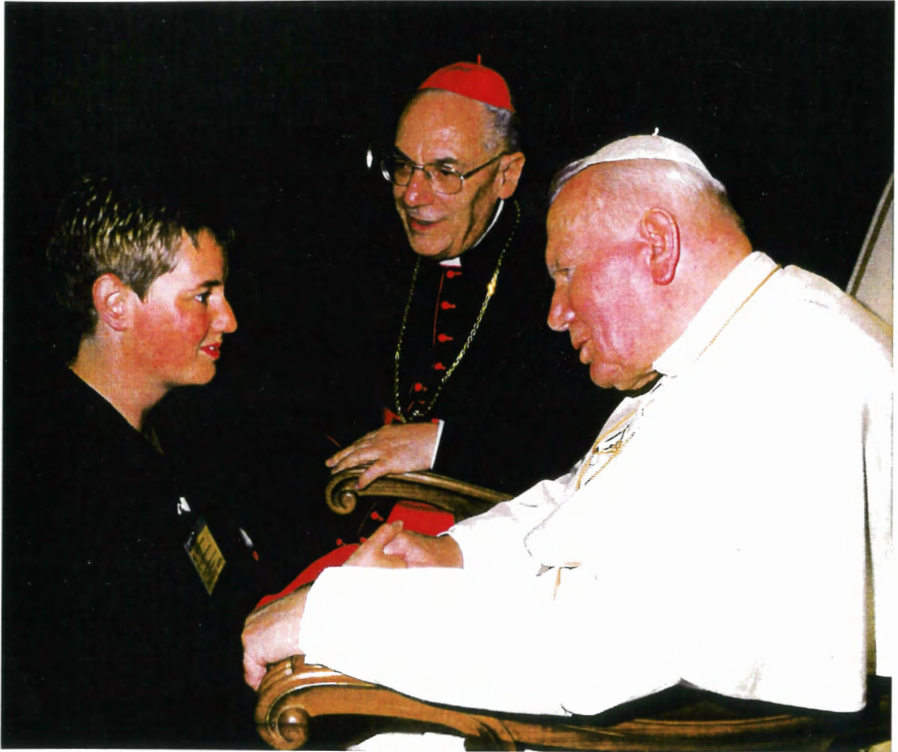


The Journal

Summer
2001

Number
36



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Norfolk Organists
Association

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Last date for copy for the next Journal is 18th August 2001

*****PLEASE NOTE THE EARLIER DATE*****

Why not send your contribution by email to

rwatson1@onetel.net.uk

The editor writes....

I no sooner get one Journal out than I start to think what my next editorial will be about. Invariably the subject matter emerges from some event which I consider carries a message for us musicians. On Thursday 8th March I was waiting to watch a programme about the original Coventry Cathedral and was passing the few minutes before that programme by watching 'Who wants to be a millionaire'. Fairly early on in the quiz the contestant was asked a question which, at that stage in the proceedings was probably considered to be quite easy. 'Simon Rattle and Thomas Beecham are well known in which branch of the arts?'

The contestant did not know the answer and decided to ask the audience. What a good job he didn't believe them as the majority thought the answer was Architecture! So he 'phoned a friend from whom he got the correct answer. I found it incredible that such a small proportion of the studio audience knew that Thomas Beecham was a musician. (I was not quite so surprised about them not knowing about Simon Rattle).

If I were to go on this quiz programme I would live in dread of being asked anything about pop music, soap operas or football, indeed sport in general and realise that there would be those who would listen in disbelief as I declared myself unable to name any of the Spice Girls or footballing personalities.

Yet we each inhabit our own particular worlds about which we may seem very knowledgeable and it is clear from the ignorance of 70% of that studio

audience about (Sir) Thomas Beecham that classical music is very much a minority interest.

Then there comes the question of what general knowledge is. The general public may believe that knowing the names of one's local football team or characters in soap operas is common and general knowledge. But it isn't and if it isn't, then what is? The names of past Prime Ministers, the capital cities of major countries, the name of the first dog in space or the last prisoner in the Tower of London? Perhaps. But once one enters the area of particular interest then knowledge about such subject matter is not general or common.

