel was for the use of the Gainsborough family. Strangely, in the light of her break with the Great Meeting, one of those buried there was Emily. As an aside, the Willis organ from the Great Meeting was moved to the chapel of Ipswich School before the building in Friars Street was demolished in 1966.

Rev. Charles H. Vine, esteemed minister at the Trinity chapel from 1889 to 1896, was the inspiration for the much enlarged *facia* to the 1838 building, with entrance lobbies and an expanded gallery. An organ probably stood at the west end of the first gallery. I have only a few pieces of evidence to support the

existence of an earlier instrument. The first is found in a note dated 16th June, 1892 and signed Thos. Elliston. It reads, 'This windchest is made by Thomas Elliston in 1892 specially for the organ in Trinity Congregational Church, Sudbury. Thos. Elliston.' This is accompanied by a label printed in red ink with the following: 'Thos. Elliston Organist of St Gregory's Church, Dealer in Musical Instruments, Siam House, Sudbury.' This is the same Thomas Elliston referred to above. The second piece of evidence will be noted in remarks by Thomas Elliston later in this article. I should be most interested to be shown more tangible proof. In 1910, possibly inspired by the appeal then running at St. Peter's, a decision was taken to construct a new organ at the east end of the chapel.

Early advice as to a possible specification was sought from J. W. Fisher of Wolverton in Buckinghamshire by Revd. D. Clayton, minister at the chapel. The proposed specification led to much discussion in notes passed hither and thither.

Wolverton Organ	Proposed Trinity Organ
Great Organ 1. Open Diapason metal 8' 58 pipes 2. Hohl Flute wood 8' 3. Duciana (voiced pp) metal 8' 4. Principal metal 4' 5. Harmonic Flute metal 4' 6. Fifteenth metal 2' 7. Clarionet spotted metal 8' 46 pipes	Great Organ 1. Open Diapason metal 8' 2. Lieblich Gedackt wood 8' 3. Dulciana metal 8' 4. Harmonic Flute metal 4' 5. Principal metal 4' 6. Fifteenth metal 2'
Swell Organ 8. Double Diapason wood 16' 9. Violin Diapason metal 8' 10. Gamba metal 8' 11. Salicional spotted metal grooved 8' 12. Voix Celestes ditto 8' 13. Gemshorn metal 8' 14. Mixture metal 3 ranks 15. Horn spotted metal 8' 16. Oboe spotted metal 8'	Swell Organ 7. Violin Diapason metal and wood 8' 8. Rohr Flote metal and wood 8' 9. Salicional 12 grooved spotted metal 8' 10. Voix Celestes spotted metal 8' 11. Gemshorn metal 4' 12. Piccolo metal 2' 13. Oboe or Cornopean spotted metal 8'
Pedal Organ 17. Open Diapason wood 16' 30 pipes 18. Bourdon wood 16'	Pedal Organ 14. Grand Bourdon wood 16' 15. Flute Bass wood 8'
Couplers 19. Swell to Great 20. Swell to Pedal 21. Great to Pedal 22. Tremulant	Couplers 16. Swell to Great 17. Swell to Pedal 18. Great to Pedal
3 Composition pedals to Swell Organ 3 Composition Pedals to Great Organ Tubular Pneumatic action to the pedals	3 Composition pedals to Swell Organ 3 Composition Pedals to Great Organ Tubular Pneumatic action throughout

Thomas Elliston gave some advice on 13th September, 1909 (doubtless mistaking the year for 1910 as he says he has to scribble the notes in a hurry). He expresses doubt about the wisdom of siting the Swell Organ over the Great Organ. His opinion is that it will go out of tune in 'heated evening services' and may speak slower owing to the extra length of pneumatic tubing needed. He continues to advise that the manual compass should be extended to c five octaves, also the pedals to g. What a pity that this advice was never heeded. He prefers a wood or even Lieblich Flute to a Harmonic Flute because the latter is too loud for Choir Organ effects on the Great. A Clarabella is to be preferred to the Lieblich.

Elliston further comments on the absence of a Gamba or, even better, a Viol d'Orchestre anywhere in the specification. In true Elliston style, he advises that the plain pipe metal must contain at least 20 per cent tin. Soundboards must be of Honduras Mahogany. Concussion bellows must be provided to each wind trunk. The Swell Box should be 2 inches solid and fitted with vertical shutters and a balanced pedal. If drawstops are used they should be splayed at 45 degrees for greater convenience of the player. The Bourdon must be of large scale, say 9 by 7 inches. The organ must be built to French Pitch C = 517.3 – that is low pitch (of the day). One of the Great Composition Pedals must form a Choir Organ by drawing the Dulciana, Clarabella and Flute. The drawstops should be of small modern design. The organ would be much improved by a Double Diapason and Trumpet in the Great Organ. Not much of his advice seems to have been taken.



The Christ Church organ case

Quotations were sought from several builders. P. Conacher and Co., in a letter dated 1st October, 1910, state that they are pleased to send an amended specification for an organ to cost £380 with the organist placed 'on the left hand side'. They report: "unfortunately we had a great fire at our factory....all our drawings and most of our letter books were destroyed", leaving only specification books. They further report that 'we have got into new premises and are in full work again, fortunately we did not have a single board of timber destroyed, we have therefore all our large stock of seasoned timber, some of it eight years old, to work upon, and can therefore guarantee first class well seasoned materials throughout.' This was the famous fire at the Springwood works in 1910.

In a draft letter written on 17th October, the Revd. D. Clayton makes approaches to the Revd. J.F. Shepherd of the Congregational Church, Palatine Road, Withington, Manchester or at 10 Gordon Place, Withington, Manchester. He has had three specifications for a new instrument for the church. One has been rejected and negotiations are under way related to the other two. "As there are local circumstances which make it desirable to obtain the advice of an outsider in the matter, my Deacons have requested me to write and ask if you will be good enough to look over these specifications and advise as to which is preferable". He adds that "the less space occupied by the organ would be an element in its favour." He pencils a note that he was Pastor at Ridgewell before coming here. The reference to Ridgewell is significant as Revd. J. F. Shepherd had, until 1903, been minister at the Old Independent in Haverhill. Whilst there, he

masterminded the installation of the very fine Binns organ in that chapel. The 'local circumstances' are more of a puzzle but with Thomas Elliston, Edward Ellis Vinnicombe and Dr. W. Inglis Mason all resident in the town perhaps he was suffering from a surfeit of local advice! The rejected specification was the one offered by Binns. With his previous close connections with that august firm (they not only built the organ in the Old Independent but also that in the Town Hall in Haverhill) it is likely that Revd. J. F. Shepherd may have at least raised one eyebrow in surprise. After the rejection of Messrs. Binns, the two builders left in the race were Peter Conacher of Huddersfield and Henry Jones of London.

In a further letter written 20th October, Revd. D Clayton states that the organ is to be placed 'behind the pulpit and this is to be brought forward and the choir seats to be placed on the platform in front of the pulpit.' He expresses a preference for Messrs. Conacher, because he knew their instrument in 'our church at Wolverton'. I cannot substantiate a claim for a Conacher organ in Wolverton. He continues, "Of course Jones is a well known firm too recommended by a musical celebrity in the town here, Dr. Mason." This is all the more odd as, at the time, Dr. Mason was involved in selecting Lewis and Co. to replace the unreliable Jones organ in St. Peter's. Oddly Henry Jones and Son do not seem to be aware of this as they state in a letter "We have an instrument at St. Peter's Sudbury that has been erected fifty years and the materials are sound as the day it was created."

