

The image shows the interior of a Gothic cathedral, likely Canterbury Cathedral, featuring a large, ornate organ with blue and gold pipes. The architecture includes high vaulted ceilings, pointed arches, and stained glass windows. The organ is positioned on the right side of the frame, and the altar area is visible in the background on the left.

Kent County Organists' Association

February 2019 Journal



Kent County Organists' Association

Patron: The Bishop of Rochester

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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.

President's Notes

By Andrew Cesana

Our Association has many exciting things taking place during the next six Months. On 16th February we have a visit to the refurbished Shrine of St Augustine, Ramsgate where Pugin is buried, and now has a new Visitors Centre, which has been much praised and where detailed information can be obtained.

On 16th March the Biennial Organ Competition will be held at All Saints' Church, Maidstone, where we again welcome Dr David Flood as the Adjudicator.

Our London meeting will take place on Saturday 6th April and I am delighted to say that this will include a visit to the Temple Church where Roger Sayer, formerly Organist and Director of Music at Rochester Cathedral, is now Director of Music.

May 11th will see a visit to Gillingham, to the Garrison Church of St Barbara, Brompton Barracks, and the Baptist Church at Green Street.

Our Coach outing will be to Romsey Abbey on Saturday 8th June. It is hoped that the Association will also be visiting St Mary's Southampton, which houses a fine *Henry Willis III* of 1956, and Twyford Church, which houses a two-manual *Harrison & Harrison* organ of 2006.

On Saturday 13th July the AGM will be held at Rochester Cathedral, when the Winner of the 2019 Organ Competition will give the recital at 12 noon, followed by our AGM and Evensong. This will be my last meeting as President, when I

hand over the reins to Michael Cooke, and I retire to the back benches so to speak.

I have been enjoying my time as President, but now it is time to think of the future. It seems a pity that so few younger people are learning the organ, but the Association has been instrumental in trying to give young people the opportunity through the Organ Competition.

It is events like these that promote our Association. One area where we do need people to consider is coming forward for Committee as this has been an area which has been needing people for some time. It may have been that people may not have the time to take on the tasks, but it is a vital area that needs members to undertake and help where they are able.

It may mean organizing a meeting in your area, or outside perhaps, in London. Surely without a Committee there can be no Association. After working faithfully and diligently for some eighteen years, our Secretary, Rosemary Clemence, is to stand down in July this year, we must thank her for her most generous work over so many years. This will leave a position that will have to be filled if our Association is to continue to flourish; we ask that members give thought to this and hope people will come forward to help in filling this post.

In this February edition of our Journal we are honoured to have a thought-provoking article by Paul Hale, who many may remember during his time at Rochester Cathedral. He has more recently retired, after many years, as Rector Chori at Southwell Minster.

2019 will be well under way as our Journal is published, but may I take the opportunity of wishing you all a Happy and Prosperous New Year.

Review of recent Meetings

The President's Buffet

FOLLOWING OUR successful President's dinner in September 2017, we again visited The Coniston Hotel, Sittingbourne, for our President's Buffet on 15 September 2018, the hotel providing a very suitable room and a generous buffet; we must thank Andrew Cesana, our President, for making all the necessary arrangements.

Unfortunately, the number of members able to attend was very low on this occasion, down to fourteen people from our more usual thirty to thirty-five. Nevertheless, members, some having to struggle to find alternative routes, owing to a major incident on the M2, had a very pleasant evening.

We must thank Chris and Rosemary Clemence for providing an entertaining computer slide show following our meal, showing many aspects of our previous year's activities; the candid un-posed pictures tell an interesting story enabling us, for good or ill, to see ourselves as others might see us, deeply engaged in studious examination of organs, monuments and architectural history. Although not a set quiz, the pictures tested members' memories of the organs and venues we had visited, proving to be unquestionably good fun.

Perhaps, members might have thoughts on our future meetings format for September and whether our simple buffet, without a church or organ to visit, is the best arrangement for the alternate years, when we do not have a President's Dinner. We would welcome members' thoughts on this in due course; the President's Dinner would, of course, remain as is customary.



A comfortable room at The Coniston Hotel

Photo C. Jilks

Great Mongeham & Deal

THE CONFEDERATION OF CINQUE PORTS is an historic series of coastal towns in Kent and Sussex originally formed for trade and military use, which had become fully established under the 'Cinque Ports' name by 1100. Set along the coast at the eastern end of the English Channel they were: Hastings; New Romney; Hythe; Dover; and Sandwich. Rye, originally a subsidiary of New Romney, became one of the Cinque Ports following the Great Storm of 1287, its destructive ferocity causing considerable damage to New Romney, leaving it silted up and land locked. Gradually, other towns were added to the Confederation; Deal, a 'Limb' of Sandwich, was one of many eventually bringing the number to fourteen, although the Norman French name of 'five ports' still continues to this day, as does The Lord Warden of the Cinque Ports with an official residence at Walmer Castle.

The first Deal 'Cinque Port' organ we visited in October was St John the Evangelist RC Church at Great Mongeham, a suburb of Deal. This is a relatively modern church built in 1930, before opening in 1934 to serve the needs of the local mining community, working at the nearby Betteshanger Colliery, which had started to produce coal in 1926. The church is of modest proportions built in a Romanesque Style; its organ is an installation by *FH Browne & Sons* and is splendidly set on a west gallery.

