



Soundboard

The newsletter of the Nottingham & District Society of Organists

Est. 1932

January 2022

FROM THE PRESIDENT

David Hanford FCA, ARCO

As I write this introduction, in the period between Christmas and the New Year, we are being assailed by daily reports of record levels of Covid infection and speculation as to whether further restrictions will be necessary. However, the continuing programme of vaccinations and the apparently milder symptoms of the Omicron variant give cause for cautious optimism that the consequences will be less severe and of shorter duration than at the start of the pandemic.

With our festive voluntaries and “Carols for Choirs” now packed away for another year, I do hope that many of your planned carol services and concerts went ahead and without substantial disruption. My own experience was of some nervous moments in the run up to Christmas as several of my choir either tested positive for the virus or were subject to the dreaded “ping” via the NHS app. In the event, our two Carols by Candlelight services took place with the customary “playing of the merry organ, sweet singing in the choir” though with reduced numbers of both singers and congregation. Not quite “back to normal”, but a vast improvement on where we found ourselves in December, 2020. Angela Tilby wrote recently in the Church Times that “as long as there is Christmas, the English choral tradition will survive.” Amen to that!

At the start of this New Year, I remain confident that the Society is in good shape both to survive and prosper in these uncertain times. Our experience in 2021 of hosting events online, with invaluable input from Ian Watts, coupled with the successful return of in-person gatherings from late summer onwards, gives confidence that we have the flexibility to adapt to changing circumstances. Our initiatives to attract new members are bearing fruit and we currently have two young organists taking advantage of our bursary scheme. The recently produced publicity flyers are already on display at around fifty venues in the area and, with your help, can be distributed even more widely. Whilst we cannot rest on our laurels, these are all positive steps for continuing progress in the future.

In the coming months, I look forward, as ever, to meeting with members, whether in person or via Zoom, renewing acquaintances with old friends and welcoming new members. I do hope that you will find something to interest you in the upcoming programme of events and will support them whenever possible. Meanwhile, do enjoy reading this latest edition of our excellent publication.



Next Event

17 January: The Life and Works of César Franck



FORTHCOMING EVENTS

Monday 17 January, 7.30pm: A talk by our Hon. Secretary, Denis Littleton, on the life and work of César-Auguste Franck. This is a Zoom meeting, using the link:

<https://us02web.zoom.us/j/86359869487?pwd=ZHZ6L2QrZklaODM5bkxwUHVKcFNJUT09>

On second thoughts, you may like to wait until Denis sends the link by email!

Saturday 19 February, 12.30 for 1pm: NDSO Annual Luncheon at the Corinthian Restaurant, Goldsmith Street, Nottingham. The guest speaker will be Adrian Partington.

Tuesday 15 March: Coach outing to Malvern, visiting Nicholson's organ works and Great Malvern Priory, along with either Little Malvern Priory or Twynning (this option yet t.b.c.) This is a re-instatement of the outing planned by Roger (to whom many thanks).

April or May: President's Event

June: Arrangements in hand; possibly re-instatement of the postponed outing to Cambridge

July: Annual General Meeting



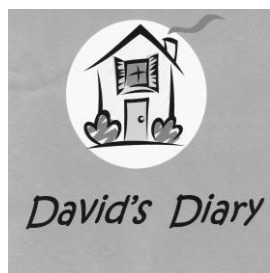
BRIEF NOTES AND NEWS

A warm welcome to yet more new members, namely Chris Bridges, Paul Hayward, Mike Taylor, Jan Hewitt, Clive Chapman, Aidan Kirkwood and Graham Laughton.

Congratulations to our younger member Ascend Jiang, on passing Grade IV Organ with merit, 127 marks.

Farewell to Sarah Beedle, our long-established editor of *Organists' Review*, who has chosen this moment to explore pastures new. Many of us have enjoyed this excellent magazine for a long while, and we thank you, Sarah, for your sterling work in keeping it consistently in the forefront of musical journalism. OR will continue unflinchingly in the capable hands of Francis O'Gorman, already well-known to readers through his many reviews. The March edition of OR will feature, amongst other items of interest, a major appreciation of that fabulous Danish composer, Nicolaus Bruhns (1665-1697), whose music featured in our recent event *The Lost Tapes of St Mary's*.

We are sad to record the death of our long-standing and devoted member, Ron Cutts. He will long be remembered as a keen enthusiast and true gentleman of the first order. May he rest in peace.



It must be a good twenty years since I was smacked on the side of the head by the fag-end of a bolt of lightning (No – don't go there!) I encountered a not-

dissimilar experience recently upon receiving an email from our ex-president Roger to which was attached the following:

Girls and women to sing as members of the Choir of St John's



Dear Roger,

I want to share with you the extremely exciting news that yesterday the College Governing Body approved a proposal from me to allow both girls and boys to audition for Choristerships from next year. In addition we will allow both men and women to apply for places on the alto line. We are going to increase the number of Choristerships from 20 to 25.

I have been privileged to be involved in daily rehearsals and services of St John's College Choir for over 17 years, including 3 years as organ scholar learning from the great George Guest. George created a unique St John's soundworld and expressive identity, which is a gold standard for me. His equally distinguished successors, Christopher Robinson and David Hill, continued to nurture that musical personality and I have tried to do the same - all of us creating our own versions which change subtly each year as singers leave and join the choir.

Much of the St John's Choir style and sound is created by the personality of the director, by the Chapel acoustic, by a particular approach to phrasing, to tone-colour, to suppleness of line, by the uninhibited sound of the tenors and basses which permeates upwards, by warmth and generosity, by emotional engagement with the text,

by an overwhelming desire to *move* the listener rather than simply *impress* them with technical accomplishment... the list could be much longer, but my point is that none of those distinctive things will change. In due course much will depend on the musical personality of my eventual successor, but I sincerely believe that the new developments I'm proposing create the greatest likelihood of our beloved choir retaining its unique and greatly-loved musical identity long into the future.

The joy of returning to rehearsals and services in the choir stalls after the pandemic strengthens my resolve to share this amazing singing experience more widely. The Governing Body shared my great enthusiasm to give both girls and women the chance to benefit from an experience which will transform the rest of their lives, whilst continuing to bring prestige to the College and emotional nourishment to hundreds of thousands around the world. At the same time Governing Body expressed enormous positivity, enthusiasm and commitment to the choir - far more than I have ever heard before during my 14 years in charge.

I realise there will be strong reactions both positively and negatively, but I hope that very many of you will share my excitement.

All best wishes,

Andrew

For me, the Choir of St John's College, Cambridge has for ever been the epitome of choral excellence, right from my Cambridge days when George Guest embraced me as an eager equal, affording me unlimited practical experience and fatherly advice. This world-renowned excellence has lived on, uninterrupted, to this day, thanks to the College's good fortune (as well as sound judgements) in enjoying the services of three subsequent choirmasters of phenomenal ability and rare charisma, namely Sir Christopher Robinson, David Hill and Andrew Nethsingha.