The specifications offered by the two firms were as follows:

No. 1 (Jones)	No. 2 (Conacher)
For a full scale Church Organ of two complete Manuals each extending from CC to A. 58 notes and an independent pedal organ CCC to F. 30 notes, with the following arrangement of stops:	Containing two rows of keys and a Pedal Organ of Two Stops. Compass of manuals CC to A 58 notes. Compass of pedals CCC to F. 30 notes
Great Organ 1. Open Diapason 8' metal 2. Dulciana 8' metal 3. Rohr Flute 8' wood 4. Harmonic Flute 4' metal 5. Principal 4' metal 6. Fifteenth 2' metal 7. Clarionet 8' metal 46 pipes only	Great Organ 1. Open Diapason 8' metal 2. Dulciana 8' metal 3. Lieblich Gedakt 8' wood 4. Harmonic Flute 4' metal 5. Principal 4' metal 6. Fifteenth 2' metal
Swell Organ 8. Double Diapason 16' wood 46 notes only 9. Open Diapason 8' metal 10. Viole d'Orchestre 8' metal and wood 11. Vox Angelica 8' 46 pipes only grooved bass 12. Lieblich Gedact 8' wood and metal 13. Gemshorn 4' metal 14. Cornopean 8' metal	Swell Organ 7. Violin Diapason 8' metal and wood 8. Rohr Flute 8' metal and wood 9. Salicional 8' spotted metal 12 grooved 10. Voix Celestes 8' spotted metal 46 pipes 11. Gemshorn 4' metal 12. Piccolo 2' metal 13. Cornopean 8' metal 14. Oboe 8' spotted metal
Pedal Organ 15. Violone 16' wood 16. Bourdon 16' wood	Pedal Organ 15. Grand Bourdon 16' wood 16. Flute Bass 8' wood partly derived

(No. 1 (Jones)) Couplers 17. Swell to Great 18. Swell Octave 19. Swell Sub Octave 20. Swell to Pedals 21. Great to Pedals Two composition pedals to Great Two composition pedals to Swell	(No. 2 (Conacher)) Couplers 17. Swell Octave 18. Swell to Great 19. Swell Octave to Great 20. Swell to Pedal 21. Great to Pedal Three Pneumatic Pistons to Great Three Pneumatic Pistons to Swell Three Composition Pedals to Great Organ Three Composition Pedals to Swell Organ
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Asked for his advice, E. E. Vinnicombe suggested that “although no. 2 specification is superior in mechanical aids, I very much prefer the specification of no. 1. The specification of no. 2 gives me the impression that it would be rather ‘screamy’ and shrill. There is much more foundation tone in no. 1. Should you decide on no. 2, I should most strongly advise you to substitute a Swell Sub Octave for the Super Octave. This would give you a little more ‘Bottom’ to the organ.”

Yours truly,

Ed. Ellis Vinnicombe’.

This is interesting again as ‘Vinny’ makes no mention of the Jones organ in St. Peter’s. It seems his advice was not taken, with the exception of the Sub Octave coupler on the Swell which found its way into the final specification alongside a Super Octave coupler.

Thomas Elliston was also consulted on the subject of the merits of the two specifications and similarly offered advice in favour of the Jones outline. “All things being equal No. 1 is the best specification. But nothing is said as to the quality or weight of the metal. There must be an 8’ stop on the Pedal as in No. 2. This is absolutely necessary and can be easily done by making 12 more small pipes and adding them to the Bourdon.

“Personally I should prefer a small wood Open Flute to the Harmonic Flute in the Great Organ. You would lose a little power, but it would give you a Choir Organ effect otherwise unobtainable. The Harmonic Flute is a very nice stop but too loud for this effect, and is practically a second Principal of Flute tone. This is a defect in the organ at St Gregory’s. It would be a very great improvement also to have an Oboe in the Swell Organ instead of the Clarionet in the Great Organ. This would cost more but be more useful a great deal. The Viole d’Orchestre would then have to be softer, as that stop is sometimes used as a makeshift for the Oboe, when the latter is absent. Perhaps if you gave the organ builder your old organ he would make these alterations. No. 2 is a useful organ and would be all right but would not give the body of tone of No. 1 and does require two Swell Octave Couplers. The Swell Octave to Great would be better if altered to a Sub Octave coupler on the Swell organ itself, like the Swell Octave. The organ builder would of course do this for the asking. No. 2 also specifies spotted metal, which is as it should be.”

Yours faithfully,

Thomas Elliston.’

As a postscript Elliston adds:

“The organ builder would save a little by the substitution of the Wood Flute for the Harmonic Flute but the Oboe would cost more than the Clarionet, and the 12 pipes for the Bass Flute on the Pedal would be extra cost to him. The oboe pipes down to Tenor C would not cost more than the Clarionet but the oboe is a stop which must go through 58 notes instead of 46 as in the Clarionet, and these 12 extra pipes are the large and expensive ones.”

T. E.’

And as a further afterthought he offers “Ask Dr. Mason.”

In a letter dated 25th October, Revd. J. F. Shepherd sets out his choice of organ builder. He considers that Conacher makes a better quality of pipe-work. He prefers Conacher’s two reservoirs against the single reservoir of Jones. Conacher’s Swell box is made of thicker wood. The Jones specification is praised for

using two 16' pedal stops but criticised for using only one 2' stop over all. The Jones Swell is viewed as being too heavy. Concluding his remarks, he admits that he started his comparison very much in favour of Jones but ends with the opposite view. Finally he strongly advises against the side console position. This latter point brings a quick response from the Conacher factory stating their readiness to place the console in a central position.

So, within the town, Jones wins the prize, but without the town, Conacher is preferred.

As to the three organ builders concerned, Henry Jones had a national reputation including many instruments locally: in Colchester, *St. Leonard at the Hythe* had a moderate-sized two-manual organ similar to their Sudbury quotation but which had recently been supplied with new pneumatic action by Messrs. Walker. At *St. Nicholas*, also in Colchester, stood a good-sized three-manual organ, originally by Jones and later moved to *St. James the Great* upon demolition of *St. Nicholas*. Halstead Congregational Church boasted an instrument similar to that proposed for Sudbury. This organ was moved to Welwyn Garden City in 1947. Other examples locally were to be found at Sible Hedingham *St. Peter* (smaller than Sudbury), Twinstead *St. John the Evangelist*, Groton *St. Bartholomew*, Nayland *St. James*, Polstead *St. Mary*, Stoke by Nayland *St. Mary the Virgin* and Little Waldingfield *St. Lawrence*. Their main area of influence was stronger in the south and particularly around London. The impressive instrument at *Christ Church*, Tacket Street in Ipswich started life as a Jones.

