



Bexley & District Organists' & Choirmasters' Association

Patron: Daniel Moulton

BDOCA website: <http://bdoca.myzen.co.uk/>



Affiliated to The Incorporated
Association of Organists

NEWSLETTER – JANUARY 2014

(LAST EDITION OCTOBER 2013)

*Welcome to the BDOCA's new-format Newsletter. Since October, I have received so many items of interest for the Newsletter that I am 'stuck' for sufficient space. Accordingly, with apologies to some feature writers, I have had to précis some creative works so as to include notice for 'topical necessities'. I make no apologies, however, in repeating the plea that all annual subscriptions for the year 2013/14 are now (over)due. **Finally, a Happy and Prosperous New Year is wished to you all. Linden***



Forthcoming events :-

Wed. 12th February* at 6.00 p.m. ORGAN CRAWL
Lincoln's Inn Chapel (recent Tickell organ) and Temple Church
(recently rebuilt with notable tonal modifications, by Harrison &
Harrison) *date may change to 19th or 26th February

Saturday 1st March at St John's, Welling
CHORISTERS & CHOIR COMPETITION
Details appear in this Newsletter)

18th March 2014 at 7.30 p.m. at Queen Elizabeth Hall, Southbank
ORGAN GALA LAUNCH CONCERT ('Pull out all the stops!')
Featuring John Scott, Jane Parker-Smith, Isabelle Demers & David Goode and
Alison Balsom on trumpet with London Phil. Brass Ensemble, Voicelab & The Elysian Singers

Wednesday, 2nd April 2014 at 7.30 p.m.
ORGAN RECITAL – Jane Parker-Smith
Christ church, Bexleyheath (Details via Old Bexley Music Society c/o Roger Chapman)

Sat. 17th May at 7.30 at Christ church, Bexleyheath CELEBRITY RECITAL Daniel Moulton

**Saturday 19th July at 9.30 am ORGAN CRAWL St George's, Hanover Square and All Souls,
Langham Place. Further details to follow.**

**Saturday 26th July 2014 6.00 p.m. TREASURE HUNT. Starts 6.00 p.m. at The Ship PH
(Green Street Green, Dartford). Good fun and ending with short recital and pub meal**

Saturday 16th August 2014 at 5.00 p.m. "Come & Sing" EVENSONG at St Mary, Stone.
Rehearse late afternoon. Feast is Assumption of BVM (day before). Walmisley Mag & Nunc
Dm; anthem Ave Maria. Music will be provided

Wednesday 24th September 8.00 p.m. Members' recital then AGM at St James, North Cray



RSCM Organ Courses 2014/ 2015

The RSCM has revised its organ courses for this year. In 2014, courses for those of approximately Grades 5-7 standard are being held in Birmingham in February (directed by Daniel Moulton) and Liverpool in October (directed by Gerald Brooks). These courses will be fast paced and intensive with small group teaching for maximum benefit. There will be the opportunity to play on the cathedral organs as well as the chance for a short individual lesson.

In August, the RSCM is organising a course in Bristol for those elected to cathedral organ scholarship posts (Anglican and Roman Catholic) for the academic year 2014-15, covering all the skills and challenges they may come across in their first few weeks in post. If you are aware of any organists who will be starting at a cathedral in September 2014, please do encourage them to register for the course.

Applications are also invited for the two organ scholarships offered as part RSCM's Bath Singing Course for Young People in August. This opportunity allows young organists (16-21) to study with the course organist and gain experience in accompanying singers.

There is more information and application details on its website – www.rscm.com/courses. To book a place on any of the courses detailed in the brochure, applicants must complete a booking form and forward with the deposit.

SUBSCRIPTION FOR MEMBERSHIP OF BDOCA – THESE ARE OVERDUE FOR 2013/14

Please send £20 (£15 for over 60's – students only pay £5)

Payments should be made by:-

- **Cheque** (made payable to BDOCA) sent to Geoff. Hempstead, 4 Windsor Place, East Grinstead, RH19 4RP
- **Cash or cheque** to Geoff Hempstead at any BDOCA event
- **Bank 'Faster Payments' method** to BDOCA's bank (sort code 09 01 54; account no. 56371087), **quoting your name** as reference
- **Annual Standing Order** through your bank

BURSARIES FOR YOUNG PEOPLE

B.D.O.C.A. OFFERS FINANCIAL ASSISTANCE FOR YOUNG PUPILS LEARNING THE ORGAN WHO ARE IN FULL-TIME STUDY.

