

Presidents' Letter

Sadly, I must begin with a "Farewell" to a stalwart of the Association, Edward Winpenny, who died three weeks ago, at the age of 96. Ted took me under his wing when I re-joined the Association in the early 2000s after 20 years in Upper Wharfedale. I shall never forget his kindness, his wit, and his generosity of his time and his CD collection.

This introductory note has been put together in the midst of the joys of Holy Week and Easter Day – I think, my favourite week in the Church's year. I have seen and heard worship from Southwell; Kings College, Cambridge; St Mary, Warwick; I have participated in the Triduum in my Parish Church, Holy Trinity, Bingley where I directed the Trinity Singers at the Good Friday Liturgy; was a participant in the Easter Eve service of light and renewal of Baptismal Vows – and in the glitter of gold on the vestments as we were allowed to sing and say ALLELUIA once more on Easter morning.

What struck home was the sheer power of music in conjoining the people, in generating and releasing an almost corporate wave of energy as we sung our praises of and to our triune God. But, as I listened and watched the broadcast acts of worship, it was clear that a good organ, sympathetically played, added an extra dimension to the worship – it was like giving each person an extra arm to lift heavenward in God's praise.

As organists we have a privilege and responsibility as actors in the drama of the liturgy – the instrument we play makes the air around us move and gives a sense of heavenward movement; but we also have the power to meld individuals into a congregation with one musical voice. We can, on a good day realize that wonderful phrase of Michael Perham's: *Good liturgy enables us to reach out and touch the heel of heaven.* (Awesome or what ??)

In the scheme of things, Organists are *Numero Uno*; lovers of organ music are a close second – then come the rest

I am looking forward to taking over from Val, who I bless for that wonderful Social Afternoon at St Barnabas, Heaton!!

Blessings,

Ron.

Obituary – Memories of Edward Winpenny

I remember Edward as a loyal member of the BOA, rarely missing meetings.

Several members will remember that he was always willing to act as chauffeur when needed.

Edward/Ted was an enthusiastic collector for the Organists' Benevolent Fund and was always ready with the collecting box at the end of meetings. No-one got away from him! He has been a 'hard act' to follow, but John Hammond is doing his best!

His family meant a great deal to Ted – he was especially pleased with Tom's success and made sure that Tom became a BOA member when he moved to St. Alban's.

Ted's cheerful optimistic attitude has been missed since he moved to Ripon in 2016 to be near his family.

He will be remembered with affection by all of us.

Sheila Scott

An Appreciation of Eddie Winpenny. That was the name used back in 1940!

I first met Eddie when I was 12, playing for Sunday School Hymn Practice at St. Paul's, Shipley. I remember he called me Mr. Bramma – the first time I had been so called!

Eddie had an alarming (endearing?) way of speaking at close range in those days. He spoke right in front of my face to give his instructions – Mr. Bramma, will you please play over the first two lines of the hymn. I did as required and played over the first line of the hymn. He then got the children to sing it. And so it went on. I didn't play the pedals at this time. But I did build up a good understanding of organ tone, and how stops should be combined – selected, of course, by hand! I am grateful for this experience.

At this time Tom's grandmother, Mary, (nee Gaunt) sang as an alto in the choir – I go back a long way!

Later, I got to know Eddie and Mary better and sometimes used to visit their house at New Brighton, Cottingley.

Harry Bramma

My overriding memories of Ted are his welcoming, beaming smile; how he handled a difficult situation with great dignity and selflessness; the example he and Mary set by their long marriage, and the courage with which he faced life after she died; and the kindness with which he kept in touch when we could no longer meet.

Thank you Ted: may you rest in peace and rise in glory.

Lucy Comerford

I remember Ted as a hale and hearty Yorkshireman. A very kind and sociable fellow who was a devoted member of BOA for a very long time. He was Treasurer for many years and a keen enforcer of our rules and a "forceful" promoter of the Organists' Benevolent Fund and quite rightly so.

He was always ready for a chat and there was certainly no “side” to him. We always had a conversation and were sure to have a laugh together.

He was a valuable member of BOA.

John Hammond

Meetings Reports

“Hymns and Voluntaries” by Edward Scott 16th February 2019.

Edward had a considerable amount of exercise (of which he has no need!) as he swung himself, with suspicious ease, on and off the organ bench of the rotund Rogers instrument in St James’ Church, Charlestown, to stand and introduce each musical example

He made it clear that he has always regarded hymns as important. As a small boy, learning to play the organ, it was practising a simple hymn tune which enabled him to develop his technique as he mastered the independence of R & L hands and feet: it was Caswall which he used to “solo” the tune with his right hand as his left covered the alto and tenor, and feet played the bass.