Peter Conacher, almost a Huddersfield dynasty with so many of the family involved, also had a strong national reputation with organs in every part of the UK. Locally they had organs at Colchester *St. James the Great* (very large two-manual), Maldon URC, Steeple Bumpstead Congregational Church (small version of Sudbury), Thaxted URC (similar to Sudbury and, like Sudbury, it includes a 'Grand Bourdon'), Brandon *St. Peter* (larger version of Sudbury) and Barton Mills *St. Mary* (small one-manual and pedal). Interestingly only four Suffolk organs appear to be by the firm. The firm built a huge number in Ulster, including the *Cathedral of St. Macartin* Enniskillen (large three-manual) and the *Cathedral of St. Columb* Londonderry (good sized four-manual). Unsurprisingly, Conachers built many organs in Yorkshire, particularly in the West Riding and including Selby Abbey (as they left it in 1862, a large two-manual) and the installation in Huddersfield Town Hall (although this was a removal of a Willis organ from Newport and was later cared for by Willis).

Although rejected early in the process, I suspect on grounds of costs, Binns had a huge national reputation including Queens College Chapel, Cambridge, Reading University Great Hall, Colchester *St. Giles*, Gestingthorpe *St. Mary*, Halstead *Holy Trinity*, Jesus College and Magdalen College, Oxford, Hadleigh *St. Mary*, the two Haverhill organs previously mentioned, Ipswich *All Saints* and in Newmarket both *St. Mary the Virgin* and *All Saints*. They were also well regarded in the West Riding of Yorkshire, Selby Abbey (as they left it in 1891) being a well-developed four-manual organ). Their proposal for Sudbury sets out a six-stop Great Organ with Open Diapason, Dulciana, Lieblich Gedakt, Harmonic Flute, Principal and Piccolo. There is a Swell Organ of 6 stops with Geigen Principal, Rohr Flute, Vox Angelica (extremely soft ethereal tone, they add) and Celeste, Octave and a Cornopean. The Pedal section was to consist of a Bourdon and Bass Flute whilst couplers to facilitate Swell to Great, Swell to Pedal and Great to Pedal were proposed. They envisaged three combination Pedals to both Great and Swell, tracker action to manuals and 'our patent tubular pneumatic action to the Pedal Organ.' The ill-fated scheme envisaged 61 notes on the manuals with 30 on the pedals.

In a letter dated 25th November 1910, Conachers were awarded the contract subject to some changes to the specification. Tables, boards and sliders were to be of mahogany, the Swell Octave to Great was to be replaced by a Swell Sub Octave, the Swell Pedal was to be of the balanced variety, draw stops were to be used in place of 'Improved Stop Keys' (this never became a reality) and the firm must agree to the appointment of a clerk to the works. This latter was to be none other than Thomas Elliston. Authority to place the work in the hands of Conachers was given at a combined meeting of church and congregation held on Tuesday evening, 15th November, 1910.

Even after this decision, further negotiations ensued until finally, in a letter dated 21st February, 1911, Conachers 'can promise to have the instrument completed ready for the opening by the first Wednesday in

May, i.e., May 3rd. This left not much more than two months for the construction! In that time an organist appears to have been appointed. Two applications are on record. The first is from W. Trant of the Market Hill and the second is from Edward Watson of York Road. There is no record that either was appointed. Also in the interval there are to be constructed New Pulpit, Choir Benches and Platform as well as other alterations to seating.

The final specification was, and is today:

The manual compass is C to a3, 58 notes, the pedal compass is C to f1, 30 notes. Pneumatic action is used throughout.

Great Organ

1. Open Diapason	8
2. Lieblich Gedackt	8
3. Dulciana	8
4. Principal	4
5. Harmonic Flute	4
6. Fifteenth	2

Swell Organ

1. Violin Diapason	8
2. Rohr Flote	8
3. Salicional	8
4. Voix Celestes	8
5. Gemshorn	4
6. Piccolo	2
7. Cornopean	8
8. Oboe	8

Pedal Organ

1. Grand Bourdon	16
2. Flute Bass	8

Couplers

Great to Pedal
Swell to Pedal
Swell to Great
Swell Octave
Swell Sub Octave

There are 3 thumb pistons to the Swell Organ and 3 to the Great and Pedal Organ.

The six thumb pistons are duplicated by combination pedals.

The Swell Pedal is balanced.

Conacher Stop Keys control all the stops

There is a hand pump although blowing is currently electric.

The Programme for the opening of the organ on Wednesday May 10th, 1911 was not as ambitious as that to come at St Peter's but it was certainly impressive.

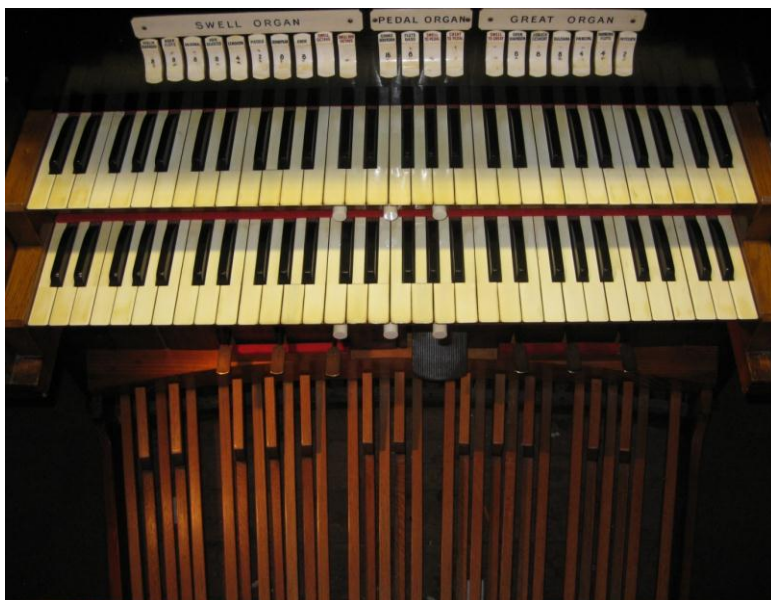
At 3.30pm after an introductory statement by Revd. D Clayton, the Mayoress, Mrs. E. Arnold, unlocked the organ and declared it open with the dedicatory prayer given by Revd. D. C. Carson.

At 3.45pm Divine Service followed with Revd. J. F. Shepherd, MA (Withington) presiding at the organ. The voluntaries were as follows:

Opening Voluntary: <i>Andante Cantabile</i>	Widor
Offertory Voluntary: <i>Minuetto and Trio</i>	Sterndale Bennett
Concluding Voluntary: <i>March on a theme by Handel</i>	Guilmant

The hymns were *All people that on earth do dwell, Now thank we all our God, All nature's works, His praise declare* and *O Lord of heaven and earth and sea*. The Sermon was given by Revd. W Salt, DD, MA. (He seems to have been a late replacement for Mr. Vine, the former minister).

At 7.30pm there was an organ recital, again given by Revd. J. F. Shepherd, with His Worship the Mayor in the chair. The programme comprised Mendelssohn's *Organ Sonata in A*, Hollins' *Intermezzo*, Sterndale-Bennett's *Barcarole*, Guilmant's *Allegro Appassionata* from the 5th Sonata, Wolstenholme's *Allegro in E♭*, Hoffman's *Scherzo*, and Guilmant's *Grand Chorus in D* together with the Anthems *Worship the King* and *Sing aloud to God* by the choir and another address by Revd. W. Salt. Hymns were *Praise my soul the king of heaven* and *Angel voices ever singing*.



