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ELY MUSIC RAG

(No 2/09 – August 2009)

Published on behalf of the Ely RSCM Committee

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SUMMARY OF FORTHCOMING EVENTS

2009

12 September Archdeaconry of Cambridge Festival (King's College Chapel)

2010

20/27 February Examinations for Bronze and Silver Awards (Cathedral)

22 February Choirleaders' Rehearsal for Ely Festival (Cathedral), 7.00-8.30

20 March Awards Choristers' Evensong (Cathedral), 5.30

20 April Rehearsal for Ely Festival (Cathedral), 7.00-8.30

15 May Ely Festival of Church Music (Cathedral)

18 September Choirs' Festival (King's College Chapel)

FORTHCOMING EVENTS

Archdeaconry of Cambridge Church Music Society Festival Saturday, 12 September 2009 - King's College Chapel, Cambridge

The 2009 Festival of the Archdeaconry of Cambridge Church Music Society (ACCMS) will take the form of a traditional service of Evensong and will be an opportunity, particularly in this 900th Anniversary year of the Diocese; and as the University of Cambridge celebrates 800 years; to give thanks to God for the blessings of local composers throughout the centuries.

The theme of the service is '**Blessings**' and the music chosen is by musicians who have studied, lived and served God in this area – Christopher Tye, Charles Villiers Stanford, Herbert Howells - and currently, Arthur Wills, Peter Moger, Stephen Dean, and Paul Bryan. Also included are pieces written by members of the Society for their own Parish Choirs.

The service begins with the 16th Century introit, *O come ye servants of the Lord*, and ends with the St Paul's Cathedral Millennium Hymn by Hilary Jolly and Paul Bryan. The Festival will be conducted by the Reverend Canon David Pritchard, Vice Dean of Ely Cathedral, and the organist will be the new King's organ scholar, San Lau.

The final rehearsal is on Wednesday 2 September at St John's, Hills Road, Cambridge, 7.00 – 9.00. The rehearsal on the day is at 1.30 in Great St Mary's and the service in King's College Chapel begins at 5.30.

Churches in the Archdeaconry of Cambridge will have received notification of the Festival, but if you are associated with a choir outside the Archdeaconry and are interested in taking part, please contact David Parry-Smith on david@parry-smith.co.uk to find out about availability of places. Further details may be obtained from Suzanne.barton@yahoo.com or on <http://rscmely.org.uk/events.html>.

Huntingdon Deanery Evensong Sunday 25 October 2009 – Kimbolton

On Sunday 25 October at 6.00, choirs and singers from the Huntingdon Deanery will be combining in the Kimbolton Parish Church for a BCP

Choral Evensong. Further details are available from the Church Organist and Choirmaster, Ken Laflin, on 01480 860513

**Awards Choristers Evensong
Saturday 20 March 2010**

Further details of the 2010 Awards Choristers' Evensong will be published in the February edition.

**Ely Festival of Church Music
Saturday 15 May 2010**

The annual Festival of Church Music will be held in Ely Cathedral on Saturday 15 May 2010. Further details will be circulated to choirs at the end of the year and will be repeated in the February edition of the Ely Music Rag. As always, the main rehearsal will be held on the afternoon of the Festival, but meanwhile choirs may wish to note the dates of the preliminary rehearsals, both in the Cathedral from 7.00 to 8.30:

- Monday 22 February - Choirleaders
- Tuesday 20 April - All

**Choirs' Festival, King's College Chapel, Cambridge
Saturday 18 September 2010**

The 2010 biennial Festival open to all choirs in the Diocese will be held in the chapel of King's College, Cambridge on Saturday 18 September. Further details will be included in the February edition of the Ely Music Rag, including the dates of the preliminary rehearsals.

REPORTS ON RECENT EVENTS

**John Barnard Workshop 'Season by Season'
11 March – St George's Chesterton**

A group of eighteen people, comprised of clergy, choir trainers and singers from five churches, met at St George's Church Chesterton on 11 March to hear a presentation by John Barnard on a new RSCM publication 'Season by Season', of which he was co-editor. This book is an eclectic collection of music for use by church choirs throughout all the seasons of

the church's year, excluding the seasons of Advent, Christmas and Epiphany which have already been catered for with a similar collection of carols.

