



# Soundboard

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

Est. 1932

September 2021

## FROM THE PRESIDENT

David Hanford FCA, ARCO

In this first edition of Soundboard following so called “Freedom Day”, 19<sup>th</sup> July, may I extend a warm welcome to you all as we commence a new season of events and look forward, with cautious optimism, to a return to in-person gatherings over the coming months?

The practical application of the easing of Government restrictions has varied hugely, both from organisations and in the response of individuals. However, be assured that in organising forthcoming meetings, we will continue to be mindful of health and safety issues and consider, event by event, appropriate and proportionate measures to mitigate related risks wherever possible.

Whilst eagerly anticipating a return to meeting in person, there was a notable appreciation from members at our recent AGM for the Zoom presentations of the past year and the Committee will continue to encourage and develop online opportunities when they present themselves.

Following the general easing of restrictions mentioned above, it was good to see an audience back for the First Night of the Proms. It was even more pleasing to see the inclusion of the Poulenc Organ Concerto, with soloist Daniel Hyde, performed on prime time television as part of the 150<sup>th</sup> anniversary celebrations of the RAH and its Willis organ. I am always heartened to see the organ playing its part in mainstream music making and such national exposure must be all to the good in promoting the instrument to a wider audience.

Speaking of publicity for the instrument and its music, you will have received several copies of our new promotional flyers, in A5 and tri-fold format, with your copy of Soundboard. Both are the result of much hard work by members of the Committee and others and I am thrilled by the quality of the end product.

The aim of the flyers is, of course, to inform potential members of who we are, what we do and to encourage them to join us. Therefore, we are looking to distribute them as widely as possible within the area to churches, concert venues, libraries etc., as well as to personal contacts. Tempting though it may be to give an appreciative nod of approval and then put the copies to one side, we really do need as many members as possible to play their part in distributing the flyers received and then to ask for more!

In conclusion, I am very much looking forward to renewing acquaintance with many of you at our forthcoming events and also to welcoming and getting to know our new members, who have joined in such encouraging numbers over the past few months.

*David Hanford*



## Next Event

*18 September, 3pm: Das Orgelbüchlein*



## FORTHCOMING EVENTS

**Saturday 18 September**, 3pm, Halam Court: *Das Orgelbüchlein*. An illustrated talk by David Butterworth. Please book for this event with either David or Denis, and please bring a mask on this first 'live' occasion.

**Tuesday 5 October**: Manchester: The new Tickell organ in the Cathedral, along with St Anne's and the RC Church of The Holy Cross

**November** (date to be confirmed): A visit to Worksop College and the organ works of Goetze & Gwynn at Welbeck

**December** (date to be confirmed): Around Nottingham: St Barnabas Cathedral, and work-in-progress at Castle Gate Church

Recitals are once again being offered at all the usual venues, including Derby Cathedral, Southwell Minster, the Albert Hall, St Modwen's, Burton-upon-Trent and Retford Parish Church. Full details can be found on the relevant websites, and on Denis's latest update.



*The Think Tank*

## REPORTS

### **17 May 2021: Recent Organ Projects - their challenges and opportunities**

Paul Hale, formerly *Rector Chori* at Southwell Minster, a past President of NDSO and currently President of the Organ Club, gave a very informative presentation by Zoom on Monday 17<sup>th</sup> May about his work as consultant for some of the organ projects he has in hand. The talk can be seen on YouTube via "Notts Organists". Paul explained that there is increasing demand for organ consultancy, and he spoke about the background and various construction details of five organs, with specifications, lists of necessary work and numerous photographs showing work in progress in builders' workshops and on site.

*St Peter's Collegiate Church,  
Wolverhampton*



*St Peter's, Wolverhampton*

This large project which began in 2000 is now ready for Ian Tracey to give the opening recital when Covid restrictions come to an end. The organ began in 1860 and 1882 as an instrument made and then enlarged by “Father” Willis, but over the years it developed problems following rebuilds and tinkering. Eventually it was decided that Michael Farley in Budleigh Salterton would restore the organ with some parts (including new soundboards and console) made by Renuus of Bideford,

still keeping the Father Willis slider soundboard for the Pedal. Renuus have the advantage of using a CNC router, which translates computer drawings into finished woodwork, and Paul described how new soundboards were made by this router using marine ply. The adjustable action is now electric, with no pneumatics. There are two mixtures on the Great, and Paul said this is his preference when possible. Originally having 23 speaking stops in 1860, then 32 stops in 1882, being further enlarged to 39 stops after 1971, the organ now has 51 stops on three manuals and pedal. The very attractive Victorian painted/stenciled front pipes were restored to their full glory by Bob the Gilder. The whole project was enabled to go ahead after a very substantial individual donation had been received.

*St John's Church, Ranmoor, Sheffield.* This three-manual organ in another large church was made by Brindley & Foster in 1888, with subsequent rebuilds by Nicholson & Co. and David Wells. As consultant, Paul found that the wind system was unsatisfactory, affecting tuning stability, and soundboards and wind trunks had been split by heat from heating pipes whose lagging had fallen off and not been replaced. Paul's report gave details of vital things needing to be done and less urgent desirable things. The wind system was improved and soundboards restored, and it was interesting to hear an explanation with illustrations of the Haskelled bass on the 16ft Salicional.

*St. Martin's Church, Barcheston, Warwickshire.* This is a small medieval church which needed a pipe organ to replace a harmonium, so that fitting music can be played for weddings and other occasions. A small house organ (an extension organ of five ranks) was gifted as the basis of a “new” extension organ in the church with separate mixtures and some digital bass notes. It was decided to position new cases designed by Kenneth Tickell either side of the west window, with the Great on one side and the Swell on the other. The oak cases were made by Penny's Mill and the organ by Henry Groves & Son of Nottingham, with front pipes of polished zinc made by F. Booth & Son in Leeds. Paul said that as consultant he likes to visit each project monthly to discuss progress and take photographs.

*Radley College, Berkshire.* Radley is a boys' public school with an expanding intake and an enlarged chapel. The organ project is the largest project which Paul currently has in hand, though Gloucester Cathedral and Christchurch Cathedral, New Zealand, are to come. The original organ in the Radley chapel was built by Telford of Dublin, being replaced in 1980 by a new tracker action organ installed by Hill, Norman & Beard, but the scaling of the pipe ranks was not right for the building. Also, the tracker action had aluminium components and needle bearings which, as Paul explained, eventually resulted in an irregular and stiff action, wooden components being best for mechanical actions. A decision was taken to make a new organ, costing about £1.1m, suitable for leading the singing of a large school and

for playing all the multifarious musical requirements in such a school. The school authorities gave permission for Nicholsons to build a new mechanical action organ in a new case in the west gallery of the chapel, with the Swell behind the Great, and the Choir under the Great, plus a 16ft Bourdon – the rest of the Pedal (with the equivalent of two 32ft flues and two 32ft reeds) being in the north-side chamber where the previous organ had been situated. The design includes a Swell Mixture which is lower-pitched than the Great Mixture, and an open 4ft Spire Flute on the Choir whose harmonics, as Paul explained, fit better than a stopped flute with a *Cornet décomposé* registration. Nicholsons are making wooden pipes and some of the metal pipes, and a somewhat surprising photograph shows the huge shallot, tongue, *etc.*, for bottom C of the 32ft Posaune. The sliders in the soundboards are of Paxolin, a modern material said to be superior to wood for their purpose. The new organ will be going into the chapel in September 2021.