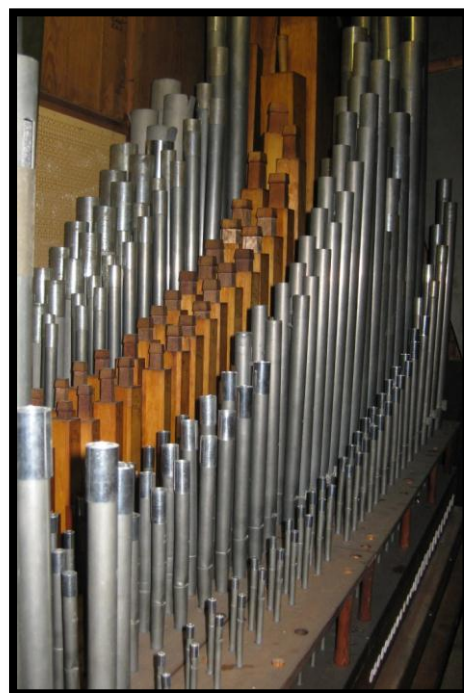
The programme records that the cost of the instrument was £388 'of which sum Sir A. Carnegie has promised £190.' It also records that 'a new Pulpit and Choir Stalls made of pitch pine have been added' which together with some other re-arrangements have incurred and further outlay of £150, 'which has yet to be obtained.'

Today the organ sounds particularly well in the building and has many positive features. The great diapason chorus is built on a wonderfully rounded and confident leathered open. The seductively smooth flutes on both manuals are a particular joy. The piccolo on the swell makes a deliciously

liquid sound in combination with the flute. The swell celeste is very effective as is the violin diapason. The corneopane, which is placed just inside the shutters, can be over-dramatic but makes a fiery addition to the chorus and a good solo voice as does the oboe which also works well in combination. The grand bourdon has to do duty as a bass for the whole organ. It does this 'grandly' but is not full enough to provide the firmness in bass demanded by the full organ. The Conacher design tabs make hand registration a joy, particularly when playing on the swell keyboard.

In that strange way that coincidence has, a major rebuild, by Messrs. Bishop and Son was undertaken at same time as that at St Peter's and, as at St Peter's, with the assistance of the Heritage Lottery Fund.

As it celebrates its centenary, what of the future for this instrument? It is a fine example of its kind and is the pride and joy of the members of the church in which it stands. Recitals to mark the centenary are planned for this year. The musical tradition at the church has a fine pedigree. Of particular note is the service, for more than fifty years, of Harold St. George Whiffen as organist. A further link with St Peter's was forged when Harold moved, for a short spell, to play at St Peter's upon the retirement of E. E. Vinnicombe. Harold was certainly no less of a musical giant within the town, running a concert party and choirs and involved in playing organs, long after his official retirement, almost to the day of his death. Sadly, in recent years, congregations have dwindled and the 'faithful few' are increasingly aged although very active. What a tragedy it would be to lose this instrument should the chapel be forced to close at some point in the future.



Pipework of the Great Organ

Roger Green

All photographs sourced by the author

Dates for your diary: summer 2011

Sudbury Centenary: Christ Church and St. Peter

Saturday, 7th May: SOA AGM – opportunity to play these two famous organs and to hear recital by three local organists at Christ Church

Wednesday, 29th June: Centenary Recital (St.Peter): Stephen Cleobury, King's College, Cambridge

“One thing leads....to another”

Some readers may remember the time some four years ago, when Ann Little was President and she arranged a tour to the Netherlands, visiting Haarlem, Alkmaar and other famous sites.

Although Ann made all the appointments and arrangements with the organists, the travel organization was entrusted to *Leisuretime Tours* of Colchester. The proprietress, Lesley Sully, was very friendly, efficient and helpful, and the whole tour, as they say, went like clockwork.



[Photo: © Martin and Jean Norgate 2009]

Consequently, Margaret and I had no hesitation in booking a holiday with Lesley and *Leisuretime Tours* the following year, especially as we could join the coach at Dunmow. We had an excellent tour of the Lake District, and it was while visiting William Wordsworth’s home and gardens in Grasmere that I was able to play the organ (1953 Wilkinson & Sons, Kendal) [left] in “his” church next door, Grasmere St. Oswald [cf. Obituary of Andrew Seivewright, page 69].

The subsequent year we booked a tour to North Wales, and one of the listed attractions of the Hotel in Bodelwyddan was the nearby church of St. Margaret (“The Marble Church”) [below]. As there was a free morning in the programme I contacted the church in advance to arrange access to the 1960s 2-manual organ by J.H. Cowin of Liverpool. When Lesley heard about this, she invited the whole party to come to listen, so that my intended personal practice became an hour-long *impromptu* recital!

Last year we went on a tour based at Nidd Hall, near Harrogate, in North Yorkshire. The local parish church of SS Margaret and Paul was just across the road, and I was able to obtain permission to play the Wilkinson organ there. Consequently, on the two free mornings, I found myself playing to quite large audiences, entertaining not only fellow travellers, but other hotel guests.

This year we have just returned from a tour around South Wales and the Gower peninsula. Following a challenge from Lesley, I contacted the staff at St. David’s Cathedral and was delighted to be invited to play a lunch-time recital during our visit on the fine 4-manual Harrison and Harrison installed in 2000.



[Photo: © The Marble Church 2011]

So, thanks to the Suffolk Organists’ Association, I have had some wonderful playing opportunities. I must also thank the Association, and several individual members, for all the invaluable experience and advice over many years of visits and meetings which has enabled me to take advantage of these various opportunities. **Thank you!**

Marcus Knight

Down Under – a visit to Sydney and the Hunter Valley

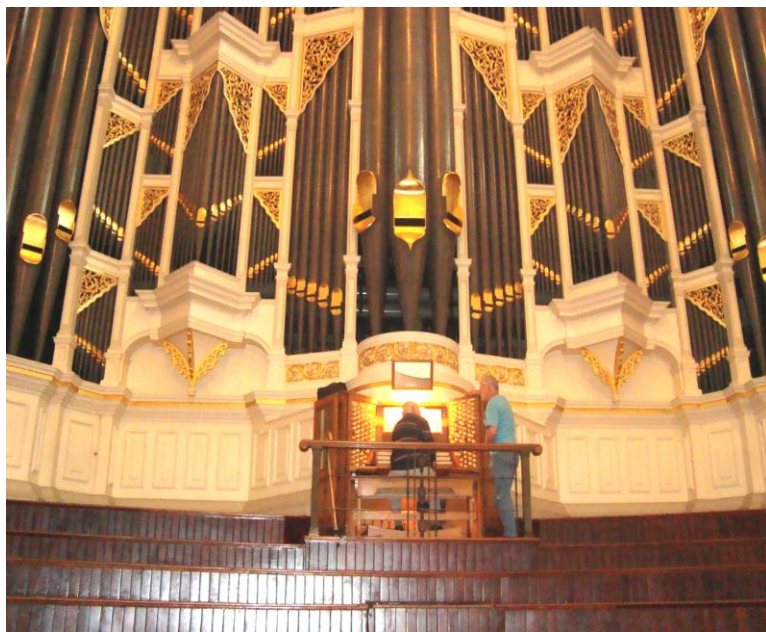
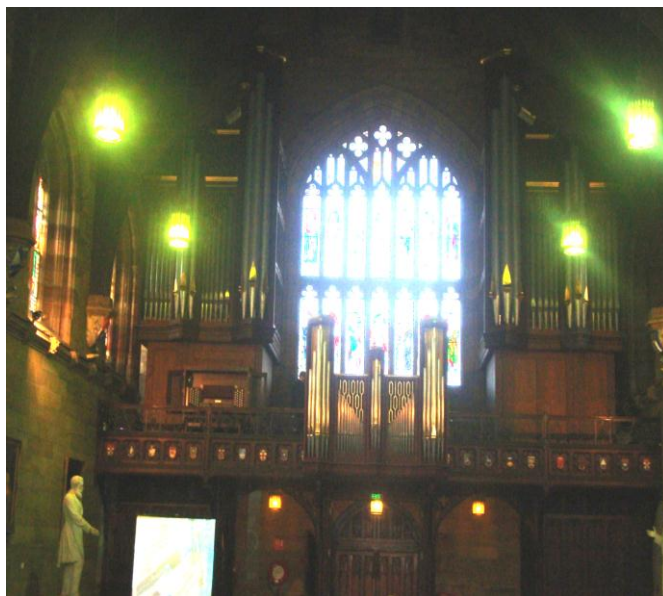
6th October – 4th November, 2010

