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# *The Cornopean*

2020

**EXETER & DISTRICT ORGANISTS' ASSOCIATION**

Newsletter

December 2020



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## Centenary Year



## Letter from the President

23<sup>rd</sup> November 2020

Dear fellow members

First of all, on behalf of everybody in the association, I would like to congratulate Timothy Parsons on his appointment as Director of Music at St Edmundsbury Cathedral. This is wonderful news for Tim & Cressida – less good for Exeter where the cathedral community will miss them sorely. When he arrives in Suffolk next May, Tim will find awaiting him a cathedral with a brand new four-manual organ and a brand new central tower. What more could a man want? Tim is pictured on the front cover of this issue. Further details about the appointment appear on page 6.



Congratulations, too, to Thomas Trotter on being named recipient of The Queen's Medal for Music. The medal, which was established in 2005, is awarded annually to an individual or group of musicians who have had a major influence on the musical life of the nation. Previous winners include the pianist Imogen Cooper and the National Youth Orchestra. Judith Weir, who chairs the committee which submits recommendations to the Queen, said "This year's medal salutes a world famous organist who has done so much to widen and brighten the realm of this great instrument. Thomas Trotter's series of regular recitals over four decades as Birmingham City Organist is an inspiring example of civic engagement for all performing musicians." Thomas's accolade not only recognises his enormous achievement but it is also an uplifting acknowledgement of the organ as an important part of the culture of the nation.

"Desert Island Discs" this month are contributed by Neil Page. Neil has worked as Director of Music at Crediton Parish Church and St Michaels' Mount Dinham, Exeter. On the wider scene he is Treasurer of the Friends of Cathedral Music.

In this issue of The Cornopean John Scott-Whiteley concludes his recollections of recording Bach for BBC TV. Twelve months after his death we again pay tribute to Sir Stephen Cleobury with a tribute written by former Organ Scholar of King's College, Cambridge, Peter Stevens. Also, in this issue, three cathedral organists (one past, one present and one future) tell us about their ten favourite carols.

I am delighted that we have been able to continue the inclusion of articles written by non-member guests: this month sees the first of a series of four articles in which the distinguished organist James Lancelot, another former King's Organ Scholar, tells us the story of his career taking us from his time as a boy chorister at St Paul's Cathedral, via Cambridge and Winchester to Durham Cathedral, stronghold of the powerful Prince Bishops and possibly the mightiest of all Norman Cathedrals (though Peterborough should not be overlooked in this respect).

Three people submitted 100% correct answers to the November Nerdy Quiz. Both Peter Parshall and Marco Bresolin got in early, but they were beaten to the finishing line by Audrey Williams who is accordingly crowned the November Nerd. This is her second successive month, so if she wins again in December she will be crowned Resident Nerd, snatching the title from Peter Johnson who has held the title since July. Over recent months there has been a steady rise in interest in the Nerdy Quiz. This month however, the quiz again takes a new turn.

With best wishes for Christmas as you cautiously emerge from early winter lockdown hibernation...

A handwritten signature in black ink, appearing to read 'Peter King'. The signature is stylized with a large, sweeping initial 'P' and a long, horizontal flourish at the end.

Peter King

## New Members

We welcome two new members to the Association:

Christopher Cope, and James Bersey who has re-joined the association after a period away.

James started playing the organ at Sheviok church in Cornwall where his great grandfather, Thomas Edgar Bersey and his great great grandfather, Thomas William Bersey together had been organists for over 100 years. He studied composition and double bass at Trinity College of Music in London where he won the John Halford Composition Prize and the Chappell composition prize. He was selected to compose music for the pioneering production music company, Bruton and his music is often used on the BBC and television channels around the world. He has worked with many of London's orchestras as a double bassist such as London Contemporary Orchestra, west end theatre. and session recording work for pop artists and films. He moved back to the Westcountry six years ago and took up the organist position at St Michael's church in Otterton where he continues to play every Sunday amidst solo double bass recitals and orchestral concerts near and far.



James Bersey



Christopher Cope

Christopher writes: Next March, I will have been Organist at St James's Church in Kings Nympton, a small hill-top village in North Devon, for 20 years. Unfortunately, our regular church services have been completely disrupted by Covid-19. In fact, we have only had one service since March 2020. So it looks like I am effectively redundant.

I first learnt to play the organ when at public school. We had a splendid three-manual Rushworth & Draper organ in chapel which, when played by the Director of Music at full volume, made a devastating sound, much to the enjoyment of an all-boys school.

I then moved to London and had the benefit of organ lessons, but after I got married, my organ-playing fell into disuse. However, I had an upright piano on which I enjoyed trying to play the piano music of Francis Poulenc which was always a great challenge. It was only when we moved to North Devon in the autumn of 1996 that I resumed my organ-playing.

In my earlier years, I played the French horn and then the trombone, which I played for many years, particularly in London orchestras. I was also much involved with singing and that involved choral societies and church choirs. My singing days are long-since over. I have done a little bit of conducting over the years. We used to have a group of singers here in Kings Nympton. I did conduct one or two concerts, when the principal conductor was indisposed. However, when she decided to retire, the choir elected to disband, probably because they did not relish having to sing the sort of music that I had in mind, should I have taken over as conductor!

In May 2017, I founded the Gustav Holst Society, which is the latest English composer society. We now have over 100 members. The Society has sponsored concerts and recordings in its three years of existence. We have plans for a number of recordings during the next couple of years. Our next big event will be Holst 150 in 2024. Should any members of the Exeter and District Organists' Association like to become a member, please note that the annual subscription is only £25. I would be delighted to hear from them. My email address is [chairman@holstsociety.org](mailto:chairman@holstsociety.org).

## Desert Island Discs

I was born in Woking, Surrey and studied organ with Harry Gabb (sub Organist of St Paul's) and at the RCM. My career started not with music, but with banking; then on to accountancy, corporate finance and recovery before a career switch, to my first love, music, when I went off to Florida for ten years to be full time Minister of Music at a large Episcopal Church in Sarasota. My first organ post was at Christ Church, Woking then on to eight years at St Andrew's, Steyning and eighteen years as Director of Music at Holy Cross, Crediton. During my time at Crediton I saw the mighty H&H rebuilt. Then, during one of many caretaking times at St Michael's, Mount Dinham, I managed to help get an organ transplanted into the empty organ chamber – an instrument that had started life in Birmingham and was the first that David Briggs played (his father was organist of St Jude's). Now properly retired I enjoy subbing around the area (well, not for the past six months) and doing a bit for charity, most recently as Treasurer of the Friends of Cathedral Music.



Neil Page

My music choices are all pieces that I have played or conducted, just because I needed a theme to be able to reduce my favourites down to such a small number, eight is nothing! With over 2000 CD's adorning my shelves, how to choose? Anyway, this is the result! I hope that the "Spotify" links all work, so that you can have a listen as well as a read.