*Christchurch Cathedral, New Zealand.* Paul has been appointed consultant for reconstructing the enormous Hill, Norman & Beard instrument in the cathedral partly destroyed by the earthquake of 2011. Currently the organ parts are being rescued from years of exposure to vermin and the elements. Paul is to visit in 2022 with two organ builders (and a New Zealand organ builder) to assess and tender for the work of reconstruction of the organ, and the cost is expected to be in the region of NZ\$3m to build an 80-stop 4-manual organ, using as much as possible of the old organ. With this glance into the future, Paul ended his fascinating presentation.

[The videos can be accessed on YouTube by entering “NDSO Paul Hale – Organ Consultancy Presentation – Part 1” (also Part 2)]

*Peter Horne*

### **Monday 19 July: Annual General Meeting (by Zoom)**

Notwithstanding the deprivations of personal contact, the opportunity to inhale each other’s germs, et al., the July AGM by Zoom was nevertheless a jolly and positive affair, full of useful contributions from a total of 17 attendees. There were three apologies for absence. The Minutes of the last AGM were read and, there being no matters arising, they were duly adopted unanimously.

The President in his report reflected on the Zoom events over the past months and cited especial thanks to Ian Watts for making these possible, both ‘live’ and subsequently on YouTube. The President also expressed his appreciation of the management of the bursary scheme; of the work that had been put into the publicity campaign; and of *Soundboard*, noting “both interesting articles and wonderful colour photographs.”

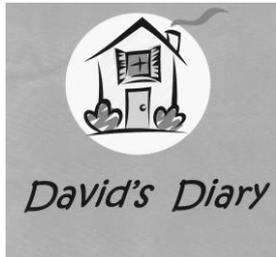
The Secretary’s report covered recent events and in particular the whys and wherefores of continuing with Zoom meetings. This was to be laid open for discussion under AOB towards the end of the meeting, during which both David Butterworth and Ian Watts stressed the importance of predominantly ‘live’ meetings, in terms of personal contact and camaraderie, whilst not forgetting that these could be less convenient for our more far-flung members.

The Treasurer’s report was circulated and, in his unavoidable absence, was headed up by the Secretary. The Society’s finances are in excellent health and, not least, the two educational bequests are now actively supporting two young organists. The President thanked both the Secretary and the Treasurer for their outstanding contributions towards the ongoing success of the Society.

Turning to elections, Richard Marsden becomes President-Elect; Denis Littleton and Richard Eaton re-elected to their respective offices; and David Gabe joins the committee.

Finally, the 2021/22 programme was outlined by the President and, as mentioned above, AOB was devoted largely to the question of ‘To Zoom or not to Zoom’. The meeting closed at 20.45 hrs.

*David Butterworth*



Our recent spotlight on the Diocese of Sheffield and its impressive plethora of job descriptions raised more than a few metaphorical eyebrows, such as to

highlight for me just how widespread is the growing concern, not least in our Society, over the progressively increasing mismatch between chiefs and Indians within the Church of England. There has indeed been much comment in the stalwarts of the press – The Times, Church Times, et al. – but it doesn't take much to unearth well informed and well-argued comment in less well known corners. Enter 'Thinking Anglicans' and a link to a website **greatstbarts.com** (no doubt of Smithfield origins), who have issued an open letter to the Church Commissioners entitled *The Church of England in Crisis*. It seems to me that there is so much here that echoes the concerns of many of our members, not to mention good church folk at large, that it is worth quoting at length...

"This group of concerned lay members of the Church of England is compelled to approach the Commissioners on behalf of many congregations across the country, particularly those in rural parishes, who are beset with difficulties in maintaining and expressing their faith in the face of falling revenues, declining congregations and, most particularly, seemingly inept management by the hierarchy. In the face of inaction and, worse, inappropriate action by both central church and dioceses we consider that if we failed to draw these fundamental concerns to the attention of the Commissioners we should be letting down the Supreme Governor of our national church. We have no common interests other than a shared desire to get something done to slow down and hopefully reverse the decline. As active members of our Churches, and unpaid volunteers, we observe at close quarters the difficulties faced by our incumbents in holding together the congregations, and preserving vulnerable church buildings, often in multiple parishes. We have been brought together by this shared concern, initially expressed simply in letters to the press which have given rise to a widespread supportive response and have now

been taken up in articles by interested journalists, particularly in The Times, The Daily Telegraph and The Spectator, and supported by leading articles. It has become clear from this surge of interest in the issue of a failing church and its insouciant hierarchy that the church really is facing a serious crisis across the nation about which nothing constructive is apparently being done. The level of support that we have received from parish volunteers around the country confirms that there is a huge groundswell of dissatisfaction with the way in which the Church of England is being managed. Recent events in the Winchester diocese lead us to be concerned that this groundswell could turn into open rebellion.

"The Central Church. Our principal cause for concern is that the church is too top-heavy and unwieldy, with authority too widely spread to initiate the kind of reforms which are clearly necessary. These would involve reductions in the number and staffing levels, first of the seven bodies charged with governance, and then of the 42 dioceses. We have seen no move to simplify the organisation, to improve its decision-making procedures and to reduce its central costs.

