

The Cornopean

EXETER & DISTRICT ORGANISTS' ASSOCIATION



Newsletter

April 2021

IN THIS ISSUE

President's Letter

Obituary

"Desert Island Discs"

James Lancelot remembers pt 5

p10 Book Review

p2 Ian Carson's Travels pt 2

p3 Nerdy Answers

p4 Nerdy Corner

p6 Forthcoming Events

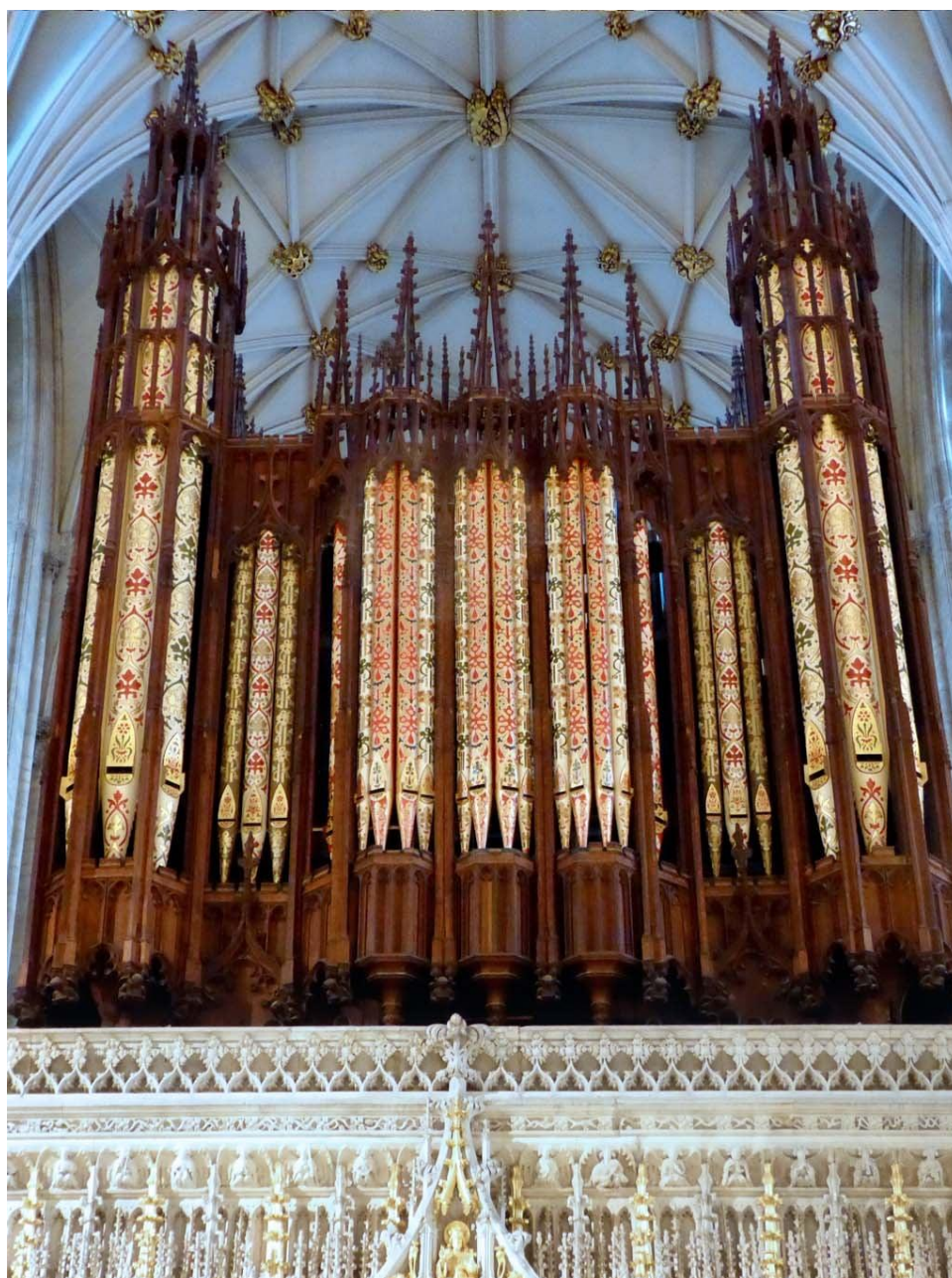
p9

p11

p14

p18

p20



Letter from the President

30th March 2021

Dear fellow members



The AGM this year will be held online, by Zoom. It is scheduled for Thursday 29th April at 7:00pm. Last year the corona virus crisis struck not long before we would normally hold our AGM and at the time nobody knew how long it would last. As time drew on the advice was that an AGM would not be necessary; many similar organisations seem to have taken the same decision. Twelve months on, many of us are more familiar with Zoom meetings and other online events and so the committee has decided that this year we would hold an AGM by Zoom. The committee recognises that this is not ideal, but decided that, since the availability of public buildings is still uncertain, the AGM should be arranged online. Detailed instructions appear on page 20 of this Newsletter. Confirmation of the time will be sent to members two weeks before the meeting, together with a link to join the meeting.

Last month I recorded the sad news of the death of Richard Shephard. An obituary of Richard, written by The Very Revd Keith Jones appears on page 3 of this issue. Keith was Dean of York from 2004 until his retirement in 2012. Some members may remember him from his time in Exeter when he served as Dean of the Cathedral before moving to York.

The front cover this month (picture courtesy of Harrison & Harrison Ltd) features the recently restored case of York Minster. After almost two years of work, the restoration of the organ is now complete. Robert Sharpe, the Minster's Director of Music, writes "The case pipes date back to the installation of the case in the early 1830s after the fire of 1829 which destroyed the previous organ. Since the 1903 work to the organ, by J W Walker, they have been silent. The current restoration has seen around two thirds once again returned to voice and the 1859 decorative scheme cleaned and repainted where needed by specialist decorative artists, Robert Woodland and Son Ltd." Observant readers will notice that the organ does not sit centrally above the entrance arch to the quire. This is because the arch is not in the middle of the screen (or the crossing) and the organ is situated in such a way as to minimise the asymmetry. A full explanation of this idiosyncrasy can be read at http://www.henrysixth.com/?page_id=174.

"Desert Island Discs" are contributed by Margaret Blackmore, twice crowned Nerd of the Month. I am delighted that we have been able to continue the inclusion of articles written by non-member guests: in the fifth of his articles, telling the story of his career, James Lancelot concludes the series with his two recent periods covering vacancies or sabbatical leave at Worcester Cathedral and New College Oxford. I am grateful to James for providing such fascinating article, beautifully written. Nerdy Corner this month continues with the pairing of buildings with people. Congratulations to Diane Walker who is crowned Nerd of the Month for the second time. Ian Carson has supplied the second of his series of articles about the organs in his "Quiz for travelling Nerds" published in the January edition.

Please make a note in your diary for the Presidents' Evening – a river cruise on the Exe Estuary on the evening of Thursday 18th June. There will be a buffet supper.

Remember to stay safe until your vaccine takes effect, and to keep to the law on lockdown and not to go mad as the regulations ease!

With best wishes,

A handwritten signature in black ink, appearing to read 'Peter King', with a stylized flourish at the end.

Peter King

OBITUARY

In memory of Richard Shephard

During the 1970s the new services of the Church of England attracted various composers to compose settings for Parish Communion. Many of them were jingly and tiresome, with unmanageable syncopations and irregularities which were meant to be playful and became maddening. But the *Addington Service* composed by Richard Shephard was widely used, and in the parish I was serving in urban Hertfordshire it was just the thing: singable, tuneful and infinitely repeatable. It was my first acquaintance with Richard Shephard, whom I found a prominent colleague when I went to York as dean in 2004.

