

ALL SAINTS NEWS

24th July 2022
Trinity 6 Pr 12



QUIZ

1. How many people sing in the choir at All Saints?
2. How many can you name?
3. When do they practise?
4. In which parts of the Mass should the congregation also sing ?
a. Hymns b Psalm c. Kyrie d. Gloria e.
Acclamation f. Sanctus & Benedictus. g. Agnus Dei
h. Anthem

Time for a Fanfare and huge vote of thanks to our choir and musicians at All Saints. Twenty-first century life means that numbers and personnel tend to vary from week to week, but our most regular and long-standing members can count their length of commitment to the Choir in not only years but decades, and their 'combined score' probably matches the age of the original church!

Over the last fourteen years or so we have immensely valued the enthusiasm and talent of many students in receipt of Choral Bursaries during their time in Bristol. The impact of Covid on all educational establishments and on singing groups has seriously affected recruitment to choirs in the last two years. Our current batch of students have all just completed their fourth year and are preparing to move on – so they leave a huge gap. Replacing them will be hard, but these links to the Universities and other choirs are crucial to the All Saints Choir and to the breadth and standard of our repertoire. For their contribution over the last few years we especially thank Hannah (Modern Languages), Sophie (Zoology), Liz (Philosophy and French), Louisa (who graduated last year and is now doing further study at Oxford University), and Jasmine, our youngest member, who has just completed her GCSE's. We wish them all well in future endeavours and hope we shall see them in Bristol again.

Students from the past include Sophie Mitchell, who returned to sing at Wendy Bray's funeral; Grace – now a fully-fledged doctor who has returned occasionally this year and whom we congratulate on her marriage to Robin in Newcastle this month; Nadia - who sang in the choir and also played the organ for the pre-pandemic 9.30 service, now working in Surrey; and Lina, a postgraduate student, now working at Potsdam University.

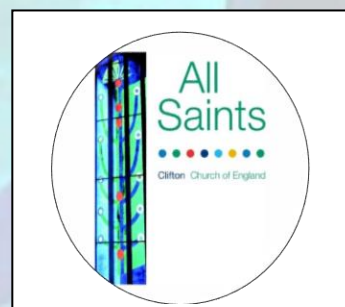
Much gratitude is due to our many 'friends and occasional supporters' who come to help out especially at holiday times or on special occasions. We have lately welcomed Marilyn and Heather to this number. We hope they feel a warmth of welcome at All Saints – please make a point of greeting any new faces.

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Throughout the pandemic, our music was much enhanced by Chessie, whose beautiful solos were often a feature of services and concerts. She and her husband have now moved to Trowbridge. We wish them success in their newly opened bakery - *Guild of Dough* on Ashley Down Rd. If you are going that way do stop and sample their wonderful fresh bread!

Thanks too to Martin and Charles who, as well as singing in the choir, have joined John on the rota to provide accompaniment to singing at Early Worship – it really enhances and helps us relate this service to the Liturgy of the Parish Mass.

Answers to Quiz:

1 It varies between 5 and 15 - sometimes more. 2. Brendan, Charles, Chessie, Chris, Hannah, John, Karla, Margaret, Martin, Janice, Linda, Liz, Simon, Sophie. 3. Thursday evening 7.30 – 9.00 pm and Sunday 10.00 am before Mass. 4. All of these except the Anthem. There are booklets in the pews showing the different Settings and where the congregation joins in. Most Settings have congregational responses indicated. The last page also has tips on how to join in with singing alternate lines of the Psalm.

The Fascination of the Organ – ‘The King of Instruments’ (Mozart)

Apart from being played from a keyboard, there is no similarity between an organ and piano. The piano is really a percussion instrument, where hammers hit the different pitched strings and sound is not sustained, whereas the organ is essentially a ‘box of whistles’ operated by wind so that sound can be sustained. In this short article, I hope to relate a little about the history of the organ, and to explain something of its features.



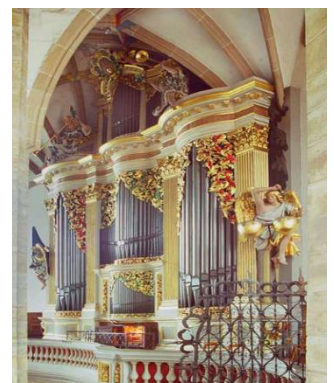
A harpsichord maker, Christofori from Padua, is credited with the invention of the piano in about 1700, but the organ is much older, with references to an instrument in Alexandria in c240 BC called a ‘hydraulis’, in which the wind pressure was regulated by means of water pressure. There are further references to similar instruments throughout the (Byzantine) Roman Empire where it was recorded as being played at banquets, games, and circuses.



