



# Bexley & District Organists' & Choirmasters' Association

Patron: Daniel Moulton

## NEWSLETTER



Affiliated to the Incorporated Association of Organists

### Happy "Proper 8"!—an inspiring feast

OK, so "Trinity 2" is not much of a scream, either

July 2011

Last one was May 2011

At Daniel Moulton's recital on 28.5.11, a giddy [figurative—they hadn't been on the elderflower] 15 members turned up. Out of 44 total, and compared to past performance, that was stunning. For the future, the hope is that all members will get involved, will respond to items in this newsletter, etc.....?

We put on a wealth of events; yet, only a small percentage of our membership goes out of its way to support us. Why?

If you feel that the committee is not addressing a particular matter, please do say.

Not many of our events are exclusive to our membership (and our constitution says we should always open them to "outsiders", perhaps charging them), so please go out of your way to publicise what we're up to, and get others involved.

Finally, please do let us have offerings of articles or advertisements for inclusion in the newsletter.

#### DON'T FORGET.....

BDOCA has a long standing commitment to support financially youngsters learning the organ. Contact Sue Moore for details, giving as much information as you can.

Newsletter Co-ordinator  
Reg. Boulton  
19 Willow Avenue  
Swanley BR8 8AT  
Tel: 01322 614260  
Fax: 01322 661015  
E-mail:  
reg.boulton@btopenworld.com  
OR  
bdoca@btinternet.com

#### Diary dates:

- Treasure Hunt 30.7.11
- AGM + Members' recital 14.9.11

#### Letter to the editor:

The Message Bible Magnificat (BDOCA Newsletter, May 2011) is obviously not a literal translation, but it stays close to the thought pattern of the inspired text. The warm vernacular conveys the simple bubbling intensity of Mary's worshipful overflow to readers who might be repelled by pedestrian formal language. The aim, surely, is for the reader to appreciate what Mary felt.

The Manchester Airport Magnificat, however, is a travesty. The sort of ecumenicalism that abandons anything distinctly Christian for a crude faithless feminist leftist agenda reduces an Almighty and exciting God to a secularised open-on-bank-holidays spiritual mush. Most of the ideas expressed are entirely absent in the Gospel account. If the King James practice of italicising translator-supplied words had been followed, entire lines would have been on the slant! The explicit reference to Hagar is an unwarranted contention that is reminiscent of the Serpent's challenge "did God really say" in Genesis 3.

Terry Barcock

PLEASE FEEL FREE TO MAKE YOUR CONTRIBUTION TO THE NEXT NEWSLETTER—LETTER, ARTICLE, WHATEVER

**HEARTY CONGRATULATIONS** to Michael Macey who was awarded an MBE in the Birthday Honours for his services to music and the community of Welling. We shall all be practising our curtseys.

#### PATRON

The committee has asked Daniel Moulton to take on the rôle of our Patron, in succession to David Sanger. And he has very kindly agreed. Members will be aware of Daniel's involvement in training young organists, as well as of his contagious enthusiasm for the instrument. We are honoured to have him as Patron and will do all we can to expand our horizons by taking into account his ideas. He has promised to attend our AGM, so we will all be reduced to virtuoso performances of *Baa, Baa, black sheep* at the Members' Composite Recital beforehand! Be sure to come along and meet him and have a chat.

You might care to look at his recent recordings at <http://fuguestatefilms.co.uk/>

#### Inside this issue:

Letter to editor	1
Funding young organists	
Patron	
Choral Matins 4.6.11	2
The organ at St Mary, Stone	
Daniel Moulton's recital	3
Roman Catholic church music	
Other coming events—	4
Including provisional calendar for 2012	
Committee	4
Coming recitals	
Next year	

## Choral Matins 4-6-11

This thoroughly enjoyable, but vocally strenuous [If the most you can normally manage is I watch the sun rise, yes] event, organised by BDOCA, took place in the very attractive and historic church of St Mary's Stone. The well balanced SATB choir was comprised of choristers drawn from across North West Kent. We were admirably coached and conducted by Nik Kerwin and skilfully accompanied by Reg. Boulton, who successfully demonstrated the qualities of the 'Father Willis' [pure fluke—managed to hit the right pistons most of the time!].

