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Sequencer

The newsletter of the Nottingham & District Society of Organists

2014-5, Issue 3

This edition of Sequencer was compiled and edited by David Gabe, typeset by Peter Siepmann, and printed by Temple Printing Ltd. Please address any correspondence to editor@nottsorganists.co.uk

FROM THE PRESIDENT

Michael Anthony BSc(Eng) MIET MInstP

As I write this epistle, we are now two thirds of the way through my year's events. Most meetings have seen attendances of between 10-16 members. There were 28 members at the Lunch and 16 guests. We currently have a membership of about 100 households, and the plan this year was to take the meetings to a variety of venues, most of which are easily accessible by public transport, and which also have adjacent car parking facilities.

The coming three meetings (April – June) see us taking the Society out into the community with public events and demonstrating what we are about, as serious players and choral accompanists who also have a lighter side to our art. It would be very rewarding if we could see a greater number of our Membership at these gatherings so that we can talk to the public and engage their interest; hopefully we can then encourage some of them to come along to other meetings, *and even join the Society*.

As with similar Societies we seem to find it difficult to attract the younger generations to become the future (and even the present) of our Society. However, we have launched our own Bursary Scheme and we await applications for financial assistance in the tuition of young blood. How often have you engaged with a younger person and told them of our Society and its wide ranging activities? Is this something you could do, even if you find it difficult to attend every meeting?

Please do come along. We have missed you.



UPCOMING EVENTS

Saturday 18th April, 7.30pm

Members' Organ Recital

This is at the parish church of St. Mary the Virgin and All Souls, Highbury Road, Bulwell. NG6 9AD.

The programme will consist entirely of music by Blind Composers and also those with local East Midlands connections. This will be a (paying) public event and is part of our drive to promote the Society in the wider community. Please come along and support the Society, and bring with you a friend who is not (yet?) a Member, but who may be interested in experiencing some of our activities.

Saturday 16th May, 2.30pm (n.b. change of time)

This is another Members' "play-in" at Hucknall Methodist Church, Baker Street, Hucknall. NG15 7AS.

Baker Street is the main road past the Market Place.

There is a church car park at the rear, off Titchfield Street, down the side of the Red Lion pub (NG15 7BH).

This is one of the public events which the Church hosts during the Spring/Summer season, when visiting organists play a repertoire of lighter music (including Eric Coates transcriptions, as that Society usually supports these events as well). Refreshments provided for this social afternoon – partners welcome!

Again, this event is part of our Society's community awareness drive, and your support would be greatly appreciated.

Offers to play for about 10 minutes to Michael Anthony ASAP, please.

It is a very free and easy afternoon – piano, 2-manual Binns, good Tremulant!

Note: By the time this event comes round it is possible that Ashfield Council will have pedestrianized Hucknall High Street from Watnall Road to Baker Street (Market Place), and the normal access to the Church car park on Titchfield Street will not be available. You will have to go round the backstreets from the Byron Cinema corner. Don't know about the buses. Station Road – Thoresby Dale – Perlethorpe Drive – Albert Street – The Connery – Titchfield Street

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**Saturday 20th June, 7.30pm at Shelford Parish Church
Concert by the Bridge Singers and Richard Eaton**

This is another public event taking the Society out into the community to raise awareness of ourselves and our many skills and crafts.

It also marks the 10th anniversary of the installation of the Augustus Gern organ in Shelford Church, and Richard will be playing the instrument as part of the programme. Please do come and support this event and bring a guest – or more, but note below. Tickets are £7, including refreshments, and will be available from Richard. *However*, as Shelford Church does not have a licence to sell liquor, they cannot make a direct charge for the refreshments (wine and nibbles + non-alcoholic drinks – be “drink aware”), so **each Member and ONE guest will both have free admission to the evening. Therefore, we ask that each of you should make an appropriate donation for the refreshments** (paper is less obtrusive!).

We look forward to seeing you at Shelford, and hope for fine weather.



