

Sheffield
and
district
Organists and
Choirmasters
association

journal

november 2011

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*SADOCA is affiliated to
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in this issue

cover
Westminster Central Hall

news of members 2

recent events 3
president's evening
visit to york
recital at grimesthorpe

coming events 5

haydn wood 6

doncaster 7

anniversaries in 2012 8

**chesterfield parish
church choir
association** 9

forthcoming recitals 9

book review 9

things they say 10

old foster 11

sinter klaas 14

**organ in central hall
westminster** 15

practising the organ 18

Copy for the February
Journal should reach
Michael Bland
by 15 January, please.

members

matthew jennings

In August Matthew Jennings took a holiday with his adoptive mother to Canada. On his return he collapsed and was admitted to hospital. Obviously a young, tall, apparently healthy, music student collapsing in this way was both shocking and perplexing.

It seems Matthew has an underlying heart condition and has had attacks. The irregularity of his heart means another attack could occur at anytime. He was placed into an artificial coma and although there have been moments where he appeared to respond to exterior stimulus this has not continued. The staff concerned for Matthew's care have concluded that he has suffered severe brain damage already and could experience more if he had another heart attack.

His family support the medical feeling that he should not be resuscitated.

He has persistent chest infections and now a very upset stomach from the drugs he takes.

There remain hopes that he will recover enough to be transferred from the High Dependency Ward where he now is but in every sense Matthew is in God's hands and this mysterious and distressing situation is taking a course that is testing and upsetting for all who knew this gentle young man. *is*

ernest huntley

We are sorry to report the death of Ernest Huntley, formerly Organist at St Columba's, Crosspool, on 27 July. Unfortunately news reached us too late for the August edition. Ernest had been an appreciative and regular attender at meetings, though in recent years health problems had made it difficult for him to come. He enjoyed the visits, where he could be heard often making a terse and humorous but gracious comment, and will be much missed at such events. Our condolences to Mrs Huntley and his family. *mjb*

john haslam

We are also sorry to report the death of John Haslam at the age of 79. He was at one time a familiar figure at SADOCA events, which he supported very loyally and with quiet enthusiasm. He tended to pay his subscription in cash, in person, at least until quite recently, when he was no longer able to get about.

A Dronfield man, for some time organist at the United Reform Church at Meersbrook, he was in recent years a familiar sight on his mobility scooter, making the quite difficult journey from home into Sheffield to organ events. The Funeral Service took place at Dronfield Methodist Church, and the Association was represented by the President and the Secretary. *mjb*

from the diary

Sunday 20 November
Annual Service
*Grimesthorpe Wesleyan
Reform Church*
3.00

Tuesday 14 February
**Music in the Orthodox
Church**
Talk by Nigel Gotteri
*St Mary's Wesleyan
Reform Church, Hereford
Street*
7.30

Thursday 1 March
Annual Dinner
Gordon Stewart
*Whirlow Grange
Conference Centre*
7.30

frank windle

Frank's telephone number is **01246 270779** and not as given on the programme card.

email addresses

Have we got your up-to-date email address?

subscriptions

If you have not already paid your subscription, please do so without delay; as this issue is being prepared, there are some 20 still outstanding. Cheques should be made out to SADOCA; when paying make sure you include the slip from the bottom of the renewal form: it makes life easier for the Treasurer.

Under the rules, anyone who has not paid by the end of November ceases to be a member .

recent events

president's evening

A good number of members enjoyed a delightful evening at Mayfield Wesleyan Reformed chapel on 8 September. Few seem to have been aware of this picturesque church, tucked away in the heart of the peaceful and still remote Mayfield valley – well named since in spring with the hawthorn in full bloom it is a sight to behold. Unfortunately the nights were drawing in and there was no opportunity to enjoy the scenery, but we received a very warm welcome from the members of the church, who had worked very hard to give us a night to remember.

The evening started with an excellent pie and pea supper — in fact a three course meal, prepared by church members. We were then entertained by Anne Ritchie singing and Sylvia Holloway at the piano, with a programme of songs from Scotland to Flanders and Swann. We in the audience found ourselves joining in.

