

The Journal

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NORFOLK ORGANISTS
ASSOCIATION**

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Last date for copy for the next issue is the last Thursday in May

The editor writes

Welcome to the new look Journal. Following a trial run at the close of last century, your committee agreed that the white glossy cover with a coloured illustration was worth the extra cost. So I'll be looking for attractive coloured pictures for future issues which are free of copyright. We are most grateful to Claire MacArthur for supplying this issue's attractive illustration.

I had barely got the last Journal in the post when I heard the news that an unmade bed was a serious contender for the Turner Prize. I have stood in awe in front of the Pieta in St. Peter's, Rome and under the ceiling of the Sistine Chapel. I have stood in front of portraits by Rubens and landscapes by Turner himself and wondered at the skill, painstaking work and time that must have gone into the making of such sublime works of art, not to mention genius. Can it be, that as I make my way down to the kitchen to make an early morning cup of tea, I am leaving behind a monumental work of art in the shape of my unmade bed? Only a few weeks earlier our erudite local paper, the EDP, had the question 'is Robby Williams the Mozart of this century?'. Further words fail me and so to another topic.

On the last day of the 20th century on Radio 3 there was a day length programme about the development of music from its earliest beginnings; it started at 6. 15 a.m. and by 9 o'clock they had got as far as the end of the 9th century. I wondered how many Journal readers were listening and whether or not it was

worth my continuing my own potted version of the same topic. By 9.15 a.m. I had learned that Gregorian chant may have had nothing at all to do with Pope Gregory; scholarship moves on!

If this edition reaches you a couple of days late it is because on deadline day we were winging our way home from two weeks of sun in Spain. This turned out to be the very opposite of an organ crawl. None of the churches we wandered into had one and the one cathedral we visited had an organ which has stood silent since 1936 when it was damaged in the Civil War. The cathedral itself in the beautiful town of Ronda, surrounded on all sides by breathtaking mountain scenery, started life as a mosque in the 14th c. With the expulsion of the Moors the building was Christianised but retains the minaret as part of its single tower.

The inside of the building drips with silver and gold and has obviously been the object of considerable expenditure, even in recent times, yet the restoration of the organ, about which no one appeared to know anything, is apparently impossible through lack of funds.

The Germans and the English are steadily colonising the Costa del Sol and comparing the February weather experienced in the UK and in that region it is not surprising. I noticed that our hotel lift had been installed by a firm called Schindler. 'Ah! Schindler's lift', I thought to myself....but that's another story.

Psst!! I now have a website. If you would like to visit it then type <http://www.britishacademy.com/members/watson.htm>

Founder member returns to the fold

A founder member of the Norfolk & Norwich Organists Association, Peter Stevenson, has rejoined the Association on his return to live in Norfolk after years of absence in distant parts and several prestigious posts. He is currently in the antipodes yet again where he will be giving recitals in New Zealand and Hong Kong, then it's back to Norfolk for recitals at Blofield and Cromer on 13th May and 13th June respectively.

I am most grateful that before dashing off and at my request he wrote the following amusing article.

The organist as adjudicator

Peter Stevenson

This is really a continuation of my page in the Summer 1999 edition of the Journal when I dwelt mainly on one particular additional activity undertaken by most cathedral organists. Adjudication at music festivals, both competitive and non-competitive, is another and in many ways offers a more natural and consequently less feared opportunity for the performer. (N.B. not just 'young performer' as the age range can be wider than at examinations).

At a public performance that important empathy between stage and auditorium can emerge even with the least experienced. Later on a sense of interpretation emerges, that 'sine qua non' of any performance, in establishing the rhythmical shape of the music, the

performer being the composer's representative. The technical and the musical aspects of each performance, vocal or instrumental, solo or group, are for the adjudicator's consideration. His 'performance' follows in his evaluation, plus guidance and encouragement, delivered both in the written report and in addressing the performers and the audience from the platform.