Monday 20th July, 7.00pm

NDSO Annual General Meeting

Bulwell Baptist Church, Coventry Road, Bulwell, Nottingham NG6 8QN

This will be followed by a Members’ Recital. Offers to play and appropriate details, please, to Michael Anthony no later than Wednesday 1st July. Each player should aim for 7-8 minutes maximum.

Michael Anthony, Tel: 01773 712089 fmichaelanthony@talktalk.net

RECENT EVENTS

The President’s Evening: Hymns and Hymnbooks

The annual evening hosted by the incoming President was overshadowed this year by the sad passing of Christine shortly before and Michael bravely continued with his plans with Christine’s specific request to do so. The evening was dedicated to her memory and was held in her Church –Heanor Methodist – on Saturday 6 December where Michael had been organist in earlier years. The theme for the evening was one which would be near and dear to many Methodists – hymns and hymn singing.

Michael presented the results of his exhaustive research tracing the changing hymn content of twelve of the most used hymn books amongst all denominations over the last 50 years. The statistics he presented deserve wider dissemination, but more of that another time. We were continually challenged to ‘name that author’ from the first line of a hymn, a task not always met with success there being so many one hymn authors. The most prolific still seemed to be Charles Wesley and Isaac Watts but their numbers were being halved every generation. The hymns were classified by author and by hymn book and showed both obvious trends (the move from Victorian sentiment and theology) to present-day political correctness and more singable tunes. He moved through the last 20 years citing the best active hymn writers to the prospects for the next 20 years pointing out that non-denominational hymn books were now more common than ever.

No attempt was made to identify denominational trends although some were apparent. However he named his favourite demanding that we all sang it with gusto – Charles Wesley’s ‘And can it be’ - accompanied freely by Michael. With good Methodist hospitality it was a good evening and one that Christine would have enjoyed.

David Gabe

Denis Littleton: ONLY KNECHT (Well, it had to be!)

There was an encouraging increase in the audience for Denis Littleton’s talk on Johann Ludwig Krebs, (1713-1780), Johann Gottfried Muthel (1728-1788) and Justin Heinrich Knecht (1752-1817) at Our Lady of Good Counsel at Eastwood on 14 January. This must have been in part due to the better weather than we have had just before recent meetings. We also welcomed some visitors, Denis’s technical assistant, David Shooter, and enjoyed Canon John’s hospitality, of which more later.

Denis asked who knew anything about the trio of German organ composers: Muthel seemed the least known. He began by putting the three in historical context: the first two knew Bach and by the time Knecht died Mozart had been and gone.

Trips to the impressive west end organ gave Denis exercise during his talk and he played an extract from Krebs's Prelude in C, saying that in his opinion some of Krebs's music was equal to that of JSB but easier to play. Other works came courtesy of the Gabler organ at Weingarten on CD.

Krebs was a student of Bach in Leipzig and was clearly multi-talented as his studies while at the Thomasschule included singing, lute, violin and keyboard. Bach wrote him a glowing testimonial in 1735, just as Krebs moved to Leipzig University. He failed in his application to succeed Bach and moved in 1737 to become organist of the Marienkirche in Zwickau, where he married and had seven children, the first, Johann Gottfried, also an organist. He did eventually get a job as court organist to Prince Friedrich of Gotha-Altenburg where the organ was better but the pay only marginally so. However, he stayed there until his death in 1780. The final example of his work played to us was Allein Gott in der hoh sei her (To God alone on high be glory).

Muthel JSB's last pupil, came next, initially taught by his father who was a friend of Telemann. He went on to become court organist and harpsichordist for Duke Christian Ludwig II of Mecklenburg-Schwerin, in Schwerin, a post held by his elder brother immediately before him and he was succeeded by a younger brother. Examples of Muthel's music were an extract from his Choral Prelude "Jesu meine Freude" and Fantasie in F major. Muthel, also a lifelong friend of CPE Bach, moved to Riga, now in Latvia, in 1753 to join one of his brothers, at first being conductor of a private orchestra. He was appointed organist of St Peter's in 1767 and remained until his death. The organ there was destroyed in 1941, the church has been reconstructed and there are plans to build a Baroque-style organ based on the specification of the one in Muthel's time.