We met at 9am (on a Saturday! [silly moaning! I'd been up since 4.30! - the dawn chorus round my way is out for an EMI contract!]) and Nik had us rehearsing straight away. We worked very hard to produce two anthems, three hymns, four psalms and Stanford's setting of the *Te Deum* and *Jubilate*. The anthems were Mendelssohn's *Above All Praise* and *Benedicam Dominum* by Tomas Luis de Victoria (whose centenary this is).

Of the hymns, Nik had composed a wonderfully intricate descant for 'Hail the day that sees Him rise'. We did not have enough time to rehearse this properly and, therefore, sadly, we were unable to use it in the service. We were rehearsing up until 20 minutes before the service, which gave us just enough time to robe up ready to start at 11am.

It was a memorable service with some beautiful music, something we hope is repeated in the not too distant future. Some of our number had never sung Matins before Saturday, which makes it all the more satisfying that we were able to produce music of such a high standard in such a short time. This is due in no small measure to the skills of Nik and Reg. Thank you.

After the service we were provided with some extremely welcome tasty refreshments which were washed down with copious amounts of tea and coffee [and the cakes....and the cakes]!

Lydia Gray & Marilyn Downs  
St. Paulinus, Crayford

[Ed: commendably obsequious]

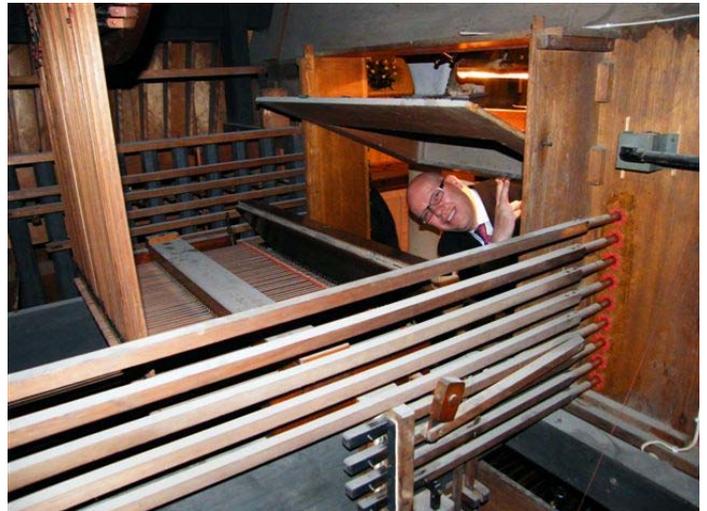
## The organ at St Mary's, Stone—Nik Kerwin writes:

St. Mary the Virgin, Stone is a 13<sup>th</sup> century church reportedly built by the same stone masons as Westminster Abbey. Tracery around the chancel is identical to that found in the Abbey and gives the church its nickname "Little Westminster". In the chancel, and taking up what was the "Wiltshire Chapel", the Organ at St. Mary's is an original Father Willis. Consisting of two manuals and pedal board it is a backfall tracker action and the only modern additions are a balanced swell pedal and electric blower, although the original foot operated swell lever is still on the right and the pumping lever still at the back, in case of power cuts. The organ was refurbished in 1999 by Manders at a cost of £54,000 with some help from the Heritage Lottery fund.

"Father" Henry Willis was born in 1821 and died in 1901; he set up Willis and Sons in 1845. It was in 1865 that he installed the organ at St. Mary's at a cost of £400. The internet tells me that would be £240,000 in today's money. It replaced an old barrel organ in the south aisle.

The photograph aside shows the internals [plus an added extra] where you can see the rollers and trackers for the swell and the stop jamps:

If you want to hear the organ, **Gary Sieling, organist of Bromley Parish Church, is giving a recital at 7:00pm on the 23rd of July**, followed by cheese and wine. It will be great to hear such an accomplished player put the organ through its paces. It is a typical Willis specification as shown below which is just the right size and sound for the size of the church, with bright swell reeds and fine flutes and diapasons. It is amazingly versatile, but don't take my word for it: come and hear it for yourself on 23<sup>rd</sup> of July.