By that time, Richard was an eminent presence in the life of York Minster and more widely. He had been headmaster of the York Minster Choir School for some 30 years, and it had flourished under him. The premises of this preparatory school, wholly owned by the Dean and Chapter, were poky, the numbers of pupils (including the choristers) had to be small, and the most obvious advantage seemed to be the view of the Minster from the front door. But Richard had the outstanding ability to inspire ambition and to excel, which made it a fine school, attracting boys (and then girls) from a wide area.

He seemed to know everybody and was delightful company. Living alone in the Close, he found no lack of society among people of influence and energy in whom Yorkshire abounds, and who make the city of York a stimulating place. He was made Freeman of the city, and was a past warden of the Guild of Merchant Adventurers. If his company pleased, so his insights were shrewd and his discretion admirable. In the life of the Minster he had come to be a prime source of memory and experience. His official position was that of Chamberlain: a vague title bestowed on the regular singer of the daily choral services, and therefore related to the choir, of which he was a versatile part. But that hardly does justice to the reality. Richard was perhaps the best known member of the entire Minster community. He composed the music for the York Mystery Plays in the Minster at the Millennium. He brought choirs together to sing music he had composed. He had



been a close friend and ally of the previous dean, Raymond Furnell. He had been a member of the Archbishops' Commission in framing the Cathedrals Measure which brought many changes into the life of our cathedrals. No wonder he was among the very first people I was introduced to when I arrived to succeed Dean Furnell.

By that time, the Minster was facing the vast operation to restore the east front of York Minster, a programme of £20 million pounds, for which large funds would have to be raised. That Richard was there to be central to such a programme was a huge benefit to everyone. Instead of the usual cranking up of a semi-military programme of approaches, Richard made the most of his wide personal contacts. Eventually the Development office, with a small but efficient staff, formed a link with the York Minster Fund and by hard and enterprising work began to reap the reward for its inventiveness and diligence. The Heritage Lottery Fund was an essential part of the operation, and Richard's exceptional gifts of astuteness and personality were essential to the final triumph of

the project. His award of an MBE in 2012 was for services to music and to education, but it was obvious how much he deserved public recognition for his part in preserving the Minster.

He served more recently as a member of the Chapter of the Minster, but retired from the Minster towards the end of the great campaign, going to live nearby. He was also a Deputy Lieutenant of East Yorkshire. His last years were shadowed by illness, and he died on February 20th 2021, aged 71. It is hard for me to imagine life at the Minster without him, and for his companionship and service all of us will long be grateful. Those with sharp eyes will long be encouraged to find the gargoyle high on the Minster, which (they say) is his likeness though few will think it does him justice.

Keith Jones
20th March 2021

Richard Shephard was a boy chorister at Gloucester Cathedral under Herbert Sumsion, later reading Music at Corpus Christi College, Cambridge. He was a Lay Vicar at Salisbury Cathedral and Head of Music at Godolphin School, then Deputy Head at Salisbury Cathedral School before moving to York in 1985 as Headmaster of the York Minster School. His music includes operas, operettas, musicals, orchestral works, music for television, and chamber music, but was perhaps best known for his music for the Anglican church which is sung extensively around the world today. He received commissions from numerous associations including the Three Choirs Festival and the Southern Cathedrals Festival,

Editor

Desert Island Discs

Margaret Blackmore's Diary



1 November 2019 Michael and I have had a lovely day with our granddaughter in Legoland, Manchester. We will be returning home to Chard tomorrow. I wonder if our hand bell group will be invited to ring out many times over Christmas. We now have fifteen bells. We will be singing carols with The Rotary Club outside Tesco three or four times over Christmas. I will only have to play the organ at Wambrook for the Carol Service, Nativity Play and Christmas Morning service this year. Wambrook is a village in the St. Mary's, Chard and the Cloverleaf Benefice.

22 June 2022 I had thought about writing a book about my life as a Village Organist. Life was beginning to come back to normal after Covid. There were eight pieces of music on my mobile phone that reminded me of my teachers. I was having difficulty keeping up with the rest of the group of twenty people with whom I had gone on an excursion to the desert island from the cruise ship. I saw the guide counting the number of people in the boat and then the man who had been asking questions about the flora and fauna on the island all day stood up and distracted her. I was horrified

as the boat set off to meet the cruise ship.

I thought they would return for me soon and I relaxed and enjoyed the scenery. Darkness came and I started to think of my time as a ten-year old starting piano and singing lessons with Sister Josepha at Marist Convent, Ottery St Mary. The Convent was the big white house in the square. There was an upright piano at the other end of the school hall and one day Sister Josepha started to play and sing ***Ave Maria (Bach/Gounod)***. She had a lovely voice and sang it beautifully. At that time there were many convents in the area and the school choir went to Buckfast Abbey. We had to sing two pieces of Gregorian chant for the competition. It was quite a colourful sight when the coaches arrived in the car park with the children in different colour uniforms. We had our picnic by the river.

Memories then came back of the first time I remember going to St Michael's Church, Cotleigh. It was about the same time as I started school at the Convent. It was Easter Sunday and I was sitting at the back of the church. I remember the Easter flower decorations and the choir in their purple robes. Eleanor Franklin Pike was sitting in the choir. She arranged hymns in a simple form for children to play and these were published. When she left Cotleigh I found myself sitting on that side of the chancel. From there I could see Ruby as she sang the solo in **Mozart's Alleluia**. Mrs Richards was our organist and she encouraged us to go to Exeter Cathedral for Festivals when Lionel Dakers was organist there. My favourite anthem from that time is **O Thou the Central Orb (Charles Wood)**.

I have now started to think of my mother and how she would play the piano for me to sing. I sang hymns, canticles and psalms from the Cathedral psalter with her. The piece I have chosen is **The Holy City (Words by F. E. Weatherley/Music by Stephen Adam)**. This was a song that she would have played for my Grandfather who had sung for concert parties in the village hall. He had sung in the choir, been churchwarden and treasurer at Cotleigh for about forty years until his death in 1946. The organ in the church is in memory of him.

My days of travelling to Ottery St Mary in a red double decker bus passing St Paul's, Honiton and Ottery St Mary Parish Church ended when I was fourteen. The senior school at the Convent closed and I became a weekly boarder at St. Clare's, Seaton. My teacher for singing and piano was Mrs. Dorothy Eggo. The day I left St Clare's I heard that I had passed my Grade VI Piano. I played the **Adagio Cantabile from Beethoven's Pathetique Sonata** for the exam so I would choose this sonata to remember my time here. The Edwardian house that was the school was demolished to build more houses.

After St Clare's I went back to Ottery St Mary to attend The King's School sixth form. I sang in the school choir at the end of term services in the Parish Church. A teacher suggested a Secretarial Course at Exeter College. I remember seeing St David's Church from a college window on the fourth floor. I found myself typing Bank Manager's letters in Lloyds Bank, Axminster at the age of 21 thinking "I really must make this work." I was there for seven years and left when our son was born. At that time my husband, Michael, was busy studying Law in Chard.

After leaving St Clare's I was able to join Cotleigh church choir again as I could attend choir practice. In my last term at Exeter College I started singing lessons with Priscilla Childs. I enjoyed her lessons very much for about two years and it was my turn to sing Mozart's *Alleluia*. I was fortunate that David Thorne played the piano for my lessons with her before he left to study at the RSCM. I then had piano lessons with Sheila Buckingham for about two years.

