



# Soundboard

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

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## FROM THE PRESIDENT

In the previous issue of *Soundboard* I wrote about the history of 'extension organs', a subject I promised to pursue further in this issue. So here goes!

The most popular mass-produced extension organs were made by JW Walker & Sons. They were available in a number of 'models' of different sizes, all with curved Walker stop-keys, and were in production from the 1940s to the mid-1970s. In the 1940s and 1950s these Walker instruments were called the *Model Organ* and were available with two, three, four or five pipe units. All came with the Flute unit extended to 16ft; other units could be extended to 16ft, thus providing a Trombone, or Violone or Open Metal. Generally, the whole organ was enclosed in a swell box, except for the Bourdon bass. A five unit organ such as the model M.51 would have an Open Diapason at 8 & 4 on the Great and 8 on the Swell, a Gedeckt at 8 & 4 on the Great, 8, 4,  $2\frac{2}{3}$ , 2 on the Swell and 16, 8, 4 on the Pedal, a Salicional or Dulciana at 8, 4,  $2\frac{2}{3}$ , 2 on the Great and 8, 4 on the Swell, [16], 8 on the Pedal, a clever two or three-octave repeating Mixture III on both manuals, and a Trumpet at 8 on the Great, [16], 8, 4 on the Swell and [16], 8 on the Pedal.

Following their work with Ralph Downes at Brompton Oratory in the 1950s, Walkers made an abrupt change of style, venturing into the neo-baroque in their tonal schemes and in their voicing. Their leading young voicer at the time was Dennis Thurlow, who counted among his work such wonderful Walker organs as that in Liverpool Metropolitan Cathedral. The *Model Organs* thus developed into the *Walker Positif* with Dennis (under their Head Voicer, Walter Goodey) redesigning them. Tonal schemes were revolutionised and sizes ranged from two to eight ranks, allowing for part of the organ to be enclosed and part unenclosed. Even though the names on the basic ranks may not have changed, the pipe construction and voicing certainly did, along with the introduction of an independent Tierce (or otherwise cleverly extended down to a Vox Angelica to produce a slowly beating flat undulant), a French or German style reed unit, tapered flutes to provide a Blockflute at 2ft, and so on. The organs sounded vivacious and colourful, with bright Principal choruses, chirpy flutes and a snappy reed. Yet they retained a beautifully voiced Salicional or Dulciana rank, cleverly regulated to a modest crescendo from 1ft C so that it balanced perfectly when extended to the Great Twelfth and Fifteenth. There are several in the greater Nottingham area, cheerfully playing away.

In recent years, Henry Groves & Son have built several organs in our area where, owing to lack of space, the extension system has been used to augment the basic tonal resources. I think this works well, and is certainly superior to an electronic instrument. So, for me at least, the extension organ is still alive and well!

Paul R Hale MA FRCO ARCM FGCM FRSCM FRSA



## NEXT MEETING

Wednesday 12<sup>th</sup> June – Visit to Market Bosworth Parish Church and Hinckley URC  
*Details overleaf*



## FORTHCOMING EVENTS

*Put them in your diary now!*

**Wednesday 12 June, commencing 10.30am**

**Visit to Market Bosworth Parish Church and Hinckley United Reformed Church**

Market Bosworth Parish Church has a new organ, re-using the existing Porritt pipework, by Cousans Organs. This is the contract which was incomplete at the time of Peter Collins' firm closing, and which was transferred to Cousans for completion. Apart from the Bourdon, the Pedal Organ is digital.

After lunch, which can be taken at a local pub if desired, the party moves to Hinckley United Reformed Church, to view the very special three-manual Holdich of 1878, faithfully restored in 2007 by JW Walker & Sons.

Members' cars for this outing.

**Monday 15 July, 7.30pm**

**Annual General Meeting at St John's Church, Carrington.**

The meeting will be followed by a members' recital. This year's programme is being organized by Ian Watts, so please get in touch with him, with details of your contribution, at [ianctms@gmail.com](mailto:ianctms@gmail.com).

**Tuesday 17 September – Visit to St Albans**

We visit two outstanding instruments by British builders – the Silbermann-reproduction Festival Organ of 1989 by Peter Collins in St Saviour's Church, to the building of which the NDSO contributed; and the large three-manual Mander in St Peter's Church, built in 2005. Further opportunities in St Albans might include Choral Evensong at the Abbey.

Travel by small coach for this event.

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## ORGAN BUILDING NEWS

No room for organ builders' news last time. The biggest jobs in progress on these shores at present are all in the hands of Messrs. Harrison & Harrison. Salisbury – repairs and overhaul, with addition of new 4 ft pedal stop: £700,000; York – repairs and refurbishment along with reinstatement of Pedal Open Wood, Great Large Open Diapason and yet another 32 ft reed (Ophicleide of course) in the Arthur Harrison style of the 1930s (*eh, what!- Ed.*): £2,000,000; Canterbury – the existing organ to be doubled in size: £4,200,000. Let's hope they don't get the pipes mixed up.

John Mander has retired from his firm, and handed over the reins to an Employee Ownership Trust, with Geoff MacMahon as Managing Director and the ever-faithful Michael Blighton as Tonal Director. They are just completing a new organ for Urawa School in Japan (every builder loves a new job), and have extensive work in hand at Waltham Abbey and King's College, London. Nicholson (whose new organ we recently visited at Cheltenham), have a very full order book of smaller works, and one looks forward with interest to another bigger project (though possibly not as big as their massive instrument in Auckland Cathedral!)

We are sorry to note the passing of Dennis Thurlow, an outstanding voicer chiefly associated with major projects by Walker and Nicholson, a full appreciation of whom can be found in an excellent article by Paul Hale in the current *Organists' Review*.

## RECENT EVENTS

### Annual Luncheon – 16 February



If you take the Newcastle Metro through Wallsend to Cullercoats and walk a couple of hundred yards to St George's Church, which rises majestically from the sandy seashore, you'll find a wonderful Lewis organ in a fine Victorian stone vaulted church. Andrew Reid, Managing Director of Harrison and Harrison, plays there now - lucky fellow - having immediately recognised a gem.

