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# Sequencer

*The newsletter of the Nottingham & District Society of Organists*

2016/17, Issue 1

*This edition of Sequencer was compiled and edited by David Gabe, typeset by Peter Siepmann, and printed by Temple Printing Ltd. Please address any correspondence to editor@nottsorganists.co.uk*

## **FROM THE IMMEDIATE PAST-PRESIDENT** David Butterworth MA MusB FRCO CHM FRSA

It has been to me a matter of great honour to have had the opportunity to serve the Nottingham and District Society of Organists as President for the year 2015-2016, this being my third such term. Accordingly, I have done my best to promote the Society and what it stands for both locally and further afield. During the year, 18 new members have joined, and have already started to contribute their talents in one way or another. Sadly, as is inevitably the case, we have had to say farewell to two long-standing members who have been called to a higher place, namely Geoffrey Bond who, only at the last AGM, was elected a Life Member; and David Chapman, well known in the trade for his sterling work on the organs of the Royal Albert Hall and Westminster Abbey as well as more locally.



As always, we welcomed friends and guests as and when appropriate, and they often contributed materially to the success and enjoyment of the occasion. Regular and semi-regular events featured through the year, such as the Annual Luncheon at which our guest speaker was Sir Andrew Davis; actually two coach outings further afield — the first to London including privileged access to the organ in the ballroom at Buckingham Palace; the second to Trinity College and Jesus College, Cambridge, where we played the organs, visited the old libraries and attended choir rehearsal and Choral Evensong; and finally the President's Evening.

A revival of an older tradition of a Choral Evensong sung partly by members, took place fortuitously on St Cecilia's Day at St Peter's, Mansfield. The music included the wondrous motet "Cantantibus organis" by Peter Phillips. The choir was conducted by the President, and the organ played by St Peter's organist and N.D.S.O. member John Marriott. The star of that show was possibly the vicar, the Revd. David Fudger, who was totally welcoming and accommodating, and even sang bass proficiently throughout the service, having been sure to attend both rehearsals beforehand. This was particularly touching for the President, as David was his first Head Chorister at St Mary's, Nottingham, in 1967-8.

Another former regular – the non-organ event – was revived this year, this being the visit to Staythorpe power station. Having previously visited such places as Ratcliffe power station, Loughborough steam railway, the Sorting Office and Trent Junction signalling box, it seemed appropriate to take advantage of one of the President's lodgers, who is a technical manager at Staythorpe.

The tradition of local events was well upheld in the form of several visits to organs of character and even distinction, generally not widely known. Slightly further afield, we had a private visit and full-blown concert at Pipes in the Peaks, an extraordinary presentation in a converted garage of an enlarged (and still growing) theatre organ, with all the usual trappings plus some extras verging on the *outré*. My personal favourite was a row of 24 little dancing and tweeting birds which popped up and down energetically when periodically summoned by the amazing organist Chris Cartwright. Seated immediately beneath these was our worthy Honorary Treasurer, and I couldn't help thinking how glad he must have been that, after all, these were just toys.

This year, the fairly regular slots – master class and members' recital – were given a well-earned rest, no doubt to be revived at some future point, and probably all the better for having had a break. Talks often feature, and this year we enjoyed one with a difference from the remarkable and outrageous Revd. Dr. Stanley Monkhouse,

both his talk and his organ playing being much enjoyed by a full house.

'At Homes' are necessarily infrequent. However, the season kicked off with a visit to the home of Professors Robert and Jill Pascall. Robert's two house organs featured, along with richly informed talks by the maestro and liberal refreshment, all on a lovely sunny afternoon.

Last, but not least, an eight-day tour of Denmark took place in March. A brief résumé of three pages, along with a nice collage of photographs, appeared shortly afterwards in the IAO Organists' Review, and a number of subsequent comments from far and wide indicates that the enterprise brought due credit on the Society. The 34 participants comprised literally a 50/50 split of members and guests from as far away as Ipswich and Edinburgh; indeed, as a direct result, one of our number – living in Ipswich - has joined the N.D.S.O., and fully intends putting in a regular appearance.

Attendances had been a source of concern in recent years, though thankfully there seems to have been something of an upturn lately. Our lowest this year was a disappointing 13 for Westward Ho! – albeit still viable; the greatest in excess of 50 at the President's evening in July, with all the remainder numbering between 20 and 34. That is quite encouraging, so let us ensure that we keep it that way for John's exciting year of office, the first event being the imminent Midlands Organ Day on 17<sup>th</sup>. September.