A would-be adjudicator will spend some time first (i.e. with 'L' plates) with an experienced adjudicator, to learn the ropes and familiarise himself with procedures. For me, sitting in, as it is called, with Herbert Howells, then in his sixties, was particularly valuable and not without humour. 'Don't ask the performer her age', (which in any case is given on the entry form). 'When I asked this of a sweet little girl', he explained, 'she replied with a charming lisp, 'I'm 10½, and how old are you?'. The adjudicator is expected to illustrate points at the piano sometimes. Having done this and having asked the performer to sit down again, Dr. Howells had enquired 'Now tell me, was there any difference?'. 'Oh yes', she had replied promptly, 'the seat is much warmer now.' Most festivals in this country are affiliated to the British Federation of Festivals which includes festival secretaries as well as adjudicators themselves. Some of us are invited to festivals overseas, Canada, Zimbabwe and Hong Kong in my case. I found these well organised, in Canada particularly. The concert pianist Sidney Harrison, (who married a girl called Sidonie Harrison in Winnipeg many years earlier), was the organiser over there when I took part. Parties at the end of the

adjudicating day were frequent and generous, if somewhat tiring after a long day and before facing a long flight next day to the next festival several hundred miles away. But of course these parties, attended by some of the teachers and older pupils, as well as by local leading figures in the Arts and Education, were most pleasant and memorable occasions and not without their humour, as this little story in conclusion will illustrate. The concert pianist, Georgina Zellan-Smith, one of our team of three British Adjudicators on that particular visit to Halifax, Nova Scotia, was asked to give a 'rendition' during the party. She obliged with a stylish account of Chopin's *Fantasy-Improptu*, after which our well meaning host mentioned in his expression of appreciation, that 'this surely reminds me of my old Uncle Bob who also used to play by ear'. Ignorance is bliss.....

World's greatest madrigalist

The Diss born composer who died in Colchester was John Wilbye. He was born in 1574 and died in 1638. From the age of 21 he lived in the house of Sir Thomas Kytson of Hengrave Hall near Bury St. Edmunds. For his musical services the Kytsons gave him the lease of the best sheep farm on their estate.

He is considered by many as the greatest writer of madrigals, British or foreign.

John Wilbye was correctly identified by Claire McArthur and Gary Rant.

Desert luxury

The actor Warren Mitchell opted for an organ 'like the one that Dame played on the last night of the Proms' as the luxury on his desert island.



Ernest Lough dies

Many years before Aled Jones and Charlotte Church shot to fame and considerable wealth with their angelic singing, in 1927 to be precise, the 15 year old Ernest Lough made a recording with the Temple Church choir under the direction of Dr. George Thalben Ball which became one of the most popular classical discs of all time and eventually sold around five million copies. As I write I can hear his pure voice singing Mendelssohn's '*Hear my prayer*'. In 1962 Lough and Dr. Thalben Ball were each presented with a Golden Disc to mark the 35th anniversary of the issue of the original recording and there is currently available a CD of this and other recordings the boy soprano made. He continued to sing with the Temple Church Choir for a further 46 years and also sang with the Bach choir. He died in Watford on 22nd February this year.

The Bishop's enthronement

John Robbins

It was a great privilege for me to represent the Somerleyton group at the enthronement of Bishop Graham. From beginning to end it was a well ordered, moving and enjoyable experience. Despite sitting in the north aisle I enjoyed a reasonably comprehensive coverage of the proceedings thanks to strategically placed closed circuit television monitors. I was seated quite close to a party of deaf people who were fronted by a sign language interpreter who was kept very busy throughout the service.

An excellent programme of ceremonial music was provided by the cathedral's Assistant Organist, Katherine Dienes, The Quintessential Sackbut and Cornett Ensemble and the cathedral choirs, all under the direction of David Dunnett, Cathedral Organist.

In the procession which entered through the great west door were representatives of the Brethren of St. Benet's Abbey, former Archbishop of Canterbury Lord Runcie, the Bishop of Truro and Dean of Truro Cathedral and ecumenical guests (R.C. bishops and Non-conformist Church leaders). There then followed civic dignitaries and the choristers.

