

A photograph of the interior of a Gothic cathedral, likely Canterbury Cathedral, featuring a large pipe organ with ornate blue and gold pipes. The architecture is characterized by high vaulted ceilings, pointed arches, and intricate stone carvings. The lighting is warm, highlighting the textures of the stone and wood.

Kent County Organists' Association

February 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

Looking back, looking forward

DESPITE the ongoing Covid situation I am pleased we were able to hold our normal in-person meetings during the autumn of 2021, the first of which was of course my President's Dinner at Canterbury in September.

It was a delight to welcome so many of you and I thank you most sincerely for what was a very congenial evening. In particular I am grateful to our after dinner speaker, Gerard Brooks, who so eloquently recalled his experiences, both as President of the RCO and Director of Music at the Central Hall Westminster. We count ourselves fortunate to have him as a member of our association and look forward to a possible future recital, Covid restrictions having made it impossible during 2021. I must also thank the Cathedral music staff for a wonderful evensong prior to Dinner and to organists Adrian Bawtree and Jamie Rogers for their presence with us afterwards.

My thanks to those who attended and voted at our AGM last July. It was good to see how successful and well attended this was on the Zoom platform, and encouraging to hear comments from members on a range of topics, in addition to welcoming new committee members.

You will see more information in the journal regarding the Dinner and our visits to Mander's the Organ Builders in October and to Newington and St Leonard's Hythe in November. All of these were very much appreciated despite the unfortunate power cut in

Newington which curtailed our visit. However this visit did, nevertheless, provided us with an opportunity to hear the organ so admirably demonstrated by Patrick Bayford before the lights went out! As a local, I have by passed Newington on numerous occasions without realising how interesting the church is. I will certainly be returning at some stage soon and commend it to members. My thanks also to Dr Berkeley Hill for organising this and a varied afternoon at St Leonard's with superb performances from the Shepway Singers accompanied by Tim Parsons. It was a particular delight to hear Berkeley perform a Toccata written by committee member and local musician Michael Lewis which so fittingly concluded the meeting.

We very much look forward to our biennial Organ Competition on the 19th March at which we welcome back Dr David Flood as adjudicator. We must thank Rob Miller, who has successfully arranged for our advanced class winner to give a lunchtime recital at Rochester Cathedral on Saturday 6th August at 12.00 noon. In addition we have a planned London Day on Saturday 9th April and a visit to Hastings on Saturday 14th May. Please put these events in your diaries and spread the word. Further details can be found on our website and from our secretary Matthew Young.

May I also draw your attention to 'Letters to the Editor' in this edition and the ISM web page where you will find a model contract for employment - a topic which has generated much interest and discussion amongst members. As always, I record my debt to fellow committee members and look forward to suggestions for further events later in 2022. May I wish you all good health and happiness during the months to come.

Review of recent Meetings

The President's Dinner

THE PRESIDENT'S DINNER was held at Canterbury Cathedral Lodge on Saturday 18th September 2021. However, prior to the Dinner members and guests were able to attend Evensong sung by the Cathedral Choir under the direction of the new Director of Music Dr David Newsholme and also had an opportunity to hear the organ following the recent work by *Harrison and Harrison*.

The Evensong music consisted of Responses by Smith followed by colourful accompaniments, by Jamie Rogers the Assistant Organist, of Psalms 93 and 94. Most of the Evensong, including the canticles and the anthem, were sung unaccompanied. The Magnificat was sung to Palestrina Tone 1 and the Nunc Dimittis to Victoria tone 3. The anthem was *O clap your hands* by Orlando Gibbons, a former organist of Westminster Abbey, and all were beautifully sung by the Choir.

The organ came into its own with a stirring performance of the Dupré *Prelude and Fugue in G minor. op.7 no.3* demonstrating the flute and celeste sounds in the Prelude and the Swell reeds and Great Chorus in the Fugue, leading through to full organ: a superb performance by Jamie Rogers.

Following Evensong, members and guests of the Association gathered in the Cathedral Lodge where the President's Dinner was held. On this occasion the Association was privileged to welcome Gerard Brooks, the eminent recitalist and teacher, as our guest speaker. Gerard

is also a KCOA member and now lives in Kent, together with his wife Charlotte, whom we were pleased to welcome as our guest.

Gerard is well known as a fine recitalist and teacher and has made a number of CDs and DVDs, particularly of the organ music of Gigout and Saint-Saëns. He was Organ Scholar at Lincoln College Oxford and later studied with Susi Jeans and with Daniel Roth in Strasbourg. His address concentrated on two aspects of his work. Initially he spoke of his current role as President of the Royal College of Organists, which has done much to break down barriers and become one of the foremost institutions in the country. There is a governing council which is elected and the Chief Executive of the Council is Sir Andrew Parmley, former Lord Mayor of London and a fine organist and devotee of the organ.

Then Gerard spoke about his role as Director of Music at Westminster Methodist Central Hall, a post he has occupied since 2008. One of the first tasks he undertook was the rebuild of the fine 1912 *William Hill* organ on which the legendary recording by J Arthur Meales of *The Storm* was made. The Association is particularly grateful to James Bryant, our new President, who organised the evening and arranged Gerard Brooks as our Guest Speaker.

This visit to Canterbury was a most pleasant occasion as, in addition to the Dinner, we were able to hear the rebuilt Cathedral organ which now has a lot of tonal colour and is very effective as an accompaniment organ. It is not as harsh or strident as its predecessor, now having an undeniable tonal warmth. Perhaps a new Nave organ will complement things further.

A visit to 'Mander Organs' workshop & All Saints Church, Stourmouth

STOURMOUTH VILLAGE, at the point where the little Stour flows towards the great Stour a few miles away at Pluck's Gutter, was the destination for over twenty-five members of our Association, together with a few friends from the *Bromley & District Association*. With the unseasonably warm weather for October, and the Covid restrictions allowing greater freedom to travel, it was a joy to see this little-known area of Kent, where, as one member of the Association was heard to say, 'It looked like a village where time has stood still'. The area for the new *Mander* workshop situated in West Stourmouth is well off the main road, located near a farm and adjacent to the ancient Church of All

Saints in an area rather strangely known as 'The Wilderness'. For members of staff from the 'old' *Mander* Company, who made the transition from the 'hustle and bustle' of Bethnal Green in London's East End, to this leafy country road with its large Victorian Old Rectory and quaint houses, it must have been a very significant move indeed.

