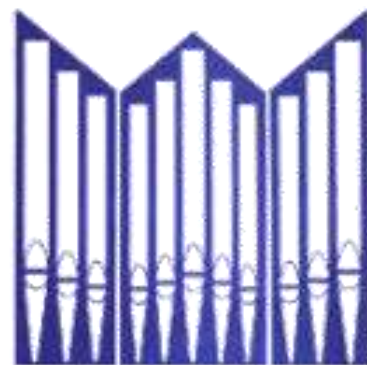


Chester & North-East Wales Organists' & Choirmasters' Association

Affiliated to the Incorporated Association of Organists

www.cnewoca.org.uk



Newsletter – September 2021

Welcome to our September 2021 newsletter. We hope that you find it interesting and that it may prompt you to write something for the next edition!

Membership renewal – be a part of it!

Being a member of the Association supports the programme for the season, funds the production and distribution of the newsletter and supports the website. We normally make a donation to those venues (usually churches) we visit and these come from the subscription income. Occasionally we pay fees to professionals who lead our meetings, though often they generously only seek expenses, and sometimes we have to pay hire charges for using a venue - again these come from the subscriptions collected.

The Association is affiliated to the Incorporated Association of Organists enabling members to receive the Organist's Review, delivered to their home each quarter, at a reduced price. The IAO has also arranged a discount of 10% for its members for organ music purchased from Church Organ World. (Members can request a code to enable them to obtain this discount.)

We have an email list which we use to keep members up to date with the Association's activities and appropriate organ and choir related events. We would encourage all members who use the Internet to join this list. You can subscribe to the list by following the link on the CNEWOCA website.

Our membership season runs from September through to the following August and subscriptions are due on September 1st. The membership fee for 2021-2022 is £15 and includes the IAO affiliation fee.

If you are already a member of the Association, you are warmly invited to renew your membership using the form included with this copy of the newsletter (sent by post).

Please complete this form, making any necessary changes, and return it, along with a cheque for your subscription, to the Membership Secretary. Please do this as soon as possible. *Please remember to sign both the form and the cheque! Please tick the box if you want to receive email messages from the Association.*

If you are not already a member, please go to the website for details of how to join or contact the Membership Secretary.

Programme for autumn 2021

- **Saturday September 18th starting at 1:00pm: A visit to YSTYM COLWYN HALL**
- **Monday 4th October 7:00pm to 9:00pm: A visit St Mary's, Coleshill St., Flint**
- **Saturday 20th November 2:00pm to 4:00pm Workshop: Singing the Psalms in Worship, Our Lady of the Rosary, Buckley. [CH7 2AF].**

Saturday September 18th starting at 1:00pm: A visit to YSTYM COLWYN HALL



We have been invited to visit the home of Dr Malcolm Clarke, YSTYM COLWYN HALL near the village of MEIFOD, to see, hear and play the organs there. There are three organs in Malcolm's collection.

A Nigel Church Continuo Chamber Organ in the Library, a two manual and pedal instrument in the Rock Cottage Recital Room and the magnum opus of the collection, a three manual and pedal Baroque Organ constructed by Peter Collins in

2002. The NPOR details for the Baroque Organ may be found at <https://www.npor.org.uk/NPORView.html?RI=E00810>.

We are very privileged to have been invited to visit this wonderful collection of instruments and are very grateful to have been invited.

Those who wish to play the organs are asked to follow Malcolm's advice:

"As far as choice of music for your members to play, we are insistent that only music composed before 1800 should be played on the Baroque organ. The tuning temperament and the voicing of the stops does not bode well for Victorian or 20/21st Century music. An exception is the slow movements of the Mendelssohn sonatas, which all sound very good on this instrument, although the other movements are not rewarding. In addition to the usual Baroque repertoire of Preludes & Fugues, the Chorale Preludes, particularly the simpler ones by composers such as Walther, Pachelbel, Buxtehude, etc, sound very beautiful on this instrument, as do those of the Orgelbuchlein.