A fanfare heralded the arrival of Bishop Graham at the west door and he was welcomed by the Dean as the choir sang Parry's *'I was glad'*. The first hymn, Charles Wesley's *'And can it be'* to the tune *Sagina*, was sung with great gusto by

the whole congregation and one could imagine that it could be heard in the farthest corner of the City. A setting of the Gospel Acclamation by Katherine Dienes preceded the reading of the Gospel by the Bishop who then preached.

The ceremony of the anointing and clothing was followed by Andrew Simpson's *'Sacerdotes Tui'* which had been specially commissioned for the event. After the enthronement by the Archdeacon of Canterbury the entire congregation sang the Vaughan Williams setting of the Doxology with trumpet fanfares sounded from the triforium at the far east end of the building above the throne.



Bruckner's *'Ecce Sacerdos Magnus'* followed the Lord's Prayer and Britten's setting of the *Jubilate Deo* preceded the final hymn and blessing. As the new bishop went to the west door to bless the City of Norwich, there ended for me what had been a truly unique and memorable occasion.

2000 years of music continued

We have seen how the strong tradition of music in Jewish worship filtered through into the worship of the Christian churches. The 9th century saw the first experiments in two part singing and the first examples of manuscripts with neums. The earliest examples of two part singing, known as organum, consisted of the melody doubled at the interval of a 4th and by the 11th. this rigidity had relaxed opening up the possibilities for artistic invention. By now the foundations of many great cathedrals had been laid and indeed in the next 100 years there would be begun hundreds of church buildings, many still standing and in use today.

The musical developments at the Abbey of St. Martial of Limoges served as a model for Notre Dame in Paris which was, for over 100 years, the centre of ecclesiastical culture. Here the musicians Léonin and Pérotin developed the organum to new artistic heights and it is from this that the motet developed. The motet formed the basis for both sacred and secular music for many years to come and was a major development. Of equal importance at the time was the conductus, a form which has now been absorbed and, unlike the motet, had lost its identity in modern times. Whereas the organum was based on a plainchant melody, the conductus used secular tunes and original music as its basis.

Operating parallel to these developments were the secular musicians, the troubadours and meistersingers, who came from backgrounds ranging from the most noble to the more humble. These

musicians sang about the whole of life's experiences, sort of musical town criers. Their songs told of the doings of kings, made political comment, as well as dealing with the more earthy topics of love and humour and of which Carmina Burana is a familiar example. The lyric pieces dating from c1132 of Peter Abelard (1079 - 1142) survive and are notated by neums. The three most common musical forms employed by these musicians were the rondeau, virelay and ballade. The English round *Sumer is icumen in* dates from about 1310 and is thought to be the earliest example of a song which exists in manuscript. Instruments of this time were the psaltery, postless viol, fiddle, harp, rebec, vielle and dulcimer amongst others.

No real distinction existed between sacred and profane until Pope John XXII issued his bull in 1326 which set out to stem the tide of secular influences which were creeping into the music of worship.

In 1320 Philippe de Vitry introduced bar signs and the time signature and formulated rules of composition which were almost so strict as to stifle creativity. Yet Guillaume de Machaut (1300 - 1377) rose above these restraints and produced music of highly artistic and inventive nature. It was at this time that the Mass began to take shape as a musical form and Machaut's *Notre Dame Mass* for four voices is a masterpiece of lyricism and spontaneity.

Meanwhile in England and in Anglo Saxon folk music there was singing in thirds and sixths, hitherto considered impure intervals. The Gyamel followed the same principal as the Organum but in the former the parallel music was in thirds and

not fourths. Music was moving out of the anonymous and we have the names of composers. Leonel Power, known by his first name, died in 1445 and John Dunstable died in 1453 and examples of the music of these two composers exist and show highly developed musical skills. 1333 saw Adam the Organist at Norwich Cathedral to be followed by Thomas Wath in 1424 and John Skarlette in 1445.