The editors have clearly given the needs of the average church choir a great deal of thought and it was generally felt that this folder of photocopiable material offered much beautiful and accessible music. There is a CD-ROM included in the pack.

The music of the one hundred items is varied, ranging from plainsong to new items available only in this publication. Much of the music comes in several forms, with different numbers of parts, different keys, variants of words - all done to make the items accessible to a wider audience. There are also some simplified versions to support choirs with a limited vocal range. In order to keep costs down, it is possible to copy voice parts and accompaniments separately in some instances. The choices seemed to meet all possible needs.

We listened to recordings of some music and sang others. At no time did I sense that we were struggling too hard to sight read, and as we finished each item there was often a buzz of approval from many. My impression was that we all felt that we had found something of musical value, which was within the capabilities of our choirs and would enhance the worship at our various churches.

John Barnard spoke with the enthusiasm and confidence of a man who knows that he has something worthwhile to offer and was able to sell all the copies he had brought with him. If you were unable to attend the presentation and have the opportunity to do so in the future, I can recommend it as a very enjoyable and worthwhile experience.

Bron Taylor
Fenstanton

Awards Taster Evenings

March 2009 – St Peter's March and St Bartholomew's Great Gransden

In 2008 the Ely RSCM Committee identified a need to encourage wider interest in the RSCM Awards on offer for singers (young and adult), whether as participants in a choir or a singing group. To meet this need,

two 'taster' evenings were held in the spring of this year at St Peter's March and St Barholomew's Great Gransden.

Led respectively by Jonathan Lilley and Paul Trepte (Awards examiners) and assisted by Jan Payne (examiner) and Elizabeth Trenchard, both events provided those attending with a chance to work through the syllabus for the Bronze and Silver Awards and to try out sample aural tests and sight-reading skills. The input for choir directors from Elizabeth (who trained the first successful Gold level candidate in the Area) was much appreciated. Paul and Jonathan both gave valuable insight into what examiners look for in successful candidates and there was a chance for delegates to try their own hand at examining some pre-recorded selections of real examination candidates (not from this Area), kindly supplied by the RSCM nationally.

Attendance at both events (especially the one at St Peter's) was encouraging and it is hoped some of those present will now consider taking an Award in 2010. Information concerning the syllabus and general regulations on the Awards scheme can be found at:<http://www.rscm.com/assets/education/singingAwards/areas/ely/Syllabus.pdf>

Jan Payne

AGM and Workshop on Compline 17 March – Ely Cathedral

The Annual General Meeting of the Ely RSCM Committee took place this year on Tuesday 17 March at the Cathedral Centre on Palace Green in Ely, and was followed by the opportunity to practise for, and sing, Compline in the wonderful setting of Ely Cathedral's Lady Chapel.

A total of 20 (13 committee members and 7 church musicians) attended the meeting, which focussed on the accounts for 2008, the programme of events for the past year and the plans for forthcoming events. The opportunity was also taken to say farewell to Jan Payne on her appointment as the RSCM Co-ordinator for the East of England and to thank her for her splendid contribution as the committee's Education and Training Officer.

The rehearsal for Compline was led by Peter North, currently Head of Vocal Studies at the King's School in Ely and a former lay clerk at the

Cathedral, who has conducted some very well-received workshops for the Ely RSCM Committee on voice production over the last few years. In a very short space of time he very skilfully integrated the visitors from the AGM with the group of singers from the Ely area who regularly sing Compline on every Tuesday evening in Lent.

The service included plainsong settings of Psalms 4, 91 and 134, and of the Nunc Dimittis, the anthem *Call to Remembrance* by Richard Farrant (1530-1581) and the hymn *Lord Jesus, think on me* to the tune *Southwell*.

It was a most memorable experience.

Katherine Heeley
Godmanchester Parish Church Choir

Awards Choristers' Evensong 25 April – Ely Cathedral

Editor - Regular readers of this publication will know that for several years the Ely RSCM Committee has organized a special Evensong in the Cathedral at which recent recipients of Chorister Awards up to the age of 18 have been invited to join forces with the trebles of the Cathedral Choir. This event has always proved popular with the Awards Choristers, not only for the opportunity to sing in such a splendid setting to such a high standard but also because of the public recognition given to their achievements in gaining the Awards. For the first time this year, the age restriction was lifted and all previous winners of the Awards of any voice part were eligible to take part, provided that they still sing regularly with their church choirs. We have thus taken the opportunity to give you two reports on this event, the first from a more senior soprano and the second from the choirleader of one of the junior participants.