The Rock Cottage instrument has both a Cornet and a Trumpet, in addition to English Diapasons and Flutes, and is ideal for the voluntaries of Stanley, Walond, Nares, Purcell, etc. The fact that much of the pipework in this instrument dates from between 1742 and 1790 means that an authentic

performance of English organ music of the Georgian era can be achieved - very satisfying!"

In addition to the collection at YSTYM COLWYN HALL, Malcolm has also arranged for us to visit the local parish church (St Tysilio & St Mary) where there is a two manual and pedal instrument completed in 1876 by Gray & Davidson (with a history going back to John Gray in c1795). This organ has a Grade II Historic Organ Certificate issued by BIOS and you can find details of this on the NPOR at <https://www.npor.org.uk/NPORView.html?RI=D02563> (though the details provided by Malcolm show the Great as having a Mixture and Trumpet (which are not in the NPOR listing).

YSTYM COLWYN HALL is near the village of MEIFOD. It is on the A495, postcode SY22 6BN (There are a number of other properties in the area which include the words "Ystym Colwyn", so be certain to use the postcode when using the SatNav.

More details about the organs in the collection and further information about the meeting is being sent by post to CNEWOCA members.

Monday 4th October 7:00pm to 9:00pm: A visit St Mary's, Coleshill St., Flint

We are to visit to the Church of the Immaculate Conception, known as St Mary's, Coleshill Street in Flint, CH6 5BQ. on the evening of Monday 4th October. There will be two parts to the evening. We shall see hear and play the organ at the church and we shall have a discussion about the choice of music for Christmas.

The organ was built around 1900 by Peter Conacher and was installed in St Mary's in 1989 by Arthur Jones (ex Walkers). It was restored by Neiland & Creane of Wexford, Ireland in 2017 (www.neilandcreane.com)

Our, chairman Tony Warren, will introduce the organ to us and there will be an opportunity for members to play the instrument for themselves.

Christmas is not that far away.

For those of us, who look after our choirs, we need to be deciding what music we are going to sing at our carol services for Advent and Christmas. For those with "limited" resources (perhaps you don't have tenor) what music are you going to use? Are you aware of some of the more recent publications for choirs



with “limited resources”? What “new” carols, Christmas songs and hymns could you use to refresh and enrich your Christmas worship?

What organ music are you going to play this year? Can you find something new and is there time to learn it?

These and many more areas will no doubt be covered in our discussion about music for Christmas. Please come along ready to take part in the conversation.

Saturday 20th November 2:00pm to 4:00pm Workshop: Singing the Psalms in Worship, Our Lady of the Rosary, Buckley. [CH7 2AF].

The workshop will explore many different ways that Psalms may be sung as a part of our worship. It will briefly look how Psalms have been used in worship since the time of Christ and how they are used across different denominations and traditions today. We shall listen to some recordings of psalm singing and attendees will have the opportunity to try singing some Psalms themselves. It is hoped that those who participate in the workshop will be able to take away some ideas about using the Psalms which they could try out at their own churches.

Please invite any singers who may be interested to come along and join us for this “interactive” workshop. All the music needed for the workshop will be provided. There will lots of opportunity to sing!

What music are you playing?

One of the interesting things about the lockdowns was that we had the opportunity to discover and learn some new music or to revise pieces we had not played for a while. Why not drop us a note (email or post) telling us what you have discovered or rediscovered and are playing now? We’ll share what we receive!

Carillon by Herbert Murrill: The piece is perfect as a showpiece voluntary; it is a miniature toccata that sets agile passagework above purposeful chords, with flashes of brilliance from the pedal department too. Its varied metres and busy textures propel the music to a triumphant conclusion. It has recently been republished by OUP. Like many toccatas, it is a matter of getting the fingers to know the note patterns: it sounds much harder than it really is!