Finally, Knecht, who wrote the hymn tune to "O happy band of pilgrims". He was born in southern Germany near Ulm, played the organ, keyboard and violin. When he was 19 he became Lutheran preceptor and music director in Biberach, then a free imperial city with a rich cultural life. In 1806 he went to Stuttgart hoping to become a Kapellmeister but after one year as an orchestra director he went back to Biberach where he stayed for the rest of his life. Denis then played his Rondo in F and Cantabile and finished with a suggestion that for Easter, people might like to learn Knecht's "Die Auferstehung Jesu" – The resurrection of Christ – available on freescores.com and on CD.

President Michael thanked Denis for his interesting and enlightening talk. We then joined Canon John for what I had been assured would be "nibbles" but was actually a wonderful buffet and so we all had an excellent evening.

Joan Orton

The President on his Desert Island

As is almost a tradition the President was cast on to a desert island on the 9th of February, this time by the society secretary Joan Orton, and of course invited to choose his discs.

Desert Island Discs is the type of event when the audience (about twenty on this occasion) find out about the castaway's interests other than the organ and this was certainly the case with Michael. We heard all about his 'cello playing activities and his involvement in Boots' rigorous testing procedures of items which they manufactured.

The castaway can choose one book and one luxury: Michael wanted the complete works of Arthur Conan Doyle but only got volume 1, A Study in Scarlet, coincidentally matching his shirt on the night. The luxury we couldn't quite manage – a 'cello, so a violin pencil sharpener had to fit the bill.

Many thanks to Patrick Randle-Bass and to Bulwell Baptist Church for the arrangements.

Michael's choice of music was as follows.

- 'Bless this house' sung by Bryn Terfel.
- The Hallelujah chorus. Huddersfield Choral Society, Sargent.
- Sentry's Song. Iolanthe, Doyly Carte Co., 1929
- Battle Hymn of the Republic. Carlton Male Voice Choir, 1981.
- Olivet to Calvary. Mansfield Road Baptist Choir, 1981.
- JS Bach Brandenburg Concerto No.3. Walter/Wendy Carlos.
- 'When I survey', Roger Jones. Sung by Christine 1992.
- March to the scaffold (Symphony Fantastique), Berlioz.



Presidential nibbles on his desert island

Joan Orton

The NDSO Luncheon

For the second year running the Society social meal was a luncheon and judging by the attendance of 44 members and guests it was a popular decision. The venue of the Westminster Hotel in Carrington was clearly a popular and convenient location, the menu was well-chosen and the cost reasonable.

The after-lunch speaker was the Rev. Howard Ketton, minister of Charnwood Road Baptist Church in Shephed, an old friend of the President from his Carlton Male Voice Choir days. Howard recalled how he had worked at Sissons and Parker in Nottingham before training for the ministry and his themes were based on the hazards of locating books for customers and the importance of organists in churches. The hazards were thoroughly and entertainingly recalled and with a souvenir copy of his short book has given pleasure to the diners on arriving home. To this diner the luncheon is surely here to stay as an annual event.

David Gabe

NEWS OF MEMBERS

Kendrick Partington Concert and Book of Remembrance

Kendrick Partington, who died on 5th May 2014, made an enormous contribution to music in Nottingham, and he has been rightly remembered in a number of events since his passing. Following a private family funeral in May, there was a memorial service at St Peter's, Nottingham, on Saturday 12th July, which was a 'full house'. The final piece in the service was played by his son, Adrian Partington, who is organist and choirmaster at Gloucester Cathedral. Unusually for a music teacher and church organist, there were obituaries in the Times and Guardian, with three additional short pieces in the Times. These acknowledged his significant musical achievements. Now, in 2015, there are two more events:

On Saturday 14 March there was a concert at St Mary's Church, the Lace Market, Nottingham, which was organised by Nottingham High School where he taught from 1957 until his retirement in 1986. The concert was titled 'Feel the Spirit' a piece by John Rutter which concluded the concert. It was led by the Orchestra of the Restoration with the choirs of Nottingham Boys' and Girls' High Schools and St Mary's Church. Other pieces included 'I was Glad' by Parry, the 1st movement of a double trumpet concerto by Manfredini, Faure's Pavane, Haydn's 104th Symphony and the first movement of Vaughan Williams' Tuba Concerto. The Tuba Concerto, composed by Vaughan Williams when he was 82, was a most interesting piece for this unusual solo instrument. St Mary's, one of the largest Parish Churches, was almost full. A tribute to Kendrick. It was an imaginative programme and an excellent performance.