As a mature holder of the Bishop's Senior Award, actually gained in the first year that the scheme was introduced in the 1980s, I was delighted to receive an invitation to take part and readily accepted. I was not to be disappointed. On the day the fifteen choristers involved gathered in the Cathedral Song School where we were warmly welcomed by Paul Trepte who very quickly had us working at the music set for Evensong. The atmosphere was very relaxed, created by Paul Trepte's quirky sense of

humour, which helped the practice along admirably. After about an hour of singing, covering the versicles & responses, psalm and touching on the Moeran Magnificat, we had a break for tea. At 4.30 pm we joined the Cathedral Choir for the final rehearsal, lasting approximately forty minutes, taking us closer to the all important service. Soon afterwards we processed from the South Aisle and took our places in the choir stalls. An especially exciting part of the service for me was the setting of the versicles and responses by the 17th century composer John Reading, undoubtedly enhanced by being surrounded by the scintillating voices of the cathedral trebles. The music throughout was of an excellent standard, as one would expect, and the highlight for me was the Balfour Gardiner Anthem 'Evening Hymn'. Brilliantly accompanied by Jonathan Lilley at the organ, I found this piece incredibly inspiring and uplifting. During the service nine young choristers, watched by proud parents and friends, were presented with their medals. This opportunity of singing with Ely Cathedral Choir was a great privilege, a memory that will remain with me always.

Ros Fletcher
Godmanchester Parish Church Choir

25 April dawned very brightly, the day that the 2009 Award Choristers received their medals and joined the Cathedral Choir to sing Evensong. Jessica, our chorister who entered for the Dean's Award this year, was very excited as this was a special experience for her to sing with the Cathedral Choir. It is always a good thing to meet people and Jessica enjoyed getting to know the other award winning choristers, who came from St Thomas à Becket, Ramsey and St John the Evangelist, Cambridge. The singing, of course, was magnificent. I am sure the visiting choristers will remember for a long time taking part in this special day. I do hope that Ely Cathedral, which over the centuries has inspired so many, will continue to be a very special place of worship for all of them, as it has always been for me. We look forward to seeing many more of today's choristers receiving their awards in the future and having their hard work rewarded by singing Evensong in the Cathedral.

Joyce Rogers
St Andrew's Church Choir, Whittlesey

2009 Ely Festival of Church Music

On 16 May four members of our Singing Group from the East Marshland Benefice, together with fifty other choirs comprising approximately 500 singers from across the area, came together at Ely Cathedral for the annual choirs' festival in an outpouring of joyful music from all traditions. This festival was particularly special because it was also part of the celebrations of the 900th Anniversary of the Diocese.

I must admit that when I first saw the Service Book the content did not appeal to my taste to any great extent, but, having been weaned on the English Hymnal, Hymns Ancient & Modern and the New Cathedral Psalter, this was only to be expected. However, my initial misgivings were expurgated following the preliminary rehearsal, ably led by Paul Trepte and John Rutter.

After a couple of useful rehearsals with local choirs, eventually the day of the festival arrived and there began an afternoon of very hard work for two and half hours. By golly, we needed it! It is wonderful to have the opportunity to learn from such gifted and experienced mentors as Paul Trepte and John Rutter and, as a parish organist, I greatly appreciated Jonathan Lilley's skills at improvisation and accompaniment, particularly his rendition of the two voluntaries by Herbert Howells, which are not for the faint-hearted!