Prelude on East Ackman by Francis Jackson (from Five preludes on English Hymns, Banks Music Publications): The prelude moves gently with the melody of this lovely tune presented in the bass (left hand) accompanied by the same gentle tune in the right hand and a slow crotchet pedal part. Care is needed to keep the rhythm aligned across the parts and some of the accidentals must be watched. A really useful piece – especially for Harvest where the tune is often sung to Fred Pratt Green’s fine words “For the fruits of his creation”.

Organ Recitals at Chester Cathedral



After the break when work on the organ was being undertaken and the large model railway exhibition was filling the nave, the organ recitals in the cathedral have returned. The Thursday lunch series begins **on Thursday September 9th at 1:10pm when the world-renowned organist, Christopher Herrick**, will be playing the following programme at 1.10pm:

Alexandre Guilmant (1837-1911): Sonata No. 1 in D minor

Iain Farrington (b.1977): Amazing Grace

Théodore Dubois (1837-1924): Fiat Lux [Let there be light]

Two of these pieces (Amazing Grace and Fiat Lux) feature on Christopher Herricks *CD Northern Lights* released on Hyperion in September 2021.

On **Saturday 11th September starting at 6:30pm, Philip Rushforth** will be giving at recital at the Cathedral.

Liverpool Cathedral Festival Evensong & 95th Anniversary Recital (Ian Tracey)
Saturday 16th October 2021 15:00 - 17:00

Programme

Passacaille en si mineur (Huitième Ordre) François Couperin

Fantasia on a theme of Thomas Tallis Vaughan-Williams/Tracey

Choral nr. 3 en la mineur Cesar Franck

Scherzo in g (Op. 49 no.2) Marco Enrico Bossi

Variations on an Original Theme (Op.58) Flor Peeters

Moto Ostinato 'Sunday Music' Petr Eben

As on 18th October 1926, the recital will immediately follow Choral Evensong. Visitors are requested to be seated by 2.50pm at the latest, as the recital attracts very large numbers.



AUTUMN 2021
TUESDAY LUNCHTIME
CONCERTS

WESLEY CHURCH CENTRE, ST JOHN STREET, CHESTER
12.45 – 1.35 pm

Sept 7 th	: CALLUM McLACHLAN (Piano)
Sept 14 th	: LATCHEN KINGHORN-PERRY (Clarinet), LAUREN TURNER (Piano)
Sept 21 st	: ADAM DAVIES (Piano)
Sept 28 th	: CHETHAM'S SCHOOL OF MUSIC INSTRUMENTALISTS
Oct 5 th	: HEATHER (Soprano) & JOSEPH BUCKMASTER (Tenor), TIM KENNEDY (Piano)
Oct 12 th	: JOHN GOUGH (Piano)
Oct 19 th	: YUKI KGAJO (Piano)
Oct 26 th	: ROSE McLACHLAN (Piano)
Nov 2 nd	: CHETHAM'S SCHOOL OF MUSIC PIANISTS
Nov 9 th	: JUSTINE GORMLEY (Piano)
Nov 16 th	: SYLVIE REVERDY (Cello), CHRIS SYMONS (Piano)
Nov 23 rd	: SUSANNA BRAUN (Piano)
Nov 30 th	: MARTIN BICKERTON (Guitar)
Dec 7 th	: CHETHAM'S SCHOOL OF MUSIC INSTRUMENTALISTS
Dec 14 th	: THE FORUM PIANO TRIO
Dec 21 st	: WILLIAM BRACKEN (Piano)

Retiring Collection

The Wesley
Church Centre 

**making
music**

Do you recognise this instrument (and this cat)?



An enquiry answered?

A member of the South East Wales Association writes:

“I am intrigued by a photograph I've seen of an organ in Ruthin and there doesn't seem to be any record of it in the National Pipe Organ Register. Do you go that far into N E Wales and do you have any information about it? It is in "Capel y Tabernacl". It has a very impressive case front but there is no clue as to who built it, when, and any stop list.

It would be too far for the Association to visit on one of our Saturday trips. The furthest North we have ever ventured is to Ludlow (and Birmingham) but if you do have any information about it, I should be very interested to know.”