Finally, and above all, I wish to record my personal thanks to all those members who have contributed magnificently in all sorts of ways over the past year. Sadly, it would be invidious to pick out individuals. All I can say is that I am deeply indebted to each officer and each individual member of the committee, as well as to many others, for your untiring support which has made the year so memorable for me. Nowhere could this have been better exemplified than at the President's Day, when 'all hands on deck' literally made the whole thing possible – from sandwich making to car park attendant; from greeting party to toilet monitor. Even Jack's bulldog, Maurice, was on his best behaviour.

Once again, my warmest thanks to you all, and our very best wishes to you, John, as your programme gets under way.

## **THE AUTUMN PROGRAMME 2016**

**Sat. 17 September. Midlands Organ Day from 9.45am**  
The Albert Hall, St Barnabas Cathedral, St Peter's Church

**Sat. 22 October. Coach visit to London; 7.45am start from Bulwell**  
Freemasons' Hall, St Clement Danes Church, St Margaret's, Lothbury

**Wed. 23 November. Evensong for St Cecilia's Day at St Mary's Church, Nottingham**

**Sat. 10 December. Masterclass by the President on the organ works of J.S.Bach. Venue t.b.c.**

## **LETTER TO THE EDITOR**

### **From the Rev'd Stanley Monkhouse: 'Meet the Vicar'**

Dear Sequencer,

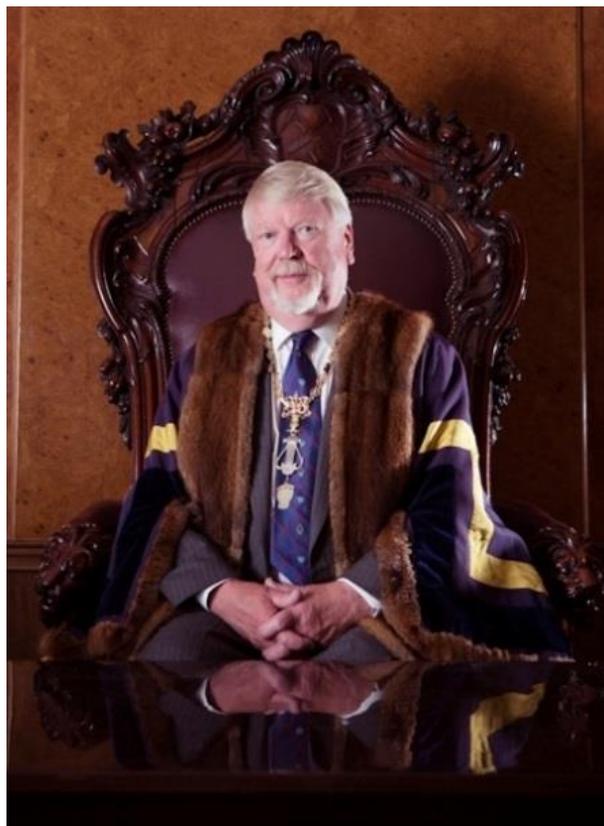
I much enjoyed my evening with NDSO earlier in the year, and was touched by the warmth of reception from old and new friends. Thank you. Concerning the account of the meeting in the most recent Sequencer, I wonder if you would allow me to say, in case Ian Gatford should learn of it, that it's not quite true to say that he persuaded me to seek ordination--that was entirely my quest--but he was certainly helpful and encouraging.

With kind regards and renewed thanks

Stanley

# FROM THE PRESIDENT: THE AUTUMN SCHEDULE

Professor John Morehen JP MA PhD DLitt FRCO(CHM) FRCCO HonFGCM



*Photo courtesy of the City of London Corporation*

## **17 September: Midlands Organ Day**

Our 2016/17 season opens with the joint IAO/NDSO **Midlands Organ Day**, which will be based at the Albert Hall, Nottingham. Full details are to be found in the separate brochure (please note that due to circumstances beyond our control we have had to revise the original timetable as advertised in the June 2016 issue of *Organists' Review*).