A little later came Fayrfax (1460 - 1521), organist of St. Alban's and a favourite of Henry VIII. In the low countries at this time there were the fine composers Ockeghem (1430 - 1495) and Josquin (1445 - 1521) both of whom were to be tutors to Palestrina.

Whilst opera and ballet were not to emerge as art forms in their own right for almost another two centuries, the germs from which they would grow were present in these early centuries of the second millennium. The Mystery Plays of the C14th. which would develop into the Miracle Plays of the C15th. embraced both music and dance, and dancing itself was a popular pastime at all levels of society.

Technology was on the move with Caxton starting printing in 1477 and the earliest music in print was appearing in Germany and Italy and in Rome Michelangelo was soon to begin painting the ceiling of the Sistine Chapel. It was in the 13th century that Marco Polo made his amazing journeys and towards the end of the C15th. that Christopher Columbus landed in the Bahamas.

And so it can be seen that the development of music was by no means dormant during the first five centuries of

the second millennium and it is unfortunate that notation was not sufficiently developed in these early times to enable us to have more examples of the music of the time which we could bring to life. Music moved from modes to keys, from two parallel parts to several parts moving independently and in shorter note values. At the end of the first half of the second millennium the seeds for the great music of the Elizabethan composers were sown and germinating. In the next issue, the next 200 years.

St. Nicholas Church Dereham

Following the retirement of the former Musical Director, the PCC wishes to appoint an

Organist/Musical Director

Fine three manual organ recently restored

Responsibilities include ensuring musical cover each Sunday for up to three sung services, occasional festivals and special services. Leading Friday choir practice, including training junior members to RSCM syllabus and developing an embryo music group

There is a small team of relief organists

Negotiable honorarium plus statutory fees for weddings and funerals

For further details please contact:
The Revd. David Roper, Parish Office,
Church House, Dereham. NR19 1DN
Tel: 01362 693143

Quizzical start to the new century

The first Association event of the 21st century took the form of a social evening and quiz along the same lines as the similar event last year. In the very pleasant suite of rooms attached to St. David's Church, Thorpe End, members assembled to enjoy delicious nibbles before getting down to the main business of the evening, the quiz. Once again Ken Smith was quiz master and one can only be amazed at the ingenuity and effort which Ken had put in to compile such a set of interesting, amusing and informative questions. In addition to the main contest between the President's and Vice-President's teams, (the latter being the victors by the narrowest of margins), there was the sheet of mini brain teasers which formed the basis of a competition for all to take part in. Claire MacArthur was the winner of this with an impressive nine marks out of the possible ten.

The Treasurer had been able to authorise the purchase of the lavish prizes from Association funds, a bar of chocolate (each!) for the winners and an orange (each) for the runners up; generosity in abundance is clearly going to be the hallmark of the year 2000.

Thanks to Ken proposed by both Dick leGrice and James Lilwall were enthusiastically endorsed and thanks must also go to the organisers of the venue and the food. A most congenial and entertaining start to the year's programme.

Hic jacet

Browsers of 'Who's Who?' will be unaware that I have just celebrated a birthday. The reason I tell you this is that one of my presents was a fascinating book about where famous people are buried. Cathedrals and churchyards in and around London make up the bulk of entries but Edith Cavell gets a mention as does William Cowper (Dereham). Musicians are a bit thin on the ground; there's Vaughan Williams and Handel in Westminster Abbey, Elgar and Jenny Lind in Malvern and Benjamin Britten in Aldeburgh. J. C. Bach is buried in London but Muzio Clementi who is buried in Worcestershire does not feature. Delius, whose entry comes between Norwich's John Crome and Diana Dors, was disinterred from Grez sur Loing and moved to Limpsfield in Surrey. I wonder why? Does anyone know?

Now here's a project for someone, a list of musicians of some note buried in these parts and, of course, their resting places.

For sale

Yamaha Electone E-5 electronic organ for sale. 2 x 61 notes manuals; 25 notes radial pedal board. 15 voices plus effects. 6 pistons. Drawer type voice preset board. £375 ono. Please contact Graham Watt (01508) 538682.