The new workshop, built of oak with traditional peg joints and covering over 6,500 square feet, is the first purpose-built workshop for the Company (both *F H Browne and N P Mander* using former old schools). The impressive space is filled with soundboards, bellows and parts for several instruments including Wimborne Minster. Director Michael Keays, giving a warm welcome and an apology from Managing Director Steve Bayley, who was unable to be present, spoke about the move and work in hand. Visitors then split into two parties to make access to all areas possible: some touring the archive material and machine



Members gathering at the 'Mander Organs' workshop Photo C Clemence

shop while others were treated to the delights of an early 19c 'Bishop' chamber instrument where Michael played a *Gavotte* from the orchestral suite *No.3* by Bach and his Chorale prelude *'Kyrie, Gott Vater in Ewigkeit'*. We also heard an *Overture* by John Marsh, and a *Passacaglia* by Raison.

All Saints Stourmouth, declared redundant in 1979, was also available to visit and some members enjoyed the chance to view this building, with its traces of Saxon stonework which was standing proud at the time of the Norman Conquest. The nave, containing 'box' pews and a wealth of historical material was keenly observed, but the little one-manual instrument, built originally for St. Nicholas-at-Wade in 1871 by *Speechly*, was sadly not sounding at its best due to excessive damp and water damage.

The afternoon concluded with a traditional 'Kent Organists' tea', provided by Malcolm Hall and new KCOA member Louis Collins; an array of sandwiches, homemade cakes and scones enjoyed in the open air and giving us a chance to



Michael Keays plays the 19c 'Bishop' chamber organ Photo C Clemence

chat and socialise in the warmth of the late afternoon sun. We are grateful to *Mander* staff and KCOA member Louis Collins for giving us the chance to view the works and provide us with a tour of this fine new workshop.



The 'Mander Organs' workshop

Photo C Clemence

St Nicholas' Church, Newington-Next-Hythe & St Leonard's Church, Hythe

NOT FOR MANY months had our Association had been able to enjoy a meeting arranged at a church, but on 20 November last year we visited two, both of immense individual interest.

Although perhaps rather too close to the Channel Tunnel terminal for comfort, St Nicholas' Church, Newington-Next-Hythe, dating from the twelfth century, engenders a picturesque setting. Its north aisle is an addition of the thirteenth or fourteenth century, providing space for a small chapel and affording the church a roof line and exterior that is an artist's delight. Internally, there are several curiosities, including a sixteenth-century pulpit made from parts of the former rood screen, and under-floor heating, one of the few medieval heating systems, similar to the Roman hypocaust systems, to survive in England, although now no longer used.

However, it was the organ we had come to see, a two-manual and pedal instrument of 1883 by *William Hill* with a specification of: *Great Organ, 8 8 8 4 2; Swell Organ, 8 8 4 2; Pedal Organ 16, with tracker actions*; together with its handsome spotted metal front pipes, it stands impressively at the west end of the church.

Patrick Bayford demonstrated the organ for us, revealing warm flutes and diapasons, although the stridency of the Great principal indicated that some re-voicing had been undertaken at some time. Nevertheless, this is a fine sounding organ more than adequate to fulfil its duties in the church, and members were



William Hill Organ Photo C. Jilks
St Nicholas' Church, Newington

able to play until, regrettably, there was a power cut, and all wind was lost. However, we were still able to enjoy some of the building's attractive features including, on the south wall of the nave, a set of medieval brasses removed from the floor and a collection of marble tablets to the Brockman and Drake-Brockman families, including one signed by John Bacon the younger in 1799.

Our main venue of the afternoon, kindly arranged by Dr Berkeley Hill, was the Parish Church of St Leonard's, Hythe. The church stands far from the sea today, although when the first Norman church was built, in c.1080, the present High Street formed the quayside of the Cinque Port of Hythe. The Ossuary (the Crypt) of St Leonard's has the largest and best-preserved collection of ancient human skulls and bones in Britain. The collection consists of shelves in four arched bays that contain 1,000 skulls in



St Leonard's Hythe 1936 Harrison & Harrison organ Photo C Jilks

total. Thankfully, this collection is only open to visitors during the summer months, allowing us to escape this macabre collection on this occasion.

We were welcomed by Berkeley Hill, the Director of Music, who had entitled the afternoon: *Location, Location, Location*. The aim was to demonstrate, using the Shepway Singers, accompanied by Tim Parsons, the versatility of the *Harrison & Harrison* organ and the desirability, when accompanying singers, of having parts of the organ in locations close to the choir. There has been an organ set in the Chancel Triforium for some years, which has more recently been enlarged to a two-manual and pedal instrument of some seventeen stops, all playable from the main *Harrison* console.

Conducted in the Chancel by Berkeley Hill and accompanied by the two-manual and pedal organ in the Triforium, the Shepway Singers opened with *On this Day Earth shall Ring (carol)* by H.C. Stewart, then *Ave Maria* by Edward Elgar.

Moving to the Transept, accompanied on a three-stop continuo organ, the singers sang *Thou wilt keep him in perfect peace* by S S Wesley. This new one-manual *F H Browne and Sons* continuo organ was acquired by the church in 2019.

The singers then assembled on the Chancel steps and were accompanied by the main West-end *Harrison & Harrison* organ, singing *Greater Love* by John Ireland. Tim Parsons proved to be an excellent accompanist, using all three organs to great effect. The Shepway Singers, an amateur group of some fifteen singers, gave a creditable and enjoyable performance, allowing us to hear not only their singing, but the sounds of the organs within the building.

The arranged music finished with two pieces played by Berkeley Hill on the main *Harrison & Harrison* organ. They were: *St Thomas, we honour thee* by Alan



Berkeley Hill at Hythe Photo S Banfield

Ridout (1988) and *Toccata-Carillon* (in memoriam Alan Smith) by Michael Lewis (1980). Berkeley's playing was a delight and concluded the afternoon's music in style.

It also demonstrated the tonal colours and grandeur of the fine 1936 *Harrison & Harrison* organ, which together with the Chancel organ has over fifty stops. The organ is the last instrument personally voiced by Arthur Harrison, and although a rather ornate case designed by *Nicholson* was considered, it proved to be too expensive and a simpler case, built by a local Cabinet & Joinery company using oak from old sailing ships brought from Portsmouth, was installed and remains the case we see today. The small three-stop *Browne* continuo organ has an attractive case and charming 8ft and 4ft flutes, although the 2ft fifteenth was thought to be a touch strident. What perhaps is unusual is that the player is required to stand, which was fine for most, although some might require a small box.

