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

The editor writes

I am often struck during the services at the Cathedral by the idea of context and setting. Once when I was stewarding, a couple came in and wanted to sit at the back and hear the Mass setting by Mozart which they had noticed in the paper was down for that day's Eucharist.

So many such works can be heard in concerts, yet they are regularly used in the context for which they were intended in the daily services in our cathedrals, and hearing them in the latter setting is a complete experience which also has the advantage of being free!

I am filled with wonder when I consider that these works from composers such as Byrd, Haydn, Schubert are still, after all the years, not only available in recordings but also, much more exciting, are still being used for the purpose, in the context and in the setting for which they were written.

For me, recorded music will always be second best and no matter how true is the reproduction, there is nothing like hearing real performers on real instruments in buildings which themselves add to the overall experience. Members who were on the outing two years ago ended up in St. Paul's Cathedral when 40 of us had the vastness of that building to ourselves and could hear a different feature of the organ(s) at every change of location. No recording could capture that total experience. It occurred to me in St. Paul's that that must be one of the few sites where the music of Gabrieli could be performed effectively given that it was

written for the vastness of St. Mark's, Venice.

Once on a holiday in Russia we went into the cathedral in Leningrad (as it was). What a magnificent building, but no longer used for celebrations of the Liturgy or royal ceremonies, simply a dead thing, part museum and of architectural interest, but for all that, dead.

We do, however, hear and enjoy much music out of context, arias from grand opera, individual movements from larger works, Widor's *Toccata* not least, Rachmaninov's *18th Variation*, (what's wrong with the other 23?)

It is sad when folk lose sight of where things come from and of what they were a part. But then isn't that typical of modern day living? I asked my 4 year old granddaughter the other day where fish come from, to which she replied 'Tesco's'.

We live in times of virtual reality. So that I might adjust, I educated myself as to the meaning of 'virtual'. The dictionary definition (Chambers) is 'in effect though not in fact'. The words 'electronic organs' flashed through my mind.



The photographs dotted about this issue are of your committee when somewhat younger. I wonder how many you can identify.

Have a good Summer!.

Promoting the parish church organ

Gordon Barker

The question ‘how can I persuade my vicar and congregation to take my organ contribution really seriously?’ has often been asked since the growing yen for music groups took hold during the ‘80s and ‘90s. Experience has led me to believe that an appreciated organ contribution can be achieved over time, but it is up to the organist to persuade through musical skill, enthusiasm and integrity. I have found that the following ideas can work and with patience and determination lead to enhanced interest and involvement by vicar and congregation in the service music and in the organ repertoire.

I suppose one’s starting point should be the fact that the church organ is often by far the most expensive musical resource in church and village and its usage in terms of annual hours is minimal. Should we shrug our shoulders and allow the use of the organ and its music to decline even more rapidly in our churches, or should we as organists be prepared to stand up for our instruments by promoting greater use through our initiative? A carefully thought out agenda has to be worked out in advance of any meeting with clergy, and phrases such as ‘the possibilities of extending my contribution a little more’ and ‘opportunities for the organ would give me so much more job satisfaction’ can be helpful. The following promotional suggestions are all taken from lengthy personal experience.

i) Display the title/composer of your voluntaries each Sunday, even if your

pieces are very straightforward. If your church produces a service leaflet or a hymn slot in the monthly magazine, make sure the organ is included. At my last church I persuaded the Rector to announce the title/composer of the concluding voluntary before the final blessing. My reward over the years as the increasing number of people who stayed seated until the end of the piece. Do not underestimate the capacity of the congregation members to appreciate and look forward to your contribution.

- ii) Ask to provide suitable organ music within the context of special services such as Advent or Passiontide. The Holy Communion service also provides opportunities for discreet organ music within the service. Aim to create opportunities to use the organ and its music in a liturgical context through discussion with your incumbent. If there is no regular choir, the value of sensitive organ playing can greatly enhance the atmosphere and beauty of the service. Remember also that there are many service occasions where the music group are unlikely to penetrate. A seasonal service of hymns and readings can include several short hymn or chorale preludes to assist meditation while a well chosen funeral service piece can counteract an over amplified CD extract.
- iii) Use casual opportunities to increase parish and local interest in the organ. Be prepared to demonstrate your instrument to youngsters or visitors after a service or to groups of Rainbows, Brownies or Cubs during the week. The organ can raise money for

your church as well as consuming it! Organ marathons attract sponsorship beyond congregations and heighten interest locally. Over time enthusiasm will rub off and because of that enthusiasm the organ can hold a crucial place in the music of our communities; it really is up to us to nurture and uphold it.

2000 years of music - 1500 - 1700

The 16th century saw the culmination of the art of polyphony and by the end of that century music was looking towards the more vertical concept and chordal harmony. Alongside momentous developments in religious and national politics, several aspects of music and music making achieved their peak. Publishing made music much more available and internationally known and instrument makers enjoyed a period of considerable business and perfection of their art and craft. The oval shaped note, still with us today, emerged from the note representations of early notation and instrumental music emerged in its own right from being simply the accompaniment to choral music making.

The story of church music in this period in England is well known to church musicians and the effects of the Reformation, the dissolution of the monasteries, the introduction of the English tongue into worship, the suppression of music during the Commonwealth, remind us what a difficult time this was for church musicians. Not until the Restoration in

1660 did things settle down. Yet during this period we saw the glories of Tallis and Byrd and their contemporaries and a flourishing of choral and instrumental music, both sacred and secular. During the Commonwealth, secular music thrived and the making of music in the home flourished. It was music for worship which was suppressed and it fell to 'Captain Cooke' as he was known, to re-establish church music after the Restoration.

The instruments of the time were organs, spinets, virginals, recorders, viols, lyres, cornetts and the trombone was evolving from the mediaeval slide trumpet into the form we are familiar with to this very day.

Instrument makers were very busy indeed and some extremely fine examples of instrument refinement still exist to remind us what heights instrument making achieved.

In Germany the great organists who were Bach's predecessors were publishing music, Arnolt Schlick (1455 - 1525), who published the first book in German on the subject of organ construction, and Hofhaimer (1459 - 1537) who was organist at Salzburg and a very great player. As part of the Reformation which had its effects on all European countries there was in Germany, Martin Luther whose movement was to have a major effect on the style of music in worship.