Review

CD Sigfrid Karg Elert

Harmonium works volume 3

Played by Johannes Matthias Michel on a Mustel harmonium d'art
cpo 999 611-2

1. Miniaturen Op. 9 (1908/18)
 2. Three Sonatinas Op. 14 (1908)
 - i in G Major
 - ii in E Minor
 - iii in A Minor
 3. Aquarellen Op. 27 (1905)
- Total time 72'59"

Johannes Michel was born in Stuttgart in 1962. He is President of the Karg Elert Society and in January 1999 was appointed Director of Music at the Christuskirche, Mannheim.

Karg Elert composed many pieces for the harmonium d'art between 1904 and 1914, referring to it as the ultimate in harmoniums. His enthusiasm for the instrument, on which he became a virtuoso performer, arose out of his friendship with the Simon family. Carl Simon's music publishing business in Berlin was claimed to be the largest publisher of harmonium music in the world and in addition to publishing, the firm also sold harmoniums of various sizes, introducing the Mustel harmonium d'art to Germany.

After Carl Simon's death in 1918, the business was taken over by his son Willy and was eventually sold to Breitkopf & Hartel in 1928. Willy's wife, Paula, was

also a virtuoso player and Karg Elert dedicated his Op. 14 Sonatinas to her, the Aquarellen Op. 27 being dedicated to Willy Karg Elert transcribed some of his harmonium works for organ. Originally published by Paxton in 1932, these two volumes entitled *Sempre Semplice* are available through Cathedral Music and contain, from this CD, Miniatures 1 and 5 and two pieces from the A minor Sonata. *Pauline Stratton*

For sale

Compton organ 2 manual compass CC - G
30 note radiating and concave pedal board
CCC - F
3 built in speakers
with bench
very suitable for home practice
In excellent condition
Offers invited.
Margaret Barrell, 62 Hotson Road
Southwold Suffolk IP18 6BP
Tel: 01502 722269

We welcome the following new members:

Mr. G. L. Barker
Mr. J. Payne
Mr. & Mrs. Plunkett
Mr. P. Stevenson

*The Music Library of Burghley House
Stamford - an illustrated talk by Dr.
Gerald Gifford, Honorary keeper of the
music*

Sally Butcher

On a beautifully sunny February afternoon nearly thirty members and friends gathered at St. Mary's, Duke Street to Gerald Gifford expound on the glories of the music library at Burghley House, the home of the Earls of Exeter near Stamford.

He brought with him a chamber organ which was made for him by Vincent Woodstock in 1989. The sound was delightful and very reminiscent, one would suppose, of an eighteenth century sound, only slightly marred by the fact that it was plugged into the heating socket so the afternoon cup of hot tea was extremely welcome!

As always Gerald was an engaging speaker, witty, informative and extremely knowledgeable. He selected pieces of music or composers or organists to talk about and then illustrated these with his usual dexterity. There were some delightful excerpts which have not been generally published and he had copies of examples of original scores with him for us to peruse. He made some fascinating connections between compositions, titles, Burghley House and the then Duke's acquaintances, all beautifully musically illustrated.

The afternoon flew by and most of us could have listened for longer. We do appreciate the effort involved in these illustrated talks and only wish we could be present in the library, looking over his

shoulder, or indeed at the annual Christmas carol service in the family chapel.

I was particularly impressed by the music of John Stanley, John Keeble and Domenico Zipoli, which Gerald played. It was very easy to imagine groups of people listening to music of this period in such superb surroundings as the state rooms in Burghley House before the advent of electricity, radio, television and the Internet!

Many thanks to all those who arranged this excellent event and last but by no means least many thanks to Gerald. It was good to have Carol and yourself with us once again.