Notes from the Netherlands - 2006

By Nigel C.B. Durrant

OFTEN HAVING thought that some sort of column from The Netherlands might interest readers of our Journal, I passed this idea on to the Editor in September 2005. He seemed genuinely enthusiastic. So then I had decide how and where to begin. Of course. Cairo. Where else? Neutral territory. My first, somewhat unexpected, introduction to a 'new' organ in 2005 was in January, when I heard, and later spent a couple of hours playing, the organ in the Anglican Cathedral in the Egyptian capital. This instrument (currently 8 8 4 2 11; 8 4 2 11/3; 16 8 4) by *Bevington & Sons* of West London, might be seen as a tangible reminder of the British occupation of that city from 1882. Although direly in need of serious attention, sound Victorian craftsmanship was, as could be expected, very much to the fore, but at present it seems unlikely that any, much needed, professional care will ever be forthcoming. Nobody could tell me anything about the organ's history.

Nearer home, a project that had for some time interested me was completed and introduced to the general public on May 26: the refurbishment (a collaboration between *Kaat en Tjhuis* and *Flentrop Orgelbouw*) of the 1973 *Koenig/Fontijn & Gaal* so-called 'Couperin' organ at the Vrije Universiteit, Amsterdam. I was unable to attend the inaugural recital but I am enthusiastic about the various snippets I have heard in the meantime: the sound of the organ has gained in virility and — a dangerous allegation from one who has not yet played the instrument since the overhaul — one feels the action has become 'crisper'. Anyone whose appetite was whetted by the little *Cacheux-Fremat*

instrument of 1739 in the church of St. Walburga in Brugge (which the KCOA visited in October 1999) will find in this reconstruction of a four-manual-and-pedal classical French organ *un véritable banquet*.

The organ in one of the churches where I regularly play was originally built in 1849 by a well known builder in the south of The Netherlands: *Vollebregt* of 's-Hertogenbosch. After the tower of the mediaeval church collapsed, a new building was erected and the original organ, extended by another eminent local firm, *Smits*, was installed in 1894. From then onwards the history of the instrument has been undistinguished, characterised by unfortunate rebuilds and an increasingly unreliable action, confounded by the presence of Mr. Woodworm. But then plans for a complete overhaul suddenly began to gain momentum. In 2004 the instrument, completely restored with the 1894 situation as starting point, was delivered by *Flentrop Orgelbouw* of Zaandam and is a real joy to behold. (The casework was conceived as an integral part of the rebuilt church so visually the organ and its surroundings achieve a splendid architectonic unity.) Despite a rather heavy, but responsive, action the instrument sounds stunning, and playing it is a great joy to me. I finished a recital on this instrument in August with Kenneth Leighton's *Paeen* which proved, surprisingly, to be completely unknown to the audience. We also introduced some settings with organ accompaniment by Max Reger of songs (from the Spanish Songbook) by Hugo Wolf in which the accompaniments sounded perfectly at home on this instrument, so different from the type of organ for which Reger (and, for that matter, Kenneth Leighton) wrote.

In the summer months a number of churches in the centre of Utrecht open their doors to visitors, with guides in attendance and ridiculously cheap inform-

ative booklets providing a potted history of each building. I was completely unaware of this initiative — the scheme has only been running since 1988 — but visited all of them (there are three cathedrals, a Mennonite and a Lutheran church as well as the more usual Roman Catholic and Dutch Reformed parish churches) including those churches I have known for years. In some of these buildings an organ recital can be heard on Saturday afternoons, so the manifestation becomes a haven for lovers of organ music. Two such recitals stuck in my mind for non-musical reasons: in the St. Janskerk the organist played his programme to one listener — me — while in a building called de Leeuwbergh the organist actually removed his jacket and laid it neatly beside himself on the bench whilst playing, amazingly not fluffing a single note! De Leeuwbergh started life in 1567 as a hospital for plague sufferers, became a military hospital, the university's chemistry laboratory, a pharmacological laboratory and a Protestant church before being transformed into a cultural centre in 2004. What makes it particularly interesting for readers of this Journal is that the organ (by the above-mentioned *Flentrop*), which introduced significant changes in Dutch concepts of organ building, was ordered in 1952 on the personal advice of Albert Schweitzer. Any member of the KCOA visiting The Netherlands in the summer would do well to spend a couple of days (preferably including a Saturday) in Utrecht to see and hear what is on offer.

Readers for whom a trip to The Netherlands is too far and who, unlike me, have (and know how to use) the internet will certainly be interested in an initiative of one of the several Dutch broadcasting organisations, the NCRV. For many years this association has presented a regular series of organ recitals on the radio and maintains an extensive recorded archive of these performances. In July they introduced a dedicated internet site: [\[certen.ncrv.nl\]\(http://certen.ncrv.nl\), on which a number of these recordings can be heard. I have been assured that those who have no knowledge of Dutch will have no difficulty in using this site. Some of the material on offer is described as 'half-forgotten, displaying a large diversity in quality'.](http://organcon-</p>
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Organ-lovers in, or visiting, The Netherlands will doubtless be acquainted with the 1859 *Kam* organ in the Grote Kerk in Dordrecht, just under Rotterdam. Not so many people will be aware that there are now advanced plans for the construction of another monumental organ in the same church, in 2007. It is to be a new three-manual tracker-action instrument 'after Silbermann' and is to be built by *Verschueren* of Heythuysen.

Concomitantly with this, a new organ festival and academy based in the town was inaugurated in June '*Stichting Internationale Orgelacademie Dordrecht*', the first festival is due to take place in the autumn of 2007.

November 18th saw and heard Olivier Latry in Amsterdam, where he gave an all-Bach recital in the Westerkerk. The playing was, of course, superlative, the programme frankly popular (*Preludes and Fugues in D and G, Point d'Orgue, Fantasia and Fugue in G minor*, etc.). After all this, an encore: *Wachet auf* (though no one could possibly have slept through any part of the performance). Somehow it was this chorale prelude, with its beautifully shaped ornamentation, which made the perfect end to my week. I can now close this article with this Latryvian Bach still permeating my brain.

