

A photograph of the interior of a Gothic cathedral, viewed from the nave looking towards the organ. The organ is a large, ornate wooden structure with multiple tiers of pipes, illuminated from within. The architecture features high vaulted ceilings with intricate ribbing and flying buttresses. The side walls are covered in dark, carved woodwork. In the distance, a bright doorway is visible at the end of the nave, with a few people standing near it.

Kent County Organists' Association

February 2018 Journal



Kent County Organists' Association

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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

FIRSTLY, MAY I take the opportunity of wishing you all a very Happy New Year and I look forward to seeing you all during the course of the year.

2017 ended with a very fine meeting, visiting St Peter in Thanet and Holy Trinity at Broadstairs with two fine organs being demonstrated by your President and Adrian Perkins respectively, also 2018 proves to be a good year and will incorporate a coach outing to Oxford on Saturday 9 June.

There will also be a London visit this time, on Saturday 14th April at St John the Baptist Kennington and St George's RC Cathedral, Southwark, which houses a fine 1957 *Compton* organ. I think this will be the first time that the Association has visited this instrument.

The Committee has always endeavoured to provide a varied programme but there are always opportunities to provide educational means. Our Competition will again be held in March 2019 and gives an opportunity for younger members to display their talents before an eminent adjudicator, always casting impartial judgement on the competitors.

The Association is always very conscious of giving its members the best that there is and there are many opportunities of travelling to places outside the county. There are also opportunities of the more educational side being provided. Would you like perhaps to see masterclasses or lectures? Local History seems to always be very popular and we will continue to provide this. Our afternoon teas are

always renowned and they will certainly continue.

It was a particularly great pleasure to welcome Martin Baker as our Guest Speaker at the President's Dinner. He is the Master of Music at Westminster Cathedral and President currently of the Royal College of Organists. It would be great if the Association were able to visit Westminster Cathedral at some stage.

One of Martin Baker's great fortes is improvisation and he improvised at the end of his splendid recital at Bloomsbury Central Baptist Church at the end of January. He will also be giving a masterclass on improvisation during the IAO Organ Festival in Cambridge and Peterborough in August.

Our neighbouring association, Bromley and Croydon, is organising a week trip from 6th to 11th August to the *Three Choirs Festival* country and will include visits to the three cathedrals as well as Elgar's birthplace and Tewkesbury Abbey among the visits.

On a sadder note we must record the recent death of Nigel Durrant whose *Notes from the Netherlands* always proved enjoyable reading. We reprint Nigel's very first article from February 2006 on page 21. With all good wishes for 2018.



Andrew Cesana at *Photo C.Jills*
The Grosvenor Chapel, Mayfair

Review of recent Meetings

The President's Dinner

THE CONISTON HOTEL, Sittingbourne, was the venue for our President's Dinner on 16 September 2017. We are indeed grateful to Andrew Cesana, our new President, for arranging this venue at very short notice owing to booking problems at our previous hotel at Larkfield. Also, we are greatly indebted to Andrew for arranging our after Dinner speaker, Martin Baker, who is Master of Music at London's Westminster Cathedral.

Before our meal, Grace was sung by the KCOA Choir, directed by Nicholas King, singing *Oculi omnium* by Charles Wood. The three course meal provided a wide choice with roast chicken, salmon and braised beef available for the main course.

Dinner was followed, of course, by the Loyal Toast before we were introduced to our speaker Martin Baker, who spoke eloquently and entertainingly on

the history of Westminster Cathedral and the many organists who had preceded him. He described the evolving musical styles, including the use of Italian vowels, and the organist's shamefully regular visits to the nearby public house, with its consequent effects on the evening music: one such organist was sacked, but then, following much consternation, was subsequently reappointed by the Cardinal.

The Cathedral foundations were laid in 1895 and it opened in 1903 with the choir school founded by Richard Terry, who introduced music by Byrd, Tye, Tavener and Palestrina into the early Masses.

Martin Baker was appointed as Master of Music in 2000 and, in addition to his recital and recording work, has greatly expanded the choir repertoire. Martin was also elected as President of the Royal College of Organists in July 2016. Martin was born in 1967 at Manchester. He studied at the Royal Northern College of Music, Chetham's School of Music and Downing College, Cambridge. Martin then held positions at London's Westminster and St Paul's Cathedrals before being appointed to Westminster



A Convivial atmosphere as Dinner concludes

Photo C. Jilks



Martin Baker with President Andrew Cesana Photo C.Jilks

Abbey at the age of twenty-four. In 2000 he returned to Westminster Cathedral as Master of Music, where he is responsible for directing its world renowned choir in its daily choral programme and busy schedule of concerts, tours and recordings. Martin is a much sought after organist, playing frequent solo concerts in the UK and around the world.

The Westminster Cathedral Choir is undoubtedly one of the finest choirs in the country and probably the world, a reputation that is built on the firm foundation of regular practice. The twenty-five boy choristers from the Choir School begin their day with an hour's practice at 8.00am and then again at 4.30pm, being joined by the professional lay clerks. The choir sings what is known as the capitular liturgy which is daily Mass (weekdays at 5.30pm, weekends at 10.30am) and Vespers daily at 5.00pm and Sundays at 3.30pm. Martin explained that the choristers, who board at the Cathedral Choir School, sing both the treble and alto lines, which is unique for a cathedral choir in this country. They are joined by up to ten professional lay

clerks: four basses, four tenors and two counter-tenors. One of the defining characteristics of the choir's sound is the alto line being a mixture of counter-tenors and boys.

Much is founded on the work of the Cathedral's first Master of Music, Sir Richard Terry, who was one of the pioneers of the early music movement; in the first two decades of the twentieth century he transcribed hundreds of masses and motets from manuscripts and performed them with the Cathedral choir, music which had been unheard for centuries. Martin endeavours to build on this today, commissioning new music as have his predecessors who introduced music by Vaughan Williams, Benjamin Britten and Lennox Berkeley, all writing music for the cathedral's liturgy.

Martin's fascinating address was followed by thanks from our President, Andrew Cesana, who gave a short illustrated talk speaking of the changes in the Association since he was last President, in 2001, and the intricacies of improvisation. The evening concluded with a raffle, bringing to a close this enjoyable occasion.