In 1987 I was singing in the church choir at Cotleigh one Sunday morning. Kevin Lane was playing the organ. We noticed there was a new lady in the congregation. Hilary Ann Bell had come to live in the village. Kevin was very enthusiastic about going to St Michael's Church, Beer to play the organ. As there would be no organist at Cotleigh Hilary and I shared playing for Sunday services. I also asked Hilary if I could have piano lessons. She is a good friend and brilliant teacher. I would choose **J S Bach's Italian Concerto** to remind me of her.

When I reached my half century and the year 2000 was approaching my son thought it would be a good idea for me to study A Level Music at Richard Huish College, Taunton where he had been a student. Martin Owen was the Musical Director at the time. I did not take my exams but spent five hours a week studying with the students. I enjoyed singing in the choir with the students at their practices and in concerts in St. Mary Magdalene Church. I have chosen the **Faure Requiem** to remind me of my time there.

The year 2000 was exciting. The Kenneth Tickell organ had just been installed in St. Paul's, Honiton and I was privileged to have lessons there for three years with John Mingay. Canon Jane Hedges came to Honiton soon after I started lessons and then Revd Stephen Dunwoody came to Cotleigh where I was playing the organ. I enjoyed playing Gordon Young's **Prelude in Classic Style** in St. Pauls and at Cotleigh. I have also played it many times on EDOA visits. It is a popular piece with other members and it is good to

hear how they play it. At the time I was having lessons at St Paul's I started Open University Studies encouraged by Fiona Chryssyides and was pleased I passed the two courses I studied with her. All these lessons have made me more confident than perhaps I should be, but I have tremendous respect for the people who play much better than me. I have enjoyed many visits with EDOA including visits to Edinburgh 2008 to Truro 2018.

The one disc I would save is the **Fauré Requiem**. For my luxury item I would like a **piano** that is in tune. A **selection of sheet music** would be nice. It is good that I spent some time looking at ideas on improvisation I have seen in the *Organists' Review* before I set off for the cruise. I have the Bible to read. I think the book that I would choose ***Why do Birds Sing?* by David Rothenberg**.

James Lancelot looks back on his career – Part 5, Worcester & New College

When I retired from Durham in 2017 I expected to continue to give organ recitals, but I thought that I had taken my last choir practice. I had not reckoned with what was to follow! It was in August 2018 that the Dean of Worcester asked if I might be able to help during a forthcoming interregnum. The upshot of this was that from the following month I became Interim Organist and Director of Music of Worcester Cathedral.

This was an extraordinary turn of events for me. Not only had I thought that my days as a cathedral organist were past, but also I was very aware of my life coming full circle. I grew up in south-west Birmingham in an area which had formerly been part of Worcestershire, and my love of the county was deeply embedded. Visits to Worcester had been frequent during my boyhood, and a boys'-voices Evensong with Christopher Robinson at the organ and his superb Choristers singing Robinson in C unconduted had always remained in the memory, as had a *Gerontius* on the final night of the Three Choirs Festival at much the same period. As a teenager I explored the works of



James Lancelot

Elgar and fell in love with them, as also with the countryside which inspired them. Youthful dreams of being Organist of one of the Three Choirs cathedrals gave way to reality in later life as I began to understand the magnitude of the work needed to plan for the festival. But now I had the chance to be Organist of Worcester with no planning responsibilities!

To have both the Organist and the Sub-Organist leave at the same time (Christopher Allsop had left in the summer) can only be profoundly unsettling and I know that as a Chorister I would have found it very difficult. This, of course, was on top of losing the previous year's senior boys in July. But the ten Choristers buckled down and achieved a great deal, ably and loyally supported by the back rows. And indeed we inherited quite a workload, including a delightful new

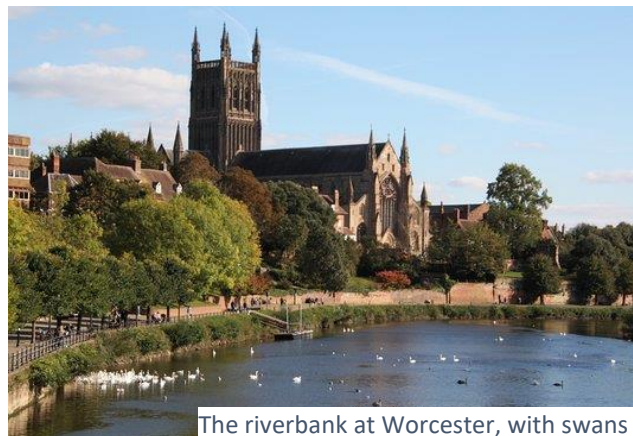


The Malvern Hills

commission from Neil Cox for the Remembrance Day Service – the centenary of the Armistice. January brought a pre-arranged *Ceremony of Carols*, and sadly February saw the memorial service for Donald Hunt, who had died on the final day of the 2018 Three Choirs Festival. During February the Choristers took part in Monteverdi's *Vespers* under Sir Harry Christophers, singing the *Sonata sopra Sancta Maria*. Christmastide included the traditional choir concert, for the second half of which the choir traditionally wears Father Christmas hats(!) – a new experience for me...

The music establishment at Worcester includes a girls' choir, which sings on Saturdays with the men and which is conducted by the Sub-Organist, and the voluntary choir, now the only all-male cathedral voluntary choir in the country, conducted by the Assistant Organist; this choir sings a second Evensong on Sundays. Nicholas Freestone and Richard Cook respectively took charge of these, as well as being outstandingly loyal and helpful colleagues. The girls joined the boys for the Christmas concert and for Donald

Hunt's memorial, and the voluntary choir for the Advent Carol Service and the *Ceremony of Carols*. (This music establishment is shortly to change, with the exciting recent announcement that there will be girl Choristers taking an equal role with the boys, and a new youth choir.)



The riverbank at Worcester, with swans

Special memories of Worcester, as well as those mentioned above, include Alan Fairs singing *Proficiscere, anima Christiana* at Donald Hunt's memorial; the Remembrance Day bells, rung through a tenth in D harmonic minor (F down to low D) – the peal includes the necessary chromatic notes, yielding a poignant ring which is at once both familiar and also deeply strange); and Friday Evensongs in Advent and Lent in the glorious Lady Chapel. Swans flying low over the river in the early morning mist, and picnic lunches on the river banks. And sunrise behind Bredon Hill seen from the early-morning train into Worcester.

Easter came, and Nicholas Freestone took up the baton for a term pending the arrival of Sam Hudson, leaving me with happy memories and a renewed loyalty to the cathedral.