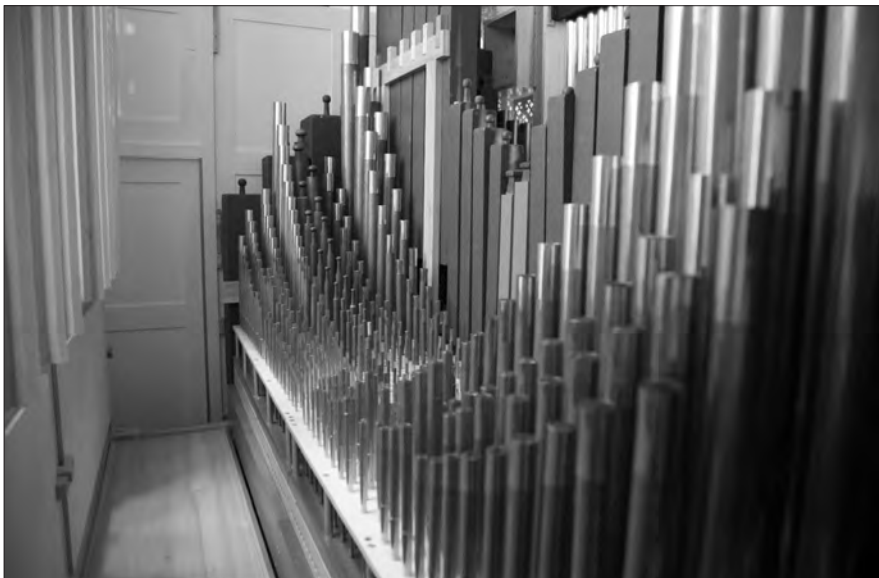
The organ is a new two-manual and pedal instrument with tracker action, although the organ's pipework is mainly of reclaimed pipes, apart from the two Great mixtures and the front case pipes. Its console, soundboards, building frame and light cream painted case-work, were all constructed at *Browne's* works, as were the matching gallery balustrades. The three tower and flats front pipe case, with its polished metal pipes and light oak shades, is now a striking feature in this church. An unusual feature of the organ is that its console is set at the rear of the instrument, something to keep in mind when playing, as the organ's sound projects directly into the church, the organist only hearing it reflected back from the body of the building. Its specification is: *Great Organ, 8 8 4 4 2 11 11; Swell Organ, 16 8 8 8 4 8 8 tremulant; Pedal Organ, 16 8 with usual couplers.*

Greeted by our member Michael Keys, organist of Aylesford Parish Church, he explained the recent construction of the organ before demonstrating it for us. He played *Ich ruf zu dir, Herr Jesu Christ BWV 639* by Bach and *Londonderry Air* arr. Rawsthorne. The Bach opened with gentle Swell stops then the melodic lines brought out using a Great mixture. This, although colourful, was perhaps a little strident in the church (possibly sounding well balanced at the console). *Londonderry Air* again used a gentle Swell organ with a solo using a Great flute and Sesquialtera, an effective tremulant gave interest before building to a full chorus, then the piece closing with the gentlest of flutes.

The church also has a small three-stop box organ by *S J Johnson & Son 1993* conveniently placed in the chancel creating some curiosity, although the



St John the Evangelist RC Church, Gre at Mongeham, F H Browne & Sons Photo C Jilks



F H Browne & Son Great Organ, Great Mongeham Photo C. Jilks

accoutrements; chins were stroked studiously with the discovery of a second organ in the church, a one-manual and

pedal instrument set adjacent to the chancel with one pedal and four manual stops. Built originally for Wakehurst Place, Sussex, it dates from the late 1850s; its tonality, front pipes and case certainly appear of this period, although reported to be by *T C Lewis*, Lewis did not found his organ building company until 1860.



T C Lewis chancel organ Photo C. Jilks

Deal had much to offer, but with members quietly slipping away, the inclement weather had closed in, leaving a grey sea determinedly dashing against a deserted promenade and the utilitarian concrete pier reaching out to becoming lost in the mist and rain, even the historic and enduring Deal Castle seemed to be crouching low, disconsolately oppressed by the low miserable clouds dispensing their windblown precipitation. Nevertheless, this had been a revealing and intriguing visit to this historic Cinque Port and we must thank Jim Bryant for arranging it for us.



St Andrew's Church, Deal Browne/Walker organ, Dykes-Bower case Photo C. Jilks

Leigh, St Mary's

SET IN THE PICTURESQUE Kentish Weald some three miles west from Tonbridge, Leigh presents itself as the archetypal English village with all its advantageous comforts and rural happenings. Its name was historically spelled "Lyghe", possibly accounting for its modern pronunciation of "Lie", as distinct from "Lee". Standing at the highest point of the village, overlooking the village green and beyond, St Mary's Parish Church was built in the 13th century, although a church is believed to have stood on this site for over a thousand years.

Welcomed, last November, by Church Warden Andrew McClintock, he outlined the history of the church, with its medieval pillars and painting, left visible following the major Victorian rebuild of 1860-1870. Apparently, when this work was undertaken, the church was reconstructed by two different architects, George Davey and Charles Baily, who had been employed by the Lay Rector (Lord de Lisle) and the Parish respectively. They were responsible for different parts of the building and used different types of stone in the reconstruction work; thankfully, they considered it right to retain a few of the more noteworthy medieval stones and pillars. Andrew also drew our attention to some of the remaining 13th century stained glass in the church and their ring of six bells.

Alec Crow, one of St Mary's organists, was on hand to play for us, but first, Deputy President, Colin Jilks, delivered a few words on the organ and its history.

Built by *William Hill & Son* in 1879, this two-manual and pedal organ is typical of its period, with stencilled and painted front pipes set in a simple case. Colin modestly alluded to the fact that he had tuned and maintained the organ for some forty-seven years, during which time it had been dismantled, cleaned and restored some eight years ago. He believed the organ, together with its manual and pedal tracker actions, to be original, apart from the Great 4ft flute and the Swell mixture, which may have been recast during the 1960s for extra brightness. Tonally the organ is typically "*Hill*", with warm diapasons, clear flutes and a colourful Swell cornopean. Its specification is: *Great Organ, 8 8 8 4 4 2; Swell Organ, 8 8 4 11-111 8; Pedal Organ, 16, with usual couplers.*

Unfortunately, the organ is poorly positioned, standing at the distant east end of the church in, what was once, a small chapel adjacent to the chancel. Its sound has to negotiate screens and arches before reaching the nave, where it may not be heard at its best. Some years ago an electronic instrument was installed in the nave, which Mr McClintock informed us, made a 'big sound'. It was suggested by some at the church that the *Hill* could be sold; but, after much deliberation, it was judiciously retained.