"The Dioceses The dioceses, which are autonomous bodies and therefore accountable to no-one, are not interested in the reforms needed to reduce their costs – which are being loaded onto the parishes and slowly suffocating them. As congregations have shrunk and revenues have fallen (dramatically recently, for covid-related reasons) more and more parishes are finding themselves unable to meet the contribution known as the Parish Share, which is putting more and more pressure on incumbents. Many of them are now having to manage multiple parishes with no additional help from the dioceses, whose bureaucrats are preferring to cut stipendiary priests and close parishes rather than axe their own jobs. 200 years ago there were 26 diocesan bishops. Today there are 42 bishops, including the two archbishops, yet the number of parish clergy had fallen from over 25,000 at its height to fewer than 7,000 by 2019. Not only are there 42 diocesan bishops but almost all have at least one suffragan bishop - altogether 112 bishops - and all have staff, including proliferating

archdeacons and assistant archdeacons, few of whom are noticeably supporting the parishes. We believe, first, that there are too many dioceses and, second, that their administration could be more effectively centralised, as the administrators in the 42 dioceses are all performing the same tasks. Thirdly, we think that the many managerial posts set up purely for promotional activities, often offering salaries far exceeding those of the parish clergy, should be abolished: they do not genuinely add value to the parishes. An egregious example of this kind of unnecessary expenditure is the £90,000 salary offered for a CEO in Chelmsford - the very same diocese where 26 churches are being closed. If the dioceses were relieved of these administrative and marketing tasks they could focus on what is surely the most important function of spreading Christ's gospel through ministry and pastoral work in support of the parishes. Bishops and archdeacons should concentrate on helping existing parishes to grow new congregations rather than allowing their staff to smother clergy and volunteers with ever increasing administrative demands. This would substantially reduce the financial burden being placed upon parishes whilst at the same time helping them to grow.

"The Parishes. A fundamental belief of our established church, as reasserted by the Archbishop of Canterbury, is that it should have a presence in every parish, but it has become apparent that the survival of the parishes is threatened by the financial burden imposed by the dioceses. Those of us directly affected by the fall in revenue are witnessing closures and incumbents forced to take on additional parishes with no additional support. The central church and the dioceses should

recognise their plight, reduce their own costs, as described above, and thereby reduce the Parish Share. Inter alia, incumbents should be protected from being dispossessed of their vicarages while they are still living in them. Sacking clergy, while they are in middle age, with families to keep, and no alternative jobs for which they are equipped, seems callous and unchristian. Of course, very few parish priests are willing to state their own case publicly and it must be for us lay members, with nothing at stake, to argue for these changes.

"The Estate. The parishes are responsible for the maintenance of the churches and graveyards in their care, many of which are of historic importance and all of local significance, and are increasingly expensive to keep in order. This cost is exacerbated by the need to conform with centrally imposed rules, leading to repair bills which are quite out of proportion to the congregation's ability to meet them. The cost of maintaining and restoring this precious national resource should be assumed by Historic England or English Heritage.

"Recommendations. Our principal recommendation is that, with the exception of the estate, the growth in central and diocesan costs should be reversed. This view is fully supported by a financially distinguished member of the General Synod who wrote: "It is time to plan for reconstructing the arrangement of the Church of England's finances and, in particular, financial responsibility for Diocesan Church House activities across the country". He went on "From the expenditure perspective this will motivate the Church to reduce significantly the duplication of administration across our 42



dioceses, as was requested by the General Synod in 2018". Any change will have to be imposed from above because the bureaucracies naturally have no interest in reforming themselves but, if the Church of England is to survive, it must reduce the financial burden on the parishes. None of this will happen immediately and in the meantime the Church Commissioners should support the rationalisation of the dioceses, forcing them, in turn, to support the remaining parishes by reducing the Parish Share, using central funds to subsidise those for which even that will not be enough. If our beloved Church of England is to be saved, and indeed to flourish again, it can only be done by the parishes, freed from our shackles by the measures we have proposed. Or, if it is not saved, where is there a proper plan for what is to be done with all the parish buildings we have loved, a network which we should never be able to put back, once lost, for any future generations of Christians? As Philip Larkin writes in "Church Going", about the pleasure of standing in silence in a church:

"A serious house on serious earth it is,  
In whose blent air all our compulsions meet,  
Are recognised, and robed as destinies.  
And that much never can be obsolete,  
Since someone will forever be surprising  
A hunger in himself to be more serious,  
And gravitating with it to this ground,  
Which, he once heard, was proper to grow wise in,  
If only that so many dead lie round."

Of course, all is not lost - yet. In every corner, there are those who will fight the cause against all the odds. It never ceases to amaze me what just a handful of folk can achieve to kick the trend and stubbornly reject failure. But their

numbers aren't necessarily growing, whilst probably their average age is. And, not unimportantly, the financial burden of running a church devolves more and more on the few that can afford to spare the cash – and their numbers aren't growing, either. Needless to say, the future of church music and of the organs we love is bound up with all this. So, what can we do about it? The tool most readily available to us is simply to do our best, so we may think. But I don't think that's quite good enough. I prefer the concept of doing better. How is that achieved? It is best done through communication with others, through observation of their achievements (and their mistakes), through sharing information and ideas; which is where groups such as the N.D.S.O. come in. Our combined membership represents a *tour de force* of ability, of personability and even inspiration. Now that restrictions are becoming less suffocating, let us continue to support each other's efforts and events, be they recitals, services, talks, whatever. Just do it and enjoy learning from each other. And never fall into the trap of thinking "Well, it's alright for him/her; they've got this/that/the other... That never achieved anything. If you want to see guts and enterprise in action, look at David Chapman's home church at Stanford-on-Soar for one – lovely building, beautifully cared for, untouched Father Willis organ, eight bells rung before every (weekly) service – all managed by a tiny handful of energetic and determined faithfuls.

*David Butterworth*

## **2021 – 2022 Subscriptions are due!**

Would all members who have not already paid please send their subscription (unchanged again at £20) either direct to the bank or by cheque to me. Details below. We have a full programme of events this year and *Soundboard* continues to be a very well-produced and interesting magazine. Thank you.

*Richard Eaton, Hon. Treasurer. (Tel 0115 933 6494)*

For bank transfer: Account: The Nottingham & Dist Society of Organists  
Account No: 08442808 Sort code 09-01-54

For cheques: Payable to NDSO. The Gables, Burden Lane, Shelford, Notts. NG12 1EF

... and, as you gleefully fork out for your subscription, don't forget that ...

"After silence, that which comes nearest to expressing the inexpressible is music".

*Aldous Huxley*

## CHARLES BUCK - A Friend Not Pictured Within

*Our membership is notable for its wide-ranging interests, with many of our number being capable in non-organ directions, musical and – of course – non-musical as well. It is therefore entirely pertinent to introduce to these pages Steven Halls, an erudite and personable character whom some of you have previously met at concerts at Halam. Having taken early retirement as CEO of the Three Rivers Council, he continues to mastermind the Bingham Community Arts Council amongst many other activities. He writes ...*

Elgar enthusiasts will recognise the title's reference to the *Enigma Variations*, Elgar's musical portrayal of some members of his local musical and social circle who had offered friendship and support to him during the four decades when he was building his regional then national reputation. Their biographies and the significance of these "Friends Pictured Within" are readily available elsewhere. There were however many more people round Elgar who did not make it into the *Variations on an Original Theme*, yet they often affected in some way the composer's works.

