



York & District Organists' Association

November 2015

The PipeLine

YDOA Journal

Patron
President
Vice President:
Secretary
Treasurer
Membership Secretary
PipeLine Editor

| | | |
|----------------------|--------------|------------------------------------|
| Francis Jackson | 01388 607710 | mjjmusic4@gmail.com |
| Joan Johnson | 07956 525488 | tubamagna@hotmail.co.uk |
| Maximillian Elliott | 01904 781387 | renatesangwine@yahoo.co.uk |
| Renate Sangwine | 01904 795204 | poppletones@yahoo.co.uk |
| Cynthia Wood | 01904 708625 | paulandhelenroberts@googlemail.com |
| Helen Roberts | 01904 640520 | thepipelineeditor@ydoa.co.uk |
| Stephanie Holdsworth | | |

www.ydoa.co.uk



IAO
THE INCORPORATED
ASSOCIATION OF ORGANISTS

The York & District Organists' Association is affiliated to the Incorporated Association of Organists (IAO) and serves all who are interested in the organ and its music.

YDOA Presidents – Past and Present

| | | | |
|---------|--------------------------|----------------------|---------------------------|
| | Founded in 1945 | 1977-8 | Ruth Smith |
| 1945-6 | Edward Cuthbert Bairstow | 1978-9 | Maureen Murfitt-Swindells |
| 1946-7 | Reginald Shepherd Rose | 1979-80 | Geoffrey Hunter |
| 1947-8 | Archie W Sargent | | 1980s |
| 1948-9 | Francis Alan Jackson | 1980-1 | Robert Hall |
| 1949-50 | H Reginald Mason | 1981-2 | Michael Latham |
| | 1950s | 1982-3 | Richard Crosby |
| 1950-1 | Frederick Waine | 1983-4 | Peter Maw |
| 1951-2 | Reginald Shepherd Rose | 1984-5 | Eric Grewer |
| 1952-3 | Edmund Stanley Walton | 1985-7 | David Templeman |
| 1953-4 | Benjamin Dawson | 1987-8 | Lloyd D Smith |
| 1954-5 | Benjamin Summerton | 1988-9 | Geoffrey Coffin |
| 1955-6 | W Allen Bean | 1989-91 | George Piling |
| 1956-7 | George James Stacey | | 1990s |
| 1957-8 | Joseph Samuel McElheran | 1991-3 | Douglas Heath |
| 1958-9 | Walter Hartley | 1993-4 | Nicholas Page |
| 1959-60 | Benjamin Dawson | 1994-5 | David Simpson |
| | 1960s | 1995-6 | Alan Aspinall |
| 1960-1 | Bernard J Porter | 1996-7 | Peter Whitehead |
| 1961-2 | Ronald Perrin | 1997-8 | Maureen Murfitt-Swindells |
| 1962-3 | William Addamson | 1998-9 | Jean Pilling |
| 1963-4 | Alec C Cooper | 1999-2000 | Edmund Cooke |
| 1964-5 | Evelyne G Bowmer | | 2000s |
| 1965-6 | George L Baggaley | 2000-1 | Alfred Boddison |
| 1966-7 | Tom Ward | 2001-2 | Cynthia Wood |
| 1967-8 | Alec Brodie | 2002-3 | Edmund Cooke |
| 1968-9 | Michael Minns | 2003-4 | David Simpson |
| 1969-70 | Avena Helen Norfor | 2004-5 | Philip Paul |
| | 1970s | 2005-7 | Phillip Sangwine |
| 1970-1 | Lloyd D Smith | 2007-9 | Andrew Roberts |
| 1971-2 | Colin McGarritty | 2009-2011 | Adrian Crawford |
| 1972-3 | Michael Phipps | | 2010s |
| 1973-4 | Jack Judson | 2011-13 | Raymond Sturdy |
| 1974-5 | Alfred Alcock | 2013-15 | Nigel Holdsworth |
| 1975-6 | A Austin Winterbottom | 2015- <i>present</i> | Joan Johnson |
| 1976-7 | Peter Whitehead | | |

Welcome to the November Edition!

Hello to all YDOA members! May I introduce myself? I am Stephanie Holdsworth, wife of Nigel Holdsworth and I will be your PipeLine editor for a year. Even though I am not an organist I hope to be able to present you with interesting articles and contributions – but I will also be dependent on your own contributions to keep your monthly newsletter/magazine relevant to you!



Hence I am looking forward to hearing from you with suggestions of articles and contributions of your own – and nothing is too small, insignificant or unusual. So, what am I looking for from you?

I have introduced the "Members' Pinboard" which really is YOUR area. You can

- post a question,
- send in a joke (as long as it is seemly enough),
- share a story of an event or an encounter,
- tell us something about yourself,
- introduce a piece you are playing at the moment,
- be the subject of a feature/portrait of yourself and where you play,
- post a funny or interesting picture or
- share anything else which might be of interest to YDOA members.

I am happy to help write anything up, visit you (within reason, of course!) for an interview or take photos. I think it is important that you are not afraid to come forward so that your magazine firmly remains YOUR magazine!

I can best be contacted via email on thepipelineeditor@ydoa.co.uk or by phone at home on 01904 640520 which has an answerphone should I not be in. I am looking forward to hearing from **you**!

In the November Edition

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YDOA Events

The AGM

The AGM 2015 took place in Central Methodist Church Hall on Saturday, 24th October 2015 at 11:30 followed by a "Bring & Share Lunch" which in turn was followed by Paul Hale's richly illustrated slide lecture on English Painted Organ Pipes.



Joan receives the Presidential Medal

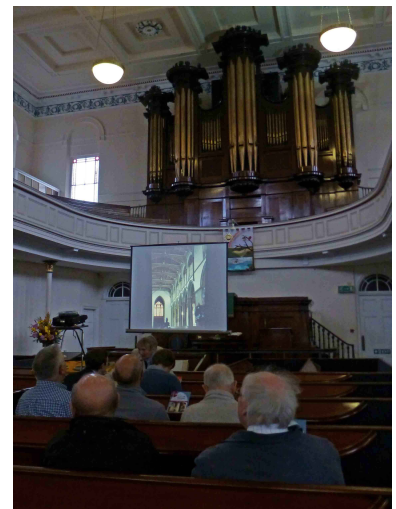
There was a very good turn-out of about 30 YDOA members which, at a membership of 81 makes over 1/3 attendance. The AGM moved through its agenda very smoothly. All points were approved and voted on. A full AGM report and a transcript of Nigel's speech will be published in next month's PipeLine.

The new committee was proposed, accepted and voted in:

| | |
|------------------------------|--|
| President: | Joan Johnson |
| Vice-President: | Maximillian Elliott |
| Secretary: | Renate Sangwine |
| Membership Secretary: | Helen Roberts |
| Treasurer: | Cynthia Wood |
| Committee Members: | Nigel Holdsworth, Philip Paul, John Ridgeway-Wood, Phillip Sangwine and Robert Sharpe. |



Good Attendance at the AGM



The lecture in Central Methodist Chapel



During the Lunch, tea was served by both ex- and new YDOA Presidents!

presented an overview of English Painted Organ Pipes from the Middle Ages to the Present.

Plenty of food was brought and shared during lunch while tea was served by both the ex-President as well as the new President of the YDOA!

Paul Hale's lecture

was held in Central Methodist Chapel and was richly illustrated by a slide show in two parts with a tea break in between. He



Paul Hale

Upcoming Event:

The next YDOA event is a **lecture-recital** taking place

on Saturday, 28th November

at Central Methodist Church Hall

at 14:00

The Clarabella Duo are Entertaining

Mark Wharfedale (Baritone)

Maximillian Elliott (Piano)

A Trio of York Composers

The Clarabella Duo were founded in 2013 by **Mark Wharfedale** (Baritone) and **Maximillian Elliott** (Piano and Organ). Over the past two years, the duo has explored a wide variety of repertoire and has developed a reputation for performing light-hearted music by local composers.

Two recordings of the duo were made by Stephanie Holdsworth at a concert on the 14th of December 2013 in St Mary's Church, Boston Spa and these are available via YouTube, or via the Clarabella Duo page on Maximillian Elliott's website:

<http://tubamagna.wix.com/maximillianelliott#!clarabella-ensemble/c85w>.