The East Anglian Academy of Organ
presents
Malcolm Russell
Organ, harpsichord and clavichord

*4th March at 1 p.m. at the King of Hearts,
Norwich*
a clavichord recital 'Still small voice'
music by Bach and his sons
(ring 01603 766129 for more details)

*Sunday 19th March at 12 noon at St.
Michael's Church Framlingham*
a recital in the 'Bach Experience' series
(Thamar organ)

Malcolm Russell is founder and artistic
director of the East Anglian Academy of
Organ. For further details of the
Academy and its concert series 'phone
01728 724456

From the archives

Pauline Stratton

The photograph shows Arthur Bussey holding a silver salver which was presented to him by the parishioners of Mulbarton to mark his 70 years as organist of their church. Arthur joined the choir of St. Philip's, Norwich at the age of 8 where he was taught to play the organ by Rodwell Smith. At 16 Arthur became organist at Mulbarton and would cycle from Norwich twice each Sunday. The only time he lived in the village was between 1921 and 1924. In 1941 his Norwich home was bombed.

The first meeting of the Norwich & District Organists Association on 12th July 1947 was convened by Arthur who sent out invitations to local organists and it was at this meeting he was elected secretary/treasurer. As Arthur was also secretary of the Hospital Contributors Scheme, a position from which he retired in 1965, many of the NDOA meetings were held at their premises in St. Giles Street.

As a keen stamp collector he held the post of secretary to the Norfolk & Norwich Philatelic Society and in 1980 was awarded the British Philatelic Federation Award of Merit. In July 1981, due to illness, he relinquished his position as treasurer of the NGO having some years earlier given up the role of secretary. He died on 16th July 1981.

At the 1983 AGM Alan Thorne suggested a wooden collection bowl, carved in wood from the cathedral would

make an excellent memorial to Arthur. The bowl is still used by us for this purpose and is referred to as the Bussey bowl.



The photograph is reproduced with the kind permission of Eastern Counties Newspapers.



Organ news

Ralph Bootman

It is good to report that the year 2000 augers well for our local organ builders and, looking back on 1999, all of them have been quietly busy.

I suppose that the news that the impending restoration of the organ in The Royal Albert Hall is to be undertaken by Mander will come as a surprise to many readers. The work, which it is envisaged will take about two years, will commence later this year.

Closer to home, from Bower and Company's Wellgrove Organ Manufactory has come a new two-manual organ for Preston Candover Parish Church in Hampshire, contained within a decent case designed by Richard Bower. Also, restoration work has been carried out at Dalham Parish Church, Suffolk, on the former barrel organ of c.1832 which was converted to a finger organ by Walker in 1867. Another restoration has been carried out at Laxton Parish Church, Northants. Here a vintage Holdich regains its original GG compass. Another Holdich receiving attention is at Framingham Pigot Parish Church. When first installed in this relatively modern building, designed by Kerr and built in 1859, the instrument was placed at the west end of the church on a gallery under the tower on the north side and was later re-erected in the vestry to the north of the chancel. From here its sound was very muffled and now the organ is to be placed at the west end of the nave from where it should speak out as was intended. Work is hoped to be completed by Easter.

Holmes and Swift continue to be busy and at their recent restoration of the Rest, Cartwright organ in Hindringham Parish Church, they added a Trumpet to the Swell.

Messrs. W. and A. Boggis of Diss continue to be very busy and installed a small one-manual chamber organ in South Wootton Parish Church just before Christmas. At Starston Parish Church, they replaced the Larigot on the Great with a Trumpet and are now engaged on building a small house-organ for a customer in Hertfordshire. Work has begun on a new organ for Birdbrook Parish Church, Essex. This will have casework designed by Rodney Briscoe and will be reminiscent of the case they made for their new organ (1997) at Walpole St. Peter Parish Church.

A complete restoration has been carried out on the small Bevington 'Scudamore' type instrument in Thurlton Parish Church. Just two unenclosed ranks here, an Open Diapason 8ft and Principal 4ft, no pedals. The compass of this little gem is of but 49 notes C-C and before it came here many years ago it was first in Stragglethorpe Parish Church, Lincs. then in Hedenham Parish Church.