## **22 October: London (early start!)**

Our first 'away day' has three components. We begin in the impressive Grand Temple at Freemasons' Hall, Great Queen Street, where the versatile Willis organ, recently enlarged and restored by Harrisons, was opened by Thomas Trotter in 2015. We then move down Kingsway to the RAF Church of St Clement Danes, Strand. This Harrison instrument was a gift from the American Air Force on the church's restoration in 1958, following its destruction in World War II. We conclude with a visit to the heart of the Square Mile – St Margaret's, Lothbury, opposite the Bank of England – where the organ (George Pike England, 1801) has a Grade II Historic Organ Certificate. We will be welcomed by Richard Townend. If you play anything by John Stanley, Samuel Wesley or their contemporaries this is the time to give it an airing.

## **23 November: St Mary's, High Pavement**

The Choir of St Mary's sings a special Choral Evensong to mark St Cecilia's Day (transferred from the previous day). The music will include Herbert Howells's exhilarating 'Gloucester' Service and his *Hymn to St Cecilia*. Following Evensong NDSO members are invited to play St Mary's fine Marcussen organ.

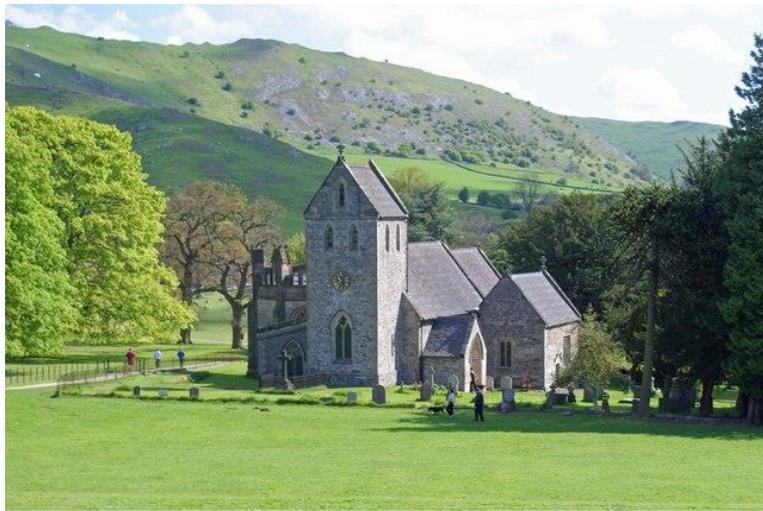
## **10 December: 'The Organ Works of Bach'**

For our last meeting before Christmas, the President will give a brief talk and hold a masterclass on Bach's organ works, and so he is seeking volunteers. If you have something appropriate to offer (not too long, please) get in touch with him ([john@morehen.fsworld.co.uk](mailto:john@morehen.fsworld.co.uk)), saying what you might be willing to play. He will juggle the offers in order to arrive at a varied and manageable combination of pieces. It might not be possible to take up all offers, but please do not let that deter you from offering to play!

## RECENT EVENTS

### Visit to Derbyshire: Ilam Holy Cross Church and Pipes in the Peaks Museum

By way of a prelude to the main event, we first paid a visit to Ilam Church. Although the day was overcast, it was nevertheless inspiring to have arrived at such a beautiful and peaceful place, adjacent to the Old Hall and surrounded by Derbyshire countryside at its best. The building itself is a curious, almost haphazard, collection of add-ons, the last and somewhat incongruous being an octagonal Chantry Chapel containing the tomb of local dignitary David Pike Watts. The earliest addition to the original Norman construction, completed in 1618, is the south chapel, which contains the tomb reputedly of St Bertram, and also the organ. This latter is a gem of a former age, a very early two-manual Hill, still in its original condition and well maintained to this day. David Butterworth, our President, charted some of the presumed history of the instrument and demonstrated the tonal palette. Then some of the members had a chance to try the instrument for themselves, a challenging experience for those used to all mod cons. The touch was moderately light and positive, and it would have made a very adequate accompanimental instrument for this small church.



At the appointed time we decamped to the Dovedale Garage, Thorpe, which contained the 'Pipes in the Peaks', home of a full Compton Cinema Organ rescued from abandonment in Derby. Walking into the purpose built exhibition hall, which contained many motoring curios along with the Compton and a Belgian 'Special Dance Organ' plus a selection of historic automated musical instruments and restored cars, one could imagine being time-transported back to the 1930s. After a welcoming beverage and a brief look round at the memorabilia we settled down for 'the show' to begin. We were introduced to Christian Cartwright, organist, curator and renovator of the musical side of the concern, who, after dimmed lights and roaring organ fanfare, rose majestically from the pit in a blaze of console colour and spot-light glare. There then followed a full hour's concert of light and popular music, prompting heads and toes to respond to the infectious rhythms whilst Chris demonstrated all the parts of the instrument and the plethora of spectacular percussion effects, suitably spot-lit, that festooned the floor, walls and even the ceiling of the concert area. These latter included the obligatory piano, a digitally-controlled full drum kit, the organ's own percussion 'traps', Chimes, Marimba, Glockenspiel, Xylophone, a Solo 'Cello device (in a cut-away Double Bass body), along with indignantly hooting owl, quacking duck and tuned birds which whistled and jiggled riotously in accompaniment to the music during an ornithologically oriented item.