Alec Crow then very kindly played for us, displaying some of the more gentle melodic stops, with *Nun Komm' der Herden Heiland BWV 659* by J S Bach, the organ revealing its *William Hill* warmth and colour. Being only a week before Remembrance Sunday, our President, Andrew Cesana, played *Solemn Prelude, In Memoriam* from *For the Fallen* by Edward Elgar. The organ was then made available to members while others explored the many historical and interesting aspects of St Mary's Church.



William Hill & Son 1879, St Mary's Leigh

Photo C. Jilks

Chiddingstone, St Mary the Virgin

IT WAS SOON time to set off for Chiddingstone some seven to eight miles west of Leigh, a favourite village for tourists, even in November their cars lined the road causing some members to leave theirs some distance from the village centre.

It is an attractive location with its well-preserved Tudor buildings, narrow main street and cobbled pavements. Chiddingstone Castle, just across from the church, has Tudor origins, although has many Victorian rooms, being greatly remodelled during the 19th century to resemble a medieval castle. The National Trust has owned Chiddingstone Village almost in its entirety (excluding the school, the castle and the church) since 1939. It is the best example of a Tudor village left in the country and its perfectly preserved buildings have often been used in television programmes and films.

St Mary's Parish Church has 13th century origins but was rebuilt in the 14th century. The fine west tower with its stair turret and four pinnacles was added in the 15th century; also its chapel was enlarged in 1516. Following a lightning strike in 1624, which destroyed all but the tower, the church was again rebuilt and rededicated in 1629.

Church Warden, Bob Coles, spoke glowingly of the church and its history, and Margaret Gibbson, one of St Mary's organists, made us very welcome. They are proud of their two manual and pedal 1881 *Thomas C Lewis* organ, which, standing in a generously open north transept, is able to speak freely into the building. Its specification is: *Great Organ, 8 8 8 4 4;*

Swell Organ, 8 8 4 11 8; Pedal Organ, 16, with usual couplers and mechanical action throughout. Like the *William Hill* at Leigh, the organ is contained within a simple case, but with unpainted spotted metal front pipes.

However, before we heard the organ, we were invited to enjoy a good tea at the back of the church. Quickly finishing his tea, and with little hesitation, President, Andrew Cesana, returned to demonstrate the organ for us, playing: *Adagio* from the *Violoncello Concerto* by Edward Elgar, arr. by Dom Gregory Murry. The organ has the distinctive 'singing' quality of many *T C Lewis* organs, with a bold Great chorus balanced against a well-controlled Swell department, with gentle 8ft and 4ft stops, mixture and, like the *Hill*, a bright corneopean. Although this instrument speaks into a clear acoustic, adding to its tonal quality, much can be attributed to the use of spotted metal for its pipes; the *William Hill* in contrast at Leigh, uses plain pipe metal pipes with its higher lead content, resulting in a smoother more gentle timbre.

Members were then free to try the organ for themselves and explore the church. Being only a few days prior to Remembrance Day, we were very aware of those lost during the two world wars and it was gratifying to find a section of the church arranged in a display of work undertaken by local school children who had researched documents of the time, reproducing a number of letters written by soldiers in the trenches to their wives and families. Also, in common with other churches, a number of clear plastic cut-out soldiers, with a single poppy attached, had been set, as if seated in several pews: caught for a moment in peripheral vision they were an ethereal ghostly reminder of the parishioners who once were, but never returned.

It was with poignant thoughts of the



Thomas C Lewis 1881, St Mary the Virgin, Chiddingstone

Photo C. Jilks

dreadful sacrifice made by so many and, after much lingering reflection, we found the sun had long since set as we made our way out into the now deep darkness of the High Street, its timber framed Tudor buildings gradually appearing like other-worldly phantoms; remaining visitors emerging as obscure shadowy figures, like the troops of Midian who prowl and prowl around. We too joined them to prowl in search of our motor cars now lost in the gloom some distance from the church.

Nevertheless, this had been a thought-provoking day and we must thank Andrew Cesana for arranging it for us.

Deputy President on the buses

NICHOLAS KING, our Deputy President, has had the personal registration number A5 NDK for over twenty years,

from May 1994; a number used on four consecutive cars.

But having to give up driving, owing to eye sight problems, he put the plate on retention when he sold his last car. Nicholas then had the happy idea of donating this registration to the East Kent Bus Company for use on a Folkestone-based vehicle. To his delight and pleasure - and slight surprise - they accepted, and it is now on a 2011 Scania double-decker used on Gold route 16 between Hythe, Folkestone and Canterbury.

As members may know, Nicholas' formative years were in this area of Kent, and is where his deep interest in road passenger transport developed.

People may also know that he runs a local transport society, which has more than 400 members, and has been Editor of its monthly bulletins since 1972, as well as writing the definitive history of the East Kent Company since its formation in 1916.



Gold route number 16 on route at Red Lion Square, Hythe

Photo Brian East

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Gold route number 16 on route at Red Lion Square, Hythe

Photo Brian East

Barbara Childs' Organ Festivals

By *Brian Moore*

DURING HER TERM of office as President (2005-7), Barbara Childs fulfilled her vision of creating an *Organ Festival* to encourage young players and to increase interest in the instrument.

The first Festival was held on 20th May 2006 at All Saints' Church, Maidstone, with Dr David Flood, Organist and Master of the Choristers at Canterbury Cathedral, adjudicating at a competition in the morning, followed by lunch, a concert, tea and an organ recital. This pattern was followed for several years, but has gradually evolved, concentrating on



Barbara Childs Photo C Jilks

the playing of candidates and the adjudication only, until in 2015 it was renamed the Organ Competition. Arrangements are now made by a small committee under the chairmanship of Rob Miller. Tribute must also be paid to Barbara for her wise leadership in those early years. The next Competition will be held at All Saints' Maidstone at 1.00pm on 16th March 2019.

For interest I have compiled the following list of prize winners' achievements and appointments – please let me know of any changes or additions.

