

1920

The Cornopean

2020

EXETER & DISTRICT ORGANISTS' ASSOCIATION

Newsletter

July 2020



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Centenary Year



Letter from the President

1st July 2020

Dear fellow members



It is with disappointment that I write to tell you that Thomas Trotter's recital in the Cathedral, scheduled for 10th September, has been postponed indefinitely. This was to have been the Association's Centenary Recital as we were providing sponsorship for the event. It was also to have been the occasion for the premiere of Defeating Lucifer by Thomas Hewitt-Jones, the piece commissioned by the Association to mark its centenary. This is disappointing for all of us, not least for the two Thomases, one of whom composed the piece specially and the other who learnt it specially. The Association, the Cathedral and Thomas Trotter will work to find another time to stage the concert. At this stage it has also to be said that the future of the visit to Margaret Phillips's Organ school and the Annual Dinner at the Ruffwell Inn is also under consideration.

I am sad to record the death on 20th June of the virtuoso organist Jane Parker-Smith at the age of 70. An outstanding performer, Jane was also one of the great characters of our little organists' world.

*Looking forward, the President's Evening, a cruise aboard the Tudor Rose with buffet supper and cash bar which had been scheduled for 18th June, has been rescheduled for **10th June 2021**. Apparently there will be a high tide that evening which makes things easier for the cruise ship. Please put the date in your diary; I am already looking forward to it...*

Further good news is that the new PipeUp Devon project, which owes its origin to discussions in the EDOA Committee, has been successful in two grant applications, securing generous grants. One of these is from a trust operating at a national level, The Ouseley Trust, the other, the St Wilfrid's Trust operating locally. I would like to express my thanks to Andrew Millington who, by his determination, attention to detail and the respect in which he is held in our field both locally and at a national level, has done so much to secure the promise of these grants. Together with money raised from two events, The Village Organist, staged by Messrs Harris, Howell, Johnson & Pagliero (already reported in The Cornopean), this brings the total sum raised so far to £6,662.

Congratulations to Peter Johnson who won "Nerd of the Month" for the third consecutive month – submitting a full set of correct answers for June's "12 of the best Devon cases" with amazing keenness on the day of issue. Peter is accordingly crowned our first ever "Resident Nerd". Please do your best to knock him off his perch by submitting your answers to the quiz in this issue – it's a new type of quiz this month...

The front cover of this issue, the fourth in the Lockdown series featuring the editor's favourite modern cases, shows the Klais organ in Kölner Philharmonie, Cologne's principal concert hall, which is circular in plan. When the Klais team and the hall's architect were in discussion about potential designs for the case of the new organ there was some difficulty reaching agreement. This was resolved when one of the Klais team had a brain wave, left the meeting and went downstairs to the lavatories, later returning with several empty loo roll tubes. He arranged these at different heights in a cluster on the table and had immediate and enthusiastic endorsement from all present.

This month's "Desert Island Discs" are the choice of Paul Morgan, who's association with EDOA goes back 50 years, including two terms as President. The issue features the final part of my four-part essay on Clock Chimes as well as Part 2 of Marco Bresolin's two-part article on Italian organs.

Please stay safe and well

With best wishes

A handwritten signature in black ink, appearing to read 'Peter', written in a cursive style with a long, sweeping underline.

JANE PARKER-SMITH

Reproduced by kind permission from *The Daily Telegraph*
29th June 2020

Jane Parker-Smith, virtuoso organist who brought glamour and insight to her playing – obituary

She drove fast cars, cut an exotic figure at the console and was named one of the 1,000 most influential Londoners in 2014

Jane Parker-Smith, who has died aged 70, brought glamour to the organ console thanks to her extraordinary dexterity at the keyboard and her love of life in the fast lane; she swore like a trooper, drank like a fish, smoked like a chimney and played the organ like a woman possessed.

One reviewer described how she excelled in repertoire that was “big, gutsy, colourful, occasionally passionate, occasionally frothy, bristling with opportunities for virtuoso display but with a deeply hidden inner core of intellectual substance”. Flashy finger work went hand-in-hand with fast cars. She was an avid follower of Formula One racing and at one time drove a Lotus Esprit.

Like all organists she usually performed with her back to the audience. Yet even *in verso* she cut an exotic figure, setting her audience’s hearts racing by sometimes wearing an outfit with a bare back. Her long hair was cut around her face in a 1920s’ flapper sort of way, while her shoes slipped on and off at almost the same tempo as the music.



Although Jane Parker-Smith stood outside the mainstream of church organ music, for more than 30 years she played at Christuskirche, the German church in Montpelier Place, Knightsbridge. Previously she had been organist of St James Church, Norlands, in Holland Park.

Her approach to church organs was bracing. While she thought pipes to be sweeter than electronic instruments, she was outspoken about the “dreary diet” that many audiences are fed on and she pulled out all the stops in her campaign for organists to get equal pay with pianists.

She persevered in a world that is both male and church dominated while winning admirers and detractors in equal measure. Whatever their opinion of her approach, those who heard her in performance were invariably left in awe of a brilliant musical talent.

“She is the Martha Argerich of the organ,” wrote Paul Driver in *The Sunday Times* in 2012, while five years earlier a *Gramophone* critic observed: “She finds hidden wonders buried in ... relatively obscure scores and communicates them with breath-taking conviction. If ever there was an object lesson in musically assertive organ-playing, this is it.”

Jane Caroline Rebecca Smith was born in Northampton on May 20 1950. She was adopted at an early age and was educated at Barton Peveril Grammar School in Eastleigh, Hampshire. In her teens she added Parker to her name.