From the mid-8th century the organ spread through northern Europe, and by the 1400s the use of organs was well established in monastic churches and cathedrals. These instruments would have been relatively unsophisticated – such as the small ‘portative’ or ‘positive’ organs where the keyboard was played with one hand while the other operated the bellows, as can be seen in illuminated manuscripts or stained-glass windows. However, there is an account of a rather larger instrument set up by Bishop Alphege in Winchester about 1000 years ago which required two players and 70 strong men to operate the bellows so that its 400 pipes could sound, and ‘which could be heard throughout the town’!

Early in the 16th century most of the features we associate with a modern organ were developed, initially in the Upper Rhineland. From that time, the pipe organ was the **most complex man-made device** – a distinction retained until it was displaced by the telephone exchange in the late 19th century !

Different national styles of organ building developed, influenced by the role of the organ in the church and its liturgy. The North German and Dutch builders took the lead in this due to the significance of congregational singing and the ‘choral’ in the Lutheran Church, culminating in the compositions of J.S.Bach. The organs were artistic masterpieces, displaying exquisite craftsmanship as well as beautiful sound.





In France and other Catholic countries, organs were primarily designed to play 'alternatim' verses in the sections of the Mass, rather than to accompany a congregation. In England, the scene was less encouraging – most organs were removed from churches or destroyed in the Reformation and the Commonwealth period, but, at the Restoration, a number of continental builders came to this country and produced some beautiful instruments, often with cases to match, such as that in King's College Chapel, Cambridge. Unfortunately, our Puritanical streak led to organs in many churches being tucked away in a side chapel so that they did not 'speak' into the body of the building. Not so at All Saints!

In the 19th century, the organ became more symphonic with an increasing range of tonal qualities, larger numbers of pipes, and accessories. In England, Town Halls and their organs were a great source of pride, with regular recitals, and the ability to accompany vast choral societies and community events. In churches, the Victorian era saw increasing popularity in hymn singing, and the need for adequate instruments to lead worship. The development of electro-pneumatic actions and other electronic aids have been essential to this, whilst digital components have made themselves invaluable in recent years. Given the expense of building and maintaining pipe organs, electronic organs which digitally attempt to reproduce the sound of a pipe organ, have become increasingly popular.

HOW DOES IT WORK

So how does a pipe organ work? An organ contains one or more sets or 'ranks' of pipes, a wind system and one or more keyboards. The pipes produce sound like a recorder – pressurized air passes through them, and the action connects the keyboards to the pipes. 'Stops' allow the organist to control which rank of pipes sound at a given time. Organ pipes are made from wood or metal (usually a tin alloy). Since each pipe can only produce a single note, multiple pipes are required to accommodate the notes of the scale - the longer the pipe, the lower the note. Organ pipes are divided into 'flue' (flute-like) or 'reed' (like a clarinet) pipes.

Pipes come in different shapes and sizes - those at standard pitch are called '8 ft' pipes; '4 ft' sound an octave higher and '16ft' an octave lower. The smallest ones have a 'speaking' length hardly longer than a thumb nail! The largest and deepest ones ('32ft') obviously take up a lot of space and are only found in the largest buildings. The 'timbre' and volume of a pipe is adjusted by the 'voicer' when an instrument is built. Two independent actions are needed to 'operate' an organ – the first is the key action, and the second the 'stop' action. Until late in the 19th cent. these were always mechanical actions, but, since then, first, 'tubular-pneumatic' and then 'electro-pneumatic' actions were developed. These are the commonest, particularly in large instruments. Players generally prefer a mechanical action because they feel they are in direct contact with how the air is released into the pipe and, thus, how it speaks.

Most church organs have two or three 'manuals' and a 'pedalboard'. Large instruments, such as St. Mary Redcliffe or Bristol Cathedral have four, and the largest cathedrals and the Albert Hall organ have five! Each manual will operate a different 'division' of the organ, each with its own characteristics, the 'Great' – the basic sound, the 'Choir' - a lighter sound – and the 'Swell' which is enclosed in a box, with shutters which operate like Venetian blinds so that the volume can be varied. The fourth manual, where it exists, is usually the 'Solo' division, with 'stops' that can take on a solo role, rather than be part of the 'chorus'. The console is the place from which the organist 'controls' the instrument – and it often resembles the cockpit of a plane in its complexity.