We were very grateful to the members of this very lively church for their warm hospitality. Remarkable really to find such a thriving church in such a secluded location.

visit to york

On 17 September we visited a packed York, to experience three of the organs in the centre.

contacts

President

John Robinson

44 Tynley Road
Sheffield S2 2RY

0114 2759620

wjr6233@hotmail.co.uk

Vice President

Roy Chamberlin

40 Hallroyd Lane
Silkstone Common
Barnsley S75 4PP 01226 792580

Immediate Past

President

Tony Beck

21 Osborne Drive
Todwick

Sheffield S26 1HW

01909 770802

tony.beck15@btinternet.com

Secretary

Michael Bland

43 Ashbury Drive
Sheffield S8 8LE

0114 2557153

Dylan18@talktalk.net

Assistant Secretary

John Roch

39 Pine Croft
Chapelton

Sheffield S35 1EB

0114 2464369

mail@jdroch.co.uk

Treasurer

Derek Smith

11 Lismore Road
Sheffield S8 9JD

0114 2589331

dj3smith@yahoo.co.uk

The day started at St. Wilfrid's R.C. Church situated almost in front of the Minster. High on the western gallery stands a vintage Forster and Andrews organ, with a spectacular façade, recently repainted in the original colour scheme. The organ itself has just been restored to its original by Harrison and Harrison, including ratchet swell. Hmm! The tone of the organ is superlative, and all the players loved it. Just a pity that it has such a heavy tracker action.

After lunch we met at St. Helen's church right in the heart of York. The organ was built in 1959 by Walker to a specification drawn up by Dr. Francis Jackson, an excellent example of a small instrument, (2 manuals, 24 stops). The tracker action to manuals was lighter here. The tone is very pleasant, just a pity that the Open Diapason on Great is on the heavy side. Our playing time was cut short unfortunately as the organist, who was to let us in, had not turned up and had to be contacted - whilst at St Wilfred's it had taken a while to locate the parish priest to unlock the organ! But all's well that ends well.

A short walk across the Museum Garden beyond the old Abbey remains took us to the church of St. Olaf's, or St. Olave's, as the locals call it, a large medieval building containing a fine three manual organ of 43 stops spread over three manuals and pedals. It was built by Principal Pipe Organs of York, and is in fact a much enlarged rebuild of an earlier 28 stop Walker organ. Some say it is the finest organ in York after the Minster. Sadly the church had been a victim of lead theft from the roof and rainwater had got into the organ, meaning that part could not be used. Not that it detracted from our enjoyment of playing it. We were made very welcome by the priest in charge, the Rev Jane Natrass, who in fact at present is in charge of 5 central churches. We were plied with tea and coffee and delicious cakes made by her mother.

We cannot finish this piece without recording our thanks to David Windle for arranging the day, with meticulous planning and execution. *mjb*

Grimesthorpe WRC organ

Unfortunately a scan, not the original picture file



concerts

organrecitals .com

National listings

www.organrecitals .com



Our latest recitals information

See link at

www.sheffalddistrictorganists.org.uk



recital at grimesthorpe wrc

There was a special recital on 29 October at Grimesthorpe Wesleyan Reform Church to mark the 110th Anniversary of its much loved Conacher organ. Geoffrey Gratton played a varied programme of music from Mendelssohn to Lehar to Buxtehude. It was really an object lesson in what can be played on a small organ, with music of all styles and ages (added to which a heavy tracker action and ratchet swell seemed to leave the recitalist quite undaunted.)

Thank you Geoffrey for a delightful afternoon, which sent everyone away with a smile on the face - and to Ken Ellis too, for playing in the duets. We were quite intrigued to see how they managed not to get in each other's way in what is a very tight space at the console. It must have needed a good deal of practice!

There was a good SADOCA attendance and an appreciative church audience.

The recital was followed by excellent refreshments and conviviality. We were most grateful to the church for their hospitality and for allowing the use of the organ. *mjb*

Swell

Violin Diapason 8
Rohr Flute 8
Salicional 8
Voix Celestes
Wald Flute 4
Flautina 2
Oboe 8

Great

Open Diapason 8
Dulciana 8
Stopped Diapason 8
Principal 4
Fifteenth 2

Pedal

Grand Diapason 16
Bass Flute 8

coming events

The Annual Service is at 3.00 on Sunday 20 November in Grimesthorpe Wesleyan Reform Church
Speaker: Peter Garrett

No meeting then until 14 February, when Nigel Gotteri gives a talk "Music in the Orthodox Church" at St Mary's Wesleyan Reform Church on Hereford Street.

