



*Kent County Organists'
Association*

August 2022 Journal

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THE KENT COUNTY ORGANISTS' ASSOCIATION welcomes new members with an interest in the organ and its music. Also those who enjoy visiting churches with appreciation of architecture and heritage. Membership of the Association is not based on the ability to play; we welcome equally those who enjoy listening, as well as those who enjoy playing.

Our President writes

By James Bryant

Moving On

IT HAS BEEN my pleasure to have assumed the role of President last July and I am pleased to report further visits following the Covid crisis. Unfortunately, however, we were unable to organise anything during January or February as we readjusted. I offer brief reports on subsequent visits as more detail is included in the journal.

March was quite definitely a highlight this year when we held our biennial competition in Maidstone. Ten candidates performed to a high standard and my thanks go to our Chairman Rob Miller and, in particular Lionel Marchant - the All Saints' Organist - who ensured all students had adequate practice time. No easy task!

Whilst numbers were relatively low, as highlighted in our treasurer's report, there was no shortage of enthusiasm for the London Visit in April when we visited the East End and enjoyed an interesting demonstration of the historic Walcker Organ in St George's Lutheran Chapel, followed by a similar event at Christchurch Spitalfields. After an unusually long day we concluded our visit with an interesting Organ Vespers, once again in St George's and accompanied and performed by Rachel Mahon, Director of Music at Coventry Cathedral.

On a wonderfully sunny day in May we visited Hastings and were treated to an interesting demonstration on the newly rebuilt and impressive Father Willis organ at All Saints' Church in the Old Town. This is rapidly becoming an

important and popular venue for recitals and I urge all to look at this year's programme. We then moved on to St Clement's with its large Viscount electronic instrument - also in the Old Town.

We had an interesting and informative visit to Tudeley and Pembury in June and, as you will see, there is a full report by our Treasurer Kevin Grafton. At both venues we were treated to varied demonstrations on the organs executed admirably along with two interesting talks covering the history of the churches. My thanks go to Kevin for organising this.

In July we met initially at St Edmund's School Canterbury where we were hosted by the Director of Music Spencer Payne. Following this a number of members played a varied range of pieces. I was particularly impressed by a performance given by one of our competition entrants, Thomas Winrow Campbell, who has recently assumed the role of 'Organ Scholar' at St Leonard's Hythe. Our second venue was at St Michael and All Angels' Church, Harbledown, where we held a very successful AGM followed by one of the best teas we have had recently thanks to the efforts of just one parishioner!

In conclusion, I return to the question of numbers attending events. These really have been quite modest compared with the past and as we look to the future we need to be sure we are meeting the needs of our membership and not compromising our financial position. I would therefore urge everyone to give this some thought and make observations at our AGM and beyond. A number of committee members have agreed to organise recent and future events and will continue to do so but this does not need to be exclusive, if you have ideas and wish to organise an event please approach our secretary with your suggestions.

KCOA Organ Competition, 19th March 2022

By Dr David Flood

LIKE SO MANY things, the long-awaited organ competition had been postponed from 2021. It seems quite a long time since we were able to enjoy what has become a regular feature on our diaries.

Gathered in the nave of All Saints' Church, Maidstone, as we have previously done, the committee who had worked so very diligently over months and months were delighted to welcome an eager audience. Above all, though, it was a thrill to welcome a big field of 10 entrants to the classes: five in each of Intermediate and Advanced. This is an excellent signal of the enthusiasm for the organ amongst young musicians. It is also gratifying that organ teachers are supporting the venture and encouraging students to come forward and perform in public. For some of the Intermediate candidates this could have been quite a formidable occasion but it certainly did not show, if that was the case.

To have worked so hard in preparation and practice is a very praiseworthy achievement for each and every one of the candidates and the audience expressed enormous appreciation for their performances. Four of the five Intermediate entrants are based in Kent with the fifth travelling from Ipswich to take part. The dedication and support of their parents for their studies and for the necessary travel is so appreciated, not just by the organists themselves but also by all those who can enjoy their develop-

ment both locally and further afield. We all know well the long practice sessions in quiet (perhaps cold?) churches or chapels and the patience of parents waiting or driving long distances on a regular basis.

Rhyd Lowe, George Styles, Archie Thompson, Leonardo Watters and Thomas Winrow-Campbell each performed two works, one a piece of Bach or a contemporary and the other a free choice of about Grade 5 standard. The choice of repertoire naturally stems from their current studies and aspiration but the idea is that the candidate can show themselves to their best advantage. Each of the players can be truly proud of their performance. It is a shame that not each participant could leave the occasion with a prize (that is not the way of a competition!) but I was eager to reassure them that their performance was hugely appreciated and applauded by everyone. An event such as this is as much a learning experience as a winning one.

In making a decision about those who should receive the awards, I was looking for performances which not only showed competence and a good level of accuracy but also a strong element of musical awareness and projection. Making a choice between performances of different repertoire is tricky and comes down to personal preference in the end, so there may have been differing opinions amongst the audience. To my ears, however, the most exciting and interesting performances were given by Archie and George, who received 1st and 2nd prizes respectively. The control of a big organ, the choice of registration and the ability just to arrive at the console and play are all part of the success. Being sure to listen carefully to your performance is a



Dr David Flood with all 2022 entrants

Photo C Jilks

very vital aspect, since it could be independent of the teacher on this occasion. The five performers acquitted themselves brilliantly, with fluent and confident performances of which they can be justly proud. Congratulations and thanks to each of them, together with their teachers and families who support them!

For the Advanced Class, the performers made significant journeys to take part. Alfie Beston (Bromley), Alex Hemple (Dulwich), Joseph Hyam (Highgate), Howard Lee (Colchester) and Ben Markovic (Cambridge) each played two pieces. Again, one significant Bach work and a free choice. The standard of performance was consistently high and the choice of the prize-winners was a very close-run thing. With the free choice pieces ranging from Widor to Thalben-Ball, via Franck, Duruflé and

Gigout, the range of styles was impressive.