GREAT		SWELL	
Corno di Basetto	8'	Hautboy	8'
Sesquialtera	III	Cornopean	8'
Fifteenth	2'	Gemshorn	4'
Harmonic flute	4'	Violin Diapason	8'
Principal	4'	Lieblich gedeckt	8'
Dulciana	8'		
Claribel Flute	8'	PEDAL	
Viol d'amore	8'	Open Diapason	16'
Contra Gamba	16'		
		Sw-Gt; Sw-Ped; Gt-Ped	
		3 mechanical toe pistons to Great	

This could, I suppose, turn into a "Find Nik" competition—but no prizes, I'm afraid. Just see it as presidential goonery. Sad.

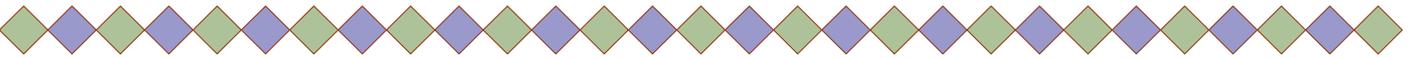


## Virtuoso Music for organ: Daniel Moulton—Sat. 28.5.11 Gilbert Rowland writes:

The recital given by the young [Ed: Gilbert has, in the last couple of years, after ribbing from his friends, stopped his biography starting with "Gilbert Rowland was born in Glasgow in 1946" - there's not much glory in either place or date. He is now a Peter Pan figure and his harpsichord playing is ageless. He does, however, have his Freedom Pass—but let's not mention.] virtuoso organist, Daniel Moulton, on the magnificent 2-manual Hunter organ (restored by Hill Norman & Beard) at Christ church, Bexley-heath, was one of the most enthralling I have ever attended. Daniel spoke entertainingly about each piece and communicated his enthusiasm in playing of flawless technical fluency coupled with strong characterisation in every performance. Full use of the resources of the instrument was made in often colourful registrations.

JS Bach formed the central theme in the first half with two works by the master himself followed by Liszt's monumental *Prelude & Fugue on the name of BACH*. Beginning with Bach's *Prelude & Fugue in D* (BWV532), Daniel's registration made effective use of the instrument's splendid reeds in the prelude, whilst the fugue, taken at a breathtakingly quick pace, making light of the taxing pedal part, was delivered with stunning technical and rhythmic control. In the *Trio* (BWV1027a—an arrangement of one of the movements of the Gamba Sonatas) which followed, the Great and Swell were used independently with well balanced registration. After Liszt's own arrangement of his *Consolation in D flat*, the first half concluded with the clearest and most coherent performance of his BACH I have ever heard.

The second half consisted entirely of 20th century repertoire, ranging from Dupré's *Prelude & Fugue in B major* to much more recent pieces from Australia and the Netherlands. Graeme Koehne's *Gothic Toccata* proved to be a particularly engaging piece, constructed from a five note motif and building up to an impressive climax. *Miroir* by the Dutch composer, Ad Wammer, and Graham Fitkin's *Wedding* both made effective use of ostinato patterns, and I was struck by the beautiful harmonic progressions in Fitkin's piece. The recital ended with two contrasted works from the French repertoire. The future composer of *Litanies* was evident in Jehan Alain's *Fantasmagorie* which was picturesquely described as "a small boy pushing a stolen wheelbarrow chased by 20 policemen", and the humour of this piece was well conveyed. Dupré's exultant *Prelude & Fugue* brought this well chosen, interesting recital to a joyous conclusion in a performance which made its formidable difficulties seem so effortless. Who would have thought that this Dupré work was considered unplayable back in the 1920s?!



## Music in the Roman Catholic Church—Peter Mitchell writes:

On Advent Sunday the current translation of the Latin text of the Roman Missal which has been in use in the English-speaking Catholic church since 1973 will be replaced by a new translation which, in the words of a recent pastoral letter from the English and Welsh bishops, 'recovers a vocabulary that enriches our understanding of the mystery we celebrate'. So it's out with 'and also with you' and in with 'and with your spirit'. And one of the side effects of the change is that the musical settings of the mass that have been sung by the Church since the 1970s will no longer fit the words.