The concert will feature vocal and piano music from three local musicians:

Thomas William Hanforth (1867-1948)

Arthur Sample (1861-1940) and

Robert Werner Oberhoffer (1854-1916).

All three composers were based in York at about the same time towards the end of the nineteenth century. Their music is wonderfully melodious and should appeal to almost all palettes. In addition to the music, some brief biographical information will be given about each composer, in an attempt to lift them out of their unjust obscurity!



The Clarabella Duo at a concert in Boston Spa in 2013

Upcoming Recitals & Concerts

All concerts are listed in date order! While all care has been taken for the accuracy of this information, this list will only represent a selection of events in this area. Please note that no guarantee can be given for the accuracy of this information. If in doubt, please check at the venue.

If you are missing a location or event you wish to see published in the PipeLine, please contact me.

| Date & Time | Location & Church | Organist | Further Information |
|--------------------------|---------------------------------------|--|--|
| Mon, 02/11/2015 13:00 | Huddersfield <i>Town Hall</i> | Gordon Stewart (<i>Kirklees Borough Organist</i>) George King, Piano | admission £5 |
| Mon, 02/11/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley (<i>Leeds Minster</i>) Phillip McCann, Cornet | admission free |
| Wed, 04/11/2015 12:30 | Hull <i>City Hall</i> | Philip Rushforth (<i>Chester Cathedral</i>) | Organ Showcase admission £3.50 |
| Wed, 04/11/2015 13:00 | Bradford <i>Cathedral</i> | Alexander Woodrow (<i>Bradford Cathedral</i>) | admission free |
| Thu, 05/11/2015 11:00 | Fulneck <i>Moravian Church</i> | Simon Lindley (<i>Leeds Minster</i>) | admission free |
| Thu, 05/11/2015 13:00 | Halifax <i>Minster</i> | Geoffrey & Christopher Brown | admission free |
| Fri, 06/11/2015 12:30 | Leeds <i>Minster</i> | David Houlder (<i>Leeds Minster</i>) | admission free |
| Fri, 06/11/2015 12:30 | Ilkley <i>St Margaret's Church</i> | Graham Toft (<i>Settle Parish Church</i>) | admission free |
| Fri, 06/11/2015 13:00 | Pontefract <i>St Giles' Church</i> | Andrew Bryden (<i>Ripon Cathedral</i>) | admission £3 |
| Sun, 08/11/2015 14:30 | Saltaire <i>Victoria Hall</i> | Robert Wolfe (<i>Concert Organist</i>) | Remembrance Sunday admission £9/ COS members £8 |
| Mon, 09/11/2015 13:05 | Leeds <i>Town Hall</i> | Anthony Norcliffe (<i>Mill Hill Chapel, Leeds</i>) | Music for the Time of Remembrance; admission free |
| Tue, 10/11/2015 13:00 | Leeds <i>Mill Hill Chapel</i> | Anthony Norcliffe (<i>Mill Hill Chapel, Leeds</i>) | admission free |
| Wed, 11/11/2015 13:00 | Bradford <i>Cathedral</i> | Colin Andrews (<i>Indiana University, USA</i>) | admission free |

| Date & Time | Location & Church | Organist | Further Information |
|--------------------------|---|---|-------------------------------|
| Fri, 13/11/2015 12:30 | Leeds <i>Minster</i> | David Houlder (<i>Leeds Minster</i>) | admission free |
| Fri, 13/11/2015 13:00 | Pontefract, <i>St Giles' Church</i> | Paul Dewhurst (<i>St Giles', Pontefract</i>) | admission £3 |
| Sat, 14/11/2015 19:30 | Elland <i>Southgate Methodist Church</i> | Andrew Jacobs (<i>Southgate Methodist Church</i>) | admission free |
| Mon, 16/11/2015 13:00 | Huddersfield <i>Town Hall</i> | Daniel Cook (<i>Westminster Abbey</i>) | admission £5/ concession £.50 |
| Mon, 16/11/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley (<i>Leeds Minster</i>) Claire Strafford, Soprano | admission free |
| Wed, 18/11/2015 13:00 | Bradford <i>Cathedral</i> | Katherine Dienes-Williams (<i>Guildford Cathedral</i>) | admission free |
| Wed, 18/11/2015 13:15 | Huddersfield Uni <i>St Paul's Hall</i> | Alexander Woodrow (<i>Bradford Cathedral</i>) | admission free |
| Thu, 19/11/2015 13:15 | Ripon <i>Cathedral</i> | Marilyn Harper (<i>Christ's Chapel, Dulwich</i>) Norman Harper (<i>St George's Cathedral, Southwark</i>) | Organ Duets admission free |
| Thu, 19/11/2015 20:00 | Sheffield <i>St Mark's, Broomhill</i> | Andrew Jacobs <i>Southgate Meth. Church, Elland</i> | admission free |
| Fri, 20/11/2015 12:30 | Leeds <i>Minster</i> | Anthony Gritten (<i>Royal Academy of Music</i>) | admission free |
| Fri, 20/11/2015 13:00 | Pontefract <i>St Giles' Church</i> | Christopher Newton (<i>St Bartholomew's, Armley, Leeds</i>) | admission £3 |
| Mon, 23/11/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley (<i>Leeds Minster</i>) Christopher Trenholme, Tenor | admission free |
| Mon, 23/11/2015 20:00 | Ranmoor <i>St John's Church</i> | Julian Gunn <i>Sheffield</i> | admission free |
| Wed, 25/11/2015 13:00 | Bradford <i>Cathedral</i> | Jonathan Eyre (<i>Bradford Cathedral</i>) | admission free |
| Fri, 25/11/2015 12:30 | Leeds <i>Minster</i> | David Houlder (<i>Leeds Minster</i>) | admission free |
| Fri, 27/11/2015 13:00 | Pontefract <i>St Giles' Church</i> | Tim Campain (<i>Warwick Road URC</i>) | admission £3 |

| Date & Time | Location & Church | Organist | Further Information |
|--------------------------|--|---|-----------------------------------|
| Fri, 27/11/2105 19:30 | Harrogate <i>St Wilfrid's</i> | Dick Sanderman (<i>Rijssen, The Netherlands</i>) | admission £10 |
| Fri, 27/11/2015 20:00 | Sheffield St Mark's, Broomhill | Jonathan Eyre (<i>Bradford Cathedral</i>) | admission free |
| Fri, 27/11/2015 13:10 | Doncaster Minster | Keith Hearnshaw (<i>Concert Organist</i>) | admission free |
| Mon, 30/11/2015 13:00 | Huddersfield <i>Town Hall</i> | Gordon Stewart (<i>Kirklees Borough Organist</i>) | admission £5 |
| Mon, 30/11/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley (<i>Leeds Minster</i>) | admission free |
| Wed, 02/12/2015 12:30 | Hull City Hall | Roger Fisher (<i>Organist Emeritus, Chester Cathedral</i>) | Organ Showcase admission £3.50 |
| Wed, 02/12/2015 13:00 | Bradford <i>Cathedral</i> | Jon Payne (<i>Poole, Dorset</i>) | admission free |
| Thu, 03/12/2015 11:00 | Fulneck <i>Moravian Church</i> | Simon Lindley (<i>Leeds Minster</i>) | admission free |
| Fri, 04/12/2015 12:30 | Ilkley <i>St Margaret's Church</i> | Christopher Rathbone (<i>St Margaret's, Ilkley</i>) | admission free |
| Mon, 07/12/2015 13:05 | Leeds <i>Town Hall</i> | David Houlder (<i>Leeds Minster</i>) | admission free |
| Wed, 09/12/2015 13:00 | Bradford <i>Cathedral</i> | Alexander Woodrow & Jonathan Eyre (<i>Bradford Cathedral</i>) | admission free |
| Fri, 11/12/2015 13:00 | Pontefract, <i>St Giles' Church</i> | Jonathan Eyre (<i>Bradford Cathedral</i>) | admission £3 |
| Sun, 13/12/2015 14:30 | Saltaire <i>Victoria Hall</i> | Nicholas Martin (<i>Concert Organist</i>) | admission £9 |
| Mon, 14/12/2015 13:00 | Huddersfield <i>Town Hall</i> | Nigel Ogden (<i>BBC Radio 2's "The Organist Entertains"</i>) | admission £5 |
| Mon, 14/12/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley (<i>Leeds Minster</i>) Choirs of Leeds Cathedral and Leeds Minster | admission free |
| Tue, 15/12/2015 13:00 | Leeds <i>Mill Hill Chapel</i> | Anthony Norcliffe (<i>Mill Hill Chapel</i>) | Christmas Organ Music |