It is likely that the person in the street has heard of Elgar, Beethoven or Bach, but only a tiny minority will have heard of Janacek, Arensky, Buxtehude and the like, and, when it comes to composers who specialise in a particular instrument one might be hard pressed to find anyone outside special interest groups who had heard of them. Who was Ole Bull, for example?

It is within such a specialist environment that we classical music lovers and organists operate. Only such as we have heard of Vierne, Reubke, Whitlock and the many others. We inhabit a tiny world as do lepidopterists, philatelists, practitioners of Tai Kwando, Country and Western music enthusiasts and chess players. Can anyone reading this name the current World Ladies Badminton champion.... no?.... neither can I!

(Who was Thomas Beecham anyway? Wasn't he something to do with laxatives?).

Your new President on your new President

I have been asked to write a short message as the incoming President for the next two years. This is something that I am not accustomed to doing, as in my previous life as a reed voicer I was used to working on my own, with forays into the world of tuning and occasional banter with fellow organ builders. In the next world, that of an insurance clerk, (nothing sounds so grand as 'official'), I had a desk which I could call my own, heaped with papers which spilled into any space that happened to be available, and with forays into the world of policies and occasional banter with fellow insurance clerks.



Now all that has changed. I am now 'in charge', whatever that means, and the prospect is frightening! Fortunately, I have come into a highly efficient organisation, ably guided for the past three years by James Lilwall (and I suppose that frightens me, having to rise to those heights). James

has pulled, pushed and guided, ever so gently, the Norfolk Organists' Association into what it is today, an organisation which has a touch of 'something for everyone', and the committee members, without whom nothing could have been achieved, are a bunch of folk I am privileged to be able to call friends.

Here we go then. I look forward to the ensuing time in 'The Chair', and no doubt if I get things wrong I will be told in no uncertain terms. I may be frightened of them, but they are certainly not frightened of me - and long may it remain so!

Who is this Presidential upstart anyway?

Well I was born in Norwich in 1932 and emigrated to the wilds of Sheringham with my parents in 1937 when my father was transferred to Barclay's Bank in that town. I grew up there, going to Paston Grammar School where I learned the organ with the late Norman Cutting, then organist at Cromer Parish Church.

The rebuilding of the Cromer organ at a time when schooldays were drawing to a close prompted me to take up an apprenticeship with the firm of Hill, Norman & Beard in London in 1948, finishing up in the reed voicing shop with the redoubtable Arthur Rundle, third in line of reed voicers in that family. Continuing my service with the firm, I was sent to Canada as a reed voicer on several contracts and after returning to the U.K. decided that, with a potential wife in the offing, financial stability would be better served with the Norwich Union.

Back in Norwich, Dot provided me with domestic stability and between us we produced two fine sons, expanding the

family with two lovely daughters-in-law and a grandson (and a grandchild yet to arrive at the time of writing!). In the meantime other hobbies took their turn, like playing the organ in church, playing the vibraphone in a dance band and singing with the Cathedral choir, an activity which involved all the family as the sons were also choristers and Dot organised the cathedral choir linen. The double bass also provided long-term employment as, too, did a spell as Musical Director of Dereham Operatic Society.

Having decided to jump through the necessary hoops I was awarded the Archbishop of Canterbury's Certificate in Church Music in 1982 with which I was duly presented by Robert Runcie at Lambeth Palace.

A move with the N.U. to Manchester took the family to deepest Ramsbottom in Lancashire, where there was an organ (of course), a choir, an enormous Wurlitzer in the Free Trade Hall, and the kindest people you could ever wish to meet. Meanwhile sons had gone off to pastures new in the R.A.F. and life settled down for some ten or eleven years, punctuated from time to time by the Guild of Church Musicians and the Open University. One day, though, a bomb fell, and the insurance industry reared its ugly head again with a move back to Norwich. All was not lost, however, as this marked the start of the Curatorship of the organ in St. Andrew's Hall and, too, the Lunchstop concerts originally started by Adrian Lucas, and now to be continued by Barry Newman. It also marked the beginning of the Norfolk Guild of Organists, as it then was, and association with another grand group of people.