KCOA Organ Competition

Prize winners' current appointments October 2018

- 2006 Geoffrey Tuson - Advanced prize
O & C Royal Garrison Church
Aldershot, Accompanist Surrey
Heath Singers
- 2007 Matthew Jorysz - Advanced prize
Assistant Organist Westminster
Abbey
- 2007 Jeremy Lloyd - Advanced class
entrant
Assistant Director of Music
Rochester Cathedral
- 2009 Jonathan Hope - Advanced prize
Assistant Director of Music
Gloucester Cathedral

2009 Jacob Ewens - Intermediate prize
Oxford music and organ scholar graduate, Tenor soloist
London/Oxford

2009 Jonathan Yip Open class prize and Best first time entrant prize
Sub Organist St John's Cathedral, Hong Kong, and sixth form English teacher

2010 Evelyn Tinker - Advanced prize
Senior national account manager Tesco

2010 Guy Steed - Intermediate prize
Organ Scholar Lady Margaret Hall
Oxford

2011 Martyn Noble - Advanced prize
Sub Organist HM Chapel Royal St James's Palace

2012 Daniel Marx - Advanced prize
Graduate Scientific Assistant DESY
Hamburg

2012 Eleanor Carter - Intermediate prize
Sir William McKie Senior Organ Scholar
Clare College Cambridge

2012 Laurence Long - Senior open prize
Organ recitalist and pianist London

2015 Chris Strange - Advanced prize
Organ Scholar Chelmsford Cathedral

2015 Lucy Morrell - Most promising senior
Organ Scholar St George's Chapel
Windsor

2015 Nicholas Mannoukas
Joint award Senior Open Organist and Assistant Director of Music
St Laurence Catford

2017 Lukas Euler - 1st Advanced prize
2nd prize Northern Ireland International Competition 2016 etc
Scholarship holder of the Protestant Study Villigist

2017 James Short - 2nd Advanced prize
Organ Scholar Exeter College Oxford



2017 Competition candidates with adjudicator Dr David Flood Photo C.Jills

Extension organs revisited

By Janus

SHORTLY AFTER writing about Extension organs in our last Journal, I read an interesting article about a *Compton* extension organ dating from the 1930s. It was in *Organists Review* and was written by Paul Hale, a name well known in KCOA circles. I thought it might be a good idea to compare this organ with remarks in my earlier article and I am pleased that both the editor of *Organists Review*,

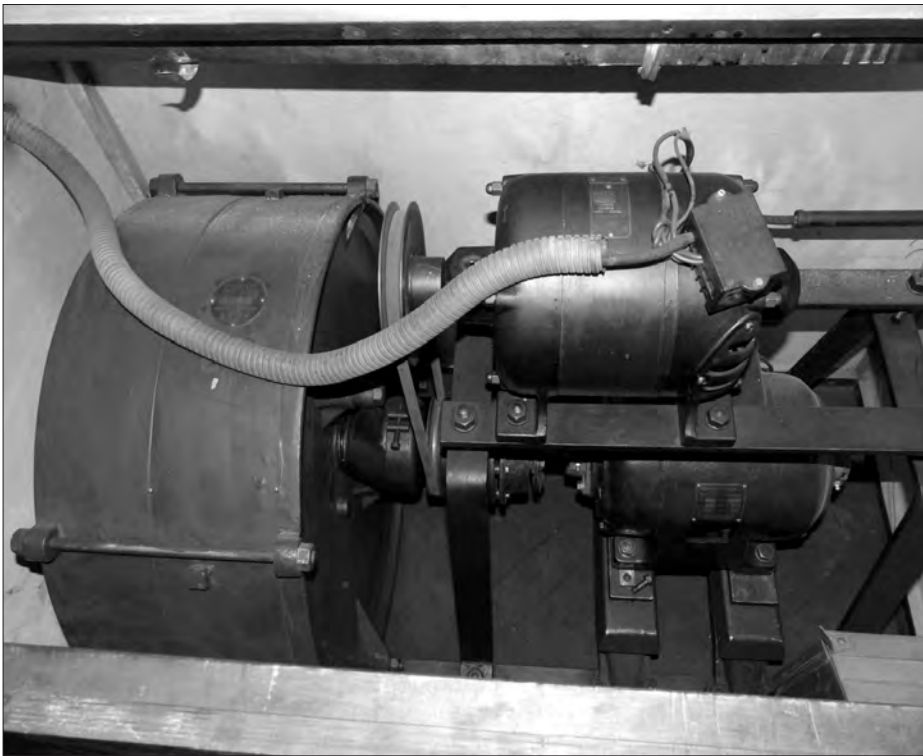
and Paul Hale, have generously allowed me to use Paul's article as a source for what follows.

SOME ORGANISATIONS, often universities or similar, take over premises that contain hidden surprises. A case in point is David Salomons house near Tunbridge Wells with its *Welte* organ. A similar thing occurred in Regent Street where the Fyvie Hall, now part of the University of Westminster, was found to contain a large oak panelled cupboard. At least that is what it looks like, but the fact that the front has no opening doors does seem odd. The front panelling can be released and lifted off and nestling inside are neatly



Fyvie Hall, Compton extension organ 1934

Photo P Hale



Dynamo and blower

Photo P Hale

arranged organ pipes. This is a *Compton* extension organ dating from 1934 that has been slumbering away for decades, with its 1934 technology virtually unaltered. Of course extension organs do not have to be cramped, but this one is and it is interesting to see how *Compton's* solved any construction problems.

The organ has 4 ranks of pipes, nearly all on a common wind chest. The ranks are a Salicional of 85 pipes, a Diapason of 73 pipes, a Hohl Flute of 85 pipes and a Tromba of 73 pipes. The diapason is only available on the Great, at 8 and 4 foot pitch (thus breaking one of my rules). It does not go below

bottom C at 8 ft. pitch. I do not think any longer pipes could have been fitted in, as it is, the bottom few pipes are Haskelled (a way of making a pipe sound lower than its length would suggest). The Salicional is available on the Great at 16, 8 and 4 foot pitch and also is used to give a 12th and 15th: it also appears at 8 and 4ft pitch on the Swell. The Hohl flute appears on the Great at 8ft pitch and on the Swell at 8 and 4ft pitch. The Tromba is not found on the Great, but is on the Swell at 16, 8 and 4ft pitch. How is this managed with 73 pipes? *Compton's* use a fairly common organ builders' trick, the top is taken from the diapason. This relies

on the fact that the human ear is not particularly sensitive to timbre in the higher octaves, as long as the sound is loud enough it passes muster. Thus the manual stops are largely Salicional with a sprinkling of the other ranks. The pedal organ is largely from the Hohl flute and the Tromba.

