

WORCESTERSHIRE COUNTY COUNCIL  
EDUCATION COMMITTEE

BOROUGH OF OLDBURY COMMITTEE  
FOR EDUCATION

—

OLDBURY GRAMMAR SCHOOL

DEDICATION AND OPENING  
of the  
DAWES MEMORIAL ORGAN

in connection with the  
JUBILEE OF THE SCHOOL

1904



1954

Thursday, 17th May, 1956  
at 7-30 p.m.

## SCHOOL GOVERNORS

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Alderman B. T. Robbins, J.P., C.C. (*Chairman*).  
Alderman G. W. Rose, J.P. (*Vice-Chairman*).  
Mrs. N. M. Barnett, B.A.  
Councillor J. D. Beard, M.B.E., J.P., C.C.  
Councillor R. W. Bishop.  
Dr. F. Eric Dawes, M.A., F.R.C.O.  
Alderman J. F. Goode, O.B.E., C.C.  
Councillor A. Gunn, C.C.  
Councillor Mrs. E. M. J. Gunn, J.P., C.C.  
Councillor W. Hayes, C.C.  
Alderman J. W. Holland, J.P.  
Councillor Mrs. D. M. Hollyoake.  
Councillor Mrs. E. Pine.  
Councillor Mrs. R. Starkie.  
Councillor F. W. Thompson, J.P.

*Borough Education Officer and Clerk to the Governors:*

J. H. C. Marsh, B.Sc., A.R.I.C.

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## SCHOOL STAFF

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C. C. Howard, B.A., B.Sc., Ph.D. (*Headmaster*).  
J. B. Richards, M.A., B.Sc. (*Deputy Headmaster*).  
Miss G. Jones, M.A. (*Senior Mistress*).

B. C. Pearson, M.A.	Miss J. M. French, B.A.
F. L. Hawley, M.Coll.H.	Miss F. D. Tweedie,
W. D. Morris, M.A. M.Sc.	Dartford P.T.Dip.
J. S. Eacott, B.A.	Mrs. M. Jones, B.Sc.
E. G. Swain, B.Sc.	Miss G. M. Firth, B.A.
P. F. Woodward, B.A.	Miss K. J. Scriven, B.A.
A. A. L. Pearce, B.A., B.Sc.(Econ.)	Miss H. C. Sendell, B.A.
S. D. Smith, B.Sc., Grad.Inst.P.	Miss M. Morris, B.A.
H. Metcalf, B.Sc.	Miss V. J. Jones, B.A.
H. Laycock, B.Sc.	Miss W. M. Horton, B.A.
B. R. Lawton, B.A.	Miss H. Gough, N.D.D., A.T.D.
K. C. Hudson, B.Sc.	Miss L. A. Bullen, D.S.Dip.
H. G. Davies, Carnegie P.E.Dip.	Mrs. M. Warwick, P.C.T.
J. D. R. Townsend, M.A.	Miss M. Sanders
E. Jones, B.Sc., A.R.C.O.	(Headmaster's Secretary).
R. J. Clarke, B.Sc.	



## THE ORGAN

was presented to the School in its

JUBILEE YEAR, 1954

by

F. ERIC DAWES, Esq., M.A., Mus.D., F.R.C.O.,

Governor,

in memory of His Parents,

FRANK and LYDIA DAWES.

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The building of the Organ Chamber and the alteration of the Assembly Hall to accommodate the Organ were made possible by the generosity of many friends of the School who contributed to a Jubilee Fund, established for that purpose.

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The School thanks the large number of subscribers to the Jubilee Fund, and, in particular, expresses its gratitude to Dr. Dawes for his great generosity in giving the Organ.

## OPENING CEREMONY

Chairman of the Board of Governors:  
Alderman B. T. ROBBINS, J.P., C.C.

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### HYMN (With pianoforte)

YE holy Angels bright,  
Who wait at God's right hand,  
Or through the realms of light  
Fly at your Lord's command,  
Assist our song  
Or else the theme  
Too high doth seem  
For mortal tongue.

Ye blessed souls at rest,  
Who ran this earthly race,  
And now, from sin released,  
Behold the Saviour's Face.  
His praises sound  
As in His light  
With sweet delight  
Ye do abound.

Ye saints, who toil below,  
Adore your heavenly King,  
And onward as ye go  
Some joyful anthem sing;  
Take what He gives  
And praise Him still  
Through good and ill,  
Who ever lives!