Then, on 28th April at the Friends of Musician's chapel in St Sepulchre's, Holborn, London, Kendrick's name will be inscribed in the Friends' Book of Remembrance. The AGM is held at 3pm followed by tea. The service is at 6pm. It is a very worthy honour that Kendrick's name is included in the Friends' Book of Remembrance.

Kendrick was born in Nottingham on October 29th 1925 and went to the High Pavement School. Subsequently, he served in the Royal Navy in Sierra Leone. Returning to the UK he read Modern Languages at Downing College, Cambridge and studied organ with Boris Ord, the famous organist of King's College.

His first teaching appointment was as assistant director of music at Malvern College, and then Wellington College in Somerset. In September 1957 he returned to Nottingham as Director of Music at Nottingham High School, where he remained until his retirement. At the same time (1957) he was appointed organist and choirmaster of St Peter's Church, Nottingham, a post he held for 37 years until 1994.

He made a major contribution to Music at Nottingham High School, transforming it from a Cinderella subject to a major activity and a significant public face of the School. This was encouraged by the headmaster, Kenneth Imeson, and the appointment of many additional and very talented staff to his department.

I feel sad that many tributes to Kendrick have failed to mention his wonderful wife, Mary. Kendrick could be volatile, particularly in his early years, and Mary provided a stable and calming role. He was very proud that his son, Adrian, became organist and choirmaster at Gloucester Cathedral. Mary was always frail and died in 2011. At the end of his life, Kendrick was asked what he most looked forward to, and his answer was 'seeing Mary again'. This showed how close they were to each other, and the many ways Mary helped him.

David Towers

Phillip Mason

The death of Phillip Mason (President 1978-9) has just been announced on 1 April 2015.

An obituary will appear in the next issue of *Sequencer*.



David's Diary

In the midst of all that sometimes feels like doom and gloom, it is always a matter of cheer to behold individual enterprise and determination when one can find them.

Occasionally, one comes across an amateur organ-building project which has actually been completed and which works – not that often, mind you! Even less commonly, perhaps, can one find a voluntary church choir bulging out of the choir stalls, replete with children (the future) and even perhaps that now rare phenomenon - boys - beautifying the liturgy and cementing a promising future for both the participants and the church which they serve.

Long gone are the days when the all-male choir was the norm in an 'ordinary' church, still evidenced by the galaxies of old sepia group photographs which adorn many a vestry up and down the land. The only way, it seems, to satisfy the variegated demands of today's post-PC climate is to run three choirs, not one – an adult choir to do the 'difficult' music, a girls' choir and a boys' choir. Fine on paper. But how many choirmasters have the wherewithal to undertake such a task, and how many churches (which means the people in a church) will support the attendant infra-structure?

Last November, I had the pleasure of attending Sung Eucharist at Holy Trinity Parish Church, Dartford. A long way from home, unfortunately. But it was worth the journey. Given that this was a Remembrance Service, the service setting appropriately comprised most parts of the Fauré Requiem. It was superbly sung by a young and energetic adult choir, high in both numbers and quality, and to all appearances well established. In fact, in its present form it is quite a new enterprise, led by our old friend, George Richford, late of Newark Parish Church. In record time, George has built up a tremendous standard in terms of both polished 'worthy' performance and repertoire. Regular music already embraces such pearls of the Anglican tradition – nay the cathedral tradition – as Duruflé's *Messe cum Jubilo*, Langlais' *Messe Solennelle*, Tippett's *Evening Canticles*, masses by Byrd, Palestrina and much more. All services are played for by their Organ Scholar, Jack Stone (of Sutton in Ashfield and the first beneficiary of our Bursary Scheme) who is gaining massive experience in working at such a demanding level and will no doubt carry that experience into later life to the benefit of others. Nor are youngsters ignored, although we understand that this must be a slower process. On top of television, computers, broken families, indifferent parents, Sunday sports, 7-day-a-week sports ("or you can't be in the team"), child protection issues and obnoxious peer pressure, George has discovered yet another obstacle – traffic! Yes, it's