Retirement from the Norwich Union came in 1992 followed by a bit of reed voicing and a lot of doing nothing! It is now going to be another change of activity and, hopefully, 'with a little help from my friends' (apologies to John Lennon), a further enjoyable 'pastime with good company' (Henry VIII this time!). See you!



Membership notes – Summer 2001

We extend a warm welcome to Mr. Charles Ward and Mrs. Diane Ward, both former members of the Association when it was the Norfolk Guild of Organists who have joined the Association since the last issue of the Journal.

We have welcomed seven new members to date in 2001. and our current membership stands at 121.

Please note my new address:
64 Nelson Way
Hevingham
Norwich
NR10 5PB
Tel: 01603 754731
Email: sylvia@sylviamartin.fsnet.co.uk

Sylvia Martin
Treasurer / Membership Secretary

Barry Newman - new Curator of the St. Andrew's Hall organ

As some members will already know, I have been appointed Curator of the St. Andrew's Hall organ to succeed Dick le Grice who has retired to take up the Presidency of this Association. I have already been in contact with Friends of St. Andrew's Hall Organ with a number of questions and proposals to see where we might be prepared to go to promote the use of this fine instrument. I am hoping that a higher profile can be given in the future, but for this year it is too late to make any real changes.

In this Journal you will see the list of Lunchstop recitals for this year and what an exciting season it promises to be. I have to hand Dr. Gerald Gifford's programme and it is a full blooded 'town hall' recital which will provide a fitting end to the series. I am grateful to all the players who so readily agreed to give a recital. Gillian Ward Russell's recital styled 'Fun with Music' also promises to be highly entertaining including as it does *Prelude & Fugue in A* from the Short Tempered Clavier by P. D. Q. Bach and a *Bolero* by that great wag, Guy Bovet.

I do urge all of you who can support these recitalists and encourage others to come as well. Ian Roberts is giving the Wallace Bray Memorial Recital on 25th June. Just 21 years old and a superb player, he is a third year student at UEA. All recitalists are well known to us and we can look forward to a varied and interesting season. Admission is £2.50. Where else could you find such value!/? BN.

A shot in the dark?

Revd. Nicholas Parry has sent what he considers to be an unusual request. Here's what he says:

I write to see whether you know of anyone who might be willing to be an organist at both my churches, St. Edmund and St. Helen, Costessey.

I say willing because there is not much by in the way of pay but an Honorarium. St. Edmund's organ has pedals but St. Helen's has none. It feels to me like a shot in the dark but if there is an interested party or parties then please contact me at

The Vicarage

Folgate Lane

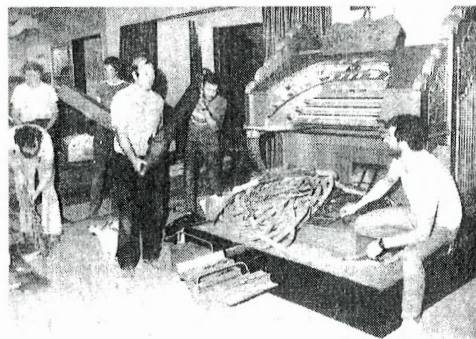
Costessey

Norwich NR8 5DP

Tel: 01603 742818

Email: Nicholas.parry@btinternet.com

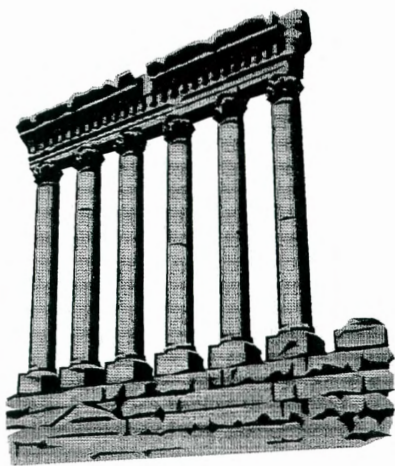
In various places you will find photographs from the archive supplied by Pauline Stratton. How many can you identify?