**1. Sonata de 1 Tono Para Clave o para organo con trompeta real – José Lidon**

From the 1959 Album "Hear my Prayer" from St John's Cambridge, played by George Guest.

([spotify:track:6DA8Lgg1qOC5wz7msbq7Or](https://open.spotify.com/track/6DA8Lgg1qOC5wz7msbq7Or))

The Trumpet Tune is a jolly little piece, but this is all about the Trompeta Real at St John's! If you haven't heard the Trompeta 'in the flesh', then this is the next best thing. Make sure that the neighbours are out and turn up the volume. Pure exuberance. Whilst DoM at St Boniface Sarasota, FL – I was blessed with the most unbelievable horizontal trumpet over the Narthex Entrance, unfortunately, using said trumpet was the quickest way to clear the building!

**2. I am the Day – Jonathan Dove** ([spotify:track:4bfcZPSE2pne2824s534p2](https://open.spotify.com/track/4bfcZPSE2pne2824s534p2))

When I was busy trying to put together a Nine Lessons & Carols Service to be sung by the Schola Cantorum at St Boniface, I stumbled across this piece on a recording of Christmas music from Rochester Cathedral. Schola comprised young folk from local High Schools, Colleges and Universities. They were an auditioned group with immense capacity to learn new and complex music at great speed. I thought that this would present them with a real challenge. It was great fun to learn, I remember well an extended disagreement between two of the scholars over the rhythm in one particular passage. Choirmaster had to intervene and make a ruling!

**3. For the fallen – Mark Blatchly** (<https://youtu.be/PHZ1Vh4RRG4>)

This amazing piece received its first performance at the Festival of Remembrance from the Albert Hall in 1982, directed by Barry Rose and with the composer at the organ. The piece is set for trebles, breaking into three parts, and is one of the most moving settings of the text that I know, especially setting so much of the text. The introduction of the trumpet playing the Last Post at the end is the final emotional straw and demands a Kleenex.

**4. Evening Service in D – George Dyson** (Mag- [spotify:track:02n1EjYfSk8B1CbU0bvSf](https://open.spotify.com/track/02n1EjYfSk8B1CbU0bvSf) - Nunc

[spotify:track:6vAOcluG6Kqsu01xB4V4TZ](https://open.spotify.com/track/6vAOcluG6Kqsu01xB4V4TZ) )

The Choir of Exeter Cathedral (local loyalty) under Lucian Nethsingha. Not necessarily my favourite rendition, but certainly my favourite canticles in terms of a 'big blast' and there is something

uniquely recognisable about Exeter under Lucian! Pure romance and even, to me, beats the popular 'ott' Stainer.

5. **Benedicta sit Sancta Trinitas – Agazari** (score - <https://imslp.simssa.ca/files/imglnks/usimg/5/5c/IMSLP59876-PMLP122756-Agazzari, Agostino, Benedictus sit sancta Trinita.pdf>)  
This is a bit of a cheat, as there are no recordings, to my knowledge. Well, actually I do have a recording of me directing the choir of St Michael's, Mount Dinham, so perhaps that counts. The apparent simplicity of the piece just simply floats over the listener, to me it is in the category of 'other worldly'. Agazzari was born in Siena, Italy and became organist there and then Choirmaster.
6. **The Wilderness – John Goss** from the album "Let us lift up our heart", the choir of Chichester Cathedral under Alan Thurlow. ([spotify:track:2pthsgsaAI1SnnGZT6qVZ3](https://open.spotify.com/track/2pthsgsaAI1SnnGZT6qVZ3))  
This whole disc is pure magic, even the one flaw (the Allen) doesn't detract from the beauty of the perfect singing from one of the smallest Cathedral Choir's in the land. When at St Andrew's, Steyning, I was a frequent visitor to Chichester for Evensong, both alone and often taking the choir there to sing evensong. We are all very familiar with the Wesley setting and often overlook this one by John Goss. I will not suggest that this is superior, just rather fresher, as it receives fewer outings. If you haven't heard this disc, do listen – it's transformative.
7. **Sursum Corda – Sir Edward Elgar** ([spotify:track:3MfwWDttE5Mi3gsUwOKqqJ](https://open.spotify.com/track/3MfwWDttE5Mi3gsUwOKqqJ))  
For some reason this sumptuous piece of Elgar, for organ and orchestra is rarely heard. I delighted in playing it at the recital at Crediton for the rededication of the organ following the rebuild of the mighty H&H. The organ part sounded fabulous where I was, but I fear that the orchestra won, thanks to the awkward acoustics at Holy Cross.
8. **Wachet Auf – JSB/Jacques Loussier** ([spotify:track:6VHcT3UHmBTmaRkiuGj6g2](https://open.spotify.com/track/6VHcT3UHmBTmaRkiuGj6g2))  
A seasonal selection! Jacques Loussier's "Play Bach" albums are great examples of a great Jazz artist. I can hear all of the purists crying and burying the heads, but that is their loss, this is great music and is a great compliment to the fine original JSB form. Of all of my discs this is the only one where I have not been involved in conducting or playing the piece (in its Jazz form). Please, give it a listen, you will not regret it!

Of all these discs, if I have to choose only one, then it would have to be the Chichester recording. When it comes to a luxury item, well, where to start – a rolls Royce Convertible with a lifetime supply of fuel? Perhaps not. A lifetime supply of sunscreen might be sensible, but no. The obvious choice is to take my home organ with a solar power supply, but Mark 'stole' that idea, so I am going for a bottomless bottle of wine, that will last a lifetime! To go with my Complete works of Shakespeare, and the Bible, perhaps the complete Grove's Dictionary of Music.

### Message from Tracey Thorneywork:

*Sophie and I just wanted to make contact to say we hope everyone is staying well and we are thinking of all the members... Sophie and I have really valued the support you have given her and how welcome you have made us (both) feel. Love Sophie and (Auntie) Tracey x*



Thomas Trotter, recipient of this year's Queen's Medal for Music – see page 2

## Timothy Parsons

Exeter Cathedral's Assistant Director of Music, Timothy Parsons is to take up a new role as Director of Music at St Edmundsbury Cathedral in Bury St Edmunds in May 2021.

Timothy has held his current role at Exeter Cathedral since 2016, where he both plays the organ for the Cathedral Choir's schedule of services and concerts, and directs the Cathedral's adult voluntary choir.

The move is seen as another step forward in the musician's promising career, which began as Chorister at Guildford Cathedral, before progressing to Organ Scholar at Selwyn College, Cambridge, where he graduated with a starred first class degree in Music in 2014. His new position at St Edmundsbury Cathedral will be his first as Director of Music – a challenge which Mr Parsons fully embraces:



Timothy Parsons

"I am thrilled to have been offered the post of Director of Music at St Edmundsbury and I am looking forward hugely to throwing myself into the life of the Cathedral there."