Why upset the apple-cart? One thing we can be sure of is that it has absolutely nothing to do with raising standards. That leaves us with ... politics. The craving for equality at all levels of society has to be right – no question. But, like so many bees-in-bonnets, folk – individually and corporately – become obsessive, and the pendulum doesn't

obligingly stop in the middle. Arguments about boys' v. girls' choirs have been with us for long enough. Actually, the girls have always been there, especially in village choirs where everyone counts; you can see this in those lovely old choir photographs still hanging in many a country vestry. More recently in larger parish churches, girls have tended to be introduced to choirs to make up numbers, as the social and practical difficulties in recruiting boy choristers become more and more problematic. The larger churches, such as Bridlington Priory, Bath Abbey and – locally – St Mary's and St Andrew's, Nottingham along with Newark and Mansfield, managed to hang on for a while, whilst practical obstacles became more and more testing. So we have reached a point today whereby most of those churches, and cathedrals, if they bother with children at all, will support equally both boys' and girls' groups. Apart from the extra expense of more staffing, more robes, extra toilets et al., this seems to be a good solution. There are just two downsides to this. The first is the greater workload, both practical and administrative, imposed on the boss's shoulders. The other is that, in the majority of cases, the workload for the boys is reduced. Some may consider this a good thing for the little darlings. But, in practice, what a lot of people don't realize is that fine training is not the only pre-requisite of a successful choir of any sort; it is the sheer quantity of singing, too. So, halving – or nearly halving – that experience is a minus. The only way around that would be to increase the number of weekly choral services to which the establishment is committed. Actually this has been done in a few places but, by and large, it is not possible. The other way of integrating the genders, of course, is simply to combine them. This is easier said than done, and the reasons for this are more social than musical. The theory is perfect; but in practice, they don't mix so well. Whilst girls are more likely to be at ease with such an arrangement, boys of

singing age tend to be seriously chauvinistic, and thrive on having their own identity – the “boys' club” thing. It is thus that almost any ‘mixed’ children's choir will in practice comprise almost entirely girls with the odd boy (such as the vicar's son) thrown in, as it were, for good measure. Hence, the boys – and our future pool of tenors and basses – are missing out. In fact, the ongoing and widespread failure to understand and address this dichotomy – by musicians, clergy and various other self-appointed experts – has led to at least one of our fine cathedral choirs running out of boys completely – and that with a supportive associated school.

So, back to the Cambridge shock. Is there a need to change the St John's top-line? Musically, an emphatic ‘no’. Let us re-visit the publicized *raison* ... “to give --- girls --- the chance to benefit from an experience which will transform the rest of their lives.” Agreed, but adequate such opportunities are already open to girls all around the country, not least in the excellent set-up at local Ely Cathedral (directed by Sarah Macdonald of Selwyn College), and now even more locally at St Catherine's and Pembroke colleges in Cambridge itself. And what's all this about ‘opportunities’? By my reckoning, currently around twenty St John's boys, through their membership, “have the chance to benefit from an experience which will transform the rest of their lives.” Even allowing for a reported slight increase in chorister numbers, the number of boys privileged to enjoy these “opportunities” will henceforth be whittled down from twenty to just ten or twelve. If it ain't broke, don't fix it.

Finally, take a look at the St John's photograph above. Is this someone's idea of a joke? Or is it a portent of saying good-bye altogether to boy choristers in the world's most wonderful liturgical choir? You decide.

David Buttermworth

REPORTS

Monday 28 June 2021: A Life in Music - Nigel Allcoat



The subject of our last Zoom production before the AGM, on 28th June, was the renowned organist, improviser, teacher, composer and Francophile Nigel Allcoat, talking about his life in music and his travels in the organ world. We were able once again to welcome members of other Organists' Associations to the presentation.

Appropriately, when Nigel was born, the song being played in the hospital at the time was "Music, music, music"; moreover, his godfather was an organist. He started piano lessons at the age of 6; actually, he had already been playing for a while so he found those early lessons disappointing. By the age of 9 he was interested in the organ and told the local paper that he wanted to play

the organ in Westminster Abbey. Then at the age of 11, he heard the Didier organ in Laon cathedral in France in full flow – an especially formative experience, being so unlike the sound of an English parish church or cathedral instrument.

Nigel attended the Royal School of Church Music at Addington Palace (near Croydon), about which he had some misgivings, but where happily his contemporaries included James Lancelot (later Organist at Durham), and Robert Gower (composer, arranger and recently Organist at Nottingham Catholic Cathedral).

His first job as organist was at Holy Trinity Church, Paddington, which had an organ by Lewis. Fortunately, a recording of him improvising on this organ was made by a friend, which we were able to hear. By then, the church was closed, and subsequently demolished, due to structural instability. Tom Corfield (later assistant organist at Derby Cathedral) had successfully applied for the position of assistant to Nigel, but never took it up as the building was declared unsafe between the interview and the start date.

Nigel attended a course in Sienna where he met Fernando Germani (organist of St. Peter's, Rome). The candidates were to prepare two pieces, but he managed to lock himself out of his room with the music inside. The candidates played their first piece, in Nigel's case the Bach B minor Prelude & Fugue, from memory, but was then asked to play the second piece, which he improvised. When asked what it was he replied that it was a Carillon, and hurriedly left. Three weeks later he was informed that Germani had awarded him first prize for which he received a substantial sum of money.

Another part of the award was to study with Germani in Rome at Santa Cecilia. One day he wandered into Sant' Andrea della Valle, the church which figures in Tosca, asked a priest if he could practise on their organ and was immediately recruited as the organist.

Invitations to play on notable north European organs followed as did an invitation to go to America including a recital in St Paul's Cathedral, London, Ontario. Curiously, at this time, there were no invitations from within Great Britain.

On returning to England, Nigel became Director of Music at Milton Abbey School in Dorset, then Organist at St Augustine, Kilburn with its 4 manual Willis organ.

1985 saw Nigel behind the Iron Curtain, being invited to open a Bach festival in Krakow. He found out he was also opening a new organ, but only when he arrived at the church. By the end of this visit, he had amassed a considerable sum of Polish zloty which, at the time, could not be taken out of the country. So he bought some music by Szymanowski, a case to carry it in and a fur hat whose Polish name translates as 'rat', and which would not have looked out of place on a Russian general.

In the 1980's Nigel founded the International Summer Organ Conservatoire. This was initially based in Huddersfield, but was moved to St. Antoine L'Abbaye in France in 1993 as he considered there was no instrument in England on which the early French repertoire could be played with authenticity. The organ in St. Antoine is by Bernard Aubertin, one on which Nigel has made many recordings. We heard one of these - a *Basse de Trompette* by Jacques Boyvin (1649-1706).

Amongst his other activities, Nigel is also currently organ adviser to the Dioceses of Coventry and Lichfield. Finally, we learnt that he has composed a lot of music over the years, albeit much of it was lost in a fire at Milton Abbey. Thus, the presentation ended with a recording of the Nunc Dimittis from his own Evening Service.

A musical life well lived. If you did not see this presentation when originally broadcast, you can find the recording on YouTube, through the NDSO site.

Denis Littleton

Saturday 18 September 2021: Das Orgelbüchlein – A Presentation by David Butterworth

On a warm and sunny afternoon in late summer, around twenty members and guests converged on the village of Halam, in eager anticipation of the first meeting of the Society, in person, for more than eighteen months. We were greeted warmly by our host, David Butterworth, together with Maurice the bulldog and his niece; no doubt, like us, attracted by the Bach.