In determining the winners, I discussed idiomatic phrasing, pacing, registration choices as well as the presentation and stylistic awareness of the performances. The use of the organ and the way in which balance and expression were achieved were qualities that also became areas of consideration. There was a lot to weigh up, especially as none of the candidates had had more than a single session to familiarise themselves with the organ. Some of the choices of Bach repertoire were very brave, with trio texture and flamboyant pedal solo passages, and showed the confidence of the players; since to perform those pieces in that situation takes considerable nerve!

After much deliberation, the prizes were awarded to Joseph Hyam and Ben



Dr David Flood with the Advanced Class competitors

Photo C. Jilks

Markovic, 1st and 2nd respectively. The performances by all the candidates were hugely commendable and showed considerable talent and dedication. The purpose of the adjudication was to try to encourage, and to raise points of interpretation which they might discuss with their teacher.

Through the hard work in generating sponsorship for this excellent event, the prizes are substantial. There is also an exciting award for the Most Promising Performer on the day. Again, this really could have gone to any of the candidates but I chose to award it to a player in the Intermediate Class, one of the younger performers. On this occasion the prize was awarded to Rhyd Lowe, who had bravely played the C S Lang *Tuba Tune* along with Bach BWV 554.

The work of the KCOA in assembling the sponsorship and mounting this occa-

sion is to be hugely applauded and Rob Miller seems to have endless energy and determination. He is ably supported by so many others, especially those members of the committee, and the event must stand out as a significant opportunity for young organists to find a platform and to feel they achieved a major step in their development.

Huge thanks must also go to the community of All Saints' Church, who provide the facilities and allow the use of the organ, to Colin Jilks for looking after the reliability of the instrument and, most importantly, those who provided the welcome and substantial tea!

Renewed congratulations to all those who performed and we really hope and trust that they will return and play again on a future occasion. I know that everybody would enjoy that enormously, not least the humble adjudicator!

Review of recent Meetings

Hastings, All Saints' & St Clement's

SATURDAY 14 MAY dawned unusually bright and fair for the Association's much-postponed visit to Hastings. The seafront was in holiday mood, but our first destination lay inland, at the upper end of the quaint Old Town. The bells were pealing as though to welcome us to All Saints', though it turned out to be a practice session. Both the churches we visited were large, light, and airy, with a mixture of mediaeval and modern features. All Saints' vivid east window kept us almost as focussed as the magnificent three-manual *Willis* organ of 1878, restored in 2021 by *Shepherd Bros of London* with its original tracker action, new manual keys of recycled ivory, and a new pedalboard to replace the noisy old one.

Malcolm Lock, our host, who is organist of both the churches visited, eloquently welcomed us before taking us through the instrument with a Gavotte by Boyce featuring the splendid flutes, the *Cantilène religieuse* by Dubois showcasing the Swell Oboe, the contemporary French-Canadian Denis Bédard's recent *Fantasia alla marcia*, which started on full Great and afforded various block contrasts, Bach's best-known setting of 'Liebster Jesu', and Hendrik Andriessen's *Theme and Variations*. This was a fine demonstration of an exceptional organ, smooth yet characterful, which sounds out surprisingly well in both directions from its north-east chamber and enjoys a sympathetic acoustic. The Great is great, and, as one would expect with a

Victorian organ, much heavier than anything else. But the coupled full Swell produces a fine effect, achieved without octave couplers, and the Swell box has a good range. The Great 17.19.22 *Willis* Mixture adds depth and colour rather than height. It seemed slightly odd that there should be a Choir to Great coupler but no Swell to Choir. The specification is *Great 16.8.8.8.4.2.III.8, Swell 16.8.8.8.8.4.2.8.8.Trem, Choir (unenclosed) 8.8.8.4.8, Pedal 16.16.8*. (Those Victorians liked their manual 16-ft flues!) Members then tried the instrument but seemed a little backward in coming forward. The organ can be heard further in a series of eight concerts this summer, climaxing on Bank Holiday Monday with one by Gordon Stewart, as has been the case for the past 33 years.

Malcolm then walked us down to his other church, St Clement's. The two now comprise a single Old Town parish and are used in alternation for four or six months at a time. He explained how this arrangement has various practical drawbacks, but it was all gain for us, with a single host and the opportunity to hear the Andriessen once more so that we could compare instruments, in this case pipe



Fr Willis, All Saints' Hastings Photo S Banfield



Viscount electronic organ St Clement's Hastings played by Malcolm Lock Photo S Banfield

organ with digital, for St Clement's exchanged its ailing pipe organ for a three-manual Viscount (I think a unico400) costing £25,000, a figure far smaller of course than what was spent on repairing the *Willis* at All Saints, which could be done only with a large individual donation. Here, as well as the Andriessen, Malcolm played one of the 'Bach' (now thought to be Krebs) Eight Short Preludes and Fugues, two movements including the Trumpet Tune from the John Stanley Suite as put together by Henry Coleman, and one other piece. Members seemed pleasantly surprised by the well-blended sound, helped again by a lively acoustic and cheerful ambience, though it was agreed that one might tire of its *pleno* more quickly than that of a pipe organ. The speakers, which act as diffusers, are hidden behind what looks rather like the bottom half of an organ case (but isn't), again in the north-east corner. The old organ, originating in a *Holdich*, which according to the NPOR was a fairly large three-manual instrument though with only two real manual divisions, was removed by *FH Browne* ten

years ago and seems little lamented. Its console was stuck behind the pillar separating the first and second north bays of the nave where nothing could be seen. The Viscount's console is under the first nave arch on the south side and has excellent sightlines.

We did try the Viscount for ourselves, but we were a small and slightly bashful group of only ten and almost preferred to discuss its invaluable gadgetry rather than risk fiddling with the same. One also feels in awe of what is on offer when that includes, for example, two 32-ft Pedal stops. If there was any hesitation, however, it was probably because we had caught sight of the magnificent tea laid out on individual tables and it was calling louder than the organ, which nevertheless continued to serenade us gently once the teapots, scones with cream, sandwiches and cakes had been broached. Member Mike Alexander also treated us to a morsel of Whitney Houston lovingly played on the church's grand piano.