"At the same time, my partner Cressida and I will be very sad to leave Exeter after our wedding in April. It has been a great privilege to make music in this magnificent building, working with such wonderful colleagues and choristers, and we have made many great friends in the community. We look forward to keeping in touch!"

The mixed emotions are shared by Exeter Cathedral's Director of Music, Timothy Noon, as his protégé's career progresses:

"It has been a great delight to work with Timothy Parsons over the past four years: he is a wonderful musician and an outstanding colleague."

"Everyone connected with music at Exeter Cathedral will be devastated to see him move on, but this is a very well-deserved promotion, and we all wish Timothy and Cressida every possible success as they begin this next exciting chapter in their lives together in Bury St Edmunds."

The Very Revd Jonathan Greener, Dean of Exeter was among the first to congratulate Mr Parsons, and his new employers:

"St Edmundsbury Cathedral has made a great appointment with Timothy Parsons. Not only is he a first class musician and totally reliable, but he is a lovely person, and he and Cressida have been immensely popular and valuable members of our Cathedral community."

"Although we had hoped to keep him for ever, we knew someone would be keen to snap him up, and we are delighted that St Edmundsbury has done so. We know they will welcome him and appreciate him hugely."

For The Very Reverend Joe Hawes, Dean of St Edmundsbury, Mr Parsons was an obvious choice, despite the high level of competition for the position:

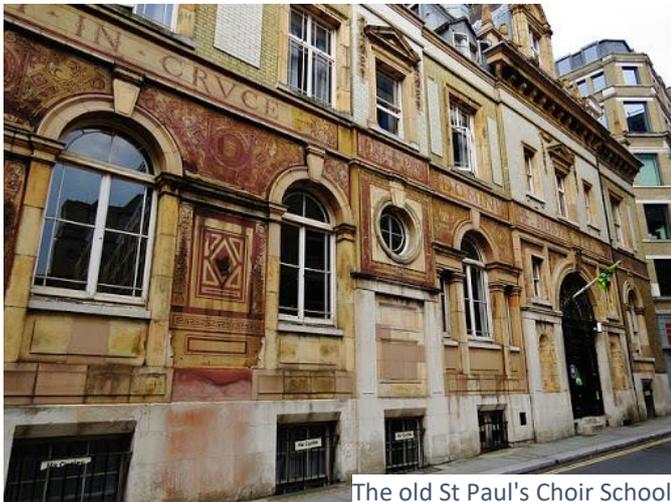
"Timothy stood out in an outstanding field of applicants. His energy, enthusiasm, musicality and vision for the future of cathedral music impressed not only the appointment panel but also staff, volunteers and members of the cathedral congregation."

Mr Parsons is due to leave Exeter Cathedral in April 2021, and is expected to begin his new role at St Edmundsbury the following month.

## James Lancelot looks back on his career – Part 1, St Paul's

I joined the choir of St Paul's Cathedral on Thursday 27 April 1961. The day remains clear in my memory – the train journey from Birmingham, tea in school (fried egg and chips) and choir practice afterwards: Stanford in B flat and Samuel Wesley's *In exitu Israel*.

The school was then still in its Victorian buildings in Carter Lane, and comprised only the 38 Choristers and Probationers, divided into four forms and two dormitories. Choir practices were held in the dayroom, seated at the desks where we would later do our evening prep, and overlooked by the honours boards, whose rollcall included the comedian Jimmy Edwards and the poet Walter de la Mare (who attended no other school).



The old St Paul's Choir School

The curriculum was governed by the demands of Common Entrance, and we were well taught within the parameters of the time, boys frequently winning scholarships to their next schools. Ruling the timetable were the cathedral services – no fewer than twelve a week: Evensong every day except Thursday, Matins on Tuesdays, Saturdays and Sundays, Midday Service on Wednesdays, and a midday Litany on Friday. Sundays also included the Sung Eucharist and – on a rota basis – the special Evening Service. Given that following our confirmation we normally attended the early-morning Communion, we might well go to five services on a Sunday.

For recreation we had a rooftop playground, surrounded by wire netting to prevent the precipitous descent of balls or Choristers, and a



roller-skating area in the basement. Further fresh air and exercise were provided by two train trips each week to playing fields at Bellingham; we fielded two XIs, the remaining boys (self included, permanently) being classified as the riff-raff.



Bomb damage near the old High Altar

The cathedral itself was just starting to find its feet in the postwar era. The Dean, the Organist and at least one Lay Clerk had been in office since before the Second World War (the Lay Clerk before either of the others); the High Altar had been remodelled and rebuilt following bomb damage; but the North Transept, also bombed,

was still closed. I managed to miss its rededication, being in St Bartholomew's Hospital with pneumonia.

Our Organist was Dr (later Sir) John Dykes Bower. Greatly respected by his Choristers, who held him in awe and affection, he was one of the finest organists of his generation. A master of the now unfashionable art of understatement, he was (to misquote Churchill) a



The old & new High Altars, the new influenced by Bernini's baldacchino at St Peter's Rome and re-using or copying the barley sugar columns from its predecessor

modest man with little to be modest about. (He came to St Paul's in 1936 from Durham Cathedral; it is a great regret to me that he did not live long enough to see me succeed him there.) Through

the next two Sundays by the first half of Mozart's *Requiem*. Movements from Brahms' *Requiem* also featured – and it was during one of them that we came our closest to disaster. DB only conducted the choir when the music was unaccompanied; otherwise he would be in the organ-loft, accompanying meticulously and leading from the organ, as was the way then. But during "Behold, all flesh is as the grass" we reached the point where the basses start the fugue "And the ransom'd of the Lord shall return again", and Nemesis nearly struck; for they set off at two different speeds, and the organ accompaniment (off-beat chords) could exert no



Sir John Dykes Bower

the frustrations of wartime service, the rebuilding of the organ, and the ongoing frustrations of the Lay Clerks' deputy system, he directed a choir which was always competent and which covered – for its day – a wide repertoire. The demanding weekly round was accomplished on the grand total of 45 minutes' full-choir rehearsal each week! I hasten to add that the Choristers themselves had very considerably more than that. The sheer number of weekday Matins inevitably necessitated our singing some pretty unworthy settings of the canticles; on the other hand Sunday Communion settings included the Byrd *Masses*, Palestrina's *Aeterna Christi munera*, and Vaughan Williams in *G minor* – all in English of course. A sizeable chunk of Mendelssohn's *Hymn of Praise* was invariably down as the anthem at Evensong on Advent Sunday (no Advent Carol Service in those days), to be followed over the



bomb damage in the North Transept

leverage....order was somehow restored by the entry of the tenors.