Andrew was our guest speaker at the 2019 lunch in February, held at the Corinthian restaurant. For our third time there in recent years, we were served a good meal, with opportunity for the nearly forty members and guests present to catch up with one another. Recapping on his life in music, Andrew told us less about the firm he leads than I might have expected, especially given Harrison's large and distinguished current order book. However, with admirable modesty he did tell us how he began learning the organ at the age of nine (!), and how he studied at Cambridge, with David Sanger and Peter Hurford as his organ tutors. An early interest in the technical side of organs was undoubtedly fired in his mid-teens, when he and his father acquired the small redundant pipe organ by W. Beales & Co. from the Methodist Church in Sudbury (Suffolk), and rebuilt it in a purposely designed extension to their home. [*I strongly suspect that this organ was originally owned by Ralph Vaughan Williams, but I am uncertain whether Andrew is aware of it!* – Ed.] Andrew later became Assistant Master of the Music at Westminster Cathedral; Sub Organist at Westminster Abbey where he played for the funeral of the Queen Mother; Director of Music at Peterborough Cathedral; Director of the RSCM (2012 – 2017); and finally to Harrisons... all names to conjure with, as they say. Andrew came across as a real hands-on organist. Although now in the business side of things, he still chooses to use his considerable skills in the service of a parish church. It was indeed a good occasion.

*Richard Eaton*

### An Afternoon with Robert Gower – 16 March

On a damp Saturday afternoon in March, Robert Gower brought light and pleasure to those who gathered in St Barnabas' Cathedral for a talk about his extensive work preparing and arranging music for organ. Several volumes are well-known – Ceremonial Music, Wedding Music, Christmas and Lenten selections, to name but a few.

Robert has spent long hours researching appropriate pieces, many of them hidden in the RCO library. Some pieces were written originally for the organ and others have been skilfully selected and arranged by Robert.

He played a selection of samples, and spent time telling us of the history and family contacts he had researched in preparing the volumes of music by specific composers such as Finzi, Walton, Whitlock and, more recently, Arthur Bliss.

Robert then gave us a foretaste of his latest collection, due for publication in July – a second volume of Ceremonial music, some twenty-one years after the first. He played some short pieces from this as “tempters” (including one of his own) and provided us with a full index of the contents. Look out for the publication of this useful and accessible music.

Thank you, Robert, for your enlightening talk and for the many delightful pieces which you have brought within our grasp – they are invaluable in the regular round of playing and for those special services as well.

*Michael Anthony*



## Visit to Melton Mowbray – 10 April

It is about 15 years since my previous visit to St Mary's, Melton Mowbray, when I was left with the impression of a church which needed some work doing to it. Not least, the awful lighting consisting of fluorescent tubes mounted horizontally above the nave arches did it no favours. Fast forward to 2019, and what a transformation. The recent restoration project included levelling the floor; underfloor heating; improved lighting; amplification and audio-visual equipment; a servery and toilets; a new stained-glass window, and major work on the organ.



We were told that there had been an organ in St Mary's since 1832, when a one-manual instrument by John Gray was installed. This was said to have been rebuilt in 1850 by Groves & Mitchell and divided either side of the chancel. Over the next fifty years or so the organ was enlarged and moved to the north transept, first in 1877 by William Hill and then again in 1896 by the same firm.

The 20<sup>th</sup> century saw another rebuild, this time by TH Haydn Morton of Oakham in 1929, but then war damage caused the Great reeds and the Choir organ to be put out of action. Walkers rebuilt the organ in 1955. The actions were electrified, the Choir organ was rebuilt on the south side of the chancel and a detached console was provided. Following the rebuild, only cleaning and general maintenance were carried out until 2012, by which time the electrics were worn out and the instrument needed a complete overhaul. *[This is the information normally published; however, I visited the church in the early 1970s, to find a complete overhaul of the failing electrics in progress, for which I understand the church was charged although the organ was still under guarantee! – Ed.]*

Our President, Paul Hale, was the consultant for the latest work. His involvement began with the preparation of a report on the organ and recommendations for its restoration. The work was carried out by Henry Groves & Son. It fell into two categories, refurbishment and tonal improvements. The refurbishment included complete renewal of the electrical system, installation of a processor-based transmission system, and new swell shutter machines. The keyboards were replaced and the console refurbished by Renatus, the soundboards were overhauled and releathered as needed, parts of the wind system were replaced, and the blowers were refurbished. The pipes were cleaned and had new tuning slides fitted. Great and Pedal reed stops previously situated in front of the Swell box were relocated. Paul and Jonathan Wallace of Henry Groves jointly described the tonal work done on the organ, which involved some new stops, changes to mixtures, repositioning pipes and changes to some of the extended ranks. The work is the subject of a book by Paul Hale, who may have a few copies left, and it is also accessible from a link on the Henry Groves website ([www.henrygroves.co.uk/portfolio/st-marys-melton-mowbray](http://www.henrygroves.co.uk/portfolio/st-marys-melton-mowbray)).

John Bellamy, a former organist at St Mary's, spoke about some of the changes from the days of his tenure and played for us, following which those who wished were able to play. We were joined, on this visit, by members of the Derby Association.

*Denis Littleton*

## And now for something completely different...

By dint of someone who knows someone, it has been possible to arrange a private, out-of-hours, visit to Aeropark (at the East Midlands Airport), commencing 5.30 on Thursday, 13 June. The all-in cost is £15 (£7 for accompanied children) and is inclusive of barbecue refreshments. If you would like to know more of this unique opportunity, please contact David Butterworth (details on page 15).



## David's Diary

Have you ever been in an interregnum? Probably. In the Catholic Church, this could last as long as a week; in the Church of England, anything up to two years. An

interregnum can come as a blessed release from tyranny, or it can be an open sesame for control freaks to have their day; you know, whilst the cat's away... On balance, I think these long gaps are a bad thing. Churches, communities of any sort really, need leadership, and they need strong leadership at that. Why such delays in the C of E? Some will point to the financial gains achieved – possibly with some justification. There is also the business of process. It goes something like this... The PCC will be invited to put together a job specification or 'statement', setting out exactly what kind of superman/woman (they might even specify which) they require, albeit the Bishop has probably already made up his mind; there will be a meeting with the local Archdeacon, giving folk an opportunity to expand on this whilst giving them the feeling that they have been consulted; eventually, an advert appears in the Church Times; two folk apply (if you're lucky); eventually the interviews happen; then – oh dear – no appointment. So then much of the



process has to be repeated. Have you seen one of those parish statements? Some of them are enough to frighten off the thickest of skins. By kind permission of the Spectator, you will find elsewhere in this journal a splendidly written item on the subject

by Quentin Letts, who touches on a number of salient points.