By this time I was beginning to be wary of e-mails headed *Sabbatical leave*, but when Robert Quinney wrote to ask if I was interested in taking charge of the choir of New College, Oxford for a term during his sabbatical I felt I could not resist. So in January 2020 I moved to Oxford (commuting being out of the question) and took up the reins, having chosen the term's music in advance. The choir consists of 16 Choristers and 14 men, and is of course well-established, and accustomed to changes of directorship during sabbatical leaves. Robert made it clear that the team expected to be



15 of the 16 Worcester bells (and the bourdon)



Detail from the Lindisfarne Gospels

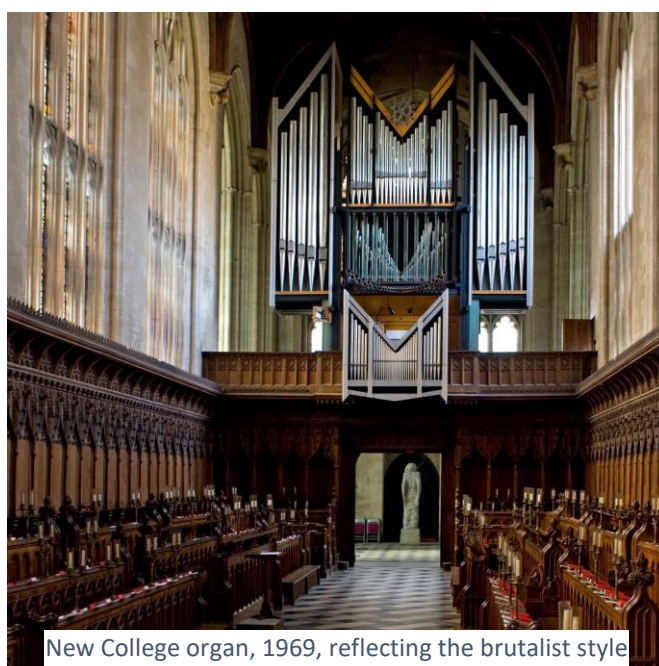
stretched, and I made sure that this happened; outstanding events included the première of a College commission of evening canticles from Deborah Pritchard, as part of the College's marking of the 40th anniversary of the admission of women, and a performance of John Casken's evening canticles composed for the visit of the Lindisfarne Gospels to Durham in 2013 – the first time, I believe, that they had been sung outside Durham. Both of these and much else the choir learnt quickly and assuredly. Charles Maxtone-Smith as Acting Sub-Organist and Hamish Fraser as Organ Scholar were adept at conjuring the appropriate sort of sounds from an uncompromisingly neo-Classical organ – an instrument which I found surprisingly amenable when I performed Messiaen's *Nativité* in January.

As well as the Chapel music, I was able to enjoy collegiate life in an institution which went out of its way to make me feel part of the family. There was never any danger of going hungry (Burns

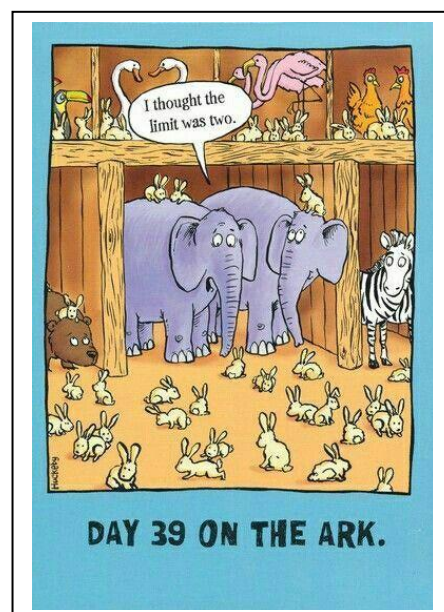
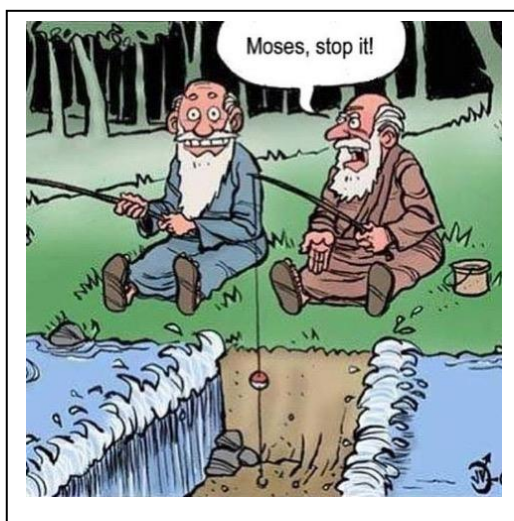
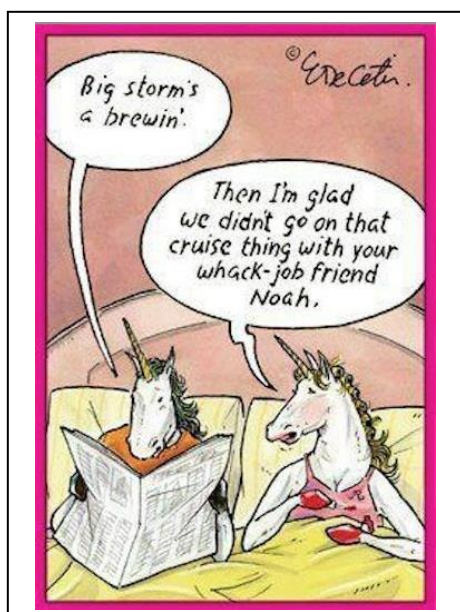
Night formal Hall was a highlight); and Blackwell's bookshop, all too near, was a temptation willingly yielded to.

All good things come to an end, and rather suddenly so in this case, for early March began to be plagued by last-minute cancellations of services as the virus edged its way into the community; and the final week of term was lost altogether. It was an abrupt end to a demanding but fulfilling term which has left me with many memories and (whisper it not in East Anglia) considerable affection for the College.

James Lancelot



New College organ, 1969, reflecting the brutalist style of architecture of the time.



BOOK REVIEW

EXETER CATHEDRAL

The Garden of Paradise

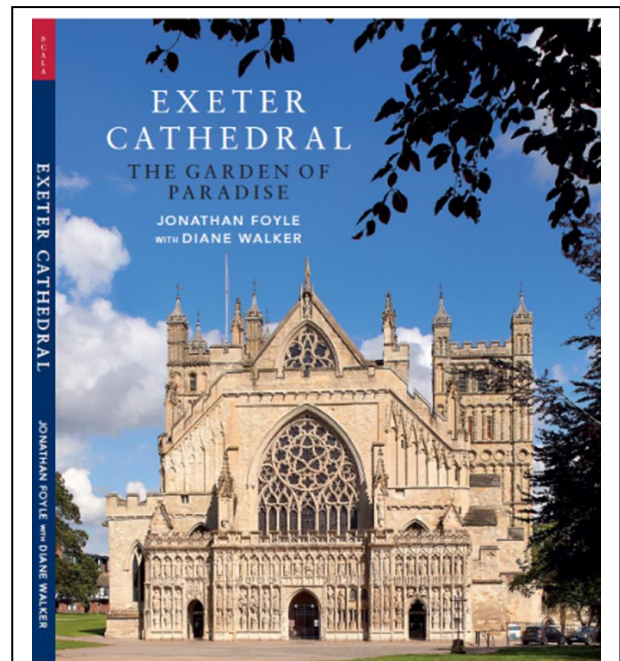
Jonathan Foyle

WITH Diane Walker

This is the fifth and most recent book in Jonathan Foyle's series of studies of English Cathedrals featuring Canterbury (the longest of the set at 208 pages), Lincoln, Lichfield, Peterborough and now, Exeter (128 pages). The book is lavishly illustrated with specially commissioned photographs, supported by the Friends of Exeter Cathedral and is, like the cathedral itself, full of colour. But, beautiful to look at though it be, this is no mere coffee table book; on the contrary, it offers the latest scholarship concerning the design of the Norman cathedral and presents new ideas about the construction and design of its Gothic successor. Dr Foyle traces the history of Exeter Cathedral from its origins in 1050 when Bishop Leofric was installed in St Mary Major through to the damage of World War 2 (including a dramatic and newly discovered photograph of bomb damage taken from the North Quire Aisle looking South through the arcades to the buildings beyond where the Chapels of St James & Mary Magdalene have been obliterated).