The action is more or less what you would expect, low voltage DC but supplied from a dynamo that is driven from the blower. Solid state rectifiers did not exist in 1934, in fact the first transistor did not appear until 1946 and as late as the 1960's solid plate rectifiers were still in use. I suppose it would be possible to power the key contacts and electromagnets from 240 volts AC but this sounds potentially fatal to organ tuners. The earliest attempts to make electric action by *Hope-Jones*, who was originally a telephone engineer, used the sort of electric supply in use in telephone exchanges around 1900. This used Leclanche cells, designed in 1866 and consisting of a zinc rod in ammonium chloride solution and a carbon rod in a porous pot. These were not good at producing high currents and cannot have been very satisfactory. The Leclanche cell survives in the form of the familiar torch battery. The 1934 mains wiring in the *Compton* would have originally been with rubber insulated cable. Obviously this needs replacing in its entirety, although the low voltage side is most probably cotton wound cables. The console is detached and can be wheeled around. The familiar *Compton* stop tabs are exactly like those in the organ in St. James' church, Tunbridge Wells, visit-

ed not long ago. In 1934 the electrical connections from the console would have been in the form of a huge bundle of wires.

This is connected via a multi pin plug of epic proportions. Sound cannot escape from the organ through oak panelling. The 'cupboard' is fitted with a number of what are in effect Swell shutters, but positioned in the top and not visible from the front.

The picture shows the organ from the front. On the left are the Salicional pipes, the lowest notes are stoppered. First from the left are the Diapason pipes, I suspect that the slightly odd looking ones are the 'haskelled' pipes. Second from the left are the Hohl flute pipes; the largest pipes cannot be seen, as they are arranged horizontally behind the others. The bottom octave is covered by just six pipes (each pipe can play two notes but only one at once). On the right can be seen the Tromba pipes, the largest ones are out of sight. The other picture shows the blower motor with, perched on top of it, the DC generator or dynamo, belt driven and looking like the sort of thing you might find under the bonnet of a 1930s ford 10.

It is difficult to imagine what this organ would sound like; it is an ingenious solution to a problem of building such a compact instrument. The fact that a report has been commissioned on the organ raises hopes that one day it may be in full playing order again.

New Members

Michael Lewis - Womenswold

From our archives - February 2003

By Colin Jilks

ORGAN BUILDING during the late Victorian period was a prolific and frantic business. Organ builders abounded. Many are now sadly forgotten, but the few who were at the pinnacle of their craft remain with us in perpetuity through their work. They were bestowed with that extra genius which made them craftsmen and innovators par excellence, and they stood head and shoulders above the rest.

Strangely their genius and unbounded confidence, although producing remarkable work, was on occasion their undoing. When rebuilds and modifications to instruments were requested, an earlier organ builder's work could be ruthlessly changed in ways which today would unquestionably raise eyebrows.

Of course, we can all be guilty, maybe not directly, but countless British organs have succumbed to organists' whims and fancies. Human nature — that inner self-belief of knowing we are right — is always at work. For example, as an organ builder, I spend almost as much time travelling as I do in organs and it's fascinating to observe how human nature manifests itself as the average motorist, with unerring self-confidence, takes to the road.

If you see anyone who is obeying anything near the letter of law, it would be unusual. Ostensibly, the national speed limit is, *de facto*, 99

mph, because everyone knows that you lose your licence at 100 mph. Oh, we can sometimes make a passing stab at legality. If there's a police car on the road, we all slow down to a theatrical 70 mph, and cluster round the cops like guilty sheep around a sheepdog; and for an interval we keep pace, dawdling politely along, until we feel the proprieties have been observed, and we have nosed a couple of hundred yards ahead. Then the right foot goes down and we show the law a clean pair of heels. Yes, it's that human quality of knowing we know best.

I confess I am as guilty as the next man, whether on the road or working on organs. Over the years I have been associated with some interesting organs. Southwark Cathedral and Reading Town Hall were two I encountered during my early "*Willis 111*" days. I have proudly told stories of these past glories, but now we know *Henry Willis 111* was not always pursuing the best course. (His driving was also renowned for being "hairy"; in fact, his car keys were eventually confiscated).

But Southwark Cathedral's *TC Lewis* has now, thankfully, been restored to its original magnificence by *Harrison & Harrison* reversing the wind pressure and voicing changes made by *Willis 111* in the 1950s and 1960s. Reading Town Hall's *Father Willis* was another instrument which suffered at Henry's hand. This was the dramatic lowering of the instrument's pitch in 1947. A change of pitch may not seem radical, but with the change from $c = 540$ to $c = 523$ cycles major surgical changes were made to the pipework to accommodate a difference of over a quarter of a

tone.

A number of flue stops were transposed by one note and their pipes trimmed in order to achieve the required length, causing an inevitable change in their scale. Even more significantly, the tapered reed stops had been lengthened with tuning slides, resulting in a major change to the resonators which affected the quality and stability of the tone: the covered reeds, like the flue stops, had been transposed, resulting in resonators of an incorrect speaking length.

Consequently, while the general musical effect of the organ may have seemed acceptable, the performance of the pipework had departed from its original. The pipework scales had been increased making the pipes, in effect, fatter. As we know, a larger scale produces a fatter tone, which would have altered the overall timbre of the *Father Willis* instrument, a serious and reprehensible undertaking.

Organ builders have their own distinctive tonal designs, which involve the scaling and construction of their pipes. A *Forster & Andrews* Diapason was invariably much larger and fatter than a *Father Willis* Diapason, creating the individual tonal designs we associate with different organ builders.