Organists don't necessarily fare much better. One cannot but admire those who, week in, week out, stick to their posts, serving their respective churches through thick and thin. Again, some of those charged with seeking one

of our breed seem to be possessed of an uncontrollable verbosity which seriously risks creating a barrier to success. Genuine difficulties for sensitive musicians are already there a-plenty without a budding prospective organist being bombarded by conditions and threats. It can be no surprise that a church without a regular organist can, nonetheless, have little difficulty in plugging the gaps, Sunday by Sunday, with temporary freelancers who prefer personal freedom to institutionalized bullying. Reading recently through Romsey Abbey's advertisement was a must for me, knowing what a fabulous building it is, with a wonderful old Walker organ (one of the first I played as a boy) and a choral tradition newly revived by the amazing George Richford. Actually, it has transpired that Romsey has probably proved the exception to what I contend is the rule, in having just made a seemingly excellent appointment. But I stand fast in principle! The Romsey job details go on and on and on, for twenty pages. True, there are quite a lot of pics (and everyone loves pics). But, for example, see page 13, item 2, which commences: "Your duties will include but not be limited to ... " and then goes on to list 'a' to 'r'; presumably leaving the employers' planned options 's' to 'z' to one side until the successful candidate is appointed and in office! And that after the previous page, which features a copy-and-paste potted description of the Archangel Gabriel, with just one little flash of economy at the bottom under the heading 'Desirable': "A practicing [sic] Christian." (Everything else is 'essential'.) There is much interesting reading here. But it is all just so ... overwhelming!

There is also an increasing call for multi-talenting which, in reality, is beyond most people (and not reflected in the salary!) Beware, for example, of frightening off applicants for the benefice of Sarratt and Chipperfield in Herts. "The successful candidate would enhance the worshipping life and outreach of a community accustomed to a high standard of traditional music. But we have a wide spectrum of worship needs so the director would also be willing to explore informal/contemporary music styles." This approach was repeatedly tried a few years back (against advice) at a major parish church in our county – and failed. In fact, they are fortunate to enjoy the services of a very

good (and very nice) organist, but now have virtually no choir worth calling a choir, and no contemporary alternative.

We need a return to simplicity. Everything has become bogged down in wanting too much from too little (i.e. one poor soul), wrapped up in endless rules and conditions which effectively amount to a mindset of distrust. Either a person is going to be good at a job or

he/she isn't. Adequate references and a well-honed sense of good personal judgement used to suffice, backed up by clergy training which often incorporated a hefty dose of personnel management as a *sine qua non*. Oh, for a return to those days!

David Butterworth

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## Curiosities in New England

When my daughter married a New Englander in 2014, we went over to Rhode Island for the celebration. Imagine my annoyance and frustration at discovering, on returning home, that I had been staying less than five miles from one of the oldest organs in the USA – the oldest still in current liturgical use – and had not realised it! I managed to put things right this year when we were over there again for a holiday. With the help of my son-in-law, I made contact with the relevant authorities and was given time to explore this wonderful curiosity.



The church itself is something of an oddity. It's called the 'Old Narragansett Episcopal Church' despite being in Wickford, a pleasant seaside village about five miles north of Narragansett. Built in 1707, it was apparently moved, stone by stone, plank by plank, to its current position some years later. No-one seems to know why. From the outside it looks for all the world like a Primitive Methodist chapel – solidly rectangular, no nonsense, no frills. Inside there are box pews and a huge, dominating, central pulpit. But... turn to the right and, set against the wall, you find an elaborate altar with candles and a reredos! No chancel – this was pre-Oxford Movement – but these early colonials certainly knew how to hedge their liturgical bets!

The organ itself was built in 1660 in London by George Dallam. It is said to have belonged at one point to Henry Purcell and was used at the coronation of James II. It is not known when exactly it was shipped to the United States. Tuned at A=425, it has a single manual with 49 notes D-d, and three ranks (8, 4, 2), the longest being a Stopt Diapason. Beautifully restored and in full working order, the instrument stands on a specially built side gallery. It has a clear singing tone which, when expertly played by Todd Borgerding, the current organist, projects well in the generous acoustic.

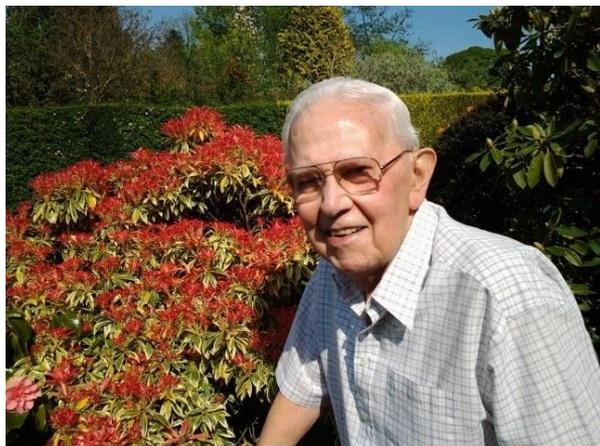
When I played it, it was a rather different matter. The organ is powered by two 'wedge' bellows, operated by pedals which look like the pedals on a piano, only bigger. There being no organ bench, the player has to stand on one leg and, with the other, depress each pedal in turn. Alternatively you can perch - totally incongruously! - on a modern 4ft high bar stool which allows you to dangle your legs and use both feet alternately. As if that wasn't bad enough, the sound is only produced on the *up* stroke of the pedal, and the pedals only go at one speed. When the pulse you have to maintain with your feet is not the same as the pulse of what you're playing with your hands – heaven help you! I managed what sounded – to me at any rate – like a passable rendition of *Jesu, Joy of Man's Desiring* (with solo-ed right hand, thanks to the keyboard split at middle c#), and started a *rall.* for the last few notes. My feet, of their own accord, also chose to slow down, so that the instrument gave a grunt and a wheeze and lapsed into obstinate silence!

With perseverance, I did manage a couple of John Stanley voluntaries and a few hymn tunes, but it was a bizarre head-tapping-and-stomach-rubbing experience! And my right leg got extremely tired!

As compensation for my efforts, I was then taken over to the present-day church and let loose on the splendid, fully mechanical, neo-classical instrument built in 1981 by the Stuart Organ Company. With Great and Rückpositiv (labelled 'Chair' in recognition of the locality's English connections), it punches well above its weight in the church's lively acoustic. After the trials and tribulations of the previous instrument, playing it was sheer joy!