by Michael Colleer

On a visit to our son in Sydney, we were able to make contact with Robert Ampt, the Sydney City Organist and his wife Amy Johansen, the University Organist, as well as to make a visit to the Hunter District Organ Music Society (HDOMS), with which the SOA is twinned.

I have been in touch with Robert by e-mail for a number of years since playing some of his music. On learning that we were to visit Sydney, he invited us to an organ recital at Sydney University Great Hall to meet him and his wife. The recital was given by a young Polish organist, Gedymin Grubba, and was entitled *Chopin and Friends*. It included the *Choral Song* by S.S. Wesley (a friend of Chopin?), organ arrangements of some Chopin Waltzes and Guilman's 5th Symphony. Guilman was, apparently, a friend of Chopin. I was introduced to the recitalist afterwards, but we could only talk through an interpreter. The organ (*right*) is an excellent 3-manual Beckerath with mechanical action.

The following Wednesday, 13th October, Robert arranged to meet us at the Town Hall, five-manual Hill with 126 stops, where he has been organist for 32 years. The organ (*below left*), built in 1890, has the original stop list that it had when it was built, except that the Swell Piccolo 1' was originally a 2' stop. The actions of the keys, stops and pistons are still pneumatic. When it was built, it was the largest organ in the world and it still ranks very highly on the world organ stage. The Town Hall had been closed for over a year for refurbishment and the result is very impressive. The organ pipes are due to be cleaned in stages over the next few weeks.



Rob is immensely proud of his baby and very kindly helped me with some registration. He introduced me to one of the caretakers with the words 'this is Paddy, if you can play Danny Boy, you're in.' On sitting on the organ bench he suggested that I put my foot on bottom C on the pedals and then pull out the 64' pedal Contra Trombone. "There," he said, "that's got that out of the way." It really was an awe-inspiring moment.

As the session progressed I was left to my own devices and tried out several quiet pieces. Later, when Rob returned he suggested that I played something with a 'bit of wellie', which I was only too

willing to do. What a magnificent sound.

Above right: the organ in the Great Hall of Sydney University [Photo: author]

Above left: Sydney City Organist talking to the author at the console of Sydney Town Hall Organ [Photo: Jean Colleer]



It was the only time I have ever played a 'concert' organ. A peculiarity of the instrument is that none of the mutations contains a third. When I asked about a cornet stop, it was suggested that I use something else; what a selection to choose from!

It was a delight to be allowed to play this famous instrument and Robert Ampt was kindness itself. I was also able to have a chat with the tuner who is as proud of the instrument as is the organist. Rob ended the session by insisting that my wife sat on the organ stool and played a few notes so that she could say she had played Sydney Town Hall Organ!

A few days later we made tracks for the Hunter Valley to stay with David and Wendy Evans who live near Newcastle. David is a founder member of the HDOMS and has been an officer of the Society since its inception.

The ticket clerk insisted on charging us AU \$2.50 (less than £2) for the 100-mile or so journey from Sydney.

Mind you, it did take 2½ hours! Most of it was through very attractive countryside.

HDOMS had arranged a barbecue meeting on 2nd November, with as many of their members as could attend on a Tuesday lunchtime, at a member's house in Bolwara, some distance from Newcastle. Their Society covers a very large geographical area. Some members had driven for about two hours to be there. Ian and Margaret's lovely house, where we met, is in about two acres of garden which is beautifully kept. After a super barbecue, followed by a Pavlova, I gave a short account of some of the activities of SOA. I used two CDs produced by our members and donated to HDOMS to illustrate the range of activities. A couple of short excerpts from Will Saunders *Tower Power* CD were used to introduce the efforts which are being made to encourage and support our younger members especially by some of our professional musicians.

I then used a track from Roger Pulham's CD of Anne Page to talk about her recital and the organ at Langham [cf. page 20] and the number of new and updated organs which are being, or have recently been, attended to on our patch.

One or two people were interested in David Butcher's *Lavender Organs* website and in the NPOR's *Historic Organ Sound Archive Project* which includes some local organs.



Above left: the author seated at the console of the organ in Sydney Town Hall [photo: Jean Colleer]
Above right: Some of the members attending the barbecue arranged by HDOMS [photo: David Evans]

Ian Guy, our host, has an early model Norwich electronic organ which he has linked to a computer and is very keen to see what David is doing. I concluded my little talk with best wishes to HDOMS from SOA which were reciprocated. Various members tried Ian's electronic organ whilst others explored the garden and took photographs of some of the abundance of exotic birds. Members gradually bade their farewells. One lady apologized for leaving early, but she had to go to take a pupil 1½-hours' drive away. When I expressed surprise, someone said to me that where the lady lives is 1½-hours' drive from anywhere!



Variegated Fairy Wren with Sweet Pea [photo: David Evans]

Michael Colleer

SOA/HDOMS correspondent

The next event for HDOMS was the St Cecilia Day Member's concert at a church out in the country with afternoon tea and an opportunity to contribute to their Organ Scholarship Fund. I would love to have taken part, but unfortunately we had to come back to Suffolk. Having said our farewells to the Hunter District, we made our way back to Sydney for the more traditional Aussie pastimes of beaches, barbies and beer!

IN MEMORIAM

There is always a sense of loss and sorrow on learning of the loss of a distinguished and respected practitioner in our branch of the arts. The year 2010 was particularly notable in this respect, inasmuch as we sadly bade farewell to no less than at least five of our most eminent musicians. They were not all equally well-known, but they shared the common bond of a lifetime of service and devotion to the organ and its associated world of church music. They will be long remembered for their pursuit of the highest standards of musicianship and professionalism, and as exemplars to all who those have come after. Tributes have been many and various, and the articles on the following pages, drawn from various sources, record our particular appreciation of their life and work.

Stanley Vann (1910-2010)

Stanley Vann, who died on 27th March aged 100, was Master of the Music at Peterborough Cathedral from 1953 to 1977 and one of the most highly respected musicians of his time.