| Date & Time | Location & Church | Organist | Further Information |
|--------------------------|---------------------------------------|--|---|
| Tue, 15/12/2015 13:05 | Leeds <i>Town Hall</i> | Simon Lindley] (<i>Leeds Minster</i>) The University of Huddersfield Brass Band | Seasonal Music including Audience Carols admission free |
| Thu, 17/12/2015 20:00 | Sheffield St Mark's, Broomhill | Andrew Linn (St Mark's, Broomhill) | admission free |
| Fri, 18/12/2015 13:00 | Pontefract <i>St Giles' Church</i> | Paul Dewhurst (<i>St Giles', Pontefract</i>) | Includes Audience Carols admission £3 |
| Mon, 21/12/2015 13:00 | Huddersfield <i>Town Hall</i> | Gordon Stewart (<i>Kirklees Borough Organist</i>) Huddersfield Boys' and Girls' Choirs and Adam Finchett, Percussion | admission £5 |



Solemn Requiem Mass
(Extraordinary Form)

at **The York Oratory (St Wilfrid's Church)**

Fauré Requiem
(new edition by David Hill)

sung by Choral Scholars of St Wilfrid's and St Helen's
Organist: Robert Smith (Assistant Organist, York Oratory)
Director:
John Ridgeway-Wood
(Organist, York Oratory)

St Olave's Church, Marygate, York

**Remembrance Sunday,
8 November 2015**

10.30 am

Sung Eucharist

with Act of Remembrance

Music by Howells, Parry & Elgar

6.30 pm

**A Service of Music and Readings
for Remembrance Sunday**

Requiem Mass *Fauré*

*Performed by the Choir and Orchestra of St Olave's
conducted by Keith Wright*

Are you organising an organ event? Why not publish it in the PipeLine? Just contact me:

thepipelineeditor@ydoa.co.uk

Peter Collins – Organ Builder

by YDOA Member John Jones

The British organ builder Peter Collins died on 24th October after a short illness.

Following apprenticeships with Bishop in England and Rieger in Austria, Peter Collins established his own organ building business in Redbourn, Hertfordshire in 1964 and became one of our most prolific builders of new organs with tracker action.



St Peter Mancroft, Norwich

Important examples of his work can be found at St Peter Mancroft in Norwich and also the Silberman-inspired organ, built for the St Albans International Organ Festival. As the company expanded it moved to new premises in Melton Mowbray in 1989. Always a pioneer, Collins joined forces with Allen Organs to produce a hybrid pipe-digital organ for Trono Church in Sweden, which was followed by five more such instruments.

Local examples of organs by Peter Collins can be found at the NCEM in York and St Benedict's Church, Garforth.



1984 Organ, part of the EOS Collection

This year the British organ world has also seen the loss of other builders who established themselves in the late 1960s including Martin Goetze (Goetze & Gwynn Ltd) and William Drake (William Drake Ltd), in addition to the much admired organist, John Scott.



St Peter Mancroft, Norwich



St Peter, Berkhamsted

Members' Pinboard

This is **YOUR AREA** where you can share your jokes, interesting stories, snippets from here or there, ask questions, get in touch with others, etc. All contributions are welcome, no contribution too small!

- Have you got a **good joke** to share?
- Would you like to be "**Member of the Month**"?
- Do you have a **question** for other members?
- Are you **looking for something** where other members can help?
- What are you **playing** now? What's on desk? Would you like to tell us about it?
- Would you like to introduce **your instrument** and/or **your parish** to the membership?
- Would you like to share an **interesting story**, an account of an **interesting event**, a **memorable encounter** or feature a **favourite instrument**?
- Have you got a good picture for the **Caption Competition**?

There is an old saying that fugues are the type of music in which the voices come in one by one while the audience goes out one by one, but there is no statistical evidence to support this; audiences have been known to leave in droves.

your book

I'd love to hear from you. Contact me on thepipelineeditor@ydoa.co.uk.

PipeLine Buddies Wanted!

As you know, the YDOA had to make the decision to issue the PipeLine as an electronic document – especially as it has grown almost to the format of a glossy magazine and in the times of increasing membership and very high postage rates!

At the same time there are a few fellow members who, for one reason or another, do not have access to computers or the internet.

Would you be able to be a "buddy" to such a member, for example by sharing your printouts with these members, perhaps coming to an arrangement for printing out a copy or sharing the information some other way?





Member of the Month: **Malcolm Smart**

In three short sentences introduce yourself

I'm from Doncaster when it was still the West Riding. In 1976 my sister said about my day job: "You're fed up with your job, aren't you? Write to that music shop in Sheffield and that music shop in York when you go to the Minster." And I was there for 37 years.

What sparked your interest in organs?

My musical life started when I was 8 in St James' church choir with John King in Doncaster. My music teacher at high school was Christopher Wren. I also used to go to concerts in Sheffield City Hall. Then I progressed to Doncaster Choral Society. And then I was invited to join a choir run by William Appleby. He knew someone at

Ely Cathedral and Mr Appleby used to take his choir to Ely to sing the services for a week in the summer. After that I went up to another church in Doncaster, St Aiden's in Wheatley Hills.

Do you play the organ yourself? And if so, when/how did you start to learn?

No, I don't play the organ. I am a keen supporter, enthusiast and a lover of organ and church music and the organ world.

What is your favourite piece of music?

I think it has to be Healey Willan: Introduction, Passacaglia and Fugue played by Francis Jackson at the Minster in "The Great Cathedral Organ Series".

When did you join the YDOA?

It must have been 5 or 6 years ago when Philip Paul came into the shop and I was serving him. He said to me: "Have you ever thought about belonging to the York Organists' Association?" I said "Philip, I don't play." And he said "You don't have to play to be a member!"

What is your favourite local instrument?

The obvious answer is "The Minster".

What is your favourite local (organ) event?

The YDOA dinner.

What do you like best about the YDOA?

The visits, really; visiting organs.

What would you like the YDOA to do which it currently does not?

As an association, to join with other associations and a foreign tour.

What is the most exciting thing you have done/ experienced?

When I was with the Doncaster choir visiting Ely Cathedral we had just finished Evensong. All of a sudden Francis Jackson's Fanfare to John Bradley was played.

Bruhns in "Brum"

by John Jones

To celebrate the 350th anniversary of the birth of Nicolaus Bruhns (1665-1697), the IAO, RCO and BIOS organised a celebration day at the Elgar Concert Hall, University of Birmingham on Saturday 19th September.

The Elgar Concert Hall might be expected to contain a copy of a late nineteenth century Hill or Nicholson & Co organ, but it contains two recently completed organs by the highly regarded French Builder Marc Garnier.

The splendid looking North German style case contains a three manual instrument based on South German tonality. The sounds reminded me very much of Altenburg with warm singing principals and beautiful flutes and reeds, all of which blended superbly with no hint of harshness or chuff.

| Hauptwerk | | Kleinwerk | | Schwellwerk | | Pedalwerk | |
|-------------|-------|-----------|--------|-------------|-----|------------|-----|
| Bourdon | 16' | Portunal | 8' | Stillflöte | 8' | Subbaß | 16' |
| Trompete | 16' | Quinadena | 8' | Gamba | 8' | Prästant | 8' |
| Prästant | 8' | Principal | 4' | Fugara | 4' | Gedacktbaß | 8' |
| Gedeckt | 8' | Flöte | 4' | Sesquialter | 2f. | Octav | 4' |
| Octav | 4' | Nasat | 3' | Flageolet | 2' | Mixtur | 2' |
| Spitzpfeife | 4' | Octav | 2' | Trompete | 8' | Posaune | 16' |
| Quint | 3' | Terz | 1 3/5' | Oboe | 8' | Trompete | '8 |
| Superoctav | 2' | Quintlein | 1 1/2' | Vox Humana | 8' | | |
| Cornet | 5f. | Dulcian | 8' | | | | |
| Mixtur | 1 1/3 | | | | | | |
| Trompete | 8'2 | | | | | | |



Nicolaus Bruhns

Accessories:

Hw/Pw
Kw/Pw
Sw/Pw
Kw/Hw
Sw/Hw
Sw/Kw
Tremulant:
Hw – Kw – Sw – Pw
Zimbelstern 6f
Vogelgesang

Mitteltönigeswerk

Gedackt 8'
Portunal 4'
Kleinflöte 2'
Quintlein 1 1/2'
Regal 8'

The main organ has a mildly unequal temperament at A = 400. The separate organ in the Ruckpositive case, is tuned in mean tone and at a pitch of A=415.