In the secular field this period was dominated by the chanson and the madrigal, music which accompanied Henry VIII and Francis I when they met on the Field of the Cloth of Gold in 1524.

Whereas the 16thC saw the culmination of musical development thus far, the 17thC saw the real beginnings of wider and more diversified music making. Dancing, a most popular pursuit at all levels of society, was the catalyst for instrumental development and the emergence of the Dance Suites, instrumental music in their own right. The other major development was in the emergence of opera and in the broader sense, theatre, for it was this which led to the development of orchestras. It was in France and in Italy that opera and dance began. A performance of *Paradis d'Amour* is recorded in 1572 which was a mythological allegory with music which included recitative, dancing and mechanical stage props. It is interesting to note that the architect Inigo Jones was very involved in designing stage sets for the operas which were staged in England, with Ben Jonson as a wordsmith. The first opera to be staged in England was *Siege of Rhodes* with music by five composers, Lawes, Cooke, Locke, Coleman and Hudson.

The late 16thC and early 17thC saw a tremendous output of music for the lute of which John Dowland was the greatest known exponent. There was also a blossoming of keyboard technique with players such as Peter Philips, John Bull and Giles Farnaby.

Another development of this period was the public concert, the first of which is thought to have been arranged by John Banister in 1672, and the construction of (probably) the world's first purpose built concert hall. This was York Buildings which was completed in 1689, seated 200

people and was built on the initiative of Thomas Mace.

The first traces of what was to become the modern orchestra appeared in Venice where Gabrieli (1557 - 1612) was using choruses of contrasting instruments to great effect and the first opera *La favola d'Orfeo* by Monteverdi was produced in 1607. Indeed, by the end of the 17thC the main instruments of the modern orchestra were available for use though at that time it was the strings which predominated. The end of the 16thC marked the end of the age of polyphony and by the end of the 17thC the concepts of tonality and key were well established. Also just around the corner was one of the most significant developments in all music - equal temperament.

Organist appointment at St. Giles

An entry in the vestry book of St. Giles Church dated June 27th 1871 reads:

The best thanks of the Vestry given to Mr. John Fox for the 'kindness, constancy and efficiency with which during the past five years he has voluntarily discharged the duties of Organist at St. Giles's Church' and their regret that he has found it necessary to resign the appointment.

Dr. Horace Hill appointed organist at a salary of £25 a year. This to be raised by voluntary subscriptions.

Nothing changes - does it?

The following appeared on 1st March 1915 in the Australian Musical News which is now in the Russell Museum:

Choir Rules

- i) The practice shall commence at 7. 30 or at such later time as a sufficient number have gathered together. Members are thought more of if they arrive late.
- ii) The choir meets one evening a week for the following purposes: to discuss politics, tennis, scandal or church affairs. To arrange socials, excursions etc. and to flirt. N.B. If there is any time not occupied in the foregoing manner and if the members feel inclined, it might be desirable to have a little singing.
- iii) The choir shall consist of sopranos, altos, tenors and basses. All those ladies who cannot read music shall sing alto. Should any lady with a high voice object to singing alto, she is recommended to consult a voice specialist who will be almost certain to pronounce her a deep contralto with a faulty method of production.
- iv) The tenors shall consist of any fair gentlemen who do not mind straining the voices. All the gentlemen left over are to sing bass. Basses are at liberty to sing tenor if they feel their extensive compass is not duly recognised; (He must be a poor worm of a bass who cannot sing tenor if he likes).
- v) No notice should be taken of the conductor. Do not trouble to look at his beat. He should tap. What your next

door neighbour is saying is sure to be of greater interest to you.

- vi) The conductor is always pleased to receive advice from individual members. He likes to receive hints as to choir management, suggestions as to tempo and expression and is delighted to be instructed in the elements of musical grammar. If you think he has made a mistake, tell him so.
- vii) Members of the choir are recommended to take home copies of music to look over at their leisure. It really doesn't matter if they don't bring them back because choir funds are usually in a flourishing condition and more copies can always be bought.

THERE WAS ONCE SOMEONE CALLED HARRY WALL WHO DECIDED TO IMPROVE STANLEY'S VOLUNTARIES BY FILLING THEM OUT. DOES ANYONE KNOW ANYTHING ABOUT HIM?



Access to the Archives

Pauline Stratton

The Association's archives from its commencement in 1947 to 1983 have been deposited at the library in Gildengate House, Norwich, which is situated on the upper level of Anglia Square near the Odeon cinema.

The Norfolk Record Office on the ground floor of the building has the following items:

- Minutes and proceedings of the NDOA 1947 - 1971
- Minutes and proceedings of the NGO 1972 - 1983
- Certificates of Membership of the IAO
- Programmes and posters
- Dinner menus
- Funeral service leaflets
- Information sheets regarding visits
- Audio tape recording of Cawston church organ
- Lecture notes belonging to the late Wallace Bray.

Access to these items and all other records held at the NRO is by a Reader's Ticket for which there is no charge, obtainable from the NRO reception desk (the usual forms of identification are requested). If you intend to visit the NRO it is advisable to book a table in advance as it can be extremely busy.

The Local Studies Library, situated at the far end of Floor 2, holds the following items:

Newspaper cuttings on deceased members
Norwich organs, Norfolk organs, organ builders, local theatre organs and

mechanical organs, photographs, booklets and all Newsletters (except nos. 11 & 12 which are missing).

All records held by LSL can be seen on request. No library ticket is needed.

By depositing the archives at the libraries we have ensured that our collected knowledge of local organs and the pleasure they have given us, will survive long after we have gone. Hopefully our activities will provide a valuable insight into the social life of the 20th century for many generations to come.

The Local Studies Library will form part of the new library being built near St. Peter Mancroft. The Norfolk Record Office will be moving to the Police Headquarters in Martineau Lane when the new HQ has been completed at Wymondham.

Our Secretary holds a comprehensive analysis of the NOA archives.

Organist/Music Director required

Applications are invited for the post of
Organist/Music Director at
**Princes Street United Reformed
Church, Norwich.**

For further details and an application form please telephone 01603 627899 or write to the Church Secretary, J. Helen Read, 1 Fairmile Close, Norwich, NR2 2NG

Kenneth Ryder masterclass

John Robbins

On Saturday 11th March, in company with several members and friends, I had the privilege and pleasure of attending another Master Class presented by Kenneth Ryder and six of his pupils whose ages ranged from young to not so young. Not only is it good to hear and see (via an excellent television link) the performances, but it was also very informative to see and hear Kenneth in action. He obviously has a very good rapport with his pupils and it shows!