Dartford! With the tunnel and the crossing spewing out traffic in all directions, the church is surrounded by a constant hubbub of vehicles with which dutiful parents just cannot cope. But George has his 20 children lined up and, instead of having weekday attendances at church, he goes out to them; he visits two schools every week for his rehearsals, fostering standards and enthusiasms in an equal number of boys and girls, eager for the day when they are fit to take their place in the choir stalls on Sundays. How about support? I have often claimed that one can do little without firm clergy backing. But, actually, it goes further. One needs the overall support of the incumbent, wardens and the P.C.C. at least. There are difficulties a-plenty without having to contend with Mrs. Snooks who continually carps about not being able to join in the Byrd Four-Part, but happens to be a major covenantor (who therefore requires careful handling). There seems to be none of that at Dartford. So, well done, George, and all power to your elbow!



The Choir of Holy Trinity, Dartford
with George Richford (back right) and Jack Stone (front left)

Closer to home, in this county in other words, we are not without individual choirmasters who plough a very worthy furrow but within a limited and, in one way or another, a constricting context. Dartford's gain was very much Newark's loss. I played for George at times at Newark, and I can testify at first-hand to the remarkable work done there, with a full team of boys and girls in equal numbers, remarkably able, accompanying them in repertoire which, believe me, required serious personal practice! And now, after a period of inertia, Newark looks as though it is sorting itself out. With a fully supportive incumbent and a new prestigious Director of Music, one hopes that their own aspirations will be fully supported by everyone else in the church, to universal benefit. This looks a little bit like a 'last chance.' But I am sure we all wish them the very best of fortune in their forthcoming striving towards a choir or choirs worthy of one of the most wonderful churches in the country.

STOP PRESS Since writing this, I have just heard that Holy Trinity Primary School, Dartford has just been made the church's official Choir School, by statute. Grimsby's St James' School is the only other attached to a parish church. So that's twice as many as yesterday!

Everything vital is in place for our trip to Denmark, and two newsletters have now been issued to participants, with more to follow more or less on a bi-monthly basis. Having established firm dates which inevitably could not suit everyone (however which way), we have been able to satisfy the waiting list. As I write there is one place to spare (which can easily be stretched to two for a couple, of course.) If interested, please let me know. The dates are 11th – 19th March 2016, inclusive. David B.

ARTICLES

Restoration of the organ at St Michael & All Angels Church, Averham

It is almost 114 years ago that J J Binns submitted a detailed quotation, dated 26th December 1900, for a new organ to be installed in the Church of St Michael and All Angels at Averham. The quotation, which did not include the case and front pipes, amounted to £524 7s 0d. (In today's money that is roughly equivalent to £55,000 or £200,000 depending on the measure of 'worth' used - see the 'Measuring Worth' website www.measuringworth.com/ukcompare). The organ, with tubular pneumatic action, was to comprise two manuals of 61 notes and a 30 note pedal-board as follows:

Great		Swell		Pedal	
Bourdon	16	Geigen Principal	8	Contra Bass	16
Open Diapason	8	Rohr Flute	8	Sub Bass	16
Hohl Flute	8	Viol d'Orchestre	8	Flute	8
Dolce	8	Vox Angelica	8		
Octave	4	Voix Celeste	8		
Harmonic Flute	4	Salicet	4		
Fifteenth	2	Mixture	III		
Trumpet	8	Cornopean	8		
		Oboe	8		
		Tremulant			

Seven couplers were to be provided: Swell Octave, Swell Sub Octave, Swell Octave to Great, Swell to Great, Swell Sub Octave to Great, Great to Pedal and Swell to Pedal. There were also four combination pedals to each of the two manuals and a balanced Swell pedal.