Broadstairs, St Peter's Church & Holy Trinity Church

UNDER LEADEN SKIES, Big Ben was woken from its Westminster slumbers to toll Armistice Day's eleventh hour of the eleventh day of the eleventh month, setting a sombre tone, as members made their way to the Isle of Thanet last November. Thankfully, with brightening skies, the afternoon brought much of interest with two contrasting organs and churches.

St Peter's Church, Broadstairs, has a fine Norman nave dating from 1180 with a 13th century chancel, now adorned with dazzling Italian mosaic tiling, installed during a major Victorian refurbishment during the 1850s; the high Georgian pews and pulpit were also removed at this time. The new replacement pews and furnishings are now held in great esteem by the Victorian Society, as are the stained glass windows, which date from the 1870-1890 period. The main east window is early 20th century, a fitting memorial to those who fell during the First World War.

We were welcomed by Lay Reader, John Cox, who outlined the long held musical tradition at St Peter's, which was enjoyed by Sir Edward Heath when he was a choirboy here. The organ is a three-manual and pedal 1885 *J W Walker* instrument, which was extensively rebuilt in 1962 by *F H Browne & Sons*, with electric action, a detached console and a new Choir section.

The main body of the organ speaks



1885 *J W Walker*, St Peter's Photo C. Jilks

down the north aisle of the church with the Choir Organ left uncased, its pipes decoratively displayed in a chancel arch. The specification is: *Great Organ*, 16 8 8 8 4 4 2²/₃ 2 111 8 4; *Swell Organ*, 16 8 8 8 8 4 111 8 8; *Choir Organ*, 8 8 4 2²/₃ 2 1³/₅ 8 8 4; *Pedal Organ*, 32 16 16 16 8 8 4 2 16 8 4 with usual couplers. The organ has an expansive tonal compass, ranging from its softest strings and flutes, to clear diapasons and a rich Swell reed chorus, providing a fulsome full organ ensemble. Its speech is vibrant and clean in tone, but with that slight sterility of voicing typical of *Walker* organs. The Choir section, containing many new pipes, has been sensitively voiced, blending with the original *Walker* voicing, adding much mutation-colour and interest.

Andrew Cesana first demonstrated the organ playing, fittingly, *Solemn Prelude* from "For the Fallen" by Edward Elgar, followed by Elgar's *Cantique*. Jim



St Peter's Broadstairs Choir Organ

Photo C.Jilks

Bryant then played *Elegy* by G T Thalben-Ball before the organ was opened to members to try, greatly enjoying its illustrious tones.

Holy Trinity Church, Broadstairs, only a short distance from the sea, was built in 1829-1830, just seven years before Princess Victoria, at the age of eighteen, became Queen. The church originally had a tower and galleries, both now gone; the tower was deemed unsafe in 1924. A new Rector, Rev James

Carr, arriving in 1866 brought ecclesiastical changes with services becoming increasingly High Church, a churchmanship which has endured, remaining little changed until the present day.

Some may remember our much respected past President, Reg Adams, who was organist of Holy Trinity Church during his retirement years. Today, the Director of Music is Adrian Perkins, who most kindly received us with copious notes and background information on the organ, its history and specification. There was originally an organ by *August Gern* installed in 1883, although the present instrument is by *William Hill & Sons*, built in 1916, using some pipes from the *Gern* organ, though this is not fully documented. It was one of the very last organs to be built before *William Hill & Sons* joined with *Norman & Beard* during 1916, forming the company of *Hill Norman & Beard*, which, owned by the Christie family of Glyndebourne, continued trading until 1998.

The organ is set in a high north chamber gallery, overlooking the chancel, allowing the organ to speak freely into the church's sumptuous acoustic. Hidden from view behind a plain undecorated front pipe display, the organ was originally a two-manual and



Roger Gentry at the console *Photo C.Jilks*

pedal instrument, its Choir department added in 1930 by *Noterman*, to a tonal design by Rev Noel Bonavia-Hunt: a Pedal trombone 16ft was added by *Hill, Norman & Beard* in 1932. The organ still has its original charge-pneumatic actions and has remained little changed over the years. Its specification is: *Great Organ, 16 8 8 8 4 4 2 8*; *Swell Organ, 8 8 8 8 4 2 111 16 8 8*; *Choir Organ, 8 8 8 4 8 8*; *Pedal Organ, 16 16 16 8 8 32 (quinted) 16*, with usual couplers.

Adrian Perkins demonstrated the organ for us with: *Fanfare for the Lord Mayor of London* by Arthur Bliss (1891-1975) *Christ lag in Todesbanden* (Orgelbüchlein) by J S Bach (1685-1750) *Prelude* by William Harris (1883-1973) and *Nun danket alle Gott* by Sigfrid Karg-Elert (1877-1933).

Adrian's selection of music was well chosen to display the organ's most enjoyable characteristics, the Arthur Bliss demonstrating the deep richness of the voicing; typical Edwardian tonality, warm and full of character, with solid 16ft Pedal stops augmented by the 1932 *HN&B* trombone. As the Karg-Elert unfolded we heard the full organ sound, which demonstrated the effective Swell box, keeping the lush growling roar of the 16ft & 8ft Swell reeds beautifully controlled, before full organ was unleashed; filling, almost overwhelmingly, the generous church acoustic with its depth, warmth and richness.

This organ is an unspoilt example of organs of the period, with a 1932 choir section providing slightly lighter voicing and colour. Adrian Perkins enjoys playing this organ, but has a yearning for the addition of a Great mixture. Another view suggested that the pedal section was too heavy; but in truth, it is a fine organ of its time.

We had started this memorial



Holy Trinity, 1916 William Hill Photo C Jilks

Armistice Day with Big Ben reminding us of the day's significance and ended with the authentic voice of a 1916 organ, its deep rich tones conveying echoes of Empire, the roar of a nation at war and a reminder the dreadful toll of human sacrifice. With the passing of the years the vibrant colours and sounds of the past inevitably become lost, but here at Broadstairs we had experienced just a touch of the tonal flamboyance of one hundred years ago.