It was at St Paul's that I first heard much of the organ repertoire, in DB's or Harry Gabb's hands. All the major Bach works, chorale preludes as well as *Preludes* and *Fugues*, featured regularly; Rheinberger *Sonatas* would be heard in their entirety after Sunday Evensong, as well as the Franck *Chorals*. The experience of turning pages in the loft, standing beneath Father Willis' Great (the loft still being in the north case), has remained with me for life; to this day I can remember where in Bach's fugues that incomparable Full Swell, box closed, would be added.

Meanwhile, much was happening in the outside world. The first special service which I attended was held to mark the independence of Sierra Leone, another step in Britain's decolonisation. Years later, book-ending my time, the one and only funeral at which we sang – that of Sir Winston Churchill – was widely seen as marking the end of Empire. Meanwhile, we had lived through the era of apartheid in South Africa and the Cuban missile crisis, both of them brought vividly home to us through the sermons of Canon John Collins (not infrequently interrupted by cries of "traitor" by an eccentric lady in the congregation clad all in white; the last we ever saw of her was two policemen carting her off mid-service, one holding her feet and the other her shoulders). In 1961, during our early-morning walks in crocodile formation along the Victoria Embankment, the dome of St Paul's crowned the

skyline; by 1966, it had been eclipsed by a mass of architectural mediocrity. Within a year after my departure, both the Organist and the Dean retired, the Choristers moved to new school buildings, and a new generation was born. But the experience never left me, and without it my lifetime ambitions would never have been fulfilled.

*James Lancelot*



St Paul's dwarfed by rising towers,  
the Shard in the background

James Lancelot enjoys a distinguished career, which began as a chorister at St Paul's Cathedral. He was the youngest of his generation to attain the Fellowship of the Royal College of Organists and, two months later still aged 16, was appointed Organ Scholar at King's College, Cambridge. On leaving Cambridge James went to Winchester Cathedral as Sub-Organist before succeeding Richard Lloyd as Master of the Choristers and Organist at Durham Cathedral. At Durham he was responsible both for setting up the Durham Cathedral Consort of Singers and supervising the inauguration of the team of girl Choristers. In 2014 James was awarded an honorary doctoral degree from Durham University and in 2016 the Archbishop of Canterbury awarded him the Cranmer Award for Worship "for his contribution to cathedral worship through excellence in the practice of music within the liturgy". On his retirement from Durham Cathedral in 2017 James was appointed Canon Organist Emeritus by the Bishop of Durham. Since "retirement" James has stood in as Acting Director of Music at both Worcester Cathedral and New College Oxford.

Bach On TV 2003-2014:  
The Unexpurgated Story Of 21<sup>st</sup>-Century Bach – Part 2

John Scott Whiteley

The planning was hugely exciting. I was determined it should be on as authentic organs as possible, but we met a stumbling block when ARTV revealed it had no German-speaker. I therefore agreed to do the correspondence myself, with the aid of Tim, my eldest son, who had then just left Christ Church, Oxford, having graduated in German (he is now the lead bass in the Tallis Scholars). So Tim and I set about writing to the Bachkirche at Arnstadt, to the Wenzelkirche at Naumburg and to the cathedral in Freiberg, asking if we could use the organs by Wender, Hildebrandt and Silbermann, all of whom Sebastian Bach had known personally. On the visual side, Norman wanted each programme to be like a different Fabergé egg - each one rich, unique and distinctly attractive. So he and I spent many hours exchanging musical-visual ideas: above all, imagery linking with the compositions (ARTV insisted we avoid religious iconography so as not to lose audience ...); film noire, standard visual techniques (haze etc.), symmetrical patterns, colours and geometrical layouts to reflect manual dispositions, imagery linking with seasonality in the chorale preludes, surreal representations - and even Busby Berkeley sequences. None of us was quite aware of what the end results would be and - yes, I admit it -



Gottfried Silbermann organ Freiberg Cathedral

perhaps the effects all got a little out of hand for series 1.

The sequence of events in Germany was then somewhat less edifying. Every sequence was listed on the production sheets. We began in the cathedral in Freiberg, where we had just 2 days; 7 am until 1 am the following morning on each. All the cameras (not that many for series 1; 35 for series 2) remained still for the sound recording. Martin Singleton (series 1) and Mike Fox (2 & 3 - Alan Whicker's cameraman) were experienced enough at keeping their minions in check. I had three hours' practice (nothing more), two hours were then allotted to the sound recording and an hour was allowed for any editing. Almost all the remaining time was devoted to miming to playback. We began filming the walk-ins at midnight on the second day.



Wender organ, Bachkirche, Arnstadt

A day's travel then took us to Arnstadt where Otto Hoffmann's restoration of the 1703 Wender had been completed in 1999. We were watched constantly by the present-day organist, Gottfried Preller, although he was always attentive and helpful. Finally, at 2 am three days later, we reached the unbelievable Naumburg with its 11 seconds of resonance. Again, the restorers of the Hildebrandt organ (Eule) were present for the whole time.

The editing of the first series of sixteen programmes, filmed between 15 and 25 August 2002, took the same length of time as the single pilot programme. I was sent the rushes in November 2002 and it was all complete by

Christmas. I wasn't happy with some of it. There were rejected shots of inauthentic fingering that I thought had been ditched, which somehow had got in – because Norman thought they were 'interesting'. (They were merely incorrect mimes.) I asked for these, and a bizarre sequence of my distorted limbs, to be taken out. But it was too late. The time we had planned for had been cut and cut again and BBC 4 televised the first programme on Saturday 1 March 2003, the same time that the *Three Tenors* programmes were going out. After the first programme there was a swing towards *21<sup>st</sup>-Century Bach* and a huge number started to watch it, to such an extent that, at peak, we had higher viewing figures than the tenors. BBC 2 then put it on after *Newsnight* over period of 20 days, and we were deluged with interest, letters, phone calls, emails - and a vastly increased number of visits to York Minster during the days that followed. Bach's organ music had been brought directly to the general public - and they were, generally speaking, delighted.



Hildebrandt organ, Wenzelkirche, Naumburg

Nobody had seen anything like it before, but despite all this, Series 1 got mixed reviews in the press. The best included Mark Lawson on *Front Row*, who came out with "One great JS being interpreted by another". This was very pleasing, of course - but it was somewhat wide of the mark (no pun intended). *The Telegraph* carried the best newspaper review, saying it was "a triumph both visually and musically" and *The Guardian* was fulsome as well. Graeme Kay of Radio Three wrote an extremely flattering article in *Choir & Organ*. I was rather overwhelmed by the poetic style (I think referring to the Bath Abbey programme):

Dust motes glint in the sudden blaze of light as the vestry door opens - in comes a man in a long dark coat and cool black shades. His footsteps echo on the wooden floor; dry ancient timbers creak as we follow him up the steps to the organ loft. He sits down to play; to the ineffable majesty of a Bach prelude and fugue, the sound rich and pungent with history, the camera swoops high over the organ case; then, with a vertiginous plunge, it drops down inside the organ and hovers over the soundboard, scanning the pipes and homing in on the rhythmic rattle of the trackers. ... Believe it or not, this isn't some scene from *The Matrix*, nor has film director David 'Blue Velvet' Lynch turned his subversive gaze upon the 18<sup>th</sup>-century master of Leipzig; it is BBC 2's late-night TV sensation - *21<sup>st</sup>-Century Bach*.