[Photo: © Martyn Vann 2011]

Although he was a competent organist, his real gift was in the sphere of choir training and conducting. For many years evensong in the cathedral – usually in the presence of tiny congregations – was close to the perfection for which he always strived. John Betjeman described the choir as "matchless".

The singing of psalms there – quietly, rhythmically and with clear enunciation of the words – was renowned throughout the country. And the devotional aspect was never neglected – before a broadcast evensong he would tell the choir: "Now remember, this is not a performance. We are singing to God."

Vann was a demanding taskmaster. Choir discipline was always very strict, and choristers were taught to regard the service as starting from the moment they set foot in the cathedral. Rehearsals were a testing time for everyone, and before a big occasion lay clerks would receive through the letter box 'points of correction.'

Yet the choir gave him their loyalty, respect and affection; and, later in life, grateful recognition that he had enabled them to sing at a level of excellence they had thought unattainable.

Vann was also a prolific composer of church music and wrote settings of evensong for many cathedrals besides his own, as well as several settings of the Mass. None of this was very easy to sing, and not everyone thought it worth the effort required of them; but his psalm chants and arrangements of carols are much easier and are very widely used.

He also wrote two settings of the Rite A Communion Service in the Alternative Service Book, but – in common with many other contemporary composers – was not inspired to produce memorable music for easily-forgettable words. He was, in fact, a robust advocate of the continuing use of the Book of Common Prayer.

William Stanley Vann was born in Leicester on 15th February, 1910. He was educated privately and originally intended to become an architect, but was encouraged to develop his talents as a musician, and by the age of 21 had become a Fellow of the Royal College of Organists. He was also assistant organist of Leicester Cathedral and chorus master of Leicester Philharmonic Society, conducted at that time by Sir Henry Wood, then by Sir Malcolm Sargent. In 1933 he moved to

Gainsborough to be organist and choirmaster of the parish church, director of music at the Queen Elizabeth Grammar School, and conductor of the local music and orchestral societies.

His next appointment, as organist and choirmaster of Leamington Spa *Holy Trinity*, was interrupted by six years of war service in the Royal Artillery, in which he became a captain. On his return in 1945 he devoted himself to the revival of serious music in the area, becoming founder conductor of the Leamington Spa Bach choir and of the Warwickshire Symphony Orchestra.

In 1949 he became Master of the Music at Chelmsford Cathedral, once again conducting local choral societies and orchestras and also serving as a professor at the Trinity College of Music in London. But four years later he was drawn to the daily choral tradition of Peterborough, where he remained for almost a quarter of a century and established his reputation. The choir became the first Anglican cathedral choir to sing High Mass at Notre Dame in Paris. He played the cathedral organ only infrequently and had a poor opinion of its quality, but he was until his retirement active in local musical life, as conductor of the Peterborough Philharmonic Choir and Orchestra and as chairman of the Peterborough Music Festival.

Vann was for many years a member of the council of the Royal College of Organists and one of its examiners, and he was always in great demand as an adjudicator at festivals in Britain and overseas. In 1971 the Archbishop of Canterbury awarded him a Lambeth doctorate in music 'for eminent services to church music'.

His wife, Frances, predeceased him, and he is survived by their son and daughter.

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David Sanger (1947-2010)

David Sanger, who died at his home on Friday, 28th May, 2010, was one of the world's most accomplished concert organists.

David was educated at Eltham College and the Royal Academy of Music and became well-known as an organ recitalist when he won First Prize in two international competitions: St Alban's, England in 1969 and Kiel, Germany in 1972. His teachers included Susi Jeans, Marie-Claire Alain and Anton Heiller. He toured many countries as recitalist – Germany, Denmark, Sweden, Norway, Finland, Belgium, Holland, Austria, Italy, France, Russia, Iceland, the United States, Mexico and



South Korea – as well as giving many recitals in the British Isles, notably at the BBC Proms at the Royal Albert Hall, the Royal Festival Hall, the City of London Festival, the Bath Festival, the Chester Festival, the West Riding Cathedrals' Festival, and many similar occasions. He gave masterclasses in many places including Copenhagen, Stockholm and Oslo, and was 'Headmaster' of the Church Music Seminar in Bergen for fourteen years. He was frequently partnered by Hans Fagius from Sweden for Organ Duet Concerts.

As a recording artist he made over 20 CDs, all of which received favourable reviews. His *début* on the organ was with Polydor (DG *Début*

Series) with Bach and Franck recorded in Munich. He recorded the complete organ works of César Franck at the Katarina Church in Stockholm (before the fire) for BIS. His Meridian recordings of Vierne's Six Organ Symphonies received wide acclaim and he was close to completing his recordings of the complete organ works of Bach. The most recent Bach recording is a set of three CDs recorded in 2010 at Bodin Church, Norway, which are due for release in March 2011.

With Meridian he recorded a selection of trifles by Lefébure-Wély on the recent Cavaillé-Coll style instrument at Exeter College, Oxford, for which instrument David also acted as Consultant. Other projects as consultant included new, rebuilt or restored organs at Bromley Parish Church, Haileybury College, the church of *St Cuthbert* and the Usher Hall in Edinburgh, Sheffield Cathedral, Trinity Hall, Cambridge, Strathclyde University and Leeds Cathedral.

David appeared in the jury of many international organ competitions: St Albans, Paisley, Speyer, Biarritz, Alkmaar, Odense, Nuremberg and Lucerne.

For some years he was professor of organ at the Royal Academy of Music in London, and chairman of the organ department there from 1987-89. Between 1989 and 1997 he was a Consultant Professor at the RAM. He was guest professor for a period of two years at the Royal Danish Academy of Music in Copenhagen.

He had been a Visiting Tutor in organ studies at the Royal Northern College of Music, and was a teacher of organ at Oxford and Cambridge Universities. He had many successful students at international competition level, including two winners at the Calgary International Organ Competition. He was President of the Royal College of Organists from 2009 to 2010.

From time to time, he composed music for organ, as well as for strings and choirs.

He wrote an organ tutor in two volumes for beginners, entitled *Play the Organ*, which has become the most widely used in Britain in recent years.

He ran courses for advanced students in the Cumbrian Lake District, including tuition on the Bevington organ installed there.

David's hobbies included racquet sports, walking, swimming and gardening.

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Kenneth Beard (1927-2010)

***Rector Chori* Southwell Minster 1959-1988**

Will Harrison writes:

For 29 years, Kenneth Beard, who died on 9th July, aged 83, served as *Rector Chori* of Southwell Minster, a title unique among Britain's cathedrals. It was a vocation he undertook with love, humility, and devotion, while firmly demanding the very best of the men and boys of the choir.

Born in Royton, Lancashire, Kenneth was a son of the manse: his father was a Methodist minister. He attended Kingswood School, Bath, and studied at the University of Manchester and the Royal Manchester College of Music from 1946 to 1949, when he took a music degree. From Manchester, he went up to Cambridge as organ scholar of Emmanuel College, where he read for part II of the music tripos. He was also made a Fellow of the Royal College of Organists in 1949, and gained a Choirmaster diploma in 1954.



Excused National Service because of a serious eye complaint that left him blind in one eye, Kenneth took his first appointment as choirmaster and organist of St Michael's College, Tenbury Wells, in Worcestershire, in 1952. There he had charge of the music during the college's centenary celebrations. The school's reputation for music was very high, and his conducting of the première of Benjamin Britten's *Antiphon* — in the presence of the composer — strengthened his reputation as an extraordinary musician.