Undoubtedly, something had to be done to rectify this tonal situation at Reading. After much thought and anxious discussion with *Harrison & Harrison* the decision was taken to restore the original pitch. The transpositions were reversed, and the pipe lengths corrected; a process made easier, in the case of the tapered reeds, by the fact that the pipes reverted to their natural lengths as soon as the tuning slides were removed. New, matching pipes had to be made for the missing top notes of the transposed stops, and

much care was taken correcting the lengths of the covered reeds. As our Association members who heard the organ last year will testify, the splendidly musical results speak for themselves. Although not of direct tonal effect, the balanced swell pedal of 1964 was also returned to lever operation copying the original design.

Sadly, there are still organ schemes put forward from time to time which would, if implemented, destroy an original builder's work. Here in Kent an 1864 *Walker* organ, at Linton Parish Church, was fully restored last year to its maker's specification. All the pipework, tracker actions, keys and pedals were retained and restored, keeping faith with the original. The organist at the time wanted a full electrification of the actions with a possible detached console, a course that would have totally destroyed the instrument's integrity. Happily, now the organ has been returned to good working order, he does now seem to appreciate what *Walker* had provided. The *Van Peteghem* organ of 1778 in the village church at Haringe, Belgium, which we heard on our visit last year, thankfully remains as its builder intended. It produces sounds which would beguile even the most ardent sceptic, even though today its console resembles a piece of old farm machinery.

Although organ builders and churches do sometimes have good reason to complain when Diocesan offices seem to drag their feet, it is invariably in a good cause, helping to preserve our dwindling heritage and keeping those whims and fancies under close scrutiny. Strangely, it's much the same on our roads with the proliferation of speed cameras — yes I know, I really should drive more carefully.

Ramblings of a Retired Rector Chori

By Paul Hale

THE EDITOR has generously allowed me some space in this month's *Journal* to enlarge and comment upon some of the items in the August 2018 edition. Having retired as cathedral organist and *Rector Chori* at Southwell, I now have a little more time for such musings! I'm going to touch on Extension Organs, the organ of Merton College Oxford, the organs of Great St Mary's and Trinity College Cambridge, and upon the late Peter Moore.

It was good to read a non-judgemental article on Extension Organs last August, by *Janus*. I have long been a fan of extension when intelligently used. As *Janus* remarked, both John Compton and J W Walker really knew what they were doing with the 'unit' principle (even if both of them ran to excess in their Choir Organs, where a Dulciana and a Flute rank could appear at every pitch from 16ft to 1ft!).

I'd like to spend a moment considering the Walker *Positif*: this was a small unit extension organ, using Roosevelt chests and, later, direct pallet magnets, available in a number of 'models' of different sizes, and was in production from the 1940s to the mid-1970s. It used the Walker curved stop-keys in an arc – developing a very familiar Walker console style recognised by all organists. Unlike the Compton model organ (the *Miniatura*) and Compton extension schemes in general, the Walker models changed style over the decades. In the

1940s and 1950s these Walker instruments were called the *Model Organ* and were available with two, three, four or five pipe units. All came with the Flute unit extended to 16ft; according to budget and space other units could be extended to 16ft, thus providing a Trombone, or Violone or Open Metal. Generally, the whole organ was enclosed in a swell box, except for the Bourdon bass. A five unit organ such as the model M.51 would have an Open Diapason at 8 & 4 on the Great and 8 on the Swell, a Gedeckt or Rohr Flute at 8 & 4 on the Great, 8, 4, 2 $\frac{2}{3}$, 2 on the Swell and 16, 8, 4 on the Pedal, a Salicional or Dulciana at 8, 4, 2 $\frac{2}{3}$, 2 on the Great and 8 & 4 on the Swell, (16) & 8 on the Pedal, a clever two or three-octave repeating Mixture 111 on both manuals, and a Trumpet at 8 on the Great, (16), 8, 4 on the Swell and (16), 8 on the Pedal. On smaller schemes the Salicional or Dulciana rank provided the Mixture on the Swell as well as the Twelfth and Fifteenth on the Great. Thus from five ranks one could derive around 28 speaking stops. These were all voiced in the smooth, blended, polite pre-war style so familiar to organists before the advent of the Royal Festival Hall organ.

Following their work with Ralph Downes at Brompton Oratory in the 1950s, Walkers made an abrupt change of style, venturing into the neo-baroque in their tonal schemes and in their voicing. Their leading young voicer at the time was Dennis Thurlow, who counted among his work such wonderful Walker organs as that in Liverpool Metropolitan Cathedral. Thurlow was later to leave Walker and eventually become co-owner and Tonal Director

of Nicholson & Co, retiring in around the year 2000. I'm sorry to report that Dennis died last October, aged ninety. He always promised to write his memoirs; perhaps they are yet to be found.

The *Model Organs* developed into the *Walker Positif* with Dennis (under their Head Voicer, Walter Goodey) redesigning them. Tonal schemes were revolutionised and sizes ranged from two to eight ranks, allowing for part of the organ to be enclosed and part unenclosed. Even though the names on the basic ranks may not have changed, the pipe construction and voicing certainly did, along with the introduction of an independent Tierce (sometimes cleverly extended down to a Vox Angelica to produce a slowly beating flat undulant), a French or German style reed unit, tapered flutes to provide a Blockflute at 2ft, and so on. The organs sounded vivacious and colourful, with bright Principal choruses, chirpy flutes and a snappy reed. Yet they retained a beautifully voiced Salicional or Dulciana rank, cleverly regulated to a modest crescendo from 1ft C so that it balanced perfectly when extended to the Great Twelfth and Fifteenth.