Life goes on, and the ladies of Holy Trinity demonstrated what a good tea should be like: the variety of sandwiches and cakes was praiseworthy and most enjoyable. We must thank Adrian Perkins for, not only playing, but helping to arrange our visit; also our member, Malcolm Hall, who tunes the Holy Trinity organ, and gave us access to the organ at St Peter's.

Front Cover

Norwich Cathedral

By Colin Jilks

OUR KENT ASSOCIATION visited Norwich some years ago where we heard the new *Peter Collins* organ at St Peter Mancroft Church in the town centre, before going on to Norwich Cathedral. Unlike the classically voiced *Peter Collins* organ, the organ of Norwich Cathedral is based on an original 1899 five manual and pedal instrument by *Norman & Beard*. This organ was badly damaged by fire on 9 April 1938 during, what transpired to be, a dramatic even-song. A major rebuild by *Hill Norman & Beard* was undertaken in 1940-1942 reducing it to a four manual and pedal instrument. It now has one hundred and five speaking stops and, more recently, the addition of 256 channels of piston memory, together with a stepper



Norwich Cathedral Quire *Photo C. Jilks*



Organ facing west into Nave *Photo C. Jilks*

sequencer. Another feature is the Cymbelstern, installed in 1969, which is a set of 6 bells with a rotating star located high up on the nave-facing organ case.

Our cover picture shows the fine organ case, designed by Stephen Dykes Bower, which was installed in 1950. This, although modern, reflects traditional organ case design with three towers and two flats, which is duplicated in the smaller Choir case. This three tower, two flat design is reproduced on the west facing nave side of the organ, which can be seen in the photograph of the organ taken through a nave arch. Some of the organ's 32ft pedal pipes can also be seen standing in the south triforium; as with so many cathedral organs, much of the organ's pipework is positioned outside the central case, housed in north and south triforiums.

Chapel Royal Tuning

by Colin Jilks

AS DR JOHNSON'S Prince Rasselas of Abyssinia was to discover, living in a perfect world, only to know the soft vicissitudes of pleasure and repose, can begin to pall. Nevertheless, in our music domain, perfection has been invariably pursued, especially in the tuning of keyboard instruments and organ scale temperaments, in an endeavour to square the Pythagorean circle. The tuning of instruments has always been a problem if all keys are to remain useable, with perfect thirds, as well as good fourths and fifths the coveted ideal. 'Equal Temperament', which has become the modern tuning standard, may not have perfect thirds, but does have near perfect fifths and fourths, and had started to be used in North Germany in 1690, where it must have been known to J S Bach who consequently composed for every key.

However, it was about 1850 before Equal Temperament became the settled and accepted tuning method in England which, with its minor imperfections, has undoubtedly fulfilled its purpose. Nonetheless, in the quest for authentic tuning tonality, especially with historic instruments, Equal Temperament has come under intense scrutiny in recent years, to the point of derision in some camps.

The differences and details of tuning methods was brought home to me recently when I was asked to tune the choir section of the organ at the Chapel Royal, St James's Palace, to a 'Quarter Comma Mean Tone' tuning, to provide a continuo organ for an early music recording. One of the advantages of Equal

Temperament is that all fourth and fifth intervals are almost perfect, the scale discrepancies being absorbed by the thirds which are all tuned sharp. The 'Mean Tone' approach keeps the intervals in the more common keys quite pure, especially the thirds, which are perfect in a goodly number of keys, although the fourths and fifths are perhaps a little further astray than Equal Temperament.

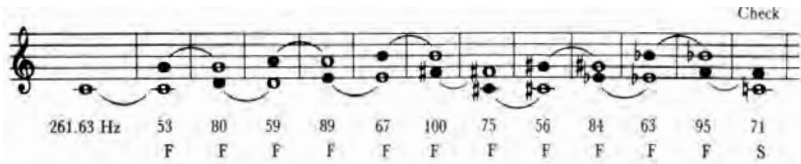
The first question to ask before embarking on an unconventional tuning is: what keys are going to be used? The Mean Tone tuning method confines the player to the more common keys of C D F G and B flat; A flat, E flat, or D flat, sound abominable and are unusable. Most early English organ music is confined to the common keys and composers of the time were obviously well aware of the tuning methods used.

Nevertheless, the sound of an organ played in these early temperaments is quite different from modern tuning, the pure thirds sounding strangely flat, overlaying the music with a veil of melancholy, even in major keys. The modern ear has perhaps become conditioned to the sharp thirds of Equal Temperament and an arpeggio or chord played with perfect thirds does sound initially strange.

There have been many tuning temperaments devised, which include 'Fifth Comma Mean Tone', 'Sixth Comma Mean Tone', 'Werckmeister 111', and many more. Perhaps the most recent tuning method to be devised is 'Royal Temperament', invented by John Norman for the 1792 *Samuel Green* organ, which he renovated and installed in the Queen's Private Chapel at Buckingham Palace in 1961. This instrument is now in the Private Chapel of Kensington Palace following the restoration of the Chapel in 2002. The fourths and fifths of this

Temperament are certainly less pure than Equal Temperament, with some beat rates almost twice the speed, but the thirds are less sharp in the common keys. But complete purity of thirds has not been sought, allowing all keys to be used, although with B flat and D flat sounding just a little astray. Certainly this organ, being used for services with music covering a wide period, has attracted attention for its sweetness of tone, possibly partly coloured by its tuning. However, when

pitch is A 440. Thankfully, A 415 is almost a complete semitone lower than A 440 so a movable keyboard is often used to select and transpose to the required pitch. The Chapel Royal organ has no such facility and the thought of trying to move every pipe up one hole on the Choir soundboard seemed hard going. But having an Electro-pneumatic action it was relatively easy to change the wiring on the feed from the console to the Choir soundboard, with the visiting



Tuning Procedure Equal Temperament



Tuning Procedure Quarter Comma Mean Time

tuning this organ I do find some of the intervals a little uncomfortable, no doubt due to my twentieth-century-conditioned-ear.

The two diagrams, with beats per second, reproduced from a book by Charles A Padgham, show Equal Temperament tuning with its quite slowly-beating fourths and fifths, and Quarter Comma Mean Tone where the fourths and fifths beat twice as fast, but with a number of perfect thirds.