Before Vatican 2, everyone knew what Catholic music was - Gregorian chant, the *Missa de Angelis*, polyphonic choral music. The congregation was largely passive, except for singing the Gloria, Creed, Our Father, and maybe the Sanctus in Latin; everything else was sung by the choir. Vatican 2 ordered that congregations should take an active part in the liturgy. Hymns were introduced, new mass settings were written to the new English words. Traditional music was largely thrown out in most parishes. Some protestant traditional hymns were introduced, along with many contemporary hymns written by the catholic and protestant 'music industries' and mass settings by Marty Haugen, Bernadette Farrell and Paul Inwood and 'Glo-ree-ah, CLAP CLAP, Glo-ree-ah CLAP CLAP' have become standard fodder in many parishes. Choirs were regarded by many as elitist and became a part of the congregation whose job was simply to lead the singing of the congregation. Many choirs ceased to exist and were replaced by cantors. Organs were used less and the instrumental group flourished. Few churches now have a competent organist. Of course there are exceptions to this situation, one being represented in our Association, although even in that church a music group has taken over from the organ for the main Sunday mass (I had turned up to play the organ and was paid to go home - unfortunately that only worked once!). Catholic music has, I suppose, become truly catholic in the sense that it covers everything, from the splendours of Westminster Cathedral to the mindless strumming of out of tune guitars that produce gems such as 'and so we join the choirs of heaven in their unending hymn of praise' - chunk, chunker chunker chunk, hoLEE hoLEE hoLEE Lord, God of poWER....

The Pastoral letter continues; 'the publication of the new translation of the Missal... will help us to examine the dignity with which we celebrate the 'source and summit' of the Church's life'. It seems to me that the 'de-professionalisation' of choirs and musicians in many churches has led to a situation where, in those churches, the 'musicians' are only capable of performing the most simple music, usually in unison, and to the rejection of any idea of producing something that needs work as 'this is elitist and doesn't involve the congregation'. I decided to ask some members of the congregation in the church where I was playing last week what they thought of Catholic music in general - they mostly seemed to accept it as 'what happens in church'. It is not what they would listen to at home, but as one lady pointed out, 'neither is organ music, but we really like it when the organ is played (which isn't every week). They enjoy singing, but when I asked if they would feel that they were not participating if the choir were to sing some parts of the mass on their own - maybe the Sanctus or the Agnus Dei, or a four part motet during communion instead of having to sing a hymn in the communion queue, most of my small cross section said that this would be something that they would welcome - as long as it was sung well as it would function as an aid to their worship.

New music is being written. Composers are being encouraged to write music based on traditional chant \*. Choirs have a chance to learn new music. Some will take up the opportunity between September, when the new settings will be published, and Advent Sunday. Others, I suspect, will not.

There will clearly be many people who will not be happy about any change, but orders from the Vatican must be obeyed and new words and music will come. One person in my cross-section suggested that Catholics should start paying their musicians - 'then if they do a bad job we can throw them out'. Revolutionary thoughts, but what a good idea!!

[\* Ed.—see: <http://blogs.telegraph.co.uk/culture/jmacmillan/100048309/how-trendy-liturgists-tried-to-stop-my-mass-being-performed-for-the-pope/>]



**Bexley & District  
Organists' & Choirmasters'  
Association**

Acting Hon. Secretary:

Sue Moore

55 Avery Hill Road

New Eltham

London SE9 2BJ

Tel: 020 8859 6997

Mob: 07713 348323

E-mail:

[sue.moore@churchofengland.org](mailto:sue.moore@churchofengland.org)

COMMITTEE:

**Nik Kerwin**

President

020 8311 4126/ 07850 787772 [nik.kerwin@ntlworld.com](mailto:nik.kerwin@ntlworld.com)

**Dennis Moor**

Vice President

020 8462 7907/07780 970663 [dennis.moor@ntlworld.com](mailto:dennis.moor@ntlworld.com)

**Sue Moore**

Acting Secretary

020 8859 6997/07713 348323 [sue.moore@churchofengland.org](mailto:sue.moore@churchofengland.org)

**Geoff. Hempstead**

Treasurer

01342 313112 [geoffh\\_o8@btinternet.com](mailto:geoffh_o8@btinternet.com)

**Reg. Boulton**

01322 614260/07889 172319 [reg.boulton@btopenworld.com](mailto:reg.boulton@btopenworld.com)