*Air de ballet* from 1881 is the earliest known orchestral work by Elgar, was long thought lost, but has been reassembled to present the work now published for the first time in volume 23 of the Elgar Complete Edition. What is certain is that it was performed on 17 May 1881 by the Worcester Amateur Instrumental Society Orchestra, led by Elgar and conducted by A.J. Caldicott, Mus. Bac., and that it was repeated on 16 August of the following year by the same performers at a special concert given to entertain members of the British Medical Association who were celebrating the golden jubilee of its founding in Worcester.



*Dr Buck (seated in centre) with his band at Settle*

One of their number, Dr Charles Buck of Settle, Yorkshire (a competent amateur cellist who joined, on the recommendation of a John Beare, the 'cello section at Elgar's invitation for that day), was much impressed by the piece and immediately struck up a strong friendship with the young composer. This proved to be the start of a life-long friendship, based on music, a love of the countryside and golf, and an invitation for Elgar to stay with Buck at his home in Giggleswick, Yorkshire, soon followed.

Out of that friendship grew *Rosemary*. It was originally composed during a visit to Yorkshire on 4th September 1882, as a trio for Elgar, Buck and the latter's mother, who played the piano. So that they could make their own musical entertainment during his visit, Elgar took sketches for a trio section for

piano he had penned the previous year and expanded it, adding a minuet section to form an essentially complete movement for piano trio. On his return from Giggleswick, Elgar recast the completed trio section once more for piano, calling it *Douce Pensée* (Gentle Thought). The work was again revised to become a piece for violin & piano with a new title, *Rosemary*, and a subtitle *That's for Remembrance* [Hamlet], and, at the request of the publisher Elkin in 1913, shared the same opus number as *Salut d'Amour* and *Carissima* as companion small orchestral works. You may be aware that Elkin published a significant amount of Elgar's compositions in the Great War.

But who was Charles William Buck? Born in 1851, so a few years older than Elgar, he was educated at Giggleswick Grammar School and undertook medical studies in Manchester and London, establishing his own practice in Settle from 1876. Having met Elgar in 1882, in 1884 he married Emma Beare, who was the sister of the John Beare who recommended Buck to Elgar for the BMA concert. The son of a Settle solicitor, John, not quite 20 years old, established himself down South as a dealer of instruments in 1865. He made a name for himself as a canny businessman in a variety of areas. He is said to have been the first wholesaler of musical instruments and in the 1880s he even ventured into publishing some of the first compositions by his friend Edward Elgar — a significant episode in the history of music. He also sold Buck a 'cello.

From its inception, Charles Buck conducted the orchestra for the annual productions of the Settle Amateur Operatic Society, their first performance being *HMS Pinafore* in 1891. The Orchestra comprised 18 players and some of them were doubtless used when Buck organised concerts in the Assembly Rooms or entertained small groups of musicians in the back room of his home at Giggleswick. Like Elgar at the time, he was a keen pipe smoker, invariably managing to smoke and play at the same time. He introduced Elgar to the Lake District in 1885 and Elgar feverishly wrote a *Lakes Overture*, the manuscript for which is unfortunately lost.

Now, to the newly married Buck, Edward dedicated his *Gavotte* in A major of 1885 for violin & piano and confided his misery at the breaking of his engagement to Helen Weaver, who moved to New Zealand in 1885. In 1886 he noted a new pupil in his diary: Miss Roberts. 1<sup>st</sup> lesson. Oct. 6th. And he confided more to Charles Buck as love blossomed such that, in the summer of 1888, Edward and Alice were heading towards marriage. Edward decided on a holiday in Settle with Charles. As he left Worcester for Yorkshire, Alice presented Edward with a poem she had written entitled *Love's Grace*. While on holiday in Settle, Edward reciprocated by writing a short piano solo for her, which he punningly called *Liebesgruss* (Love's Greeting). The work carried the dedication 'à Carice', a contraction of his future wife's forenames Caroline Alice with which they subsequently christened their daughter. What was the work? *Salut d'Amour* and, on his return from Settle, Elgar presented the work to his wife and proposed to her. They married at the Brompton Oratory in South Kensington, London on 8th May the following year, and Charles arrived at the last moment to complete his friend's happiness at the pitifully small wedding. From that time onwards, Alice became the chief support of Elgar's life and composing.

As Edward's fame grew, particularly among the great choruses and musical centres of the North, he dropped in on Buck for short visits when his musical work took him in that direction. But as his reputation thrived internationally with the *Enigma Variations* of 1899 and *The Dream of Gerontius* of 1900, Buck's own health broke down during the first few years of the new century and he retired from medicine. Worse, after bearing Morton and Monica, Emma died in 1902. In 1904, Buck married Ella Margaret Watkins in Whitby and they settled in York until 1906, when Ella died and the sorrowing Buck returned to Giggleswick. His former practice was taken over in 1916. Elgar didn't see much of Charles and the Dales after 1918 although he corresponded with the doctor and his daughter, Monica. Buck's son died tragically young in 1921 and Buck himself died in 1932; he was interred in the churchyard of St. Alkeda's church in Giggleswick, with Morton and Emma.

At a crucial time in Elgar's life, Buck provided the support, love and encouragement that the striving composer needed. In the last letter from Elgar – on magnificent paper citing his honours as Master of the King's Musick - that Buck received before his death, the composer reported on another meeting of the BMA to Worcester and reminisced:

“It is just fifty(!) years since you were here and played in the orch: - what a lovely time we had, the first of many adventures”. Remembering their holidays ... “the taste of *potted Ribble trout* comes with ineffaceable relish: nothing so good in eating or company has occurred to me since 1882.

Best regards

Yours very sincerely

Edward Elgar”

As little postscripts to the musical connection between Buck and Elgar, the latter harmonised an old humorous song about two Yorkshire horse-dealers of doubtful honesty, *Clapham Town End* which Charles had collected. Of more interest to me as a ‘cellist is that, doubtless to aid Buck’s musical soirées, Elgar added ‘cello *obbligati* to three popular songs and on the manuscript of Sir Paulo Tosti’s *For Ever And Ever* is a little dedication to “CWB”. After they had lain dormant and unknown for decades, I performed these along other rarities by Elgar in a number of concerts, bringing alive once more the delight of a happy friendship.

*Steven Halls*

*Steven Halls is the Chairman of the Elgar Complete Edition and the past Chairman of the Elgar Society. He has spent many happy hours performing chamber music with David Butterworth.*

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## THE ORGAN

A Quarterly Review for its Makers its Players and its Lovers

*The Organ* is one of the bastions of the British musical press, since its inception in 1922. Copies of past issues come up now and then, and they are to be highly prized as ‘collectibles’, not to mention the fascinating insight they provide into the thoughts and opinions of the past.