Richard Marsden

## Noel Rawsthorne (24 December 1929 – 28 January 2019)



The Royal Albert Hall is the only place where I heard Rawsthorne "live". He was doing Saint-Saëns 3, and his dignified saunter up to the organ deck reminded me of when he was on *Desert Island Discs* and recalled his first lesson with Fernando Germani. He had played his chosen piece to the maestro and sat back hoping to hear some praise. The first advice he got was: "First, we must look beautiful at the console." And he certainly did: not an uneconomical move in either the Saint-Saëns on what was by then (around 1984) a distinctly cantankerous organ, or his solo pieces, Liszt's *Prelude and Fugue on BACH* and the Mozart *Fantasia*, K608.

Rawsthorne went on to record the Saint-Saëns at Guildford Cathedral, an instrument also used by Malcolm Williamson when he recorded his *Organ Concerto* with its dedicatee, Sir Adrian Boult. Rawsthorne, of course, recorded many times at Liverpool Cathedral, usually aided by Brian Culverhouse, a producer who had the measure of any building. They collaborated over the first of HMV's Great Cathedral Organs series, although the reviewer in *Gramophone* didn't appreciate the high-powered Mozart on that disc: "My wife came into the room and I asked her what she thought it was. She not unreasonably suggested Saint-Saëns." The reviewer was also baffled by the sheer size of the instrument: "Five manuals, 145 stops, 9704 pipes: what are they all for? Tuning the thing must be like painting the Forth Bridge." I hasten to add that *Gramophone* reviewers are not like that today: Malcolm Riley, who addressed the NDSO in 2018, is of their honoured number. Rawsthorne's exuberance came out on that disc in a virtuoso account of Duruflé's *Toccata* and a shameless performance of Whitlock's *Fanfare*. A few years later he made another disc there called *Toccata*, which contained the most exciting account I have ever heard of the *Toccata* from Whitlock's *Plymouth Suite*. It also contained a calm, unhurried account of the Widor *Toccata* and a well-conceived rendering of Mulet's *Tu es Petra*. Bearing in mind, even in a disc of toccatas, that one cannot subject the listener to forty minutes of non-stop ear-bashing, Rawsthorne began the *Toccata* from Boëllmann's *Suite Gothique* with what a reviewer called "feminine delicacy".

Perhaps I should have reserved the epithet "shameless" for Rawsthorne's disc *Bach at Liverpool*, particularly the *Fugue in E flat* BWV 552, where the final pedal entry is graced with thirty-two foot reed, a moment which particularly delighted Peter Smedley when he played the record to me. There was a more cerebral disc however, of Mathias (*Partita*), Langlais and Howells. I hadn't really learnt to appreciate Howells at that stage (mid 1970s) but I had the disc on one Saturday afternoon while reading an article about the ghost-story writer, M R James, attending chapel on an autumn afternoon at King's College, Cambridge where he was Provost. It was most evocative writing and Rawsthorne's account of Howells's *Master Tallis's Testament* was on the record player. The two experiences came together so beautifully that it almost makes one wonder if, although Howells said he was thinking of Gloucester Cathedral, by the time he wrote the piece he was also thinking of Cambridge. He was wartime organist at St John's, while his friend Harold Darke was at King's: and a fruit of Howells's stay in Cambridge was of course *Collegium Regale*.

Sticking with abbreviations, Rawsthorne was no stranger to Liverpool Met. Indeed, the Dean and Chapter of the Anglican Cathedral commissioned William Mathias to write *Invocations* for the Catholic one; Rawsthorne recorded it there, and a delighted *Gramophone* reviewer told us how the famous chamade trumpets “crackle like summer lightning.” Indeed, on that disc are two other performances to die for: Flor Peeters’s account of the Tournemire suite from *L’Orgue Mystique* that was dedicated to him, and Jeanne Demessieux’s unsurpassable performance of Messiaen’s *Transports de Joie*. And, of course, it’s a fabulous organ. Rawsthorne made another disc there, Soler’s *Concertos* for two organs with resident Met. organist Terence Duffy, one playing the Positive section of the cathedral organ and the other performing on a chamber organ.

When Liverpool Met. opened, it seemed to embody all the ideals of Vatican II and to do everything it could to make them a reality. Cardinal Heenan, as Archbishop of Liverpool, had commissioned a building that matched the liturgical ideas, and his successor as Archbishop, George Andrew Beck (a onetime headmaster of the Becket School in Nottingham) pushed the Council’s teaching even further. Ecumenism wasn’t just an empty word, and a practical expression of it was one of the earliest musical performances in the Metropolitan Cathedral; the Berlioz *Te Deum*, in which [Sir] Charles Groves conducted his Royal Liverpool Philharmonic Orchestra with Rawsthorne taking the important solo part. Clearly they were going for luxury casting, as they chose to include in the performance the optional March for the Presentation of the Colours, which required twelve harps.

After he left Liverpool Anglican Cathedral, Rawsthorne became Liverpool City Organist, responsible for the instrument in St George’s Hall. Another ill-fated instrument by Father Willis, this one had been recorded by Caleb Jarvis in 1972 and by Christopher Dearnley shortly after he left St Paul’s, and one might have hoped that interest might have been stirred. Unfortunately this was the time when central government began to wage war on local government, and Liverpool’s services were severely cut back. Liverpool fought back under council leader Derek Hatton (Degsy), aided by a pairing of the city’s two bishops, Derek Worlock and David Sheppard, united in a closely-shared faith, a care for the city over which they presided, and a loathing of Margaret Thatcher. As so often happens, however, the arts fell victim, and the organ fell silent. A change in power to the Liberal Democrats saw the hall reopened and some revival of interest in the organ but, try as I might, I could not persuade Rawsthorne to demonstrate it to us on a visit to the city: too far gone, he said. Rawsthorne’s later years saw many compositions; quite a few have found their way into recitals or onto records. One of the cleverest is *Hornpipe Humoresque*, its off-key blasts redolent of the drunken idiots who wreck the Sailor’s Hornpipe at the Last Night of the Proms but with very clever references to other well-known pieces on the way [*most recently heard locally as the Finale of the Editor’s May recital at Retford! – Ed*]

Ian Wells

### **Peter John Hurford – An appreciation**

Peter Hurford died from complications of Alzheimer’s disease on 3<sup>rd</sup> March, at the age of 88, after an extended illness. Such was Peter’s fame, and his importance to the organ world at both national and international levels, that little has been left to be said after the many excellent obituaries that have already appeared in the press.