Not all were to share Graeme's view. Other dailies seemed to be obsessed with Damian Hirst's having done the title sequence; some said that Hirst had been responsible for all of the visual side – completely wrong, even though this misinformation actually went round the news agencies. I received a phone call from one of them asking me why I had chosen Damien Hirst to produce... (The only reason Hirst was involved at all was because he just so happened to be doing something else for ARTV on the same day they did the titles.)

The short durations of some of the programmes made them ideal as BBC 2 fillers, which is precisely how they were then used, often to pad out intervals in the proms. I'm not sure how that worked, since BBC 2 didn't have repeat rights. BBC 4 did, plus an option to take compilation programmes, to which they immediately signed up. So I had the business of helping ARTV put them together – two hour-long compilations, which went out on BBC 4 several times over the next few years.

Overall, the good publicity well outweighed the bad for Series 1 and as a result the BBC asked for the whole lot – Bach's complete organ works. Contract wording being what it is, however, when the financial collapse hit some four years later, they were able to reduce the finance effectively

to virtually nil. So only three series, with a total of 43 programmes were ever made. Series 2 was both more sensible in its ambitions and more lavish in its production. It was made in January 2005 and went out on BBC 2 the following December and in February 2006. That series used North Germany: Johanniskirche, Lüneburg; St-Jakobi, Hamburg; Arp Schnitger Kirche, Neuenfelde; and the Grote Kerk, Haarlem.



Johanniskirche, Lüneburg

This time we had three days per venue and I arrived at each a day ahead of everyone else. Surgical cameras were placed inside windchests and miniature cameras were everywhere, even where manual pistons should have been. There were more sequences involving the crane-camera, which would suddenly give me heart-failure as it swooped down on me like the monster out of the *Alien* films. German organists began to gather around the shoots, invariably ready to give advice.

Neuenfelde came over to the satisfaction of most, while Lüneburg split the critics. Christoph Wolff, the number one Bach scholar, praised the *Passacaglia*, which somehow allowed me to



Arp Schnitger Kirche, Neuenfelde

forget the criticism from elsewhere. Then we got ultra-grand Bach from Haarlem. No-one dissented, and I got fan mail about that in particular, in fact. Hamburg's temperament (mean-tone quarter comma - not even Pythagoras!) gave us problems, however. The schedule and lack of ability to change hired equipment at the last minute left me unavoidably with the D Major BWV 532 (N.B. F sharp major tonality at the end of page 1). My justification had to be that Bach had had organs like that on which he played music like that, but then he would, of course, have adjusted, perhaps recomposed as he went, to solve the problems. This I couldn't do for obvious reasons. The critics were unmerciful: "do you honestly believe...", "How anyone could condone..." etc. etc. - I agreed with them.



St-Jakobi, Hamburg



Muller organ, Grotekerk, Haarlem

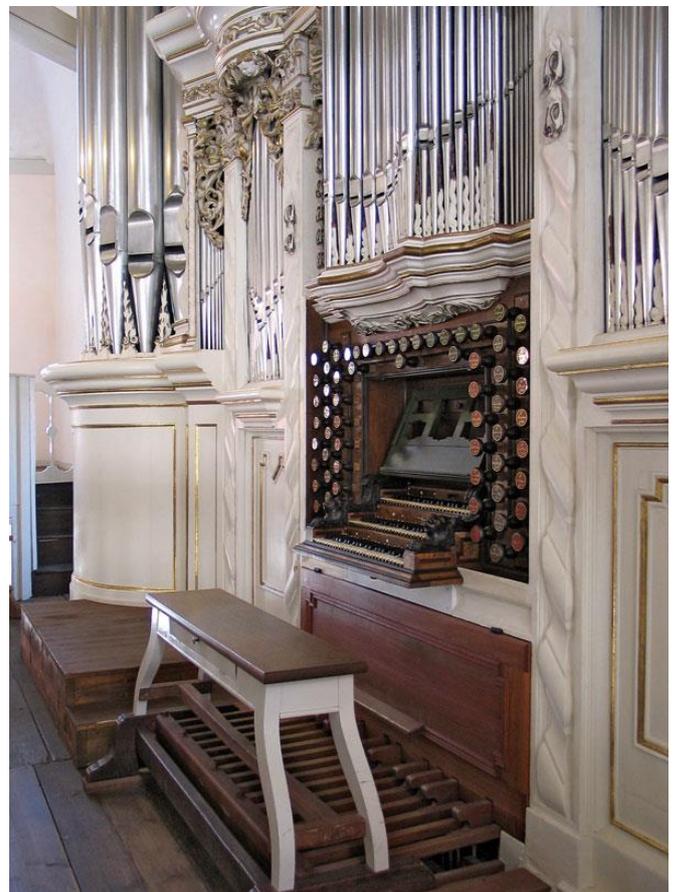
The Hamburg difficulties apart, Series 2 saw the general public take an even greater interest. It got even bigger coverage than Series 1, and the controversial comment then began in earnest. Oscar Wilde's phrase comes to mind, but there was hostility indeed from some quarters, notably Chris Bragg, who slaughtered me on a particular website for using heels a couple of times and changing fingers once or twice (had he not heard of Couperin?!) On the other hand, the RCO asked me to do a lecture and Graeme Kay was again delighted with it. Some years later Graeme asked me to give a presentation with him in Symphony Hall, Birmingham. There were capacity crowds for it on 12 March 2012.

BBC 4 contented itself with Series 1 and decided not to take Series 2, but it scarcely mattered at that point. We made Series 3 even before Series 2 had been transmitted, between 7 and 17 November 2005. The budget had been cut even then, and we were reduced to using two organs: the Abbey Church at Amorbach and the town

church at Waltershausen. Amorbach may have lost something of the authenticity ticket, but televisually it is like a portal into heaven. "And I didn't think it could get any more stunning than Naumburg!" one email read.

The transmissions of Series 3 were spread out over a very long period, although I never really found out why. ARTV said it was because of the total chaos into which the BBC planners descended at the time of the financial collapse. So the transmissions began in August 2007 and ended, with the Easter sequence from the *Orgelbüchlein*, on 29 April 2009.