Foyle emphasises Exeter's royal connections throughout the cathedral's history and its bishops' involvement in national politics. Most significant were the founding of St Mary Major by King Aethelstan and its re-founding by Canute after destruction by Vikings; Bishop Leofric as chaplain to Edward the Confessor and his installation at St Mary Major by King Edward & Queen Edytha; Bishop Bartholomew's preaching at the re-consecration of Canterbury Cathedral in 1171 bringing, Foyle suggests, relics of the martyred archbishop back with him to Exeter; possibly most significant of all Bishop Stapledon, Lord High Treasurer to Edward II, maybe accounting for the arrival of the royal mason Thomas of Witney in Exeter; and so the story continues with the various royal connections of Bishops Lacy, Courtney and Oldham.

Dr Foyle takes the reader into the medieval mind where symbolism and metaphor held an important place. Although now it is the Cathedral's dedication to St Peter that is well known, Dr Foyle emphasises that it was Mary who was once the dominant



128 pages, 240 x 20 mm, 186 photographs with drawings and plans, £20:00.

By the architectural historian Jonathan Foyle with assistance from Diane Walker, this engagingly written and beautiful book offers new perspectives on Exeter Cathedral

dedicatee. In the medieval period Exeter was an old imperial fortified city providing sanctuary. Mary was associated with fortified places which represented her virginity. She was often shown in medieval art within a garden of perennially blooming flowers and fruit, defended by locked gates and crenelated walls; this represented heaven and it was St Peter who held the keys; he was the gatekeeper to Mary's heaven. Marian theology, as propounded by archbishop Anselm and others at the turn of the 11th/12th centuries had a profound influence over cathedral builders at the time and was to guide the evolution of Exeter Cathedral until the completion of the gothic building.

Many have remarked on the variety of tracery patterns in Exeter's windows, but this book emphasises the frequent use of an oculus at the top (particularly the large windows at the four cardinal compass points) citing the example of Lincoln

Cathedral's great east window. These, Foyle maintains, represent a floral pattern, the cusps evoking petals, a feature he links to Marian churches, providing a table to illustrate this. Another Exeter feature which Foyle covers in detail is the cathedral's "superlative array of finely sculptured bosses... one of the chief glories of English art." Appearing, as they do, towards the end of the 13th century they come at a time when there was a move towards naturalism in sculpture. Individual plants or animals came to be associated with specific theological ideas or personalities, the rose, the lily, eg, with Mary, columbine with the Holy Spirit, the goldfinch with the bloodied Christ, etc. The book illustrates several bosses and other carvings, such as the huntsman's faithful hound proudly showing off his procreative endowments, describes them in detail and interprets the theology behind their subject matter. Not only is Mary represented in the symbols of its windows and the carving of flowers on its bosses and corbels, the exterior of the building is made to look fortress-like with turrets, crenelations, arrow slits etc, representing Mary's defensible garden.

Most of all, the book is remarkable for Jonathan Foyle's new theory about the construction of the gothic cathedral. At last the anomaly is discredited whereby we are told that it was Bishop Bronescombe who planned the construction of the new gothic cathedral, starting with the three eastern chapels, despite historical sources attributing the new building to Bishop Quivil. Indeed, Foyle attributes the project of a new cathedral within a defensive wall to the visit of Edward I at Christmas 1285 following the murder of Precentor Lechlade. Furthermore, on both historical and stylistic grounds, Dr Foyle places more importance on Lincoln as an influence on the new Exeter Cathedral than the earlier and geographically nearer Salisbury. In other words, Exeter was probably inspired by Quivil's actual attendance at the consecration of Lincoln's new Angel Choir (1286) rather than by Bronescombe's assumed attendance at the consecration of Salisbury (1258).

Foyle's theory is that Bronescombe added the chapels of SS James & Mary Magdalene and SS Andrew & Catherine to the Norman building and

that—here is the exciting part—he added the chapels of St John the Evangelist and St Gabriel to the east end of Bishop Brewer's lost Lady Chapel which projected eastwards from the Norman apse. These eastern chapels were then ingeniously joined to the west end of Quivil's new Lady Chapel at the east end of his new gothic cathedral. As well as drawing our attention to misalignments, height discrepancies, etc, Foyle points to stylistic features of tracery and piers to support his theory. The book goes into some detail over the crossing and how the gothic cathedral was determined by the proportions of its Norman predecessor. Dr Foyle also proposes a new theory about how the Norman towers (the unusual siting of which he ascribes to the influence of Old Sarum) related to the rest of the building.

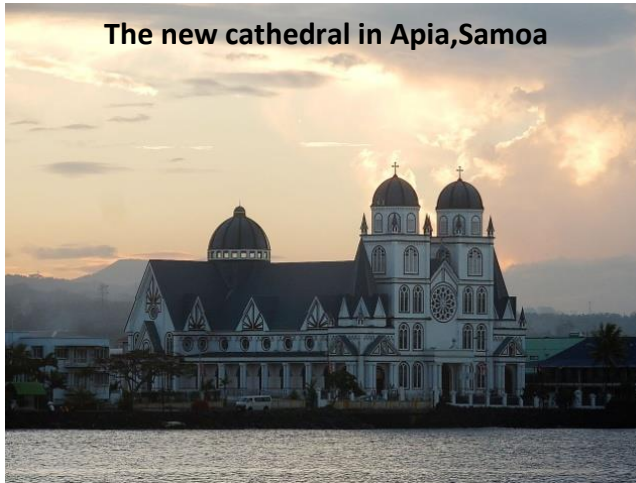
After reading these new theories about the three eastern chapels and about the Norman crossing one regrets that the book is not long enough for a similarly detailed examination of St Edmund's chapel to the north of the west front. This chapel, where nothing lines up properly, raises many questions and it would have been good to have Dr Foyle's thoughts on the matter. Maybe more pages may also have allowed for a fuller exploration of the change of design at the triforium level of the Quire. Given that one of the most important theories propounded in the book is the attribution of the Lady Chapel and its two lateral chapels to different building campaigns, it is strange that they are not distinguished by different colours in the plan at the back of the book. But these are small matters largely concerning a hunger for more!

This is a fascinating book which will interest both those familiar with the building and visitors. To anyone interested in its architecture, its place within medieval art and history the book is a must buy. It will be of equal interest to those for whom it is the local, rather than national, story that is important. Like the other books in the series it repays multiple readings as much as the casual glance. I warmly recommend it to congregation, guides, stewards and scholars alike. It can be obtained from the Cathedral Shop, price £20. Email: shop@exeter-cathedral.org.uk, Telephone: 01392 271354.

Peter King

The Second of four articles on matters of interest surrounding the organs in Ian Carson's Organ Quiz for Travelling Nerds.

'The only pipe organ in Samoa' is the claim for the Wicks organ in the Cathedral of the Immaculate Conception, situated in Apia, Samoa's capital city on the island of Upolu.

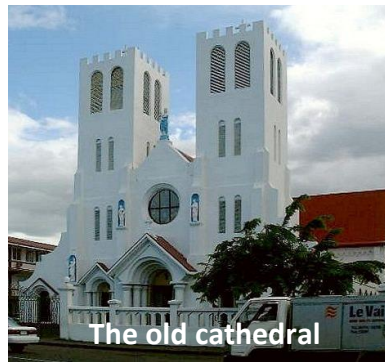


The First Presbyterian church in Kirkwood, St Louis, USA previously housed the organ and gave it to the Samoan cathedral, when the American congregation heard of the need at a time when they had just ordered themselves a new Casavant organ.