NIGEL DURRANT was a loyal and faithful friend of our Kent County Organists' Association, and his death on 16 October 2017 was a great loss to all who had the good fortune to have known him. His Notes from the Netherlands, regularly published in our Journal for over ten years, provided a thought-provoking insight into the organs of the Netherlands and the European cultural world. This article was his first, published in 2006.

Front Cover

Carlisle Cathedral

By Paul Hale

IN 1988, A FEW MONTHS before I left Rochester Cathedral for Southwell Cathedral, I took the Cathedral Choir up to Carlisle to join Carlisle Cathedral Choir for the Installation of their new Dean, the Very Revd Henry Stapleton, who had been Canon Precentor (and an especially good friend to the music) at Rochester during my seven years there. All members of the Rochester choir were struck by the warm welcome we received from our northern counterparts, and by the beauty of the cathedral. The event remains a precious memory and I was reminded of it on the two subsequent occasions on which I was called in to advise about necessary work to the cathedral organ.

Before describing this fine instrument, it is necessary to explain the unusual acoustic circumstances in which it finds itself, as they may be unknown to those *KCOA* members who have not yet been able to visit Carlisle. The diocese was established by Henry I and the cathedral building dates essentially from the twelfth century, enlarged in the thirteenth and fourteenth. As well as being a cathedral it also housed Dominican and Franciscan friars, whose foundation and buildings were dissolved by



Carlisle Cathedral Quire Photo C. Jilks

Henry VIII in the 1530s. During the English Civil War, most of the nave was destroyed by the Scottish Presbyterian Army in order to use the stone to strengthen Carlisle Castle. This remains the case, with only the transepts and the first bay of the nave in existence.

Restored at the direction of architect Ewan Christian during the 1850s and 1860s, the building was at the same time enhanced by Owen Jones, who renewed and painted the spectacular wooden barrel vault above the Quire, which leads the eye to a glorious East Window, rivalling those at York and Gloucester, whose tracery is considered the most complex example of English Gothic. It still contains much of its



Carlisle Cathedral Quire, Chancel & East Window

Photo C Jilks



Willis 1875, 32ft metal Double Open Diapason at the rear of the organ Photo by C.Jilks

original mediæval glass and is 51 feet high by 26 feet wide. The high altar which stands in front of it is now graced with a beautiful gilded canopy designed by Sir Charles Nicholson (brother of Sir Sydney Nicholson, the founder of the RSCM, and cathedral organist at Carlisle early in the Twentieth Century).

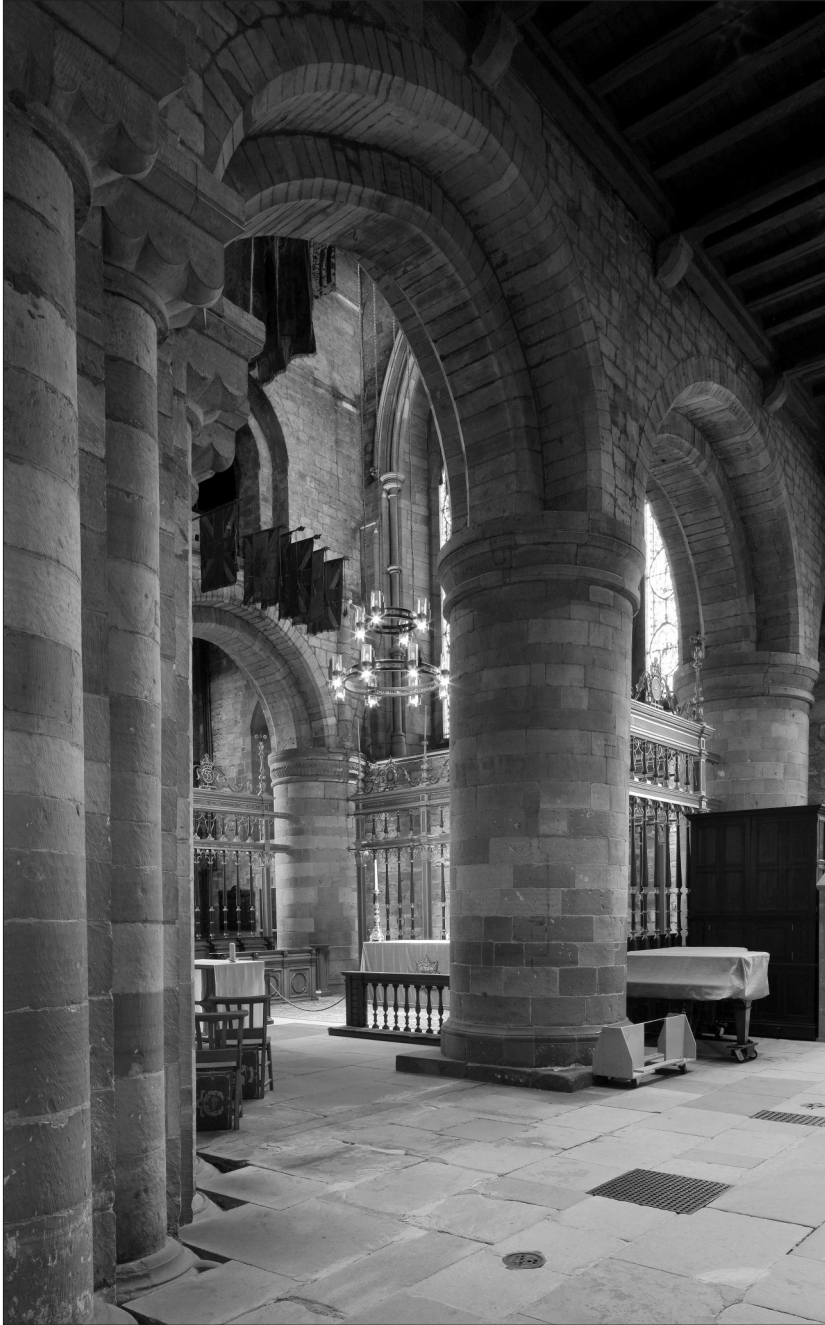
Standing in the Quire and turning West, away from the East Window, the unusual organ case comes into view. Uniquely situated off the axis of the Quire, the organ has a typical *Henry Willis* front – decorated 16ft pipes held in place with a wrought-iron band running from north to south, but no other casework. *Willis* was always able to persuade clients to spend all their available money on the organ itself; he clearly considered wooden casework an unnecessary cost, also perhaps holding the view that his pipework would speak out better without it. Think of Salisbury, Durham and Truro cathedrals, none of which have proper cases. *Fr. Willis* was probably the first organ builder to be allowed to pursue this policy in our cathedrals and churches.