Malcolm was the perfect host; he was last caught sight of helping with the washing up.

A visit to London

St George's Lutheran Church, Aldgate & Christchurch, Spitalfields

We were welcomed to St George's by the organist Richard Brasier who gave us an interesting introduction to the history of the church building, followed by a noteworthy talk on the organ.

St George's is the oldest surviving German Church in Britain and despite closing for regular worship in 1996, it is occasionally used for church services by the German community in London. It dates from 1762-3, the congregation being founded by Dederich Beckman, a wealthy sugar boiler. The church served as a religious centre for many German immigrants who worked in the East End refineries, and other trades, until their expulsion during the First World War; in addition, it was a religious centre for generations of further such workers up to the early 20th century.

The interior of St George's retains a remarkable amount of its original historical furnishings and, in particular, a magnificent central double decker pulpit. Added to this, our foremost centre of interest was, of course, the historic and fine German *Walcker* organ built in 1886.

Despite being restored twice, once by *Bishop & Son*, the organ retains its original and authentic features which provide an insight into the restrictions the instrument imposed on players. However, after being admirably demonstrated by Richard with a performance of Bach's *Fantasia and Fugue in G minor*, members had an opportunity to play and found the experience rewarding and interesting. Indeed it projects with clarity into the chapel and was relatively comfortable to



Christchurch, Spitalfields Photo J Bryant

play once its features had been explained in detail.

Nowadays St. George's is used as a venue for a wide range of cultural and artistic events which include: organ recitals; talks; visiting choirs; music-ensembles and exhibitions.

Since Richard became responsible for the organ he has instigated a series of Organ Vespers at St George's and on our return in the evening we were fortunate to attend a service accompanied by Rachel Mahon, Director of Music at Coventry Cathedral, who performed a programme of music for Lent, including Bach's *Auf tiefer Not BWV 686*, Kenneth Leighton's *Prelude on 'Rockingham'* and Mendelssohn's *Sonata in A Op 65 no 3*. During the service we tried out our German skills by singing the chorale *Aus tiefer Not!*

After lunching in a variety of venues, including the famous market, we were greeted at Christchurch, Spitalfields by the organist David Bird. Christchurch



Richard Bridge console Photo J Bryant

needs no introduction for many members and indeed its Curator Organist is our member Gerard Brooks, who is also Director of Music at the Methodist Central Hall in Westminster.

David confirmed the organ was originally built by *Richard Bridge*, and dates from 1735 when it was then the largest in England. In 1813 a pedal board was added and we were told it has no manual couplers. The pedal board is somewhat difficult to negotiate due to the position of

middle 'C' and, indeed, the writer ventured to perform early English music for manuals only! Many others improvised. The organ's temperament is based on the 5th comma Mean-tone and is authentically Georgian. Interestingly, when it was built, the original cost was £600, and is an instrument thought likely that Handel himself may have played. He would certainly have been familiar with the work of *Richard Bridge* and *Bridge's* instrument it seems had an affinity with contemporary French examples, particularly with regard to the reed stops, but it also reflected the priority of contemporary English organists of the period. The open and stopped diapasons were frequently drawn together for slow moving opening movements which were popular in the 1730's. During its recent restoration by *William Drake* in 2015, examination of the pipework revealed that much of the original 1735 instrument had survived.

David's contribution in demonstrating the organ included a Dutch voluntary by Preller and we were particularly grateful for his insight and input into what proved to be an engaging afternoon.

As mentioned earlier a smaller number of us returned to St George's to complete a long but enjoyable day in London's East End.



Richard Brasier at St George's Lutheran Church Photo J Bryant

All Saints' Church, Tudeley & Pembury Old Church

ON A SUNNY SATURDAY afternoon in June 2022, thirteen members of our Association found their way to All Saints' Church, Tudeley, surrounded by lush Kent countryside. The weather seemed pretty warm, though it paled by comparison with the Saharan weather which was to follow, and there were even a few spots of rain before the end of the day.

The church, last visited by our Association in April 1991, is largely late medieval in structure and has a somewhat squat appearance, with a low, square



Marc Chagall memorial window Photo K Grafton



Marc Chagall window Photo K Grafton

tower topped by a short spire. The slightly unfortunate impression as one enters the building is one of gloom, which, it then becomes apparent, is due largely to the stained glass, especially those windows of a predominantly blue colour on the north side. It is of course the glass for which the church is famous, and Jo Willoughby was kindly present to give us a talk on this aspect of the church. All Saints' is the only church in the world with all its glass designed and executed by the world-famous Russian artist Marc Chagall.

Jo explained how this came about. He was commissioned to design the east window as a memorial to the 21-year-old daughter of a local family, who died in a sailing accident off Rye in 1963. This commission was completed in 1967, and on seeing the church Chagall vowed to 'do them all'.



Tudeley, Roger Pulham organ 1986

Photo K Grafton

Charging only for materials, he continued his work on the other eleven windows until its completion in 1985; sadly, he died in that year, at 98, without seeing the final windows installed.

The design of the windows is said to have been inspired by the words of Psalm 8, relating to 'the beasts of the field, the fowls of the air, and the fishes of the sea'. Many other motifs relating to the young girl and the manner of her death are to be seen in the east window. The colouring, Chagall's signature, is rich and deep, and the generally abstract figuration sometimes reveals a small figure peeping out, as well as Chagall's scratchings added by hand.