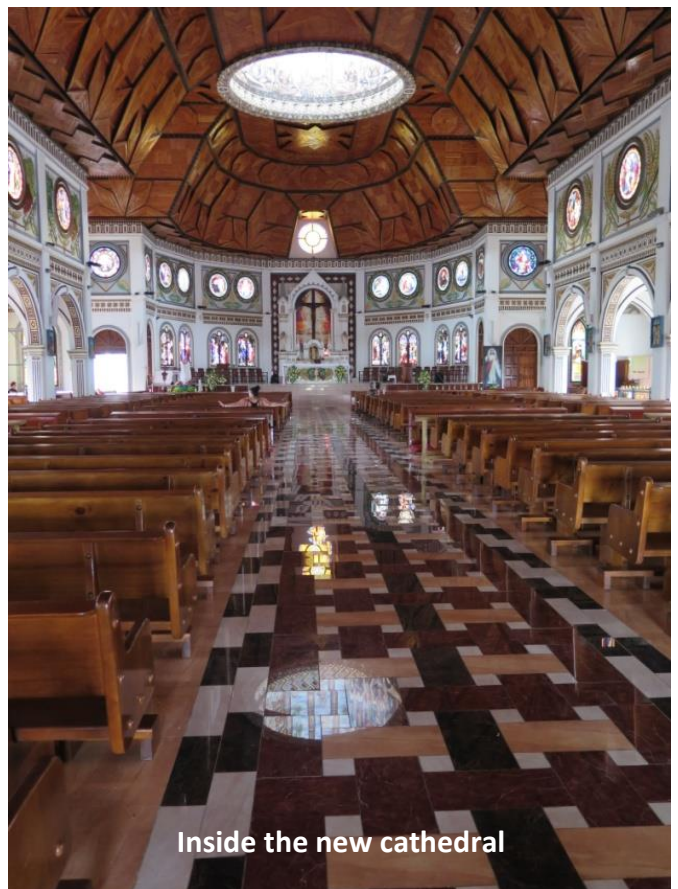
The Wicks Organ Company, in Highlands, Illinois (the neighbouring state to Missouri [where St Louis is located]) was it seems a pioneer of direct electric action in the early twentieth

century. The Kirkwood congregation helped with disassembling the organ, which was modernised by Wicks before travelling across the USA by train to California and thence by sea to Samoa. The organ has four manuals, forty five ranks, and 2787 pipes.



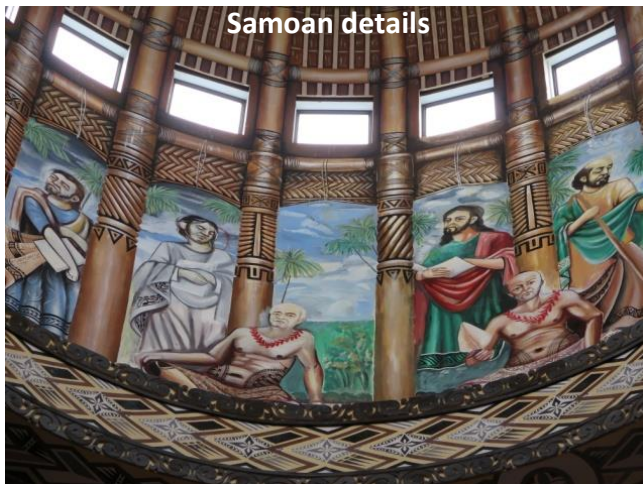
The beautiful new cathedral in Apia was completed in 2014, because the previous 19th century cathedral, like that of Christchurch in New Zealand, was not built with the

techniques necessary to withstand earthquakes, but unlike Christchurch (which is going to be rebuilt) had to be demolished after an earthquake and tsunami in 2009. The cost of over £5 million for the new cathedral was a considerable sacrifice to a nation with a population of under 200,000.





Cathedral dome, plus



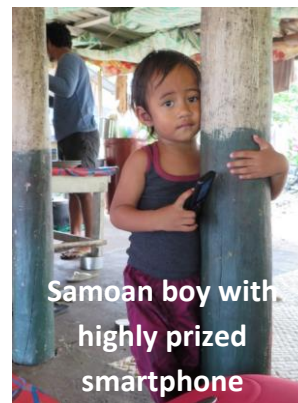
Samoa details

The per capita income in Samoa last year was just under £3,000 and it was humbling for Mary and I to visit a Samoan village house - just a rusting corrugated iron roof and a floor, no walls, virtually no furniture, a granny with dementia lying on the floor all day, and a tv the only modern facility. We were given a subsistence food meal there - a mélange of taro (a root vegetable) and meat remnants on bones, with breadfruit on the side - it was hard to finish it!



The kitchen

The many churches expect contributions from the villagers, multiple denominations vying for people's souls. Despite the negatives, there is a rich tradition of church music, and to hear the



Samoa boy with highly prized smartphone

improvised and beautifully tuned harmonisations by congregations during liturgical singing in the village churches is an experience I shall not forget. Sadly the examples have gone from YouTube - to be replaced by guitars and keyboards...

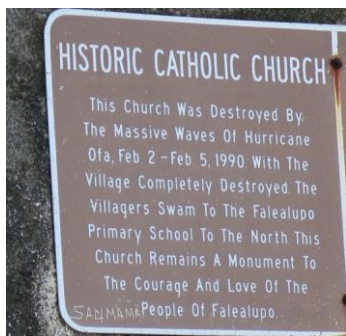
Samoa was the author Robert Louis Stevenson's paradise island of his last years, but even paradise has a downside. We ourselves saw the effects of a hurricane on a



Village houses, Safotu, Samoa



The ruined church in Falealupo, Samoa



substantially built church at the western tip of Samoa's other island Savai'i, (on the International Date Line until the Samoans moved it to the other end of the country in

order to be in sync with Australasia). There was a moving plaque outside the church stating that the village inhabitants had swum to a school for safety - that school was about a mile away!

The bay in front of Apia cathedral witnessed two internationally significant events. The first was when a nineteenth century cyclone was forecast, at a time when naval ships from rival colonial nations were moored in the harbour. All the ships battened down except for the Royal Navy's *HMS Calliope*, which wisely put out to sea. When it returned safe and sound after the cyclone all the



Illustrated London News for 27 April 1889; artist's conception of HMS Calliope being cheered on by the crew of USS Trenton as Calliope escapes from Apia Harbour

(https://en.wikipedia.org/wiki/1889_Apia_cyclone)

other ships were wrecked on the shoreline, having dragged their anchors.

The second was in the flu pandemic in 1918. The New Zealand ship *Talune* arrived at Apia with passengers who obviously had 'flu. The ship had already been quarantined in Fiji but the New Zealand administrator of Samoa failed to check the ship properly and the disease was transmitted. Samoans had no natural immunity and over 20% died. The national resentment became generational. New Zealand's informed approach to the current pandemic demonstrates a hard lesson learned.

Those who recall the Archbishop of Canterbury's invitation during the pandemic to pray at 6 pm



(<https://nzhistory.govt.nz/media/photo/influenza-pandemic-hits-samoa>) Illustrated London News for 27 April 1889; artist's conception of HMS Calliope being cheered on by the crew of USS Trenton as Calliope escapes from Apia Harbour

might like to note this happens every evening in Samoan villages. The sun sets at roughly the same time throughout the year, and about an hour earlier men in white robes carrying trumpets appear at the village limits to police the curfew. If they see any villager not at home in prayer they blast out a warning fanfare!

We did not hear the organ of Apia cathedral being played, but there are recitals on YouTube, such as this one, which I think has some shots of Stevenson's house near the end, amongst a rather random set of visuals!

https://www.youtube.com/watch?v=1AqusBqXYRY&ab_channel=JelilRomano

Ian Carson

NERDY ANSWERS

The palm this month again goes to DIANE WALKER, but congratulations also to PETER PARSHALL who got in with 100% the next morning! A full mark on any question requires the name both the musician and the building with which (s)he is associated, together with the correct pairing.