He was born in Minehead, fortuitously on St Cecilia’s Day, 1930, and was educated at Blundell’s School, Devon, at which time he took his first serious organ lessons, from Harold Darke – presumably and ironically (you may think) at the Rushworth & Dreaper organ of St Michael’s, Cornhill. In 1949, he went up to Jesus College, Cambridge as Organ Scholar, in succession to Eric Copperwheat, subsequently graduating in both Music and Law. Peter went on after two intervening appointments to be elected Organist and Master of the Choristers at St Alban’s Abbey, at the tender age of 28. There, he was confronted by an ailing and indifferent instrument, and in no time at all plans were drawn up for an entirely new instrument in joint



consultation with Ralph Downes. Inaugurated in 1962, this instrument remains arguably my favourite Harrison organ. As consultant, Peter also became involved in other prestigious projects, including the new and largest tracker action organ in the world, in Sydney Opera House, built by Ronald Sharpe and others; and, at the opposite end of the spectrum, the Klais restoration of the famous bamboo organ in the Philippines.

Peter's impish sense of humour found vent in a number of ways, none more famously than the fund-raising extravaganza he devised and presented in 1966 to a packed Royal Albert Hall – "Organ in Sanity and Madness." There wasn't much Sanity about it. Peter himself arranged to be carried onto the stage, dressed up as Queen of Sheba; Allan Wicks (a man of menacingly wicked humour himself) was to be seen prancing about in football shorts, and Gillian Weir displayed considerably more than her usual physical attributes with the assistance of an extremely short mini-skirt. All this was (almost) held together under the baton of David Willcocks, himself no stranger to naughtiness when the mood took him.

But it is the St Alban's International Organ Festival which must rank as Peter's single most outstanding and enduring contribution to our world. Not only does it continue to act as a seminal focus for all things organ on these shores; it has seriously inspired similar such enterprises worldwide. The N.D.S.O. some years ago spent a day at the Festival and subsequently made a useful donation to the then-planned Silbermann-style organ to be built by Peter Collins in St Saviour's Church, an organ which duly came to fruition and which it is planned we shall be visiting later this year.



*Rieger – Freiburg im Breisgau*

What will be less well-known about Peter is the part he played locally in supporting the purchase of the U.K.'s first Marcussen church organ, in St Mary's, High Pavement, at the time of writing the 'newest' organ ever to have been granted a prized Grade-1 listing by the British Institute of Organ Studies. There had always been considerable accord between myself and the Vicar, Canon Douglas Feaver, over the way ahead out of our serious organ problems. Admittedly, though, the proposed position of a brand new organ of limited physical size, on a shoestring budget, cantilevered into the South Transept, was anything but routine! It so happens that Douglas Feaver had previously been Sub Dean at St Alban's, where he had known Peter well. As a thoroughly sensible measure, therefore, he invited Peter along to his planned 'summit' meeting - just the three of us - that he intended would inform decisions over the new organ. I had recently joined the International Society of Organ Builders, as had Peter. Vol.1, No.1 of "ISO – Information" had just been published and, lo and behold, therein was a beautiful full-colour photograph of the new Rieger organ in the Dom of Freiburg im Breisgau – cantilevered out from the east wall of the South Transept. I thought "If they can do it, we can do it; this should clinch it!" So, I duly armed myself with this 'evidence'. I already knew Peter was supportive of my plans. But imagine my surprise and delight when, from his brief case and quite independently, he produced precisely the same picture in the same magazine! Job done. Of all my consultancies over the years, this must count as the most decisive – and shortest – meeting I have ever had. Of course, the scheme went ahead (albeit the budget of £8,000 was extended to £12,500) and, not long after, Peter was invited to give one of the many recitals held in those following years.

So, there we are ... Peter is universally acknowledged and appreciated for his immense contribution to the global organ-world. But there is a little bit of him that lives on here in Nottingham, in his perspicacity and support at St Mary's.

*David Butterworth*

## I know just the vicar for my parish church. Pity he's fictional

Church of England recruitment ads are full of leftism and management speak.

Here's what I'd prefer:

For cheap laughs you vacant column of jobs for Anglican clergy. emphasis on compliance individualism, may help to England has become the

Number one word in these need to be 'team players'. 'change', 'management' ago the Diocese of



rector' near Tamworth — 'a visionary, imaginative and inspirational team leader, passionate for evangelism and discipleship, with experience of managing change and able to enjoy modern styles of worship'. 'Managing' change may be a euphemism for 'enforcing' it.

The Diocese of Oxford, plainly feeling the Cross to be insufficient, illustrated its job ads with a multi-coloured baby-bricks corporate logo saying 'Living Faith'. The subtext might as well be, 'Don't come here if you are looking for grown-up worship.' Oxford was looking for a rural mission dean — 'an effective communicator who understands the complexities of envisioning traditional structures'. After reading that several times I still haven't a clue what it means. Meanwhile, Chelmsford's archdeacon was seeking a priest-in-charge for the Southend area — 'a strong collaborative and compassionate leader who can grow mission and outreach'. The use of 'grow' as a transitive verb for anything other than fruit and veg always worries me. The Southend job will include 'nurturing and discipling all in the church for every member ministry'. You may wonder if the Archdeacon of Chelmsford is an 'effective communicator'. Is English even his first language?

Our village church in Herefordshire — Prayer Book, *Hymns Ancient & Modern*, no sign of the peace during communion, thank you — needs a new vicar. Our last one retired in the summer. Since she left we have made do with a handful of retired chaps and a couple of services have been taken by members of the congregation. During that time, attendance has risen. An advertisement for our church's vacancy will be placed in the *Church Times* quite soon. Church regulars have asked us to attend a meeting with a church official to explain what sort of priest we want. I might just hand over a book I recently read. It is *The Kappillan of Malta* by Nicholas Monsarrat, who in addition to being the man who wrote *The Cruel Sea* also happened to be a distant relation of mine. Kappillan is Maltese for 'chaplain' and the hero of the book is Father Salvatore. A shuffling, shambolic figure, he likes to eat and drink, has a twinkle in his eye and is loved by his people. I'm not sure he would tick many *Church Times* boxes.

The novel is set in the Second World War during the siege of Malta. Justin Welby recently agonised over what RAF Bomber Command did to Dresden. Malta probably suffered as much as Dresden. In two years the Italian air force and Luftwaffe mounted 3,000 raids on that tiny island. Some 30,000 buildings were destroyed, including 111 churches and 50 hospitals. More than 17,000 people were killed at sea, another 1,300 civilians on land. At the start of the siege, Malta was allegedly defended by just three creaky Gloster Gladiators nicknamed Faith, Hope and Charity.