Yet Kenneth's demand for musical excellence was balanced by his endeavour to shape his pupils into confident, competent young men.

His reputation, therefore, was not simply based on his musical ability, but his care and concern for others — a gift that has lived long in his pupils, whether or not they have gone on to be professional musicians, as many have. For boys experiencing family problems, bereavement, or the familiar distresses of growing up, Kenneth was patient and kind as a listener, but also firm and wise as a mentor. Moving to Southwell in 1959, Kenneth assumed the onerous responsibilities of two jobs, both of which had previously been full-time posts: as *Rector Chori*, directing the cathedral's music, and as Head of Music at the Minster Grammar School, where his gifts were to benefit many hundreds of pupils. He also found the time and the energy to make a wider contribution to school life, including taking part in the annual school summer camp. A particular highlight, and one that Kenneth would reflect on with warm satisfaction for many years afterwards, was a performance in 1976 of Haydn's *The Creation*, involving all the school's musical forces. In 1984, he directed the music at the service of the Royal Maundy, held in Southwell Minster during the centenary year of the foundation of the diocese.

Kenneth, who never married, had a succession of dogs, which, being large and barely trained, would invariably lead the way on walks. Later in his career, a house in Ashford-in-the-Water, Derbyshire, provided easy access to the walks and the scenery he loved, and became a place of hospitality and retreat on the days off which he eventually allowed himself. Retiring from Southwell in 1988, Kenneth moved to Mold, North Wales, to become organist of the parish church. From there he moved to Baslow, Derbyshire, where he lived with his late sister, Muriel.

He greatly valued his many friends, and remained in close touch with a large number of former pupils, happily offering generous support. As a man of deep faith and exceptional musicality, Kenneth never sought the limelight or reward beyond a job well done. In 2008, however, he was awarded the Cross of St Augustine by the Archbishop of Canterbury in recognition of his service to church music. On the day of the presentation, Kenneth, in typically self-effacing style, expressed his admiration for the achievements of his fellow recipients, while downplaying his own. The Archbishop's citation, however, left no one in any doubt about the magnitude of Kenneth's legacy: it told a story of fine musicianship, of devoted service, and of the quiet but determined living-out of deeply held Christian principles. A mark of the esteem in which he was held was that, in his final years, during a long illness, he lived in Retford, Nottinghamshire, in the care of the family of two of his former Southwell choristers.

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The Times

The Sunday Times

Allan Wicks (1923-2010)



Allan Wicks was widely regarded as the greatest cathedral organist of his generation, a consummate technician who was never known to have played a wrong note and a vivid communicator as committed to the modern as the ancient.

He could have carved out a career solely as a concert artist and, indeed, from time to time made recital tours of

Europe and the US. Instead, it was to the church that he devoted his musical gifts, firstly at York Minster, then at Manchester Cathedral and finally, for nearly 30 years, at Canterbury Cathedral, where he served under three archbishops, Michael Ramsey, Donald Coggan and Robert Runcie, and made the ancient city as much a place of musical as of spiritual pilgrimage.

He was particularly known for his commitment to contemporary music and made sure that cathedral services were well peppered with fresh, modern fare, 'adventurous and progressive without being eccentric' as the New Grove Dictionary puts it. As a recitalist he programmed the leading works of Messiaen at a time when few British organists would tackle him and during the 1960s and 1970s he commissioned important organ works from British composers considered to be at the *avant-garde* end of the musical spectrum.

"We are living too much in the past," he once said. "So long as we are to continue with rather 'plushy' types of musical setting then I think we must get modern people to write for it, otherwise it all becomes just a sort of museum." Among the main additions to the organ repertory that he championed, often in the face of incomprehension within the still conservative church music world, were Peter Maxwell Davies's *Fantasia on O Magnum Mysterium*, Iain Hamilton's *Fanfares and Variants* and Malcolm Williamson's massive six-movement *Symphony*, one of the most demanding and imaginative works ever written for the instrument.

Another close creative partnership was with Alan Ridout, a Canterbury resident and inspiring teacher at the cathedral choir school and King's School. Ridout wrote many works for Wicks and the Canterbury Cathedral Choir, including seven settings of the canticles, two Passion settings and several choirboy operas, as well as a number of challenging organ works, including the Fourteen Stations of the Cross, one of the few important recordings out of the many that he made to have so far reached CD.

The son of a parson, Edward Allan Wicks was born near Skipton, Yorkshire, in 1923. He recalled his musical awakening thus: "I began life as a pianist, but not professionally, and it gradually came

borne in upon me that I was not going to be able to make a living out of piano playing because I was not good enough at the age of, shall we say, 7 to make the big jump. When I went to school it was suggested to me that I turned over to the organ, and at the age of 14 I wasn't in the position to argue the point, so I did."

With hindsight, Wicks's disavowal of his pianistic skills proved overly modest — he was certainly ranked as a stellar, *virtuoso* performer — he duly obtained an organ scholarship to Christ Church, Oxford, where he worked with Thomas Armstrong.

Wartime service in India as a captain in The 14th Punjab Regiment interrupted his studies, but with the cessation of hostilities he returned to Oxford, taking an MA and becoming a Fellow of the Royal College of Organists, before taking up his first cathedral appointment as sub-organist at York Minster, which was already enjoying a re-invigorated musical reputation after the arrival of Francis Jackson as organist and choirmaster only a year previously.

The organists' duties were fairly light. As Wicks explained in a recent interview: "In those days it was easier to manage on one's own, because we never used to conduct, except *a cappella* pieces, we never conducted like cathedral organists now, who hardly ever play the organ, they're down there wagging a finger, waving their arms about." Even at Canterbury, it was some years before Wicks was regularly to be seen standing before the choir to conduct and when he finally got round to doing so, about ten years after his appointment, he would often ascend to the organ loft during the final hymn to play, as splendidly as ever, the outgoing voluntary.

During his time at York he also acted as chorus-master of the Leeds Philharmonic Choir, learning conducting skills as he went along. He prepared the performance at the 1953 Leeds Festival of Vaughan Williams's *Sancta Civitas* conducted by Josef Krips, one which the composer described to him as the finest of the work he had ever heard.

At York, too, he directed James Brown's specially commissioned music for the 1951 Festival of Britain revival of the York Mystery Plays in the ruins of *St Mary's Abbey*. It was the first time the plays had been performed since the abolition of *Corpus Christi* during the Reformation, and organizing the music, for brass and choir, was an exciting project for both composer and music director.

By the time the plays were revived again, in 1954, Wicks had departed from York for his next appointment, as organist and choirmaster of Manchester Cathedral, whose fine musical tradition fostered over the years by, *inter alia*, Frederick Bridge, Sydney Nicholson and Norman Cocker, was, however, considered to be something of a poor relation to the Hallé Orchestra. But blessed with sympathetic, non-interfering clergy, Wicks was quick to rectify this deficiency, enriching the musical content of the services, transforming the quality of the singing, extending the standard repertory backwards to include Dunstable and Blow and forwards to Britten and Stravinsky, and overseeing the rebuilding of the organ, badly damaged during the Blitz.