My soul, bear thou thy part,  
Triumph in God above,  
And with a well-tuned heart  
Sing thou the songs of love!  
Let all thy days  
Till life shall end  
Whate'er He sends,  
Be fill'd with praise.

### CHAIRMAN'S EXPRESSION OF THANKS

DR. F. ERIC DAWES, M.A., F.R.C.O., will respond

### PRAYERS of Thanksgiving and Dedication

The Rev. Canon H. Fletcher, M.A.,  
Vicar of Oldbury

HYMN (With organ)

ANGEL-VOICES ever singing,  
Round Thy Throne of light,  
Angel-harps for ever ringing,  
Rest not day nor night;  
Thousands only live to bless Thee  
And confess Thee  
Lord of might!

Thou, Who art beyond the farthest  
Mortal eye can scan—  
Can it be that Thou regardest  
Songs of sinful man?  
Can we know that Thou art near us,  
And wilt hear us?  
Yea, we can!

Yea, we know that Thou rejoicest  
O'er each work of Thine;  
Thou didst ears and hands and voices  
For Thy praise design;  
Craftsman's art and music's measure  
For Thy pleasure  
All combine.

In Thy House, Great God, we offer  
Of Thine own to Thee;  
And for Thine acceptance profer  
All unworthily  
Hearts and minds and hands and voices,  
In our choicest  
Psalmody.

Honour, glory, might and merit  
Thine shall ever be,  
Father, Son, and Holy Spirit,  
Blessed Trinity!  
Of the best that Thou hast given,  
Earth and Heaven  
Render Thee.



## OPENING ORGAN RECITAL

by

F. ERIC DAWES, Esq., M.A., Mus.D., F.R.C.O.

(Organist of the Church of the Redeemer,  
Birmingham)

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1. TOCCATA IN F *J. S. Bach (1685-1750)*  
Composed at the age of 33, while Bach was Master of the Music at the Duke of Saxony's Chapel at Weimar, this piece shows an unflagging vigour and spacious design that Bach rarely exceeded. The two "canons" for the hands, alternating with long pedal solos at the beginning, are noteworthy.
2. AIR AND GAVOTTE *Samuel Wesley (1766-1837)*  
Samuel Wesley was the son of Charles Wesley, the hymn writer, and father of S. S. Wesley, the well-known Church music composer. He himself was a prolific and gifted composer, and one of the greatest organists of his day. The introduction of Bach's music in England was chiefly due to him.
3. SCHOOL CHOIR: "Thine, O Lord, is the Greatness"  
*James Kent*
4. LARGO (From Symphony, "From the New World")  
*Dvořák (1841-1904)*  
Dvořák, the leading representative of Czecho-Slovakian music, found his inspiration largely in the folk-tunes of his native Bohemia. This Symphony was the result of his visit to America, and the Largo is said to express "the grand depths of primeval forests."
5. "VILLANELLA" *John Ireland (1879- )*  
"Villanella" (Italian—"A country girl") was composed in 1904 when Ireland became organist of St. Luke's, Chelsea, and forms a charming example of his early style. The name was used by early composers to describe pieces of a free, light-hearted type.
6. SCHOOL CHOIR: "Praise Ye the Lord, Ye Children"  
*Christopher Tye*
7. TOCCATA FROM FIFTH SYMPHONY *Widor (1844-1937)*  
Charles Marie Widor, a native of Lyons, studied the organ with Lemmens in Belgium. From 1870 to 1933 he was organist of St. Sulpice, Paris, and his ten "symphonies"—among the most important modern organ compositions—did much to establish the French Organ School. The Toccata is a brilliant "moto perpetuo," commencing loudly, sinking to a soft murmur in the middle and working up to a grand climax, with the pedals in octaves, at the end.

## HYMN


ALL people that on earth do dwell,  
Sing to the Lord with cheerful voice;  
Him serve with fear, His praise forth tell,  
Come ye before Him, and rejoice.

The Lord, ye know, is God indeed;  
Without our aid He did us make;  
We are His flock, He doth us feed,  
And for His sheep He doth us take.

O enter then His gates with praise,  
Approach with joy His courts unto;  
Praise, laud, and bless His Name always,  
For it is seemly so to do.

For why? the Lord our God is good;  
His mercy is for ever sure;  
His truth at all times firmly stood,  
And shall from age to age endure.

To Father, Son and Holy Ghost,  
The God Whom Heav'n and earth adore,  
From men and from the Angel-host  
Be praise and glory evermore.