Down on the ground in Valletta, under the bombs, works Father Salvatore. The people despair. He assures them that God loves them. With his encouragement, the people shelter in the ancient catacombs where many centuries earlier monks were buried. In the evenings, as they huddle under the bombardment, Salvatore performs Mass with dignity. He tells them stories from Malta's noble history — stories about how St Paul was shipwrecked there, how the Knights of Malta defended the island, and how Malta shrugged off the depredations of Napoleon. While never glorifying war, he celebrates feats of arms. His vivid tales stir the morale of his frightened flock.

Salvatore is well-read and high-born — the second son of one of Malta’s great families. He understands that private wealth can be a source of good: it can build churches and can buy a barrel of wine for the wedding feast of an impoverished couple. Salvatore has the social confidence to walk with princes and peasants and treat the two alike. Though impertinent to his notional superiors, he is not an itchy revolutionary with ‘experience of managing change’. He respects the traditional ways and prays devoutly. Unlike the C of E bishops with their recent letter about the general election, Salvatore steers clear of party politics.

Fr Salvatore inspires and re-assures his congregants because he is constant, unimpressed by fashion, humorous, pugnacious, patriotic, unambitious. At personal risk he rushes to the dying. Salvatore is practical, haggling with black-marketeers, chiding swindlers and pessimists. He walks everywhere in a pair of workmen’s boots. He loses his temper, not least with his church’s hierarchy. He runs out of money (oops, no management skills). He is prey to human longings. This man is real.

One day he has lunch with the Governor of Malta, Lieut-General Sir William Dobbie. Monsarrat did not invent Dobbie. Dobbie was a keen member of the Plymouth Brethren. A veteran of the Boer War, he was once sent to quell some rioting in Palestine in the 1920s. ‘We will have to fight only four days a week,’ he said. ‘The Arabs won’t fight on Friday, the Jews on Saturday and I certainly won’t on Sunday.’

Mountbatten, a naval commander at the time, complained that Governor Dobbie ‘prays aloud after dinner, invoking the aid of God in destroying our enemies. This is highly approved of by the Maltese, who have the same idea about God, but I would prefer an efficient air force.’ I’m not sure Fr Salvatore would have liked the urbane Mountbatten as much as he liked Dobbie.

Salvatore eventually comes unstuck because the local bishop and a sly monsignor decide he is getting too big for those boots he wears. And because he is exhausted. He retires to a monastery and grows things — not ‘mission and outreach’ but beans and onions and melons. Never again is he seen in public.

It is unlikely we would ever find one but I wish we could advertise for a Fr Salvatore for our next vicar. It would at least make for a more interesting *Church Times* advert than all that lefty management-speak rubbish.

*Quentin Letts*

*[Reproduced by kind permission of Quentin Letts and ‘The Spectator’]*

### **This is Your Life – Charles McNicol**

Charles has featured prominently in the earlier days of NDSO, amongst other things having hosted us at his little theatre, complete with Compton theatre organ which he himself installed, in Newark. His long-time friend, our member Ian Thompson, writes about Charles’ life...

Charles Alexander McNicol was born in Newark in August, 1928. He was exposed to music from an early age; his father, an optician in the town, was chief piper for the Caledonian Society. His parents began a scrap book of newspaper cuttings which begin with articles / photos of his father with, increasingly through time, more and more articles featuring Charles.

The earliest of these mention that, at the age of six, he was a piano pupil of Dr William Hall. He accompanied Dr Hall at a lecture recital he was giving to the local Music College; he was described as being able to play by ear from an early age and, during the talk, Charles played solo items as well as duets with Dr Hall who, at that time, was the Organist of Newark Parish Church. In one article, it mentions that he was already taking Royal College of Music exams by 1935, going on to achieve Grade V at the age of eleven, and that he was being entered for various musical festivals with some good results. Some of the articles refer to Charles as being “Charlie Kunz the Second”.

The first available picture shows Charles at the Compton organ of the State Cinema in Grantham – likewise aged eleven. The organist, Lewis Gerard, was impressed by Charles and encouraged this development; articles advertise several week-long appearances at the cinema by the time he was fifteen.

By the start of the war, Charles was a pupil at Newark's Magnus School. However, most of the staff were called up for war service and the quality of teaching dropped. In addition, children from elsewhere were billeted into the town and attended the school. The school was forced to reduce to half-time education with half of the pupils attending mornings and half the afternoons – both groups getting a lot of homework. Charles's parents were not happy with this situation, and he was one of four who were sent off to Oakham School. Charles was soon called on to use his skills on the chapel organ.

When Charles left school, he returned to Newark and was appointed organist at St. Leonard's Church – a post he held for eighteen years. He has a newspaper cutting of a huge wedding blocking the main road outside St. Leonards – a widow with twenty-two children had married a twenty-one year old man! Whilst away on national service, he was replaced at the organ by Dorothy, the vicar's daughter. They never actually met for six months, but they communicated with each other by notes left at the console. This eventually resulted in the two of them marrying in February 1954. By this time, Charles had joined his father in the optician business and he continued working there until he retired in 1993.

By 1956, Charles and Dorothy had formed a small band called "Music Makers". Charles was at the piano (and eventually a 3-manual clavioline) and Dorothy on Double Bass – which she had never played before but, having perfect pitch like Charles, quickly transferred her pedalboard skills [*The mind boggles – Ed.*]. They also began playing piano duets on frequent occasions.

By this time, Charles's skill at the theatre organ was becoming well known and he was in demand for concerts at venues all around the country; he broadcast occasionally on radio and, from 1968, was a regular contributor to Radio Nottingham.

Charles, together with his school friend Bryan Richardson, bought the 3-manual Compton organ which had originally been in the Savoy cinema in Lincoln. It had first been removed by Arthur Woofinden and installed into a cottage in Muskham. Bryan owned a plot of land in Newark which housed large garages. He converted one of these into a small soundproofed "theatre/cinema" and built a large house next to it for himself and his wife, Penny.

The organ had been slightly modified from the original whilst in the cinema, by Joseph Seal, musical director of the cinema chain, by replacing the metal Tibia (a large-scale flute blown on high pressure) with a wooden version from a cinema in Cleethorpes which was closing. Similarly, the muted trumpet was replaced by a Krumet, a reed stop with half-length resonators. From 1976, the organ was rebuilt over a number of years into Bryan's cinema (by now known as The Regal) and it was decided to acquire the Trumpet from the Plaza, Birkenhead, and add it to the organ. This ran from 16' pitch to 4' thus now giving the organ three 16' stops, the Tibia, the Trumpet and the Tuba.