For privacy reasons, we have not included name or contact details for our colleague. If you are able to help with this request, please contact me (Katriona.moulton@outlook.com or 01829 270425) and we shall pass the information on.

We found this an interesting challenge.

This is probably the picture referred to by our enquirer.



We also found a close-up image of the console.



It is possible to magnify the image using one of the common image/photo editors on a computer and this let us find the specification of the organ.

Left Jamb

Swell

Tremulant
Oboe 8
Cornoepen 8
Flautina 2
Gemshorn 4
Voix Celeste 8
Viol D'Orchestra 8
Lieblich Gedackt 8
Open Diapason 8
Swell to Pedals
Great to Pedals

Right Jamb

Great

Fifteenth 2
Principal 4
Harmonic Flute 4
Clarabella 8
Dulciana 8
Open Diapason 8
Lieblich Bourdon 16

Pedal

Violin Cello 8
Bass Flute 8
Boudon 16
Lieblich Bourdon 16

Over swell manual

Swell Sub Octave Swell Octave

Swell to Great Swell to Great Oct Swell to Great Sub Oct

There are three pistons under each manual, three toe pistons to left and right of swell pedal, possibly a toe piston at the top of the pedal board (Grt to Pedal?) and a swell pedal (balanced?). There seems to be a button or indicator at the top of each jamb - purpose unknown. There is a rather ugly blower switch to the left of the manuals and a tell-tail (indicator weight) to the right of the manuals. Unfortunately, the builder's name plate not readable.

The address of the church is 33 Well St, Ruthin LL15 1AF.



Can our readers tell us more about this instrument? Who built it and when was it built? Has it been rebuilt? Is it still in active use? Are you the organist or do you know who is? We'd love to hear from you! You can email any information to newsletter@cnewoca.org.uk.

BWV 524

I don't think you will see BWV 524 listed at any organ recitals and perhaps not at any other performances of Johann Sebastian Bach's works. BWV 524 is the Quodlibet or Wedding Quodlibet. It is a light-hearted composition by Bach, which today exists only in fragmentary form. The extant source—a fair-copy autograph manuscript on three large, folded sheets — was not discovered until 1932.

A quodlibet (Latin for "whatever you wish") is a musical composition that combines several different melodies—usually popular tunes—in counterpoint, and often in a light-hearted, humorous manner.