In the first half of the programme performers Simon Bradshaw, Maria Culham, Kit Downes, Danny Evans, Ruth Burrows and Andrew Campbell presented music by Buxtehude and Bach and, after an interval, music by Bach, Mendelssohn and Alain.

The final item was a cracking performance by Simon Bradshaw of the *Introduction & Passacaglia from Sonata No. 8* by Rheinberger. There will be an opportunity to hear Simon at the first Lunchstop Recital in St. Andrew's Hall on 15th May, the Wallace Bray Memorial Recital.

In conclusion I feel I must congratulate Kenneth Ryder on maintaining such a high standard of tuition which is so well attested by the performance of his pupils.

Hic jacet

Prompted by the article of the same title in the last issue, Gary Rant, (true to form!) has come up with a fulsome list of composers and musicians buried in the eastern counties. There are so many that to avoid readers becoming punch drunk I have decided to 'serialise' them and to begin with Norfolk.

Richard Davey 1467 - 1516, organist and composer, who resided at the home of Sir Thomas Boleyn in Blickling from 1506, is buried in Blickling.

William Cowper, poet and hymn writer, died in East Dereham on 25th April 1800 and is buried there. There is also a memorial in St. Nicholas' Church.

Patrick Hadley, composer, who died in December 1973, resided during his final years at Shallcross and is buried at Heacham. Many will be aware of the plethora of stories about Paddy's wooden leg!

John Jenkins, composer, died on 27th October 1678 at Kimberley House and is buried in Kimberley church.

John Beckwith, composer and organist, was born in Norwich on 25th December 1750 and died here on 3rd June 1809.

Basil Maine, writer on music and novelist, was born in Norwich on 4th March 1894 and died here on 13th October 1972.

Antonio Oury, violinist, was probably born in London in 1800 and died in Norwich on 25th July 1883.

Osbert Parsley, composer, was born in Norwich in 1511 and died here in

1585. There is a memorial to him (the singing man) in the north aisle of Norwich cathedral.

Roger North, writer on music, died in Rougham on 1st March 1734.

Regarding Delius, he died on 10th June 1934 and was re-interred in the cemetery of St. Peter's, Limpsfield on 26th May 1935. An oration was delivered by Sir Thomas Beecham before a large crowd of mourners among whom were Vaughan Williams and many other prominent musicians. It had been the composer's wish that he be buried in a country church yard in the south of England and Limpsfield was selected by his friends Beatrice and May Harrison, whose mother had been buried there.

The original burial in Grez-sur-Loing on 12th June 1934 was a contrastingly dismal occasion, attended by a mere handful of mourners who included Delius's amanuensis Eric Fenby and the conductor Otto Klemperer. 'Better that he had been left in that cold graveyard at Grez' Fenby wrote later, 'over there by the wall amongst the peasants whom he had known, than that he should rest with strangers in a strange place even in his native land.' It had been Delius's wife who was persuaded to have him re-interred in Limpsfield on 26th May 1935. Two days later she herself died and was buried next to him.

The above information is reproduced by kind permission of David & Charles, Publishers and is taken from 'A Musical Gazetteer of Great Britain and Ireland' by Gerald Norris.

Goodall's progress

Many will no doubt have watched the five programmes presented by Howard Goodall on the development of music since the invention of notation. Strikingly two of the programmes ended by posing the question 'what constitutes progress?'

At the end of the programme about notation, viewers were introduced to the Sibelius music writing technology which enables composers to write their music straight into the computer via a keyboard, edit it and print out a very professional looking score at the flick of a switch. What would Bach not have given for such a tool as he laboriously ruled his own manuscript paper in poor light and manually wrote out his masterpieces?.

However, Howard Goodall ended by making the point that this leap forward would mean that, as in the early centuries of the second millennium, the understanding of musical grammar would remain with only a few, the rest pressing this button here and that button there without really knowing what was going on. We have already seen the same phenomenon with calculators which have produced a generation who do not understand mathematics, and spell checkers which rely on the author to know the difference between 'there and their', 'past and passed', 'led and lead', 'organs and organ's' and every day we see very professional looking posters, leaflets and notices which tell us that the authors are not in command of their native tongue.

The second example was at the end of the programme about the piano when Goodall showed viewers an electric piano

which conveniently could increase or decrease the volume of the music by the turning of a plastic knob when, as he pointed out, with the good old fashioned piano, this could be achieved by the skill of the player through the actions of his or her own fingers.

I recently read in the Observer that the technology for beaming people (like Scotty) from one location to another, is now being developed.....as for me, I'm going for a walk while my legs still know what to do! RW.

Unrestricted views

Do you remember about the 'vista' controversy some years ago concerning the organs at Norwich and Exeter? There were those who thought of a cathedral as merely a church writ large and wanted to see the whole interior at a glance. This idea still crops up from time to time and Freeman compiled a collection of newspaper cuttings and correspondence, now in Exeter Cathedral Library in which the reasoned arguments lie cheek by jowl with the heated.

The prize exhibit followed a letter written by Freeman to the EDP and is written revealingly in green ink on a postcard and dated Norwich Jan'y 29 (no year) and reads:

'We are not all market gardeners living here, as principally inhabit Glos.; and therefore quite able to look after ourselves without their help. I wonder our editor, always grumbling about limited space, found room to print your asinine squit. What the Hec have you to do with our

affairs? I suggest you enclose yourself in one of your own designed cases and keep tacet. Presumptuous twaddle and news out of the ark, are some opinions here. Yrs, Diapason (a stop on the organ)'.

Rev. B. B. Edmonds

Congratulations to one of our newest members and certainly our youngest, **Sohyun Park** aged 10, who was awarded a Distinction in her recent Grade 5 Associated Board Organ examination.

Sohyun played *Bach's Prelude and Fugue in E minor* from the Eight Short Preludes & Fugues, *Canzonetta in B flat* by Rheinberger and C. S. Lang's *Tuba Tune*. Sohyun was prepared for the examination by Carey Moore.