Organist 1

Composer of organ, choral and other instrumental works, WILLIAM LLOYD WEBBER, taught at the RCM and was for many years the distinguished organist at Methodist Central Hall, Westminster. His son Julian is a virtuoso cellist and is now Principal of the Royal Birmingham Conservatoire.

He examined (and passed) the editor for FRCO.



Building 8

METHODIST CENTRAL HALL (1905–1911) was built as one of several mixed-purpose 'central halls'. Central Hall was to act not only as a church, but to be of

"great service for conferences on religious, educational, scientific, philanthropic and social questions". Designed in a proud civic-empire style, its architect was Edwin Alfred Rickards who also designed City Hall, Cardiff.



Organist 2

JOHN SCOTT was the pre-eminent organist of his generation – one of the most distinguished of late C20-early C21. As a student he was organ scholar at St John's College Cambridge and went on to be Assistant Organist at both St Paul's Cathedral and Southwark

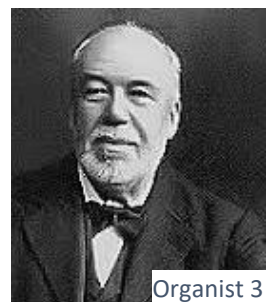
Cathedral simultaneously. He became Organist at St Paul's Cathedral before emigrating to the USA to be Organist at St Thomas, 5th Avenue, New York. He recorded many CDs. Highlights of his concert career included the complete organ works of Bach, Buxtehude, Duruflé, Franck, Mendelssohn and Messiaen, and the complete organ symphonies of Vierne and Widor.



Building 4

ST PAUL'S CATHEDRAL was rebuilt after the Great Fire of London (1666) by the architect Sir Christopher Wren between 1675 and 1710. The design of the cathedral as eventually built differed enormously from Wren's original design which went through five stages before reaching its

eventual form. The dome is unusual in that, like the famous C14 octagon at Ely Cathedral where Wren's uncle was the bishop, it spans the aisles as well as the nave – unlike the central towers and domes of most churches. The dome is 365' high. The editor remembers being held aloft, aged 4, by his Dad, at the top of a ladder, so that his head was just beneath the golden ball immediately below the cross.



Organist 3

Although Organist of St Peter's Collegiate Church, Wolverhampton (1870-71) and of St Michael & All Angels, Tettenhall (1871-75) (the editor's home parish church, it is for his long tenure at King's College Cambridge (1876-1929) that ARTHUR MANN

(Daddy Mann) is best known. There he was the founder director of the world-famous Festival of Nine Lessons & Carols since its inception 1918. He published his own edition (1888) of Thomas Tallis's *Spem in alium*. His edition was the first publication ever made of Tallis's famous forty-part motet.



Building 9

The screen and gatehouse of KING'S COLLEGE CAMBRIDGE (1828), designed by William Wilkins, an architect better known for his neoclassical designs, such as Downing College Cambridge, Haileybury College

and The National Gallery. Cambridge is extraordinary in the amount of space devoted to lawn – so much so that in the mid C19 King's opened negotiations to amalgamate with neighbouring St Catharine's College as a means of expansion.



Organist 4

GEORGE MALCOLM was a prominent pianist, organist, composer, harpsichordist and conductor in the second half of C20. His work as Master of Music at Westminster Cathedral had a huge influence on Anglican cathedral

music. Benjamin Britten wrote his *Missa Brevis* for Malcolm and the Westminster Choir, he also engaged him to conduct *A Midsummer Night's Dream*. Malcolm recorded harpsichord & piano with such artists as András Schiff, Neville Marriner, etc.

WESTMINSTER CATHEDRAL was designed in Byzantine style by the architect Francis Bentley. It was begun in 1895, consecrated 1905. As was the fashion at the time, the organ is behind a screen rather than a case with display pipes. In fact the latter would have been a stylistically unsuitable as organs are unknown



Building 12

in the orthodox church. The mosaics inside the building were never finished, resulting in a cavernous interior which has an atmosphere all its own.



Organist 5

One of many church musicians to have trained as Organ Scholar at St John's College, Cambridge, ANDREW LUMSDEN is Organist at Winchester Cathedral, having previously been Organist at

Lichfield Cathedral. He has a rare ability to transform an average miniature into a shining masterpiece. It is also rumoured that, when accompanying psalms, he is able to play a descant, and change stops, all while stroking his chin.



Building 7

WINCHESTER CATHEDRAL is the longest Cathedral in the country. The Norman nave was remodelled in the Perpendicular style by William Wynford in the late C14



Organist 6

A chorister at St Paul's Cathedral, WILLIAM BOYCE was to become Organist of the Chapel Royal, and eventually Master of the King's Musick. In this role he had the responsibility of writing music for royal occasions such as coronations. He

refused to make a new setting of Zadok the Priest for the coronation of George III in 1761 on the grounds that Handel's setting of the anthem was unsurpassable. He completed the collection of *Cathedral Music* begun by his teacher Maurice Greene. He is best known today for his Symphonies and for his anthem *O, where shall wisdom be found?*



Building 10

The Chapel Royal is an establishment in the royal household made up of singers and clergy rather than a building as such. It is associated with chapels in royal palaces such as ST JAMES'S PALACE, the Tower of London and Hampton Court Palace. St James's Palace is the senior

palace of the monarch and gives its name to the monarch's court: the Court of St James.



Organist 7

ANNE MARSDEN THOMAS is an organist well known as a teacher. She is Director of Music at St Giles-without-Cripplegate in the City of London. Many of the hundreds of organ students she has taught over the last 40 years are now

professional musicians. She founded St Giles International Organ School in 1992, which became The Royal College of Organists Academy Organ School in 2012. She has edited numerous anthologies and other publications for student organists and compiled two textbooks.



Building 3

ST GILES-WITHOUT-CRIPPLEGATE is one of few medieval churches in the City of London which survived the Great Fire of 1666. It is now incorporated within the Barbican Centre. St Giles is the patron saint of lepers, beggars and the handicapped, hence its location outside

the city wall (hence "without"). The church suffered damage by fire on three occasions, in 1545, in 1897 and during the Blitz of the Second World War when German bombs completely gutted the church. It was restored using the plans of the reconstruction of 1545.



Organist 8

MARTIN HOW is sometimes described as the best Cathedral Organist we never had. Instead he devoted his career to the RSCM. Known principally as a choir trainer, he initiated and developed the

Chorister Training Scheme, which has since been used in various forms in many parts of the world. His summer cathedral courses were frequently featured by the BBC in its broadcasts of Choral Evensong.



Building 1

CLEVELAND LODGE was the home of Lady Susi Jeans until her death in 1993 when she bequeathed it to the RSCM. It was restored and modified with the help of National Lottery funds, but the RSCM moved its headquarters to Sarum College in the Close at Salisbury in 2006



Organist 9

JAMES O'DONNELL is Director of Music at Westminster Abbey. Before that he was Master of Music at Westminster Cathedral where, under his direction, the choir won the Gramophone 'Record of the Year' award (Frank Martin Mass) – Hyperion) and a Royal

Philharmonic Society award, both unprecedented for a cathedral choir.