Sitting in this highly coloured atmosphere, we were then given a talk by Dr Michael Robertson, Director of Music at St Dunstan's, Cranbrook, on the equally unusual organ at Tudeley. This was built in 1986 by *Roger Pulham*, in the style of *Father Smith*, housed in an attractive oak

case, carved with Kentish hops and acorns. The specification is: Prestand 8, Stopt Diapason 8, Quintadena 8, Principall 4, Nason 4, Quinta 22/3, Flagelott 2, Tierce 13/5, Furniture II, Crum Horne 8, Shaking Stop, with permanently coupled pedals. In view of difficulties of access to the console, we were sadly restricted to hearing the organ demonstrated by Dr Robertson, who played *Voluntary in A minor* (John Stanley), *Variations on Allein Gott in der Höh sei Ehr* (Sweelinck – a piece more often played on the harpsichord) and *Fugue in A minor* (Bach – BWV 904/2). These pieces, skilfully played, vividly demonstrated the kaleidoscopic colours of this instrument, while also showing its unsuitability as an organ for accompanying hymns! Dr Robertson also, in playing the Bach fugue separated from its fantasia, commented on the uncertainty in many cases of whether a particular fantasia/prelude and fugue actually belonged

together.

Ten minutes' drive took our party to Pembury Old Church, where the Vicar, Richard Worssam, talked about the history of the church, which dates from around 1100, but was mostly built in the 14th century. The nave roof is an excellent specimen of the tie-beam and king-post design of roof. Some unusual features include a chiming apparatus, whereby a single person can ring all the church's four bells, and the remnants of a Walker 'Dumb Organist' barrel organ, featuring such well-known tunes as the Old Hundredth.

The organ itself, a *Hill* instrument of 1872, has a fairly standard specification for an organ of that time: 16 8 8 8 4 4 II 8 (Oboe), with a 16 ft Pedal Bourdon. The sound, however, as kindly and eloquently demonstrated in an improvisation by Alistair Curtis, is surprisingly rich and full, and very adequate for the size of the church, while possessing some beau-

tiful quieter sounds as well.

Another five minutes saw us in the Upper Church of Pembury, sharing her sister church's dedication to St Peter. This is a much newer Victorian church, with a fairly large electronic organ not forming part of our official visit, but with which some members nevertheless enjoyed themselves. The real reason for our final move of the day was that the facilities at the Upper Church were much better suited to providing a refreshing tea, much enjoyed by our parched members, for which our thanks are due to our Treasurer's wife, Sylvia Grafton, and the Vicar's wife, Donna Worssam.

This was an interesting afternoon, looking at some unusual aspects of the various churches, and not concentrating for once on large-scale instruments. What would have been good, as we struggle back to face-to-face meetings, is more members attending!



Pembury Old Church, William Hill organ Photo K Grafton

St Edmund's School, Canterbury & St Michael and all Angels Church, Harbledown

ON SATURDAY 16 JULY around two dozen members assembled in the Chapel of St Edmund's School near the University of Kent in Canterbury, where, from its prominent hill top position, there are wonderful views of the City and the Cathedral. We were



St Edmund's Chapel Photo C Clemence



Members meeting in choir Photo C Clemence

warmly welcomed by the School's Director of Music, Spencer Payne, who, after a brief introduction about the history of the new organ in the chapel, demonstrated one of the beautiful solo effects of the instrument in a performance of Bach's *Liebster Jesu*. This was followed by Wesley's *Choral Song*, which showed the potential power of the instrument and some of the tonal varieties achievable. It is certainly a fine two manual organ, well specified to carry out the many different tasks required of it. It has a comfortable, well laid out console, but requires a little bit of mountaineering to reach, perched high up as it is in the upper gallery. There are combinations of flue and reed stops in each depart-



Organ installed 2020 by F H Browne & Sons/Mander Organs Photo C Clemence

ment with a liberal supply of performing aids to assist the player, thus making it an excellent instrument on which to learn. The School has a visiting tutor during term time to teach the several organ students. The tone of the instrument has a somewhat continental feel. Some of the pipework for the instrument comes from a church in Nottinghamshire, but with extra ranks added by the local builders, *FH Browne & Sons/Mander Organs*, who built it during the Covid pandemic in 2020 while the School was closed. In spite of the enormously high ceiling in the Chapel, there is relatively little extra resonance in the building, which otherwise could have enhanced the sound of this fine instrument still further.

After Spencer's initial demonstration, he invited members to ascend to the heights to try it for themselves.

After initial reluctance for anyone to be the first, eventually several members serenaded us with a wide variety of music ranging from Jean Langlais, an improvised medley based around Karg-Elert's *Nun Danket* and an impressive performance from memory of Vierne's *Carillon de Westminster*. (It is reputed that Vierne from Paris phoned the renowned organ builder *Henry Willis* in London to enquire as to the chimes of Big Ben. Somewhere along the line a mistake occurred as Vierne's piece did not reproduce it quite accurately. Once everyone who wanted had tried the instrument, our President, after offering sincere thanks to Spencer, suggested that we start to make our way to our next destination, St Michael and all Angels Church, Harbledown.

Once there we received another



View from St Edmund's School across Canterbury Photo C Clemence

warm welcome, this time from the Vicar, Father Peter, who gave us a short talk about the history of the Church and the *Forster & Andrews* Organ. He told us about the different parts of the Church being built at different times and that the organ was moved in the 1970s to its current position in the south west corner of the building. The detached two manual and pedal console is sited further to the east and faces north. Apparently at one time the Swell box action was controlled from there mechanically! This instrument is smaller than that at the school, but would appear to be adequate for the building, which has a reasonable openness about it, thus allowing the sound to travel round the building.

We were seated in the side chapel for the Association's AGM, details of which will appear elsewhere, before being invited to repair to the adjacent church hall for an excellent tea that Karen had kindly prepared for us.

The President was pleased that the numbers of members attending this visit had substantially exceeded the two previous meetings and hoped that this trend would continue with our forthcoming events. In spite of this visit occurring on one of the hotter days of this summer, everyone still seemed able to enjoy it. Let us hope that the restrictions and inhibitions created by the Coronavirus are now gradually starting to evaporate and that the Association can once again flourish at full capacity.