Follow-Ups for You:

Elisabeth **Garnier** plays the great organ at Birmingham University:
Johann Sebastian Bach (1685 - 1750): "Ich ruf zu Dir Herr Jesu Christ" BWV 639

<https://youtu.be/yV5qZRZmUWY>

Elisabeth **Garnier** plays the Meanton Positiv at Birmingham University:

Jan Pieterszoon Sweelinck (1562 – 1621): *Pavana Lachrimae*
Johann Erasmus Kindermann (1616 – 1655): *Praeambulum Terce Toni*
Johann Erasmus Kindermann: *Praeambulum Primi Toni*

<https://youtu.be/IC7MJD7Iyk>

Nicolaus Bruhns: *Cantata Hemmt eure Tränenflut*

<https://youtu.be/CYa6LHVXSp0>

CD:

Lorenzo Ghielmi - Nikolaus Bruhns, recorded on the organ in the Basilica of San Simpliciano, Milan.

Winter & Winter 910 070-2

The day began by examining some of the early toccatas by Frescobaldi, which really 'bounced' to life on the mean tone tuning of the ruckpositif organ ("Mitteltönigeswerk") and with the nimble fingered articulation of Birmingham

Conservatoire's Henry Fairs and Nicholas Wearne. It was pointed out that this style of music was not to be governed by a regular beat. The beginnings of the Toccatas should be played *adagio* and *arpeggiated*. On the last note of a trill one must poise, to avoid one *passaggio* becoming entangled with the next. Semiquavers should be played somewhat dotted. The examples and comments lead to the transmission of *Stylus Phantasticus*, which is so evident in the Bruhns praeludia.



The new Garnier Organ in the Elgar Concert Hall, University of Birmingham.
Photo by John Jones

Tom Wilkinson, University Organist and Director of Chapel Choirs at the University of St Andrews, gave two well illustrated lectures. The first on 'North German Choral Music before Bach', where he used the chorale Christ Lag in Todesbanden as an example. The second lecture compared the lives and influences upon Bruhns and Bach. Tom also played a melody on the violin, whilst accompanying himself on the organ pedals, something which Bruhns was known to do.

The highlight for me was a performance and analysis of the two Bruhns E minor preludes by Lorenzo Ghielmi who is acknowledged as an expert on Bruhns. Lorenzo teaches organ at the Scuola di Musica di Milano and Schola Cantorum Basiliensis in Basel. At the beginning he stated that his English was not good, but it proved to be somewhat better than mine! He spoke without notes in a most interesting and informative presentation with brilliant touches of humour. He has recorded the organ works of Bruhns on the Arhend organ in Basilica San Simpliciano in Milan, where he is organist. If you are informed by his playing, your Bruhns will clearly demonstrate *stylus phantasticus*.

The day ended with Henry Fairs playing Bach Praeludium in E BWV566, Bruhns Nun Komm, der Heiden Heiland and Bach Toccata, Adagio and Fugue in C BWV 564, all of which sounded truly wonderful on the large organ.



The keyboard with split keys

You might wonder, why I produced this article. Well, it was such an enjoyable and uplifting day. The two organs are well worth hearing and I commend next years Birmingham Organfest to you.



ST MICHAEL, CRAMBE, NORTH YORKSHIRE

Crambe (pronounced "Crawme" or "Carme") is a small village or hamlet of 18 houses and two farms in the rolling countryside of the Howardian Hills not far from Kirkham Priory. Known as Crambun it dates back to at least the 11th century where it was mentioned in the Domesday Book. The name refers to a bend in the river (Derwent).



Church and churchyard, Crambe



The Georgian organ behind a (defunct) harmonium

ORGAN

This Georgian cabinet organ is a beauty. Its origins are not known, but it was once in the church of Rockland St Mary, Norfolk, an antique shop, Peterborough, St Mary's, Shelton, Norfolk until it was made a gift to the Norwich Training College. There our patron, Dr Francis Jackson came across it and when it became redundant in the

college, he was instrumental in its purchase for St Michael's, Crambe and its subsequent restoration by Bishop & son, Ipswich in 1962.

A pleasant one-manual instrument in a simple, but beautiful case of dark wood. The front pipes are dummy and painted gold.



Keyboard and Stops

Of course, fully mechanical action although nowadays blessed with an electric blower!

Specification:

single manual, tracker key action

Fifteenth 2' (Wood & metal pipes)

Twelfth 2 2/3' (Wood & metal)

Stop Diapason 8' (Wood)

Open Diapason 8' (TC)

Principal 4' (TC)

Pedalboard

ARCHITECTURE

When you enter this idyllic simple church through a west door in the tower you are welcomed by a friendly porch area with a local 'Bring & Share' library and a 13th century Holy Water stoop. This area is separated from the rest of the church by a screen under the tower arch. Worth noting are the two grotesques on the wall between the top of the screen and the bottom of the arch.



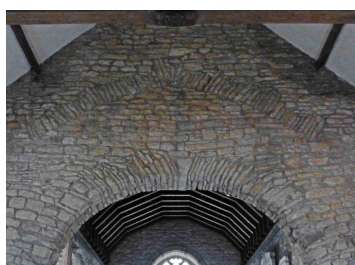
Under the tower



Grotesque



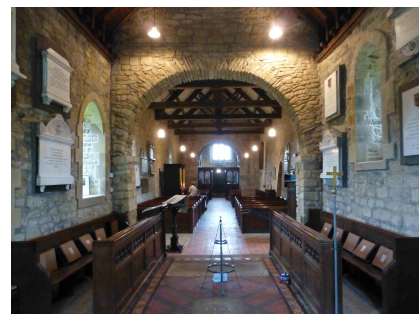
View of Nave Eastwards



A curious Chancel Arch

The simple church consists of a plain nave and a chancel which is the oldest part of the church built of local sandstone and reused Roman stonework. The two areas are separated by a very rustic and unusually wide chancel arch dating from the 11th century.

The chancel is very simple, lined with a single row of plain choir seats and many wall-mounted monuments of the Cholmeley family.



View from chancel to nave

SPECIAL FEATURES

Well worth noting is the square 12th century font which is located on the left-hand side half-way down the nave. It sits on four separate columns and its sides are decorated with interlaced arches.



The 12th century square font

HOW TO GET THERE

Postcode: YO60 7JR

OS: SE733648

Travel on the A64 Northbound, follow signs to Kirkham Priory, turn right off A64 towards Kirkham Priory. At crossroads turn right towards Crambe village. Parking is a little difficult due to narrow lanes, so you may like to turn right at the church and find parking along that lane.

CONTACTS

Website - church:

www.achurchnearyou.com/crambe-st-michael

Village: www.crambe.net

Email: via website

Rector: Revd. Chris Wingfield

Contact (Rector Harton benefice):

01904 468418

Clifford Organ Restored and Celebrated!

The picturesque village of Clifford has two churches – St Edward's Roman Catholic church (the one which is more visible from further afield) and the more modest St Luke's Church of England. St Luke's is where not-yet YDOA member David Martin plays the organ – a JJ Binns which (dated 1888 and No 56 out of over 1000!), thanks to a most generous legacy by his wife's parents has now been restored to full glory!