When Sohyun is a world class recitalist, remember you first heard of her in **The Journal!**



Book - advance notice

Dr. Dennis Townhill, Organist Emeritus, St. Mary's Cathedral, Edinburgh, is shortly to publish his book 'The Imp and the Thistle' which tells the story of his life of music making from early years as Cathedral Chorister and Pupil-Assistant in Lincoln; first professional appointments in Louth and Grimsby; thirty years of cathedral music in Edinburgh; his unique part in the creation of a specialist Music School and in the contentious issue of girls in cathedral choirs; an account of extensive overseas tours; involvement in performances at the Edinburgh Festival; experiences as adjudicator, examiner, teacher, lecturer, radio and television broadcasts and recordings.

The narrative is sprinkled with amusing anecdotes and references to notable personalities with whom the author has been associated during his long career.

You can reserve a personally signed copy from Dr. Townhill OBE, St. Mary's Cathedral, Palmerston Place, Edinburgh EH12 5AW. The cost is expected to be between £8 - £10, plus postage.



The Ecumenicist *(with acknowledgement to the Hippopotamus Song)*

I caught an Ecumenicist
And kept him in a yard,
I fed him up on sugar beet
With olive oil and lard;
I kept him effervescent
With the aid of sherbert fizzes
And snipped his budding principles
With ecumeniscissors.

In ecumenisentiments
His training was intense;
With ecumeniscience
And with ecumenisense;
As he greedily devoured
All the Acts of Convocation,
To stimulate the art of
Ecumenequivocation.

I loved my Ecumenicist
And firmly hoped that he
Would, one day, ecumenicise
My darling C of E;
But every time I turned, occurred
Another cataclysm
My Ecumenicist had bred
An ecumeniSCHISM

Discouraged by experience,
I felt it rather vain
An ecumenisisyphus
Forever to remain;
My fervent ecumenical
Experments had failed,
And ecumenicynicism
Finally prevailed.

Stanley Green - Cromwell House

Freddy Firth on record

CD - The Better Land Great Boy Sopranos recorded 1914 - 1944 from Amphion PHI CD158.

Paul Hale's review of this CD in the last issue of OR prompted me to look up one of the boy sopranos featured on the recording, Freddy Firth. Many members will remember Freddy Firth with affection. Fred, now 87, was the Norfolk County Music Adviser and in that capacity made an invaluable contribution to music in the region whilst himself teaching and playing the violin in orchestras as recently as eight or so years ago. Fred and his wife are now living contentedly in a residential home just off the Newmarket Road in Norwich (not Ipswich as the CD notes have it). In 1927 the same technician who recorded Ernest Lough made his way to Manchester to record Fred who was one the outstanding boy sopranos of his day as you will hear if you buy this CD as you jolly well should.

Fred was trained by his uncle Mark and scored success after success in music festivals in Morecambe and Blackpool where (and when), as Fred puts it, adjudicators knew what they were talking about.

Fred was auditioned in Manchester and subsequently two records were made and a broadcast on Children's Hour. When Fred topped the bill at the Baths Assembly Hall, Coventry in November 1928 he was billed as 'The boy with the Golden Voice (of B.B.C. fame)'.

Unlike boys of today, Fred and his contemporaries were still singing

mellifluously as sopranos until they were 17 or thereabouts and Paul Hale posed some interesting questions in his review as regards current methods of training boys voices. The hard edged, forced and often flat (or sharp) sound produced by some boys one hears these days, indicates that Paul Hale may well be right in questioning current techniques.

The CD tracks were taken from old 78s and Fred's son told me that the 78s which Fred's wife had kept meticulously, were in such fine condition that the engineers could hardly believe it.

For sale

Livingstone electronic organ
Two manual Full pedal board
26 tab stops
light oak with full width stool
Height 3' 9" (115 cms)
Width 3' 10" (117 cms)
Depth incl. Pedals 4' 9" (145 cms)
In perfect condition
suitable for small church, chapel or school
£2,000, no offers, delivery can be arranged.
Mrs. N. Barwood, Burnham Market
Tel: 01328 738 256



Bach at St. Margaret's, King's Lynn

To mark the millennium year and the 250th anniversary of the death of Bach, a series of twenty weekly organ recitals will be given at Wednesday lunchtimes beginning on 31st May. The recitals start at 12.15 and will cover the whole of Bach's immense output for his favourite instrument, the organ. The bulk of the recitals will be given by St. Margaret's Director of Music, John Jordan, but welcome contributions will also be made by other local organists, including St. Margaret's own organist, Aubrey Hood who gives the first recital on 31st May.

Each recital will last about an hour but, as usual, the church doors will stay open in order that folk may come and go as they please. Refreshments will also be available. Proceeds and contributions made at the recitals will go to the organ fund. St. Margaret's renowned Snetzler organ dates from 1754 and it is hoped to have it restored to good working order by the time of its 250th anniversary in four years.

There will also be the usual series of Tuesday recitals (no organ music!) starting at 12.30 p.m. on Tuesdays in July and August.

Prophetic - or what?

In the Summer 1998 Journal I wrote a tongue in cheek article entitled 'CoFE plc'. In the EDP of 23rd May Norwich Cathedral announced the appointment of their Visitors' and Publicity Officer. The announcement appeared in the Business section!

For Sale

A Sperrhake of Passau spinet in good condition complete with tuning key, pitch pipe, box of repair kit, (plectra etc.), music stool, together with a comprehensive library of early keyboard music in excellent condition. Almost complete works of Bach, works by Handel, Scarlatti, Soler, Fitzwilliam Virginal book, Haydn and Mozart sonatas, albums of Purcell's contemporaries, a copy of C.P.E.Bach's work '*The True Art of playing Keyboard Instruments*' and Howard Schott's '*Playing the Harpsichord*'.

All the above for the sum of £1,500.

For more details 'phone 01842 878051



Choral event at East Harling

Sylvia Martin

Following welcome refreshments on arrival, David Price launched the day's proceedings with a talk and demonstration of choral conducting and choir training. This contained many invaluable hints for directors of music and singers alike.