As a young man my twin passions of flying and music were satisfyingly combined in playing the organ!

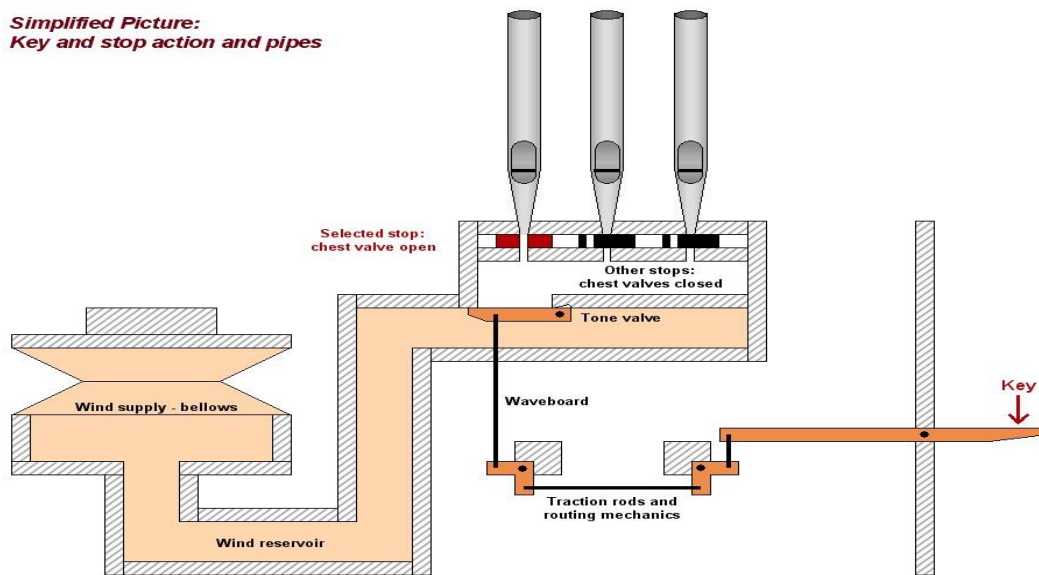
JAD

This is the largest playable organ in the world – the Wanamaker Organ in Macy's Store, Philadelphia.

It has six manuals and 464 ranks, with 28,750 pipes laid out over five floors of the building!

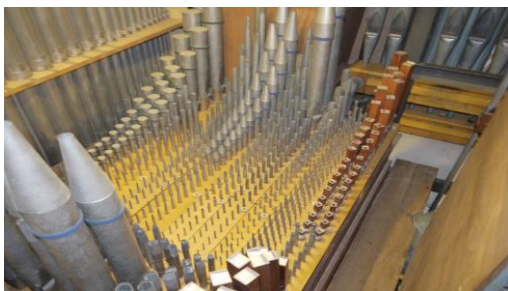


*Simplified Picture:
Key and stop action and pipes*



The All Saints organ :

The 'Positive' soundboard, immediately above the organist



The renovated 'bellows' before reinstalment in 2015

The smallest speaking pipe



A few facts and figures

All Saints Organ has mechanical action with 1200 meters of cedarwood trackers.

The stop action is electric.

It has three keyboards and a pedal board.

There are 40 stops and 2585 pipes.

concert and organ matinées

all saints arts – music. For a number of years All Saints has promoted tea time concert matinées on Saturdays as part of our community outreach 'bringing the outside in'. 'Bringing affordable arts to this iconic building', the concert and organ matinées last around an hour, and are all free to attend with a retiring collection for donations. The donations, along with the modest charge for tea and cake, contribute to performers expenses and to the needs of the church. We now have a good core of regular attenders, which is growing again post-Covid.



Performers are a mix of professional and amateur, both local and from further afield, but the events have become known for the very high quality of the performances.

Our most recent matinée featured Sophie Chung, a truly outstanding young violinist (aged 15), who played Bach, Beethoven and Elgar with astonishing maturity. She is pictured here with Allan Schiller, the internationally renowned pianist, who gave June's matinée. The next concert matinée is on August 6th when Trio Gwaun – Lorna Osbon, Nia Harries and Matthew Bale, professional musicians from Pembrokeshire, perform Handel and Schubert's wonderful Piano Trio in B flat. Lorna and Matthew lived previously in Bristol and Bath and will be known to many locals.