After that we submitted Series 4 when the DG was still Mark Thomson. He was very keen, but, Jane Root having left, the machinery broke down and there was no budget possible. Subsequently, we really got nowhere with them. After that, the BBC agreement seemed to fall to pieces. Gradually, ARTV sold the series to Sky Arts II who put the programmes out more or less every day for over two years between about 2011 and 2013. They used them occasionally after this, but eventually that agreement lapsed too.



Town Church, Waltershausen

And so it came to an end. In 2012 Fugue State Films expressed an interest in making Series 4 and 5, but ARTV refused to assign the rights at that time. When the rights were released, Fugue State seemed no longer to have the wherewithal, although we did make a CD of the complete *Trio sonatas* on the Huddersfield Phipps Hall organ. (see details on the FSF website.) DDD, the successor to Decca, made the DVDs of Series 1 and 2 - all mixed up. These are now quite rare, but they can occasionally be found on ebay. The DVDs of Series 3 from Amorbach and Waltershausen are still plentiful. (Send an email to: [jhtswhiteley@msn.com](mailto:jhtswhiteley@msn.com) if you can't find one.) These were made by Signum, who did a wonderful job. They were going to take all five series, but when it became apparent that only three were going to be completed, the operation froze.

*John Scott-Whiteley*

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Abbey Church, Amorbach

### SIR STEPHEN CLEOBURY RIP

(31<sup>st</sup> December, 1948 – 22<sup>nd</sup> November, 2019)

A Devoted Servant and Humble Guardian of the English Choral Tradition

By Peter Stevens, Obl. OSB

Many words have been written about Sir Stephen Cleobury since his death on 22<sup>nd</sup> November – the feast of St Cecilia, patroness of music and musicians – revealing the depth of respect and affection in which he was held. His influence was enormous; as Director of Music at King's College, Cambridge, for 37 years, he educated and inspired generations of choristers, choral scholars and organ scholars, whilst his music-making reached many millions every year through a busy schedule of concerts, broadcasts and recordings. For four years I had the privilege of working with him every day during my time as Organ Scholar of King's, learning from this extraordinary man.

Born on the last day of 1948, Stephen's musical training began as a chorister at Worcester Cathedral. His university years were spent as Organ Student at St John's College, Cambridge, under George Guest, before he became Director of Music at St Matthew's Church, Northampton. From there he moved to Westminster Abbey as Sub-Organist, where he played for many

important services, including the Memorial Service for Benjamin Britten in 1977.



Sir Stephen Cleobury

Then, in 1979, he became the first Anglican to take up the post of Master of Music at Westminster Cathedral. Stephen always held the Cathedral in great affection, frequently

recounting his memories of what he once described as: 'the most inspiring and the most frustrating place I ever worked'! The first time I returned to King's, two years after graduating, I was immediately struck by the unique smell of the Chapel and transported back to my university days; when I told him, Stephen smiled and said that exactly the same thing happened to him every time he returned to the Cathedral.

Arriving at a turbulent time in the choir's history, Stephen's meticulous and methodical way of working, coupled with his extraordinary work ethic (I have never met anyone who could so accurately be called a workaholic) ushered in a new era for the Cathedral Choir. Even now, over 40 years since his arrival here, rarely does a day at work pass by for me without seeing his distinctive handwriting on a conductor's copy he had marked up, or a Magnificat or motet that he had written out by hand. He had a great love of plainsong, taking classes from Dr Mary Berry in Cambridge in preparation for his arrival at the Cathedral, and he introduced Gregorian chant into the liturgies at King's after he moved there in 1982. He would occasionally demonstrate his mastery of the art of chant accompaniment to the choral scholars, once explaining that he had written out a harmonisation for every piece of plainsong he played over his first year at the Cathedral. How he found time to do that, I have no idea, but it is typical of the commitment and honest hard work that characterised his entire career.

Indeed, some have suggested that Stephen somehow had more hours in each day than anyone else, judging by the amount that he accomplished. For a decade he combined his post at King's with that of Chief Conductor of the BBC Singers, and also started Easter at King's, a festival that takes place every Holy Week involving a number of different orchestras performing major repertoire – and all of it conducted by Stephen himself. Nobody else I can think of would, within the space of a week, even consider conducting two performances of Bach's St Matthew Passion with the Academy of Ancient Music, a live broadcast of the Dvořák Stabat Mater with the BBC Concert Orchestra, and Messiaen's Trois Petites Liturgies with the University Chamber

Orchestra, in addition to a complete set of services for the Easter Triduum.

He was uncompromising in his quest for perfection, always leading by example, and never expecting anything from anyone that he would not also demand of himself. He worked to a level of detail that few, if any, have matched; for the Christmas services, every choral scholar's breathing would be marked in the copy individually. His insistence on punctuality and professionalism was an important education for many a hungover undergraduate (to one latecomer: 'Well, if I wasn't sure whether the rehearsal was at 9.15 or 9.30, I would arrive at 9.10'). Rehearsals, as he often reminded us, were not to be used for learning notes: 'The rehearsal begins at the point at which all of the notes are correct. Then we can begin to make music.'



A line of music marked up for the Christmas Carol Service from King's; Stephen has meticulously noted the breathing for each singer (D1, C2 etc.)

And nobody ever knew the score as well as him. To prepare for one particularly large-scale modern work, Stephen chose not to acquaint himself with the piece by listening to a recording, but shut himself away in his office for weeks, working long hours each day at a piano, armed only with a full score and a metronome, and learned it one note at a time. 'The conductor should always have the score in his head, not his head in the score', as he explained to us during a rehearsal for one concert, having just rehearsed from memory a piece of Vaughan Williams from the far end of the church, recalling details of the score that few of us had even noticed. I will never forget a ferry journey from Helsinki to Tallinn in 2007. At 8am, as we set sail, Stephen installed himself at a table in a corner of the ferry's bar, marking up a score of (I think) the Verdi Requiem. Half an hour later, the bar opened, and a curtain

went back revealing a band of enthusiastic middle-aged men playing Buddy Holly songs. His fellow passengers hit the dance floor – complete with pints of beer – at 8:30am, while Stephen, undeterred, remained in a corner, hard at work!

And yet this quest for perfection was coupled with a wonderful fairness and understanding. After playing an anthem very badly in my first year, I nervously went to apologise to Stephen. He accepted my apology, then immediately started talking about what we should rehearse with the choristers the following morning. My disastrous rendition of the anthem was never mentioned again – by him at least – and he was even more encouraging to me afterwards than he had been before. As a first-year undergraduate who was still learning the ropes, I was extremely grateful for that. When I found myself the only Organ Scholar in my third year, Stephen generously took on the playing of some of the weekend voluntaries, and even accompanied the choir in

pieces he had last played at Westminster Abbey 30 years earlier.