Another Chapel Royal request initially caused concern, as on this occasion an early music recording with James Bowman required a continuo organ tuned to Baroque Pitch. Pitch must not be confused with Temperament, although, similarly, it has changed just as much over time. Baroque Pitch is usually taken to mean A 415; modern orchestral

organist warned not to use the manual couplers.

Pitch does sometimes cause problems if used with other instruments as so many of our organs were built during the late 19th century when a number of different pitches were in use, varying by as much as a quarter of a semitone. People are often surprised to learn that today's standard orchestral pitch of A 440 was only finally adopted in Britain in 1939, although it had been the accepted standard in America since the 1920s.

Perfection, whether in Temperament or Pitch, is illusory; what may seem to be the definitive tuning method can soon reveal its limitations. As Dr Johnson's *Rasselas* came to realise on his philosophical travels, what may initially seem perfection can rapidly lose its appeal.

Organ-building the “Boy’s Own” way

By David Shuker

SOME YEARS ago I came across a first edition (1881) of *Practical Organ-Building* by W E Dickson in a second-hand bookshop in Rochester High Street. In the preface to his book, Dickson noted that ‘he himself, several years ago, contributed a short series of articles on the construction of small organs to a periodical publication now extinct’ without giving any further details. Quite by chance, knowing of my interests, a fellow bookseller recently offered me a few issues of the *Boy’s Own Magazine* from 1863 and 1864 that contained a series of articles on organ building. The only clues to the author were the initials ‘W.E.D’ at the end of each article. These were clearly Dickson’s original series and it is instructive to see, firstly, the context in which he wrote the articles and, secondly, how his ideas evolved over the intervening years.

William Edward Dickson (1823-1910) was born in Richmond, Yorkshire, and went up to Corpus Christi, Cambridge, in June 1842. He graduated with a BA in 1846 and was ordained deacon at Lichfield in the same year. He was incumbent of Goostrey, Cheshire from 1848 until 1858 before moving to Ely Cathedral where he became precentor and remained there for the rest of his life. Nothing is known of his early interest in organs except for some correspondence relating to the move of the Samuel Green organ from Lichfield to Armitage in the middle of the nine-

teenth century and a mention in the 1881 preface that he has spent some time in his youth as ‘plodding and untiring boy-workman’.

Four articles entitled *How to build a small organ* appeared in successive months from August to November 1863. The history of the publication of *Boy’s Own Magazine* is somewhat complicated as it went through several versions beginning in 1855 when it started under the editorship of Samuel Orchard Beeton (1830-1877, the husband of the better-known Mrs Beeton). The British Library catalogue entry shows that the organ articles appeared in Volume 2 of the new series of the magazine which ran from 1863 to 1870. The first article (Volume 2, No 8, pp 179-181) begins with Dickson commenting on the ingenuity of readers of the magazine in making model steam engines (which were sent to the magazine for evaluation and detailed comments on the models were published) and suggesting that they turn their attention to organ building. This is followed by instructions on how to make a stopped Tenor C wooden pipe.

The second article (Volume 2, No 9. Pp 259-262) rapidly takes the reader into more extended work with instruction on how to make a whole rank of stopped wooden pipes and bellows and reservoir. It includes a cross section of the intended organ which shows it be one-manual with no pedals.

The third article (Volume 2, No 10, pp 347-351) deals with the sound-board and action. Dickson suggests that the sound-board is made by taking a solid plank of wood and making the channels by sawing across the grain and sealing both sides with a strip of wood. Whilst

this would be easier to do at the outset than the conventional method of inserting bars it would take some fair

skill to make sure that the whole was wind-tight. The later book describes the more conventional technique.

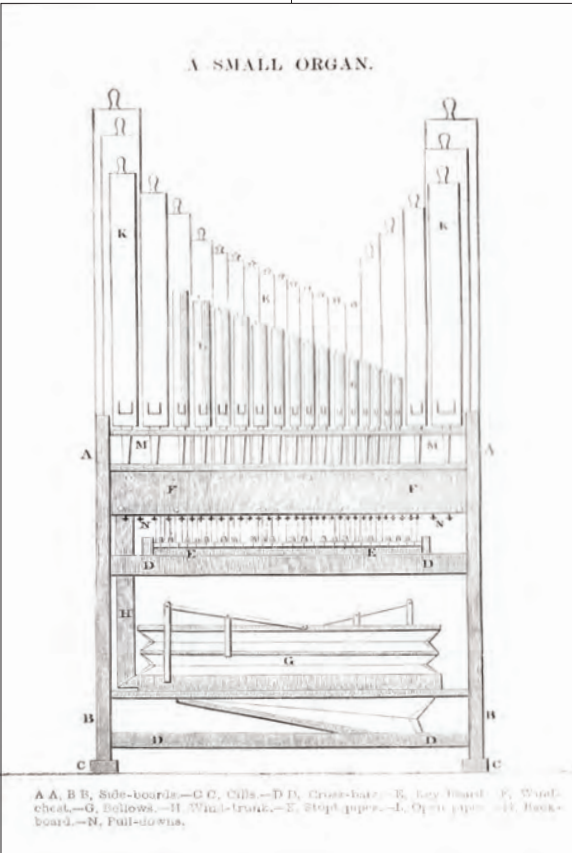
The final article (Volume 2, No 11, pp 439-442) covers the construction of the action. There is however no description of how to lay out and construct a keyboard and the construction of the backfalls and roller-board is described in a fairly perfunctory way. It is perhaps not surprising that in his final sentence Dickson

says that 'if any readers desire further information, we shall be happy to answer enquiries'. Whilst the number of *Boy's Own Magazine* readers who embarked on the building of an organ was probably much less than those who built steam engines and model boats one can imagine that Dickson's post-bag might have encouraged him to write a more detailed account leading

eventually to the 1881 book.