On the subject of the rehearsal David set out the following guidelines:

- Each rehearsal should be planned and the plan adhered to.
- Rehearsals should start at the appointed time with whoever is present; latecomers will realise they are late. Rehearsals should also finish on time.
- There should always be a short period of warming up either with specific exercises or disguised.
- Repetition within rehearsals should be avoided and there should always be an element of surprise.
- Each phase of the preparation of music should feature in a rehearsal, some sight reading, a period of note learning followed by attention to the finer detail, blend, balance, style etc. The choir should be required to sing unaccompanied and stretched to its limits towards the end of the rehearsal.
- The rehearsal should end with the singing of something well known which the choir sings well, sending them home feeling good and looking forward to next week.

David then gave a very effective demonstration of breath control and voice production, the voice being supported by

the diaphragm and resonating in the head 'like the dome of St. Paul's'.

Conducting should be as unobtrusive as possible so as not to detract from the worship in which God should be the focal point, not the conductor.

After questions, and whilst some members enjoyed a picnic lunch, others heard Barry Newman talk about and demonstrate the fine Walker organ, which members were free to try.

The first session in the afternoon saw Robert and Audrey Yates putting some members through vocal exercises and putting into practice some of the points made earlier in the day. Several volunteers sang a range of solos which included Val Notley singing a setting of 'When in our music God is glorified' by her late husband Peter. These items were ably accompanied by Tim Patient, often playing at sight. Singers were amazed at the range and power of their own voices which had hitherto been untapped.

In the final session on organ accompaniment David provided telling and often humorous examples of good and bad accompaniment. He stressed the importance of practising hymns and recalled hearing Stanley Vann practising Sunday's hymns on Saturday evening in Peterborough cathedral. David stressed the importance of a steady tempo, never too fast and always taking account of the acoustics of the building. Again many important points were addressed including playing over tunes, the use of arranged verses, the approach to accompanying a responsorial psalm and choice of registration.

The day had been so full of interest that it proved difficult to draw it to a close which eventually James was able to do with appropriate votes of thanks to the presenters and to those who had provided refreshments. Thanks are due to James from all present for all his effort and ingenuity in organising such a worthwhile and enjoyable event.

Jennifer Bate at Potton Hall

John Robbins

On 14th April Potton Hall was comfortably filled by an enthusiastic audience gathered to hear an enthralling performance by Jennifer Bate on the Willis Copley pipe organ and the three manual Allen computer organ. The latter was used at the opening concert of the Symphony Hall, Birmingham.

The recital was one of a series being given by Miss Bate to help in raising funds for the cleaning and restoration of the Harrison organ at St. James Church, Muswell Hill. The estimated cost of the restoration is £200,000. The organ was installed in 1955 and was designed by her late father, H. A. Bate, organist there at the time and successor to G. D. Cunningham and Reginald Goss Custard. It was the second Harrison to be put in the church, the first having been installed in 1913.

Jennifer Bate, a charming lady, gave a virtuoso performance playing the instruments alternately, displaying both, sympathetically and comprehensively. She

holds the unique distinction of having been awarded the Personnalité de l'Année by a French Jury in recognition of her services to music, and is the first woman and only the third British artist to receive this honour, the others being Sir George Solti and Sir Yehudi Menuhin.

Her programme included works by Bach, Boëllman, Mozart, Liszt and Wesley and concluded with a stunning performance of the Toccata from Widor's 5th Symphony on the Allen.

At the end of the evening Alan Foster, our host, unveiled his latest acquisition, an Allen Replica four manual Wurlitzer organ known as the George Wright Signature Organ.

We are pleased to welcome the following new members to the Association in this quarter:

Mr. Percy Burrows
Miss Lynda Edwards
Mrs. Jean Francis
Mr. Ilhwan Park
Miss Sohyun Park
Mr. Richard Rout
Mr. Matthew Wright



Fabio Ciofini at St. Peter Mancroft

The Association, thanks to a generous anonymous donation, was able to put on this lunchtime recital on Friday 19th May and what a delight it was. This talented young Italian who studied at the conservatory of Perugia and the Sweelinck Conservatorium in Amsterdam played a programme of works by German 16thC and 17thC masters and their contemporaries. With one exception, all the pieces were new to me and held my attention from start to finish. Ciofini's fine technique and inspired registration brought the music to life and extracted the most delightful colours and contrasts from the Collins organ.

Organist Titulaire in Collespoli with its historical 1678 Hermans instrument, Ciofini is in considerable demand throughout Europe and the USA as a recitalist and records for the Bottega Discantica and Anthology Records. RW.

Francis Jackson at St. Thomas's

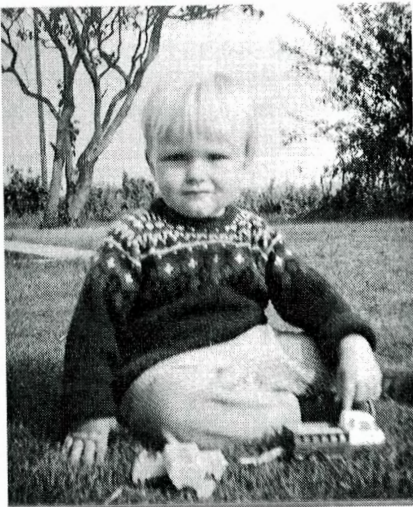
Mathew Martin is to be congratulated on the imaginative programme of recitals and concerts planned for this year at St. Thomas's. What must surely be a pinnacle, and a very hard act to follow for those performers yet to come, was the recital on 20th May by Dr. Francis Jackson who in his 83rd year still maintains a relentless recital career in addition to his busy life as a composer.

No more evidence of his popularity and the regard in which he is held is needed than the unusually large audience which turned up to hear this great player. The programme contained several well known and revered works in a variety of styles which Dr. Jackson captured with characteristic mastery. Pressed for two encores Dr. Jackson played two of his own pieces, a delightful paraphrase on the St. Anne Prelude of Bach, and a vigorous and exciting depiction of a dramatic moment from Belshazzar's Feast. He generously gave yet another airing to *Jubiläum* by Ronald Watson which he commissioned and of which he gave the first and second performances in Norwich Cathedral two years ago.

As the audience enjoyed the post recital refreshments many, including several former acquaintances from across more than thirty years, sought the opportunity to exchange a few words.

This was a truly memorable evening from any standpoint and one that many present will not ever forget.

Released only within the last two weeks is a CD from Amphion PHI CD 155, which features Dr. Jackson with the



university of York Symphony Orchestra conducted by Jonathan Wainwright, recorded in two locations.