St Luke's, Clifford



Three Generations of the Malcolm Spink Organ Building Workshop; from left to right: Malcolm Spink, Andrew and Tom

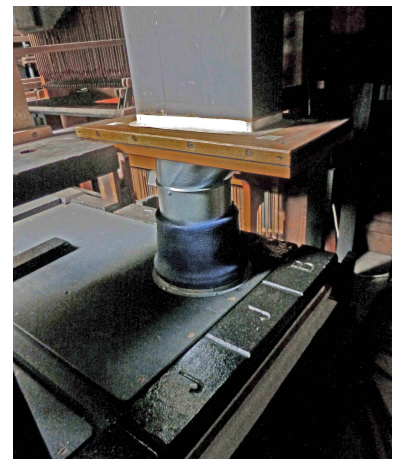
organ loves best. The leather was still the original from 1888, but it was so brittle that it was beyond repair and had to be totally replaced. Looking at the location of the bellows (at the bottom back corner where Malcolm is standing on the above photo) I asked him how he got it out. The answer was simple although the solution was not: dismantling the entire left side of the organ; side panels, pipes, trunking, soundboards, everything!

The Organ Restoration

When I first contacted Malcolm Spink, who was in charge of the restoration, I received a most modest reply: "our work has only been to re-leather the bellows, restore the keyboards and pedalboards and thoroughly clean the instrument and its pipework." At first this sounded like a bit of standard maintenance until I met up with Malcolm and his team, i.e. his son Andrew and grandson Tom, when I should find out what substantial work they had undertaken and why it was so important. I met them as they tuned the organ in preparation for the celebration concert.

The Wind System

The organ had become unplayable as the bellows deteriorated so much that huge holes had appeared and provided a front door to some mice – not really what your



The newly leathered bellows with weights along the edge and the telescopic connection to the trunking



The newly restored keyboards

normal height! And then the keys had to be French polished. Asking how many layers it took, he couldn't tell me; you keep doing it until it's right. The keyboards, too, had to be cleaned and reset to ensure even and light action.

The Soundboard and the Pipework

The soundboard had been given a "top overhaul", which means that all pallets had been taken out, cleared of dirt and made to work like new. This ensures that there is no cypher because of grit in between the pallet and soundboard.

The pipework was cleaned very thoroughly releasing it from decades of dust, grit, dead flies and the usual dirt which does accumulate inside an organ. The metal pipes were boil-washed in soapy water, the wooden pipes vacuumed and brushed out. Many of the front pipes didn't work either, so Malcolm has fitted them with individual pneumatic wind controls! Every pipe has been on Malcolm's voicing machine, too; not to change anything, but to make sure that they were all back in balance with each other.

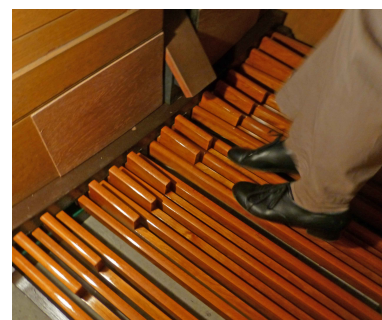


An organ builder's access to the inside is often not easy - climbing, squeezing, balancing and a lot of acrobatics are required!

Another problem was the connection between the bellows and the trunking. Without getting too technical here, the problem resulted in a change of pressure which, of course, affected the tuning. Malcolm's ingenious solution was a telescopic pole with a flexible 'collar' which guarantees a seal but without raising the pressure.

The Keyboards and Pedalboard

Badly worn and rattling is how Malcolm described the pedalboard and well can I believe it when looking at how much wood has been required to pack each key back to



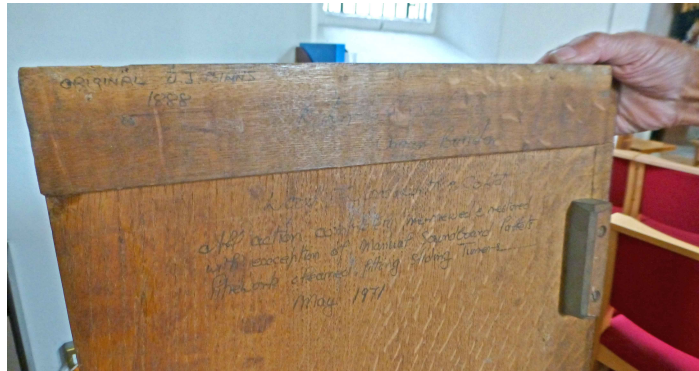
The packed and French polished pedalboard

What Organists Don't See , Hear or Feel

Essential for the organ builder, although most organists may not realise, is access to the inside of an organ for maintenance and tuning. Clifford organ is free-standing at the rear of the nave against the South wall. There is a narrow gap between the wall and the organ case where the organ builder can squeeze through. To access the pipework he needs to do some climbing onto the building frame above the bellows to the (sloping) window sill and from there onto a very narrow ledge at the back of the case. There is a narrow door which needs to be removed to get access to the pipes. There is no space for anyone to stand within the case, so all tuning has to be done by long arms and long tuning slides standing on the narrow ledge and reaching inwards. At least the current restoration work also included an electric light inside the case, so the tuner can actually see what he is doing, especially as the South-facing window needs to be covered up so that the heat from the sun does not alter the tuning of the metal pipes!

Curiosities

The back of the book desk shows several pencil inscriptions by other organ builders. Malcolm tells me that while it is common for organ builders to leave their names and dates of restoration/rebuilding work in the organ, he had never come across such comments at the back of the book desk. These inscriptions include an organ builder called Hudson Organ builder of which Malcolm had not heard before – Max: do you know more?



Some of many pencil inscriptions by previous organ builders at the back of the book desk



Clifford Church interior; organ at rear of the nave

Celebrating the Restored Organ

A concert was held on Saturday, 12th September 2015 at Clifford St Luke's to celebrate the newly restored organ. Nigel Holdsworth was playing a programme of tuneful pieces which showed the organ at its best – pieces which I am still humming now! This organ has no pistons and there is a fixed large memorial screen immediately behind the organ bench, so a quick dash around the bench to the other side would have been fraught with difficulty. In the end Max turned pages and operated the stops on the Great while I operated the Swell stops. People in the audience who didn't know, were wondering about all those extra hands appearing suddenly!

There was one lovely connection between the programme and the donors for the restoration, though. Nigel played a piece called "Simple Gifts" arranged by Virgil Fox who used to be organist in Riverside Church, New York where the donors may have even heard him play in person – and who knows, perhaps even this very piece?

So, overall, the work took three months, Malcolm proudly told me how they managed to keep to the original quote (done 7 years ago) and how well worth the work has been! Malcolm finds it a very fine Binns and he praised the tonal qualities, especially linked with the good acoustics of the building. Clifford Church has now got an organ which should last them for a good many years!

Incidentally – Malcolm's next job is another Binns!



Evening Sun through Stained Glass on the Organ Pipes

Auntie Ada's Armchair

Since the word has spread that I have agreed to be interim editor of the PipeLine, there has been a lot of banter wondering whether a female editor would turn the YDOA magazine into a housewife's/WI paradise full of knitting patterns and cake recipes. Well, don't forget that the YDOA has a substantial number of female members and that this year most of the executive committee are women! And yes, it's true, I do like knitting and baking!

So, for a start I have a knitting pattern for you, designed by my humble self and very useful to any organist in cold, damp and unheated churches:

Organists' Glomits

These glomits (that's a hybrid between gloves and mittens) are for men with medium sized hands (about size 8½). Difficulty: intermediate/ experienced with circular knitting on double-ended needles and colour work. Gauge is 22 stitches to 36 rows in stockinette stitch 10 x 10 cm.

You will need:

- < 50g of dark brown DK wool
- < 50g of silver DK wool
- < 50g of light brown DK wool

a little bit of black wool

set of 3.0mm double-ended needles

set of 3.5mm double-ended needles

markers (short lengths of yarn, etc.)

Method:

The pattern for these gloves is actually symmetrical, so it does not matter which is the left and right glove. You can choose if you want to make one of each type or two of the same.

Using the brown wool and the 3.0mm needles, cast on 40 stitches and complete the round by joining the last to first stitch, taking care not to twist the stitches. For 20 rounds knit double rib (k2, p2).