Rome - January 2001

Katherine Dienes

'When in Rome...' the unexpected can happen. Even getting to Rome the unexpected can happen as I found out on a cold morning in January. Having just taken my seat on board the KLM Cityhopper from Norwich Airport to Amsterdam, we were all told to disembark, as our flight would not be leaving Norwich until 9.30 a.m. due to bad weather in Amsterdam! This was followed by a missed connection in Amsterdam, an eight hour wait in Amsterdam airport, and a bottle of water that spilt all over my rucksack...followed by a taxi driver in Rome who secured my suitcase in the boot and charged me £70 for the ride into town (a journey during which I found myself at prayer several times, as we narrowly avoided the backs of several cars and buses en route - even the driver uttered the words Sancta Maria at one point).



I had been invited to speak at the International Congress on Sacred Music by Cardinal Paul Poupard, as the sole representative of the world-wide Anglican Communion. The conference was a joint venture by the Academy of Saint Cecilia and the Pontifical Council for Culture, and featured some 45 speakers from around the world. We had gathered to discuss tradition and innovation in sacred music, and my brief was to discuss 'Contemporary liturgy - musicians' opportunity or nightmare'. It was a nerve-racking moment, entering the conference hall at the New Synod Hall next to that great church, St. Peter's.

However as the proceedings began, I realised very quickly that this would be a most marvellous and stimulating few days. I spoke about my experiences both in New Zealand and in England, and in particular, I recounted my experiences of composing music for the liturgy.

I spoke of three different types of composer writing music for today's Anglican church. First, the 'organ-loft' composer, who comes to the church from *within* - someone like myself, who holds a position in a Cathedral Church, for example, and writes (or tries to!) with an in-depth knowledge of the resources he or she is writing for, as well as an intimate knowledge of that composition's ultimate liturgical place. Second, the composer of folk style or evangelistic music and third, the composer who comes to the church from *without* or who composes in the so-called mainstream for orchestras etc. I described the immense importance of music in the liturgy, and the profound ability to move the spirit closer to God.

The place of music in the liturgy carries far more preconceptions than a concert hall performance - our emotions are laid bare upon the altar table, where we sacrifice them to God, and music can play a large part in how effectively we are each able to this at a service of worship. I also made the point that one person's reaction to a piece of liturgical music will be different to another person's, different to that of the whole community, and indeed different to the intention of the composer. Finally, I promoted the idea of a composer in residence at our Cathedral churches, a concept already taken up by all major symphony orchestras. I feel such a post would be so enriching for music in worship.

Composers based outside the church could, with appropriate funding, become involved in the sacred music of the church on a fixed-term contractual basis. They would have the opportunity to work closely with cathedral musicians and become aware of so many practical issues surrounding the learning and performance of contemporary church music. Issues such as the resources available, the number of voice parts, and how many practices a choir has per week versus the amount of repertoire to be performed in any given week. These are all practical issues which demand to be heard if a contemporary sacred work is to be performed and kept in the repertoire.

Look in any major English broadsheet to read of the music being sung in cathedral churches on Sundays, and there you will find a rich diet of Renaissance and Victorian repertoire, as well as works by 20th century composers now deceased. It is a rarity to find a sacred

work by a living composer appearing in such a list. Can the Anglican Church in the 21st century be brave enough to employ such a composer, and thus commit itself financially to such creativity? Given the right resources and guidance, such a post could lead to an upsurge of interest in composing for the church. Such a person could be an invaluable educational resource for musicians in the diocese, composing music for use in parish churches, thus furthering the link between the Cathedral, the mother church, and her diocese.

I am pleased to say that my presentation was very well received, and I was interviewed for Vatican Radio the following day.

During the conference, we heard speakers from China, Russia, Greece, France, USA, Italy and Germany, to name but a few. A monk from Senegal spoke of the inculturation of Gregorian chant in his community, where it was accompanied by traditional African instruments. A Jewish composer spoke of the rich tradition of chanting in the synagogue, while a black American spoke of his community's diverse musical traditions - from the Duruflé *Requiem* to a rap anthem. In short, the three day conference was extremely stimulating, and I am both proud and delighted to have been invited.