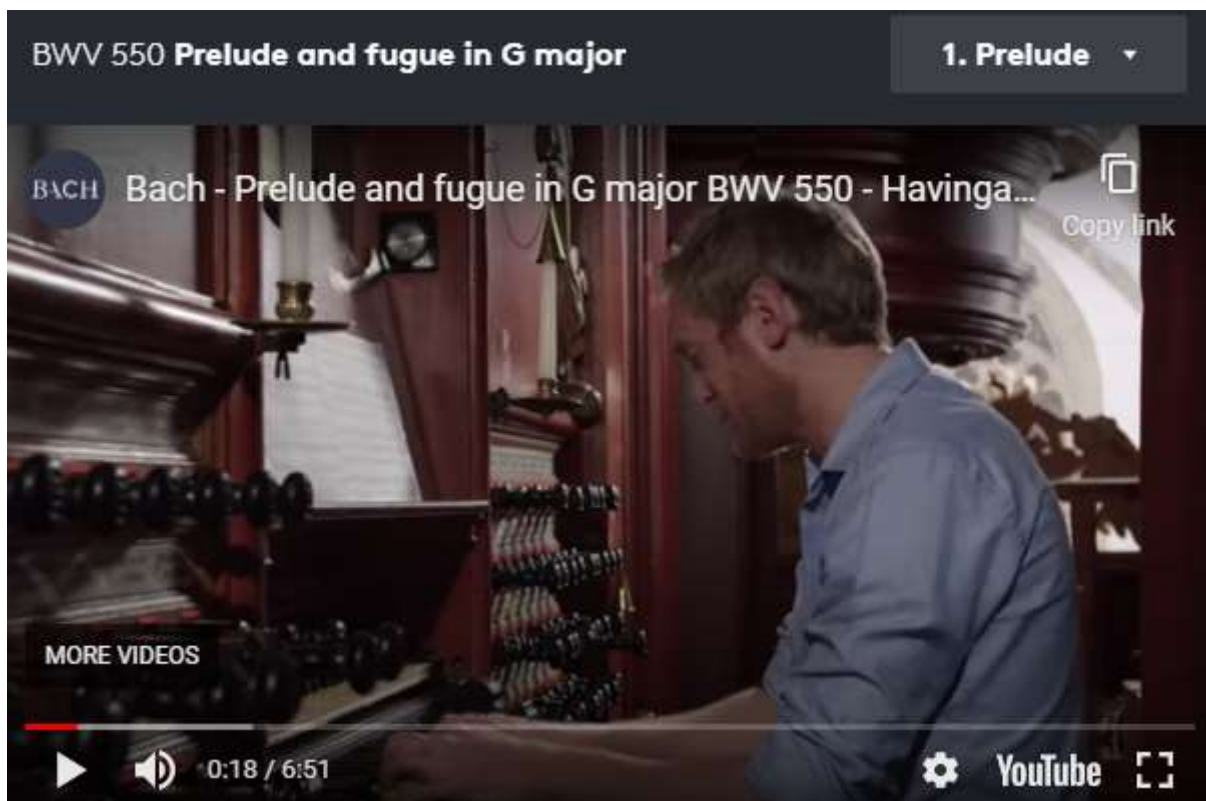
Although the Quodlibet , BWV 524, does have text, even if we had all the music, it would still be difficult for us to make sense of it. Bach wrote the crazy little piece in 1707, maybe for his own wedding to his first wife Maria Barbara Bach. We hear about 'Salome' and 'Dominus Johannes', which may refer to Bach's sister and the preacher Johann Lorenz Stauber, respectively, and about the Guldene Krone in Arnstadt, a respectable house where Bach probably lived for a while before moving to Mühlhausen. But whatever the reason behind it, this little work has everything you might expect of the oh-so-serious Bach: refined counterpoint, a chaconne, an ironic psalmody and a resolute fugue about a kneading trough. It's anybody's guess

Some of you may know (and subscribe to) the **All of Bach** website provided by the Netherlands Bach Society. The Quodlibet was one of the items they included in a recent email circulation. You can enjoy the Quodlibet online at <https://www.bachvereniging.nl/en/bwv/bwv-524/>. Do try it if you have not heard or seen this piece before – it is really enjoyable.



You can find the **All of Bach** website at <https://www.bachvereniging.nl/en>.

There are lots of more serious items, including organ music, to listen to as well!



<https://www.bachvereniging.nl/en/bwv/bwv-550/>

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An introduction to registering Classical French Organ Music

French music from the period 1660 to about 1800 is often referred to as



Saint-Michel- Thiérache

“classical” rather than “baroque”. The body of music from that period is large and includes well known composers such as Guillaume-Gabriel Nivers (1632-1714), François Couperin (1668-1733), Louis-Nicolas Clérembault (1676-1749) and Louis-Claude Daquin (1694–1772) who wrote for the organ as well as for other instruments and ensembles. This was a period when French cultural endeavour (particularly due to the influence of Louis XIV) outstripped their European rivals.

French organ composers cultivated four major genres: masses, hymns, suites and noëls. Noëls are variations on Christmas carols, whereas the first three genres were all realized as collections of brief pieces in

various characteristic forms. The pieces were generally short because of their role in the liturgy. They did not aspire to the large-scale movements of their German and Italian contemporaries, but made a virtue out of shorter, discrete items.

Much of the music published between 1660 and 1740 is readily available today either in printed editions or through <https://imslp.org/>.