Turning to the actual service, it was a shame that we were unable to join with the Cathedral Choir in the Introit, Bruckner's 'Locus Iste'. However, they did us all proud throughout the service, particularly in the Howells anthem when we needed their valued support to reach a successful, and indeed relieved, conclusion. The first hymn, 'Saints of Ely raise your voices', written especially for this festival by Canon David Pritchard (tune) and Professor David Yeandle (words), was an inspired piece and a jolly good sing which helped to settle any nerves. It is on a par with Ken Naylor's 'Coe Fen' and deserves to reach a wider audience. I was pleasantly surprised to have enjoyed the responsorial version of Psalm 46 so much and, on balance, would rather sing them this way than not sing them at all. The responses were an absolute delight, and it was a great pleasure to find that something so simple could be so effective. 'All are welcome' would be a fine addition to any parish's Patronal Festival repertoire, as would 'Truly the Lord is in this place' (provided they could cope with 7 in a bar!). The worship songs were a very pleasant surprise

and an uplifting sing, but the most moving was Balfour Gardiner's 'Evening Hymn' which I am sure everyone enjoyed, particularly the 'spooky' bits. The organ's ample resources were used to the full to create the right atmosphere.

The highlight for me was John Rutter's 'I am with you always'. This was the first occasion I'd ever sung under the composer's direction and it was a revelation to get past the notes and into the 'soul' of the anthem. It was a great privilege for us all to have this opportunity to be involved in the debut of this wonderful piece; let us hope that we did it and the composer justice.

A festival such as this requires great organisational skills and I must add our grateful thanks to everyone involved in putting on such an enjoyable occasion. Next year perhaps we might be allowed to sit down with more regularity in deference to our aching feet!

John Everington
East Marshland Benefice

Editor – Those who took part in this festival or purchased the music will appreciate that there is no copyright annotation on the anthem 'I am with you always' that John Rutter wrote especially for the event. John has now generously agreed that any of the participating choirs are welcome to sing the anthem anywhere, but should not make additional photocopies. If they need extra copies in order to perform the anthem, they should either borrow them from other choirs that took part in the festival or purchase a set when the anthem is published, probably by OUP later in the year.

The Ely RSCM Committee would be grateful if all choirs possessing copies of this anthem could ensure that this guidance is observed.

CHORISTER AWARDS

2009 Awards

Many congratulations to the following candidates who were successful in the 2009 examinations:

Silver Level (Bishop's Award)

Cambridge St. John the Evangelist Emily Reid (with Merit)

Bronze Level (Dean's Award)

Cambridge St. John the Evangelist Edward Ball (with Merit)
Esther Leonard
Sophie Thompson
(with Distinction)
Florence Zolman

Ramsey St Thomas à Becket Hannah Butson (with Merit)
Heidi Tara Cadman
Reuben Cadman
Abigail Cunningham
Hannah Palmer

Whittlesey St. Andrew Jessica Stuttard

At the Awards Choristers' Evensong in the Cathedral on 25 April, the medals were presented to the 9 candidates who were able to attend. The certificates were subsequently presented by the Bishop and the Dean at the Choirs' Festival on 16 May.

2010 Examinations

In congratulating the successful candidates in the 2009 examinations, the Ely RSCM Committee was pleased to see a significant increase in the number of applicants compared with 2008. It is hoped that the clergy and choirleaders will continue to recognize the importance of the awards in the musical development of their young choristers and make every effort to encourage an even greater response next year.

The examinations for the 2010 awards will be held in the Cathedral on **Saturday 20 February** (and also on **Saturday 27 February** if required by the number of applicants). The closing date is **1 February**.

Copies of the syllabuses and entry forms are available on the Committee's website (www.rscmely.org.uk) or by post from the Awards Administrator:

Lloyd Barnett
43 Ridgeway
Eynesbury
St Neots
Cambs PE19 2QX,
01480 217153 or lbarnett@ntlworld.com

To encourage more candidates for the 2010 examinations and as a gesture in connection with the continuing celebration of the 900th Anniversary of the Diocese, the Ely RSCM Committee has decided, for these examinations only, to waive all fees and charges. A condition of this considerable financial assistance is that successful candidates will be expected to attend either the Awards Choristers' Evensong on Saturday 20 March, when the medals will be presented, or the Choirs' Festival on 15 May, when the certificates will be presented, or preferably both!

Further details about the Awards scheme in general, including the national Gold Award (which replaces the erstwhile Bishop's Senior Award), may be obtained from the Committee's Awards Co-ordinator:

The Reverend Mike Banyard
The Vicarage
High Street
Chippenham
Cambs CB7 5PP
01638 721616 or banyardmg1@yahoo.co.uk

AUTHORISED LAY MINISTRY

Music Ministry training programme 2008/09

Another year of ALM Music Ministry training has drawn to a close after an eventful nine months. This year there were four trainees on the music course, drawn from very diverse churches. Please remember them in your prayers (and all the other ALM ministers in training) at this time.