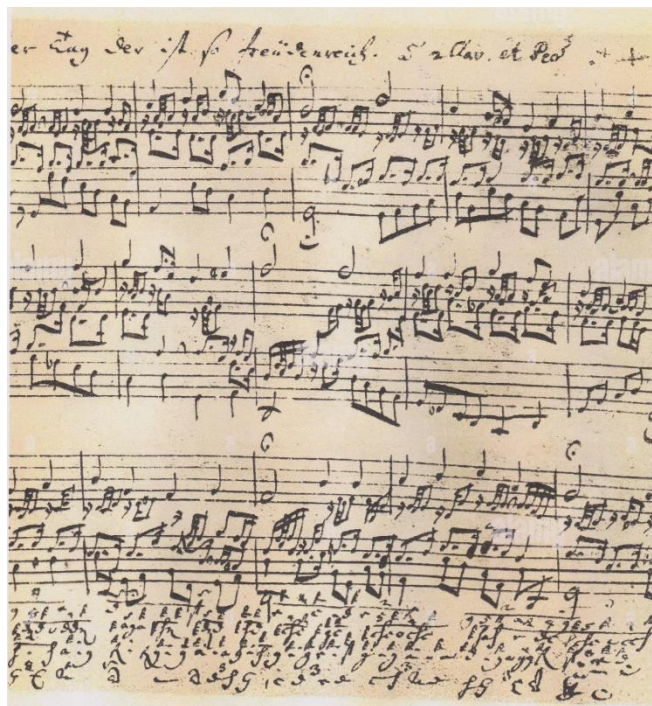
Following very welcome refreshments, the audience, with masks suitably replaced, took their seats for an introduction to the session. David explained that his love of this peerless set of forty six Chorale Preludes, a "cornucopia of invention and wit" went back to his earliest days of learning the organ and has provided a constant source of musical exploration and enjoyment ever since. He recalled that *Christe, du Lamm Gottes*, was the first piece that he performed in public during a school concert and that he still regards *Orgelbüchlein* as probably his favourite collection of pieces in the entire repertoire.

There followed a brief description of the Grant, Degens and Bradbeer organ, its specification and its installation at Halam Court in around 2005, after its removal from Wellingborough School Chapel; an instrument ideally suited to the performance of this music.

Then it was down to business and the performance of fifteen preludes selected for their variety of styles and timbres, split into two sessions. Printed performance notes for each prelude, including related registration, were distributed to the audience. These proved most helpful and could be taken away for future reference.

David's advice regarding registration was always to consider what is most appropriate for the prelude on a particular organ, rather than slavishly following editorial suggestions. Similarly, if a Principal 4' is of better quality for a solo passage than the available 8' rank, then try playing the solo an octave lower on the 4'! A useful way of extending the shorter pieces can be to include a statement of the chorale before and after the prelude with varied registration for each.

First up was *Nun komm' der Heiden Heiland* followed by three of the slightly less well known Christmas preludes (no *In Dulci Jubilo* on this occasion!) The contemplative *Gelobet seist du, Jesu Christ*, with an expressive solo on the Hauptwerk 2' flute played two octaves lower and with the tremulant contrasted well with the joyous *Der Tag, der ist so freudenreich*, including a very effective solo on Hauptwerk ranks built up to a Cornet V. *Christum, wir sollen loben schon*, unusual for the melody in the alto, completed the set



Note Bach's typical use of space-saving tablature for the bottom system

Bach's mastery of canon was ably demonstrated in *Gottes Sohn ist kommen* and the short, but mystically beautiful, Passiontide setting of *Christe, du Lamm Gottes*, mentioned earlier, played on a single manual 8' flute plus tremulant with a pedal of 16' & 8'.

Das alte Jahr vergangen ist and *Durch Adams Fall ist ganz verderbt* were followed by the effervescent *In dir ist Freude*, performed with aplomb on a combination topped by the Mixture IV, which brought the first session to an uplifting close.

Following a brief interval, David invited Richard Eaton to commence part two with *Wenn wir in höchsten Nöthen sein*. Richard gave a polished performance, with the reflective and richly ornamented solo very effective in capturing the mood of the underlying text of the chorale. (All the more praiseworthy when David revealed that Richard had not had time to practise on the organ, nor even to adjust the seat!)

David returned to the console with the evocative *Alle Menschen müssen sterben*, contrasting with the more vigorous *Herr Christ der ein'ge Gottes-Sohn*, played on bright manual combination of HW. 8' 4' coupled with BW. 8' 2' and Pedal 16' 8' 4' + HW. Then followed *Mit Fried' und Freud' ich fahr' dahin*, with its spacious treatment of the melody, played at a modest pace on BW. 8' 4' in order to ensure that the beauty of the inner parts can be articulated with precision and clarity.

O Mensch, beweine dein' Sünde gross required little introduction to most present, being a staple of the Passiontide repertoire. Here, David opted for HW. 8', Cornet II + Tremulant in preference to the Krummhorn for the richly ornamented melody. Rightly popular, there is surely no better example of Bach's mastery of conveying the essence and depth of an underlying text within his chorale preludes.

The setting for Ascensiontide of *Heut' triumphiret Gottes Sohn*, book-ended by the chorale, with appropriate "pleno" for the final restatement, brought proceedings to a glorious and uplifting conclusion.

Huge thanks go to David for selecting and preparing such a varied and enjoyable programme, executed with customary skill and expertise throughout and for the hospitality shown to us during our visit to Halam Court. We went away, not only having enjoyed an absorbing couple of hours of wonderful music and good company, but also with plenty of ideas and tips for our own explorations of *Orgelbüchlein* in the future.

David Hanford

Tuesday 5 October 2021: Outing to Manchester

“Autumn mists and not-so-mellow organ stops”



The Hill front at The Holy Name

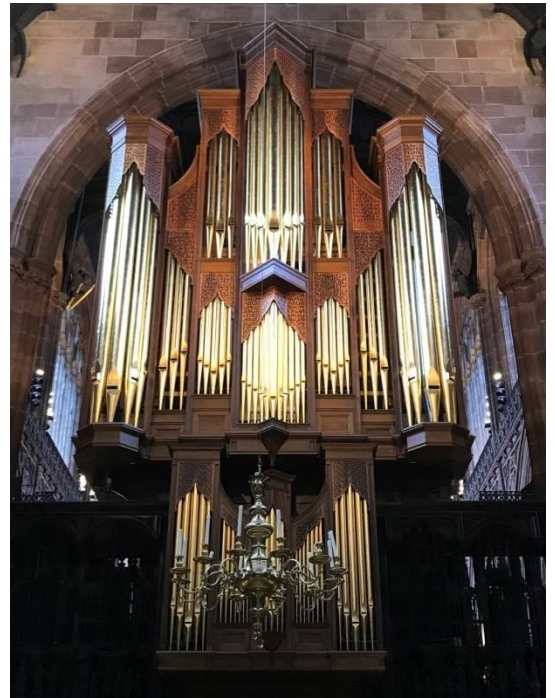
An early start (for some) on October 5 saw a group of around twenty members assemble at 9.30am on the Forest to board a luxury coach to head off towards Manchester for this much anticipated visit. I was curious as to which route our very able driver would take and was rewarded with a cross-country drive from the M1 on the A628 Woodhead Pass. The scenery across the moors and down steep banks to well-filled streams was a delight.