**Bruce Davis** [\*see below—change of address]

01322 27 7471 [bruce.davis11@yahoo.co.uk](mailto:bruce.davis11@yahoo.co.uk)

**John LeMasurier**

01322 522112/07850 719090 [thelemasuriers@btinternet.com](mailto:thelemasuriers@btinternet.com)

**Nic Turner**

01322 526434 / 07789 771443 [organictee@tiscali.co.uk](mailto:organictee@tiscali.co.uk)

For those of you who have endured bagpipes at weddings or funerals, here are a few jokes:

The bagpipes sound exactly the same when you have finished learning them as when you start. [Thomas Beecham]

The best that can be said for bagpipes is that they don't smell, too. [Brendan Beehan]

I once saw an ad in the *Glasgow Herald* that went: "Bagpipes for sale, used only once, owing to bereavement." [Billy Connolly]

I find that distance lends enchantment to bagpipes. [William Blezard]

Definition of a gentleman: someone who knows how to play the bagpipes, but doesn't. [Al Cohn]

The Irish gave the bagpipes to the Scots as a joke, but the Scots haven't seen the joke yet. [Oliver Herford]

The inventor of the bagpipes was inspired when he saw a man carrying an indignant asthmatic pig under his arm. [Alfred Hitchcock]

CREM TALE:

At a recent cremation, the British Legion were to provide the usual glory of a flagbearer. He always arrives very early and then lurks in dark corners with his flag gripped tight, frightening passers by. When the minister arrived, 3 minutes before send-off, he was complaining that the British Legion had promised to send a trumpeter to play *Last Post* at the committal, as the coffin went down. No trumpeter had appeared. He asked the attendant if he had *Last Post* on CD—he had, but with *Reveille* straight after. The minister was aghast at the idea of *Reveille* being played, but I tried to persuade him that there would be entertainment value in getting Barry downstairs to send the coffin back up during the playing.

### COMING LOCAL ORGAN RECITALS

Sat. 9.7.11 11am St Laurence, Catford Richard Johnson (Holy Trinity, Westbury-on-Trym)

Sat. 9.7.11 5pm St Swithun, Hither Green Paul Derrett

Sat. 10.9.11 11am St Laurence, Catford Ian Shaw (St John's, Greenhill, Harrow)

Fri. 1.7.11 11am Beckenham PC, Lawrence Caldecott

Fri. 15.7.11 11am Beckenham PC, Harry Brama

Sun. 10.7.11 7.45pm All Saints, Orpington, Raymond Lewis

Mon. 29.8.11 11.30am Bromley PC, Scott Farrell (Rochester cathedral)

Sun. 4.9.11 7pm St Mary, Stone, Nik Kerwin

\* BRUCE DAVIS moves house on 6.7.11. New address: 61 Beech Haven Court, London Road, Crayford, Kent, DA1 4EB. Phone number unchanged.

## Other coming events etc.

### 30.7.11 TREASURE HUNT

Organised by Geoff.

Meet at 6pm at The Ship P.H., Green Street Green, Dartford, and then drive off to our target destination.

Great fun ending in pub meal.

**14.9.11 7.30pm AGM + MEMBERS' RECITAL at St Paulinus church, Crayford** *Please let Sue have your nominations for the committee and Presidency [Nik has already indicated that he's willing to stand again, if wished], as soon as possible.*

### ORGAN "SAFARI" FOR CHILDREN

*This has had to be deferred to the new year.*

There's a possibility of a visit to St George's (RC) cathedral, Southwark. More anon.

### 2012

Tuesday 10.1.12 DINNER at Sophie's Choice, Sidcup [Chris. Town has kindly copied me the Bromley & Croydon Association's latest newsletter—their dinner menu is a lot less interesting than ours! Ya, Ya!]

Saturday 3.3.12 Chorister's Competition—St Michael's, Abbey Wood

Saturday 24.3.12 Coach trip to OXFORD—lunch at Merton College, and various visits—being sorted

Saturday 26.5.11—NIGEL OGDEN at Christ Church, Bexleyheath

Saturday 21.7.12 TREASURE HUNT

Also...

A visit to Lullingstone Castle gardens and chapel with some sort of musical end to the visit—details being sorted.

And, perhaps, RC Vespers....