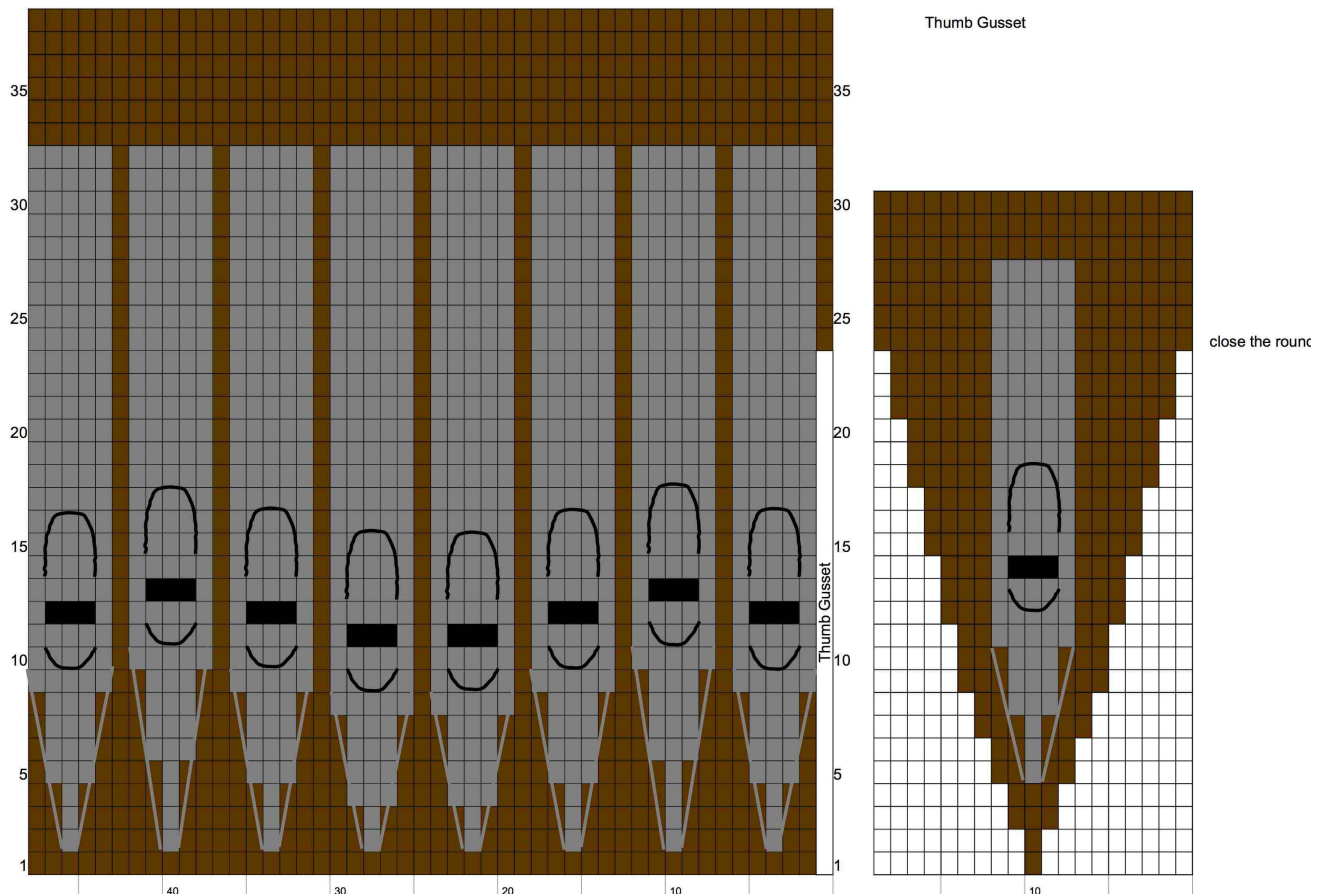
Change to stockinette and increase by 1 every 5 stitches completing one round of 48 knit stitches. Change to 3.5mm needles.

Now you start the colour work pattern for which I have included charts. The start of your round is at the thumb gusset. Place a marker before your first stitch, knit 1, place second marker. Work from the colour chart as normal from right to left. For the thumb gusset stitches refer to the separate chart. The black details are embroidered on afterwards.

Tip: If you struggle to keep your tension/ gauge correctly with colourwork on double-ended needles, turn your work inside out and knit with the purl side on the outside. That way your yarns run along the outside edge and are less like to be pulled too tightly!

Follow the chart until row 24 when you separate the thumb from the rest of the glove. Put the thumb stitches on a thick yarn and close the round of the hand. Continue in the round following the chart until row 32. Switch to 3.0mm needles.





Metal Pipe Pattern:

As you are changing back to single colour finish with 6 rows of single-rib.

Wooden Pipe Pattern:

Change to single-rib so that the single stitches of the lighter brown are a knit stitch.

Cast off in single-rib pattern. Cut the yarn.

Thumb:

Pick up the thumb stitches at the hand-side. Make one stitch on either side according to the chart and, with 3.5 mm needles, pick up one additional stitch from the hand-side. When starting the new yarn, leave a long tail end to cover the gap which the colour work makes.

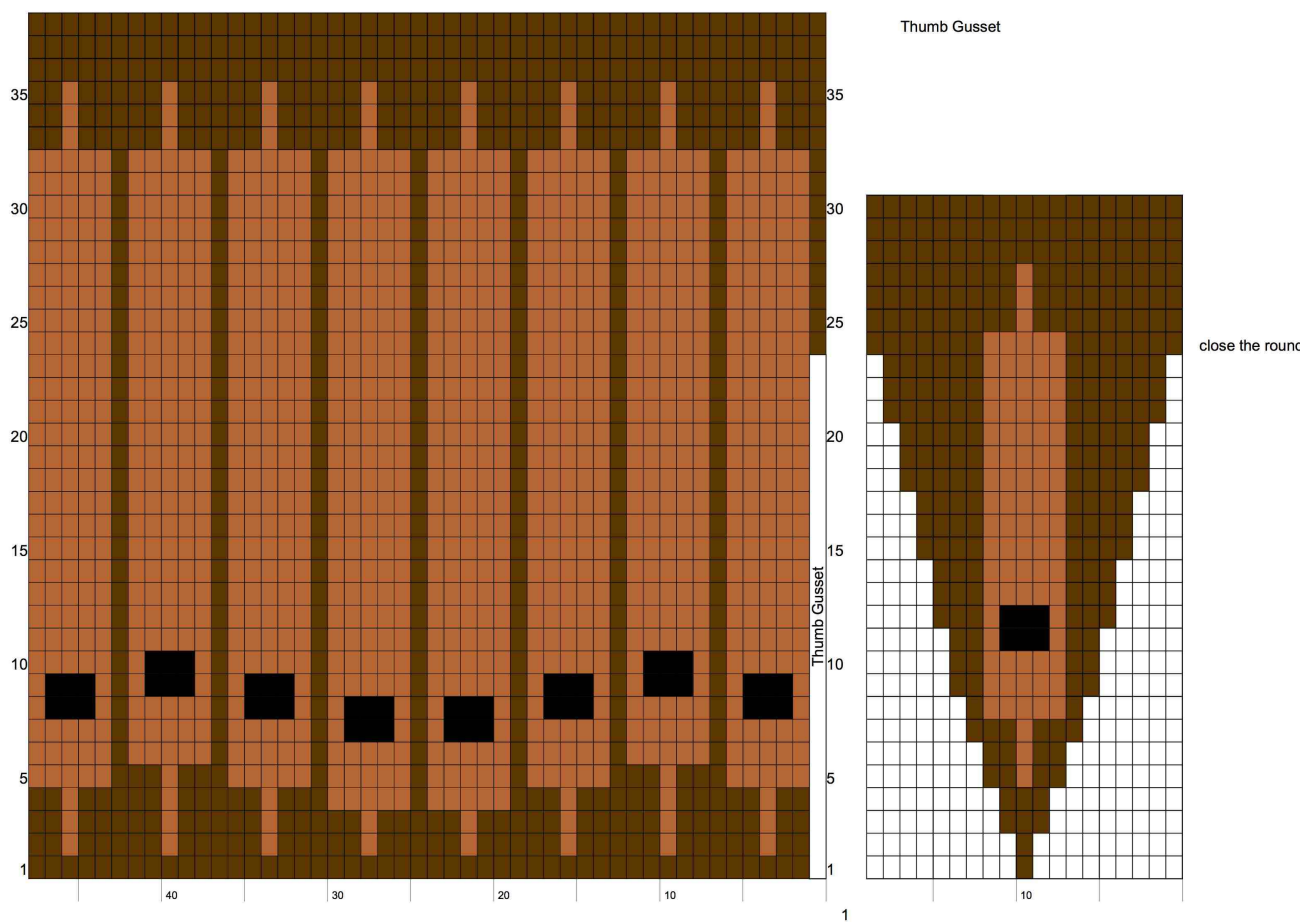
The thumb can be completed in the flat and then sewn together at the hand-side or knitted in the round – just as you prefer.