At the conclusion, the twenty or so audience applauded loud and long in appreciation of the joy of the occasion. After a refreshing interval cup of tea, we were cajoled to the rear of the hall by the inviting tones of a player piano strutting its stuff most convincingly. We were then whisked through most of the rest of the exhibits, with demonstrations from a Victorian Polyphon, a portable paper-roll chest organ, a Violin and Piano Player, a Cylinder Phonograph (with suitably attentive HMV dog), and concluding with the brilliantly illuminated grand Decap 105 Key Extra Special Dance Organ from Antwerp, which stretched right across that end of the concert hall on its own balcony.

After this we were invited back to the Cinema Organ and our host asked if anyone would like to play. Altogether, three guinea pigs volunteered and, with the registrational assistance of our presenter and host, produced some effective and pleasant renditions of popular light music in very creditable style.

Inquiring as to the almost aggressively manic response, particularly of the pedal department, I was informed that almost all but the reed ranks were of eight-foot length, and, whether stopped or open, were powered by ten inches plus of wind pressure; as most parish instruments work on between two and six inches of wind, this was a fascinating surprise. It was also explained that there were more than ten regulators servicing the sixteen ranks of pipes. This was to more easily facilitate the joyous abandon of the many Tremulants necessary for the distinctive cinematic sound.

After a final flourish, Chris was warmly thanked by our President and we all complimented him on his facility and dextrous manipulation of both the organ and its peripherals. Then, as it was all but six o'clock, we forsook the delights of Dovedale, and wended our euphoric way home, secure in the knowledge of a tasty tea and the prospect of a pleasant evening.

*John Catling*

## Visit to Cambridge – Saturday 30 April 2016



First up on the itinerary for the 25 members and guests was a visit to Trinity College. Organ scholar Alexander Hamilton provided an introduction to the 1975 Metzler (IIP/42), housed in Father Smith casework and incorporating 7 of his Principal ranks, ranging from 16ft to 2ft.

After visiting the magnificent Wren Library, it was back to the Chapel where members played works ranging from Pachelbel to Rheinberger (with a majority opting for Bach). Any preconceptions that the 1970s neo classical voicing might sound a little harsh to 21<sup>st</sup> century ears were soon dispelled. Tonally the instrument impressively combined brightness with warmth and a richness enhanced by the chapel's fine acoustic. The console, with straight pedal board and no registrational aids, was comfortable and the tracker action nicely weighted and very responsive. The President rounded off the session with the inspiring Dorian Toccata.

Then it was on to Jesus College, where the Director of Music, Mark Williams, briefly demonstrated the Chapel's main organ, installed in 2007 by Kuhn, another Swiss builder (IIP/33), and the smaller Bishop (IIP/12) organ

of 1847, restored in 2012 by William Drake. The Kuhn console has solid state stop action, a full complement of pistons and, though fundamentally classical in design, incorporates a number of ranks of more romantic voicing. Again a comfortable console and responsive tracker action and seemingly a very versatile and musical instrument well able to cope with a wide repertoire.

The Bishop organ possesses some lovely individual ranks of great tonal quality, though with its short compass pedal board and "Fifth-comma meantone" temperament is an instrument of very specific repertoire. However, it seemed well suited to a late 18th century English "cornet" voluntary.

A visit to the historic Old Library, with the rare chance to see some of its superb collection of ancient manuscripts, was followed by the opportunity to sit in on the men/boys choir practice. Then it was on to evensong, including the intriguingly named service of "Dismissal of Choristers...." which turned out to be a warm valedictory to departing boys whose voices had broken, rather than a choral adaptation of "The Apprentice"!

The choir was on excellent form; the highlight for me being the lushness and wide dynamic range of Patrick Hadley's "My beloved spake". I don't recall having heard this anthem previously, but I will certainly look out for it in the future. The postlude, a spirited and uplifting rendering of Guilmant's "Grand Choeur in D", for which Mark Williams received a deserved round of applause from the sizeable congregation, rounded off a most enjoyable and varied visit.