As a man, Stephen was quiet and unassuming, utterly devoted to his work and to his family, and unfailingly generous with his time and support, which did not cease when one left Cambridge but continued right to the end. It was a moment of great joy when a knighthood was bestowed upon Sir Stephen to mark his retirement from King's in the summer of 2019, and his decades of hard work were officially recognised. It would be impossible to try to sum up everything I learned from Stephen, but I and many, many others owe him so much.

May this devoted servant and humble guardian of the English choral tradition rest in peace, and rise in glory.

*Peter Stevens*

Peter is the Assistant Master of Music at Westminster Cathedral.

## **Favourite Christmas Carols**

Three Cathedral Organists, past, present, and future, give their top ten favourite carols

### **Timothy Noon – Director of Music, Exeter Cathedral**

#### **#10 Here is the little door – Herbert Howells**

The exquisite poetry of Frances Chesterton and the mellifluous harmonies of Herbert Howells are in perfect combination, here, in this little gem for the Epiphany. The extended cadence in the second verse is achingly poignant.

#### **#9 O magnum mysterium – Morten Lauridsen**

My former boss, David Flood, brought this piece to Canterbury Cathedral from California, where he had been leading workshops with Dr Lauridsen, so we were the first British choir to sing it (and record it). It sounded fabulous in Canterbury's generous acoustic, and although many pieces have imitated the simplicity of its harmonic language, the original is, in my view, the best, and this piece never fails to move singers and congregations alike.

#### **#8 What sweeter music? – John Rutter**

Rutter always manages something very special when commissioned by the best performers, and this lovely carol was written for King's College, Cambridge. The words are very beautiful, and Rutter treats them with great sympathy, producing a rich and colourful setting that gives plenty of scope for organist and singers to shine.

#### **#7 Silent night**

Ubiquitous, maybe; challenging to perform really well, certainly; but few Christmas tunes are robust enough to withstand virtually any treatment. Two wildly contrasting versions vividly stick in the mind: Midnight Mass in the University Church in Oxford in 1994, when organist Magnus Williamson improvised a simple but delightful accompaniment for the massive, but musical, congregation to sing, and the other, the enormous, ridiculously, but satisfyingly, over-the-top version by Natalie Cole with the LSO, in which the introduction lasts about two minutes and modulates through about half a dozen keys, with the most lavish orchestration imaginable. So very different, but both of them signify Christmas to me.

## #6 Ding dong merrily on high

Whether sung by four shivering carollers outside in the snow, with their 'green books' open at p.28, or sung by well-drilled choirs with sparkling organ accompaniment in arrangements by Willcocks or Mack Willberg, this carol never fails to delight. It is almost impossible to imagine this carol without a smile breaking across your face.

## #5 Sussex carol

Another very jaunty tune, with lovely words. The version by Willcocks is a great personal favourite, as I can vividly remember singing it in my first carol service as a chorister in Hereford Cathedral in 1982, but I love the one by Philip Ledger, too. However, both of these venerable versions have, to my mind, been blown out of the water by the 2019 setting of our very own Timothy Parsons, who took the basic premise of the other two settings and added performance enhancing steroids, in the form of an extraordinarily exciting organ part, a descant that goes up to a top 'b', and cross rhythms that would make even Leonard Bernstein blush.

## #4 O come all ye faithful

I'm sorry, but it has to be Willcocks all the way, for me. There is no point, in my opinion, in trying to better a) the genius notion of combining 'Ding dong' (see above) in the descant on the word 'Glory' with the melody, and b) 'WORD'. Simply cannot be improved. Also, I love the fact that Willcocks's descant has now been around for so long that it is no longer the preserve of the choir. When you are in the midst of the Grandisson with 1,500 people belting this out, about half of them doing the descant, it really is quite an experience.

## #3 God rest ye merry, gentlemen

I love the fact that this carol has a tune which is robust enough to be effective in a variety of settings, e.g. a big carol service, outdoor wassailing, or down the pub. It needs to go with a swing, and not be too serious about itself. I also think the Willcocks final verse is one of his best, with that long tonic pedal, the suspended dominant 13th at the start of the chorus, and the tierce de Picardie, with its sharpened 6th on the penultimate chord. Wow!

## #2 In dulci jubilo

Here's a tune which makes me feel very Christmassy, whether in Mike Oldfield's rustic version, in the majesty of Bach's organ fantasia, or the amazing version on the Gabrieli Consort's Praetorius Christmas disc. However, my favourite version is Pearsall's gentle and warmly glowing account, when sung sensitively. By the way, it works much better for choirs when sung in F sharp.

## #1 Hark, the herald

One of my favourite things in life: sitting on the bench, Tuba, plus the octave couplers, to play over the last line (from 'Hark ....'), then Great 8, Swell 8, all the couplers, right hand up an octave filling out every chord: pretty much flat out. Then the roar from the congregation as we metaphorically lift the roof ... then that descant .... [by the way, it must be in G, not F. Yes, it is too high but if it doesn't hurt you're not trying hard enough!!!!]. If I ever tire of this, you will know, because there will be an advert for my job in the next Church Times .... *Happy Christmas, everyone!*

**Timothy Parsons – Director of Music Designate, St Edmundsbury Cathedral**

## #10 O little one sweet (arr. J. S. Bach)

Traditionally sung around the crib at Hereford Cathedral on Christmas Day. A heart-achingly beautiful harmonisation by the great composer, and invariably moving.

## #9 While shepherds watched their flocks

I love this bold, cheerful old tune and the entertaining narrative of this much-loved carol.

### **#8 O magnum mysterium (Victoria)**

There are several great settings of this text, but for me Victoria's captures best the awe, majesty and mystery of the Nativity.

### **#7 Bethlehem Down (Peter Warlock)**

An exquisite carol for Epiphany, full of poignancy and tenderness. Famously written while the composer and poet were walking (weaving...?) back from the pub.

### **#6 What sweeter music (John Rutter)**

One of Rutter's most beautiful melodies and a wonderful poem by Robert Herrick.

### **#5 Sir Christémas (William Mathias)**

Brisk and lively, with some enjoyable old French text. Also an unusual opportunity to shout the final 'Noel' – but if a lay clerk tells you the back row generally shouts something else, be sure to ignore them...

### **#4 God is with us (John Tavener)**

I encountered this piece at Winchester, where the choir sang it from the back of the seemingly endless Nave. Every organist enjoys giving the congregation a fright with the famous fortissimo chords at the end.

### **#3 In the bleak midwinter (Harold Darke)**

Okay, this perennial favourite is sentimental, but I adore the soaring moment at 'give my heart' and the magical way the choir's final chord mingles with the changing harmony in the organ part.

### **#2 God rest ye merry, gentlemen**

A thrilling, riotous carol to sing or play. Best enjoyed with plenty of mulled wine and the superb last verse by Willcocks.

### **#1 Hark the Herald**

Perhaps a surprising choice, as its repeated top E's cause many a singer to dread this classic. But I'm a Mendelssohn fan, and this fine tune ranks among my favourite hymn tunes of all.