I wonder how many of you now remember Arthur Smedley, BSc? He was an accomplished musician, and his son, Michael, made quite a name for himself as a counter-tenor. Arthur was variously Organist at Ruddington Parish Church and St Nicholas, Maid Marian Way. He was a meticulous man of great courtesy and a staunch member of the N.D.S.O., being one of the founder members of 1932.

In a latter-day quest to downsize in the early 1970s, he offered his collection of *The Organ* for sale to our membership. I snapped it up for £150, a large sum of money in those days. Ironically, before I had even opened the (meticulously) wrapped and labelled packages, I was given a complete set by Leonard Darling, well-known organist at the time in the Brighton area, who was also downsizing. I am hanging on to Leonard’s set as it goes back to the beginning, i.e. July 1921, and there are personal attachments there, too. But it is high time for me to pass on Arthur’s collection to a.n.other. Would any member like to take advantage of this rare collection? Hours of rapt indulgence await the successful bidder! (They will be on display at Halam on 18<sup>th</sup> September.)

*David Butterworth*

## The Castle Gate Story – Part Three

We left off in the May issue at the point where George Franklin had acquired his first Binns organ, completed in 1889, near the end of what was clearly a very productive decade in his life – in fact probably his best period - with a home he could call his own, the family growing, business expanding exponentially, other interests booming - and now sufficient wealth to support all this on top of his purchase of a wonderful house organ. From the picture, we can see that it is a huge ‘chamber’ instrument and, complete with its bulky pneumatic actions, must have utilized every nook and cranny such as to compromise even the spiders within. It has a nice case, obviously ‘designed for the job’ with its elegant side towers and substantial carving and pipe decoration. We can also just make out from the photograph the beautiful burred walnut of the treble stop jamb.

I shan’t get away without including the specification, so here it is, taken from the original ledger, complete with details of the pipework, the pipemakers and sundry other facts:

Estimate 380/2

G.E. Franklin Esq – Derby (Chamber)

Op. 75

CC to C – 61 notes [Pedal compass and type not specified]

<u>Great</u>	Pitch	Scale	Mouth	Pipes	Pipemakers
1. Open Diapason	8	3 1/8	4	61	Potts - 12 off
2. Hohl Flöte	8			61	
3. Gamba	8	2 1/4	5	61	Naylor - wood bass
4. Principal	4	2 3/4	4	61	Potts
5. Mixture, 2R	-	2 3/4	4	122	Naylor Gemshorn scale – 19 + 22. Mid. C. 12 + 15
6. Trumpet	8			61	Grosch

### Swell

7. Double Stopped	16	No.4 1 1/4	4	61	Naylor 4 off CC side EE, FF#, G#, A# / 3 off CC# side, G, A, B
8. Geigen Principal	8	2 3/4	4	61	Potts - 12 off
9. Violin d’Orchestra	8	1 9/16	5	61	Platts
10. Gedact	8	No.4 1 1/4	4	61	Potts
11. Aeoline	8	2	5	49	Naylor (no.4 bass) Run this down to G in metal - Platts
12. Voix Celestes	8	1 9/16	5	49	Platts
13. Geigen Principal	4	2 3/4	4	61	Naylor
14. Lieblich Piccolo	2	1 1/4	4	61	Grosch
15. Dulciana Mixture V		2 “Audsley”	5		Platts
16. Cornopean	8			61	Grosch
17. Oboe	8			61	Grosch

### Choir

18. Clarionet	8			61	Grosch
19. Lieblich Gedact	8	No.4 1 1/4	4	61	Potts
20. Dulciana	8	2 1/8	5	61	Naylor - 4 off
21. Unda Maris t.c.	8	2 1/8	5	49	Grosch
22. Wald Flute	4	1 1/2, 1 1/8	5	61	
23. Vox Humana	8			61	

## Pedal

24. Violone	16)	2	5	42	Naylor
25. Violoncello	8 )				
26. Sub Bass	16)	1 ¼	4	42	Naylor
27. Flute Bass	8 )				
28. Quint	10 2/3				

## Pistons

4 pistons to Swell Organ	)	
3 do Great Organ	)	(not stated as adjustable)
2 do Choir Organ	)	

2 Double Action Foot Pedals to Swell and Choir Tremulant [s?]

## Couplers

Great Octave on itself	Great Sub Octave on itself	
Swell Octave on itself	Swell Sub-Octave on itself	
Swell to Great Octave	Swell to Great Sub Octave	Swell to Great Unison
Swell to Choir	Choir octave on itself	Choir Sub Octave on itself
Choir to Great Unison		
Choir to Pedal	Great to Pedals	Swell to Pedals
Tremulant to Swell	Tremulant to Choir	

Tubular Pneumatic to Drawstop, Key and Pedal Action using Roosevelts windchest  
(No mention yet of 'Binns Patent Tubular Pneumatic Action')  
Stop nos. 2,3,4,5 and 6 in Great Box  
Stop nos. 7,8,9,10,12,13 & 17 in Front Swell Box  
Stop nos. 11,14,15 & 16 in Choir Box

Each Swell Box to have a balanced Pedal

Mixture 5 ranks	CC to B – 12	19 : 22 : 24 : 26; 29
“Audsley”	C to B – 12	12 : 15 : 17 : 19 : 22
	C to B – 12	8 : 12 : 17 : 19 : 22
	C to c – 13 [sic, must have been 25]	1 : 8 : 10 : 12 : 15

The stop list on paper may seem generally quite routine – not much here that we haven't seen elsewhere a thousand times. But what does the overall specification tell us about client and customer? Rich ground here for speculation, of course, but I am quite sure we can detect enough “individuality” to point to a fair deal of customer input from George. After all, he was paying for it! A case in point is the “Audsley” Swell Mixture. George clearly had the book! On page 451, Audsley writes under the heading *Dulciana Cornet – V ranks*: “Compound stops composed of several ranks of very small-scaled and delicately-voiced pipes are of the greatest value and beauty. Of this fact we have had satisfactory proof in our own Chamber organ, in which is a stop; formed of five ranks of Dulciana pipes, carefully voiced on wind of 2 3/8. Its composition is as follows” (see above for this). “This Mixture is so carefully graduated in its tones, and is of so delicate and refined a character, that it can be used with a single Dulciana 8 ft., while as a harmonic-corroborating stop it is sufficient when combined with the full strength of the Great Organ of thirteen stops.” It certainly is unusual. One notes in particular the absence of the 15<sup>th</sup>. rank in the third break, and the inclusion of a 10<sup>th</sup> in the final two octaves. (Interestingly, while George was to stick to a Dulciana Mixture in his next grand design, the 17<sup>th</sup> and 10<sup>th</sup> appear to have been dropped – so

perhaps he didn't like them after all.)