This year's music ministers are:

John Phillips:	St Wendreda's, March
Richard Hinit:	St Andrew's, Soham
Suzanne Barton:	St John the Evangelist, Cambridge
Brenda Richardson:	The Cheveley Group of Parishes

An authorisation service for the new ALM ministers will take place in Ely Cathedral on Sunday, 20 September 2009 at 6.30 pm. Anyone is welcome to attend to support the newly authorised ministers on this special day in their lives. Alongside them will be some 80 ALMs who, having now served for three years, will be re-authorised by Bishop David, including some music ministers.

If you are interested in starting the Ely Diocese ALM Music Ministry training programme in September 2010, please speak to your incumbent or contact me on 01223 576345 for further details.

Jan Payne

RSCM EMAIL NEWSLETTER

Many readers will be aware that earlier this year the RSCM launched an email newsletter which is available free of charge to anyone interested in church music, whether an RSCM member or not, by subscribing on the RSCM website. The RSCM is very excited about this opportunity to share its mission and activities with a new audience, and to support the efforts of all its volunteers to raise the profile of music in worship.

Each newsletter – around six a year – includes central RSCM news and information, helpful web links, and stories from the wider church

community and music world, with the focus primarily on news and events of national, international or general interest. For example, the July issue, which arrived while this edition was being prepared for the printers, included details on the following items:

- 2 new publications from the RSCM Press – ‘The Chorister’s Companion’ and ‘The Advent Sequence’
- RSCM Cathedral Courses and Young People’s Courses this summer
- New CDs
- Results of a survey on what appeals most (and least) to men in church services

To obtain this newsletter on a regular basis, all you have to do is visit www.rscm.com and subscribe.

The RSCM hopes that you find this a valuable resource, and one which will complement the quarterly magazines with topical and online news and events. If you make use of this facility, your feedback would be warmly welcomed.

THE OCCASIONAL ORGANIST

I had been an amateur organist at our Church in west Slough for over 40 years, but after moving to Ely over 10 years ago I agreed with my wife not to take another regular organist post but to join a local church where we would actually sit together! However, I have gradually found a new role as an occasional organist in local village and town churches of different denominations and services. Over this period I have become convinced of the growing value of this modest but important ‘ministry’, because I believe it could really help other organists to decide whether to continue, or take on, the big commitment of a regular post if they can call on a dependable occasional deputy. I should therefore like to share the lessons I have learned, in the hope of helping others thinking of, or already in, a similar role.

You may have been the organist at the same church for possibly many years, in an accepted role where your ‘music ministry’ is appreciated by clergy and congregation. However, the time may come when you cannot continue in the same demanding weekly role, but may still wish to

continue the privilege and pleasure of accompanying services on an occasional basis at different local churches. To do this in an acceptable and satisfying way it helps to understand your lesser but still important role. You will play music not chosen by you, perhaps on a very inadequate instrument. If you consider this unacceptable it is perhaps best not to get involved.

But if you can view such changes as an interesting and novel challenge that will continue to use your God-given skills and experience, however modest, to support and uplift the worship in possibly struggling churches, and hopefully give pleasure to those who have invited you, in addition to keeping you practising and your remaining little grey cells moving, that's fine. I wish you good luck and hope you share the great satisfaction that I have been lucky enough to experience, taking my new role, but not myself, seriously, hopefully playing appropriate 'live' music in diverse situations.

My approach to my lifelong amateur musical hobby is influenced by my career as a London Underground project engineer, where in any new scheme you had to identify and resolve all foreseeable human and technical problems, but not be fazed by the inevitable Murphy's Law situation: "If anything can go wrong it will- and at the worst possible moment". In trying to follow these principles in my new 'occasional organist' role I have gradually identified the following 5 steps which I aim for, but sadly don't always achieve.