PLEASE CONTACT THE SECRETARY, SUE MOORE, IN THE FIRST INSTANCE.

PLEASE NOTE THAT EVERY APPLICATION WILL BE TAKEN ON ITS OWN MERIT.



The article which follows was written by Revd Philip Wells of Holy Trinity, Lamorbey.

Father Philip was generous enough to respond to a request from someone who heard and appreciated Father Philip's Sermon on the 13th Sunday after Trinity - from which this article is adapted - for which we thank him.. (your written comments on this article are invited)

Acceptable Worship

One of the challenges Christians face in our postmodern, 21st Century society, is that it is rarely accepted that something can be 'given'. The idea that a gift should be cherished and protected and passed on to the next generation is viewed with extreme scepticism. This scepticism can creep into our thinking along these lines – which is not based in Christian Truth. Similarly, this viewpoint is present when thinking about the sacred liturgy (service or ritual): i.e. how we worship simply needs to be to our own tastes and preferences. Such a viewpoint fails to appreciate that the liturgy is not something we 'do' but rather the opposite. Bishop J Baker states, "it is not an aspect of human creativity or endeavour through which we expect to conjure God into our view"¹. The opposite is the case. The fundamental structures of the liturgy have a certain givenness about them because they emerge from the divine right (*ius divinum*) of God to receive the worship that is rightly accorded to him² and to understand that the liturgy is primarily for God and only secondary for us. As Christians, we need to grow into these structures.

Such an approach begins to change the way we view our participation in the liturgy; ceases being about how it makes me feel (entertained, help on my spiritual journey) and more about what we owe God. It starts to be our response as beloved children of God: From being about what is expedient to what is worthy for God (worship with reverence and awe).

The implications of this will be felt in considering practical details such as the choice of music, liturgical architecture, orientation and posture in prayer, the observance of the liturgical year etc: Certain music may be more suited to the sacred liturgy because of the way in which it flows from the Church's tradition. This may be unpopular as we are so immersed in the idea that worship is about oneself and how one feels as a result of it.

How do these initial sketchings impact on the choice of music in a parish community? Firstly, we need to realize that we do not simply sing at the Eucharist but we sing the Eucharist. Priest, choir and people all have distinct but complementary roles to play here. Wherever possible, therefore, it is appropriate for the priest to sing his/her parts and for the congregation to sing the Ordinary of the Mass. It may be that the choir adds depth to what the congregation is singing or supplements with pieces that require more technical skill and rehearsal time. Texts like the Nicene Creed and Our Father can be sung by the congregation if a suitable setting is chosen and it is sung regularly so that it becomes part of the rhythm of a parish's worship. Chant, polyphony and sacred organ music all have a pre-eminent place within the repertoire of sacred music. Even in parishes where it is not possible to sing chant (and do we ever give people a chance to try?) we can choose music which derives its inspiration from secular culture.

True freedom in worship comes not from the ability to transport secular music into the sacred setting but rather from entering into the sacred tradition, and that which has proved to be fruitful for almost the entire history of the Church, and indeed has its roots in Jewish worship. In the words of Joseph Ratzinger, 'humble submission to what goes before us releases authentic freedom and leads us to the true summit of our vocation as human beings'. We come to share in this true freedom by worshipping the living God with 'reverence and awe'.