The *Boy's Own Magazine* also offers up some snapshots of men in their youth

who went on to greater things, one with significance to those interested in organs. The magazine ran regular essay competitions on a wide range of subjects and the prizewinners announced in the September 1863 issue had responded to the subject of the 'History of the Translation of the Bible into English'. The first prize was awarded to Arthur Hibble Higgs (aged 12½). Higgs (1850-1915) became a noted Classics tutor at Oxford winning many prizes along the way. The third prize went to Francis James Chavasse (1846-1928, then aged 16) who went on to become the second Bishop of Liverpool and is remembered for commissioning the Anglican Cathedral with its famous Willis organ. However, not all was rosy in this competitive Victorian garden. In the same competition the plagiarism of



A cross section of a small two-rank chamber organ published in Boy's Own Magazine (September 1863)

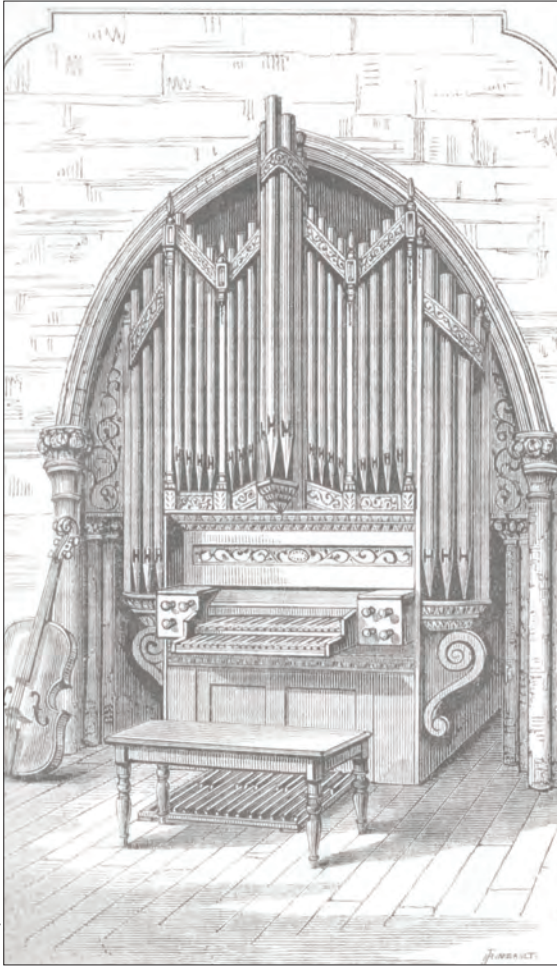
one Francis G Collier was publicly exposed – the hapless essayist was found to have copied word for word passages from a well-known Cyclopaedia. *Plus ça change, plus c'est la même* – only the Wiki prefix and the technology have changed.

Turning once again to *Practical Organ Building* it transpires that I am the fifth owner of the book. It was first owned by Colonel Lewis Conway-Gordon (1838-1895) who at the time of its purchase (March 1882, inscribed next to his signature) was Director-General of Indian Railways. He had started his career with a commission in the Bengal Engineers and progressed through the Indian railway system through sheer ability as a construction engineer and administrator. He retired in 1890 and settled in Rochester.

According to his obituary, Colonel

Conway-Gordon was 'an excellent mechanic and always kept up a work-

shop; when he was out of reach of his favourite pursuits of boat-building and yachting, he took up organ-building, and built two or three organs on different principles and on original lines.' Conway-Gordon drowned in June 1895 when his yacht was run down in fog by a steamer off Littlehampton. Canon Dickson would doubtless have been highly satisfied that his book was so useful to an amateur organ-builder whose outlook and reputation had been fashioned in true *Boy's Own* fashion in the India of the British Raj.



The frontispiece of WE Dickson's Practical Organ Building (Crosby Lockwood, 1881)

New Members

*Dr Michael Alexander
Maidstone*

Gavottes in Church

By Michael N Cooke

OUR PREVIOUS vicar was passionately fond of Mozart – very often attending Glyndebourne. One Sunday, during Advent (one of the two seasons when I do not improvise the hymn-introductions) we were to sing “Come, Thou long-expected Jesus” to the tune “Cross of Jesus”. I started, as per NEH:- COME thou long ex-PEC ted Jesus, when, suddenly I found myself playing each 1st beat as a 3rd beat – come thou LONG ex pec ted JE sus. The vicar came over to me after the service, grinning from ear to ear. “Mike” he said, “That lovely bit of Mozart”. “Well” I answered, “I did input it as Stainer, but what it came out as, I wouldn’t like to say.”

This set me wondering – How many 8.7.8.7. hymns can be sung 3.4.1.2.3.4.1.2, instead of 1.2.3.4.1.2.3.4? Every rule has its exceptions, one notable one being “Bethle HEM of no blest CIT ies” which would, of course, sound ridiculous, but would make more sense if sung to the alternative words:- “earth has MA nya no ble CI ty” when it would work, treating the word “Bethlehem” as “Bethl’hem” (2 syllables). Singing them with this ‘feel’ lightens the sense. There is another metre which would benefit from this treatment – 7.7.7.7. Then “ROCK of a ges CLEFT for me” would become “rock of A ges cleft for ME”, exactly as you would say it. How about the hymn “JE sus these eyes have NE ver seen”? Singing it in 4/4 is ludicrous, in my opinion, but there is

one hymn book I know of where the time signature is 3/4. (A&M Revised). Here you will get Je SUS these eyes have NE ver seen that BLES sed for of THINE. Quite good – except for the first 2 syllables, which would be better sung in reverse order of accent. The solution? Easy – Sing the 1st bar of the 1st verse to 4/4, then sing the rest of the hymn to 3/4. I have written this out for our choir by writing the tune twice – once with a 4/4 1st bar for the 1st verse only – words written underneath the notes – and then again, with every bar being 3/4, again with the rest of the words written out underneath (Between the 2 staves). Works a treat. All the accents fall into the right place.

What is the time signature for the tune “Lobe den Herren” or, in English “Praise to the Lord the almighty the King of creation”? “3/4” I hear you say. Wrong! In all the German hymn books it is in 9/4 starting on the 7th beat. Once again, all the accents in English fall into the right place. I have an old Chorale Book dating from 1900. In this the time signature is - wait for it - 3/4 I think that this has since been altered by German editors (Correctly!). The tune for the hymn “He who would Valliant be” actually begins on the 3rd beat of the bar, but how often have you heard it sung with this feel? I always slightly detach the first two notes, which gives a feel of an accent on the third, so that “HE who would VAL liant be” becomes “he WHO would valliant be”, which I think sounds better.