In 1856 *Willis* replaced an 1808 organ, the last – and reputedly the finest – to be built by John Avery. This was an important project for *Willis*, being only his third cathedral contract. He improved the instrument in 1875, adding, amongst other items, a 32ft metal Double Open Diapason. Most cathedrals have the greatest difficulty in housing such huge pipes, but at Carlisle there was no such problem: there being no nave for the organ to speak into, *Willis* simply mounted the 32ft pipes behind the organ, facing into the

Crossing, where they remain to this day. After some renovations in 1893 the organ had four manuals and 37 speaking stops.

With the advent of Sydney Nicholson as cathedral organist things were set to change. Nicholson called in *Harrison & Harrison* who in 1906-7 completely rebuilt and enlarged the instrument, as they were to do to so many *Willis* cathedral organs over the next three decades. It thus became a 1v/58 with a typical *H&H* stop list and tubular-pneumatic action. However, as we all know, tastes changed again and, as at York Minster, when the organ began to wear out in the late 1950s, *J.W. Walker* were called in and came up with a scheme typical of the period. Installed during 1962, Edwardian stops and heavy wind pressures were out; upperwork, lower wind pressures, a Positive and a fully-developed Pedal were in, along with modern wind regulators replacing several large reservoirs. The organ thus grew to 68 speaking stops, with an attractive new *Walker* console and electro-pneumatic action.

Though largely successful, the scheme had its flaws and some of the *Walker* stops sat uneasily with the *Willis/Harrison* registers. So, in 1997 some revoicing was carried out by *David Wells Organbuilders*, along with further judicious additions. Since then I have advised on restorative works, mainly to the note actions, wind supply and console. The organ now has 72 speaking stops and is one of the most colourful and flexible instruments to be found in any British cathedral. And, without a nave, all seventy-two stops speak into only half a building!



Carlisle Cathedral remaining twelfth century west end architecture Photo by C.Jills

Taking the long view

Dynamic of a parish church choir over five decades

By Berkeley Hill

ST LEONARD'S, HYTHE, KENT, where the writer has been Director of Music since 1972, is one of the few parish churches in the UK (and the only one in the county) still having a choir of boys and men that sings a weekly Evensong on Sundays, though it also has a girls' choir and an adult mixed choir for other services. Recently an office reorganisation brought to light a complete series of choir registers from 1972 to today (with the exception of 1974). Analysis of their content has thrown valuable light onto the ups and downs of the choir – the long view over five decades.

To make the task manageable, analysis used the names of the trebles listed in January of each year. This clearly does not cover those boys who joined for a few weeks or months between Januaries and then dropped out, but it gives a reasonable indicator of the size and composition of the choir from year to year. The total number of boys who had been members during the period 1973 to 2020 was 269 (one appeared twice as he joined when very young, left, but came back later).

There were most trebles in 1981 (27 listed) and least (9) in 1999. Over the 1980s there were often more than 20 boys on the books; this was when the choir's annual singing holidays took it to many

UK cathedrals and to Loreto (Italy) representing Britain at the 1984 international festival of polyphonic music (with our hotel bill paid by the Vatican). In contrast, in the mid-1990s there were usually fewer than 15 boy trebles and, coupled with a rise in concern about the responsibility of group organisers, such excursions became non-feasible. The early 21st century saw a recovery and immediately before suspension of the choir in the face of the Covid-19 pandemic (March 2020) numbers were again at about the long-term average.

The key to maintaining the choir's size has been the number of recruits (new faces) in each January. The evidence is that five or six new faces have to be added each year to the treble membership of St Leonard's choir. If recruitment dropped below this the total numbers of boys fell a few years later. With no possibility of 'poaching' from other churches nearby to boost numbers, the only recourse has been to source new singers from the local community.

The days are long gone when boys came largely from families that formed part of the regular congregation. Rather, the process now is very much one of outreach into the broader community. In this case-study, the practice has been to visit five or six local primary schools in September each year. The aim was to encourage interest among pupils in years 4 and 5 of primary schools (aged 8 to 10) in coming along to choir rehearsals on a trial basis. After some preliminary warm-ups in the classroom and a description of the benefits of choir membership (of which only the mention of the modest choir pay rates seemed to make much immediate impact), letters and leaflets were left to be sent by the school to parents. After 2006, when the church



St Leonard's Parish Church, Hythe

Photo by C. Jilks

established a separate girls' choir, both boys and girls were recruited in parallel, with advantages to both genders. Response rates have varied between schools and over time, but from about 180 children typically the parents of four or five boys, and a similar number of girls, showed interest and gave the choir a trial. In addition, general publicity material, including articles in the local press, helped maintain the choir profile, and we have been fortunate in that some professional musicians have moved to the area and have sought out the choir as a suitable activity for their musical children.

Another interesting finding is the length of time boys have stayed in the choir as trebles, as indicated by the number of Januaries they have been recorded in the Register. Of the 233 whose length of service can be known (that is, excluding those inherited in 1972 and current members), the average time spent in the choir was just over three years. But around this there is wide variation. Just under 70 boys (29%) were recorded only once, but over a third of the total (37%) stayed for four years or more; among these, 9 boys in the St Leonard's choir were members for seven years and 5 for eight years. These longer-serving trebles, with examples across each of the decades, will have contributed significantly to the musical life of St Leonard's Church during their careers. Even more impressive is the fact that, by the time their voices broke, they will have spent more than half of their entire lives in the choir, a very clear demonstration of their commitment.

Another way to look at input is to measure it in choir-years, aggregating all the times spent in the choir, which includes that of both short-serving and longer-serving members. Over the period 1973 to 2020 this amounted to some

714 boy-years (not counting those still serving and those who started before 1972). The largest shares came from those with four to six years of service as choristers, and together these accounted for two thirds of the total time put in by all the boys.

Not included in this analysis is evidence from the Registers on the many young singers who stayed on by joining the 'back row' and thus who honed a skill that should last a lifetime. This seems to reflect the decisions of key strong characters at the time; it was the norm in the 1970s and 1980s but then fell out of fashion for most choristers. Nevertheless there has been a continuing tradition of a few ex-choristers staying until leaving for university or further education, including those who took up organ scholarships at Oxbridge colleges, or establishing themselves elsewhere as singers and choir directors.