I came across several of these splendid little organs in my Kent years – for example, St James the Apostle Petts Wood, St Nicholas Church and St Peter's churches in Rochester, St Thomas Catholic Church Rainham (a particularly 'Baroque' specimen with its Krummhorn rank), St Paul's Maidstone, St John the Baptist Tunstall, the Bennett Memorial School in Tunbridge Wells, with perhaps the best one being in the English Martyrs in Strood. But it was one from my youth which sticks in my mind and first attuned me to the 'Thurlow' Walker sound and the value of extension organs

where space or money were tight. This is the 1967 *Positif* in Solihull Methodist Church, which I watched being installed and then had the delight of playing from time to time as a teenager. Here is the scheme – imagine the voicing sounding like a miniature version of the Liverpool Metropolitan Cathedral organ and you'll get some idea as to why it was so exciting for a young organist in those days:

Seven ranks:

- A = Flute, 16ft to 4ft, unenclosed
- B = Salicional, 16ft to 2ft, enclosed
- C = Open Diapason, 8ft & 4ft, unenclosed
- D = Gemshorn, 8ft & 4ft, enclosed
- E = Rohr Flute / Block Flute, 8ft to 11/3, enclosed
- F = Mixture 111 (22.26.29), enclosed
- G = Trumpet 16ft (no bass) to 4ft, enclosed

The stop list (space here for pitches only) is: Great 16.8.8.8.4.4.22/3.2.8; Swell 8.8.8.4.4.4.22/3.2.11/3.11.16(ten.C).8.4; Pedal 16.16.8.8.8.4.4.8. Usual couplers and a Tremulant to the enclosed ranks.

The photograph of a Walker *Positif* brochure herewith features the unenclosed 1964 Walker *Positif* formerly in St Nicholas' church, next to Rochester Cathedral. A remarkably successful three-rank organ; I played for occasional funerals, weddings and Diocesan Office services on it very happily. It had Great 8.8.8.4.4.22/3.2; Positive 8.8.4.4.22/3.2.11/3; Pedal 16.8.4.4. No couplers – or pistons!

There is another use for extension in addition to building an out-and-out unified organ or an extended Pedal Organ of the sort now ubiquitous. This is the

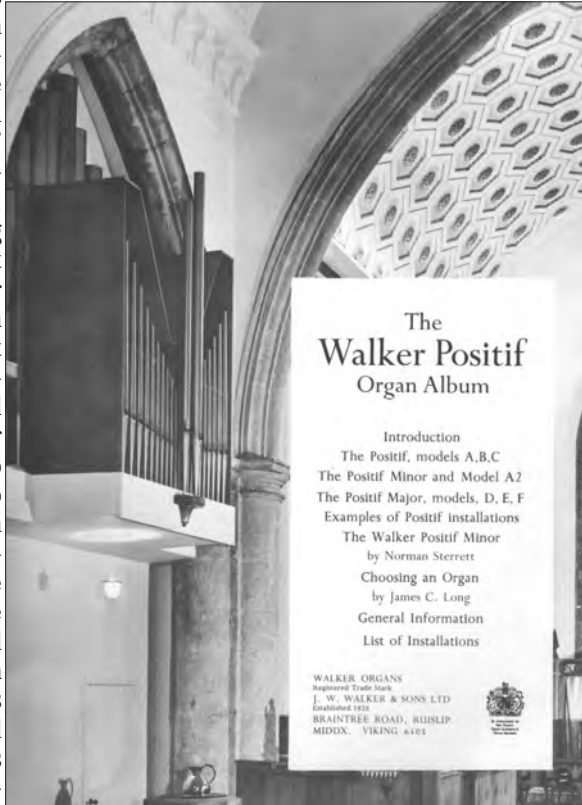
occasional use of ranks of pipes at more than one pitch to enhance a basically straight specification. For this, as in all extension work, pipes need to be on 'unit' chests rather than on slider soundboards, for one cannot extend or 'borrow' ranks on a slider soundboard. But extending a Great 8ft Flute to 4ft, or a Swell Contra Fagotto to 8ft (or 4ft), or borrowing a Swell Oboe or Trumpet to the Great so that they can be accompanied on the Swell - these are all useful ideas which enhance organs at minimal cost. Perhaps a subject worthy of an article to itself!

I've not much space left, so had better be brief. Let's leave until another time the Oxbridge organs I would like to write about, and finish with a word about that fine musician and good friend, the late Peter Moore. Last August, Gary Sieling wrote warmly about working with Peter and his London Cantata Choir. I, too, played for them from time to time, always with a mixture of feelings - excitement and fear! For Peter was

always looking for challenging new repertoire and tended to assume that the organist could manage with the minimum of rehearsal. Thus it was that

I once played for him a Choral Evensong at Westminster Abbey which included Stanford's tricky evening canticles in A and Elgar's enormous *Great is the Lord* - and all with no rehearsal whatsoever with the choir! The *St Matthew Passion* in St Paul's Cathedral conducted annually by Peter on Good Friday twice included me as one of the continuo

organists; those were stupendous occasions - monumental music in a monumental building. And then there was a concert of modern American and British choral music on the old tracker organ in St Paul's Covent Garden - not a piston in sight. But whatever the occasion one came away thoroughly invigorated by Peter's dynamic and energetic music-making. I wouldn't have missed it for the world.



Walker Positif brochure

Front Cover

by Colin Jilks

ROCHESTER CATHEDRAL was founded in 604AD, humble beginnings until Gundulf was appointed as the first Norman bishop of Rochester in 1077. He was a talented architect and under his direction construction of the Norman cathedral began in 1083 and was finally consecrated in 1130. Regrettably, in 1137, fire destroyed the wooden roof of the nave and damaged the choir, rebuilding did not begin until 1180 using, the then, new Gothic architectural style; the cathedral was completed by 1343, including the addition of the central tower.

The cathedral suffered a rapid decline following the Dissolution of the Monasteries, becoming dilapidated and falling into disrepute; Samuel Pepys dismissed Rochester as a rather shabby place. William Laud, Archbishop of Canterbury, visited the cathedral in 1633 and complained about its general state, the excuse being that a backlog of work had built up owing to £1,000, being spent on "making of the organs".

During the 19th century, from 1871 to 1877, George Gilbert Scott was entrusted with a major restoration of the cathedral. The organ screen was restored to its original plain form and the choir and prebendary stalls were renovated; interestingly, the work uncovered the original lion and fleur-de-lis heraldic artwork on which Scott based his decoration of the quire.