1. Keep Practising and Maintain a Repertoire Now that I am no longer playing weekly at the same church but occasionally in different churches it could be too easy just to 'get by' with a few well-worn pieces. I found that a fresh makeover of other old well known music could revive them, and those I bought years ago but never had time to learn could be a challenge. For playing on a small one manual village organ with limited or no pedals, C H Trevor's Oxford collections of music for manuals or Bach keyboard pieces for manuals go well. Occasional organ lessons, recitals, attending RSCM, IAO or Cambridge Organists' Association periodic study events have been a boost.

2. Bookings, Fees and Records For an initial phone booking I check, and record basic details on a simple form, the place, date, time, type of service and music, and contact details of person booking (eg, regular organist, clergy, churchwarden, wedding couple, funeral director). For a first visit I ask for fuller details to avoid possible misunderstandings –

directions, parking, toilet, key holder, type of instrument (the BIOS website can be helpful if there is no regular organist to ask), the console access (some can be quite alarming!), form of service, setting, choice of hymns and hymn book. If booking is some months ahead, eg, for a wedding or an organist's holiday, I make a provisional booking to confirm later. I welcome any special music request for a wedding or funeral, but check that it is within the organ's (and my) capability, get full music title and KEY, and determine who provides a copy. If special organ practice is necessary with musician(s) I agree the fee, allowing for the extra time involved. Ready for my tax return I keep an annual summary of services played and fees received. I also record mileages and music related expenses for the year in order to claim for these in the tax return.

3. Early Preparations I try to select and practise suitable music (with spares) for a usual Sunday service and instrument if known. For a first visit, to limit the number of unknowns I try to follow the railway 'KISS' philosophy – 'Keep It Simple Stupid'. For funerals I ask for requests or associations that may help to provide 'comfort music'.

4. On the Day I try to arrive 30 minutes before the service (despite my long-suffering wife's complaints in winter) to prepare calmly, especially if there are more unknowns, eg, first visit, interregnum, no regular organist, Fenland traffic and weather delays. For an early Sunday service I try to prepare the night before (everything takes me longer in the mornings), and I must take ALL I need - mobile phone, contact number, map. directions if necessary, organ shoes, organ specs if required, service list and music, printed order of service if provided, organ music with spare alternatives and fillers, (but Murphy can still pounce if I forget that the car windows first needed de-icing!). On arrival I try to resolve any final queries with the minister, how the service starts and hymns announced. I check hymn numbers for any changes, look through today's hymns in possibly unfamiliar hymn book for unexpected tunes and resolve doubts. I set up all service music (beware hazards of strange music desks), take a final reminder of the console layout and controls, and start with a familiar piece - mine is I hope fitting for a visiting organist, Bach's 'Blessed Jesu, we are here' (BWV 731).

5. Playing the Service I try to set a reasonable tempo for a sometimes invisible and inaudible congregation, follow the printed order of service carefully, not be too relaxed or fazed by the inevitable unexpected, not lose my place or concentration (1Cor.10: v12), play a final voluntary that is comfortably manageable on a strange organ, carefully switch off, lock up etc, pencil on pieces played (date and place), collect ALL my various

bits, get helpful feedback over coffee from partner or friend, and hope to be invited again.

David Catling
Ely

FORTHCOMING NON-RSCM EVENTS

Carlo Curley Organ Recital 5 September –Bourn

On Saturday 5 September at 5.00 pm, Carlo Curley, the International Concert Organist, will be giving an organ recital at the church of St Helena and St Mary at Bourn. Carlo is one of only a few organists in the world to give classical organ concerts and recitals, unsupported by a teaching or church appointment.

To create a more intimate and informal atmosphere, Carlo has agreed not to play a formal programme, but to do one ‘from the console’. This will mean he will play a selection of pieces as he sees fit, in relation to the surroundings and atmosphere. It will be a surprise to us all, which should make it all the more exciting. That said, the programme is almost certain to include works by such well-known composers as J S Bach, G F Handel, C Franck, C-M Widor and M Dupré.

Specially for the concert, a ‘state of the art’ 45 stop, two manual, Allen digital organ has been hired which will produce a fantastic sound. To help your appreciation of the concert there will be an HD large screen video presentation, so that everyone should be able to see Carlo play at his ‘747 flight deck’ as he often calls the organ console. In addition to being a supreme musician, he is also an engaging and witty raconteur, which makes his concerts that little bit different and special.