Recorded in York Minster is Percy Whitlock's *Symphony in G minor* for Orchestra and Organ which has been neglected for too long. Recorded in the Sir Jack Lyons Concert Hall at York University is Dr. Jackson's *Concerto for Organ, Strings, Timpani and Celesta Op. 64*. The idiomatic contrast between these two pieces is most interesting and appealing and the quality of playing and recording is truly excellent.

This will be warmly welcomed by all lovers of Whitlock's music and of the music and playing of one of the finest organists of our generation, Dr. Jackson. RW.



Paris 2000

Sally Butcher and Tim Patient

On Thursday 27 April the party made the journey by coach after an early start, arriving in Drancy in the early evening and in time for an evening meal and stroll. On Friday morning the coach driver took us on a quick tour of Paris, taking in the Eiffel Tower, Arc de Triomphe, Champs Elysées, Place de la Concorde with a brief glimpse of La Madeleine before heading for the Sacré Coeur and Montmartre. The morning was a little damp and misty and so the beautiful white stone of the church wasn't gleaming at its best and inside there was renovation work in progress, including some of the stained glass, but the dark, candle lit interior has a certain mystique and tranquility it would be impossible not to be inspired by.

After lunch in the local restaurants we headed by coach for l'Opéra. Most of us entered the Opera House where for a few francs we were able to tour this fantastic 17thC building with its spectacular auditorium of plush red fittings, a glittering chandelier weighing 3 tons, glorious staircases, marbles, mirrors, mosaic floors, ceiling paintings, arches and balconies. In addition there was a fascinating comprehensive photographic history of the ballet company housed there for nearly a hundred years.

Dampened by the steady downpour we made our way to La Sainte Trinité where Olivier Messiaen was organist for over sixty years until his death in 1992. A decorative stone balcony houses the organ and we could look across the vast interior

of this columned Italian Renaissance inspired church, finished in 1867, with its richly painted panels and ceiling. The three manual organ in the French Symphonic style, was built by Aristide Cavallé-Coll in 1869 and has been restored at various intervals since then, the most recent being from 1962 to 1965 when the firm Beuchet-Debierre added new stops, extensively modified the windchests and completely electrified the key and stop action, replacing the console. However, Messiaen insisted that the original stops should remain untouched.

Naji Hakim was appointed organist in 1993 following Messiaen's death and we were fortunate in having him demonstrate the organ to us. He played Franck's *Prière* and this was for most of us the first experience of hearing a Cavallé-Coll organ live. It was obvious from the first bars that we were hearing a world class organist. He next played *La Resurrection du Christ* from Messiaen's monumental *Livre du Saint Sacrement* and there then followed two pieces by one of Hakim's teachers, Jean Langlais, *Mariales* and *Te Deum*, the latter having been first performed on the anniversary of Langlais' death, Ascension Day 1991 and dedicated to Mme. Langlais. This was an amazing and unique experience. A slow journey through the Paris rush hour traffic back to our hotel brought this first day to a close.

Saturday morning was bathed in glorious sunshine and we began by visiting the Gothic Church of St. Gervais with its classical facade, tall white columns and arches and plenty of light entering through the windows which dated

from between 16th and 20th centuries. Behind the organ, reputed to be the oldest in Paris with certain parts dating from 1500, was a collection of photographs of Francois Couperin, organist in the late 17th and early 18th century and whose family had played here for three generations, and other organists who played both here and at St. Sulpice. There was an old pedal board and a superb pair of foot operated 'marching' bellows together with a lead plumb line still in working order.

The organist of St. Gervais, Olivier Trachier, met us in the church and began by apologising for the inadequacies of the organ but explained that there was hope of a restoration. Even so, it was interesting to hear this five manual organ with such a history. It was originally built with 25 stops by Langhedeul in 1601 and despite several alterations in the intervening centuries, many of the pipes are original. The arrangement of the manuals is slightly different from those in the more symphonic style, being from the lowest to the highest manual, *grande*, *positif*, *bombarde*, *récit* and *écho*. Several members took the opportunity of playing this organ.

It was then to Ste. Clothilde but en route members went their various ways to take in the familiar Parisian sights, flea markets, some finding the place where Marie Antoinette was guillotined! Such are the varied interests of organists! There was no one to greet us at Ste. Clothilde but a quick telephone call to Mme. Langlais brought the response 'J'arrive... dix minutes' and true to her word she did. The organist of the church was in London for a competition, but Mme. Langlais gave us a

delightful tour of the outside and inside of the church, details of the church's organists and of the organ.

The first organist of Ste. Clothilde was César Franck and since his death in 1890 organists have included Charles Tournemire and Jean Langlais. There is normally a memorial to Franck in the church grounds but unfortunately a gale had blown a tree on to Franck's statue and broken it in half. The building is in an almost Gothic style which is unusual for 19thC Paris when most churches were in a Greek style.

The organ was built by Cavaillé-Coll in 1858-9 and was originally a 46 stop instrument but has since been enlarged. Unusually in this type of instrument the Positif and Grande divisions are as powerful as each other. Sylvie Mallet, Mme. Langlais' assistant at the Paris Superior Conservatoire-CNR where Mme. Langlais teaches, played Franck's *Chorale No. 3*. What struck us most was the power in the organ at the start, despite only the 8' foundations stops being used. In fact, this piece was played using only the stops that were available to Franck. Mme. Langlais invited those who wished to, and those who were brave enough, to climb the sixty steps to the organ loft where she continued by playing *Cantique* by her late husband. Some of our members played this organ, thus bringing the musical aspect of the day to a most enjoyable conclusion.

On Sunday we headed for St. Sulpice and the 10.30 a.m. Messe. It was quite an experience attending a service in French and most of us were able to follow the service, some finding the Gloria in the

missal, some finding the Lord's Prayer and all joining in the Easter Hymn to the tune we recognised. The sermon was all about St. Thomas and his unwillingness to believe. After the service we were privileged to hear the organ, a magnificent structure mounted in very dark wood with eight columns over the west porch. The organ is a five manual 100 stop instrument built by Cavaillé-Coll in 1862 and which replaced the 64 stop Clicquot organ of 1781. Before the service began we heard *Improvisation sur le Credo Gregorien No. 1*. The piece for the Offertoire was the chorale *Agneau de Dieu* from the Orgelbuchlein by J. S. Bach. After the service it is customary to have a 30 minute recital and this included Franck's *Grande Pièce Symphonique*. Despite the church being so well known and so vast, the whole service had a very intimate feel to it and it was a most moving experience. And so we set off home.