Method 1: Knit the thumb in the flat according to pattern.

Method 2: Close the round for the thumb and knit the thumb according to the pattern. In order not to have the pipe coloured yarn carried over too many stitches, wrap it around the dark brown yarn every 3 to 4 stitches. That way the wearer will not get entangled in yarn as (s)he puts it on.

In row 28 change to 3.0mm needles and switch to single-rib pattern so that in the wooden pipe pattern the light brown stitches are knit stitches.

Cast off in single-rib pattern. Cut the yarn.



Finishing Off:

Weave in all yarn ends. Using lengths of black yarn embroider pipe mouths and arches as indicated on the chart. With lengths of silver yarn, smooth the pipe feet by V-shaped stitches (two on each side of each pipe) as indicated on the chart.

Pattern Copyright: Stephanie Holdsworth 2015

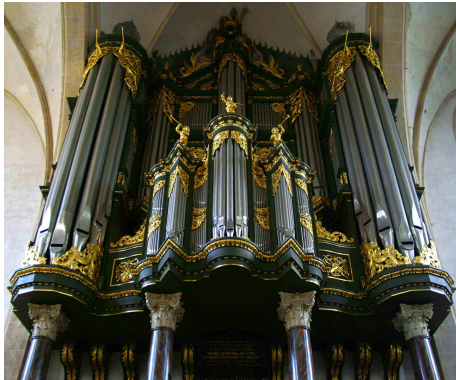
Competition Time and Give-Away!!!

As the church where Nigel plays is always toasty warm at all times, the pair I have knitted for this feature will be given away to the YDOA member on the coldest console before the end of this year. If your instrument is in a cold place, simply take a photo of a thermometer at your console showing the cold and send it in before 31st December 2015. Please – **no cheating** (i.e. no sticking your thermometer into a bag of ice cubes or the like; let's keep it clean, please!). Send your photos to:

thepipelineeditor@ydoa.co.uk

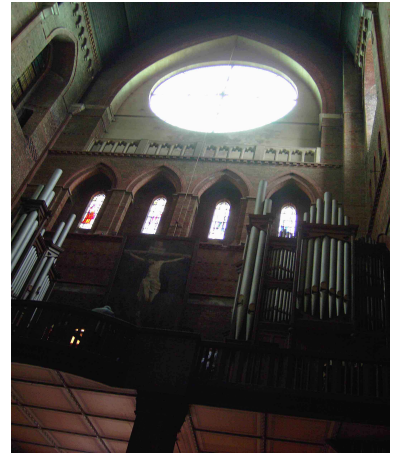


Photography for Organ Lovers



Do you want a photo like this...

Have you ever taken a picture of a lovely organ or church and then been disappointed by your pictures? Well, as you know I am not an organist myself, but I am a photography teacher amongst other things. So I thought I might share some tips with you to enhance your photography



...but end up with this?

skills in dark churches with organs in odd corners surrounded by bright lights, large windows or no light at all. I had the idea for this series because I have seen Nigel struggling to take pictures on his organ trips and events, being just frustrated by dark, blurry and unsatisfactory photographs. With his permission I will use his past photographs to illustrate the most common problem and hopefully I can give you some tips on how to get better results in similar conditions. Over the next year, I'll go through all the necessary topics to help you take better organ pictures!

As not all of you may want to worry about fancy functions which your camera offers I will offer my tips in different levels:

Level 1: Beginners (if you prefer a simple point and shoot)

Level 2: Intermediate (if you are comfortable with basics settings and functions of cameras)

Level 3: Advanced (if you like a challenge and/or are at ease with more technical terms, functions and settings)

So look out for the colour of your level! I shall also cover most types of camera by principle and I'll put in little boxes for you to make notes if your camera is a little different from the ones I feature.

Introduction to Organ Photography

There are two basic elements to taking photographs:

1. Managing the light conditions
2. Composing your picture

Most unfortunately, both can be quite a challenge when it comes to organs. Often churches are dim and poorly lit, lights are usually from windows or spotlights and while you can see well enough yourself, it may still be very dark resulting in flash activation or blurred pictures.

Composition, too, can be very difficult. Organs can be large items in a confined space, often cluttered or obscured by fixed furniture on the floor, screens, banners, columns, walls. Many organs reach very high which means that perspective can be a problem and they rarely look the same on a photo as they appear to us as we look at them.

Setting your Camera Up for Organ Photography

Level 1: Familiarising yourself with your camera

Especially if you like a simple technological life you may find it helpful to familiarise yourself with the following functions of your camera before setting out on your trip. Write down where you find these functions on your camera, then you have a reference in your own handwriting:

| Function | Where is it? How do I operate it? |
|-------------------|--|
| Power button | |
| Automatic setting | |
| Picture playback | |
| Battery case | |
| Memory card slot | |
| Zoom function | |
| Flash | |

You may also find it useful to familiarise yourself with these functions:

| Function | How do I do this? |
|--|--------------------------|
| Charging the battery | |
| Inserting/ removing the memory card | |
| Inserting/ removing the battery | |
| Transferring photos to your computer | |
| Creating a back-up for my computer files | |

If you don't know the answer to these questions, have a look in your user manual – you should find the answer to all these within the first few pages, often entitled “Getting Going” or similar.

Being Prepared

The best policy for taking any photo is to be prepared! It's no good trying to take a picture if you find that your battery is empty or your memory stick is full – and we've all done this some time or other! So, first of all, here is a check-list for you to go through before any trip (actually best done the night before in case you need to charge your batteries!):

| | |
|---|--|
| Is your battery fully charged? <i>If not, charge it now and don't forget to pack it later!</i> | |
| Is there sufficient space on your memory card? <i>If not, back your photos up on your computer, ensure that everything has transferred properly and format your memory card in the camera.</i> | |

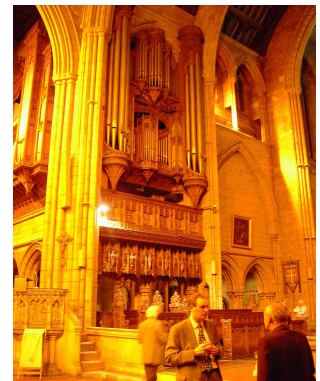
Why should you format your memory card in your camera and not just delete your photos from it through your computer? Well, there are two reasons:

1. Some cameras put some 'formatting data' onto your memory card which makes saving your pictures while you take them more efficient and quicker. If you delete your photos by computer or even format your memory card by computer this may be lost and in the worst case your camera doesn't like the memory card or needs to format it in its own system.
2. It's always good practice to copy your photos from your memory card to your computer rather than to move them. That way you still have your original photos should something have gone wrong during transfer.

Level 2:

For your organ trip you may like to check these parameters, too:

| | |
|--|--|
| Set your picture resolution to the highest quality. | |
| Switch off your flash – it won't help much in churches; the distances are too big. Only really useful when taking pictures of organists at consoles. | |
| Set your camera to a high ISO setting – this will help to avoid camera shake. | |
| If you have a tripod or gorilla grip, take it with you! | |
| Set your Automatic White Balance (AWB) to natural light – most churches, in spite of spotlights, are lit by natural daylight. Stained glass windows or artificial lights can falsify the colours severely! | |
| Set your camera to "burst" function – taking several pictures in one go gives you a better chance of getting one which is not blurred! | |



Here the AWB was fooled into the wrong light colour - set it to daylight for truer colours!

Level 3:

Even experts sometimes need a check list:

| | |
|--|--|
| SLRs: Remove any physical filters from lenses – they steal light! | |
| SLRs: Switch on the anti-shake mechanism on your lens unless you use a tripod. | |



This is how a flash can help in dark conditions, but you can see on this photo- the flash doesn't go very far!