Then we have the business of the Swell boxes. Apparently, there could be up to four here. One for the Choir, one for the Great and two for the Swell – front and back; I imagine the latter would have actually been one big box, with shutters in the front and back, the two parts being divided roughly in the middle by a wall of wooden Geigen Principal basses. This is how Binns configured Swell and Choir in op. 76 at Burgess Hill but with shutters in the front only; in this case, this meant that the very pretty stops of the Choir were almost inaudible, so in my teens I dismantled that part of the box, only to discover one of Binns's 'tricks', that he filled all his Swell box sections with sawdust! But, to the point, the arrangement here in George's organ can only have added to the overall bulk.

The plethora of couplers also suggests a touch of the 'anorak.' Personally, I find a multiplicity of octave inter-departmental couplers an unwelcome distraction; I'd rather they just played through automatically for what little perceived registrational refinements they might offer. But, here, we even have a Great Octave 'on itself' and a Great Sub Octave – in a house? My, my!!

The reference to Roosevelt's windchests (i.e. for the pedal organ) would also be a Georgism. Binns didn't routinely mention such things. The same goes for the stipulation 'Soundboards with sliders'. I should hope so .... Odd further touches suggest client involvement. For example, the Swell Aeoline – "Run this down to G in metal" (i.e. as opposed to a wooden stopped bass) an afterthought with Platts's name against the extra 5 pipes as opposed to Naylor for the rest. Then there are the 'Double Action' foot pedals to Swell and Choir tremulants, etc., etc.

It is interesting to see how Binns operates in those areas where he is left alone. The various pipemakers are given some pride of place. Generally the work is shared, but we can see that Grosch is entrusted with all of the reeds, and Naylor would appear to be as adept at wood pipemaking as at metal. The use of quarter-mouths for the Principal stops is heartening; and, presumably, in a chamber context the cut-ups would have been quite modest. Some standardisation of scaling can be seen, as indeed almost right through Binns' career such that, in some organs, pipes of different ranks are virtually interchangeable.

Whatever the pros and cons of this tightly packed and probably almost inaccessible organ, it was clearly a great achievement for a builder still in his younger days, executed for a man of great personal ability and energy. We shall learn more of that energy next time around.

*David Buttermorth*

### **Five things you (possibly) didn't know about Giacomo Puccini**

- To fund his smoking habit, the young Puccini would steal pipes from the organ in the church where he was organist and sell them, changing the melodies he played so that no-one would notice the absent notes.
- He was very concerned with authenticity. The score for *Madame Butterfly* contains at least 10 traditional Japanese melodies, including the national anthem.
- *Tosca* contains a major historic anomaly. Set in about 1800, it tells the story of opera star Flora Tosca. However, until 1798, it was illegal for women to perform on stage in Italy.
- *La Bohème* initially failed to achieve success, largely as a result of the popularity of another opera of the same name by Ruggero Leoncavallo, which premiered at about the same time.
- *Turandot* was banned in the People's Republic of China until 1998, when it was performed for the first time in the Forbidden City.

*Sophie McAlpine*

## **ORGAN CELEBRATORY CONCERT**

for the newly restored 1877 Gray & Davison Organ in the  
Church of St John of Beverley, Whatton-in-the-Vale

**Sunday 14<sup>th</sup> November at 3pm**

The eminent organist, Paul Hale, Southwell Cathedral Organist Emeritus and DAC organ adviser for Lincoln, and for Southwell and Nottingham, will be playing a programme of music to show off the many facets of this beautiful instrument. This will include: two congregational hymns (sung at the original Organ Opening Services on the 19<sup>th</sup> April, 1878); several choral works including anthems by composers contemporaneous with the organ; a vocal solo (as per the original service in 1878) and, of course, a delightful programme of organ pieces to suit this beautifully restored instrument.

During the interval the church folk of Whatton-in-the-Vale will provide sumptuous refreshments including wine and soft drinks.

Following the concert there will be an opportunity for those who wish to play the organ to do so.

Entry to this concert is free but donations in the region of £10 are sought for the Whatton Organ Restoration Fund to which all income, after expenses, will be donated. The capacity of the Church is 120 and, although Covid restrictions have been lifted, the Church remains keen to protect all who attend, so a degree of social distancing and the wearing of masks on entry would be appreciated. It would be helpful to have an idea of numbers to expect, so please email Deborah Davies at [cranmercompany@googlemail.com](mailto:cranmercompany@googlemail.com) or phone 01949 851030 to let us know that you will be attending.

The organ at St John of Beverley, recently restored by Aistrup and Hind Ltd., Church Organ Builders, was made by Gray & Davison, a leading firm of British organ-builders for much of the nineteenth century. Frederick Davison was a progressive figure who had a partnership with William Hill before joining John Gray. Under Davison's management the firm was responsible for significant mechanical and musical innovations, especially in the design of concert organs. Instruments such as those built in the 1850s for Glasgow City Hall, the Crystal Palace and Leeds Town Hall became famed throughout the land and brought the company much work. They made several cathedral organs (such as Hereford) and many hundreds of parish church instruments.

Now highly prized, any unaltered Gray & Davison is an instrument to be cherished and carefully restored when the time is right.

### **Great Organ**

Open Diapason 8ft  
Stopped Diapason 8  
Dulciana 8  
Principal 4  
Flute 4  
Superoctave 2

Swell to Great

3 Composition Pedals

### **Swell Organ**

Open Diapason 8  
Lieblich Gedact 8  
Principal 4  
Oboe 8

### **Pedal Organ**

Grand Bourdon 16

Great to Pedal

Swell to Pedal

Though modest in its resources, it offers all that is necessary in a country church for accompanying congregational singing and a church choir.

## NEWS FROM ORGAN BUILDERS

Pandemic notwithstanding, organ builders both here and abroad have managed to keep busy throughout the troubles, not least because organ building tends to involve independent disciplines requiring individual space for its executants (cabinet-making, pipemaking, voicing, electrics, etc.) The complaint one does hear is of a significant reduction in regular maintenance and tuning work. Either buildings are closed and inaccessible (dependent on individual churches' 'reading' of the regulations), or some clients don't see the point of spending the money on something which isn't being used (false economy.)