Binns' quotation included hand-blowing, as expected, but not the water-engine which was fitted later to pump wind to the reservoirs. Thus the organ currently has three methods of blowing when the electric blower is included. This was also fitted at a later date.

The case was ultimately built in the style of G F Bodley with whom Binns worked at Queens' College, Cambridge in 1892. There is reason to believe, however, that it may well have been influenced by one of the Suttons. Frederick and Sir John were descended from a family well-established for generations in Averham and had built a reputation both in the UK and abroad for restoring and beautifying organs.

Following severe water damage to the church about thirty years ago much restoration work has been undertaken to the roof and other parts of the building including the bells. The organ itself was also damaged, in addition to natural wear and hungry mice! Sadly, it became unplayable and has not been used for almost twenty-five years but, with the completion of repairs to the rest of the building, attention has recently turned to restoration of the organ. A detailed Conservation Report was commissioned from Paul Hale and he produced a full, detailed list of tasks required for restoration.

The organ was to be completely dismantled, cleaned and repaired, replacing parts where necessary. It would maintain its three methods of blowing. Since the report was presented the organ has been granted Historic Organ status.

After due consideration by the PCC tenders were sought, resulting in the contract being awarded to Henry Groves & Son Ltd. The project has come into being by a generous anonymous donation of approximately two thirds of the overall cost. The work has been scheduled to begin in May 2015 and it is hoped to be completed by Christmas 2015. Readers will be kept informed of developments.

David Rooke

Arrangements and Arrangements

In the last 15 years or so it has become increasingly common for concert organists to include arrangements of symphonic or operatic music in their recitals. This of course has very respectable origins from Victorian times (WT Best and others) but that was from a time before records and radio made such music accessible to the population. Today such a defence is unreasonable although Crown Imperial, Pomp and Circumstance, Ride of the Valkyries etc. have been accepted as good finales. But another tendency is to perform complete symphonies as organ solos (eg. Beethoven by Thomas Heywood, Mahler by David Briggs) which is much less explicable other than as a degree/diploma demonstration of performing or arranging virtuosity.

What do members think? Letters to the editor please!

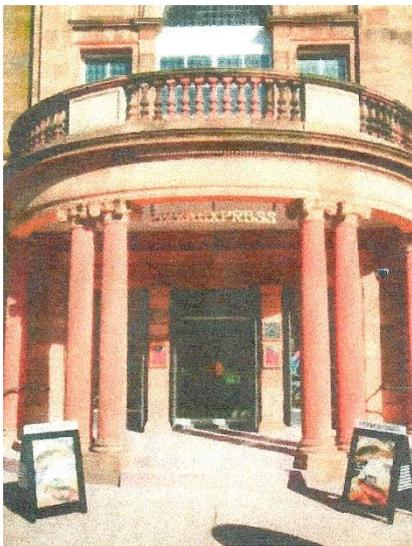
New uses for organs in Edinburgh

With dwindling congregations and shortage of organists both churches and organs are under threats of survival and *redundant church* has become an established name. There is no exception in Nottingham and Castle Gate church is an unfortunate sight in the centre of the city. It is there interesting to note some new uses for both.

Morningside is a fashionable inner suburb of Edinburgh and has a wealth of churches notably at 'holy corner' where a crossroads has churches on three corners.

Further out towards the bye-pass a Church of Scotland building has been taken over by Pizza Express. All the external features have been retained and the inside ground floor has become a restaurant with a bar and servery placed at the front where a communion rail might have been. The Organ was up front behind the altar and the case has been retained as a feature. The organ pipework has been removed but the effect of the retained case is to create a novel feature.

Because the building was listed as class B planning permission was a problem The congregation merged with the Cluny Church in 2009 when the building was purchased by G&L Properties. They in turn sold it to Pizza Express in 2011; conversion work began in November 2012 and it opened in 2013 proving to be a popular venue.