Two and a half hours later, we drew up on Oxford Road opposite the imposing splendour of Hansom's 1869 Church of the Holy Name. The upper part of the west end tower looked odd and clearly reminiscent of Liverpool Anglican Cathedral. Indeed, it was added in 1928 by Sir Giles Gilbert and his brother Adrian Scott. As we entered the very spacious nave, its height was enhanced by incredibly slender columns holding up a rib-vaulted ceiling comprising hollow hexagonal terracotta pots (tiles). The 16' decorated pipe-front to the organ on the west gallery fills the

centre of the tripartite screen to the lofty under-tower area; therefore affording plenty of space for the sound to egress through the sides of the case, which are wainscot-panelled. After a welcome from the priest, Fr Peter Scally, our President David Hanford gave a concise summary of the 3M 50-stop organ's history (Hill 1871, anon 1902, Wadsworth 1928, Jardine 1950 and David Wells 2004. See NPOR N02185). The recent restoration with new electro-pneumatic action has produced an instrument of power, versatility and delight as demonstrated by David, who led the way in a fine performance of Bach's *Allebreve in D* (S.589), for others then to follow and explore. Coming down to nave floor level whilst members played gave opportunity to hear the choruses and solo stops to better advantage. We had some good demonstrations including full organ with soloed tuba (12" wind we read in the printout kindly circulated by David) and lovely flutes. The church acoustic is fairly resonant and, it being the largest church in Manchester, was an ideal setting for organ music. The *tutti* makes a most impressive grand, quality, sound.

After an hour, we boarded the coach for a circuitous journey across the city centre. Manchester seems to be undergoing another major building boom, and multiple road-works blockaded us in the very directions we needed to travel. After going round in a circle - "haven't we just been up here?" - we alighted to walk up the closed-to-traffic Deansgate main shopping street to the Cathedral. Here, a warm welcome from Christopher Stokes, Organist and Master of the Choristers, began for me the most anticipated part of the day. Having read and studied the design of the new 2017 Kenneth Tickell instrument (see NPOR H01013) I was more than surprised by the tremendous beauty of the west-facing modern take on a classical case as we listened to Mr. Stokes. Here was an exemplary demonstration of the instrument, taking us through the composition of each division and build-up of the various choruses. Explaining how the French style of the nave console came about (Photo 3); which few Hill/Harrison &

Harrison ranks were retained from the previous instrument; and the disposition of the divisions gave us clarity in understanding how this magnificent 81-stop instrument was conceived, voiced and used in the liturgy. Concerning the voicing, Mr Stokes demonstrated the pedal 16' Trombone which is currently being revoiced by a German organ-builder to make it sweeter compared with the non-revoiced pipes. Due to the wind pressure having to be raised slightly in some divisions to overcome 'bounce' in the supply on large demand, some ranks needed toning down a little to bring them back into balance. The Hill/H&H 'heavy guns', as he called them, remain in the south aisle Jesus Chapel and were demonstrated to good effect, although visually they are not a pretty sight (see below). The East-facing case in the choir, on the other hand, is a tour de force of elegance and faultless composition.



So what did it sound like? Several members tried the organ as I walked about the relatively small cathedral. Impressive, cohesive and as you would expect with so many stops an infinite range of possibilities, but with insufficient time to hear that many. Only the nave 'horseshoe' console was used and reliance on pistons seemed the only way to manage such an array of drawstops that seem almost out of reach for those with short arms. More Bach was played splendidly by David Butterworth (*Great Fugue in A minor*) and other members demonstrated their talents in Boëllmann and a florid piece of Reger (*Toccata in D minor, op. 59a*), whilst one brave soul was unable to resist (and why not?) the Cocker *Tuba Tune* using the retained Hill/H&H Tuba which held its own against a pretty big accompanying ensemble. Well done all!

A short walk in more rain took us to the Georgian church of St Ann, where the Rector, the Revd Nigel Ashworth, greeted us most warmly. In part of his introduction, he mentioned that the church had the largest collection in the world (probably!) of organ music in a parish church.



"Let us pray"

A kind benefactor had bequeathed 11,000 items for use by the music staff. Alas, due to work commitments none of the church's music staff was available to attend so it was down to the Rector to give us a brief *resumé* of the organ's provenance. Having started as a 3 manual Glyn & Parker c. 1730, then Renn 1839, Alex Young & Bro. moved the classical case from the west gallery to the north chancel gallery in 1889-91 whilst architect Alfred Waterhouse was redesigning the interior. Local firm Jardine worked on the instrument in 1946 and 1954. Then in 1978 George Sixsmith and Son did some work, and again in 1996 when the current 4 manual, 57 stop instrument assumed its current status. (See NPOR E00255). That last rebuild was most fortuitous in the organ's survival because the devastating bomb attack of 1996 blew in the north windows whilst the organ was totally removed from the church. The case is quite squashed up against the roof in the gallery and loses some of its charm that would have been better

appreciated had it remained in the centre of the more spacious west gallery. Also, the existing case extension to the east, whilst in matching timber, is not as architecturally refined as the original. Again, several members sampled the instrument to good effect though, to my mind, the organ seemed to work hard to overcome the church's slightly dry acoustic. How much better it would speak from the original west gallery position. The Rector returned at 5pm and made and served very welcome cups of tea.

Choral Evensong back in the Cathedral awaited us at 5.30pm. Due to Covid-19 pandemic precautions, we were seated at the eastern-most part of the north choir aisle and not in the choir where the mixed boy and girl choristers, spaced out, occupied the stalls. Six lay clerks were positioned in a semi-circle in front of the communion rail facing west so in fact we were in an ideal position to hear well-delivered Rose (*Responses*), Gibbons (*Second Service* and his anthem *Great Lord of Lords*), as well as to join in the closing hymn. The concluding voluntary was a short, reflective, early work, apparently played on the east-facing Choir. A very satisfying conclusion to the visit.

Our driver had managed to park up a few streets away and, once located and boarded, we made our way back through heavy rain in the dark, retracing our route from the morning.

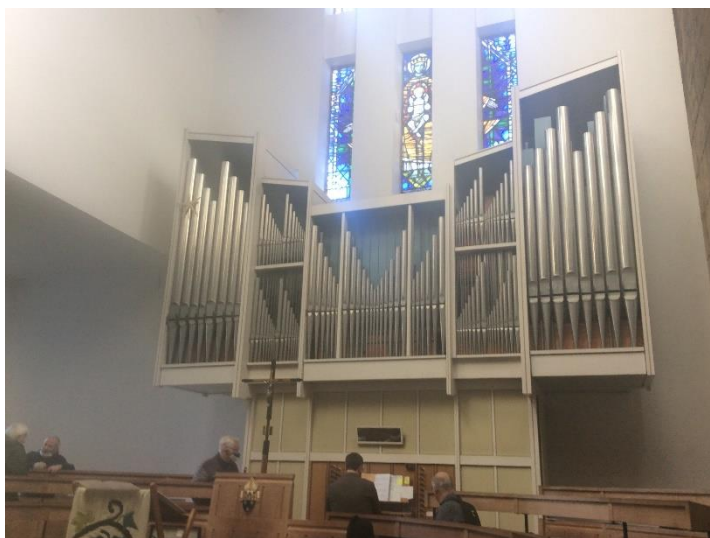
Our thanks go to the President and Secretary for arranging such a fulfilling visit to three interesting and diverse instruments in Manchester.