It always pays to read through the words first when choosing a tune for a hymn, not only to ascertain the suitability of it to the words, but to impart the right ‘feel’ to the tune.

Letters to the Editor

St. John the Baptist Penshurst

DEAR SIR - Please allow me to correct information published in the August 2017 Journal, regarding the *J Walker* instrument in Penshurst Parish Church. During the last rebuild of this instrument by *F H Browne & Sons*, a reed unit of 32-16-8-4 was installed, also a *Compton* 'Polyphone' was added to the pedal to provide the 32' flue effect – so no electronics as stated.

Also, I question whether it is acceptable for the '*reviews of recent meetings*' to be published anonymously. On several occasions, I have noticed that a variety of instruments have had comments made about them regarding issues such as mixture regulation etc. issues that are very much subject to personal taste. The great mixture at Penshurst for instance, is situated right behind the Sanctuary pipe display and could sound out of balance, depending on where the reviewer was situated. May I recommend that just as it would be totally unacceptable in the Journal to publish criticism of a performer during one of our meetings, so personal comments regarding work of a particular Company or organ Builder should be avoided?

Yours faithfully,
Malcolm Hall
Kennington, Kent

WE MUST THANK Malcolm for his clarification of the organ specification at Penshurst Parish Church; little information was available on the day, and with some members' propensity for occupying the organ stool, our reviewer had



Penshurst Walker Organ Photo C. Jills

only brief access to the instrument.

However, regarding Malcolm's other points, we regret he has misjudged the intention of our Journal reports, as these are in no way intended as criticisms of instruments, but are earnest endeavours to describe and interpret for those who are unable to be present at our meetings. They can be nothing more than thumbnail sketches, but to irrationally restrict reports to an original builder's name and specification, devoid of any description, would surely result in a manifest disservice to our Journal readers.

Our Journal has been published successfully in its present form for over twenty years where anonymity in reports, written impartially, serves a wide membership: it is also proof-read by three Association committee members before going to press. We nonetheless welcome all correspondence and discussion, and hope more members will grace our pages with their views and observations.

Journal Editor

Obituary

Nigel C B Durrant 1945-2017

NIGEL DURRANT has been a long, loyal and faithful friend of our *Kent County Organists' Association*, and his death on 16 October 2017 is a great loss to all who have had the good fortune to know him. His *Notes from the Netherlands* column has been regularly published in our Journal for over ten years, providing an enticing insight into the organs of the Netherlands and the European cultural world. His funeral was held on Saturday 21 October at the Church of Saint Brigid in Geldrop, the church where Nigel was organist, close to Eindhoven. The burial was at the municipal cemetery "de Oude Toren" (the old tower) at the township Woensel in Eindhoven. The service included *Thou knowest, Lord, the secrets of our hearts* by Henry Purcell 1659-1695; the poem: *And death shall have no dominion* by Dylan Thomas 1914-1953; and closed with the hymn *The day thou gavest, Lord, is ended* to the tune *St Clement*.

We thought it fitting to republish Nigel's profile which featured in our Journal a few years ago, although Nigel's close friend, Pierre J.M. Cluitmans PhD, who arranged his funeral, cast doubt on a few aspects Nigel had included. We pass on Pierre's words to read in conjunction with Nigel's profile: "*Nigel always tended to be vague and sometimes incorrect about his age and early years. He enjoyed misleading people on those issues. Since I have been accompanying him many times to various hospitals during the past year and had to mention his date of birth each time, I know it by heart: it is 12th October 1945, so just last week he became 72 years of age. Also the story that he was born in*

Estonia is "fake": he was born in Trowbridge Wiltshire - the army hospital."

Nigel C B Durrant

A short profile - 2009

WINSTON CHURCHILL coined the phrase "The Iron Curtain" in a speech in 1946 as Russia tightened its grip on Eastern Europe following the Second World War; it was a control not finally relinquished until the collapse of the Soviet Union in 1991.

Nigel Durrant was born under this Soviet regime in Estonia in October 1957, although when still a young child he was smuggled, together with his mother, to the West. Such was the confusion of these clandestine early years, cloaked in mystery and intrigue, he is not sure of his precise birthday, but keeps 12th October as the nearest approximation. This was a time when all eyes were on Russia with the historic launch of Sputnik 1 on 4th October 1957, its bleeping signal captivating the scientific world.

Although his parents were British, Nigel has spent his life predominantly in The Netherlands, punctuated during childhood by visits to a number of other European countries, including Germany, Scandinavia, the Baltic States and even a year in England when he attended Battersea Grammar School. The sequence of events is anything but clear, but he remembers he was suddenly and unexpectedly moved to France following his year in England. Nevertheless, this has undoubtedly extended his education as he speaks five languages fluently, with a working knowledge of a further three. Music is in his blood, bestowed by his



Nigel C B Durrant 1945-2017

Photo C. Jilks

maternal grandfather, a professional double-bass player, who also had an interest in organ building. Even though he died some years before Nigel was born, his musical interests appear to have transcended time, leaping a generation to kindle deep enthusiasms in his only grandson's development, especially in organs and music, both sacred and secular.

Nigel started piano lessons aged five, progressing rapidly. However, his parents would never let him forget the occasion, after just a couple of year's tuition, he had driven his piano teacher to distraction with his obstinacy. His teacher suggested during a lesson "If Mozart had wanted it played like that he would have written it like that." To which Nigel, aged seven, replied "If Mozart had thought of it he would have written it like that." Indeed, even today as a freelance professional musician, Nigel is still very aware of the composer, performer relationship.

Neither Man of Kent nor Kentish Man, Nigel joined our Kent County Organists' Association in 1995. Although a holder of a British passport, he has no existent connection with England; it was simply that his parents had suddenly upped and moved to the Kent coast and Ramsgate some years previously and he visited them regularly. But England does hold attractions as Nigel particularly admires the work of some of our Victorian organ-builders, especially *William Hill* and *Henry Jones*. Visiting England regularly he has also become a member of the *Campaign for Real Ale*.