*David Hanford*

On April 30<sup>th</sup> 2016 we were privileged to be able to join a party of Nottingham Organists' Society members and friends on a trip to Cambridge. After days of rain and gloom the sun shone, so that as we arrived at 'The Backs' along the river behind Kings College, we enjoyed a perfect view.

Our first visit was to Trinity College chapel, where we were met by the Organ Scholar, Alexander Hamilton, who gave us an interesting history of the Chapel organ, and played two pieces to provide us with a taste of its tone and range. Afterwards, the visiting organists were able to try the instrument themselves, while others went to see the amazing Wren Library, home to thousands of extraordinary rare books.

Next we moved on to Jesus College, where we were met by Mark Williams, Director of Music. He explained the history of the College, the Chapel, and the two organs, which again members of our party were able to try themselves.



After tea in the Prioress's Room (though she herself is long gone...) came a unique opportunity to listen as Mr Williams rehearsed his choirboys before Choral Evensong. The young men in the choir were also rehearsed, but the boys had half an hour to themselves first.

Unlike in some Cathedral choirs, the boys are not in general education at the College, but come from a variety of local schools, so that they have to be willing to attend regular evening practices.

The day we visited was a Saturday, but of course they were still expected to come to rehearse, and far from Shakespeare's schoolboy 'creeping like snail, unwillingly', they bounced in, obviously full of enthusiasm and clearly anticipating a joyful occasion. Quickly they ran to put their red cassocks over their ordinary clothes - though not all were 'ordinary' clothes, as some sported a red jumper with a Jesus College emblem and striped tie in the 'Jesus' colours of red and black.

Then the rehearsal began around a grand piano in the Outer Chapel, where the boys were taken through the details of their music, which they rested on the piano lid. Since the smallest boys could hardly see over the top, this required not a little concentration. As we have three grandsons aged 8,7, and 6, we were able to gauge fairly accurately the ages of these youngest members of the choir, who were being asked to learn and develop such extraordinary skills.

Mr Williams began by getting the boys to make various sounds with their mouths before they began to sing, and once 'warmed up' in this way they started to practise the items for Evensong.

Although not all the boys may have realised it, interspersed with advice and encouragement Mr Williams gave considerable instruction in musical theory and background, as he would ask, for example, 'What interval was that?' and 'What do you know about this composer?' There was no sloppiness allowed in the answers, however, as an incorrect response was met with a firm, 'No.'

After about half an hour, during which the very much taller figures of the young men in the choir had scurried past, dressed in casual gear, only to re-appear in red cassocks, all the choir members moved into the main body of the Chapel. Again, we were privileged to be allowed to go too, and found that it was necessary to sit either in the back row of the choir stalls or on the front, as the middle row had very low seats and very high fronts, so that visibility was severely restricted.

(This disadvantage for younger choir members became very obvious when the boys were viewed from the opposite side, as in one case all that could be seen was a mop of fair hair, and, occasionally, a pair of earnest eyes.)

The newest members of the choir sat at the very front, and it was lovely to see how they co-operated in pairs, with a slightly older child pointing out to an even younger one where they were in the music.

The atmosphere which Mark Williams created was a splendid mix of good humour and banter alongside firm discipline: 'There are only two ways for you to look - at me or at the music.' There were jokes met with loud

guffaws, but the beauty of the music was the over-riding consideration at all times, as the Director dealt with the dynamics and mood, and led his choir to a clear awareness of how to articulate each phrase.

After an hour and a quarter of intense rehearsal, from 5 p.m. to 6.15, the choir left the Chapel to put on their surplices. We waited for Choral Evensong to begin, having ensured that we were on the back row with a good view, and not stuck in the middle row unable to see anything!

As expected, Evensong was a moving experience and a musical treat. A bonus was a brief interlude when two boys who had given long years of service, but whose voices were breaking, were thanked in person by the Master, who then went on to give prizes to boys who had made outstanding progress.

We felt very privileged to have been allowed to see the choir at work in rehearsal, as well as in the service for which they were preparing.

*George and Heather Coombs*

## **The President's Day**

I remember George Thalben-Ball saying, after playing the last section of the Reubke sonata for the members of the Sheffield Organists' Association on their visit to the Temple Church, "Imagine all that sound in a drawing room!" (The organ in the Temple Church came from a drawing room in a Scottish castle.) The Nottingham society must be one of a very few associations whose President has a pipe organ in his drawing room - and very well this fine and striking looking instrument sits in its handsome surroundings. David Butterworth generously welcomed more than fifty members and guests into his home for his President's Day on July 16th.