This had been a hugely successful, enjoyable and friendly trip and a massive vote of thanks must go to James for all his hard work and shouldering of the responsibility for this mixed gang. Thanks also to Roger for all his organisation with the churches. Here's to our next foray into mainland Europe!

I wonder if our travellers realised they were in Paris on Quasimodo Sunday and if they know why it is so called!Ed.

Organ news

Ralph Bootman

Holy Trinity, West Runton, hit the headlines some 40 years ago when Williamson & Hyatt installed a six unit all enclosed (except for the 7 lowest notes of the Salicional) west end organ with the console placed under the easternmost arch of the south nave arcade. Even that great critic, the late Cecil Clutton, enthused about this organ, but he did not have to play it for services! The west end position placed the congregation between the player and his instrument. If he played so that he could hear what he was playing, the congregation complained that they were deafened, whilst the choir in the chancel complained that they could not hear the organ.

Now, however, modern technology has come to the rescue and a new, all electronic section is being added which will give a completely digital Choir section in the chancel and certain digital stops being playable from the west end. Two craftsman firms are collaborating here, the pipe organ work being done by Peter de Ville, late of Hill, Norman & Beard, who maintains the Cathedral organ, amongst many others, whilst the digital side is being undertaken by Hugh Blanton who trades as The Organ Workshop.

In Framlingham Pigot church Bower & Co. have moved the 1859 Holdich organ from the cramped north chancel position to the west end. A new 27 note soundboard with tracker action has been made for the pedals and the

Bourdon rank is completely new and built to Holdich scale.

Nearby at Bramerton Parish Church the 'Paddy' Benson organ is being cleaned and overhauled. H. F. Betts added a Diapason 8' to the Swell many years ago and this has been removed and a Fifteenth 2' has taken its place.

The old Hill organ at St. Giles, Norwich, has been removed as being unworthy of restoration and what was a temporary instrument has become more permanent. This is by Alfred Davies of Northampton and is an example of the large number of identical instruments made for Mormon churches around the country many years ago. These had three ranks and were all enclosed. At St. Giles the pipework is unenclosed and stands in functional array on its chests placed at the east end of the north aisle with the detached stop-key console under the easternmost arch of the south nave arcade. For reasons best known to themselves, the Mormon authorities decreed that the pipe organs were to be removed from their churches and replaced with electronic instruments. St. Giles organ, I am told, came from the Midlands.

Many builders were making small extension instruments at this time shortly after the war and by far the best, in my opinion, came from J. W. Walker & Sons Ltd. Their 'Model' organs remain with examples still at St. Andrew, Eaton, and Roughton Parish Church. There were also the John Compton Organ Co. Ltd. 'Miniatura' models, an example of which may be found at Morley, St. Botolph.

Specification of the Holy Trinity organ:

(* = digital stop)

Great

Salicional	16'
(lowest 12*)	
Open Diapason	8'
Chimney Flute	8'
Geigen Diapason*	8'
Dulciana*	8'
Gemshorn	4'
Octave*	4'
Harmonic Flute*	4'
Twelfth	2 ² / ₃ '
Fifteenth	2'
Piccolo*	2'
Mixture 19.22	II
Mixture 26.29*	II
Cornet 12.15.17*	III
Trumpet	8'
Swell to Great	
Choir to Great	

Pedal

Sub Bass	16'
Violone*	16'
Principal	8'
Bass Flute	8'
Salicional	8'
Fifteenth	4'
Flute	2'
Mixture 19.22.26*	III
Bass Trumpet 16'	
Trumpet	8'
Clarion	4'

Swell to Pedal

Great to Pedal

Choir to Pedal

Accessories

Balanced expression pedal to Pipe and Digital Swell organs

Balanced expression pedal to digital Choir organ

Capture piston action: 8 thumb and toe pistons to each department 8 general thumb and toe pistons

1 general cancel piston Great and Pedal pistons coupled switch Swell on general toe pistons switch

6 capture memories with set piston and lock switch MIDI interface, MIDI disk recorder Auto-pedal bass

Swell

Gemshorn	8'
Hohl Flute*	8'
Salicional	8'
Voix Celeste II*	8'
Spitzprincipal*	8'
Chimney Flute	4'
Salicet	4'
Nazard*	2 ² / ₃ '
Gemshorn	2'
Larigot	1 ¹ / ₃ '
Octavin	1'
Mixture 15.19.22*	III
Bassoon	8'
Oboe*	8'
Choir to Swell	

Choir*

Hohl Flute	8'
Voix Celeste II	8'
Spitzprincipal	8'
Nazard	2 ² / ₃ '
Flageolet	2'
Tierce	1 ³ / ₅ '
Mixture 15.19.22	III
Bassoon	16'
Corno di Bassetto	8'
Tremulant	
Swell to Choir	
Choir/East/West/Both	

Choir Pedal*

Contra Bourdon	32'
Bourdon	16'
Harmonic Flute	8'
Fagotto	16'

Events update

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

We visit Jesus Church and School Chapel, Oundle plus Peterborough Cathedral for Evensong and a demonstration of the cathedral organ and an opportunity to play it. 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

Visit to 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.

Details available from the Events Co-ordinator. If you would like a lift or can offer one, please let me know.



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 car park situated locally. Refreshments

NOVEMBER Sunday 19th at 3.30pm VENUE: Norwich Cathedral

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

DECEMBER no meeting

If you require any further information about 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

Music at the Parish Church of Blofield

All performances start at 7.30 p.m.

10th June John Farmer and his choir

24th June Bryan Ellum and Jane Berry - organ solos and duets

St. Edmund's Acle

9th June at 7.30 p.m.

Sine Nomine sing in the lighter vein as part of the church's Flower Festival

St. Mary's, Somerleyton

Saturday 10th 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. There will be a collection in aid of the church tower repair fund.

St. Andrew's, Hingham

Saturday 17th June at 7.30 p.m.

Sine Nomine directed by Ronald Watson with David Morgan, organ

Programme includes 'The King shall rejoice' by G. F. Handel.