Clérembault's *Premier Livre D'Orgue* is an attractive place to start if you are not familiar with this music. (<https://imslp.org/images/e/ec/Clerambaultorgue.pdf>) *Suite du Premier Ton* is a good example of these pieces. It consists of seven short movements:

1. (Grand) Plein Jeu
2. Fugue
3. Duo
4. Trio
5. Basse et Dessus de Trompette
6. Récits de Cromorne et de Cornet Séparé
7. Diaogue sur les Grand Jeux

The titles of the movements are linked to the registration to be used to play them. The linking of musical genre to organ registration, not unknown in other schools, is, in the French case, taken to the point where the two are inseparable. It is important to understand how the composer intended the movement to sound, and the movement title indicates that.

The instruments of the time displayed several unique characteristics: they provided many different solo effects: Bourdons and Flûtes, colourful and dominating reeds and a principal chorus noted for its warmth and depth rather than its brilliance and transparency. Four manuals, Grand Orgue, Positif, Récit and Echo were commonplace in larger churches. The pedal division often contained only two or three 8' stops (Trompette, Bourdon and Flûte). The 16' stops (Bourdons, Montres and Bombardes) were generally only found on the manual divisions and at least the Grand Orgue could be coupled to the Pedals (and sometimes was permanently coupled). The Récit and Echo divisions were usually short compass. The Cornet (a five-rank stop sounding 8', 4' 2 $\frac{2}{3}$, 2' and 1 $\frac{3}{5}$) was ubiquitous.

The following notes briefly describes how each of the movements of the *Suite du Premier Ton* were realised on a classical French organ.

(Grand) Plein Jeu	Principal chorus of the Grand Orgue, 16' to highest mixtures (Fourniture and Cymbale), possibly with an 8' Bourdon or Flûte, coupled to the Positif. No reeds would be used. The pedal Trompette 8 might be used to highlight a melody in the bass part.
Petit Plein Jeu	Principal chorus of the Positif Orgue (no reeds).
Grand Jeu	Grand Orgue Trompettes (8' & 4') with the Cornet and the 16' Bombarde would be used but not the 16' Montre or Flûte. This was all about fiery brilliance and power. Typically, the wind system of the classical French organ could not support the reeds and the principal chorus at the same time – so they were not used together.
Fugue	Either played on the 8' reed, with an 8' Bourdon or Montre or on 8' & 4' principals.
Duo	Two-part movement. Sometimes marked “gai” or “vite” to indicate vigorous rhythms and more boisterous musical language. Often registered using <i>Duo de Tierce</i> . Manual I: Bourdon 8', Flûte 4', Nazard $2\frac{2}{3}$ ', Quarte de Nazard 2', Tierce $1\frac{3}{5}$ ', Larigot $1\frac{1}{3}$ '; Manual II: (Bourdon 16'), Bourdon 8', Prestant 4', Grand Tierce $3\frac{1}{5}$ ', Gross Nazard $5\frac{1}{3}$ '.
Trio	These three-part movements used contrasting voices for the lines. Perhaps using a Cromorne 8' for the right-hand (upper voices) against a <i>Jeu de Tierce</i> (Bourdon 8', Flûte 4', Nazard $2\frac{2}{3}$ ', Quarte de Nazard 2', Tierce $1\frac{3}{5}$ ', Larigot $1\frac{1}{3}$ ') in the left. A softer registration might use the Bourdon 8' and the Doublette 2' in the right-hand against the Vox Humaine 8' in the left.
Basse et Dessus de Trompette	Here there are solo elements for the Trompette in the soprano (“dessus”) and in the bass (“basse”), accompanied on the <i>Jeux doux</i> (Montre 8', Bourdon 8', Flûte 4', (Prestant 4')). The soprano solo line may have been played on the Cornet rather than the Trompette to overcome the problems of the weak trebles in the reeds of early French organs.