Standing proudly on the screen, the organ dates from a 1791 twenty-three stop *Samuel Green* instrument, from which some pipes survive in the organ today. This organ was enlarged by *William Hill* in 1835 with further changes in 1865 and 1870, resulting in a fine



Rochester Cathedral Photo C.Jilks

organ of thirty-three ranks, with three manuals and pedals.

In 1875 a new case was designed by George Gilbert Scott and *J. W. Walker & Sons* undertook the work to rebuild the organ within the Scott case, which still stands today as the main organ on either side of the screen. After some time it was decided to install a new organ by *J. W. Walker & Sons* which was built in 1905, but incorporated several ranks from the previous instrument. This forty-rank, three-manual and pedal organ remained without major alteration for more than 50 years.

In 1957 the organ was again rebuilt by *J. W. Walker & Sons*, major work which included electrifying the organ's actions. The organ gave good service until a major rebuild was undertaken by *Mander Organs* in 1989. This involved adding a new choir organ and case placed centrally on the Quire side of the screen, with painted and stencilled pipes to match the newly restored case pipes. More recently still, in 2012, new Swell reed stops were installed.

Rindy Bakker & Maria Botha

A short profile

FOLLOWING HITLER'S invasion of Poland on 1 September 1939, Britain declared war on Germany just two days later, on 3 September 1939. In April the following year, German soldiers took control of Norway and Denmark, followed very quickly, on 10 May 1940, by their invasion of the Netherlands: the day Rindy Bakker was born, in the town of Apeldoorn, and it marked the beginning of five years of desperate hardship for him and his family. His father was in the underground, their house was next to the local SS and Jewish friends were in hiding in the house. These friends had to be kept out of sight, but also had to be fed: a big problem, as they did not have ration cards.

Nevertheless, the family survived and in 1946 Rindy's father was offered a temporary lectureship at the University of the Orange Free State in Bloemfontein in South Africa; an exciting prospect. It was a train journey to Marseilles to board the Holland-Afrika line boat, the Klipfontein, for a three week trip to Cape Town, where they arrived on 7 April 1947. Then a two day train journey into the middle of South Africa. Rindy does not have a detailed memory of that long boat trip, except that his mother was cooped up in their cabin for the whole voyage with sea sickness. Arriving in Bloemfontein they were housed in a small bungalow

in the grounds of the university.

His father went off to his class to lecture – in Dutch as he could not speak Afrikaans – and Rindy went to Grey College to start school. Unable to speak Afrikaans, and with a class full of new friends, Rindy went into Miss Dyson's class. At the age of seven it does not take long to learn a new language and at the same time unlearn Dutch. It was many years later that he learnt to speak Dutch again. Friends and family say that he now speaks 'old fashioned Dutch', that is Dutch as was spoken in the 1940s.

After primary school education at Grey College, Rindy's parents thought that he should learn English, so moved him to Christian Brothers College. Only much later did he become aware of the reputation CBC had in some parts of the world. The Brothers were only interested in improving the boys' football and cricketing skills, with bit of class work thrown in. However, it was enough to get him a First Class matriculation and qualify for entry to Cape Town Medical School.

After a few years in Cape Town, Rindy transferred to Pretoria. It was there, in 1965, that he met Marie. Born on 10th July 1944, she was a younger student in the class one year below him: they were married on 2nd December 1967. Rindy qualified in 1968 and did his internship in Pretoria while Marie completed her studies. They then moved to KwaZulu Natal where they worked for 18 months at Edendale hospital near Pietermaritzburg. The work there was a steep learning curve. One worked at the 'coalface' and soon became proficient in operations in procedures that



Rindy Bakker & Maria Botha

Photo C. Jilks

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After their time at Edendale, Marie and Rindy flew to Holland and did 'the grand tour'. They had borrowed a Volkswagen campervan from Rindy's uncle and toured the continent for three months getting as far as Marmaris in Turkey. It was a fantastic experience visiting cathedrals, churches and historic sites. Since that trip Rindy has been unable not to own a VW campervan and now has his fourth.

By December 1971 their money had run out and they arrived in England in a yellow VW beetle, with three bottles of wine and about £25. While Marie was based in Brecon, Rindy did locums in various parts of Wales. He then got a post at the Battle hospital in Reading, in the Accident and Emergency. The experience at Edendale was very useful and, apart from the long hours, the casualties at Battle were very minor compared to those he had been treating at Edendale.

In 1975 Rindy and Marie moved to Sevenoaks, Kent and Rindy became a partner at the Otford Medical Partnership; he worked there for ten years. It was felt that the practice was getting too big and it was decided to set up a separate practice in Sevenoaks with Rindy as lead partner. This was a wonderful experience and something that very few doctors have the privilege of doing. One starts with a blank piece of paper and are able to develop along the lines that one thinks medicine should be practiced.

During their continental travels Marie and Rindy visited the doctor who delivered Rindy. He was an eminent Homoeopath and awakened their

interest in Complementary medicine. In 1983 Marie did a six month course at the Royal London Homoeopathic Hospital, followed by Rindy. He was able to use this alongside conventional practice. During the following years Osteopathy, Acupuncture, Healing, Counselling and Hypnotherapy were introduced at the practice. Rindy retired from full-time practice in 2001, but continued working part-time for a few more years.

In 2007 both Marie and Rindy retired from active practice. Marie, after training as a homoeopath changed course again and spent many years at the Westminster Pastoral Foundation, training to become a psychotherapist, ending her career as a counsellor at the Hospice in the Weald.

Rindy spends a lot of time growing vegetables and now has two and a half allotments. He is a keen walker and in 2010 walked the Camino de Santiago – 800km from St Jean Pied de Port to Cape Finistere. He did another pilgrimage a few years later – 300km from Oviedo to Santiago de Compostella. He is a keen photographer and has about 50,000 slides and digital images.

Rindy and Marie have been members of our *KCOA* for some ten years. Whereas Marie sings in two choirs and plays the piano, Rindy is not a musician and confesses he is unable to play any musical instrument, but still has an innate love of music.

We are indeed blessed that they should choose to bestow their charm and self-effacing smiles upon us, being members that, together, have a profound appreciation of architecture and heritage in addition to their interest in music and organs.