Holy Trinity, West Runton

Wednesday 19th July at 7.30 p.m.

Opening Recital on the new organ by Peter Stevenson MA FRCO ARCM

The programme will include works by Bach, Dubois, Widor, Parry and Mushell and a special section will introduce the enlarged organ with illustrations of its use in both solo and accompaniment roles

Admission free - retiring collection

St. Peter's Parish Church Sheringham - Summer Serenade 2000

All recitals and concerts are on Thursdays at 8 p.m. unless indicated otherwise

June

- 22nd Fred Pointer - Organist Emeritus St. Peter's
29th Sine Nomine Directed by Ronald Watson with David Morgan, Organ

July

- 1st (Sat) Norwich Singers with Tim Patient, organ
6th Composite recital by young pupils of Kenneth Ryder
13th Australian Salvation Army Songsters
Admission £3.50
20th Brian Lincoln - Cromer Parish Church
27th Big C Annual Concert with Salvation Army Band
Admission £3.50
29th (Sat) Jonathan Melling, organ - All Hallows by the Tower, London

August

- 3rd Norvic Concordia (Accordion Quintet)
10th Sue Elsbury & Jan Ashton - Pianoforte
Pam Draper - flute
11th (Fri) Concert: Cromer & Sheringham Band with Shantymen
in aid of Sheringham High School Learning Resource Equipment
Admission £3.50
17th John Otley, organ - Rougham
24th Andrew Benians, organ - Chichester
30th (Wed) Marianne Olyver Gypsy Orchestra
Admission £5
31st Mixed Doubles: Jane Berry - Organ
Gordon Dodson - Pianoforte
Bryan Ellum - Organ and pianoforte

Bryan Ellum will give the first performance of '*Norfolk Landscapes*', a four movement suite by Brian Lincoln

September

- 7th Bill Purchase - Fakenham Parish Church
14th Alan Morris - organ with Simon Cater - Bagpipe

St. Thomas's Church 2000 Concert Series

Saturdays at 7.30 p.m.

10 th June	Anglian Singers
24 th June	Sine Nomine directed by Ronald Watson with David Morgan, organ
29 th July	Organ recital - Paul Trepte, Director of Music, Ely Cathedral
23 rd September	Organ recital - Scott Farrell, Assistant Organist, Ely Cathedral
18 th November	Organ recital - James Parsons
25 th November	International organ recitalist and Director Oundle International Festival The Chapel Choir of Taverham Hall directed by Chris Bell

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

St. Peter Mancroft - Mancroft Music 16th Season 2000

Fridays at 1.10 p.m. Admission £4 (£3)

July 14th Graham Mark Scott 1999 Oundle Award Winner

July 28th Simon Bradshaw - Organ Scholar St. Peter Mancroft

Evening concerts

Thursday 13th July in the Assembly House Music Room

James Duddle - pianoforte

Royal College of Music, London

Admission at the door £6 (£5) - including wine

Friday 21st July in St. Peter Mancroft

ESCORIAL - music for trumpets, choir and organ

Carl Rutti - organ solo, Timothy Patient - organ, Zug Trumpet Trio

Admission at the door £6 (£5) or from St. George's Music Shop and Prelude Records

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

Mondays at 1.10 p.m.

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	Doughal Smith
24 th July	Tim Patient of Norwich
31 st July	This date may not be available but if it is - Dick leGrice



Cromer Parish Church

15th July at 8 p.m.

Jane Berry and Bryan Ellum present 'Keyboard Contrasts' - music for pipe organ, electronic organ and piano in many combinations. The programme will include the first performance of Brian Lincoln's Norwich Scenes for piano and electronic organ which is dedicated to the performers.

This work will be repeated on Thursday 10th August in a programme of organ and piano duets at St. Mary's, Old Hunstanton, starting at 8 p.m.

St. Lawrence's Centre for the Arts, South Walsham

Saturday 10th June at 7.30 p.m.

Bryan Ellum and Gordon Dodson present 'Two's Company', a programme of piano duets. Tickets available at the door £6, £5 and £4.

The Music at St. George's series (held at Princes Street U.R.C.) also features 'Keyboard Contrasts' on Sunday 24th September at 3 p.m. The programme includes Joanne Baldwin playing the electronic organ and performances of Brian Lincoln's *Norwich Scenes* and *Norfolk Landscapes*. Admission £4 (Concessions £3).

St. Margaret's Church, Thorpe Market - 2000 season

June 18 th	3 p.m.	Timothy Patient - organ
July 2 nd	3 p.m.	Geoffrey Hunter - organ
July 8 th	7.30 p.m.	Sheringham Savoyards 'Yeomen of the Guard'
July 9 th	3 p.m.	Joan Saul and friends - Early English Music
July 16 th	3 p.m.	James Duddle - organ and Camilla Stagg - flute
August 6 th	3 p.m.	David Halls - organ
August 13 th	3 p.m.	John Stevens - organ
August 20 th	3 p.m.	Bryan Ellum & Jane Berry - four hands on the organ
August 27 th	3 p.m.	Brian Lincoln - organ

All Saints Beeston Regis

Friday 23rd June at 6 p.m.

Ronald Watson - organ recital

St. Andrew's Church, Eaton

As a result of several years' fund raising, the church has acquired a grand piano and a series of concerts is now being planned. These will take place on the first Sunday of the month and start at 3 p.m. The next two are:

4th June Benjamin Nabarro (violin), Matthew Hunt (clarinet) and Philip Moore (piano) professional players from London.
 Programme includes works by Brahms and Schumann.

2nd July A song recital by Richard Duncan Johnson accompanied by Claire MacArthur

Crossword solution

B	E	E	T	H	O	V	E	N	B	F		
N	H			O		A	U	R	A	L		
B	O	R	O	D	I	N	T	E	A			
C	M	V		L	U	D	W	I	G			
P	H	R	A	S	E	S	R	E	E			
O		S	S		H	A	I	R	O			
L	I	P		C		L		S	O	L		
O		E	B	O	R	T		A		E		
N	R	R		Q	U	I	N	T	E	T		
A	N	O	I	N	T	B	T	D				
I	T	I		D	A	P	H	N	I	S		
S	W	I	S		S	I	E	C				
E	N			H	I	N	D	E	M	I	T	H