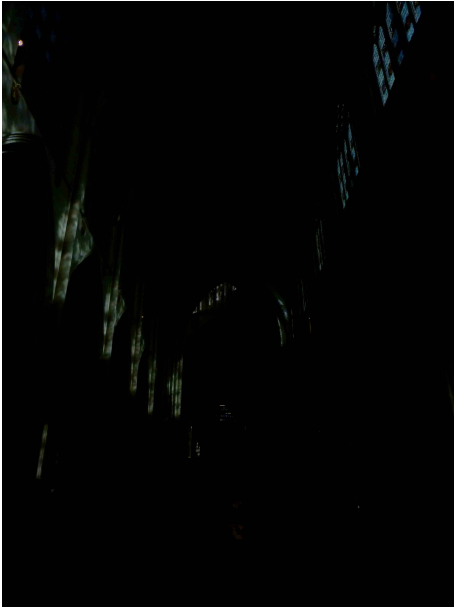
Here is another example where a 'forced' flash would have helped to illuminate what was important!

These sample photos clearly show some of the difficulties when light conditions are poor. The strange thing is that you may not even see this problem. Our brains are extremely good at compensating for difficult light conditions, so you may think that you have good light conditions, when your camera does not think so at all.

So, until you have developed 'an eye' for these tricky conditions, check your photos as you take them – at least then you get a second chance for doing it better!

Light and the Tricks of the Human Brain

Why is light such a problem in photography? Why can't the camera see what you can see? Well, it's all got to do with how clever our brains actually are. Our eyes always see the same level of light, just like a camera, but when you enter a dark room it does not take long until everything feels normal again. That is because the brain can compensate for different light levels. Just think about how on a sunny day you need sunglasses. Now go indoors with your sunglasses on and look around you. At a glance everything looks really dark. But keep your sunglasses on for a while. Soon everything looks fairly normal again.

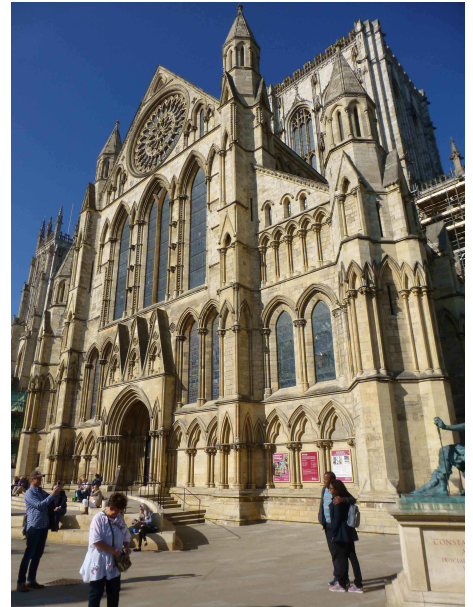


The Minster nave with exactly the same settings as the picture on the right - only I had to brighten this photo up a bit so that you can actually see anything!!!



This picture was taken with correct light measurements.

All these perfectly exposed miniatures give us a different view from a photo which has dark and light areas. So, really, the Minster nave may look to you more like the photo on the right!



The Minster taken with the proper measurements for good sunshine

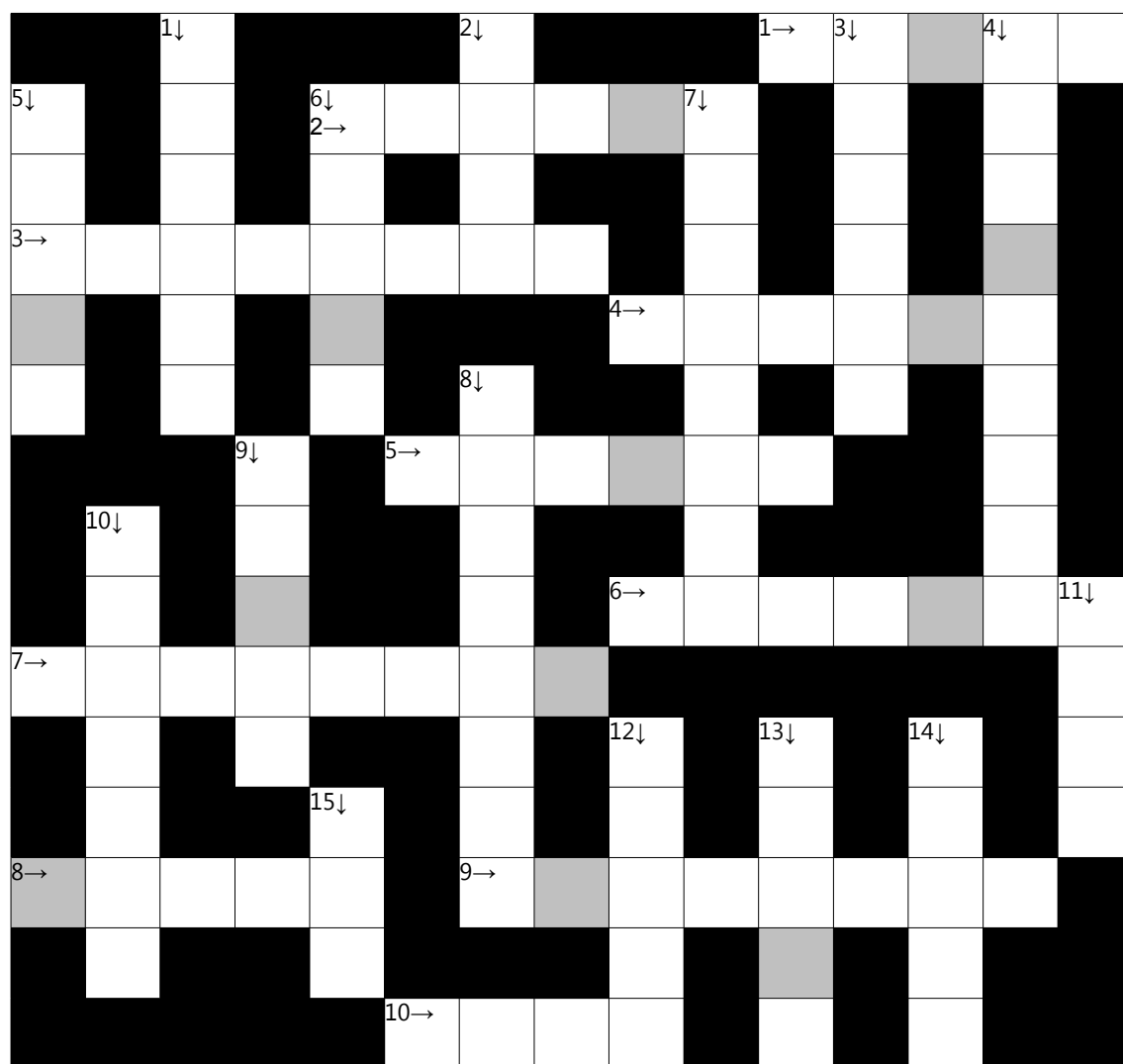
Artificial light is not as strong as sunlight. Our brains can compensate for this and give the impression that all is well-lit even if light levels are low. As an illustration, have a look at these pictures I took. The top two were taken with the same settings, i.e. pretending that the light levels were all the same as outside the Minster. Then look at the pictures on the left. This is actually the Minster nave – so much darker on the same settings!

We are not normally aware of differences in light. Modern cameras are often very good at compensating for that (left photo) and yet a photo is never quite as we see things. When we look at something our eyes scan over everything and our focus will normally appear to us well-lit and normal. This area is actually very small.



... this is probably as you really see it.

Crossword



Vertical:

1. notes of the value of 4 crotchets
2. piece of clothing for your foot
3. intervals of the octave
4. "God's own county"
5. an organist's favourite seat
6. renowned
7. your favourite magazine
8. set of keys
9. sheet music with all parts
10. area in church near the altar
11. iron exposed to air for a long time
12. A line on which to write notes
13. sacred song or hymn

14. several notes played together

15. typical weather in this season

Horizontal:

1. famous English diarist
2. semitone above f
3. current month
4. York's most famous café
5. implement for writing and drawing
6. essential material of bellows
7. first YDOA president
8. speed
9. main register stop of flue pipes
10. under no obligation

The fields in grey give the name of a famous English organ composer:

| | | | | | | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | | | | | | |
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