She had started playing the piano aged four and entered the Royal College of Music with the aim of becoming a concert pianist. A chance hearing of a performance on the college organ when she was 19 led



to a change of direction and to studies on the instrument with David Latham. As a young performer her hero was Pierre Cochereau, titular organist of Notre Dame Cathedral, Paris, whose transcriptions would often be included in her recital programmes.

The college awarded her the Walford Davies prize, which led to a high-profile recital at Westminster Cathedral, an appearance in the 1972 BBC Proms and the release of her first recording in 1973 on the Music for Pleasure label. Her other discs include a brilliant account from 1982 of Janáček's *Glagolitic Mass* with the City of Birmingham Symphony Orchestra conducted by Simon Rattle.

She won the 1974 National Organ Competition in Southport and took further studies in London with Nicolas Kynaston and in Paris with Jean Langlais, the famous blind organist, from whom she acquired an appreciation of the French romantic repertoire. The following year she made her debut at the Royal Festival Hall, standing in at short notice for an indisposed Fernando Germani.

Jane Parker-Smith's career took her to concert halls and cathedrals around the world, although like all organists she faced the challenge that no two instruments are alike. "Each organ has its own wonderful characteristics and some organs have some not so-wonderful qualities," she said. "To me, the power, glory and majesty of the organ is a magnificent sound."

She was in demand as a teacher and competition judge. Yet even in the most exotic location her day did not start until a copy of the *Daily Telegraph* cryptic crossword had been faxed over, to get her mind limbered up for whatever lay ahead. In 2014 she was named as one of the "1,000 most influential Londoners" by the Evening Standard.

In 1996 Jane Parker-Smith married John Gadney, a specialist in risk management; he died in 2012.

Jane Parker-Smith, born May 20 1950, died June 24 2020



COVID-19

The Government has now allowed church services with organ and with one singer, or cantor. Choirs are still not allowed. There is much researching being undertaken on the degree to which singing might spread the coronavirus. Several studies have already been published but one of the problems is that not all these have been peer reviewed – the process which academic research must undergo before publication; and of course, there is much amateur speculation. There are infamous cases, particularly in Amsterdam and the US, of the virus spreading like wild fire through choirs earlier this year; but there seems to be no evidence that this was due to singing in close proximity rather than to the queuing, the hugging and greeting, the laying out of plates of food and drinks on buffet tables and other social interaction which so often goes hand in hand with choral rehearsals. There are some interesting scientific experiments ongoing which involve the choir of Salisbury Cathedral. It will be fascinating to read the results of these tests.



Musical angels on screen by Gilbert Scott & Francis Skidmore, 1859-63, Lichfield Cathedral

The highly respected ENT surgeon Declan Costello (a former Choral Scholar at St John's College, Cambridge) is involved in research and is part of a group (including many high profile church musicians) which recently wrote a letter to Minsters about the need to get choirs back singing. The Conductor knights Simon Rattle and Mark Elder have also published a letter in *The Guardian* about the urgent need to support orchestras, freelance musicians, concert halls and all the other apparatus of classical music. Whether the Government takes action, and in time to save thousands of livelihoods and

numerous world class institutions, remains to be seen.

As I write BBC Radio 3 *Front Row* is covering the perilous state of the arts in the country: music, drama and museums. Sir Simon Rattle was interviewed and outlined the possible fate of many orchestras, opera companies, etc. and the extreme financial situation facing so many freelance musicians. Despite his tact he didn't sound optimistic about his recent meeting with Oliver Dowden. No musician sits on Dowden's committee. It is not often appreciated just how much revenue the arts generates for the UK economy – much of it generated from the EU before Brexit.



Theatre Royal, Plymouth which is making over 100 redundancies including all artistic staff

Meanwhile we have the wonderful opportunity to be creative in our approach to music in worship. If a suitable soloist can be found then (s)he might be able to sing those parts of the service usually sung by the choir, either in the usual (congregational) setting, or maybe something else by way of a change. The *Deutsche Messe* of Schubert, for instance, could work well sung by a soloist accompanied by the organ. Then there is a variety of material which might be sung at the Gradual, the Offertory or the Communion. These simple pieces come to mind:

A grateful heart – Mary Plumstead; *A Prayer of St Richard of Chichester* – LJ White; *Bist du bei mir* – JS Bach; *Ex ore innocentium* – John Ireland; *Litany to the Holy Spirit* – Peter Hurford; *O Lord God* – Percy Buck; *O mysterium ineffabile* – Jean-François Lallouette; *Panis angelicus* – César Franck; *Sacred Songs (7)* – Alan Ridout; *Song 46, First song of Moses & Veni Creator* – Orlando

Gibbons; *The Call (Five Mystical Songs)* – Ralph Vaughan Williams. Then, of course, there are some of the great arias from oratorios, cantatas and C18 & C19 English anthems, such as “Love one another” from *Blessed be the God and Father* – SS Wesley or “Who can express” from *O give thanks unto the Lord*, also SS Wesley. The *Agnus Dei* from Mozart’s *Coronation Mass* also springs to mind if a capable soprano can be found.



Musical angels on the Minstrels' Gallery c1360, Exeter Cathedral

If none of those suggestions seems appropriate then it might be helpful to have a hymn sung by a soloist, particularly if the hymn is of a more reflective nature. In this regard it is worth remembering that *Repton*, the tune for “Dear Lord and Father” started life as a soprano aria in Parry’s oratorio *Judith*. If the original orchestral accompaniment can be found, that works well on the organ and there are some delightful interludes between the verses. It is also worth remembering, if a particular psalm is desired or requested, that some hymns are metrical versions of psalms. Then, of course, there is plainsong, which can be sung accompanied, or *a capella*. The body of plainsong includes settings of the mass, hymns, graduals etc.