He had a youthful passion for chemistry, leading him to study chemistry and music. Nigel then perplexed his teachers by failing physics, and insisting on pursuing archaeology without intending to finish the whole course. He maintains that there was method in his madness as he intended to carry out scientific research into preservation techniques applicable

to musical instruments, hence the archaeological interest. The scheme of things dictated differently, as Nigel's first scientific appointment was in a microbiological laboratory before working as a chemist for a French pharmaceuticals manufacturer for several years.

Throughout his early working years he remained active as a musician and gradually this side of things became full-time. Well almost, as ideally he would like to spend 90% of his time with music and 10% trying to earn a living. He frequently says that earning a living remains something of a pipe dream.

Nigel's musical interest is wide ranging although about a third of his music work is within a liturgical context. He does enjoy performing with other musicians, although he is also supremely happy in his position as regular organist at the Augustinian priory in Eindhoven, where Gregorian chant and classical polyphony are the mainstay of the two choirs' repertoire. His main organs are both national monuments and it is also hoped that a 200-year-old cabinet organ belonging to the Augustinians will be fully restored and working in their church by late 2010.

His professional music commitments slot nicely into one another so duties rarely clash. Up to four mornings a week are spent playing funerals, and in addition he acts as occasional répétiteur for a handful of singers (oratorio rather than opera). He plays early chamber music, and, armed with an old-fashioned card-index system will, on request, put together and conduct ad hoc ensembles, often in little-known works for unusual formations. However, he confesses difficulty finding ophicleide players, so essential in Mendelssohn's *Elijah* where it is scored, in places, to dominate the orchestra.

The lack of regularity in his life suits Nigel. Some years ago he made several trips to Sweden, where he contributed

articles on performance practice to Sohmans music encyclopædia. He also lectured on the history of music and teaching ensemble playing; then on to Poland, when there was a burgeoning of interest in angielskich piosniach artystycznych — the English art-song repertoire, so foolishly ignored by many singers. He can look back with real pleasure to a period on the panel of a discussion programme broadcast live on Dutch radio, which he translates as The Science Café. The contributors all had a scientific as well as an artistic bent and in each programme they would discuss recently published scientific papers in a tiny studio, closing each topic with some sort of artistic utterance relating to the discussion, be it instrumental music, a song or perhaps a specially written poem. Nigel was often called upon to accompany on a skeletal piano, endeavouring not to bang his head on the microphone, the studio being so small. An erstwhile musical director of the Eindhoven Student Music Society, Nigel particularly remembers conducting a gathering of one hundred and twenty students from the whole country, together with his own choirs, in a performance of Berlioz' *Grande Symphonie Funèbre et Triomphale* for wind instruments and percussion — including a Jingling Johnny. He introduced a choral society he conducted to music by Stanford — the Irish ballad Phaudrig Crohoore and the Songs of the Fleet.

Asked about teaching, Nigel's face takes on a wry expression. He confesses he is by no means a natural teacher and now does very little, although most of his past pupils had professional ambitions, usually by way of the state examinations, which no longer exist. There have also been a few adults who came to him to develop their skills if he considered their aspirations reasonable — but no children! Nowadays he limits himself to the occasional interpretation lesson: pupils buy a

subscription for six lessons that is valid for 15 months. It seems to work. What he does not do is prepare people for examinations, preferring to spend time helping pupils develop their musicality.

Nigel has, since early childhood, entertained a penchant for surrounding himself with useless impedimenta and subsequently, having no kinsfolk, lives alone amidst a chaos of books and hoarded paraphernalia. At least once a week he tries to hear top-notch organ-playing, combining attending musical performances with a visit to a museum or exhibition when feasible. He is trying to find the time to work out if and how he is related to a Dutch poet or a 19th-century Welsh organ builder, each of whom shares part of his family name; his full name is Nigel Charles Bellamy-Durrant.

With constant travelling during his early years Nigel finds it difficult to fully associate himself with any one country, although The Netherlands is now his home. However, his parents were British by birth, his mother from Eastbourne and his father from Bury St Edmunds. He visited his parents regularly after their retirement move to Ramsgate, hence his meeting and joining our Kent Association. His father lived to the great age of 102, dying just a few years ago; so when Nigel comes to Kent, he now ensures his visits coincide with our annual coach outings.

We are most grateful for his regular contributions to our Journal, articles which are a revealing window on continental Europe's cultural and musical world. We were pleased to see Nigel on our recent visit to Brentwood and Chelmsford, his interest and views conveyed with his usual unassuming modesty. It is surely fitting, indeed a privilege, that following the death of his parents, our Kent Association can in some way provide an *in loco parentis* role, trusting and ensuring he will continue to visit us for many years to come.

Notes from the Netherlands - February 2006

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 Tijhuis* and *Fleltrop 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 *Fleltrop 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 *Paeon* 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 informative 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: orgelconcerten.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'.

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.

Patti Whaley

A short Profile

BORN ON 20 JUNE 1953, Patti Whaley missed our Queen's Coronation by a matter of days, although this was perhaps of no great consequence at the time, as she was born in Tennessee USA. Being American, Dwight D Eisenhower's landslide victory on 4 November 1952, taking office in January 1953 as America's 34th President, provides a more apposite historical reference.

Like many organists, Patti was originally a pianist, beginning lessons at the age of six, learning on an old upright piano her father had bought and refurbished. Her family were not particularly musical, but her mother made sure her four daughters, at least, tried the piano, and when Patti persevered, her Mom and Dad were very supportive.

Her father worked for the Tennessee Valley Authority, which meant they moved to various towns up and down the Tennessee River, and depending on where they were, Patti had piano teachers of varying quality, or occasionally no teacher at all; likewise, some churches had children's choirs where she could sing, and some did not. However, with Patti reaching the age of thirteen, the family moved north settling in a small South Dakota town where she had a reasonably good teacher for her last four years of school, as well as lots of opportunities to accompany her high school choirs. They were some distance from any cultural centre, but as a particular reward for working hard at school, her parents drove her to Sioux Falls to see a concert featuring Van Cliburn, who was a

"pop star" of classical music after winning the Tchaikovsky competition.

Patti confesses she was not particularly interested in the organ in those days, except for a little rush of amazement every Sunday when her church organist completed his offertory and improvised a crescendo lasting exactly long enough for the ushers to bring the offering to the altar, somehow always ending in the right key for the doxology - a miraculous phenomenon that she had never before encountered.