The recurring theme, on the hour each hour, was music played by members with interesting introductions mostly by David. Food and drinks were available between groups of pieces to make a most enjoyable afternoon and evening. Many members and friends assisted as traffic directors, coffee makers, servers and washer uppers, and member Jack Stone's bulldog, Maurice, helped our President to make everyone feel at home.

Ben Green, who had been with us in Denmark, is blind and plays with an acute ear and sensitivity. After Sweelinck and Scheidemann he tackled the tricky Toccata, Adagio and Fugue, S564. Jack played a new piece by the youngest member of our society, composer Matthew Hall, who - along with Jack - also went to Denmark. He followed that with Mendelssohn's Sonata No. 4 in B flat.

There used to be a story of the young pianist who could not understand why there was no piece by Thomas F. Dunhill in his grade five exam book. There had always been one before and he had concluded that this composer was clearly one of the greats. Roger Harrison, one of our newest members, included a piece by this master in his short programme for bassoon and piano, the piano parts played - at sight- by our President. He also played music by Gaillard, Vaughan Williams and Gordon Jacob. It was a good idea to have a complete change of style and timbre in an evening of organ music.

David brought the music part of the evening to a close with the first movement of the Vivaldi/Bach A minor concerto, Gade's 'How brightly shines the morning star', and the ever splendid Prelude and Fugue in G, S 541. What better way to end a happy President's Day? A fitting end to an excellent year in the society's history.

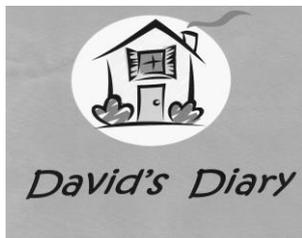
*Richard Eaton*



*Ben Green takes a bow*



*Roger Harrison on bassoon*



Having focussed in the last issue exclusively on one great personality, the late Sir David Willcocks, I expected this time around to be reverting to something a

little more general – a traditional mix of ideas, opinions and perhaps a few hopefully useful tips. But they will have to wait, my enthusiasms having been completely overridden by a remarkable week in mid-July in the life of Southwell Minster – this of course being Paul Hale's last 'active' week as Rector Chori for the past 27 years. With the privilege of having been able to attend six days on the trot a string of choral services along with an organ recital thrown in for good measure, I was left just about reeling, with many wonderful experiences, tremendous camaraderie and boundless admiration for all those many involved not just in the magnificent music, but in the impeccable organization which underpinned the whole week.



We kicked off on Tuesday with the regular weekly boys' voices service. With a congregation of 28, this would be the envy of many a parish church even on a Sunday – a reminder, possibly unwelcome in some quarters, that there are many folk – possibly the silent majority – who appreciate good music, good liturgy and just a touch of respectful formality when they go to church.

Although my personal preference is for an SATB choir with its wider range of tonality and far more extensive repertoire, this was nevertheless a very satisfying service. Perhaps the outstanding repertoire item was the *durchkomponiert* setting of the Responses by Robert Ashfield, the Cantor for which was Minster tenor Peter Nicholson. What an amazing musician was Ashfield! His chants are to be found throughout the Southwell Psalter, and bestow on the Psalms of David a unique beauty and personality, as I can vouch for over many years, inspiring both choir and congregation to heights barely attainable elsewhere.

Wednesday saw the last of this year's mid-week recitals at Southwell, quite properly by Paul himself. There is nothing quite like the designer of an organ playing it himself- nowhere better exemplified here than in Siegfried Karg-Elert's rather extraordinary 54 variations 'Homage to Handel' – in the course of which we were treated to 54 individual sound experiences, some quite remarkable for their imagination and originality. This was a triumphant evening for Paul personally, and one experienced – so far as we can tell – by an all-time record Wednesday audience.