Musical angel carved by Laurence Beckford 2007, Bath Abbey

If no singer is available then an instrumentalist might be recruited to play. On the whole strings and brass tend to work better with the organ than woodwind, which tend to fight with reeds and mixtures (Poulenc knew a thing or two when he scored his Concerto) – after all, the organ is itself a woodwind instrument, made up essentially of giant flutes and clarinets. An instrumental contribution to a service can be a welcome addition. Ask yourself if there is a violinist or cellist in your parish capable of giving an acceptable performance of unaccompanied Bach.



Musical angels Scott/Skidmore, Lichfield

Finally, there is the matter of organ music. We have an opportunity to use our organs creatively. I once, by request, played a Bach *Chorale Prelude* in place of a sermon – “Dies sind die heiligen zehn Gebot” – with a spoken introduction/explanation. But the piece needn’t be a complicated one. “Liebster Jesu” or many from the *Orgelbüchlein* preludes would do nicely at the gradual, for instance. And, of course, there are numerous preludes on well-known hymns by Parry, Wood, Darke, and other English composers; perhaps some of these might be played at the Gradual, Peace, Offertory or Communion. All this is before we start exploring the world of the classical French school, Couperin, de Grigny, etc.

Perhaps we should see this strange time not as a restriction, but an opportunity; freed up from local convention, we can be imaginative and creative. We can play for our congregations music they don’t usually have the opportunity to hear in church. There must be many singers and instrumentalists around who would love the opportunity to perform and who would relish the idea of singing or playing in the context of a church service. Good Luck – Enjoy!...

Peter King

Paul Morgan's "Desert Island Discs"

This is the second time I have been asked to choose my eight Desert Island Discs for the EDOA. Michael Pagliero, then EDOA President, invited me to present my selection in January 2011 for an Association Meeting at his home in Countess Wear Road – just a few houses from where Heather and I live. We are lucky to live beside the River Exe with lovely views of the countryside and the Cathedral. I doubt that those present will remember my choices, but my tastes haven't changed very much. So here are my new choices in chronological order with suggested recordings.



1. Orlando Gibbons – Hosanna to the son of David (composed c.1600)

The Cambridge Singers – John Rutter

I think most people who are familiar with the anthems and madrigals of Orlando Gibbons will agree that they are very beautiful. He would have been greatly influenced by William Byrd, who, like himself, was a Gentleman of the Chapel Royal. Byrd was born forty years before Gibbons in 1543 and died in 1623 - the same year that Gibbons was appointed organist of Westminster Abbey. Sadly Gibbons died just two years later.

2. JS Bach – B minor Mass BWV.232 (completed in 1749)

The Sixteen – Harry Christophers

JS Bach's masterpiece, which has so many sublime moments, was started in 1733 when he composed the *Kyrie* and *Gloria* which were the only parts of the Mass normally set to music in Lutheran churches. It wasn't until 1748, when he was suffering from poor eyesight, that he added the *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei* to complete this Roman Catholic style setting of the Mass. His death occurred in 1750 but remarkably the first complete public performance, which was in Leipzig, wasn't until 1859.

3. WA Mozart – Clarinet Quintet K581 (composed in 1789 for Anton Stadler)

Jack Brymer (Clarinet) and the Allegri Quartet

Towards the end of his short life Mozart composed a Clarinet *Trio*, *Quintet* and *Concerto*. As the clarinet was invented in Germany around 1700, Mozart was one of the first composers to write major works for the instrument. I remember playing this wonderful *Quintet* with some Royal College of Music friends at a concert in Cambridge in 1964, and a couple of years later playing the *Trio* in Christ Church, Oxford with Henry Chadwick (then Regius Professor of Divinity) playing the piano, and his brother Martin playing the viola.

4. Edward Elgar – Violin Concerto Op.61 (composed in 1910)

Yehudi Menuhin (violin), London Symphony Orchestra – Sir Edward Elgar

Elgar was persuaded by HMV's producer, Fred Gaisberg, to make a recording of his Violin Concerto using the London Symphony Orchestra with the young Yehudi Menuhin (aged 16) as the soloist. The recording was made at EMI's Abbey Road Studio on 14th and 15th June 1932. Afterwards Elgar wrote to Yehudi 'Nothing in late years has given me so much real artistic joy as your playing of the *Concerto*'. The quality of the recording is excellent for its date and you can still buy it - or hear it on You Tube.

5. Louis Vierne – *Symphonie* 2 pour Grand Orgue Op.20 composed in 1902

Pierre Cochereau playing the organ of Notre-Dame de Paris – recorded in 1955

It is always a joy to hear the organ of Notre-Dame de Paris and we look forward to hearing it again when, following the dreadful fire, restoration work is eventually completed. I particularly admire the 1955 recording of Vierne's wonderful 2nd *Symphonie* made by Pierre Cochereau in the year he became the organist of Notre-Dame. The organ then remained much the same as Vierne would have known in his reign from 1900 to 1937.

6. Maurice Ravel – *Ondine* (from 'Gaspard de la nuit') composed in 1909
Walter Gieseking (piano) recorded in 1954.

This amazing music quite magically captures the various characteristics of water whether gentle ripples or massive waves, *Ondine* being a mermaid. Unfortunately my small hands and lack of dexterity prevent me from playing this wonderful work. Walter Gieseking makes it sound so easy, but it must be one of the most challenging pieces in the piano repertoire.