John Whittle

Wednesday 17 November 2021: A Visit to Workop

On Wednesday 17th November 2021, members of the Nottingham and District Society of Organists enjoyed a stimulating visit to Workop Priory in north Nottinghamshire, thereafter to the workshops of organ builders Goetze and Gwynn, and finally to Workop College.

We are indebted to the community at Workop Priory for their warm welcome. We were greeted by the newly-appointed Director of Music, Rosemary Field, and treated to tea and coffee by the Wardens. Our own David Butterworth was the guiding hand in the 1974 construction of the Peter Collins organ. Several aspects would strike the interested onlooker: First the crystal-clear Baroque voicing, quite different from the more familiar veiled tones of the Romantic organ of English tradition; next, the visually stunning design



of the organ case with its strong, clean, geometrical elements, setting off the gentle curves of the Norman building; finally, the acoustic - the way in which the case blends all the pipes to perfection, no mean feat, projecting the sound with great precision the full length of the long nave.

David first gave an overall account of the process involved in the placing and designing of the organ, along with the choice of builder. Anecdotes tumbled out! Whilst, for example, the entire church was undergoing its make-over contemporaneously, floor flagstones had been lifted, only to reveal an impressive agglomeration of skulls and skeletons. Whilst dealing with the dismantling of the old Brindley & Foster organ, David was obliged to operate in this unusual and un-nerving scenario. Tales were also told of life-endangering trips carrying huge organ

pipes to temporary storage along narrow ledges, vertiginously located at great heights. Ah, those heady, pre-health-and-safety days... Equally curious to relate, the triforiums (the galleries looking down on the main church) are actually topped with builders' rubble – it seems that this acted as ballast, and was a cheaper architectural alternative to extravagant flying buttresses. That's what the builders said, anyway.

We were given an equally warm reception at the workshops of Goetze and Gwynn, organ builders, on the Welbeck Estate. We were greeted by directors Dominic Gwynn and Rob Rowley. To see magnificent organs, triumphs of the technology of their age, dismembered and laid out on floors, shelves, racks and workbenches, was a truly awesome sight. Pipes, bellows, keyboards, casework, even individual sharps, flats and naturals, were arrayed in their original forms, each one a thing of beauty on which a craft-worker's care had been lavished. My attention was drawn to a whole rank of pipes, laid out one by one on a bench, all possessing a tongue of brass mounted implausibly at their base, which, when re-assembled, form the Saxophone rank of a fairground organ, at present under renovation. Now I knew from my battered accordion at home that a tiny brass reed of a couple of millimetres width could deliver a penetrating, some would say socially challenging, sound, so when I saw that the reeds in question were three times as wide and a lot thicker, I made a mental note not to be too close when the bellows are finally fired up.

The firm of Goetze and Gwynn is thriving, as is the organ building sector in general, with plenty of opportunities for apprenticeships for aspiring youngsters. The workshops here were full, standing room only, with four current commissions on the go, one for Merthyr Tydfil – a Conacher restoration; an 18th century Snetzler organ with a beautifully proportioned English-Classical case from the University of Birmingham; the fairground organ already mentioned above; and, finally, a project for David Butterworth, the restoration and re-location of a fine one-manual and pedal organ from Scalford Methodist Church to Melton Mowbray R.C. Church.



The Scalford organ

Rob Rowley told us, in a charming digression, of the gentle art of “nicking” – no, not some Fagin-like criminal enterprise, but the subtle practice of cutting small grooves along the languid-edge of an organ pipe to alter the way it speaks. In its pristine state, an organ pipe will deliver a note with a little bite or “chiff”, but “nicking” will attenuate this effect to produce a gentler onset. Tricks of the trade... Indeed, trends in organ building can be pointers to wider shifts in musical taste. In the period immediately after the Second World War, the new organs that excited the musical world were those with crisp, clear-speaking voicing. These were ideal in delivering the desired sound for the revival of historically-informed, “authentic” performance, so craved by the Early Music revival. Some seventy years later, however, in the third decade of the 21st Century, our craving for authenticity now seems to be focussing on the music of the late Victorian and Edwardian period, which requires, by contrast, a lusher, more romantic tone-palette. What a delicious prospect!



In the afternoon we were given yet another warm welcome by Worksop College and their Director of Music, Timothy Uglow, who proved a genial and generous host when introducing us to the magnificent Keates organ of 1910, with its celestial strings, regal diapasons, fine trumpet and imaginative upper work, which together offer an unusually wide tonal palette. Before we were let loose on the organ, however, we were royally entertained by two young organists from the school, showing mastery belying their young years. Ben Clarke (right) played the *Prelude in C* from the ‘Short Eight’ by J.S. Bach (S.553) and Samuel Mitchison (left) played the *Toccata in B minor* (from *Dix Pièces*) by Eugene Gigout. We wish them both well in their organ studies, knowing that the future is in good hands. Finally, Timothy performed for us the *Exultemus* from *Seven Sketches on Verses from the Psalms* by Percy Whitlock. What a delight it was subsequently to hear our fellow NDSO members play their pieces, during which Tim kept us pleasingly informed, by microphone from the organ loft, of features that each member was exploiting, often suggesting favourable registration changes to the player as the pieces progressed.



A trio of young organists

It is one of music’s great ironies that organists rarely hear the full effect of an instrument, marooned, as we are, in organ lofts. So much the more delightful then, to retire to the choir stalls to hear our colleagues, and immerse ourselves in the sublime alchemy that takes place when a fine instrument meets a fine building.

David Machell

Saturday 11 December: Visit to St Barnabas Cathedral and Castle Gate Church

An encouraging number of members and guests, around twenty in all, braved a chilly morning and the crowds of city centre shoppers to attend this pre-Christmas event.

We were welcomed at Cathedral Hall by DoM Gregory Treloar who, after some warming refreshments, introduced his talk on:

“The Challenges and Hopes for Catholic Church Music in Nottingham and the UK”

Gregory was appointed to his post in November 2020 after studying music at both Canterbury Christ Church and York universities and holding choral scholarships at Blackburn and Norwich cathedrals. Much of his talk was based on his studies of English Catholic church music of the twentieth century for his Master’s degree, as well as aspirations for his current role. Speaking without notes, he commenced his talk by outlining developments from the beginning of the nineteenth century, following repeal of the legal prohibitions on Catholic worship in England and the gradual re-establishment of Catholic places of worship. We learned that this was a period of great energy and impetus within Catholic music and that the repertoire, standards set and enthusiasm for choral singing, as a central element to public worship, compared favourably with the Established Church at that time. Indeed, they were a significant influence on the growth and development of the Oxford Movement within the Church of England.

This revival in England of the traditional Mass, sung in Latin, and the rediscovery of sixteenth century polyphony by composers such as Palestrina, Byrd and Tallis, continued into the twentieth century, with Sir Richard Terry (DoM Westminster Cathedral 1901-24) being a leading influence. (Dom Gregory Murray, another prominent figure in Catholic music later in the century and an authority on Gregorian chant, studied under Terry at Westminster). The Second Vatican Council (Vatican II) in the early 1960s gave approval for the increasing use of the local vernacular in the Mass and encouraged active congregational participation in singing. This resulted in the development of the Folk Mass, sometimes with instrumental (non-organ) accompaniment, which has continued to this day. Gregory thought that this had, in many cases, been to the detriment of the established choral tradition. However, he believed there was now a growing acknowledgement that the “pendulum may have swung too far” along with an increased appreciation, within worship, of the Latin Mass sung by the choir.