QR codes

Scan the QR code with your smart phone to access the information

haydn wood 1882 - 1959 *violinist, composer, conductor*

Haydn (pronounced Hay-den) was born in Slaithwaite (pronounced Slowit?) near Huddersfield. His was a large family whose parents ran a hotel and public house. When he was two the family moved to the Isle of Man, where he spent his formative years. His parents for a while took an inn on Douglas' waterfront, before moving to nearby Albert Street. He was born into a musical family; his father just before the birth went to a performance of Haydn's "Creation", and later declared that if the child would be a boy he would name him Haydn. His older brother Harry was an excellent violinist, who later ran dance and concert bands on the island ("The King of Manxland"). He started Haydn on the violin, who soon showed he was something of a prodigy. A press report in 1898 described him as "a bright looking lad, all smiles and collar, who plays the fiddle as if it were the easiest thing in the world, as easy as eating jam tarts." Haydn often returned to Slaithwaite for performances.

At the age of fifteen Haydn won a scholarship to the Royal College of Music, where he developed his considerable skill as a violinist, and where he studied composition with Sir Charles Villiers Stanford no less, and piano. In 1901 he was soloist at a concert marking the opening of the Royal College of Music's Concert Hall. In the audience were Joachim and Sarasate, who were so impressed by his playing that they sent him to Brussels for further study. After that he went on a world tour.

He later met Savoyard soprano Dorothy Court, whom he accompanied on the violin at concerts. They married, and it was through her that he developed an interest in light music and particularly his gift for song writing, the most famous one being "Roses of Picardy", which captured the mood of the public during the first world war, and whose popularity can be judged by the fact that it was recorded more than seventy times. Other examples were "Brown Bird Singing", "A Bird sang in the Rain", and many more, 200 in all.

He often appeared on stage with his wife, accompanying her on the violin in concerts and music halls around the country. His interest in classical music continued, whilst over the years his interest in light music was growing, and he began to write longer pieces, which were suites of three or four miniatures, as, for example, Eric Coates was doing. A famous example was "Horse Guards", the first movement of which, "Whitehall", was chosen by the BBC to introduce the long running radio programme "Down your Way". The golden age of British music was now in full bloom.

His output in classical music was vast, including a symphony, piano concerto, violin concerto, variations for cello and orchestra, string quartet, and numerous solo instrumental works. He also wrote the music for a musical drama, and a Manx tone poem for wind band called Mannin Veen, in which he introduced

Chesterfield Parish Church

Parish Office
01246 206506

Lunchtime recitals
12.15 on Thursdays

Free, retiring collection

November

17 Ian Roberts
St. John's, Ranmoor
24 Geoffrey Gratton
Chesterfield

Dronfield Parish Church

Parish Office
01246 412328

Recitals on the first
Wednesday of the month
8.00

*Refreshments are served
afterwards, and there is
a retiring collection*

Staveley

Information
01246 852034

Wednesday recitals on
the new Phoenix digital
instrument

8.00 for approx 45 mins

*Retiring collection.
Tea and coffee served
afterwards.*

December

21 Ken Ellis
Geoff Gratton
Matthew Yeomans
Seasonal music

Sheffield Cathedral
www.sheffieldcathedral.org

Tuesday and Friday
1.15 - 2.00
*Free - suggested
donation £3*

November

22 Tuesday
Matthew Redfeam *trumpet*
Stephanie Pitts *piano*
Ian Hodgkin *organ*

29 Tuesday
Anthony Gowing



Manx tunes. All the while he continued to play in and conduct concerts, throughout the land. In recognition of his distinguished career the BBC gave a full concert dedicated to his music on his seventieth birthday.

For a while he served as a Director of the Performing Right Society, before living the rest of his life quietly in retirement. He wrote no organ music, but Stainer and Bell, recently reprinted his "Slumber Song" arranged for organ by J A Meale, to mark the fiftieth anniversary of his death. (Ref. H469)

This article was prompted by coming across a couple of Haydn Wood's songs in the piano stool and having one's curiosity aroused about the composer, who is now largely forgotten. Just goes to show what stories can lie hidden in the music file.

mjb

slaitwaite - an aside

When I worked in Wakefield, Slaithwaite was a name I had to contend with. Slay-thwait Slath-waite and Slough-it (rhymed with *brow*) were all used.

jdr

doncaster minster

The organ blowers in Doncaster Minster have failed, and are at present being completely reconstructed. It is hoped that the organ will be back in use by the end of the year.

When was your blower last serviced?

jdr

recording

You might be interested in this recording at Doncaster by D'Arcy Trinkwon, issued by one of our members, Carrick Smith. It is available from the on-line shop at www.lcshires.com.