With the suspension of choir activities from March 2020 the operation of what appeared to have been a smooth-running organisation has come to a halt, apart from a few weeks of singing in September and October. If, and when, choirs are allowed to meet again, the environment will be very different, with an emphasis on recovery and rebuilding tradition. Early indications are that while some trebles will come back, many will be lost because the weekly routine has evaporated. Nevertheless for past choristers, whatever their length of service, it is hoped that all got something positive out of the experience, such as developing musical skills, team working, self-organisation and the other benefits that research has demonstrated choir membership can bring. Also, for many of them the choir will have been their main point of contact with the Church of England and what it stands for; the importance of this to the mission of the church is obvious.

The Hampton Court Conference

May 12th 2004: History unfolds at The Chapel Royal, Hampton Court Palace as The Queen and The Duke of Edinburgh celebrate the four hundredth anniversary of The Hampton Court Conference called by James I in 1604.

by Colin Jilks

A BRIGHT CLEAR day, the Thames sparkling in May sunshine. Tourist boats chugging under Hampton Court Bridge, canopied decks full and fluttering. Visitors perusing the river, young women on grassy banks inching up summer frock hemlines bronzing their dimpled knees.

Few here would have grasped the historic significance of the day, as Her Majesty the Queen and His Royal Highness The Duke of Edinburgh arrived at The Chapel Royal, Hampton Court Palace to attend Choral Matins. She had come to celebrate the four hundredth anniversary of The Hampton Court Conference, called by James I of England in 1604.

The Chapel was a blaze of colour with its ornate blue and gold leafed Henry VIII ceiling, marbled floor and Queen Anne box pews full to overflowing; the chapel holding some three-hundred invited guests. The 1712 *Christopher Schreider* organ, with shimmering gold leafed front pipes and Grinling Gibbons' carved case high on its red plush balcony, was being played by the organ scholar, Mark Browne, with music by J S Bach, Durufé and

Howells. Thirty-three Queen's Chaplains processed to their seats, followed by the Chapel Choir of fourteen boys and ten men and a resplendent detachment of The Queen's Body Guard of the Yeomen of the Guard.

The Organist, Rufus Frowde, then played *Rhosymedre* from Three Preludes by Vaughan Williams before improvising, in illustrious rich tones, as Her Majesty The Queen and His Royal Highness The Duke of Edinburgh made their entrance. They were accompanied by the Bishop of London, The Rt. Rev. and Rt. Hon. Richard Chartres; Sub-Dean, Rev. William Booth and The Chaplain, Rev. Denis Mulliner. Her Majesty, dressed in a stunning poppy red hat, graciously acknowledged the congregation as she took her place. Our Sovereign, together with her Bishops, Chaplains and invited congregation were then ready to mark this four hundredth anniversary of The Hampton Court Conference.

In January 1604 King James I of England summoned bishops and senior clergy of the Church of England, and four representative Puritan divines, to Hampton Court Palace to consider a number of complaints made to him by the Puritans.

The practices they deplored were all traditional ones, which expressed the Church's continuity with the Church before the Reformation. The Puritans disliked the use of the sign of the cross in Baptism, Confirmation by a bishop, the wearing of the surplice — or any other vestments — the blessing and giving of a ring in marriage, bowing at the holy name of Jesus as commanded in Canon Law, kneeling to receive the



*The 1712 Christopher Schreider organ,
Chapel Royal Hampton Court Palace*

Photo C Jilks

sacrament of Holy Communion and the reading of the Apocrypha as Lessons at services. These things the Puritans held to be superstitious and undesirable, because they were not expressly commanded in Scripture.

After debating these at the Conference, the King and his bishops did not meet a single one of the petitioners' objections. However, Puritan John Reynolds, Dean of Lincoln, did ask the King whether the Bible might be translated afresh into English. The King was by no means averse to Reynolds's proposal for a new translation, although he commanded that the new translation was to be a revision of the earlier English Bibles, based on the Great Bible of 1539 authorised by King Henry VIII and the Elizabethan revi-

sion of 1568 called the Bishops' Bible. These were themselves indebted to earlier translations, such as those of William Tyndale and Miles Coverdale.

The King required the fifty-four scholars chosen for the task to retain the traditional hieratic terms preserved in the Roman Catholic Douai-Reims translation but deliberately changed in the Geneva Bible favoured by the Puritans: "Church" was to be chosen rather than the Puritan choice of "congregation"; "Baptism" in preference to "washing"; "Bishop" for "elder", and the anti-royal nuances in the Geneva Bible and in its marginal notes were to be removed. The King ruled that the work of translation was to be done in Oxford, Cambridge and London; the results were to be reviewed by the bishops;

their work was to be scrutinised by the Privy Council; and finally the King himself was to examine the translation before authorising it to be read in churches, in place of any other version.

The Authorised Version of King James I published in 1611 did not, however, supplant the Geneva Bible for nearly half a century. It was with the Restoration in 1660, and the return of the Stuart monarchy and the Anglican Episcopal hierarchy, that the Authorised Version, with its beautiful and felicitous style, became, for at least two hundred years, the only Bible known to English-speaking people.

The Book of Common Prayer of 1662 adopted it for the passages of Scripture used as the texts of Epistles and Gospels at the Holy Communion, its beautiful sonorously styled phrases leaving a lasting legacy in our English language.

The service of Choral Matins on 12 May 2004 followed The Book of Common Prayer: Responses, Venite and psalm 8, O Lord our Governor, how excellent is thy name in all the world, before the First Lesson, 1 Kings 3 : 5-13, read by His Royal Highness The Duke of Edinburgh. The choir, conducted by the Chapel's Director of Music, Carl Jackson, then sang *Te Deum Laudamus in C* by Britten. The quality of singing was quite breathtaking and the organ, played by Rufus Frowde, with its delicate *Shreider* voicing so right for early English period music in the chapel, provided a more than convincing 20th century accompaniment. Clerk of the Closet, The Rt. Rev. Jonathan Bailey, Bishop of Derby, then read the Second Lesson, 1 Timothy 2 : 1-8.

The choir sang *Jubilate in C* by Britten before the Creed, responses and Collects. The Anthem: *O Lord, make thy servant Elizabeth* by W Byrd, was com-

posed for Queen Elizabeth I; but sung in this Chapel Royal, in the presence of our Sovereign, Queen Elizabeth II, it bridged the centuries and history was before us in an atmosphere no true Englishman could experience without a momentary misting of the eye.