Available in blue or two-tone

Returning to the title of his talk, Gregory sees the challenges and hopes for Catholic church music, both locally and nationally, as re-establishing and developing the choral tradition more widely; of which encouraging the active participation of youngsters is a critical element. To this end, he is developing plans, with the support of the Cathedral authorities, for outreach into schools to encourage participation in singing events, which will hopefully lead to more recruits for the Cathedral choir. Gregory envisages that the training of young choristers should include both musical and spiritual instruction in order to develop faith and a wider appreciation of the place of music in worship.

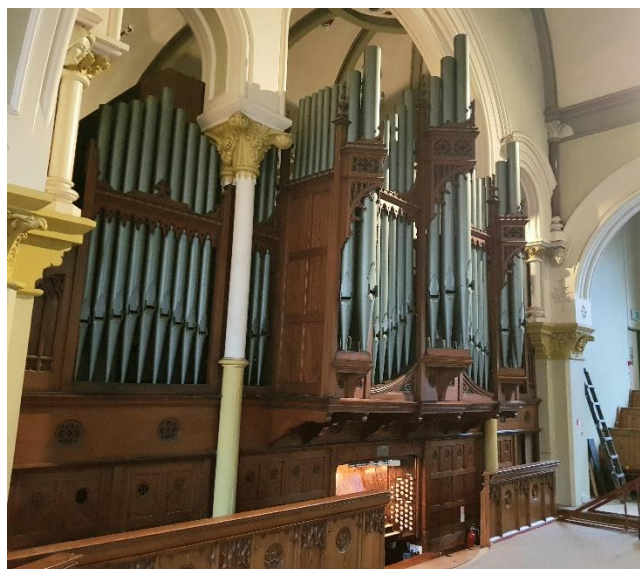
A question and answer session followed, mainly centred on issues surrounding the recruitment of children to choirs and the similarities of the challenges faced by all denominations. Several members mentioned the excellent work being done within the Catholic Diocese of Leeds in outreach to schools. Following a deserved round of applause for a most interesting and stimulating presentation, we moved over to the Cathedral for members to inspect and play the 1913 Norman & Beard (III/43). Works selected included pieces by Bach and Stanford, as well as several improvisations exploring the tonal range of the instrument within the Cathedral's spacious acoustic.

Thanks go to Gregory Treloar for hosting us throughout our visit. We wish him well in his role and look forward to hearing of future developments at the Cathedral, particularly regarding his plans for outreach to schools.

Our second visit of the day, sampling the organ delights of NG1, took us to the former Castle Gate Congregational Church for a talk and demonstration by David Butterworth on the ongoing restoration of the Binns organ; a rare opportunity to visit a venue normally closed to the public, and to hear again one of the city's most notable instruments.

Around a dozen members and guests, suitably attired for the unheated building, were welcomed by David who had generously provided sherry and mince pies on arrival. On a dull December afternoon, the Grade II listed building had something of a feeling of faded glory about it, though its noble proportions and features were a reminder of a much grander past, which can

hopefully be translated into a sustainable future.



David commenced with a short description of the layout of the organ (IV/46), including pointing to the oddity of the Pedal Contra Bassoon 16' being housed in its own box at the far left of the case. This is now open fronted, but was originally closed and louvred in the roof of the box when installed in Mr. Franklin's house in Derby, before being moved to Castle Gate in 1909. It was stressed that the restoration is still very much work in progress, with several ranks such as the Great Large Open Diapason 8' and the Tuba not operational at our visit. Further work on the tubular pneumatic action, pistons, general regulation and fine tuning is still required.

Funding is currently being sought for the next stage of restoration.

David introduced us to the tonal delights of the instrument by playing Franck's *Choral no 2 in B minor*. Having expected that only a limited number of stops would be operational, I was surprised and delighted that all but a few ranks were playable. Many were heard to good effect in this well-chosen exploration of the timbres of a large Romantic instrument. Commencing with quieter stops, of which the strings were particularly effective, the piece developed through diapason and reed choruses, reaching a *pleno* before returning to softer registers for the tranquil conclusion with Clarinet solo. Most certainly a glimpse of the breadth of the resources available and the potential for some lovely sounds that can be refined in the next stage of the restoration.

It was then open to members to play, with an eclectic selection of pieces chosen, ranging from Christmas melodies to Bach, Karg-Elert and snatches of John Stanley and Charpentier. Since the installation of the mezzanine floor at the former balcony level, access to the console, with its beautiful burred walnut facings, is down several steps. This, coupled with a seemingly immovable organ stool and the current lack of a pedal light, added to the sense of adventure for aspiring players!

Also on show was a series of drawings created back in the early 1970s by Alec Roth, a member of St Mary's Choir, in support of the church's fund raising efforts at that time for the impending Marcussen organ.

The session was concluded by David playing Bach's *Contrapunctus IX* from *Die Kunst der Fuge*, on the Great flue chorus, demonstrating the suitability of the instrument in the performance of music of that period.



Studying the pipe markings

Our grateful thanks go to David for both arranging and hosting the visit; giving us a taster of what has been achieved so far in the restoration of this important instrument; as well as an update on what is still to be completed. The fate of the organ is inevitably linked to that of the building and it is to be hoped that a plan can be developed for a viable and sustainable future for both.

David Hanford

And a plea from David for some financial help on the back page ...

Following on from this event, arrangements can now be made for private viewings/playing of the Castle Gate organ, available to all members of the N.D.S.O. Just contact David for further details.

The Franklin Story – Part Four

For the benefit of those who have just recently joined us and are thus new to *Soundboard*, we are in the process of investigating the life and times of one George Edward Franklin, the man behind the fine four-manual Binns organ in Castlegate Church. We have got as far as George's first family home in Derby (having come from Hull to expand the already-burgeoning family business), along with the completion of his first house organ - all this being in what I am inclined to regard as George's "middle period"; a time of success, adventure and opulence.

Like many organists, George's pioneering spirit led him in a number of directions, and life must have become quite a fine balancing act. As previously noted, the family business, in the form of "The Public Benefit Boot and Shoe Company, Ltd." was striding from strength to strength. The company had even reached Nottingham in 1881, opening up for business in the still-extant Albert Hall buildings which front on to Derby Road. Family life, too, had continued apace, with several children born (one sadly dying in infancy) and, on the flip side, the loss of both George's mother and father.

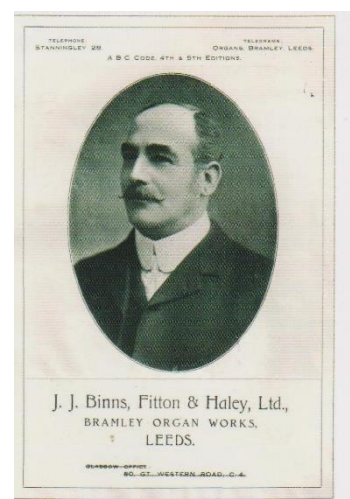
As we have noted, George's house organ was completed in 1889, and this effectively capped the bright side of that decade. We might just pause here for a moment, and ask ourselves how it came to be that James Jepson Binns was George's builder of choice. Why not Conacher who was soon to build the new organ in Greenhill Primitive Wesleyan Chapel where George was organist? Or indeed why not one of the London firms, considering George clearly liked to 'go posh'?