7. Jean Sibelius – Tone poem 'Tapiola' Op.112 – composed in 1925
Bournemouth Symphony Orchestra – Paavo Berglund

I have always been a great admirer of the music of Sibelius. His earliest works are influenced by the music of Tchaikovsky, but very soon he created his own distinctive style, being inspired by the traditions and natural landscapes of Finland, with its many huge forests and lakes. The tone poem 'Tapiola' was the last major work he composed, although he lived for another 32 years. The work was inspired by the forests around his home in Ainola, 25 miles north of Helsinki. The tone poem lasts about 18 minutes and is based on the opening short theme of only a couple of bars. The diversity of moods and the originality of the scoring is quite remarkable. In Cecil Gray's words 'Even if Sibelius had written nothing else, this one work would be sufficient to entitle him to a place among the greatest masters of all time.'

8. Herbert Howells – *Te Deum* (Collegium Regale) composed in 1944
Choir of King's College, Cambridge – David Willcocks

During the second world war Herbert Howells looked after the chapel music at St John's College, Cambridge. In 1944, Eric Milner-White, Dean of King's College Chapel, challenged Howells to compose some canticles for the college choir, resulting in settings of the *Te Deum* and *Jubilate* that year and the Evening *Canticles* the following year. I think they are greatly loved by all those who know them. Heather and I asked chose the *Te Deum* to be sung at our wedding in Exeter Cathedral in 1976. Lucian Nethsingha conducted the choir, with David Thorne kindly taking my place in the organ loft. Heather and I send our very best wishes to Tim Parsons and Cressida for their forthcoming wedding.

Bach's B minor Mass would be the work I would rescue.

May I be allowed 'The Chronicles of Barsetshire' by Anthony Trollope – all 6 Books in one volume? I've enjoyed reading a couple of the books and they would certainly amuse me and divert my mind away from the problems of being on a desert island.

My luxury would be a comfortable bed with some protection from inclement weather. After all, most of us spend a third of our life in bed!

After studying at the Junior Department of the Royal College of Music (piano, clarinet, organ, theory and composition), Paul studied full time at the College before being awarded an Organ scholarship at Christ Church, Oxford under Sydney Watson. Following a year teaching Paul was appointed Assistant Organist at Exeter Cathedral under Lionel Dakers (1969). In addition to working at the Cathedral Paul was a part-time lecturer at the University until the closure of the Music Department in 2007. He also taught music at the Cathedral School and briefly A Level music at Exeter School, was an examiner for the Associated Board and the Organ Advisor for the Diocese of Exeter. There were choir tours, organ recitals, recordings - both accompanying the cathedral choir and solo organ CDs - and playing for over 40 BBC Radio3 Choral Evensongs. When Andrew Millington was appointed Director of Music in 1999 Paul was made Organist. On Paul's retirement in 2010 the Bishop appointed him a Lay Canon and the Cathedral entitled him Organist Emeritus. Paul has served on the EDOA Committee and twice served as President.

Clock Chimes

An essay in three parts

Part 4, Carillons

Although not strictly clock chimes, a related contrivance is the carillon – a set of traditionally-shaped, bronze, chromatically-tuned bells operated either from a keyboard, or automatically using a revolving drum, like a giant musical box.



The York Minster Carillon

In many church towers there is an automatic device which plays tunes on the church bells periodically through the day, usually at intervals of every three hours or so. These are often, but not necessarily, hymns or carols – folk tunes are also popular. Such devices exist, for instance, at Bath Abbey and St Mary's Warwick. These are not, strictly, carillons; they are chimes. A Carillon must have at least 23 bells, chromatically tuned, ie two octaves minus the semitone above the bottom note (not unlike many baroque organ pedal boards). When there are fewer than 23 bells, as there might be, for instance, a ring of ten or twelve bells in a church tower, strictly it is a chime, not a carillon.

York Minster is the only cathedral in England to possess a proper carillon and it has a complicated history. It is based on a chime of eleven bells from St. Mary's, Nelson (Lancashire) which came to the Minster when the church closed in 1989. In 2008 twenty-four more bells were added; thirteen of these came from a private chime which had been cast to tune with the Nelson bells, the other eleven were cast new in 2007/8, bringing the total carillon to thirty-five bells (Heaviest bell pitched to D, 23 cwt, 3 qr, 19 lb) . It should be noted, for the avoidance of doubt,

that these are entirely different from the ring of fourteen bells which also hang in the South West tower. They are also, for the avoidance of further doubt, entirely separate from the six clock bells and Great Peter, who hang in the North West tower. In its two west towers York Minster boasts no fewer than fifty-six bells. There are no bells in the central tower, which is a lantern.

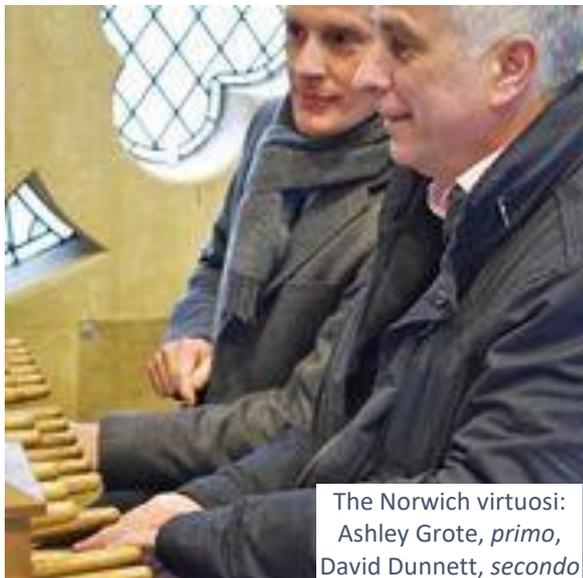
The carillon is operated from a clavier which by a mechanical linkage of wires, brackets, etc causes the bells, which are hung stationary or "dead", to be struck with a clapper. Rather like at an organ console, the player sits on a bench and operates the bass bells with his feet at a pedal board; the manual keys (batons) are struck with a loosely clenched fist. The force with which the baton is struck controls the degree of force with which the clapper strikes the bell and thus affects the intensity of the note.