Choral Evensongs on Thursday and Friday were everything one might expect, each attended, I noted, by a respectable 18 in the congregation. Some of the music, I had believed, must have been in the recent Hungary repertoire – such was the musical finesse and sheer technical virtuosity of everything we heard. But apparently not - incredible! Thursday gave us Howells' New College Service and the aforementioned Ashfield's 'The Fair Chivalry'; then, for Friday, Morley's First Service (a complex verse service with much solo opportunity) and the rare 'What are these that glow from afar?' by Alan Gray. There was nothing to choose between any of these performances (if I may use that term.) My only personal gripe was the unusual brevity of the psalmody. Given that I could worship at Southwell for the psalms alone, it was just my luck that those selected were absolutely correct and proper to the feast of St Mary Magdalene – not the standard and far longer psalms for the day. C'est la vie! I cannot let these two services go by without mentioning the final voluntaries, played by in-house *wunderkind* Simon Hogan. On Thursday, we heard the Scherzo from Vierne VI. I didn't know it, it isn't in my repertoire, and probably never will be. Friday brought us Jonathan Harvey's 'Laus Deo', not only magnificent in its own right, but a remarkably effective tool for clearing out the inveterate chatterers from the quire pews.

The weekend was ostensibly the climax in terms of numbers, decibel levels and overall grandeur. By definition, it couldn't have been 'better' than what had gone before, but it was certainly big. The Saturday Choral Evensong was sung by the three choirs together, not a new experience for them, but one that required – and received – total control from the Rector Chori. A congregation of at least 160 was regaled by more traditional fare this time in the form of Dyson in D and Parry's 'Blest Pair of Sirens.' Always musical and polished, the evening left me with a feeling somewhat akin to having just tuned a Tuba stop. Sunday, as an event, topped everything. A place like Southwell

attracts generations of choirboys, lay vicars and organ scholars who go on to great things elsewhere. After 27 years, Paul had certainly accumulated and fostered scores – actually probably hundreds – of such wonderful musicians, many of whom had taken the time and trouble to return on this auspicious occasion, even joining in with the Minster Choir in the final 'Te Deum' (Vaughan Williams in G – perfect for the job). A joyous Evensong with hundreds in the congregation was followed by a reception under the crossing with presentations and speeches aplenty; this in turn to be followed by an even grander party with copious refreshments in the walled garden. It was a great opportunity to spend time and catch up with old friends, and especially for Paul to chat with so many former pupils. I didn't leave until after eight, and I wasn't the last.

The N.D.S.O. was represented throughout the week, though only sparsely, I'm afraid. If you like statistics (as Walter used to call them), 15 members clocked up a total of 28 attendances. If we take out the writer and also N.D.S.O. member Robin Needham, now a proud 'choir dad' who attends everything, that doesn't leave many! Where does Southwell go from here? A fascinating question! In fact, no new appointment will be considered until after the advertisements appear in

early December, with interviews to follow in early January. So, for two terms the music will be in the capable hands of Simon Hogan and current organ scholar Ed Turner. And what a load they will have to carry! We can only wish them our very best in managing their considerable responsibilities during that period. Beyond that, Southwell will need to find a remarkable character who will hold together and maintain a (day)boys' choir drawn from far and wide and a Lay Vicar's department in a small town where job opportunities don't just drop off trees. I'll bet many readers have read one or more of those parish statements that come with clergy vacancies – you know, the sort of thing that should end with the rider – "Only the Archangel Gabriel need apply." Let's hope he does.

Finally, and most importantly, our best wishes go to Paul and Anne at the start of the next stage in their lives. (Note that I avoid the word 'retirement'!) And a personal thank-you to Paul for all the years of the most wonderful music which has enhanced the worship in the Minster, and from which many of us have gleaned such intense spiritual sustenance.

*David Butterworth*

## NEWS

### **A new organ...**

...well, almost new, has been installed in the large Roman Catholic Church, Skellingthorpe Road, Lincoln. The opening recital will take place at 7.30 p.m. on Friday, 30<sup>th</sup>. September, by David Butterworth, who was consultant for the project.

The story of the organ is an interesting one. It is the two-manual 21 stop Nigel Church instrument originally designed by David for Hucknall Parish Church in 1976. Following plans to re-order the church, the organ was found to be 'in the way' and was sold on to Sedbergh School Chapel in 1990. Here, it proved its worth as an outstanding teaching and practice instrument but, because of its location in a side transept, was inadequate as a congregational instrument in this long and acoustically dead building. The school have now resorted to an electronic with suitably placed speakers. Notwithstanding considerable competition, David managed to acquire the Nigel Church for Lincoln. So, in a sense, it has come back (almost) home. The move has been undertaken by Chris Hind of Aistrup & Hind; the wind pressures have been re-instated to somewhere near the original (they had been pumped up to try to cope with the Sedbergh acoustic); consequent remedial voicing was undertaken by Edward Bennett of Goetze & Gwynn; and the tin front pipes have been restored by F. Booth of Leeds. There will be two further recitals in October, including our member Jack Stone on the 28<sup>th</sup>, and then the finale on 11<sup>th</sup> November by Colin Walsh.