The Chaplain, Rev. Denis Mulliner, gave a short but most illuminating address on the historic work of James I, before The Dean of Her Majesty's Chapels Royal, The Rt. Rev. and Rt. Hon. Richard Chartres led the prayers.

The final hymn, blessing and The National Anthem, were followed seamlessly by the organ voluntary: *Final from Symphony No.1* by Vierne played by the Organist, Rufus Frowde. It was absolutely stunning as Her Majesty, in procession, made her way to the Queen Anne's staircase and then on to The Queen's State Apartments.

Here guests were courteously received, Her Majesty speaking to as many as possible before finally moving to the East Front of Hampton Court Palace where choir, organists and guests were waiting, together with an enthusiastic throng of visitors, to bid farewell to our Queen. As she climbed aboard her Bentley, amid cheers and waves, we knew that such an historic event would not occur again in our lifetime. It was an honour to have been there.

This article, from our archives, was first published in our Journal in August 2004.

New Members

Belinda Pidgen - Preston, Canterbury
Gavin Barrett - Tunbridge Wells

The KCOA Organ Competition

By Rob Miller

MEMBERS will be aware that the Organ Competition arranged for 2021 had to be postponed until 2022, the rearranged date being Saturday 19 March 1.00pm at All Saints Church, Maidstone ME15 6YE. The organising committee is confident that this will go ahead subject to the government regulations in force at the time.

The committee has been working as hard as ever, and is making good use of the new KCOA website. This has enabled contact to be made via a web link to those organisations that are interested in helping with our activities, e.g. IAO and RCO to name just two. Further to that, as organisations and venues are beginning to return to normal working, I am pleased to

announce that the Advanced Class, first place winner's recital for the 2022 competition, has been confirmed as Saturday 6 August 12.00hrs at Rochester Cathedral. I can also announce the second place Advanced Class winner's recital will take place during the organ series at Holy Trinity Church Folkestone CT20 2HQ, the date to be confirmed.

I have recently been informed that the 2019 Elementary Class winner Samuel Sleath has been appointed organ scholar at Bromley Parish Church. We are also waiting for the announcement of the date for the organ recital in the 2022 series at St George's Hanover Square London to be given by the 2019 Advanced Class winner Ondřej Smolík.

The committee look forward to meeting you on the Competition day and hope that you will continue to support this event as you have done in the past.

Silent Woods
Music for Cellos and Organ
Naomi Butterworth & Austen Scully (cellos)
Antony le Fleming (organ)

1	Walderruhe - Adagio	Dvořák	5:17
2	Sonata in G minor - 1st Mov't	Eccles	3:09
	Sonata for 2 Cellos and Organ	Handel	
	3 Andante		3:51
	4 Allegro energico		2:30
	5 Largo		2:47
	6 Allegro con fermezza		3:16
7	Salut d'Amour	Elgar	2:56
8	Romance from 'The Gadfly'	Shostakovich	2:09
9	Agnus Die from Litaniae Lauretanae	Mozart	4:39
10	Kol Nidrei	Bruch	9:41
11	Nun Komm, der Heiden Heiland	Bach	3:54
12	Pie Jesu from Requiem	Durufle	3:18
13	Benedictus	Le Fleming	3:18
14	Après un Rêve	Fauré	2:52
15	Concerto - Mov't II - moderato	Shostakovich	11:11
16	The Swan	Saint-Saëns	2:26
17	Liebeslied	Kreisler	4:12
18	Louange à l'Éternité de Jésus	Messiaen	6:32

Recorded at St. Mary's, Hadlow on 20th & 22nd April, 31st May and the 1st June 2021 by kind permission of the Vicar and Churchwardens.
Recording Engineer & Producer: Christopher Town. Editing, Mastering and Sleeve Design: Timothy Yeo
Photography: Barnaby Hughes

Recording Ref: CTRH1046. Duration: 78:09. MCPS (P) & (C) 2021
Christopher Town Recording Service 96, Ridgeway Drive, Bromley, Kent, BR1 5DD
Tel: 020 8851 9116 christophertown@ntworld.com

Organ & Cello CD

A new CD of organ and cello, recorded at Hadlow Parish Church, is now available. Antony le Fleming (Organ) accompanies Naomi Butterworth and Austen Scully (Cellos). The CD is available from our member

Antony le Fleming
Tel: 01622 817842

Letters to the Editor

Organists' contracts

IT HAS been my view that every Organist in receipt of a salary should be in possession of a valid Contract of Employment. Reference to such can head off any disputes or misunderstandings at the pass without recourse to legal action. Some Vicars and Church Wardens do not realise that if you are in receipt of a P60 every year, you should be treated as an employee. Therefore, even if you do not want to be tied by a contract, even if you cannot ever imagine needing one and even if your new incumbent was still in nappies on the day you were appointed, the possession of a contract can save an awful lot of heartache and angst.

The RSCM will give excellent advice and can provide a template for a contract which can be amended and tailored to fit your individual needs and requirements. It costs nothing, so treat it as free insurance.

Barry Kemp - Rainham, Kent

IMAY be wrong, but I believe it was relatively common (indeed normal) until a few years ago for church organists, even some cathedral assistants, to engage under Schedule D. But then there was a landmark court case which changed accepted practice from the point of view of HMRC, and best advice nowadays is for there to be a contract of employment, with attached rights.

Though many churches still cling to the old practice, which is all fine and dandy (especially for long-serving titulaires) until things need reviewing, as has happened with many appointments during the pandemic period, even for those on formal contracts of employment.

It's been saddening to hear of colleagues, some with long and loyal service, who have fallen foul of economy measures in parishes hit by reduced income during the pandemic.

Nicholas King - Hemel Hempstead

IT IS concerning to hear of organists' contract problems and it makes me very grateful for my relatively tranquil forty-one and a half years at Otford! This area (employment/self-employment) is a minefield, though - and I am not even sure that the IAO has it right; I don't see how an 'appointment' as organist can be on a self-employed basis, certainly not for tax purposes. And if the contract is one of employment, then certain employment rights accrue.

Kevin Grafton - Sevenoaks, Kent

FOLLOWING a number of discussions, I attach a link to the ISM contracts page where you will see a suggested document for church musicians. I hope this is useful. If you are not a member then it makes clear you will need to pay £10 to access it.