Regular concerts with film music began in 1979 and proved very successful. But the running costs of the building were high; heating, fire licence, cinema licence and PRS licence were hidden extras on top of the cost of paying recitalists. When the local council decided to rate the building as business premises, effecting a huge hike in rates, Bryan & Charles decided that they could no longer afford to subsidise the resulting increased cost of these concerts as they had both retired; as a result of which the public concerts had to cease. The organ remained in situ until 2017 after Bryan had died, but was removed to be re-installed near Barnsley so that his wife, Penny, could similarly reduce living costs and have the flexibility to reorganise the site for easier living.

Early on in the cycle of concerts, Charles had invited Dudley Savage to play. Dudley had also been playing the organ from an early age, having been taught by the Assistant Organist of Truro Cathedral. His broadcasting career began in 1937 and his radio programmes from the ABC Plymouth Compton began in 1948, playing "As Prescribed" and running until 1979. Charles and Dudley became good friends and their playing styles, Dudley on organ and Charles on piano, complemented each other. They played at concerts together whenever their paths met, and they also made a few privately released CDs. Charles was still playing the church organ. He helped out at St Mary Magdalene from time to time and latterly became organist at the Methodist Church in Barnbygate. He held this position for a number of years, but increasing mobility and shoulder problems meant that getting up to the console

and raising his arms to change stops was becoming too difficult, so sadly he was forced to retire.

Dorothy had died in 2004 following a prolonged and painful illness caused by a serious fall. Charles adapted to living on his own but, in the last few years, his mobility has steadily reduced until he is no longer able to walk and he is confined to a chair or wheelchair. He enjoys catching up with his interest in old films (of which he has a large collection on VHS tape) and his carers arrange for him to be taken to their day centre fairly regularly. A piano is available there and Charles is trying to resume playing a bit. We are even considering moving his piano at home so that it can be made more accessible by wheelchair.

Ian Thompson

## London Organ Day 2019

This year's event took place on 2<sup>nd</sup> March at Christchurch, Spitalfields, which the Society visited in 2015. The church is a very imposing building opposite the Old Spitalfields Market, where one stall - I noticed - was selling very expensive hats (£225 for a Homburg).

The church was designed by Nicholas Hawksmoor and built between 1714 and 1725. The rectangular nave is accessed through a three-stage tower topped by a steeple. The magnificent porch has a semi-circular pediment and columns. The nave has an ornate flat ceiling and is lit by a clerestory, which contrasts with the aisles which have elliptical barrel-vaults supported on columns. The east window is Venetian in style.



The fortunes of the church have varied over the years as, by 1960, the roof was declared unsafe and services transferred to the church hall. There were proposals to demolish the building, and no doubt replace it with an exciting leisure, commercial or residential development. However, church services returned to the building in 1987, and restoration was complete by 2004.



The organ, by Richard Bridge, dates from 1735 and in the intervening 284 years has received attention from G. P. England, J. C. Bishop, H. C. Lincoln, Gray & Davison, T. C. Lewis, W. J. Northcott and Bishop & Son, until its total restoration by William Drake in 2014.

The Organ Day started with a recital given by Ghislane Reece-Trapp. She is a published composer, having written *Alleluia! A new work is come on hand*, the RSCM's second best-selling carol. She teaches organ and academic music at Highgate School. The programme opened with the *Gloria* from the Couperin *Messe pour les couvents*, which sounded particularly effective on this organ. This was followed by *Ettrick Banks* by Judith Weir and William Byrd's *Fantasy in G*, and concluded with the *Suite Médiévale* by Jean Langlais. I had forgotten how good this latter piece is; I must get it out and have another look at it.

The next item was an 'Organ Tour', delivered by Nicholas Thistlethwaite, William McVicker and Gerard Brooks. This covered the history of the organ and the building, with musical examples. The organ, when built in 1735, was the largest in England, and remained so for over a hundred years. In the nineteenth century, work was done at various times, and some changes were made in the 1920s. Remarkably, much of the original Bridge organ survived. Along with the building, the organ eventually became derelict and was not played from the early 1960's. It was dismantled and removed for safe keeping during the restoration of the building. Work on the organ was undertaken by William Drake and the restored instrument was reopened in 2014. This session ended with a short recital by Gerard Brooks, and included Peter Preller's *Voluntary no. 3 in a minor*.

Prelleur sounds an interesting character; he was an East End Huguenot who anglicised his original Christian name of Pierre. He became the first organist at Christchurch, Spitalfields and had something of a musical double life. In his day job he played the organ at church and composed religious music. In the evenings, he played to a different audience, in the Angel and Crown Tavern in Whitechapel, which apparently featured “Rope dancing, posture masters, singing and dancing, serious and comic, with a complete band of music, consisting of kettle drums, trumpets, French horns, hautboys and violins. The music by an eminent master.” The master was Peter Prelleur. Back to the recital ... which continued with Purcell’s *Voluntary for Double Organ* and concluded with a new commission *Harlequin Voluntaries for Peter Prelleur* by David Loxley-Blount. This is a series of five short pieces which commemorate the life and work of Peter Prelleur. Unusually, this is a new piece which did not bring out the reactionary in me; it is worth listening to and even has tunes in it.

Following lunch was a lecture recital about CPE Bach, Beethoven and Mozart. This was followed by a discussion about the Society of Women Organists, which is dedicated to celebrating female organists in all areas of music-making and by raising awareness of women organists. Its laudable aims are to support all female organists, promote women’s activities in the organ world and recruit girls and women to study the organ. The founders are Anne Marsden-Thomas and Ghislane Reece-Trapp. For further information see [www.societyofwomenorganists.co.uk](http://www.societyofwomenorganists.co.uk).

The day ended with a masterful recital by Daniel Moulton, which included the *Organ Concerto in F* and *A Flight of Angels* by Handel, *Voluntary in d minor* by Stanley, *Three pieces from the London Notebook* by Mozart, *Suite du 2<sup>ème</sup> ton* by Guilain, *Piece no 8* by Samuel Wesley, *Sonata VI* by Mendelssohn and *Salamanca* by Bovet.

Overall, a day well spent. The 2020 London Organ Day will be on Saturday 29<sup>th</sup> February, 2020 at the Union Chapel and St. John’s, Islington, just up the road from St. Pancras, and will feature Martin Baker. The subject will be “Bach Kaleidoscope”.