Front Cover

Worcester Cathedral Organs

by Paul Hale

THE ORGANS OF WORCESTER CATHEDRAL have been famous for over four hundred years. Each has been special and several have been unusual. The renowned organist/composer Thomas Tomkins persuaded the Dean & Chapter to commission a fine new organ from *Thomas Dallam*, installed in 1613 on the mediæval screen betwixt Quire and Nave. The stop-list of this organ made it perfect for the verse anthems for which *Thomas Tomkins* became famed: *Great 8.8.8.4.4.4.22/3.2.2; Chaire 8.8.4.4.2.1.*

Tragically, on July 20th 1646, Parliamentary forces entered the cathedral, smashing all decorative carving and images, and all but wrecking the organ. Mercifully it could be repaired when safer times arrived – mainly by installing a new *Chaire* organ, the most damaged department.

Perhaps the restored organ came to be considered inadequate or still in poor shape, for in 1666 *Thomas Harris* was to build a replacement instrument. Curiously, the *Harris* organ was very similar to the *Dallam* – distinctly old-fashioned in its duplicated 8/4/2 diapason ranks. A 1752 rebuild by *Richard Bridge* added Mixtures, a Tierce and a Cornet, removing the duplicated diapason ranks, and thus the organ carried on for another century, with a small *Swell* organ added at some stage.



Hill organ in the South Transept. Photo by C.Jilks

In 1842 *William Hill* built a new organ. He used the old case, deepened (as so often happened – think of the similar case at King's College Cambridge). This was, for the time, a really large instrument: *Great, 16.8.8.8.51/3.4.4.22/3.2.III.II.II.8; Swell, 16.8.8.8.4.4.2.II.III.8.8; Choir 8.8.8.4.4.2.8; Pedal 16.16.8.4.V.16.*

This organ was not to remain on the Quire Screen for very long, because Sir Gilbert Scott directed the restoration (in reality a rebuilding) of the dilapidated cathedral from 1855-1874. The mediæval stone screen was swept away (replaced by the wrought-iron screen by Skidmore, to be seen there to this day) and the *Hill* organ was set up in 1871 on the north side of the Quire, conveniently adjacent to the cathedral choir – but a long way away from the nave, which soon had consequences.

The lack of organ tone in the nave was soon remedied, thanks to the generosity



The Cathedral Quire with Kenneth Tickell organ cases

Photo by C.Jilks

of the Earl of Dudley, who presented a second, larger, *Hill* organ, placed in a sumptuous case which can still be seen in the South Transept. This is the case which our front cover illustrates. Dominating the space with its majestic 32ft Double Open Diapason pipes – complete with beautiful painted decoration and typical Gilbert Scott coronets hiding the tops of the of pipes (as at Ely Cathedral, for example) – this case was large enough for an organ with these stops:

Great 16.16.8.8.8.4.4.22/3.2.III.IV.8.4; Swell 16.8.8.8.4.4. 22/3.2.III.16.8.8.4; Choir 8.8.8.8.4.4.2.II.8; Solo 8.4.8.8; Pedal 32.16.16.16.8.8. 51/3.4.III.16.8. The inaugural recital was given by Samuel Sebastian Wesley during the 1875 Three Choirs Festival.

Imagine just how magnificent these two grand *Hill* organs would have sounded – especially when played together, as they sometimes were. However, the idea of somehow combining them was sown in the ears of the Dean & Chapter by *Robert Hope-Jones*, full of confidence in his new-fangled electric action. The cathedral authorities were duly beguiled, and *Hope-Jones* set about electrifying both organs, connecting them to one of his all-electric consoles, placed in the first bay east of the screen, on the north side, where it remained from 1896 until 2007. A glance at the synoptic stop-list of this combined *Hope-Jones* organ makes it quite clear just how much *Hill* pipework disappeared into the melting-pot, to be replaced with typical *Hope-Jones* tonalities – those flute, reed and string sounds which only a couple of decades later were to form the backbone of the Wurlitzer theatre organ. *Great, 16.8.8.8.8.8.4.4.2.16.8; Swell, 16.8.8.8.8.8.4.4.2.16.8.8.8.4.4.2.16.8; Choir, 16.8.8.8.8.8.4.2.8.8; Solo, 8.8.16.8.8.8; Pedal, 64(acoustic).32.32.16.16.16.8.8.32(diaphone).16.16.8.* Only fifteen *Hill* ranks (out of some 187!) remained,

most of them in the Choir and Pedal.

Given the complexity of the action and its relatively untried nature, it is no surprise that by 1920 the organist, Sir Ivor Atkins, was crying out for a rebuild. This time the job fell to *Harrison & Harrison*, who in 1925 modernised the console, fitted their own actions and made the tonal scheme more orthodox. More tonal improvements were made in 1937, 1948, 1965 and 1967, until the next major *H&H* rebuild which took place in 1972, at which point more *H-J* tonalities disappeared and a separate, mobile Nave organ, in two sections plus console was added. This clever rebuild was overseen by Christopher Robinson (Cathedral Organist) and Revd Colin Beswick (Canon Precentor). Robinson's replacement, Donald Hunt, had further work carried out, this time by *Wood, Wordsworth of Leeds* in 1978.

This organ – a much rebuilt though effective mongrel – lasted until being removed during 2007, to make way for the present Quire organ, a new IV/57 instrument by *Kenneth Tickell*, mounted high up on both north and south side of the Quire in beautiful cases designed by *Tickell* with some input from the consultant, John Norman. The console has additional stop-knobs for controlling a planned-for Transept section, to be placed in the Scott transept case. This is much needed, for nave use, and one hopes it will appear before too many more years have elapsed. The full specification of the *Tickell* organ can be seen on the NPOR; KCOA readers might be intrigued to know that it contains one *Hope-Jones* stop – the 'stair-rod' scale *Viole d'Orchestre* on the Solo.

The fine Worcester Cathedral organ forms a fitting tribute to the late *Ken Tickell*, whose significant contribution to the British organ world was cruelly attenuated by his sudden death in 2013.