At the time of writing, Rodney Briscoe is somewhat incapacitated, having slipped on the steps leading to the console of an organ under his care and breaking his leg! Crutches and plaster should soon be things of the past and we wish him well.

Events update

MARCH Saturday 11th at 7:00pm VENUE: St. Peter Mancroft, Norwich

In conjunction with the Norfolk and Norwich County Music Festival organ class Kenneth Ryder will give a **Masterclass** with some of his organ students. The work to be studied will cover the major schools of the organ repertoire. TV/Video and radio microphone link will be in operation.

Parking available at nearby pay & display car parks

*Members free - non members £3 - refreshments available. **Please note time !***

MARCH Saturday 18th at 4:00pm VENUE: St. Mary's Duke Street, Norwich.

Annual General Meeting - please make every effort to attend this important meeting.

Free car park - refreshments available from 3.30pm

APRIL 27th - 30th PARIS TRIP

A four-day trip visiting La Sainte Trinité with Naji Hakim, Saint-Gervais, Ste-Clothilde with Mme. Langlais, Chartres Cathedral and Saint Sulpice. Accommodation will be in the 3 star Campanile Hotel, Drancy on a dinner, bed and buffet breakfast basis. The tour will be led by Roger Rayner, and Kenneth Ryder. The inclusive cost is £159 per person.

More details and availability are available from the President.

MAY Saturday 13th at 2.30pm VENUE: East Harling Parish Church.

An afternoon's **Choral Event** exploring new music, training and vocal techniques, conducting skills and exploring what it takes to run a choir!

Details will be mailed to members separately.

JUNE Saturday 17th at 2.30pm VENUE: St. Mary's Duke Street, Norwich.

David Dunnett, Organist and Master of the Music, Norwich Cathedral is the guest for our own afternoon of '**Desert Island Discs**' hosted by Ken Smith.

Members free - non Members £3 - free car park - refreshments available

JULY Saturday 1st

Annual Coach Outing: OUNDLE

The **Annual Outing** this year will visit Easton on the Hill, Jesus Church and School Chapel, Oundle plus Fotheringhay Church. We will be hosted by James Parsons, well known to many. The coach will depart at **07.45 am** from Tesco's Harford Bridge, Norwich. *Book your place early to avoid disappointment with the events co-ordinator. Cost £12. Please send cheques made payable to Norfolk Organists Association.*

AUGUST Saturday 5th at 10.30am

We visit **Wisbech** and **Ely** by car. In the famous historic town of Wisbech we will visit the large organ of the Parish Church then to Ely for a guided tour and evensong at Ely Cathedral.
More details will follow

SEPTEMBER Saturday 23rd at 2.30pm VENUE: St. Mary's Duke Street, Norwich.

An illustrated lecture on '**Composing for the love of it**' by Ronald Watson. Bring your manuscript paper, a pencil and rubber ! Come and try your hand.
Members free - non Members £3 - free Car park - refreshments available

OCTOBER Saturday 28th at 7.30pm VENUE: St. Peter Mancroft, Norwich.

A fully illustrated event in celebration of the **250th anniversary of Bach's death**. The evening will be hosted by Kenneth Ryder, Organist and Master of the Music at St. Peter's and Roger Rayner, Assistant Organist. They will take us through the development of Bach's organ compositions and the instruments known to him. A must for all organists !
Members free - non members £4 - pay & display cars situated locally
Refreshments available

NOVEMBER Sunday 19th at 3.30pm VENUE: Norwich Cathedral

Evensong at Norwich Cathedral for St. Cecilia. Tea after the service in Prior's Hall.

DECEMBER No meeting

If you require any further information about these events please contact Mathew Martin, Events Co-ordinator on 01603 - 461996.

Lifts can be arranged wherever possible through:

Sally Butcher, Transport Co-ordinator on 01603 747754

For your diary

St. Peter's Church, Westleton, Suffolk

Saturday 25th March at 7 p.m.