Works by Bach, Mendelssohn, Cocker, Franck and others

The booklet has an interesting history of the organ



anniversaries in 2012

At www.classical-composers.org/search/year1 there is an interesting list of musical anniversaries in 2012, some of which are listed below.

Pontefract St Giles

Parish Office
01977 706803

born

Fridays at 1.00	John Bull	1562 – 1628	450 years
Free suggested donation £3	Jan Pieterszoon Sweelinck	1562 – 1621	450 years
	John Stanley	1712 – 1786	300 years
	Friedrich II der Große the Great	1712 – 1786	300 years
November	Frederick Delius	1862 – 1934	150 years
18 Stephen Davies	Edward German	1862 – 1936	150 years
Croydon	Claude Debussy	1862 – 1918	150 years
	Léon Boëllmann	1862 – 1897	150 years
Evenings recitals	Jean Françaix	1912 – 1997	100 years
£6	John Cage	1912 – 1992	100 years

died

Ranmoor St John

November

28 Neil Taylor

	Hans Leo Hassler	1564 – 1612	400 years
	Giovanni Gabrieli	1554 – 1612	400 years
	Johannes Crüger	1598 – 1662	350 years
	Johann Schenck	1660 – 1712	300 years
	Juan Bautista José Cabanilles	1644 – 1712	300 years
	Friedrich Wilhelm Zachow	1663 – 1712	300 years
	Johann Ernst Eberlin	1702 – 1762	250 years
	Jan Ladislav Dušek Dussek	1760 – 1812	200 years
	Jules Massenet	1842 – 1912	100 years
	Samuel Coleridge-Taylor	1875 – 1912	100 years
	Fritz Kreisler	1875 – 1962	50 years
	Jacques-François Ibert	1890 – 1962	50 years
	John Ireland	1879 – 1962	50 years

Southwell Minster

Minster Office
M - F 9.00 to 1.00
01636 812649

Plenty to go at. Those of us with modest claims might look at some of the short chorale preludes by **Zachow**; and we could mark **Hassler** and **Crüger** with chorale-based works: *Nun danket* and *Passion Chorale*, for instance.

On no account consider trying an *Homage to John Cage* by sitting at the organ but playing nothing – whatever happens next is © John Cage and a fee must be paid. jdr

chesterfield parish church choir association

A Choir Association is being formed at the Parish Church, the aim being to develop the music there, both choral and instrumental. A first meeting was held on 8 November for those interested in furthering the music of the choir or the organ there.

Lincoln Cathedral

Information Office
01522 561600

£5 on the door

December

18 Colin Walsh
Messiaen
La Nativité du Seigneur
5.30

For the latest information please contact Ian Brackenbury on **01246 272385**

forthcoming recitals

Latest information on local recitals is on our web site
www.sheffielddistrictorganists.org.uk

review

Leeds Parish Church

www.leedsparishchurch.org.uk

Organ-isms

Friday 12.30 to 1.05 Free

All details on
organrecitals.com

This is a book of anecdotes concerning the experiences of the great and the good of the organ world collected by Jenny Setchell, wife of Martin, the recitalist and composer. She was able to collect them first hand from organists and directors of music throughout the world. It would make a good present for a birthday, or for Christmas.

November

18 Simon Lindley
25 Simon Lindley

And mention of Martin brings to mind with Christmas approaching, that he has written an accessible Toccata on "Joy to the World", available from Fagus Music.

December

2 Christopher Newton
St Bart's Armley
9 Christopher Newton
St Bart's Armley
16 Christopher Newton
St Bart's Armley

The Setchells hail from New Zealand. Part of this land suffered grievously early in the year from an earthquake, the severity of which was overshadowed by events elsewhere. One example is that five churches (along with their organs) in central Christchurch were destroyed. Sadly, two men were killed as they tried to remove an organ from a ruined church building, presumably in the after shock. mjb

No further details

ORGAN-ISMS
Anecdotes from the World of the
King of Instruments

by Jenny Setchell
with a Foreword by Peter Gillman-Wild



things they say

"The English may not like music, but they absolutely love the noise it makes."
Sir Thomas Beecham

"I'm quite embarrassed about this, but I don't like Bach. I admire him enormously, of course".
Stephen Hough Concert pianist.