Quoting from the Franklin firm's history *Well Heeled* ... "With an ever-expanding business, the Franklins needed to subcontract to meet the demand. The next important step was to find a good, reliable, supplier of quality footwear. In Leeds, Franklin came across hand-made boot samples produced by three Dickinson brothers – George, Brow and John Dickinson. The trio had commenced manufacturing footwear in their parents' house, [Swede Cottage, Back Lane] at Bramley, Leeds. With a keen eye for an opportunity, he [older brother William Herbert Franklin presumably] saw huge potential in the boots produced from this fledgling enterprise. The Dickinsons had low overheads and were doubtless anxious to please; to this end, they kept their prices reasonable and the quality high. Franklin offered the brothers contracts to supply footwear to the Public Benefit Boot and Shoe Co. This in turn greatly encouraged the brothers and they began manufacturing in earnest throughout the 1870s. They worked steadily, [through Elswick Place, thence] towards the 1880 opening of their factory in [Waterloo Mills] Bramley at which time they employed 60 workers. ... A decade later, the Dickinsons had 160 employees

and produced 5,000 pairs of boots per week from the factory they built in Swinnow Road, Leeds [opened 1890].”



*At the junction of Cross Bath Rd. (left) and Hough Lane (right).
Demolished 1970s; the far right end wall remains*



James Jepson Binns

Swinnow Road leads uphill straight into Hough Lane, where Binns’s factory was situated. Their site is now the current Morrisons. It is only a 5-10 minute walk between the two. It is my conjecture that George could easily have been involved at Leeds, either once or sporadically or more frequently. In travelling around the Bramley area, he would either have chanced upon, or already have heard of, the Binns establishment. His enthusiasm would have prevailed upon him to look up Binns, who would undoubtedly have shown him around the works, leading to what we know to have been a friendship/acquaintance resulting in George’s organ. The photograph above gives us some idea of the impressive scale of Binns’s works. In fact, this constitutes only two sides of a square, the other two sides of the premises being devoted entirely to open-fronted timber storage on a scale almost unimaginable by today’s standards.

Many members of our Society of Organists have other, quite unrelated, interests and in some cases are highly proficient in them – I think of philately, the collecting of model toys, railways (both model and full-size), yachting, ornamental metalwork and so forth. True to type, George Franklin allowed his ostensibly business-like mind to extend in a number of other directions. We are already aware that he was a highly proficient player, having been appointed Organist at Greenhill Primitive Wesleyan Chapel possibly in the 1880s, and we note from various records and adverts that he was equally proficient as a solo singer and as conductor.

The halcyon days of the 1880s progressed nicely into the following decade and, in the briefest terms, are outlined in an entry in J. Potter Briscoe’s book *Nottinghamshire and Derbyshire at the Opening of the Twentieth-Century: Contemporary Biographies* (published 1 January, 1901.) The 1891 Census confirms the family’s now-well-established residence at “St Leonard’s” on Osmaston Road, complete with wife Elizabeth, now aged 40, three of the children – Willm. H[erbert?] (9), Eunice (8) and Mabel (3) – along with the inevitable ‘domestic servant.’ Two more children are accounted for in the Peterborough census of the same year – George Harold (14) and Horace (11) both residing at the King’s School, no doubt as cathedral choristers. Horace, incidentally, was to prove the most musically proficient of all the children, declaring his profession on the baptismal certificate of his son Horace George Edward Star, on 7 July, 1912 at St James’s Church, Ashton-under-Lyne, as “Organist.”

<h1>Derby Daily Telegraph</h1>			
VOL. XXIV.—No. 3561.		SATURDAY, MARCH 7. 1891.	
Services, Lectures, &c.		CHEAP PREPAID ADVERTISEMENTS.	
MUSICAL SUNDAY EVENINGS TO-MORROW, ATHENÆUM ROOM, 8.50 p.m. GREEN HILL WESLEYAN CHOIR (under the direction of G. E. FRANKLIN , Esq.) CHAIRMAN: — REV. GEORGE HIPPLEWHITE. COLLECTION.		ONE, THREE, OR SIX INSERTIONS. The following Special Classes of Advertisements are charged at the rates named below, when prepaid:—Situations Wanted and Vacant; Houses Wanted, to Let, or to Sell; Apartments Wanted or to Let; Board Wanted or Offered; Articles Lost or Found; Money Wanted to Borrow; Money Wanted to Lend; Specific Articles Wanted; Specific Articles for Sale; Business Notices.	
		Clerks, Assistants, &c., Wanted.	
		WANTED , a respectable YOUTH, 16 or 17 years, to Learn the Trade.—(Geo. S. SMITH, Railway Watch Manufacturing, 20, St. Peter's-street, Derby.) WANTED , in the country, a YOUNG MAN, as Gardener, &c., and to look after a cow.—Apply by letter to G. 30, DAILY TELEGRAPH Office, Derby.	
		CHARP Stoc fies of chu CLEAH AU Second-ha he cleared parties for CHARI	

George's music continued to flourish not only publicly but at domestic level. It is reliably reported that he held periodic soirées at home, in particular having perfected a knack of telling bawdy stories whilst playing Bach fugues (whether rhymed to suit J.S.B.'s fugue subjects or not is unrecorded – but maybe one or two of our own members might like to have a go at beating Ebenezer Prout at his own game) By 1891, George was clearly well-established as Organist at Greenhill. The choir was large and highly regarded, such that it was more than capable of going out to other places and performing, as witness, for example, this newspaper advert above. (Incidentally, I can't help taking a shine to another advert on this cut-out, "Wanted, in the country, a YOUNG MAN, as Gardener &c., and to look after a cow." What a lovely glimpse of a long-forgotten world! George had also been cooking up plans for a new organ for his church (like you do), and this was installed by Conacher in 1893 – a medium-sized three-manual on pneumatic action, still highly regarded by Rodney Tomkins in his article in *The Organ* no. 249 of July, 1984. (The church as such was closed in 1988, when unfortunately the organ was broken up; as we have already noted, however, the building still exists in St Peter's Churchyard.)



In 1891, George was elected to Derby City Council, representing Arboretum ward, reputed to be "a mean area of Derby". This, however, gave him the foothold he sought to push through the much-disputed demolition of an old Jacobean manor house on the corner of Babington Lane, so that he could erect in its place a mammoth emporium, predictably called the Babington Buildings, albeit George preferred his title of 'The Big Boot.' The architect for the project, completed in 1898, was John Wills, he himself being a councillor – for the Becket ward – and a trustee of Greenhill Chapel. This imposing building survives to this day as Waterstones.

It seems that George's tenure at Greenhill was not open-ended, for the *Derby Telegraph* of 20 February, 1896, reports on "Organ recitals at King Street Chapel." The organ there had been built as far back as the opening of that building in 1841, by Booth, so it was probably in a bit of a state. Now, however, Conachers were back in town...