Piano recital by **James Duddle**, Royal College of Music, London

St. Agnes' Church, Cawston

Thursday 11th May at 7.30 p.m.

Organ recital **John Dillistone** NDD ATC ARCO former Head of Art at the Leys School, Cambridge and is a distinguished recitalist who has played in France, Germany, Italy and the U.S.A. and has a profound knowledge of the Baroque organs of Europe.

The organ, dating from 16th c., was originally in the west gallery of St. Stephen's Church, Norwich and was moved to Cawston about 150 years ago by G. P. England. The Great organ was restored by Richard Bower in 1980.

The Carmelite Monastery, Quidenham

Saturday 13th May at 7.45 p.m.

Organ recital on the Bower organ by **James Parsons**, International Organ Recitalist and Director of Oundle International Festival

The recital will be followed by refreshments and there will be a retiring collection

For further details contact Sister Shelagh on 01953 887202

Starston Church

Saturday 27th May at 7.30 p.m.

Sacred and secular music sung by the **Norwich Cathedral Girls' Choir**

Tickets £5 must be booked and paid for in advance

Further details from Ken Smith on 01508 530301

Music at the Parish Church of Blofield

All performances start at 7.30 p.m.

13th May Organ recital by Peter Stevenson

20th May Norwich Citadel Salvation Army Band

10th June John Farmer and his choir

24th June Bryan Ellum and Jane Berry - organs

St. Mary's, Somerleyton

20th June at 7.30 p.m.

Recital by **David Dunnett** on the Hill, Norman & Beard organ which once stood in Chapelfield and is well known to members

St. Thomas's Church 2000 Concert Series

Saturdays at 7.30 p.m.

4 th March	Norwich Harmony Ladies Barbershop Choir
25 th March	Organ recital - Ronald Watson
15 th April	South Norfolk Amateur Operatic Society
*26 th April	Wednesday - Bure Valley Singers Male Voice Choir
6 th May	Bellfolk of Honingham - music on handbells
20 th May	**Organ recital
	Dr. Francis Jackson - Organist Emeritus, York Minster

June and July recitals will appear in the next issue.

Admission Adults £4 Concessions £2.50 **Adults £5 Concessions £3
Tea and coffee served during the interval

LunchStop 2000 concerts, St. Andrew's Hall, Norwich

Mondays at 1.10 p.m.

15 th May	Simon Bradshaw of the City of Norwich School and a pupil of Kenneth Ryder will give the Wallace Bray Memorial Recital
22 nd May	John Jordan of King's Lynn
29 th May	Bank Holiday - no concert
5 th June	<i>No concert as the Hall has a prior booking</i>
12 th June	Ronald Watson
19 th June	John Dillistone of Godmanchester
26 th June	Jon Payne, Organ Scholar Norwich Cathedral
3 rd July	Alan Morris of Sheringham
10 th July	Bryan Ellum and Jane Berry - four hands, four feet!
17 th July	Andrew Newberry of West Sussex
24 th July	Tim Patient of Norwich
31 st July	This date may not be available but if it is - Dick leGrice

Crossword

Clues

Across

1. See 11ac
8. Test that confused Laura
9. Composer who smashed bin door
- 11.4dn & 1ac Convert bought novel end view for this composer
12. Slurs groups of words
13. Topping musical
14. Cheek needed to play 19dn
17. Half of what Sarah Glover invented
18. Dress up for York
21. Ten quit to form smaller group
23. What Zadok and Nathan did to Solomon
24. Danish pastry trays gone astray for Ravel hero
25. Nationality of Frank Martin
26. Composer hit men hid

Down

2. Scottish saint in Reno choir
3. Composer of doubtful repute
4. See 11ac
5. Accidentally unaffected
6. Ale maker's dictionary
7. Tell age of green recorder
10. Composer is topless
12. I soon leap into this dance
15. Composer who produced no tripe
16. Composer from Truro?
19. About to lose nothing in transcription for this instrument
20. Song the man arranged
22. Cited change in decree
24. 9ac's noisy ending