Klavier of the York Minster carillon

At York, where there seems to be no end to luxury, there is an additional "practice" clavier which is not connected to the bells but enables the carillonneur to hear a computer-generated simulation of the bells through headphones. When the Cathedral Organists' Association

visited the tower during its 2019 conference at York members were allowed to have a go on the carillon and being somewhat daunted by the unaccustomed technique required chose, with varying success, to tackle the instrument in pairs, as duettists.



The Norwich virtuosi:
Ashley Grote, *primo*,
David Dunnett, *secondo*

There seems to be more enthusiasm for carillons amongst Roman Catholics than Anglicans. There are two fine carillons on the island of Ireland: St. Patrick's Cathedral, Armagh (39 bells, heaviest bell pitched to C, 43 cwt, 0 qr, 14 lb) and St Colman's Cathedral, Cobh, County Cork (49 bells, heaviest bell pitched to A, 67 cwt, 2 qr, 22 lb). With forty-nine bells and the heaviest at over three tons, the St Colman's Carillon is one of the largest in Europe. An automated system strikes the hour and the quarters. It also rings the bells for masses, funerals, weddings and other events. The carillon is played every Sunday afternoon by the resident carillonneur.

Other Roman Catholic carillons can be heard at St. Mary, Lowe House, St Helen's, (Lancs) (47 bells, heaviest bell pitched to G#, and weighing in at a whopping 84 cwt, 2 qr, 20 lb) and Our Lady's Carillon at the Church of Our Lady of the Rosary and St Therese of Lisieux, Saltley, Birmingham. Scotland boasts four carillons: St Patrick's Church (RC), Dumbarton; St Andrew's & St Marnock's Parish Church, Kilmarnock; St. John's Kirk, Perth and Holy Trinity Parish Church, St Andrews, of which the biggest two are Perth and St Andrews with 35 bells, heaviest bell pitched to D, 28 cwt,

0 qr, 10 lb and 27 bells, heaviest bell pitched to D, 31 cwt, 1 qr, 12 lb respectively.

It should come as no surprise that there is an independent school with a carillon: Charterhouse, near Godalming in Surrey (37 bells). On the contrary, probably we should be more surprised that there are not more. There's a strong argument that Eton, for instance, would be doing the country less harm by training up carillonneurs than by producing an endless supply of politicians. The Charterhouse carillon came to the school in 2012, following the wish of the original donors, when its first home, Mostyn House School (Cheshire), closed.



The Charterhouse bells awaiting installation

The only carillon in London, the Atkinson Carillon (23 bells) is above a shop: the premises of Salvatore Ferragamo, originally Atkinsons



The Atkinson Carillon, Old Bond Street, London

perfumery, at 24 Old Bond Street. Unfortunately, it is not currently being played regularly. The famous clock at Fortnum & Mason in Piccadilly where Messrs F & M appear once an hour has only eighteen bells so is not a carillon but a chime.

St Nicholas' Kirk, Back Wynd, Aberdeen is the home of the Municipal Carillon, a seriously heavy set of bells and the largest carillon in the British Isles (48 bells, heaviest bell pitched to G#, 89 cwt, 3 qr, 26 lb). Newcastle also sports a civic ring: the Edith Adamson Memorial Carillon at Newcastle Civic Centre (25 bells, heaviest bell pitched to A, 71 cwt, 1 qr, 13 lb).

Two of the earliest and grandest carillons in the UK, and probably the best known, are at Bournville on the edge of Birmingham and at Loughborough. The George Cadbury Memorial Carillon (48 bells, heaviest bell, pitched to A#, 64 cwt, 0 qr, 18 lb), attached to Bournville Junior School, is the earlier of the two.

It dates back to a visit of George Cadbury (of chocolate factory fame) to Belgium in 1906 where he heard the famous carillon at Bruges, which dates from 1675. He was inspired to build something similar at Bournville. The bells are hung below a domed copper cupola above the tower of the junior and infant schools on Bournville Village Green. It is owned and administered by the Bournville Village Trust, which was established in 1900 by George Cadbury.



Bournville Village Green, the carillon is behind the pavillion



Bournville Carillon is attached to the Junior and Infant Schools



Loughborough War Memorial Carillon in Queen's Park

Loughborough War Memorial and Carillon (47 bells, heaviest bell pitched to G#, 82 cwt, 3 qr, 16 lb) was built as a War Memorial by public subscription in memory of the 480 men of the town who fell in the Great War. The bells were produced at the local bellfoundry, John Taylor & Co, a long established firm with a world-wide reputation in the industry. The Taylor family had lost loved ones in the war. Many of the bells are inscribed in memory of fallen relatives and friends. Some are the gifts of local companies seeking to commemorate former employees.