South side Kenneth Tickell organ case in the Quire

Photo by C.Jilks

Letters to the Editor

Organists' Contracts

DEAR SIR, The February 2022 KCOA Journal contained some interesting letters about the contracts of organists, and whether employment or self-employment was appropriate. The HMRC applies certain tests to self-employment as a musician, including having several clients, the requirement to supply substitutes if services cannot be performed in person, the need to provide one's own tools (such as organ music), and the supply of services at a fixed charge. For most organists/directors of music, these conditions are not difficult to meet with a little forethought (such as treating fees for weddings and funerals as transactions separate from payments from the church for regular weekly events); if in doubt use a professional accountant. Of course, meticulous record-keeping is needed on both the revenue and expenses sides, and self-employment returns have to be made annually to the HMRC.

After some 25 years with only a letter from the Vicar of the time to invite me, after a competitive process, to become organist at St Leonard's Church, Hythe, and with the prospects of a change of incumbent, in 1999 I wished to regularise the situation. With the support of the PCC and then Vicar, I drafted an Agreement for providing music services to the PCC, based on the RSCM/ISM/GCM/IAO template for self-employed directors of music. This not only set out what I was expected to do (play the organ at Sunday services and specified extra days, recruit and train the



Hythe, Harrison & Harrison organ Photo by C. Jilks

choir, act as conservator of the organ and pianos etc.) but also clarified my responsibilities for choice of music (including hymns), though there was the rider that this was subject to agreement of the minister. Though the Agreement covered the complete year (i.e 52 weeks) I could put in competent deputies, at my own expense at any time. It also provided for periodic review of the annual fee, but left arrangements for funerals outside this. The Agreement was signed by the Vicar, churchwarden, PCC representatives, and me. This model has worked well, with very rare occasions when it has been necessary to consult its text. I hope this helps in the debate.

Berkeley Hill, *Hythe, Kent*

“Can you play for a funeral?”

By Philip Bowcock

IT IS THURSDAY 31 July 2003 at 10.15 a.m. I am sitting at home in my study and, having a little difficulty with some thoughts I am trying to convey to my computer, decide to have a short break and make a cup of coffee – a little earlier than usual but not an uncommon event in our household at about that time of the day.

The telephone rings – again it does that fairly frequently, usually just at the moment when I am in the middle of a piece of work which requires a degree of concentration. “This is the Undertakers. Please can you play for a funeral?” (This of course is a little less usual as such requests usually come via clergy.) “Yes, let me look at my diary and see whether I will be available”. “Where will it be?” “The funeral is at Pishill” (an unfortunate name for a village if ever there was one). (Thinks – four miles the other side of Henley, not too far to go, so OK.) “Yes, and when?” “10.30 this morning!” (Thoughts of coffee and computers vanish.) Knowing that my 1972 tax-free Volkswagen camper can just about manage 70 downhill with the wind behind, “It’s about eight miles and I’ll have to come through Henley so I couldn’t possibly get there in less than half an hour.” “Please can you come, because they’ve forgotten to arrange an organist, and you’re our last hope.” (Was that a compliment?) “You probably don’t know where the church is, so I’ll have one of my men out on the road to show you.”

“OK, I’m on my way.”

I put on a jacket – the first one to hand – and pick up my music case. It feels reasonably heavy so there is something in it though I can’t remember what. Shove in my shoes. Into the camper, wait to reverse out into the road until all those cars coming down St Anne’s Road have gone, and I’m on the way. Through Church Street, Caversham, which has enough traffic lights, pedestrians and road junctions to keep the speedometer needle well below the point at which it indicates that I am moving at all. At last I am into Prospect Street and then Henley Road behind a white van which is sufficiently large to block out any view of the road ahead and at 25 mph sufficiently slow to show that the driver is intent upon avoiding a speeding fine at all costs.

On we go, along the section of the Henley road which used to have a speed limit of 40 but has just been reduced to 30, and the white van continues at the same gentle speed of 25 mph. Past the last traffic lights and at last the speed limit goes up to 50 – but not our driver in front. He still continues at 25 all the way to Henley, and those who know this road will know that it is practically impossible to overtake, even with a souped-up Aston Martin, when a queue of vehicles is coming the other way, and of course today there are lots.

As I go along at this leisurely pace I wonder what is in my case and what they will want me to play. *Crimond*, *Abide with me* and *The day Thou gavest* come to mind. I don’t suppose there will be more than a couple of dozen in the congregation at such a little country church.

I arrive at Henley and, still behind the white van, join the queue. Traffic lights seem particularly slow and pedestrians,

who cross wherever they feel inclined, at of course a pedestrian speed, are even slower. Finally I am clear, the time is 10.40 (has the congregation given up hope of having any music by now?) and I can put on a bit of speed for half a mile or so along the A4130 until I reach the turnoff for Pishill. Then along the country road at the maximum safe speed, i.e. not more than 40mph (better to arrive than have a discussion with a hedge), for another three miles, past Stonor Park which the Organists' Association visited a couple of years ago, a few cottages and farm buildings, sheep safely grazing, and not much else around.

At last at 10.50, I see the Undertaker's "man" in the road. I pick him up and he directs me to the church which is about 100 yards up a narrow lane and not visible from the road. (Lucky he's there, otherwise I would soon be at Watlington.) On the way he informs me that the first hymn is *Jerusalem!* Surely he is winding me up, but then it isn't All Fools Day. (In the circumstances that name is likely to be added to my catalogue of expletives.)

Out of my van, collect a few thoughts (there isn't time for many), and into the church where a congregation of over 100 are listening to the Vicar who is giving a detailed and very fitting account of the life of the deceased – one Ada Hunt – a lady of 78, who has obviously been very highly respected in the village. I take a look at the organ and find that it has a single manual, six drawstops, one of which is a pedal Bourdon and another is a Stopped Diapason Bass Octave which probably does duty for everything else, together with a very non-standard, two-octave (C – c') flat, straight, permanently coupled, pedal board. Pipes on the front of the case suggest that it is all unenclosed – a "Great Organ" – but further investigation reveals a swell pedal, so it is

probably all enclosed (a "Swell Organ"?). "Small Organ" is probably a better description anyway. There is no indication as to whether all of it / any of it works.