"William Walton's *Belshazzar's Feast* has been regarded as brilliantly effective I would be very happy never to hear the piece again."
Mark Elder Conductor
Both these were quoted in The Times of 23 December 2009

Measure the creative achievements of the past decade against those of Beethoven, Caravaggio, Shakespeare and Bach, and you can't help but feel that you live in an era of flim-flam.
Richard Morison on the Noughties
The Times 2 January 2010

The English are not a very spiritual people, so they invented cricket to give them some idea of eternity.
George Bernard Shaw



old foster

Despite so many closures, the tradition of singing local (and other) carols in public houses manages to survive around Sheffield. Some of the "local" carols are not actually exclusive – just not mainstream. One of the tunes which appears locally is *Old Foster*, named after its composer JOHN FOSTER 1752 - 1822. Foster lived in High Green and was buried in the nave of Ecclesfield church.

The *Oxford Book of Carols* devotes twelve pages to its discussion of *While shepherds watched their flocks by night*, and tells us that this tune was written for Psalm 47 in the Sternhold and Hopkins 'Old Version' metrical psalter.

jdr



Allegro

f ORGAN

sf

tr

Fine

While shepherds watched their flocks by night All seen - ed in the

ground. The an - gel of the Lord was seen And And glo - ry there a -

and glo - ry there a - round and glo - ry there a - round and glo - ry there a - round and

glo - ry there a - round and glo - ry there a - round and glo - ry there a - round and glo - ry there a - round

sinterklaas

Leeds Town Hall

Monday 1.05 to 2.00 *Free*

All details on
organrecitals.com

November

21 Simon Lindley with
Phillip McCann
trumpet

28 Simon Lindley
with choirs
Music for
Advent /Christmas

December

5 Alan Horsey
Hipperholme

Tuesday

13 Simon Lindley with
Univ of Hudds
Brass Band
Seasonal music

January

9 Gordon Stewart
16 Tom Winpenny
St Albans
23 Clive Driskill-Smith
Christ Church Oxford
30 Simon Lindley with
Sally-Anne
Shepherdson
Soprano

In the Netherlands, Santa Claus is still St Nicolas, and has not transmuted into the secular Father Christmas — St Nicolas, Patron Saint of children, sailors, and the city of Amsterdam. In mid-November Sint (as he is known) arrives from Spain - where he has picked up oranges and pomegranates - accompanied by his helpers - all known as Zwart Piet. He rides through the streets on his grey horse. On 5 December he leaves presents: the celebration has moved to the Eve of his day in the church calendar.

In the Dutch equivalent of Woolworths you can find a bishop dressing-up pack for children alongside the traditional small chocolate, orange, pastry and biscuit gifts.

A few years ago, Jos van der Kooy gave a Sint organ recital, and in the improvisation a vigorous knocking on the organ case gave the sound of the horse's hooves.

This article is merely an excuse to include some seasonal pictures.

jdr

Gable-stone in Amsterdam



methodist central hall, westminster

Leeds Town Hall

Monday 1.05 to 2.00 *Free*

All details on
organrecitals.com

February

6 Simon Lindley with
Univ of Hudds
Brass Band

Saturday

11 *Meet the Town Hall*
Organ

10.30 to 12.00

Simon Lindley
20 Darius Battiwalla
RNCM

27 Thomas Trotter
Birmingham City
Organist

The Organ has just been rebuilt as part of the refurbishment of the Great Hall. A large hall seating, 2,160 people, requires a big instrument, and big it is: 66 stops spread over 4 manuals and pedals, giving a total of 4,731 pipes. It is sited in a purpose built chamber, whose dimensions are quite awe inspiring. Incidentally, the stage in front of it is "3 height hydraulic". The organ was built in 1912 by Hill and Son, and rebuilt by Rushworth and Dreaper in 1970. Forty years on it had been found that the mechanism was worn out, and Harrison and Harrison were entrusted with the renovation.

The organ was reconstructed according to the Hill scheme, with some additions, especially to the Choir department. The work included renewal of slider soundboards, action and wind system. In addition the interior layout was redesigned in order to provide space for the projection of sound, as well as a safe environment for maintenance and tuning. Towards the end of 2010 all the pipework was removed from the chamber and with the exception of the façade pipes transported to the Durham workshops – which in the case of the largest pipes must have been a sight worth beholding. The size of the chamber could now be appreciated – now filled with scaffolding.

[the picture we have will not reproduce adequately]

In Spring it was returned to the chamber, the reinstalling taking three months. The task of taking down and setting up the front pipes was quite challenging, seeing that the huge 100 year old zinc pipes rose to 32 feet in height. The bottom C weighs 345 kilograms, or nearly 7 cwt. These pipes had to be laid out carefully prior to cleaning and repainting.