Tickets are available in advance from Graham Bruce (01954 718221) or Alison Newson (01954 719504) at £12.50 for the central pews of the nave and bell tower or £10.00 for the side aisles and Lady Chapel.

Refreshments will be available in the interval and there will be plenty of time before the concert, during the interval and at the end, to meet Carlo and buy CDs or DVDs.

Concert in aid of 'Crossroads' 5 December - Godmanchester

On Saturday 5 December at 7.30, an evening of music and readings for the seasons of Advent and Christmas will be held in the Godmanchester Parish Church, once again organised by Dame Norma Major in support of the local West Anglia branch of the charity 'Crossroads Care'. The readings will be given by a number of well-known national personalities, including Alan Titchmarsh, and the music will be led by the augmented choir of Godmanchester Parish Church under the direction of Ken Diffey, with Paul Bryan at the organ. The local brass ensemble 'Prime Brass' will also be taking part. For further information and to book your ticket, please contact Mrs Bizz Thackray on 01480 457722.

ODD JOTTINGS

Pipe Organ Available

A small 2-manual pipe organ removed from the chapel of Cliff College, Calver, Derbyshire in March of this year requires a new home. It was originally built for the college in 1908 by Albert Keates of Sheffield, paid for by the subscriptions of the students. When a new chapel was built in 1933, the Swell organ may have been enlarged from three to five stops (extra Viola and Voix Celeste) when it was moved across the road to its new home.

Dimensions:

Width: 7' 4" (also external blower box, rear bass side, 2' x 2')

Depth. 5' 6" plus 3' to allow for organist's stool:

(Optimum flat floor area required: 8' wide x 9' front to back

Height: To top of longest, middle display pipe: 12' 6"

Specification:

Tracker action to manuals
Pedal Bourdon on pneumatic chests
Manuals CC to a (58 notes)
Pedal Board: 30 note, radiating and concave
Balanced swell pedal to swell-shutters
Speaking, silver-painted, display pipes
Half of the metal ranks are of spotted metal
Electric blower (motor being rewound)

Speaking Stops:

Swell	8' Oboe	Great	8' Open Diapason
	4' Spindle Flute		8' Dulciana
	8' Rohr Flute		8' Stopped Diapason
	8' Viola		4' Gamba
	8' Voix Celeste		Space prepared for another rank
Pedal	16' Bourdon		

Couplers/Accessories

Swell Super-Octave
Swell to Great
Great to Pedal
Swell to Pedal
Tremulant
Two Combination pedals to Swell
Two Combination pedals to Great

The organ is now in store in West Norfolk and ready for transport/re-erection. To discuss details and price for transport, shipping, re-erection and finishing, please contact Chris Young on 01366 500470

King's School Ely Composer's delight at first Choral Day

World renowned choral composer and conductor, Bob Chilcott, came to King's School Ely in February for the inaugural King's Choral Day which gave nearly 200 children from all over East Anglia the unique opportunity of singing his *A Little Jazz Mass* in Ely Cathedral.

Neil Porter-Thaw, Director of Music at King's Junior School, who organised the event, said: "For many of the children our Choral Day was their first experience of singing in such a large choir and the opportunity to work with Bob Chilcott gave them a unique opportunity to experience the joy of choral singing. Giving the performance in Ely Cathedral made it even more special."

A Little Jazz Music was originally composed for the New Orleans Children's Chorus and it is now regularly performed by youth and adult choirs worldwide.

Bob Chilcott has been involved in choral music for most of his life. He was a chorister and choral scholar at King's College, Cambridge, and for 12 years was a member of the vocal group, The King's Singers. Since 1997 he has worked as a full-time composer and has written a wide variety of choral music, including a significant amount of music for young choirs.

King's Choral Day was modelled on the annual Wind Band Day which has involved hundreds of youngsters from preparatory and primary schools from all over the region in a day of instrumental music making.

The Choral Day was such a success that Alexander L'Estrange has already accepted Neil Porter-Thaw's invitation to lead the 2010 event. Alexander, who was a chorister at New College, Oxford, and read music at Merton College, Oxford, is one of Britain's foremost young jazz musicians. A distinguished composer/arranger, he is consultant editor of 'Choral Basics', a new series of arrangements for choirs, published by Faber Music.