For him, the hymns are the most important part of a Service – singing the hymns is “the people’s” part of the liturgy. Music helps to change people for the better – the physical act of singing can be transformational: it can give us a sense of what God might be!

There were technical question and answers early in Edward’s presentation which can be summed up as:

The “play-over” reminds the congregation of the tune; it gives both the pitch and, of more importance, the speed; once the organ starts, the metronome rules – even the gap between verses; slowing down occurs only towards the end of the final line!

Edward described a range of hymn books of which he had experience over the years. These included the old Black A&M, A&MR, English Hymnal and New English Hymnal, but he had only recently discovered the supplement to NEH, known as New English Praise, and it is from this book that we sang Edward’s choice of hymns.

These were:-

600 Highwood (R.R. Terry) written for a masterpiece of liturgical poetry “Hark what a sound . . .” by F.W.H. Myers.

also in Common Praise, 28, 52; A&M ‘More Hymns for Today’, 129; A&M[2013] 37,63, 490, 547, 624; Hymns Old & New 533; Hymns of Glory 246.

Edward said that he would play the whole tune as the “playover”! He also stressed the importance of checking punctuation at the line ends!!

602 Mary’s Child (Geoffrey Anger) written for a “modern” Nativity [Jo & Mary etc.]

This can also be found in HON, 80; Mission Praise, 62.

608 (Tune ii) *Bowens Wood*. *Superb words with a three syllable beginning to each line of text coloured first by the 2 leaps of a 6th and a third line with a leap of an octave completed by a stepwise descent interrupted by a small leap of a 4th to the tonic. The tune was composed by Michael Fleming (1928-2006) in homage to David Evans (1874-1948) and is found only in NEP – although it may well be in the Next edition of English Hymnal. Another tune written for these words by Barry Rose can be found in A&M Worship Songs, 56. It is worth looking at!*

626 *Amazing Grace* (arr Robert Ramskill) Robert was born in Leeds. One of his career strands is as an arranger – his name often appears in the credits of Songs of Praise. *This arrangement has a simplicity which disguises the subtle complexity of the inner parts, which keep the musical pulse going under the long notes of the melody. I am afraid that NEP suffers from the lack of gimlet-eyed proof readers – the alto crotchet on the third beat of the first full bar does not need the ♯ or should be F♯ (There is a similar error in Francis Jackson's 3rd verse arrangement of East Aclam where in bar 10 the A of the melody should definitely not have a ♯!!!!)*

629 *Be Still* This hymn appears now in many hymn books but this arrangement by Martin How is an outstanding example of how the organ can be used to express the depth of a good text and a well poised melody in ways that no worship band could achieve. *In particular, the pedal underpinning provides a foundation of strength which no amount of banging-out the beat – even less so the popular quaver twitch – by the percussion department can even imitate. The succeeding verses each have the theological depth of the text heightened and uplifted by the subtleties of the arranger's art.*

[Martin How's setting of the Dutch National Anthem to the words of "Thy Kingdom come O God", which figured in an RSCM Festival Book in the 1960s, is now to be found in the new A&M at 816. RF]

641 *Crucifer* to the words *Lift High the Cross* *This glorious tune, and its Baptism themed text, needed no introduction to those of us who can look back with fond memories of procession-led worship – processions in church with the organ rolling out its thunderous accompaniment, and processions outdoors on Festal Days led by a Brass Band – not forgetting big RSCM Festivals and Courses – the very activities for which Sir Sydney Nicholson wrote the tune. This is indeed old "muscular Christianity". It was sung lustily – and with real pleasure.*

It is copyright to A&M but found in most hymn books – although not in Hymns of Glory, the Scottish Hymn Book ! However, it is in Mission Praise !!

613 *Guiting Power*. This is the tune which revealed the depth of meaning in Michael Seward's Christ Triumphant eschatological masterpiece. *Bishop Michael Baughen's two-step tune may be happy-clappy but is more suited to country dancing than awesome worship (do check Mission Praise!). This tune and Maurice Bevans's Corvedale are proof of that coalescence which happens when the "right"*

tune meets the “right” words and singers are transported to a realm beyond present reality.

It can be found in Common Praise, 398; New A&M, 612; A&M Worship Songs, 14 (with a 4pt harmonisation; for V4!); HON, 104; Hymns of Glory, 436; but not Bishop Baughen’s hymn book, ‘Hymns for Today’s Church’!