### **With this issue...**

...you may receive a subscription form for the year 2016-2017. If you have already paid, please ignore it!

You will also find a leaflet about our imminent Midlands Organ Day. Please do everything you can to support this venture, which is not just for 'them', but for you too! **Saturday 17<sup>th</sup> September.**

## Our younger members...

...bring us good news. **Matt Hall** (the youngest!) has achieved a First Class degree in Composition at Trinity Laban Conservatoire. He is now having a sort of gap year, with interesting plans for next September of which more anon – best of luck, Matt! **Jack Stone** has graduated with a 2/1 at the Royal College of Music, and has also been awarded the coveted Harold Darke Prize for Performance; Jack now takes up his new position as Organ Scholar of Carlisle Cathedral. **Peter Shepherd**, though not actually an NDSO member, is known to those of you who were on the Denmark trip. An accomplished all-rounder, Peter has also gained a 2/1 in Music from Oxford, having been Organ Scholar of Merton College. He now moves to Florence for a year as Organist of the English Church, where he hopes to devote a major part of his time to composition.

## The RCO reaches out

In a new initiative by the Royal College of Organists to reach out to the provinces, to the grass roots where it all starts, a preliminary meeting has been held by a few of us under the chairmanship of St Barnabas' Organist Robert Gower. The aim is to try and identify what might be done on a local level ('local level' in this instance meaning the East Midlands) to encourage both beginners to take up the organ, and more seasoned players to improve their standards – perhaps more than anything in hymn playing.

It certainly isn't my place to report on the meeting itself, but it will not be inappropriate to flag up one concern raised, which is the increasing difficulty (as we understand it) of finding somewhere to practise. In this particular regard it will be helpful to identify those 'friendly' churches who would be willing to make reasonable time available for the purpose of supporting any relevant organists in their quest to improve themselves – undoubtedly ultimately to the Church's benefit.

If you can offer some positive feedback on this, please contact me with details in the first place, and I will collate them and pass them on accordingly. Just the bare bones will be helpful, probably along these lines: a) Is the church open in the daytime, or is the key more or less next door?; b) Is it a pipe organ?; c) Make and date? d) What type of key action does it have?

*David Butterworth*

dsbutterworth@halam.myzen.co.uk

0115 9625400

07850 833890

## The Royal College of Music

Frits Elshout, Managing Director of Flentrop Orgelbouw of Zaandam, and Stephen Johns, Artistic Director of the Royal College of Music, celebrate the signing of the contract for an exciting new organ.



*Photo: Adam Ferguson*

The instrument will be of three-manuals and thirty-four speaking stops. The key-action will be suspended tracker and the case of solid oak. A relatively low wind pressure will be supplied by two large wedge bellows, in order to achieve a “warm, elegant and prominent sound.” As is Flentrop’s practice, the pipes will be made from metal cast on a bed of sand in the old manner. The specification has been very carefully thought out and is predominantly the work of the builders themselves. The college is already well equipped with several mechanical instruments, notably the J.W. Walker organ of exactly the same size in the Parry Room, of modern ‘eclectic’ design. By contrast, the new Flentrop will not make – nor does it need to make – any concessions to eclecticism, and thereby will undoubtedly gain as an instrument for the in-depth study and interpretation of the Baroque masters.

GREAT (I)	POSITIVE (II)	SWELL (III)	PEDAL
Principal 16	Prestant 8	Quintadena 16	Principal 16
Octaaf 8	Bourdon 8	Baarpijp 8	Subbas 16
Roerfluit 8	Roerfluit 4	Diapason 8	Roerquint 12
Octaaf 4	Octaaf 4	Viola 8	Prestant 8
Quint 22/3	Nasard 3	Prestant 4	Octaaf 4
Octaaf 2	Woudfluit 2	Mixture III	Bazuin 16
Mixtuur IV	Terts 13/5	Trombone 8	Trompet 8
Fagot 16	Scherp III	Basson Hautbois 8	
Trompet 8	Dulciaan 8	Clairon 4	
	Tremulant		

(This is how the information has been released. Clearly within it there are some minor discrepancies requiring correction in due course.)



*Ss. Peter & Paul, Lincoln*