The Taylor family have inscribed the largest bell, adding the words:

PRYCE & GWEN
IN PROUD AND LOVING MEMORY
OF HIS THREE NEPHEWS
KILLED IN ACTION IN FRANCE
JOHN WILLIAM TAYLOR COURCELETTE 1916
GERARD BARDSLEY TAYLOR ST. QUENTIN 1918
ARNOLD BRADLEY TAYLOR CONTALMAISON 1916
SONS OF JOHN WILLIAM TAYLOR (1853 - 1919)
GRANDSONS OF JOHN WILLIAM TAYLOR (1827 - 1906)
EDMUND DENISON TAYLOR
THE FOUNDER OF THESE BELLS
GIVES THIS THE LARGEST
1923

Mr ED Taylor, head of Taylor's Loughborough foundry, stands immediately to the left of the "largest" bell. The Mayor, Wilfred Moss stands to the right



The idea of a carillon was still relatively new to Britain in 1919 when the Loughborough carillon was first planned. Carillons are usually associated with Belgium where so many British servicemen lost their lives and this appears to have been the thinking behind the Loughborough War Memorial. They are also popular in The Netherlands (there is a carillon in the central tower at the Grotekerk in Haarlem which also houses the famous Christian Müller organ). Germany, a country which loves automata, bells and wooden toys (witness its love of Cymbelsterns and Glockenspiels and, of course

mechanical key actions) is home to more than 40 carillons. They are also popular in the US. In Belgium and The Netherlands carillons go back to the sixteenth century and both countries maintain carillon schools of international standing. In the low countries the hourly tintinnabulation from the local tower is a much-loved feature of their aural heritage.

Peter King

*Photograph of the Norwich virtuosi
by Sarah MacDonald*



Zuiderkerk, Amsterdam
where the carillon dates from 1656/7

The Editor of *The Cornopean*
and the Honorary Secretary of the EDOA
would like to thank
the anonymous donor of a book of 2nd class
stamps for sending this edition
to those who receive it by post.

The essence of the Italian Organ, Part 2

The 19th Century saw the birth (or rather the evolution) of the operatic organ tradition. The organists would look to the opera houses for the most fashionable tunes of the latest operas and incorporate in their liturgical practice: we have then *Gloria alternatim* versets on themes from the Verdi's *Traviata*, *Offertory* or *Recessionals* on the *Triumphal March* from the *Aida*, *Elevations* on Bellini's *Casta diva* or other silly titles such "Communion Waltz" or "Polka Brillante for the End of the Mass", "Cavatina al Graduale", "Military March" and so on. This style of music (much to the annoyance of the clergy) would allow the congregation to come in contact with the opera music, considering that the vast majority of them couldn't afford to attend opera houses. To play this music you must have some accessories like a rudimentary free combination, or at least a pedal lever called *Tirapieno* or *Tiratutti* to draw (and withdraw) the *Ripieno* (to imitate the full orchestra) and an octave coupler called *Terzamano* (literally "third hand"). Other accessories are glockenspiels (*campanelli*), pedal tubular bells (*campane al pedale*), bass drums (*rullo* and *timballo in tutti i toni*), snare drums and cymbals (*banda Turca*). It didn't last long.



Figure 1B Santa Maria di Campagna Basilica, Bergamo, 1838



Figure 1A
Santa Maria di
Campagna
Basilica,
Bergamo, 1838

Already in the late C19 there was pressure from the Vatican for a new Renaissance in church music, looking back to the Catholic Church's own repertoire, the plainchant and the Roman poliphony. Being a movement that affected the Catholic choirs all across Europe, it is at this moment that the Italian organ starts to look a bit more like the organs across the Alps.



Figure 2 Immaculate Conception Basilica in Genoa, 1890



Figure 3 S Stefano Cathedral in Concordia Sagittaria, 2008
 A second manual becomes more often present (and enclosed in a Swell box), there is an independent pedalboard, the highest *Ripieno* pitches start to be combined in a single stop, technical changes such as registration aids and pneumatic action (first introduced by a British organ builder by the name of George William Trice who built the imposing 3-manual organ of the Immaculate conception Basilica in Genoa in 1890), a more orchestral disposition where the 8ft pitch is the most represented, and organ builders look more to continental stops (and we find for example “English Diapason”, “Gamba”, “Flauto armonico”, “Voce celeste”, “Tuba” and so on).

For curiosity, the biggest Italian organ is the one in Milan’s Duomo: it was built in 1938 by the



Figure 4 Duomo, Milano

firms Mascioni and Tamburini, using pipeworks and cases from the previous organs. It has 196 stops over 5 manuals and 4 divisions around the Duomo.



Figure 1 San Paolo’s church, Pasiano, 1905

By the early C20, a widespread opinion among organists and organ builders was that the Italian organ had lost its soul in the process of trying to keep up with all the new innovations and that it had become too eclectic, in order to enable the performance of most of the Romantic European repertoire. A national meeting of organ builders took place in 1930 leading to a sort of Italian *Orgelbewegung*.

The aim was to define what makes a pipe organ Italian, to search the regional schools and to devise some principles and advice of practical use in the design of new instruments. Some ideas that came up were: dispositions of stops must be sober and balanced; the classical triad of separate-rank *Ripieno*, flutes and “Voce umana” must be the basis of the design, to which more orchestral or romantic voices can be added; the disposition must be suitable for its intrinsic liturgical use; preferably having tracker action and with two manuals with independent pedals. The modern design should reflect the evolution of the instrument in the course of the centuries and the organist should be able to play a wide selection of the repertoire (both Italian and European), whilst also being able to provide an appropriate liturgical service, in line with the Catholic liturgy requirements. These ideas are generally followed by organ builders in Italy to the present day.