To celebrate the restoration of the organ there will be a series of monthly Monday evening recitals given by eminent recitalists, and also monthly Sunday Organ Music Matinées by Gerard Brookes starting on 23 October. *mjb*

Recitals are listed at www.organrecitals.com/1/recitals0.php?venue=chw



The next tasks can all be undertaken at your desk rather than at the console. You should begin by drafting out a provisional registration scheme, and pencil it lightly on your copy, or use Post-it notes. This can all be changed later, but it is important to know which manuals you will be using, since fingering and other decisions will depend upon it.

If the piece incorporates any ornamentation, now is the time to work out in detail how it will be performed. If there is a mordent, does it start on the principal or the auxiliary note? If there is a trill, how many repetitions will it entail? It is essential that, in your slow practice, the ornaments are slowed down in proportion, so that the correct number of repetitions are made. Only in this way can good performance habits be formed.

Still seated at your desk, and before attempting any playing, you should work right through the movement, thinking out carefully the broad details of your phrasing and articulation, and marking them in your copy. Although some of the detail may change as practice proceeds, it is necessary to have a draft pattern at this stage. Not only will this ensure consistency throughout the work, but it is needed before you can decide questions of fingering and footing. A passage which poses difficulty if played legato is often easier to finger when you know the positions of phrase endings and breathing points. And pedal passages which look forbidding because of an absence of rests often become simple if a detached style is appropriate.

And now is the time to tackle these problems of fingering and footing. Do not mark your copy more than necessary, but enough should be written to ensure that the same fingers and feet will be used every time you play the work, and also that passages which appear twice or more are played the same way on each occasion. Otherwise your habit-former will become confused.

If the work is difficult to read, this also is the time to look at the harmonic basis of the most demanding bars. What at first may appear to be a random collection of accidentals often has a simple underlying harmonic structure, and bearing this in mind as you practise can make it unnecessary to look at most of the notes. Vierne's Toccata from Book 2 of the Pièces de Fantaisie provides a good illustration. The penultimate page looks particularly frightening (p40 of the Lemione edition); the key signature has five flats, but almost every one of the semi-quavers is preceded by an accidental, usually a sharp or a natural. The harmonic analysis, however, is quite simple. The manual parts of the first three bars contain only minor common chords, in B flat, E, E flat, A, A flat and D minors respectively; if you mark these lightly on your copy you will need to read only one or two notes of each chord as you practise, and will not need to look at any of the accidentals. The next four bars contain only major common chords, which you should mark similarly. The whole of the following eight bars are built from chords of the diminished seventh; if you are familiar with these chords (and

there are only three), you just need to mark on your copy the places where the chord changes. Then much of the final page is built up from one or other of the whole-tone scales (there are only two), and augmented triads (of which there are four). In fact, if you are sufficiently advanced as a player, this fine Toccata is an excellent test-bed on which to try out the recommendations of the present article; practised systematically, with consistent fingering, it lies beautifully under the fingers.

It is surprising how often a difficult passage can be simplified by playing one or more notes in the left hand part with the right hand, or vice versa. This illustration (from Bach's well-known "Giant" Fugue) provides a simple example.



And in contrapuntal music there are frequently awkward moments where two parts run into the same note, and we must decide whether to repeat the note and so spoil one part, or leave it unrepeatd and so spoil the other (as in the next illustration, from Bach's Canzona). This is the time to resolve all such questions, and mark your solution on the score to ensure consistency in your practice.



In some types of music, use of the swell pedal needs consideration. Look carefully at the moments when you are likely to make a crescendo or a diminuendo; your toeing and heeling may have to be modified to release a foot from other duties. Mark it all in your copy.

If, at a later stage, you are embarrassed by the thought that others seeing your music may suppose all these pencil marks to indicate an inferior memory, you can always erase some of them as the habits form.

The final part of Hector's article will be in the next issue of the Journal

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Sinter Klaas arriving in Amsterdam November 2001




contributors

mjb Michael Bland
jdr John Roch
is The Rev Ian Smith

twitter

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journal

The SADOCA Journal is published in February, May, August and November. Articles and suggestions for features are always welcome, preferably well in advance of the closing date for copy, which is usually the fifteenth of the preceding month.

The Journal is available in PDF format by email.

Contact John Roch mail@jdroch.com

The Journal is available in large print on request to John Roch – **0114 2464369.**

Body text is 9.6 pt Palisade Condensed
Headings and left column are set in Clearly Gothic

Sint with Zwart Piet