<p>Récits de Cromorne et de Cornet Séparé</p>	<p>Récits are solo parts which “take on the eloquence of the human voice”. They are often highly decorated.</p> <p>“Récit de Cromorne” would be played on the Cromorne 8’ with a soft accompaniment on 8’ Flûte, Bourdon 8’. The Tremulant doux (the gentler of the tremulants) might also be drawn.</p> <p>The Récit de Cornet would feature the Cornet as the solo voice.</p> <p>Other Récits might include voices such as the Vox Humaine or the <i>Jeu de Tierce</i>. The “en Taille” tells us that the solo voice is in the tenor or alto range. So the <i>Tierce en Taille</i> indicates that the Récit is in the tenor/alto range, played on the <i>Jeu de Tierce</i> accompanied by a haze of Bourdon and Flûtes. (See Couperin’s <i>Messe our les Paroisses</i>.)</p>
<p>Dialogue sur les Grand Jeux</p>	<p>As the title of the movement suggest, this piece includes contrasting solo lines in “conversation”. Often, as in the Clérembault piece, these movements begin with a short section on the fiery <i>Grand Jeux</i>, and are followed by several contrasting sections (Cornet, against Cromorne) which are each repeated on the <i>Grand Jeux</i>. Some of the conversations make use of Echo voices to increase the variety of the tone.</p>

Playing this music on many British instruments requires some considerable imagination: listening to recordings of this music played on some of the restored French instruments can be very helpful in determining the sound expected. Beware of following the registration suggestions in many of the 19th and early 20th century editions of this music (even the French ones) as these often do not capture the sound of the classical French instruments.

The details of the **L'orgue Boizard de l'Abbaye de Saint-Michel- Thiérache** given below, shows the resources that were found on the Classical French organ at the turn of the 17th and 18th centuries.

I Grand orgue		II Positif		IV Écho
48 notes		48 notes		30 notes
Bourdon	16'	Bourdon	8'	Cornet V rangs
Montre	8'	Flûte allemande	8' (21 notes)	
Bourdon	8'	Montre	4'	
Prestant	4'	Nasard	3'	Pédale
Flûte	4'	Doublette	2'	24 notes
Quinte	3'	Tierce	1 ³ / ₅ '	Flûte 8'
Doublette	2'	Larigot	1 ¹ / ₃ '	Flûte 4'
Quarte de nasard	2'	Fourniture	III rangs	Trompette 8'
Tierce	1 ³ / ₅ '	Cymbale	II rangs	Clairon 4'
Fourniture	IV rangs	Cromorne	8'	
Cymbale	III rangs			
Grand cornet	V rangs			
Trompette	8'	III Récit		
Voix humaine	8'	25 notes		
Clairon	4'	Cornet V rangs		

Accessoires :

- Accouplement Positif/Grand orgue à tiroir
- Tirasse Grand orgue/Pédale
- Tremblant fort, tremblant doux

Sources

1. The Cambridge Companion to the Organ (Chapter 9).
2. Saint Maximin Registration Tips (Patrick Larhant)
3. Wikipedia
https://fr.wikipedia.org/wiki/Orgue_Boizard_de_l%27abbaye_de_Saint-Michel-en-Thi%C3%A9rache
4. Recording of the Nicolas-Louis Clérambault: Suite du Deuxième Ton
<https://www.youtube.com/watch?v=x37nBmqS0pM>
Whilst this is made on a Hauptwerk instrument, the voices are clearer than many of the recordings made from the historic pipe instruments.
5. French Organ Music Volume Three David Ponsford (organ) Nimbus
<https://www.prestomusic.com/classical/products/8039129--french-organ-music-volume-three>
This was recorded at Saint-Michel-en-Thiérange and has an excellent booklet giving details of the registrations used.

Newsletter

Any contributions (articles, announcements, reviews etc.) for future newsletters are very welcome. Please email them to newsletter@cnewoca.org.uk or send the printed copy by post to the General Secretary.



All Saints, Tudeley, Kent

Roger Pulman (1986) / Marin Cross (1992)

<https://www.npor.org.uk/NPORView.html?RI=P00474>

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