The first hymn is announced, and, as stated on the Order of Service, is definitely *Jerusalem*, so here goes. I press the appropriate keys, the chord of D major sounds and we're off. Just to add to the problems there are three page turns in the A&M New Standard, but at least help is at hand here. One of the churchwardens sitting nearby appreciates the situation and turns the pages for me.

The next hymn is *Onward Christian soldiers* which by now is not much of a problem. And then the last hymn – *Great is Thy faithfulness*. Again not much of a problem at first sight, and there is a row of about a dozen hymnbooks on the nearby shelf. Surely one of those will have the tune. It turns out that none of them do, and since it must be nearly ten years since I last played it, rather than guess the harmonies I decide that the best I can do is to give them the note which I think is G, and pick it up as we go along. The Vicar tells us that the deceased would have said "Let's just get on with it", so they do.

Finally we come to the outgoing voluntary, and the best I can do here from the assortment in my case is the last variation on *Jesu meine Freude* (Walther), which seems reasonably appropriate to the occasion. All is over, the congregation departs, and I have an opportunity to reflect on the occasion.

And the Encore? An invitation to join the congregation at the bun fight in the deceased's home; actually a very good buffet lunch and an opportunity to chat to some of those who knew her. Sad that I never had the chance to meet her myself.

Obituaries

Roy Rogers

ROY ROGERS, our member from Ramsgate, sadly passed away on 21 March 2022. A Requiem Mass was held at Holy Trinity Church, Ramsgate on 11 April, with a number of members attending. Roy was a founder member of our *Kent County Organists' Association*, asked to join by Kenneth Turner, Organist and Director of Music of All Saints' Parish Church, Maidstone, when our Association was being formed in the late 1940s.

Roy was born on 9 April 1929 at Plumstead, South East London. However, his family settled at Rainham, Kent in 1936. Then, aged seven, he joined the choir of St. Margaret's Church, Rainham where he was immediately attracted to the music, and especially the organ, having already started piano lessons locally. Roy attended Gillingham Grammar School for Boys until 1945 and, after matriculating, sought employment in the world of banking and was offered a position as a junior clerk at the Westminster Bank at Chatham, later serving in several branches throughout the Medway Towns.

His music had not been neglected as he returned to St. Margaret's Church Choir at Rainham after the war, subsequently taking up his first organist's appointment at Upchurch Parish Church where, still a school boy, he played for weekly services, cycling down through the lanes from Rainham. He had been having piano lessons from a dear old lady, whose name sadly escaped him, but had trained at the *London College of Music*. Nevertheless, James Levett, who later became the Assistant Organist at Rochester



Roy Rogers *Photo by C. Jilks*

Cathedral, was horrified as she was not a 'qualified' organist, and suggested he came to him for lessons; Roy had his lessons with Joe Levett on the organ at St Bartholomew's Hospital Chapel, just off Chatham High Street.

Roy was asked to join our *Kent County Organists' Association* in the late 1940s when his sister, who played at St Werburgh Hoo, was a pupil of Kenneth Turner at All Saints' Church, Maidstone. Our Association was still in its infancy, when Mr Warriner and Mr Rowles, both from All Saints', were joint secretaries and Roy particularly remembers, when serving on the committee, the scrumptious teas provided by Mr Warriner after the meetings at his residence in Boughton Monchelsea.

After more than seventy years as an enthusiastic and committed member of our Association we will all have our own individual memories of Roy, especially his self-effacing modesty, courtesy and old world charm, which, perhaps, at times, veiled his true service to our Association, but for those of us who had the pleasure to know him well, it was an undoubted privilege.

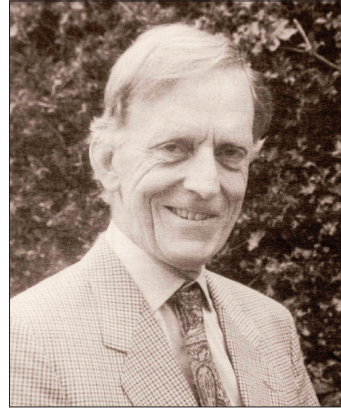
Brian J Moore

OUR PRESIDENT EMERITUS, Brian Moore, sadly died on 15 May 2022. A Memorial Service remembering Brian's life was held at St Peter & St Paul's Church, Headcorn on 20 July 2022, with a large congregation of friends and Association members.

Like Roy Rogers, Brian was a founder member of our Association, joining in 1948 whilst visiting All Saints' Church, Maidstone for Matins where he was shown to his seat by Mr Warriner. Kenneth Turner, Organist and Director of Music of All Saints' Parish Church, Freddie Rowles, the assistant organist and Mr Warriner, church official, were the original founders of the *Kent County Organists' Association* and, as Brian was still a schoolboy, Freddie Rowles paid Brian's first subscription for him.

Brian was born at Dover on the 16 February 1934, where he lived with his family, although his father commuted daily by train to Maidstone. The family moved to Maidstone during the war to avoid the war time shelling, returning to Dover in 1945, when Brian started at Dover County Grammar School. Starting piano lessons at the age of eleven, he was immediately interested in the organ after hearing the organ at St. Mary's Church, Dover and was fortunate to have organ lessons under his music master Mr S F Willis on the school organ, eventually becoming the Deputy School Organist. Even at the age of fourteen Brian was very tall; long legs were perhaps an asset on the pedal-board, and his flowering musical life was also very broad, as he played the violin and then the double bass in the school orchestra.

At age fifteen he was appointed organist and choirmaster at Temple Ewell near Dover. Two years later, on leaving school in 1951, Brian moved with his family to



Brian J Moore Photo by C. Jilks

Maidstone. He started work at the Maidstone Borough Library and became organist and choirmaster at St Peter's Church, Maidstone. National Service soon followed and he joined the RAMC at the training Depot, Church Crookham, Hants. Brian had an interest in medical matters, but alas was assigned to clerical duties, although he did rise to the rank of Sergeant, the height of six foot four, and had responsibility for the catering administration for a thousand men, as well as playing at the Garrison church.