Building 2

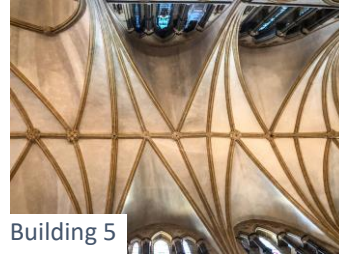
Originally founded by Edward the Confessor, WESTMINSTER ABBEY was rebuilt in the reign of Henry iii in a style which combines French features (height, apsidal East end, external clerestory passage, large rose windows etc) and English (Purbeck Marble, Ridge rib, projecting transepts etc) Gothic.



Organist 10

COLIN WALSH pursues a distinguished career as a concert organist. He is Organist Laureate at Lincoln Cathedral. Prior to his appointment at Lincoln, Colin was Assistant Organist at Salisbury Cathedral then Organist at St

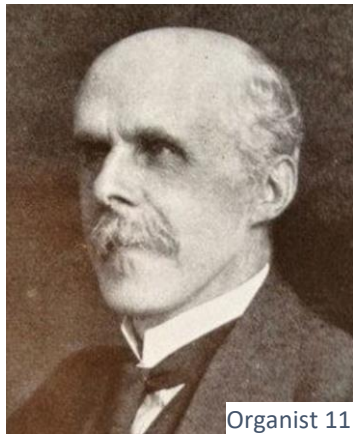
Albans Cathedral. He has been the master of a succession of German Shepherd dogs.



Building 5

The unique “crazy vault” of LINCOLN CATHEDRAL – an early experiment in English Gothic. Lincoln offers examples of almost every style of English Gothic, from the

Norman west front, through the early Gothic Quire and Chapter House, to the Decorated Angel Choir. When it retained its wooden spires (now gone) it was the tallest building in the world.



Organist 11

The blind organist composer ALFRED HOLLINS was known equally as a pianist and an organist in his lifetime. He toured the US playing the *Emperor Concerto* with no less than Hans von Bülow. He wrote attractive organ music well suited to

concert performance. It has the unfortunate characteristic of being considerably more difficult to play than it sounds. This may be why his music has gone out of fashion.



Building 6

The C18 church illustrated in the quiz (Left), now known as St Andrew's & George's West, is the parish church for several former parishes which have united: St Andrew's, St Luke's, St George's and St George's West (Hollins's church). It is a fine elliptical building (the church with that plan in the UK) in the style of Robert Adam. The spire was added in 1787.

Hollins's Church (St George's West), illustrated right, is now a Baptist Church, its third denomination. The Editor apologises for the error and for any confusion.



Organist 12

Often thought of as having the most acute musical ear in cathedral music, CHRISTOPHER ROBINSON has pursued a distinguished career, holding Director's posts at Worcester Cathedral, St George's Chapel Windsor and St John's College Cambridge. Since

retirement he has been Acting DoM for several Cambridge colleagues having sabbatical terms.



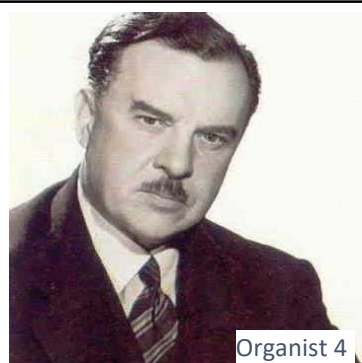
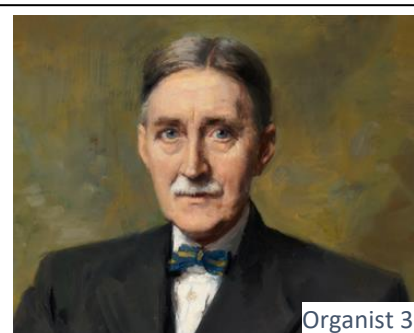
Building 11

One of two CAMBRIDGE Colleges (the other is Christ's) founded by Lady Margaret Beaufort (mother of Henry vii), ST JOHN'S COLLEGE boasts a wealth of Tudor architecture as

well as significant contributions from C19 & 20. The “Bridge of Sighs” (by Henry Hutchinson, 1831) bears little resemblance to its earlier Venetian namesake other than possessing a covered walkway across water; Oxford's (by Sir Thomas Jackson, 1914) is more similar except it crosses New College Lane, rather than water.

Nerdy Corner

March Nerd of the Month was won, for the second time, by Diane Walker. Peter Parshall, not for the first time, also achieved 100%, but got in a few hours later. 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. The quiz is set by the editor. Answers should be submitted to the editor at kingpeter@btinternet.com – please note the new e-mail address.





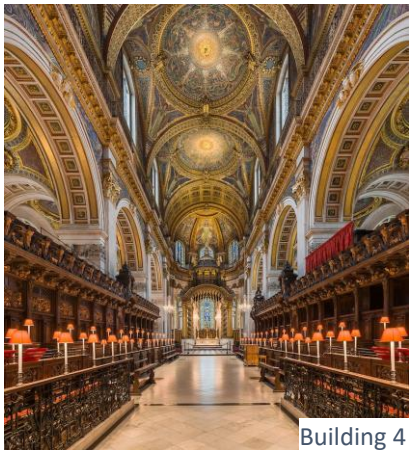
Building 1



Building 2



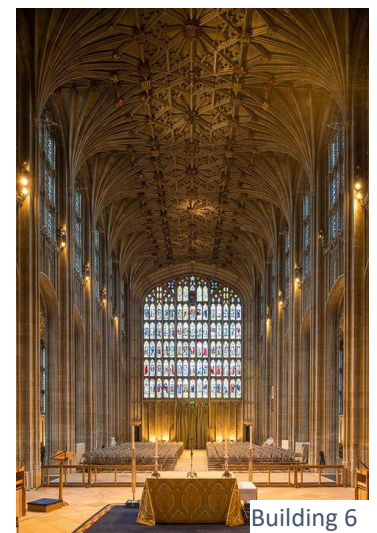
Building 3



Building 4



Building 5



Building 6



Building 7



Building 8



Building 9



Building 10



Building 11



Building 12

Our RESIDENT NERD is still PETER JOHNSON who won Nerd of the Month in April, May & June 2020. He will retain the title until somebody else wins in three consecutive months.

Calendar of forthcoming events

Thursday 29th April AGM by Zoom

Papers sent out with this Newsletter

The 2021 EDOA AGM will be held online as a Zoom meeting.

Directions for using Zoom:

A link that allows you to join the meeting will be sent to you by email nearer to the date of the AGM (~2 weeks before)

Around 5 or 10 minutes before the scheduled start time of the AGM, click on the link. This opens the Zoom homepage.

Follow the instructions that appear on screen (the exact details may vary depending on your browser; however, the below should be a good guide).

A pop up box may appear at this point – if so, click the pop-up box and a new window will open with the meeting panel (this may take 10 seconds or so – don't click anything else whilst you are waiting).

If nothing happens after 15 – 20 seconds, you may need to click 'Join using browser' in the main window.

You may be prompted to add your name – if so, just enter your name as you wish it to appear on screen, then click 'Enter'

A blue box will pop up saying 'Join with computer audio' – click on this box (if you don't, you won't be able to hear anything in the meeting!)

You should now be in the meeting and should see a panel with all the other attendees. If not, try closing all windows and repeat the above steps.

Please note that on entering the meeting, you will be 'on mute' by default. If you need to speak, you will first need to un-mute yourself. Do this by clicking on the little red microphone icon with a diagonal line through it, which is in the bottom, left-hand corner of the Zoom window once you've joined.



NB, 18th June 2021 Exe River cruise on the *Tudor Rose*.

Buffet supper, cash bar.

Departs Exmouth Quay 6:45pm,
returns 9:45pm



The Tudor Rose on the Exe