"The organ has now been rebuilt and greatly enlarged to the specification of the organist Mr. G.E. Franklin, by the eminent firm of P. Conacher and Company, Huddersfield, at a cost of

about £600, the whole being generously defrayed by Mr. William Turner Shaw, J.P. “Those who attended King Street Chapel on Sunday had a fine opportunity of judging of [sic] the merits of the organ, Mr. G.E. Franklin residing in a masterly manner. “In the evening, several vocal numbers were introduced into the programme ... and then Mr. G.E. Franklin sang the solo *Come unto me* with delightful effect.”

Back at home, in 1893, Claude Edward was born on 19 July. He was to become an airman in the Great War, joining the service on 23 May, 1916. We have already noted that Richard Bernard died in infancy (four months) in 1895. Also in that year, on 10 August, the afore-mentioned George Harold, the older of the two Peterborough choristers, died in Malta of TB, aged only 18. Indeed a sad time for the family.

Continuing the ‘other interests’ theme, George was initiated into the Hartington Masonic Lodge, no. 1085, on 2 March, 1892, and Passed and Raised to the Third Degree all in the same year. His Secunder had been one S.N. Cox, who was the Provincial Grand Organist of Derbyshire and therefore presumably Organist of this Lodge. However, only one year later, on 1 February, 1893, George was appointed Lodge organist. Thereafter, his attendances became progressively more sporadic. At the Installation ceremony in 1894, he was re-appointed Lodge organist, and at the Installation the following year, Lodge organist *in absentia*. Then, in 1896, although present at the Installation meeting, he was not re-appointed. For a while, he had been doing quite well, and he is noted in the Lodge’s membership list of November 1896, as the ‘Past Provincial Grand Organist, 1893/1894.’ But it wasn’t to last. He attended no meetings at all in 1897, his next appearance being in March, 1898. Only once more did he attend, at what would probably have been described as the ‘Christmas meeting’, on 7 December, 1898. At the Festive Board, he entertained the Brethren assembled by singing the solo song *Goodnight* by Jacques Blumenthal, and also a duet *Army and Navy* along with a Bro. Attwood. George never “went through the Chair”, and the final reference to him is found in the Minutes of 7 March, 1906, recording that, “having been in arrears in excess of three years, he was accordingly struck off the books as a member of the Lodge.” This is rather sad, because, as we shall see later on, this undoubtedly ties in with everything else going on in his life at around that time.

One of George’s greatest pre-occupations through all this was as a horse-, or more accurately pony-, fancier. From *Memories – Mostly Horary* by Tom Ryder, we learn that George had become aware of an ace two-wheeler jockey or ‘driver’ named Albert Hargreaves, “having a natural talent for getting the best out of whatever



Albert Hargreaves and Queen Gobang. 1903

he was driving, usually coming home with a first-class ribbon.” This quickly led to his full-time employment by George, lasting until 1906 (there’s that date again ...) George’s ponies all rejoiced in the ‘surname’ Gobang; so we had Lord Gobang, Lady Gobang, Queen Gobang and other Gobangs. During his exhibition career, George, with the invaluable assistance of Albert, accumulated more than £3,000 in prizes, about £250,000 in today’s money.

1895 was a year to beat all years. On the negative side, those two early family deaths must have weighed heavily on all concerned. On the brighter side, though, this was also the year of the ‘big move’ which was to instigate the creation of the Castle Gate organ. Read on!

David Butterworth

Midlands Organ Day – 22 September 2021 at Northampton

Northampton is not that easy to get to from Nottingham by public transport (no thanks to Dr Beeching.) Anyway, a train to Kettering followed by a bus got me there and back without undue trouble.

The main venue was St. Matthew's, a grand Victorian church which was paid for by the Phipps family as a memorial to Pickering Phipps (1836-1890), the head of Phipps Brewery, Northampton. Pickering Phipps had taken over the family business that had been founded in 1807. He became a prominent citizen of the town, being Mayor from 1860-1866, a Justice of the Peace, and MP from 1874-1880. He had indicated that he would give the land for a church and vicarage to be built for the new parish of St Matthew's, but died before this could be implemented. Consequently, his family gave the site and the money for the church, built in his memory.



St Matthew's possesses a well-known collection of works of art, including Henry Moore's sculpture of the Madonna and Child, and Graham Sutherland's painting of the Crucifixion. The church has also commissioned musical works by, among others, Britten, Rubbra, Finzi and Howells.

The 4 manual organ with 51 speaking stops dates from 1895 and was built by J.W. Walker. Along with everything else, it was paid for by Mary, the widow of Pickering Phipps. It is one of very few Walker instruments of the period still supposedly in its original form. However, the actions and console were replaced in 1971 and it was comprehensively restored by Harrisons in 2004.

The day started with a short introduction to the organ and a performance of Benjamin Britten's *Prelude & Fugue on a theme of Vittoria*, commissioned by the church in 1946. A workshop on playing hymns and worship songs followed.

In what must be a first for a regional organ day, transport was provided to nearby churches which were open for people to play, using a vintage bus. For anyone interested in such things, it is a Daimler CVG6 with a NCB H30/26R body. [N.B. – note the Nottingham registration plate – Ed.] It was provided by the Northampton Transport Heritage Group.

After lunch, the first presenter of the afternoon was Anna Hallett, a very articulate, 16 year old A-level student who became interested in the organ as a GCSE project, and put together a website, theorganmanual.wordpress.com, which aims to bring together into one place information about the organ world which would otherwise be scattered over a number of different sites. It is worth a look, and her enthusiasm should be commended.



The next afternoon session was on psalms and plainsong, with audience participation. I now have a better idea of how plainsong scores should be read.

Then it was back to the delights of Stagecoach buses and East Midlands Railway.

Denis Littleton

HELP!!

At Castle Gate, we have spent about £15,000 so far, which has enabled us to lay a completely new power cable from the other side of the building; the blower has been completely rebuilt and put back into service by Steve Lemmings; a large hole in the roof above the pedal pipes has been fixed and all the damage to pedal pipes and chests put right; the electric stop and piston action was completely seized up, and almost every component part has now been got back into working order; numerous dumb notes have been ordered to speak again when requested; huge wind leaks have been fixed and the main safety valve is no longer stuck open, so the bellows actually rise again (!) and so on and so on. However, funds have now run dry. It is thought that we need at least another £5,000 to:

- + make alterations to the Choir wind supply to enable proper access to the instrument;
- + attend thoroughly to all the slider machines behind the console, controlling pedal stops and couplers; + complete the electrical work;
- + overhaul the Tuba pipework and chest, currently in too poor a state to be used;
- + hold a small amount in reserve for unforeseen extras.



Could you possibly help? We have already received two donations of £1,000 each. Can you spare a further £1,000, or a portion of that, please? True, the precise future of the building and organ are unknown, but this is a classic case of a leap of faith. Both the Nottingham Marcussens were ordered on that basis – and it worked. It does work. All donations will be publicly recorded (unless requested otherwise). Do please consider helping!

Grateful thanks for the pictures in this edition from David Hanford, Ian Watts, Tom Corfield, David Butterworth, John Whittle, Timothy Uglow, David Bean, Denis Littleton, John Lester and Alec Roth.

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