Brian was the conductor of the *Ulcombe Singers* from 1969 to 1981 and *The Freegard Singers*, 1988 to 1993 and married his wife Jean in December 1981. His long organ career has included playing for services at the Cathedrals of Canterbury, Rochester, Southwark, Chichester, Portsmouth, Ely, Lichfield, Guildford, St. Paul's Cathedral and St. George's Chapel Windsor.

Brian always said he had no musical qualifications, but just a brief glimpse at his musical career shows he was indubitably more qualified than most. This was perhaps the measure of the man, whose gracious modesty hid an untold wealth of musical knowledge and experience. Our association is indeed privileged and greatly indebted to him for sharing just some of this with us over so many years.

Stephen Banfield

A Short Profile

AS SON OF THE MANSE, Stephen Banfield was born at Dulwich, South London on 15 July 1951, but soon moved, aged three, to Whitstable, Kent where his father became the minister of Middle Wall Baptist Church. Stephen remembers these were happy early childhood years, although after just five years there, the family moved again, to Eastleigh, Hampshire. Now, all of eight years old, Stephen had to wait until he was nine before he started piano lessons, lessons that continued right through until he left school; he also clearly remembers, with affection, his first organ teacher when he started organ lessons aged thirteen and could reach the pedals. This was their neighbour Jack Lowton, organist of All Saints' Anglican Church, with its three-manual *E C Bishop* instrument. He still remembers the rich sound of the Swell Cornopean, very different from the Horn of *James Ivimey's* modest two-manual organ of 1935 (or was it 1937?) at Eastleigh Baptist Church, where his father was now the minister. Stephen progressed well with his playing and later, while still at Barton Peveril Grammar School, practised hard for his ARCO and, finally, his FRCO during his last year at school; he also gave his first recital, played for services, and trained the choir.

An Oxbridge organ scholarship (this was before cathedral organ scholar-

ships had become normally available) was within reach, thanks to the excellent advice, support, and individualised training available, at no cost, from the Hampshire Education Authority, and the music masters of Stephen's grammar school, Marcus Black and Hugh Benham. Stephen's further organ teachers were Richard Marlow and Jeremy Blandford, in Southampton, Graham Matthews in Winchester, and Michael Austin in Wimborne. Emmanuel College Cambridge was then his first choice, but Clare College eventuated.

Clare College, as yet without female students or a mixed-voice choir, was about to take delivery of Britain's first neoclassical organ from a German builder. *Flentrop* and *Frobenius* had hitherto been the European names to conjure with in this country, but now *Rudolf von Beckerath* of Hamburg entered the picture. Since the college was at that period without a resident director of music, Stephen had the time of his life watching the instrument being installed, getting to know the builders, being the first person to switch it on and try it, and organising the inaugural recital series. Unrestricted access (including through the night), tracker action, and a *Brustwerk* only inches from the player's ears exacted a meticulousness of phrasing and attack that left him in no doubt that organ playing opportunities would be all downhill from there on.

For Stephen, musicology beckoned instead, and for his DPhil on early twentieth-century English art song under the supervision of Hugh Macdonald, he moved to Oxford, where at St John's College he met (and



Stephen Banfield

Photo O Martinez

taught!) David Flood and Peter Phillips, both now honorary fellows of the College. At Oxford Stephen was known as a chamber music pianist, not an organist. A subsequent year on a Frank Knox Fellowship at Harvard, hugely influential on his ideas about teaching and breadth of curriculum, was followed by a period of musical freelancing until his first proper job came along. This was a lectureship in music at Keele University, Newcastle-under-Lyme, Staffordshire, to which he was appointed by Peter Dickinson. He stayed at Keele for fourteen happy years, conducting choirs and orchestras in ambitious repertoire (they more or less subdued Mahler's and Walton's First Symphonies, Rachmaninov's Second, and Shostakovich's Fifth), playing a lot of piano and harpsichord, contributing to the chapel culture when required, including a series of eight Bach organ recitals, forming an early music group, the Sneyd Consort, and producing his first two books, *Sensibility and English Song* (which was basically the DPhil thesis) and *Sondheim's Broadway Musicals*.

From 1992 to 2003 Stephen was Elgar Professor of Music at the University of Birmingham, clearly a step up, but one that left him less time for performing and none at all for organ playing. He then moved to Bristol as Stanley Hugh Badock Professor of Music in 2003. The two chairs saw the preparation and authorship of three further books, on Gerald Finzi, Jerome Kern, and *Music in the West Country*, plus the editing of three more, one of them, *Music and the Wesleys* (with Nicholas Temperley), occasioned by a conference to mark the tercentenary of the birth of Charles Wesley, who lived in Bristol

for much of his adult life and nurtured his two musical prodigy sons there. At Bristol, within the Department of Music, Stephen founded CHOMBEC, the university's Centre for the History of Music in Britain, the Empire and the Commonwealth. It lasted for a bit more than a decade and helped build up a community of scholars working on everything from Jew's harps in Africa to music in Anglican nunneries, colonial organs not excluded. The conference on the Wesleys took place under CHOMBEC's auspices. Taking slightly early retirement from Bristol at the end of 2012, Stephen moved to London, where his partner was already working.

A chance encounter with a musicologist in Zamora, Spain, led to Stephen taking up the organ again in May 2019, following his and his partner's decision to move to Canterbury, which they did towards the end of that year. Covid struck before they could work out how or whether to divide their time between Canterbury, Zamora, and Mexico City. That is now a question for the future, but returning to Kent, joining our *Kent County Organists' Association* and becoming an organist once more has been a most happy experience, to a welcome that could not have been warmer. In fact, Stephen's current position at St Peter's Methodist Church, Canterbury, is his first regular organist-ship since leaving Cambridge, apart from a brief but satisfying tenure at a suburban Congregational church in Boston during the Harvard year. He is enjoying it hugely, happy to have been reunited with a tracker instrument after all these decades and even happier to have an excuse to put off researching and writing any more books.