The news on the construction front is really rather exciting for our 'big boys'. As already noted, Harrison & Harrison have under way an enormous new organ (IV/86) for Christ Church, Greenwich CT, which boasts everything including the kitchen sink. They have also recently completed a II/22 for Christ Church, Alexandria VA, USA, very much a 'horizontal' design to cope with restricted head height, and hence presumably the *raison* for using electro-pneumatic action. They have much other work to keep them out of mischief, including the long-awaited restoration of the Harrison in Colston Hall, Bristol. Nicholsons attract congratulations in equal measure for now landing the contract for a virtually new organ of 93 stops for Leeds Town Hall. Officially billed as a restoration, the job will indeed retain the Gray & Davison case (which is all that most visitors comprehend!), and approximately half of the internal pipework (mostly not actually Gray & Davison but in fact Abbott & Smith), but – yep – it's really a new organ. On top of Radley College, the St Mary's Portsea restoration (twin sister – and far superior – to the late St Mary's Nottingham Walker); rebuild of St Gabriel's Pimlico; and total restoration of the Cavaillé-Coll in Manchester Town Hall in partnership with Flentrop, the mind boggles. Okay, much work is out-sourced (obviously) but, even so, I just don't know how they manage it. Superb organizational skills there, methinks. Nor can it escape one's attention that the Managing Directors and Head Voicers of both these firms are – all four – fine organists in their own right. I cannot let Nicholsons go

without referring to a 'quirky' little current project amongst their many – the construction and installation of a 32ft polyphonic cube *à la Compton* in the 1964/2013 Grønlands Orgelbyggeri instrument (V/86) in Engelbrektskyrkan, Stockholm. Nice bit of fun on the side ...

Up at Liverpool, both Henry Willis and Sons and David Wells Ltd are kept very busy with a variety of high-class work. Willis's are restoring the wonderful little Cavaillé-Coll organ in Farnborough Abbey. David Wells are dealing with the refurbishment of the Guildford Cathedral Rushworth & Dreaper and continue their rolling programme of work at Liverpool Cathedral. A further 'big boy', so we might like to think, was of course the noble firm of Manders. Now effectively F.H. Browne of Canterbury, the restoration of the four manual instrument in St James's, Sussex Gardens is now complete. What a joy – nay relief- to know that a further major restoration since the merger/takeover is now in place – that of the wonderful old organ in Wimborne Minster. Not



Wimborne Minster

that I wouldn't personally be happy if it had been left entirely alone in its 1865/1899 state. But there we are, things do get changed, and they will be changed again now. At least the project is in good hands, and could do much to re-establish the firm in its new guise. That space is worth watching very closely.

It is always good to be able to keep up with our local firms. Chris Hind is now essentially a one-man show, but with a pool of very able 'extras' on whom he can call at will, covering everything from muscle to reed voicing! Smallish jobs are a-plenty, one such lately being the addition of a new full-length Pedal Fagotto to the Keates organ in the Catholic Church of the Mother of God, Sheffield (pipework in this instance by Booths.) This is part of a general restoration of the instrument along with the installation of a humidifier. He is also restoring a nice old Forster & Andrews (1880), including stripping and restoration of both soundboards and reservoir, at the Lincolnshire church of Wold Newton. Chris does much traditional restoration work, and it was pleasing to find recently that it was he who has restored the lovely Gray & Davison organ in Whatton Church, yet to be formally opened as you will see elsewhere in this journal. Interestingly, the specification is identical to the Wordsworth & Maskell organ he restored in nearby Car Colston (which we have already visited.) Add to this the little one-manual Taylor in Kneeton Church (which we also visited in Professor John's year of office,) which he is restoring in stages, chiefly to counteract the

effects of years of excessive damp. This makes three 'traditional' restorations of worthy and quite adequate old pipe organs all close to each other on the 'other' side of the Fosse – a development well worthy of note and arguably vastly superior to electronic replacements or even regurgitation as electric action instruments with almost the same pipes but three times the number of stops at the console.

Like Nicholsons, I don't know how Jonathan Wallace and Paul Johnson at Henry Groves & Son manage to keep up with their workload. They have three interesting jobs on at the moment, two of which are at a fair distance. At St Margaret's, Rochester, they are restoring the 1888 Forster & Andrews (they keep cropping up!), this having been conservatively enlarged right back in 1904 by F.H. Browne. At St Michael's, Littlecoates (aka Little Coates), the 1936 Rushworth & Dreaper was rebuilt and enlarged by Cousans in 1993. Groves are now performing another rebuild on it, which I assume will focus particularly on updating the electric action. Biggest of the three is the Norman & Beard at St Margaret's, Olton near Solihull which was rebuilt and enlarged with a Tromba unit in 1987 by Anonymous Inc. Groves are now completely rebuilding and re-ordering it for better effect. We wish all the best to our locals, i.e. also including Chris Gray of Midland Organ Co and Hele, Ltd. and Goetze & Gwynn as, little by little, we continue to squeeze out of recent restrictions.

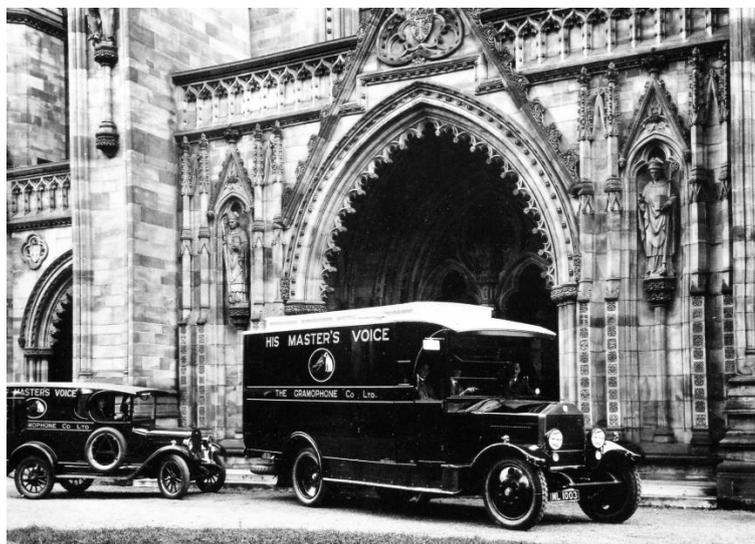
*And for those who enjoy extending their existing vocabulary, do consult that indispensable tome, The Uxbridge English Dictionary:*

<b>Specimen</b>	Italian astronauts
<b>Typhoon</b>	Tea that gives you wind
<b>Arson</b>	To sit on
<b>Emotions</b>	Virtual dumps
<b>Iconoclast</b>	A rubber band for securing religious paintings
<b>Optical</b>	To giggle during surgery
<b>Stifle</b>	No room in the pig-sty
<b>Otter</b>	Nice weather in Yorkshire
<b>Pulpit</b>	What to do with a Geoffrey Archer novel
<b>Balderdash</b>	Fast receding hairline

## The Archive of Recorded Church Music – Part One

Many, many years ago, a young music student marched purposefully up to the counter of one of the finest gramophone record shops in England and enquired what recordings Magdalen College choir had made over the years. The young music student was given a withering look by the *grande dame* behind the counter and informed that only current recordings were in the catalogue.

That young music student was of course myself, and the encounter left me perplexed but, unknowingly, it was to sow the seed for the founding of the Archive of Recorded Church Music 15 years ago. The *grande dame* was correct; there was no way of knowing what a particular choir had recorded and, as I was to discover, many choirs themselves did not know either.