⁽¹⁾ J Baker 'Introduction' in *A Burnahm, Heaven and Earth in Little Space: The Re-enchantment of the Liturgy* (London, Canterbury Press, 2010) p.xxi

⁽²⁾ For further exploration of the *ius divinum* see R Burke, 'Ius Divinum and the sacred liturgy', in J E Rutherford and J O'Brien (eds.) *Benedict XVI and the Roman Missal* (Dublin: Four Courts Press 2013 pp. 21-39



CRITIQUE OF AN EVENING WITH CAVAILLÉ-COLL (1811-1899)

We crept into the smoky eerie graveyard of St Paulinus' Church in the chilly October night, emulating characters in the opening scene of David Lean's 'Great Expectations' (circa 1946). (Fortunately, no escaped convict appeared from behind a gravestone as in said film - presumably they were all settling their debt to Society under the auspices of Community Payback team carrying out grounds maintenance work at Holy Trinity, Lamorbey!) Nevertheless, we were relieved to locate the church door where we found a hunched form, exhaling cigarette smoke, leaving us in very little doubt that was had located Reg Boulton!

Over the next ten minutes, we were joined by some fifteen or so other members and settled down to an entertaining and informative evening on the great man, Aristide Cavallé-Coll, and his restoration and rebuilding of French organs in the 20th Century. In all some 500 pipe organs were restored or rebuilt under his direction.

The films were produced by Fugue State Films' which specialise in producing documentaries on early classical and keyboard music for the 'discerning viewer'. Certainly we were not disappointed as the films portrayed some thirteen or so magnificent instruments which had benefited from Cavallé-Coll's talents: Not only did we learn about the capability of each individual organ but we were also treated to renditions, demonstrating the particular attributes of each. I can do no better than quote from the Organists' Review on the DVD's, "I can unreservedly comment on this magnificent production which so eloquently celebrates Cavallé-Coll and which lays before us such a glorious banquet of ravishing sounds and images".

We also learned that Cavallé-Coll revolutionised the design of the organ with bold technical innovations whilst developing and refining a palette of sounds of great beauty and power following the restoration of the 1840 organ of St. Denis, Paris. He also directly intervened to ensure that promising young composers created a school of French organ music. We shall take away from the event not merely the talents of Cavallé-Coll et al but also the characters of the various organists themselves who were so knowledgeable about the instruments, demonstrating the musical ability and diversity of each performer.

With a finger buffet half through the evening, what more can the 'discerning viewer' ask? With thanks to Brian Mellors for organising the evening and to Sue Moore for arranging refreshments.

Linden Morris

THE ORGAN OF YORK MINSTER

On a recent visit to the historic city of York, my husband and I 'accosted' the tour guide for more information on the organ in situ. The gentleman duly obliged and below appears a brief synopsis of the instrument for your information and edification:-

The pipes of the main organ date back to 1834 (following the restoration of the Quire after a fire in 1829). These are the large 32' pipes in the north and south quire aisles. The metal 32' stop in the south quire aisle is the first one ever to be made in the UK. The organ was made by Elliot and Hill and Hill designed a special rolling machine to make the cylinders which were thin-soldered together to make the metal Diapason. This machine (and similar other ones) is still used to make similar scaled pipes in the boiler/heating industries! The organ case was designed by Robert Smirke in the "gingerbread gothic" style, with its pinnacles and decorations.

A new organ was made by William Hill in 1859 and had two Tuba stops. However, by 1903 the instrument had become worn out and tonally was out of fashion. Thus a new organ -

incorporating some of the Hill pipes was built by J W Walker & Son of London. The Fan Tubas were removed as they found less favour in restrained Edwardian times. This instrument is the basis of the present organ. Part of the Great Organ chorus was replaced in 1917 and the Great reeds revoiced. The Durham firm of Harrison & Harrison also added the famous Tuba Mirabilis. This transformation into a supreme example of High Romantic organ building by this firm was completed in 1931 with a new action and console and several additional stops including a powerful pedal Ophicleide (donated by Dean Lionel Ford).

Thereafter the organ lost a considerable amount of its power but gained new colours and a lighter personality in 1960 by J W Walker. A year later, the separate Nave console was added and later this was made mobile. Thanks to modern technology, it is now connected to the pipework on the screen by a single data cable down which thousands of signals pass each second to be decoded upstairs and sent to the relevant piece of moving mechanism. By 1993, the instrument had been completely restored by Geoffrey Coffin and a large number of new stops added. In recent times, Harrison & Harrison have restored part of the Great Chorus with a noticeable improvement in carrying power and brilliance and the original wind pressures of the small solo tubas and pedal Open Wood have also been restored.