**Andrew Millington – past Director of Music, Exeter Cathedral**

### **Of the Father's Heart Begotten**

A very stirring congregational carol and an ideal processional hymn for the start of the cathedral Grandisson service, all of the verses needed to get everyone in position. A melody with a wide range and a great Willcocks last -verse arrangement.

### **Once in Royal David's City**

As an organist one can tire of the familiar hymn-carols through countless repetitions during December. However, 'Once in Royal' is one which comes up fresh every time. Of course it has a special place as the magical opening of the King's Cambridge broadcast and the solo boy at the start. I love the way that the AH Mann harmonisation spreads out from the first 2-part chord.

### **A Spotless Rose - Herbert Howells**

An exquisite setting of lovely words with a wonderful feeling for choral texture. It's success is dependent on a really accomplished baritone solo for the middle verse. The chord sequence in the final bars is delicious.

### **The Lamb - Tavener**

I'm never quite sure if John Tavener is a genius or a bit of a musical con-man. This piece would persuade me towards the former with its austere beauty and sensitivity towards the text. It has become a classic of the Christmas repertoire and unlike many of his other choral works it works its magic in a basic 4-part texture, but with some telling dissonances in places. It has a special sense of stillness.

### I Saw Three Ships arranged Richard Lloyd

I like this jolly tune, but the icing on the cake is the cracking arrangement by the former organist of Durham Cathedral. It takes us through a few keys and uses voices and organ effectively. The ending has real lift-off and `wow` factor.

### Candlelight - John Rutter

Some musicians are rather snooty about Rutter`s music but I have huge admiration for him as a person and a composer. He had the challenging task of teaching me at Cambridge and he was truly inspiring and a lovely human-being. He needs to feature in my top-10 and I`ve decided on the Candlelight Carol with its cosy melody and the comfortable key of G flat (except for the organist, that is!)

### I Sing of a Maiden - Lennox Berkeley

An object lesson in writing effectively but very simply. The purity of the Virgin which is conveyed by the ancient text is mirrored beautifully in Berkeley`s innocent, stepward melodic lines, and hymn-like structure.

### Coventry Carol - Kenneth Leighton

This is a dramatic setting of a familiar 15th century text and a considerable choral challenge. The lullaby element of the piece is characterised by a very demanding treble/soprano solo and it gets quite agitated at the verse `Herod the king in his raging`. It is a very colourful, arresting piece covering a wide dynamic range.

### Jesus Christ the Apple Tree - Elizabeth Poston

This is a real gem, and something of a one-off in musical style and melodic line. It thrives on simplicity of harmony and texture and we all wait for the distinctive octave leap in the tune. It is the perfect antidote to the countless fancy arrangements which abound in the repertoire.

### Sussex Carol arranged Philip Ledger

There are many arrangements of this traditional tune, including the well-known Willcocks version. There is something especially vibrant about the Ledger arrangement with its catchy organ interludes and a stonking finish!

PS if readers would like to know my **LEAST favourite**, it has to be **The First Nowell** - a rather tedious, repetitive tune and too many verses! That said, a Happy Christmas to all!!

## EMOJI HYMN QUIZ



## Nerd of the Month

This month the crown again goes to: **Audrey Williams** this time on her own. Marco Bresolin and Matthew Wright are also mentioned in dispatches having both achieved 100%, but lower down the field. Congratulations to all three nerds! What has happened to Peter, Piers & Andrew wonders the editor.

Audrey Williams started learning the piano aged six and amongst the AB examiners encountered during early years were Eric Thiman and Michael Head. Later took up the violin aged 12 and also learnt the organ at school which meant free tuition if you played for morning assembly and church on Sundays. Studied piano and violin at the RCM but organ took rather a back seat until after she got married, when she started to help out at Balcombe village church where later was in charge of the choir and recruited nearly 30 children to join the existing small adults only choir. Many of these children found singing was life changing. At the same time taught piano privately in the village. Biggest regret was saying she didn't have time to teach theory to Anthony Rolfe Johnson who later went on to become an internationally known tenor. On moving to Haywards Heath was chairman of Haywards Heath Music Society for nine years and String Section Secretary of the Mid Sussex Music Festival for over 20, during which time several children who took part later went into the profession. Notable among these was Laura van der Heijden who won BBC Young Musician of the year in 2012.



## Nerdy Quiz

On which organs are these exotic stop names to be found

|                       |          |                           |                   |
|-----------------------|----------|---------------------------|-------------------|
| 1 Trompette Militaire | 8        | 11 Abbatial Trumpet       | 8                 |
| 2 Royal Trumpet(s)    | 16, 8, 4 | 12 Grand Contra Bourdon   | 32                |
| 3 Trompeta Real       | 8        | 13 Voce Umana (Pos)       | 8 nb not Buckfast |
| 4 Fanfare Trumpet     | 8        | 14 Principal Céleste (Gt) | 8                 |
| 5 Trompete de maris   | 8        | 15 Dolcissimo             | 4                 |
| 6 Contra Trombone     | 64       | 16 Flauto Dolcissimo      | 4                 |
| 7 La Force            |          | 17 Zaubeflöte             | 4                 |
| 8 Serpent             | 32       | 18 Glocken                |                   |
| 9 Sackbut             | 32       | 19 Glockenspiel (Gongs)   |                   |
| 10 Pontifical Trumpet | 8        | 20 Glockenspiel (bells)   |                   |

Nerdy Answers  
Anagrams – Organ Stops  
(set by Andrew Millington)

Please note that it is not necessary to show the pitch; that's just here for a bit of fun

|    |                    |                   |     |
|----|--------------------|-------------------|-----|
| 1  | EGGING SORES       | GROSS GEIGEN      | 16' |
| 2  | CODE STAIN ROBOTS  | CORNO DI BASSETTO | 8'  |
| 3  | TRUMP SAX HIRE     | SHARP MIXTURE     | III |
| 4  | CHRIST LOVED ROE   | VIOL D'ORCHESTRE  | 8'  |
| 5  | MAPLE OR TREAT     | TROMPETA REAL     | 8'  |
| 6  | BACH LEG I TICKLED | LIEBLICH GEDACKT  | 8'  |
| 7  | IS A REAL QUEST    | SESQUIALTERA      | II  |
| 8  | COAXING VEAL       | VOX ANGELICA      | 8'  |
| 9  | PAST POISONED PAD  | STOPPED DIAPASON  | 8'  |
| 10 | PET FOLK POLE      | KOPPEL FLÖTE      | 4'  |
| 11 | DENT IN AQUA       | QUINTADENA        | 8'  |
| 12 | ELVIS EX TESCO     | VOIX CELESTES TC  | 8'  |

### Planned Calendar of forthcoming events

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

**NB, 18<sup>th</sup> 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