In Inverleith Terrace (near the botanical gardens) the former First Church of Christ Scientist has been reused as open plan offices by Union, a marketing and website company, who took it over in 2002. The church is of interest architecturally being in Scots Romanesque style by Ramsey Traquair (son of the Painter Phoebe Traquair) and was opened in 1910-11. Union have retained the organ which is still playable. It was installed by Hill, Norman and Beard in 1925. The congregation meanwhile have moved ½ mile to more convenient premises.



Organist's Hazards

The after lunch speech by Howard Ketton has caused one member to recall similar experiences and he has listed some of the comments directed to him.

- This church used to have a proper organist. I liked the tune you just played - *that's because I'm not a proper organist.*
- I recognised the voluntary, was it "I've got a loverley bunch of coconuts?"
- My wife has told me not to speak to you.
- How long have you been playing the organ - *50 years* - are you going to get any better?
- It was nice to hear the sound of bagpipes coming from the organ.
- What on earth were you doing with your feet ?
- I used to play this organ - I worked the pump.
- I have chosen that hymn for my funeral, but I don't want that tune.
- We don't need the organist today, the preacher has brought his keyboard.
- Have you ever tried playing the BIG organ ? (it had a remote console)
- You can't come into church today as we are having a private service.

Douglas Harvey

Extension Folly

Have you ever been fooled by an organ? Unfortunately I was recently when I was asked to preside at a family funeral in the vicinity of Slough earlier this year. My wife's Auntie Joan, after whom she is rumoured to be named, died in February and, organiser that she was, had committed all the arrangements to the flyleaf of her hymnbook. There were suggestions for music, hymns, funeral directors, contributions etc. etc. – she'd got it all under control and, in line with her wishes, all was arranged as near as possible to her specification.

My task was to incorporate the thirty odd tunes she had suggested into the pre-service voluntary, play the chosen hymns for the service and provide recessional music based on the tune to "Angel voices ever singing" This I duly prepared and Jo and I travelled down the afternoon before the funeral to reconnoitre the church and instrument and to spend a little time with Uncle Jeff.

On entering the United Reformed Church in Burnham, a modern octagonal building with much frosted glass and comfortable seats, I located the organ; a box of circa 1980s vintage to the right of the proscenium-like sanctuary staging and assumed that the speakers were within the opaque, grilled area set into the wall to the left. On opening the instrument I found another surprise; although it was a two manual and pedal layout with vintage stop-tabs, there were no couplers at all. (Perhaps the acute among you may well be guessing the end of the story by now!) Each manual had approximately the same registration: 16', 8, 8, 8, 4, 4, (2 $\frac{2}{3}$), 2 so apparently coupling was not really necessary. The sound that issued forth from the speaker enclosure was warm and enveloping and I considered that somebody must have provided a pretty good sound system to get this quality of reproduction. The Swell Pedal, which appeared to act on the whole organ, was a bit slow but – Hey! – forty odd years old; what to expect!

Auntie was sent off in the style that she had ordained and the whole proceeded without a hitch. My thirty-minute pre-service hymn voluntary concluded exactly on time and I only needed to 'wall-paper' while the family settled themselves in place.

Afterwards, the steward very kindly complimented my contribution and commented that they were very proud to have such a splendid little pipe organ. Amazed, I asked to see the instrument and was taken into the 'speaker enclosure'. There, amid the clutter of redundant furniture and carpet cleaners was, indeed, a diminutive pipe organ, completely in its Swell Box with a dozen or so Stopped Bourdon pipes standing to one side. As you have probably guessed (and what it took more than twenty-four hours for me to realise!) I had been playing a Vincent Extension Organ.

Bless them all! At the Crematorium the family actually waited for us to arrive before processing in. I am sure Auntie Joan would have laughed.

John Catling

Editorial footnote. Vincent Organs Ltd. of Sunderland were founded in the 1800s and in the early 1900s pioneered the construction of *extension* organs in which one rank of pipes could yield 4-6 stops but no variation in tone quality. Further information can be found in an e-thesis recently available on the internet.
M.S. Atherton: MA Thesis, Durham University, 2004.