*Denis Littleton*

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## BRIEF NOTES AND NEWS

We’re back in the recital season! Whilst the norm might be a monthly scheme, Chesterfield Parish Church are really pushing out the boat with weekly offerings, currently being organized by their enthusiastic vicar, Fr. Patrick Coleman. All on Thursdays at 1.00p.m., we can hear: 30 May – Neil Clarke; 6 June – Eric Singleton; 13 June – Mary Cobbold; 20 June – Paul Nash (Acting DofM); 27 June – Derek Glover; 4 July – Stanley Godfrey; 11 July – David Butterworth; 18 July – Joe Hutchinson. Imminent upcoming monthly recitals are as follows:

St Modwen’s, Burton-on-Trent on Wednesday 12 June, 12.30: David Butterworth

Southwell Minster on Wednesday 19 June, 7.30: Andrew Dewar

St Swithun’s, Retford on Thursday 20 June, 1.00: Colin Walsh

Albert Hall, Nottingham on Sunday 21 July, 2.45: Tom Corfield

Looking a little further ahead, “Music for All” will take place at St Mary’s, Bulwell, at 7.30 p.m. on Saturday 21<sup>st</sup> September. It will feature Alfreton Male Voice Choir along with Michael Anthony at the organ. Please do come along and support Michael, who has put a lot of effort into this event.

Enquiries have been received about any possible recitals this year at both Halam Court and the Masonic Hall. Nothing known as yet. The plan at the Masonic Hall is to wait until phase 1 of the organ’s upgrading has been completed. This entails sorting out the wobbly wind, which can be infuriating in certain situations. However, it can be reported that pricings are now in both for curing this ‘teaser’, and also for some tonal upgrading; so, more anon. Meantime, as the Province of Nottinghamshire is already generously committed to a number of charities, it is hoped to be able to secure funds for the organ from

interested outside donors. It is worth noting that any such donations will qualify for Gift Aid.

Breaking news, which will be of interest to many members, concerns the rehabilitation of the four-manual Binns organ in Castle Gate Congregational Church. The Congregational Federation has resolved to restore the organ to full working order as a part of the City's heritage. This is particularly welcome news in the wake of the Parliament Street tragedy. Its ultimate use and public exposure are to be explored jointly with the Church's potential lessee, negotiations still being ongoing. The work on the organ is in three main stages. The first of these, the provision of a completely new electricity supply with all associated paraphernalia, is complete. The second stage, the restoration of the blower, is currently in hand, and it is worth noting that the Federation have opted for the complete long-term option, rather than a quick fix. This is being done by Steve Lemmings. The third stage is to overhaul all working parts of the organ itself on a staged basis, followed by a fine tune throughout, including the repair of a number of vandalized pipes. This work is being undertaken jointly by David Butterworth and Chris Hind (who will effect ongoing routine maintenance thereafter.) A tranche of general joinery and security work also comes in the package, this being in the hands of Martyn Stone (our member Jack Stone's father.) Extensive cleaning work has already taken place, so the console area is now a pleasanter place to be! The consultant for the project is David Butterworth, who has also been appointed as Custodian. It is hoped that a fuller article about work in progress can be included in our next issue.

Still locally, but with a difference, our member Paul Stringfellow has been commissioned to construct a three-manual Hauptwerk for our

Hon. Secretary. Two programmes will be installed, namely German Baroque and French Baroque. One wonders whether starting from scratch like this might present Denis with an ideal opportunity to emulate the Pedal Rauschpfeife on the Rieger organ at Ratzeburg – a favourite recording instrument of Peter Hurford's. Upon drawing this stop, a drinks cabinet gently opens just to the side of the console; it could be a considerable aid to Denis's declared intention (see London Organ Day above) to master Langlais's *Suite Médiévale*.

Finally, you may have noticed the last page of this issue. The Editor has been greatly honoured in being entrusted with the safe keeping of the original documents relating to the reed stops in the Albert Hall organ. This is the first of three pages (foolscap – so slightly reduced to fit), covering the manufacture of all the working parts, i.e. boots, blocks and shallots. The typewritten basis is by James Jepson Binns himself. The responses in ink manuscript are by his freelance voicer in London, J.E. Evenett of Stoke Newington, along with some further notes, some of these pencilled, by J.J. Binns. It isn't always possible to discern who is addressing whom, but the overall impression is one of warm co-operation. Note that they never use the words 'shallot' and 'tongue'; they use the word 'reed' to describe the shallot. The little wedge figures Binns has drawn refer to the shape of the shallot openings, these of course having a critical influence on both tone and volume. 'Har' refers to harmonic trebles, where the resonators of the smaller pipes are doubled in length in order to maintain volume in the (naturally) weaker treble areas. Anyone interested to see the other two sheets of this precious document will be welcome; just note that they will need to be handled with appropriate gloves.

Thanks to Paul Hale, Robert Gower, Richard Marsden, Denis Littleton and David Butterworth for the photographs.

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No 552

Albert Hall - have these all to be Open V. or top Oct. Straight? where does the first Har start. X

*E♭* TROMBONE 16 feet from G G# to top C 53 Notes. Lowest 8 Notes will be wood blocks. Harmonic to top Octave.

Reeds to have long ▽ *brass reeds Throughout*

*E♭*-TROMBA 8 Feet from C C to C 61 Notes Harmonic from C above Middle C.

Reeds ordinary closed. top Octave straight. *with 11/16" be long enough*

*E♭* CLARION 4 feet C C to G 44 Notes.

Harmonic from Middle C.  
Reeds long ▽ top Octave straight.

*Su*-DOUBLE TRUMPET 16 feet from G-G# to top C 53 notes. Lowest 8 Notes will be wood blocks. Harmonic to top Octave.

Reeds closed. but openings cut down to half the Reed.  
*Note if top Oct to be open.*

*Su*-CORNOPEAN 8 feet C C to C 61 notes.

Harmonic from C above Middle C Usual Reeds.  
*Note if top Oct is to be open*

BRASSES FOR THE ABOVE STOPS ARE TO BE 4 REEDS LARGER THAN USUAL, IN DIAMETER. AND ORDINARY LENGTHS.

*Solo* TUBA 8 feet C C to C. 61 Notes. Harmonic from Middle C C C reed to be 7/8 at top and that scale to be carried out.

*Will 11/16" be long enough?*

*Red* TROMBONE 16 feet C C to G 20 notes to have long ▽. lowest Octave will be wood blocks. *brass reeds Throughout*

*Red* EUPHONIUM 8 feet C C to G 32 Notes.

Reeds same Scale as Tuba.

*ch* BASSOON 16 feet From G G# to C 53 notes.

Ordinary closed Reeds. Lowest 8 notes wood blocks. *brass reeds Throughout*

Please Return This with the REEDS.

X I usually break back 5-note for Har both in length & scale