3

ORGAN RECITAL  
TO THE ASSEMBLED SCHOOL

by  
F. ERIC DAWES, Esq., M.A., Mus.D., F.R.C.O.

to follow the Morning Service on  
Friday, May 18th, 1956

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I. TOCCATA AND FUGUE IN D MINOR

*J. S. Bach (1685-1750)*

One of the finest, and in some respects, the most striking of Bach's organ works. The Toccata is true to type—"a prelude consisting of florid passages and chords which an organist extemporised before a fugue." After the very free Fugue, the style of the Toccata returns to form a brilliant ending.

2. "HOLSWORTHY CHURCH BELLS"

*S. S. Wesley (1810-1876)*

This piece is based on the chime which Wesley was asked to compose for the bells of Holsworthy Church in Devon. He afterwards extended the tune into a set of variations for the organ. He was, for a time, Organist of Gloucester Cathedral.

3. "MR. BEN JONSON'S PLEASURE"

A Study on an Old English Tune

*Robin Milford (1903- )*

The fanciful name—in 16th Century style—refers to the author of the song, and the piece forms a fitting modern tribute to the lovely old tune.

4. PRELUDE ON THE WELSH TUNE: "RHOSYMEDRE"

*R. Vaughan Williams (1872- )*

The composer's sure touch with the part-writing and harmony has here produced one of the most perfect examples of modern organ music extant; it exactly catches the feeling of beauty springing up amid the cold and grey Welsh Hills.

5. MARCH ON A THEME OF HANDEL

*Guilmant (1837-1911)*

Born at Boulogne, Guilmant later settled in Paris, where he was organist at "La Trinité" for many years. He was a great recitalist, and a worthy, if lighter-weight, member of the great French Organ School. The March is based on "Lift up your Heads" from "The Messiah." For the Trio there is a short fugato, and the two themes are then worked together to end with the full power of the organ.



## SPECIFICATION OF THE ORGAN

Organ Builders: Messrs. Nicholson & Co., Ltd., Worcester

Manual Compass      61 notes.  
Pedal Compass        32 notes.

### Great Organ:

1.	Quintaton	16 ft.	49 pipes.	Bass from Pedal 20.
2.	Open Diapason No. 1	8 ft.	61 "	
3.	Open Diapason No. 2	8 ft.	61 "	
4.	Hohl Flute	8 ft.	61 "	
5.	Dulciana	8 ft.	61 "	
6.	Octave	4 ft.	61 "	
7.	Wald Flute	4 ft.	61 "	
8.	Quartane 12.15	2 Rks.	122 "	

- I. Swell to Great.
- II. Swell Octave to Great.
- III. Swell Sub to Great.

### Swell Organ:

9.	Geigen Diapason	8 ft.	61 pipes.	
10.	Lieblich Gedeckt	8 ft.	61 "	
11.	Echo Gamba	8 ft.	61 "	
12.	Voix Célestes T.C.	8 ft.	49 "	
13.	Gemshorn	4 ft.	61 "	
14.	Mixture	2 Rks.	122 "	
15.	Contra Oboe	16 ft.	73 "	
16.	Trumpet	8 ft.	61 "	
17.	Oboe	8 ft.		From No. 15.

- IV. Tremulant.
- V. Octave.
- VI. Unison Off.
- VII. Sub Octave.

### Pedal Organ:

18.	Open Diapason (metal)	16 ft.	32 pipes.	
19.	Sub Bass	16 ft.	32 "	
20.	Lieblich Bourdon	16 ft.	32 "	
21.	Quint	10-2/3 ft.		From No. 20.
22.	Bass Flute	8 ft.	12 "	Ext. of No. 19.
23.	Lieblich Gedeckt	8 ft.	12 "	Ext. of No. 20.
24.	Octave	8 ft.	12 "	Ext. of No. 18.
25.	Contra Oboe	16 ft.		From Swell.

- VIII. Swell to Pedal.
- IX. Swell Octave to Pedal.
- X. Great to Pedal.
- XI. Great to Pedal Pistons.

Accessories:

Six Thumb Pistons to Great. Second Touch Pedal.  
Six Thumb Pistons to Swell. Second Touch Pedal.  
Reversible Piston Swell to Great.  
Reversible Piston Great to Pedal.  
Reversible Piston Swell to Pedal.  
Six Pedal Toe Pistons to Pedal Organ.  
Six Pedal Toe Pistons to Swell Organ.  
Reversible Toe Piston Great to Pedal.  
Balanced Swell Pedal.

Pistons are all adjustable by means of a switchboard behind the music desk.

Rotary switches give independent choice of pedals on the second touch of the manual thumb pistons.