In total, there are 5,143 pipes (not including the non-speaking display pipes). To keep the instrument in proper tune requires a full day of tuning each month and one or two other parts of the organ are tuned in rotation. Twice a year, a two-day tuning visit allows the instrument to be tuned through, which is essential if it is to sound at its best when the heating is turned off or on. By tuning a whole section of the organ and all the reed stops one day per month, the temperature is constant and everything stays in tune with itself even if the temperature moves erstwhile.

The organ has 84 speaking stops making 103 ranks of pipes. On each console there are 2 combination couplers, 16 couplers and 3 tremulants in addition to the 84 speaking stops, making a total of 105 drawstops on each of the two consoles. The pipes are blown by wind generated by a large blowing plant in the crypt and a smaller one nearby at pressures ranging from 4 ¼ inches on a water gauge to 25 inches for the Tuba Mirabilis!

Linden Morris

A note (or two!) from Bruce Davis



The following books and pieces of Church music available from Spital Street Methodist Church, Dartford in exchange for a small donation.

24	The Church Anthem Book OUP	24	The Novello Anthem Book
36	In Wonder, Love & Praise Vol 1 Novello	26	In the Beauty of Holiness
13	Psalms of Patience, Protest and Praise	16	The Oxford Easy Anthem Book
10	12 Introits/Short Anthems Set 1 Novell	25	Short & Easy Anthems Set 1
27	Short & Easy Anthems Set 2	13	Carols for Choirs Book 1 OUP
20	Carols for Choirs Book 2	16	Spring Harvest Cele. (1988 Ed.)
16	Spring Harvest Cele. (1994 Ed.)	20	Songs & Hymns of F'Ship (1987)
37	Maunder – Olivet to Calvary	48	Stainer – Crucifixion
33	Somervell – The Passion of Christ	17	M Williamson Procession of Psalms
58	M Williamson Procession of Psalms choir ed.	17	Mendelssohn- St Paul pocket ed.
37	Mendelssohn Lauda Sion	6	Mendelssohn Elijah
32	Roger Jones Saints Alive	27	Roger Jones Jerusalem Joy
40	Lloyd Webber The Saviour (Novello)	19	Haydn The Creation
12	Ferris Tozer in the Desert and in the Garden	28	Schubert Song of Miriam
21	Frederick Austin Songs in a Farmhouse	29	E H Thiman The Last Supper
31	CHH Parry The Pied Piper of Hamelin	12	Handel The Messiah (Prout ed)
5	Handel The Messiah (Novello ed)	1	Berlioz Childhood of Christ
1	Edward German Merrie England (con. V.)	1	John W Peterson Night of Miracles
1	Beethoven Choral Fantasia (final section)	1	Elgar Dream of Gerontius
1	Verdi Requiem	1	Vaughan Williams A Sea Symphony
1	J S Bach St Matthew Passion		

PLUS many sheet anthems available in various numbers of copies.

Please contact Bruce Davis on bruce.davis11@yahoo.co.uk or 01322 558129

CHORISTERS' & CHOIRS' COMPETITION 2014



The Competition is on Saturday 1st March 2014 at St John's, Welling and is open to entries from Church Choirs or Singing Groups. Personnel of each Choir or Singing Group should be no more than those who regularly sing with it.

Competition Rules, Entry Forms & Enquiries are on DROPBOX or from The Competition Secretary, Marilyn Davey - marilyn.a.davey@outlook.com

Entry forms must be completed in full and be accompanied by the entry fee of £3.50 for solos and £20 per group. Cheques to be made payable to BEXLEY DISTRICT ORGANISTS' AND CHOIRMASTERS' ASSOCIATION and must reach the Competition Secretary, Marilyn Davey at 5 Pinewood Road, Abbey Wood, SE2 0RY - **no later than the 16th February.**

PLEASE circulate DETAILS OF THIS YEAR'S COMPETITION to any friends who may run choirs (or to any choir members) - ADULTS and CHILDREN

B.D.O.C.A. COMMITTEE:

President - Nik Kerwin - 0208 311 4126/07850 787772 nik.kerwin@ntlworld.com

Vice President - Reg. Boulton - 01322 614260/07889 172319 reg.boulton@btopenworld.com

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