The organ matinées began with the launch of the newly restored organ and take place in the summer months. The next one will be on August 20th and features Clare Hobbs who was formally Assistant Organist at Bristol Cathedral

Bringing the outside in' has led to some memorable events and exhibitions in All Saints. Apart from our own promotions, the church is particularly popular with visiting choirs, thanks to its excellent acoustics and the fine organ, whilst it has become the home for the Bristol Early Music Festival. We are fortunate to have such a versatile space which lends itself to so many activities, such as art exhibitions in the Atrium and the spectacular Stained Glass exhibition last winter under the Gallery. The Sacristy and Randall Room provide scope for other events.

However, there is more we could do! Do **you** have ideas for events or contacts with people who might be interested in being involved in our Arts Programme, whether as performer, exhibitor, or helper? Please let us know!

all saints arts concert matinée

All Saints Church,
Pembroke Rd
Clifton

Saturday August 6th 4pm



Trio Gwaun

Lorna Osbon - violin
Nia Harries - cello
Matthew Bale - piano

*Schubert Piano
Trio in B flat +
Piazzolla*

Admission to concert matinées is free.
There will be a retiring collection (cash or card).
Refreshments available after the concert.

all saints arts 2022 organ matinées at 4pm

Saturday 21 May (Assistant Organist Bristol Cathedral)	Paul Walton
Saturday 25 June (Organist St Peter Mancroft Norwich)	Julian Haggett
Saturday 16 July (Director of Music Truro Cathedral)	Chris Gray
Saturday 20 August (formerly assistant Bristol Cathedral)	Claire Hobbs
Saturday 10 September (Chapel Organist Marlborough College)	Michael Butterfield



Entry is free with retiring collection (cash or card)
Refreshments served after the concert

All Saints Church, Clifton Music Events July – December 2022

<u>concert matinée</u>	Saturday July 2 nd 4pm
Sophie Chung - Violin & James Drinkwater - Bach, Beethoven, Elgar and Ysaye	
<u>concert matinée</u>	Saturday August 6 th 4pm
Trio Gwaun - Lorna Osbon - violin, Nia Harries - cello, Matthew Bale - piano Schubert Piano Trio in B flat + Piazzolla	
<u>concert matinée</u>	Saturday September 3 rd 4pm
Julie & Stephen Browne - Flute and Piano Recital	
<u>concert matinée</u>	Saturday October 1 st 4pm
Bristol Brass	
<u>concert matinée</u>	Saturday November 5 th 4pm
Sara Temple - Clarinet & Catherine Milledge - Piano	
<u>concert matinée</u>	Saturday December 3 rd 4pm
Bach Again - All Saints Singers and Players	
ORGAN RECITALS	
Saturday 25 th June 4pm Julian Haggett (Organist St Peter Mancroft Norwich)	
Saturday 16 th July 4pm Chris Gray (Director of Music Truro Cathedral)	
Saturday 20 th August 4pm Michael Butterfield (Chapel Organist Marlborough College)	
Saturday 10 th September 4pm Claire Hobbs (formerly assistant Bristol Cathedral)	

Admission to all concerts is free.
There will be a retiring collection (card or cash)
Refreshments (tea & cakes) £3

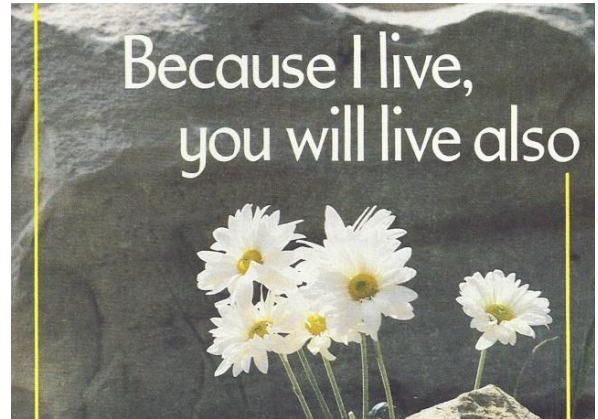
All Saints Church needs to appoint a third Foundation Governor to the Governing Body of St Johns C of E VC Primary School to commence in September. The school is open to all faiths and none with an ethos rooted in basic Christian values. Foundations Governors have a strategic role in fostering those values in all that the school does. Apart from an interest in education of all kinds, essential requirements are the ability to ask relevant strategic questions which focus on the needs of both pupils and staff, good communication skills and reasonable competence in using IT. Training is available. There are six main meetings per year which can also be attended virtually (thank you Covid!). If you can support our community in this way please contact Father Charles as soon as possible. Application is straightforward - made via the PCC and Diocese. DBS checks are required. office@allsaintsclifton.org

Prayers Requests

'In a little while the world will no longer see me, but you will see me; because I live, you also will live.'