Commentary on the pictures

1A and 1B – The organ of the **Santa Maria di Campagna Basilica, Bergamo**. This organ, built by Lombardy organ builders Serassi in 1825 and 1838, followed the instruction of a famous local organist and composer, Padre Davide da Bergamo. This instrument is a typical example of an “operatic” instrument. The upper manual is the *Grand’Organo* and the lower is the *Organo Eco* (contained in a rudimentary Swell box). The first column of the stop levers from the right belong to the *Ripieno* of the *Grand’Organo* (18 ranks, of which some are double), the second column is the *Concerto*, the 23 orchestral stops (of which 10 are reeds, in pitches from 16’ to 2’). The column of stop knobs to the left of the manuals operates the *Organo Eco* (with only 7 ranks of *Ripieno*, a single flute, a reed rank and tubular bells). The *Gran Cassa* (operated by a pedal lever) is composed a real size bass drum, 2 brass cymbals, and 8 wooden pipes playing simultaneously!). Notice the pedal board is angled in such a way that makes the use of heels impossible.

2 – The organ of the **Immaculate Conception Basilica in Genoa**, built by George William Trice in 1890.

3 – The organ of the **S Stefano Cathedral in Concordia Sagittaria**, built by Francesco Zanin in 2008, can be regarded as an example of a modern Italian organ. It has 2 manuals and independent pedalboard and total of 34 stops (and it contains pipework from the previous organ built by the Gustavo Zanin, Francesco’s father, in 1940). It has tracker action but the stop transmission is electronic. The Ripieno of the Grand’Organo has 10 ranks (with separate ranks up to the Twenty-second 1’) on a Principale 16’ base (to which the facade pipes belong). There are 2 ranks of flutes and a Viola 8’ as well as a 16’ reed and the Horizontal Trumpet 8’. In the Swell organ (Organo Espressivo) there is a softer Ripieno (5 ranks), a Voce Umana, a cornet in separate ranks and an Oboe 8’. The pedal has both flue and Principale pipes and 2 reed (Tromboni 16’ and 8’). This instrument may be considered small by English Cathedral standards, but it represents a happy synthesis of Italian tradition and innovation, as well as a versatility for both liturgical service and recital

4 – The organ in the **Duomo, Milano**, the largest organ in Italy

5 – Organ built in 1905 by Beniamino Zanin for **San Paolo’s church in Pasiano**, where I lived before moving to Exeter. It has a single manual that operates both the Grand’Organo and the Swell.

Marco Bresolin

ANAGRAM ANSWERS

1 STAY ALERT; CONTROL THE VIRUS; SAVE LIVES
(courtesy of *The Telegraph*)

EASILY SURVIVES TRAVEL NORTH TO CASTLE

2	LIES - LET'S RECOUNT ELECTION RESULTS	4	MOON STARER ASTRONOMER	6	HERE COME DOTS THE MORSE CODE
3	DIRTY ROOM DORMITORY	5	THEY SEE THE EYES		

ANAGRAM QUIZ

1	CASH LOST IN ME	3	ALAS! NO MORE Z 'S	6	TWELVE PLUS ONE
2	IS NO AMITY	4	I'M A DOT IN PLACE	7	WOMAN HITLER
		5	THAT QUEER SHAKE		

Nerdy Answers
Devon Organ Cases – 12 of the Best



Organ 1



Organ 2



Organ 3



Organ 4



Organ 5



Organ 6



Organ 8



Organ 9



Organ 7



Organ 11



Organ 10



Organ 12

Nerdy Answers

1	St Peter's Tiverton	Superb case by Christian Smith 1696
2	St John the Baptist, Witheridge	Cases by Michael Farley – 2015
3	Exeter Cathedral	Superb case by John Loosemore, 1665
4	St John the Baptist Paignton Paignton	Case of c1900 by an unknown designer
5	Killerton House	Organ & case by William Gray – 1807
6	Powderham Castle	Organ & case by Brice Seede – c1794
7	St John's, Bridgetown, Totnes	Organ & case by William Drake – 1983
8	Sidholme	Organ & case by Gray & Davison – 1855
9	St John the Baptist, Marldon	Organ & case by Goetze & Gwynn – 1990
10	St Michael, Chagford	Case by Stephen Dykes Bower – ?1956
11	St Paul, Honiton	Organ & case by Kenneth Tickell – 1999
12	Exeter Cathedral Lady Chapel	Organ & case by Samuel Parsons – c1840

QUOTATIONS QUIZ

Who, allegedly, said these famous remarks?

- 1 In answer to the question, "Why were you looking at me like that? Was I singing flat?" replied "No, but I thought that at any moment you might."
- 2 Of upright pianos: "A musical growth found adhering to the walls of most semi-detached houses in the provinces".
- 3 "I sometimes wonder which would be nicer – an opera without an interval, or an interval without an opera."
- 4 To the enquiry "Have you conducted any Stockhausen?" replied, "No, but I believe I have trodden in some."
- 5 "When I am with composers, I say I am a conductor. When I am with conductors, I say I am a composer."
- 6 On being told that a group of friends had raised a large sum of money to erect a statue in his honour, "What a waste of money. Give me the cash and I'll stand on the pedestal myself."
- 7 "A musicologist is a man who can read music but can't hear it."
- 8 Of Hector Berlioz, "One ought to wash one's hands after handling one of his scores."
- 9 "I like Wagner's music better than anybody's. It is so loud that one can talk the whole time."
- 10 "Mr Andrew Lloyd Webber seems to be everywhere, but then, I suppose, is Aids."
- 11 "Wagner's music is better than it sounds."
- 12 Last words: "Play Mozart in memory of me."