After completing school, Patti enrolled for a music degree at Texas Christian University in Fort Worth, with a major in music history & theory, and a minor in piano. Most of the performance students at TCU had had much better technical preparation, so performing suddenly became a much more frightening experience, but she did develop a great love of accompanying singers, especially for German lieder. There were a large number of organ students at TCU, who played (in Patti's view) entirely too much Langlais and other unattractive French music, so she remained firmly uninterested in the organ. She finished her BMus degree with honours, and did an MA in Musicology at UNC-Chapel Hill, but university employment opportunities looked dire in the late 1970s so she didn't go on to do a PhD.

Patti became a qualified accountant instead and went to work for Price Waterhouse in Washington DC, who trained her as a computer systems analyst. She bought a Yamaha upright, found a piano teacher who shared her love of Brahms and Charles Ives, and joined a good church choir.

Nevertheless, Patti still felt somewhat restless and unsatisfied as Price

Waterhouse didn't really suit her. In 1990, after various unsuccessful attempts to move to Europe, she was recruited as Director of Information Technology for the Amnesty International London headquarters: moving to England was something of an experiment and she didn't really intend to stay permanently, but now finds herself much more at home here in England than in the US. Working at Amnesty didn't leave much spare time, but she bought a late-19th-century 6'6" Bluthner, and played sporadically. She left Amnesty in 2003 and moved to Faversham, Kent, where she soon made the acquaintance of Don Goodsell, founder of the Oare String Orchestra and a keen amateur cellist. Don introduced her to other string players, and gradually settled into a routine of working on piano trios and quartets once or twice a month at her house, which has successfully and enjoyably continued for well over ten years. Don would also occasionally ask Patti to play the organ and substitute for him at his church, St Peters in Oare, and although she would happily do it, she felt she knew just enough about organ playing to know that she was not doing it right.

In 2007 Patti had a three-month sabbatical from work, and thought perhaps she would use the free time to take "just a few" organ lessons in order to do a little better at Don's church. Steven Sivyer kindly agreed to teach her, and by the time the sabbatical ended, she had successfully played Bach's *G minor "little" prelude and fugue*. Steven suggested that if she liked playing, she might continue as the organ scholar at St Mary of Charity, Faversham. In fact, Patti enjoyed it much more than she had expected. She was raised to be a fairly quiet child (Dad often worked nights and slept during the day, and Mom didn't allow noise in the house)

and now feels that playing the organ has released some long-suppressed inner loud person; also, playing regularly in church has eased some of her performance anxiety.

Steven Sivyer coached her through the ABRSM Grade 8 and two solo recitals before going off to become a vicar. She now studies with Adrian Bawtree, and has completed the ABRSM Diploma with distinction, and getting to the point where she actually enjoys giving a recital now and then. Patti still plays regularly at St Mary of Charity, primarily for choral matins and evensong. Over the past year she has started deputizing at other churches, when not needed at St Mary's; she finds having to adapt to a range of unfamiliar organs is great experience. Her neighbour, Jane Baker, introduced her to our *Kent County Organists' Association*, which gives such wonderful opportunities to try and explore unfamiliar instruments.

Patti retired from paid work about four years ago, and when not practising the organ, she's either working as a volunteer trustee (ActionAid UK, Oare String Orchestra, the Food Ethics Council, the Lorenden Park Trust), cooking, gardening or studying Russian. With her partner Ron, she has been visiting various cities for 2-4 months at a time over the past few years, either for his work, or by doing house swaps. Ron and Patti have been together for some five years. Originally a saxophonist Ron now plays the clarinet, with interest in jazz and bluegrass; he doesn't play the organ, but enjoys our *KCOA* meetings, and proves invaluable when Patti plays as a visiting organist; driving her around, turning pages, pulling stops and keeping the hymn book from falling into her lap.

In the US, Patti always found that one could simply write to the local chapter of



Patti Whaley

Photo C.Jilks

the American Guild of Organists and say “I’ll be around for three months and I need an organ to practise on”, and would get a friendly and generous response. She played an apocalyptically loud *Lively-Fulcher* at the Nashville Episcopal Cathedral for three months in 2013, but she’s also played many delightful small organs. In New Hampshire last autumn, she practiced on a chamber organ built by one Charles Ruggles (no relation to the composer apparently) with a beautiful hand-carved cherry and walnut case, set in a tiny non-denominational chapel; it was exquisite. On the other hand, she can assure us that Istanbul, the world’s

fifth largest city and a marvellous place in so many ways, has barely half a dozen playable organs, and getting access to them is extremely difficult.

But looking back, the organist who so amazed her as a teenager in South Dakota, died recently at the age of ninety-two; he was still playing every Sunday and his daughter had taken him to practise on the Saturday as usual, he fell ill and sadly died only two days later. Patti hopes she can emulate such a career and do so well. Her undoubted success is clearly evident at our *KCOA* meetings, when it is always a delight to hear Patti play.

Barker Memorial in Kent

It is proposed to create and install a brass plaque in All Saints church, Snodland, to commemorate Charles Spackman Barker, who is buried in an unmarked grave in the churchyard.

[Engraving of Vitré organ]

IN MEMORY OF
CHARLES SPACKMAN BARKER
10 OCTOBER 1804 – 26 NOVEMBER 1879
ORGAN BUILDER
WHO IS BURIED IN THIS CHURCHYARD

He invented and perfected the ‘Barker lever’, a pneumatic device which lightened the touch for organists as instruments became larger and with correspondingly heavier actions. He worked mainly in France, where several organ-builders, including Cavallé-Coll, adopted his device.

It is hoped to hold some kind of event/service at which the brass could be unveiled/dedicated and 2018 would seem an auspicious time, with the completion of Phillipe D’Anchald’s trilogy of articles in the *BIOS* Journal.

Anyone willing to support this venture is asked to send their contribution to Snodland Historical Society at c/o 214, Malling Road, Snodland, Kent ME6 5EQ, cheques marked ‘Snodland Historical Society (Barker fund)’.

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F N, Surrey

What amazing service!! The music arrived this morning. Thank you SO much, takes away a bit of stress from this week's teaching.

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