<https://www.ism.org/results?q=Contracts>

James Bryant - President

Adrian Wilson

A short Profile

BORN AT Folkestone on 19 November 1951, Adrian Wilson arrived just a month too late to enjoy the excitement of Winston Churchill being returned to Parliament as Prime Minister in the General Election of 25 October 1951, winning a seventeen seat majority.

At this time Adrian's parents lived with his grandparents until acquiring a council property, which they subsequently bought and which remained Adrian's home, together with his older sister and a younger brother, until he purchased his own house in 1986. With the East Cliff at Folkestone a few minutes' walk away, much of his childhood leisure time was spent with friends on the cliffs and down in the Warren area.

From 1956 he attended St Peter's Primary School, Folkestone making many friends, mostly from the fishing community. On hearing that Adrian's father was ill on one occasion, the Parish Priest, the Rev. H J L Stephens, visited his parents, beginning a life-long connection with the Anglo-Catholic Church of St Peter's, East Cliff, Folkestone, and he and his sister attending Sunday school there. Adrian was fascinated by a reed organ at the church and he was often found to be fiddling with it when he shouldn't have and consequently had to sit between two mature women in the congregation during services for a while.

Wanting to learn to play the piano, his parents acquired a piano for him, with lessons arranged with a local tutor initially costing 3/6d for each half-hour lesson.

He had lessons for a number of years but avoided piano exams. After some time, enthusiasm declined as he felt too self-conscious to play in front of people; however, his interest in various types of music greatly developed. Many of the older boys at school joined the church choir, but Adrian felt his voice wasn't good enough so declined. He nevertheless always had a fascination for the workings of certain instruments, which would lead eventually to him gathering and collecting many instruments in later life.

From 1963 until 1969 he attended Brockhill Secondary School, Saltwood, moving on to Harvey Grammar School for two years, where he flourished, and established a good circle of friends. During his time at Brockhill he had joined the serving team at St. Peter's Church, and it was a requirement that one served at a weekday Low Mass to learn the essentials before being allowed to join the Sunday team. He attended the 7.00pm Friday Mass, which involved a quick run to the bus stop for the school bus to ensure he was there on time.

In his last three years of school, he worked on Saturdays and during holidays at the Green Shield Trading Stamp shop, before his working life began with training with an insurance company in Folkestone and commuting to the London office. The quite regular long commute was not an incentive for good work, so he left the company after eighteen months and, subsequently, took a job as a freight clerk at a ferry company in Dover, initially working twelve hour shifts up to seven days a week, certainly a very busy but interesting job. After five years, he moved again and took a job with a credit company, involving approval of personal credit, managing agents and debt collecting; it lasted well until he

rather agitated the office manager by questioning his expense claims. Adrian was sacked by the manager, although, not long after, the manager himself was also dismissed.

Adrian took the opportunity to complete an Accounting Technicians' course at Kent College in 1984, followed by working with two firms of accountants and some agency work until he joined Cathedral Gifts Ltd. in Canterbury as bookkeeper, remaining for fourteen years, enjoying working in the environment of the Cathedral.

Following this, and with further agency work, he was asked to join Hythe Town Council, where he was employed as the Finance Clerk on a permanent basis, remaining there until his retirement in 2017.

The organist at St Peter's Church in the 1960s, Alfred Bailey, allowed Adrian access to the organ, until, rather foolishly, he annoyed him on one particular occasion. Alfred particularly disliked accompanying the Metrical Litany of Our Lady, usually sung on Sunday Evenings in May, but forgotten by the Parish Priest until Adrian reminded him on the last Sunday of the month; Alfred was not well pleased.

During the 1980s, a friend and regular member of the congregation at the Friday morning Mass died, and her body was brought into church overnight before the funeral next day. As the organist was not available, the vicar asked Adrian if he would choose four hymns and accompany the service. Not having been near the organ for a while, he went down to the church to prepare to ensure that there would be no complaint heard from the front for what he had chosen. Thankfully all went remarkably well in the circumstances.

In the absence of an organist, he was occasionally asked to play at the Sunday

Mass, but when another organist was available, he returned to his serving duties.

In 1985 he had noticed an American reed organ, which appeared to be in reasonable condition, being auctioned in Hythe; he went along and bought the instrument at a rather high price (being new to auction rooms). The following day he drove down to collect it with his old Land Rover, with a friend sat in the back to hold on to it, as they had omitted to take any rope.

In 1986 Adrian finally moved into his own home and the reed organ came with him; thus started a collection of instruments in various condition, eventually totalling seven American reed organs; three pianos; and a harmonium in his two-up, two-down little house.

One night in July 1996, St Peter's church suffered an arson attack, a fire which caused considerable damage. The roof above the nave was punctured to enable water to be pumped into the building to combat the fire, which unfortunately resulted in debris and water raining down on the organ and soaking the music. The following afternoon, Adrian managed to gain access to the gallery and take down the central group of front pipes, which were precariously overhanging the nave, and remove most of the music to dry out. The *Beal & Thynne* organ was subsequently restored and rebuilt by *F H Browne and Son*, with the organ and pipework raised up, speaking more effectively into the church. With new electric actions and the addition of a new 2ft and a mixture the organ was greatly improved.

About seventeen years ago Adrian's Partner, Jenny, moved in, from which time order came to their home, with the disposal of instruments that were just taking up space and unlikely to be playable again. However, he still has five



Adrian Wilson

Photo C. Jilks



*Fire damaged organ pipes
St Peter's Church*

Photo A Wilson

American reed organs, one harmonium and one Broadwood piano. Together with Jenny, more distant horizons were explored as they embarked on foreign holidays to several European countries.

Over the years Adrian has spent much time helping friends in their businesses, usually related to the motor trade, supporting a locally based charity by collecting, sorting, and loading items into containers for shipment to certain African countries. He continues to serve his parish church in many capacities as well as Churches Together in Folkestone.

Photography has always been an interest, treating himself to some reasonable camera equipment as a retirement present. Holidays abroad, until 2019, were an

annual event, with the opportunity of taking hundreds of photographs to process for several weeks afterwards, with many pictures manipulated to produce cards and posters. For the time being, Jenny and Adrian also continue to enjoy walking in and around the local countryside, usually with a camera to hand in case any bugs, birds or animals pose for a picture.

Adrian has been a member of our Association for over thirty years and, together with Jenny, comes along to our meetings regularly to observe, listen and enjoy. Long may it continue.



*Fire, damaged organ console and music
St Peter's Church*

Photo A Wilson