610 Surrexit. Written by Dom Gregory Murray (was Abbott of Downside Abbey) for John Mason Neale’s translation of *Finita jam sunt praelia* (another translation is *Frances Potts The strife is o’er, the battle won*). The tune is built to lead to the third line – each of which is a reaction of humanity – and the triumphant “Alleluia, alleluia!”. Such a simple tune, but so, so effective. It is difficult to imagine the Church today without Dom Gregory and the movement he pushed to fruition after the War; by the 1960s even the RC Church had accepted that worship was worship by and of the People – sadly, his development of the Responsorial Psalm has been a major challenge to Anglican Chant, but

Tune can be found in Common Praise, 144; More Hymns for Today, 122; Broadcast Praise Supplement, 17; HON, 173; but not in the new A&M!

618 Dunedin Vernon Griffiths, English by birth, after the 1st WW graduated from Cambridge before settling in New Zealand as a teacher. His work in Dunedin in *School Music Making* attracted world-wide attention – in particular his approach to *Community Music Making* reflected in his wide range of compositional styles. One can imagine this tune sung lustily in a (male?) college chapel. The tune has a sense of a journey taking us to the last line – reflecting the structure of the text – as well as utilising the classic opposition of melody and bass. This is a little gem!

The tune can be found in The New Catholic Hymnal [1971], at 161 to a text by Isaac Watts;

(My God and King, your glorious praise) which fits well; and in Common Praise 434 to another text by Isaac Watts (Give to our God immortal praise) which does not fit well with the scansion of the second line of verse 2 – but that is Isaac Watts’ fault!; A&M More Hymns for Today, 127, has the same text.; as does the New A&M at 640; and HON, 203.

614 King Divine [originally named *Merseyside*] was composed by Fr Charles Rigby, a Roman Catholic priest, then a 31 yr old curate, to words by Patrick Brennan, C.Ss.R. to be sung at the laying of the foundation stone of the R.C. Cathedral, planned to be the 2nd largest Catholic cathedral in the world – *ideal words for a cathedral to be known as the Cathedral of Christ the King*. The young curate worked out the music on an old upright piano in the boys’ school or in the parish hall, despite his having a concert grand in his room: this was because he did not want Fr Finnessey, the parish priest, to hear it until it was ready, and it was a Haydock music-teacher, Mr Polet who ended his struggles over one chord by leaning over and said “That’s the chord you want, Father!” and the rest is history.

The tune seems rather trite at first but it opens majestically at the end of the 4th line as it builds for the triumphant chorus. It is an unsuspected gem which is cherished world-wide.

[tap into Google Fr Charles Rigby and click on the www.kpshawblogspot.com/2012/...102.html?... site for some historic film of the foundation stone laying – B&W I'm afraid.

The tune can also be found in New Catholic Hymnal, 84; Hymns for Today's Church, 210; Hymns Old and New Enlarged (Catholic Edn 1991) but that is all – not even HON Anglican Edn !!

RF gave a mini “plug” for Barry Ferguson’s *Cypress Court*, a glorious alternative tune for “Father hear the prayer we offer”. It is to be found in the *New A&M* at 629 – It reveals the prayerfulness of the text much more effectively than *Sussex* or *Marching!*

Edward restricted his section on Voluntaries to the playing of two – not difficult but satisfying: the first was a Choral Prelude on *How Brightly Beams the Morning Star* by Niels Gade, requested by Lucy Comerford for Peter’s Funeral; the second was the delicious Flor Peters’ *Aria*.

The above was, of course, but the prelude for the sumptuous spread of delicious food which awaited us in “another room” – there were, of course, rock cakes! Thank you, Sheila!!

RF apologises for adding to Edward’s inspiring words, but I thought I would give some alternative sources for the tunes Edward had researched to give you easier opportunity to hunt them out and get them into liturgical use.

March 16th President’s Event

Our President, Valerie Mitchell held her President’s event at St. Barnabas’ Church, where she is a member of the choir. She promised us an amusing and entertaining afternoon and she kept her promise.

Unfortunately numbers were down due to the weather and seasonal ailments, but the dozen members who got there had a truly memorable afternoon. Val entertained us by sharing the things she liked. We had recitations, readings, and songs which included “Albert and his Stick with the Horse’s Head Handle” and Mrs Robinson with her outrageous opinions.

The afternoon ended with Afternoon Tea.

Thank you Val for an entertaining afternoon.

Edward Scott

AGM 27th April

Twelve members attended the AGM and there were eight apologies.

John Hammond was elected as Assistant Treasurer and John Chapman was elected as a member of the council.

Valerie Mitchell handed over the presidency to Ron Fletcher saying that she had felt honoured to act as President and would continue to give her commitment to the association as vice president.

After the official meeting there were refreshments and a social time.