QUOTATIONS ANSWERS

From the June edition of *The Cornopean*

These famous remarks are usually attributed as follows

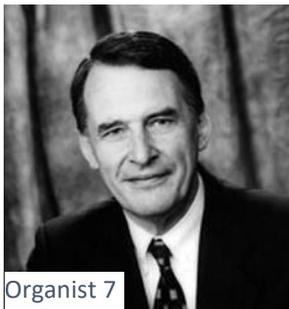
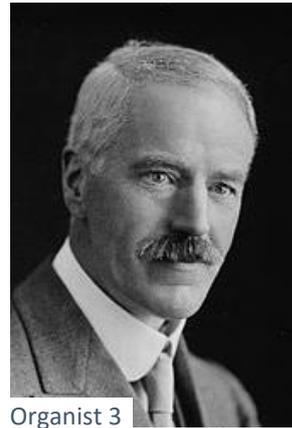
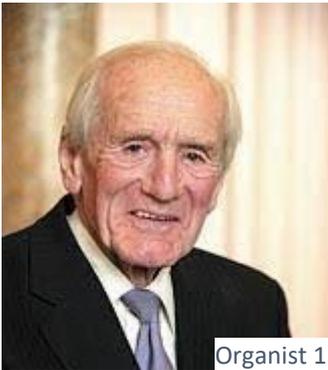
- 1 “What is a harp but an over-sized cheese grater with cultural pretensions?”
Denis Norden
- 2 “As you walk on the stage, do not step on the soprano’s train.”
Gerald Moore
- 3 “I occasionally play works by contemporary composers and for two reasons. First, to discourage the composer from writing any more, and secondly, to remind myself how much I appreciate Beethoven.”
Jascha Heifetz
- 4 Musical people are so absurdly unreasonable, They always want one to be perfectly dumb at the moment when one is longing to be absolutely deaf.”
Oscar Wilde
- 5 “Why do we have to have all these third-rate foreign conductors around, when we have so many second-rate ones of our own?”
Sir Thomas Beecham
- 6 On hearing the Hallelujah chorus, “He is the master of us all.”
Joseph Haydn
- 7 “Handel is only fourth-rate. He is not even interesting.”
Piotr Ilyich Tchaikovsky
- 8 “Since he was a little on the lazy side, Mozart didn’t start writing operas until he was twelve.”
Victor Borge
- 9 “One cannot judge Lohengrin from a first hearing, and I certainly do not intend to hear it a second time.”
Gioacchino Rossini
- 10 To a trombonist, “Are you producing as much sound as possible from that quaint and antique drainage system you are applying to your face?”
Sir Thomas Beecham
- 11 When asked if, like Wagner, he had a theory about the theatre, “Yes. The theatre should be full.”
Giuseppe Verdi
- 12 “If I had the power I would insist on all oratorios being sung in the costume of the period – with the possible exception of *The Creation*.”
Sir Ernest Newman

NERDY CORNER

Answers to the editor at peter@clox.eclipse.co.uk

Peter Johnson has now achieved Nerd of the Month for three consecutive months so is crowned Resident Nerd. He will inevitably hold the title for at least three months until someone else can knock him off his perch. Please do enter your responses. In order to spice up the competition the rules may be relaxed so that "Nerd of the Month" can be awarded for the highest mark even though it may be less than 100%.

This month's competition was devised by Andrew Millington and set by the editor. For a full mark on any question it is necessary to name both the musician and the building with which (s)he is associated and to get the correct pairing.





Building 1



Building 2



Building 3



Building 4



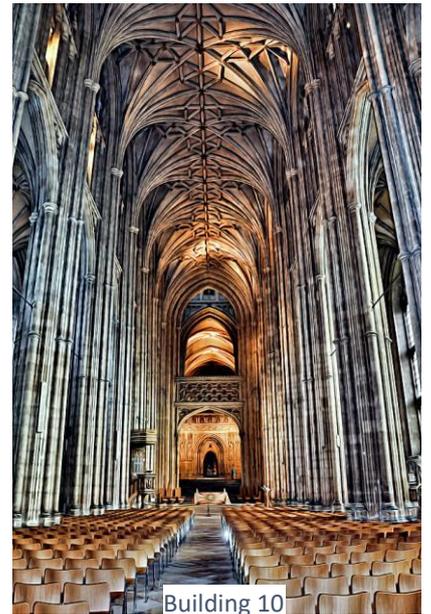
Building 5



Building 6



Building 7



Building 10



Building 8



Building 9



Building 11



Building 12

Planned Calendar of forthcoming events

Please watch your e-mails or consult the website <http://www.exeterorganists.net/> for updated information regarding cancellations:

It may turn out that this page serves as no more than a reminder of what would have happened 😞

10th September at 7:00pm Centenary recital by **THOMAS TROTTER** in Exeter Cathedral, sponsored by EDOA. Premiere of *Defeating Lucifer* by Thomas Hewitt-Jones (EDOA commission).

17th October Visit to Margaret Phillips at The English Organ School; trip to Sherborne Abbey to play the organ.

3rd November at 7:00pm Annual Dinner at the Ruffwell Inn, Thorverton; Carvery; celebrity guest speaker, DAVID OWEN NORRIS



Nickie at the Ruffwell



David Owen Norris



Snetzler Organ at The English Organ School



Thomas Trotter



Sherborne Abbey

NB, 18th June 2021 River cruise on the *Tudor Rose* the Exe. Buffet supper, cash bar. Departs Exmouth Quay 6:45pm, returns 9:45pm



The Tudor Rose on the Exe

A reminder that
The Incorporated Association of Organists
has a Benevolent Fund
to help in cases of hardship.
This might be particularly appropriate in
these difficult times. The link is
www.iaobf.com