He also formed a Cantata Choir and a small orchestra for regular Tuesday evening concerts of works too big for normal services, including Bach's *St Matthew Passion* and *St John Passion*, *Mass in B minor* and various cantatas, Monteverdi's *Vespers*, Haydn and Mozart Masses, Handel and Purcell, plenty of Britten — not least *Noye's Fludde* — and Stravinsky's *Canticum Sacrum*. Messiaen was also featured, notably a blistering performance of the *Messe de la Pentecôte*.

In 1961, the same year in which Michael Ramsey succeeded Geoffrey Fisher as Archbishop of Canterbury, Wicks succeeded Sidney Campbell as organist and master of the Choristers of Canterbury Cathedral, a post he held until 1988, before retiring at the conclusion of that year's Lambeth Conference.

During his time at Canterbury, Wicks consolidated the reputation he had assiduously built up at York and Manchester. In addition to the diurnal round of divine worship, he gave many recitals and workshops, taught ever-grateful pupils and several times oversaw work on the cathedral's mighty Henry Willis organ of 1886. Controversially, he sanctioned the installation in the nave of an electronic Hammond organ to accompany the congregational singing, hitherto not well served by the position of the Willis pipes.

As an organist he recorded many of the new works with which he was particularly associated, including Williamson's *Symphony* and *Epitaphs*, Ridout's *Fourteen Stations* and *Seven Last Words* and Messiaen's *La Nativité du Seigneur*, as well as standard works by Bach, Mendelssohn, Liszt, Reger, Franck, Widor and Alain. Most of these, played on various organs, including the Canterbury organ before and after the rebuild, were issued on labels now defunct, notably Alpha, Vista and Wealden, and have not been transferred to CD, leaving a gaping hole in the catalogue.

Wicks received the Lambeth MusDoc in 1974 and in 1985 an honorary DMus from the University of Kent. He was appointed CBE in 1988, the year he retired from Canterbury.

He is survived by his wife, Elizabeth, whom he married in 1955, and two daughters.

Allan Wicks, CBE, organist, was born on 6th June, 1923. He died on 4th February, 2010, aged 86

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The Cumberland News

Andrew Seivewright (1926-2010)

Master of the Music, Carlisle Cathedral 1960-1991



He was the man who left his own individual and indelible mark on musical life, not only in Cumbria but much further afield.

Talented: Andrew Seivewright's main interest was the performance and development of cathedral choirs.

He formed a choir which toured widely at home and abroad, he was a composer of anthems, he once had an overture performed by the Royal Liverpool Philharmonic Orchestra and he was a university lecturer on matters musical.

His name was Robert Andrew Seivewright and he was Master of the Music at Carlisle Cathedral for 31 years.

He formed the Abbey Singers, a superb choir still performing today and took them on tour to Germany, Denmark, Sweden and the USA, among other countries. He had his own choir on Border Television and did a considerable amount of extra mural lecturing for both Glasgow and Newcastle

Universities. However, his main interest was always in the performance and development of the cathedral choir, where his influence was profound over many years.

Born in Leicestershire, the son of a clergyman, he studied at Denstone College before going on to read classics at King's College, Cambridge. Then came World War Two and he joined the RAF, training as a navigator in Canada and then, hostilities ended, he returned to Cambridge and changed his mind about what he wanted to do. And so he read music.

After a spell at Bretton Hall and marriage to Nora Bown, he and his wife made their home in Yorkshire, where he had teaching posts and then, in 1960, they came to Carlisle where he was Master of the Music at the cathedral until he retired in 1991.

In retirement at Millbeck, near Keswick, he had much more time for composing and he thoroughly enjoyed playing the organ at Grasmere Parish Church.

Although it was music that was always at the centre of his life, he was interested in other things, including sport and the arts generally.

Aged 84 when he died, he leaves his wife, two sons and two grandchildren. One of his sons is a concert pianist who lives in Trinidad and the other son is a consultant psychiatrist.

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Acknowledgments

It is an honour and a privilege to have been asked by my predecessor as Editor, John Cooper, to follow in his footsteps. I thank him for his distinguished and devoted service over 30 years as Journal Editor, and for the advice and guidance he has given me in this my first year. I wish to thank also all the many members and friends who have contributed to this edition and in particular to express my appreciation to our President, Roger Pulham for his support and to William Saunders for the considerable help he has given me in the preparation and formatting of the Journal for publication

James Crowe

GAZETTE

The Association welcomes the following new members

Rebetge Alexander	Student in Poing, Germany [Bavaria]
Colin Bartlett	Assistant organist at Eye <i>SS Peter and Paul</i>
Roger Keene	Organist at Letheringham <i>St. Mary</i>
Stuart Mathieson	Organist at Little Cornard [<i>Cornard Parva</i>] <i>All Saints</i> ; also assistant at Bury St. Edmunds <i>Whiting Street URC</i> and Sudbury <i>All Saints</i>
Brendan Darnell O'Brien-Du Brackenburrey	Organist at Leavenheath <i>St. Matthew</i> , Polstead <i>St. Mary</i> and Stoke-by-Nayland <i>St. Mary</i>
Michael Spencer	Formerly Director of Music at Dulwich <i>St. Stephen</i>
Paul Stannard	Organist at Denham <i>St. Mary</i>
Andrew Toomey	

The Association notes with regret the death of the following member

Rodney Woollard February 2010



Claire and Henry Lunney

We were saddened also by the death in December 2010 after a long illness of the Revd. Henry **Lunney**, husband of our member Claire; although not himself a member, Henry was a stalwart supporter of the Association over the years. He was frequently to be seen at meeting and events with Claire, among the most recent being the Association's lunches at *The White Hart* in Stoke Ash and the Crown at Hartest.

Programme of events for the remainder of 2011

16th April	Visit to Beaconsfield <i>St. Teresa</i> and Oxford [Exeter College and St. John's College]
7th May	Annual General Meeting at Sudbury <i>St. Peter</i>
8th May	Organ recital by James Thomas [St. Edmundsbury Cathedral]: Ipswich School Chapel
28th May	Annual Luncheon: Dennington <i>Queen's Head</i>
11th June	Organ recital by Anne Page [Cambridge]: Langham <i>St. Mary the Virgin</i>
4th July	"Keys, Pipes, Hands and Feet": Primary School educational event: Ipswich
4th July	Organ recital by Daniel Moulton [London]: Ipswich <i>St. Mary-le-Tower</i>
9th July	Students' composite recital: Woodbridge <i>St. Mary</i>
24th September	Visit to Dennington <i>St. Mary</i> , Wingfield <i>St. Andrew</i> , Fressingfield <i>SS Peter and Paul</i> and Stradbroke <i>All Saints</i>
25th September	Organ recital by David Dunnett [Norwich Cathedral]: Ipswich School Chapel
13th October	Lunchtime concert: Ipswich Museum Street Methodist Church [jointly with Ipswich Arts Association]
12th November	David Briggs [Organist <i>Emeritus</i> , Gloucester Cathedral]: Phantom of the Opera: <i>St. Edmundsbury Cathedral</i>
5th December	Winter lecture by Roger Pulham: Ipswich Library Lecture Room

Visits to London, Reading and Norwich are in course of development

Don't forget to keep a look-out, also, for the regular series of concerts during the summer, at St. Mary-le-Tower in Ipswich, on Tuesdays at 1.10pm, commencing on 3rd May.

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