(John 14: 19).

Please let Fr Charles know of anyone who would like to be remembered within the weekly prayer list or anyone who you would like to be remembered in prayer



Those who we remember in our Prayers

Sunday Tabitha Clark, Ruth and Richard Harding, Katie Norman, Neal Gordon, Jean Callow, Sarah Bradley, Katrina and Katherine King, Samantha Tucker, Veronica Hayfield, Joyce Shepherd, Philip Miles, Ryan Lindsey, Immie, Audrey Jones, Christine Bartlett, Emma Cartwright, Sue Hilliar, Steve Cooper, Alison Tierney, Molly Sharpley

Monday John Bradley, Robert Paul, Nicky Cousins, Peter Maine, Peter Martin

Tuesday Chris Callow, Elizabeth, Judy Torrens, Margaret Swindale, Diana Verity,

Wednesday Felicity Firth, Kate Thomas, Adam Holmes, Hugh Farry, Linda Cynthia Ashford, Ros Hawkins, Alan Roberts

Thursday Richard Harris, Matt Mumford, Brian Davidge, Caroline Semon,

Friday Charlotte Hopkins, Andy & Gina Ford, Elisabeth Morgan, Molly Sharpley + Peter (Bishop of Bath and Wells)

Saturday Merryn, Roger Durbin (Pr), Nicholas Edwards, Alan & Poppy

This Church

- All those who come into our church to find the comfort of our Sacred Space.
- For those who enter this church as visitors and tourists, for those who come just to look
- For those looking to the coming 'Christian Year' wishing ways to take part in the *missio Dei*
- For those who make use of this space for meetings, rehearsals, concerts, exhibitions, exercise, classes, events and so much more.
- For those who come into this place weighed down through fear – fear of life and life events, the Covid virus, of those around them, and so many other causes

The Departed

James Souter, Roy Beckworth, Jill Masefield, Peter Jones, Douglas Henderson, Nina Thorp, David Andrews, Rita Plaise, Wendy Roberts, Jean Weeks, Barbara Collins, Wendy Bray (Pr), Brenda Davison

Years' Minds - this week we remember

Michael Ball, Anne Hancock, Margaret Edwards, Patrick Dillon, Charles McLean, Madge Arnold, Elaine Sanders, Fr Ken Semon, Trevor White (Pr)

ALL SAINTS PRAYERS

Mon 25	James the Apostle James, son of Zebedee, one of the first disciples to be called by Jesus, along with his brother John, also witnessed the transfiguration. Pray that those who hear the call of Jesus in the midst of everyday life and work will respond wholeheartedly.
Tue 26	Pray for parents, including step-parents and adoptive parents, especially those who parent amidst the extra pressures of disability, poverty or illness. Pray that despite the inevitable challenges, parents will recognise the privilege of parenting and the joy that comes with it.
Wed 27	Mass 10.00am Pray for those who will this weekend be setting off on any kind of pilgrimage: for safety, companionship, insight and spiritual growth as they journey.
Thurs 28	Pray for those who today will consider themselves “forgotten” by family, friends or society in general: that they will find comfort, company and significance.
Fri 29	Mass 10.00am Mary, Martha and Lazarus. Mary, Martha and Lazarus are remembered as friends of Jesus. Give thanks for the value of friendships and pray for them: for our own friendships and for friendship groups that gather people together to tackle loneliness, especially amongst the elderly.
Sat 30	William Wilberforce, Social Reformer, Olaudah Equiano and Thomas Clarkson, Anti-Slavery Campaigners, 1833, 1797, 1846. Pray for those engaged in ‘Black Lives Matter’. Pray for anti-slavery campaigners and charities working to end modern slavery, human trafficking and organised sexual abuse, especially anti-slavery.org and ‘Stop the Traffik’ who specifically work to end people trafficking. Pray for the work of the Clewer Initiative (the C of E Project to Combat Modern Slavery).
Sunday 31	7th after Trinity Merciful God, you have prepared for those who love you such good things as pass our understanding: pour into our hearts such love toward you that we, loving you in all things and above all things, may obtain your promises, which exceed all that we can desire Early Worship 9.00am Parish Mass 10.30am

If you would like to give regularly to the Church, please set up a standing order to the church account, details below ;

Parochial Church Council of All Saints

Account No. 65256747

sort code 08 92 99

Gift Aid forms are available from the office

office@allsaintsclifton.org