Outside Hereford Cathedral, 1927

‘To sustain our unique and priceless heritage of cathedral music’ are familiar words to FCM members. Yet those words apply equally to a unique and priceless heritage of another kind – our heritage of *recorded* church music, from choirs great and small, singing in the English cathedral tradition. We are a country concerned with preserving our heritage, yet these choir recordings have received scant attention, have never been properly researched, catalogued, preserved or brought together as one unified collection.

Sound recordings freeze musical moments in time and, when played back, allow us to understand, to experience, to be immersed in

and to relive those precious moments. The *raison d’être* of the Archive is to acquire and preserve these precious moments through the recordings which stretch way back to 1902 up to the present day. In the fullness of time, the Archive will be handed on to an educational or musical institution.

I realised early on in my search that this was not just about collecting recordings from the major record companies, I also needed to contact smaller independents, often run by only one person. And then there were the in-house recordings issued by a choir for limited local sales and, the rarest of all, private recordings, which exist only in a single recording.

Looking more closely at the recordings which make up the Archive, there are almost all the commercial recordings issued and one might assume these to form the main body of the collection – but not so; the majority of recordings are from independent labels which specialise in church music, together with in-house and private recordings.

In-house recordings are usually issued by the choirs themselves for sale in the local area, making them more difficult to unearth and track down. Thousands are now in the Archive in every format (78rpm shellac records, reel-to-reel and cassette tapes, mini-discs, vinyl records and CDs – together with the machines on which to play them), many from choirs now long gone, these being their lasting legacy.

It is amongst these private recordings that some of the greatest treasures of the Archive are to be found, as they are one-offs, usually made by the choirmaster himself or an enthusiastic amateur. They are the most vulnerable of all recordings, for if lost, thrown out or destroyed, they would be gone for ever. Over the years, the Archive has gathered a vast quantity of these private recordings, all now being digitised for preservation.

There is, of course, another source of recordings, the archival value of which cannot be overstated – the radio and television programmes which have been broadcast over the years. In the world of radio, BBC Radio 3’s *Choral Evensong* reigns supreme, giving as it does a snapshot of the choir on that particular day, but we also hold broadcasts of other services, concerts, recitals and documentaries. Television too has a

rich heritage of service broadcasts, concerts and documentaries on choirs and composers. The Archive has collected thousands of these broadcasts, the earliest on radio from 1939 and on television from 1955. Only by the preservation of these recordings are we able to listen to cathedral choirs through the decades; to listen to the heyday of the parish church choir, which could in days gone by have given many a cathedral choir a run for its money; and to listen to collegiate and Royal Peculiar choirs, school chapel choirs and independent choirs.

*Colin Brownlee (to be continued)*

*It's harvest time again! ... when good church folk throughout the land will be festooning their churches with produce ranging from prize-winning marrows to (re-donatable) tins of baked beans. But not all may be as it seems. The redoubtable Rev. Stanley Monkhouse has his own take on such goings-on...*

## Singers and Farmers



Primary School

Harvest Festival this morning (not a church school). I thought, my goodness me, the children sing well. Suddenly, the volume faded. It rose again. It faded. It rose. Then I saw a teacher fiddling with knobs on the machine. It was *all* recorded. When the volume was down it was clear that they were not singing at all. Grunting. Is this deception common? If so, what does it say about the state of music and of singing in state primary schools? I made the same mistake with the congregational singing at Holy Trinity, The Rock in my Irish incumbency. I told them I thought they were fantastic singers, and they fell about.

'When aa were a lad' it was *Singing Together* or *Rhythm and Melody* on (I think) Monday mornings, led by William Appleby of the BBC. Our ears were glued to the crackly wireless. *The Harp that once through Tara's Halls* sticks in the memory not because of tune or words, but because of the picture of the fairy tale castle in the accompanying booklet.

At today's Harvest the children from urban Burton sang/grunted a song about what jolly good fun it is to be a farmer, and how they'd all love to be one, working outdoors with animals and tractors and all the jolly-what-ho of Farmer Giles. I thought of the VAT returns and the quotas and having one's hand up a cow's vagina and the environmental inspections and the risks of methane from slurry tanks. And the loneliness.

*W.S.M.*

## NOTES AND NEWS

**Welcome to more new members ...** Paul Provost and Jonathan Allsopp of Southwell Minster, Richard Arblaster, David Machell, James Darling (junior member) and Jamie Taylor.

**Requiem in pace ...** We are sad to report the death of one of cathedral music's greatest characters and major exponents, Roger Fisher. He will be sorely missed by many of us, most especially by our friend Philip Rushforth to whom Roger was stepfather.

**The Steel City Choristers ...** are a new group that has arisen from the ashes of the dismissed Sheffield Cathedral Choir. Congratulations, SCC, on giving your first indoor concert on 2 July, and best wishes in your future endeavours. As yet, it has not been possible to identify the 'fresh' arrangements promised for the cathedral's music, which are in the hands of the newly appointed Canon Precentor.

**A recruitment drive by Rugby School** begins this month in their quest to establish an ongoing, high-powered, chorister programme for boys and girls in their preparatory department (Bilton Grange) who love singing. The programme is supported by a generous bursary scheme so that, at least in theory, it is open to all comers.

**Simon Johnson**, the renowned Organist and Assistant Director of Music of St Paul's Cathedral, has been appointed Master of Music at Westminster Cathedral. He will be working within the new arrangements for the choristers, whose boarding facility has been closed, resulting in several boys being withdrawn.

**Five Battle Proms Concerts** this summer have succeeded in raising a total of £46,000 for S.S.A.F.A., the armed forces charity.

September 2021 sees the centenary of the birth of **Robert Thurston Dart**, one-time Cambridge Professor of Music and head of Studies at Jesus College. He was one of the world's leading experts on baroque music and its interpretation, as manifest in his best-seller *The Interpretation of Music*. Various scribblings and ornaments of his can be seen in the copy of the *Orgelbüchlein* to be used at our 'live' meeting at Halam on 18 September. 'Bob' as he was sometimes known was also a fine keyboard player, and kept both harpsichord and chamber organ in his Cambridge rooms.

Some of you, who have been to events at Halam, will have met Maurice the bulldog. He loves to see you, but unfortunately he is not very well. Folk very kindly ask after him, which he appreciates. In case he can't meet up with you again, he has decided to 'stalk' these pages, *semi-incognito*. He loves hide-and-seek, so see if you can spot him hiding in one place or another, in this and future issues.





*Dr Charles Buck multi-tasking*

In addition to the Editor's efforts, thanks for pictures here and in the May issue are due to Marie Morehen, David Wood, Flentrop Orgelbouw, Steven Halls and Maurice

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