'When in Rome...' - how could I have imagined that the conference speakers would be taken on a private tour of the Sistine Chapel for two hours, or to a Requiem Mass celebrated in the church of Santa Maria in Trastevere on the very day of Verdi's death 100 years ago this year? Verdi's *Requiem Mass* was sung by the Rome Opera Chorus, with the Rome

Opera Orchestra. People thronged the church, it was standing room only, the service lasted two and a quarter hours and the atmosphere was electrifying.

'When in Rome' - how could I have imagined that on a Saturday afternoon in January 2001 I would kneel before His Holiness Pope John Paul II in a private papal audience for the conference speakers? This was a truly wonderful moment for Patrick and I, and one that will remain in our memories for a long time to come.

I would like to thank the Dean and Chapter of Norwich Cathedral for allowing me to attend this conference, and look forward to renewing the many friendships I made during this most stimulating conference.

Finally, in case you are wondering, I am pleased to say that at the conclusion of my time in Rome, things had picked up to such a degree that I found myself being chauffeured to the airport in a leather-clad Mercedes....I guess it's back to the scooter for me now until the next papal invitation.

Collective nouns

- ... a pride of lions
- ... a college of cardinals
- ... a school of whales
- ... an exultation of skylarks
- ... a gaggle of geese

- ... a ----?---- of organists

all suggestions will be published unless they are unprintable for the usual reasons!

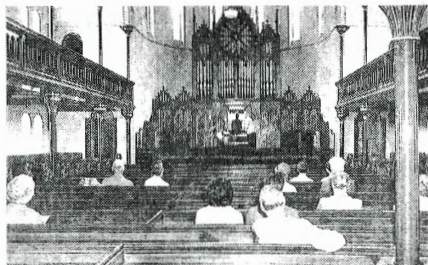
Congratulations to.....

former Diocesan Organ Scholars at Norwich School **Bertie Page** Grade 8 Distinction and **Laurence Blyth** Grade 7 Distinction.

St. Peter Mancroft Organ Scholar at Norwich School **Kit Downes** Grade 7 Distinction.

Robert Houssart ARCO (Limpus Prize, Frederick Shinn Prize, Durrant Prize and Dr. F. J. Read Prize). Also on gaining a 'First' in Music at Cambridge last summer. Organ Scholar at Westminster Cathedral and former Organ Scholar at St. John's College, Cambridge and at St. Peter Mancroft, Norwich.

Simon Bradshaw 17, of City of Norwich School, gave a staggering recital at Hingham church which included Ruebke's *Sonata on the 94th Psalm*, the Duruflé *Suite*, Bach's *Dorian Toccata*. Although the instrument came near to exploding at times, this unlikely programme came off with considerable success nevertheless. Simon recorded the Reubke and the Duruflé *D minor Fugue* on the organ of Westminster Cathedral a week later. All of the above are pupils of Kenneth Ryder.



Ely organ heard again

Ely cathedral welcomed its renewed organ in splendid style with a weekend of the highest quality music making.

On Friday 23rd March after a dinner in Bishop Woodford House, Wayne Marshall gave the opening concert of music by Messiaen, Dupré, Roger-Ducasse, Wills, Hakim Liszt and Widor. The recitalist also included a sound tour of the instrument with a commentary over CCTV and ended the recital with an improvisation.

The morning of Saturday 24th March was given over to tours and hands on opportunities and a lecture by Mark Venning and Nicholas Thistlethwaite.

After lunch participants were invited to observe the choir of St. John's, Cambridge in rehearsal for their concert on Saturday evening and then Evensong was sung by the Cathedral Choir.

On Sunday the organ was dedicated by the Bishop of Ely at the Sung Eucharist at which the sermon was preached by Revd. Nicholas Thistlethwaite, Canon Precentor of Guildford Cathedral. The festivities ended with a recital by the Cathedral Organist Paul Trepte on Sunday afternoon.

A full history of the organs at Ely is given in a booklet *The Organs and Organists of Ely Cathedral* by Nicholas Thistlethwaite but the history of the present organ dates from 1831 with a new instrument built by Elliot & Hill which was enlarged in 1867.

Harrisons built a virtually new instrument in 1908 which served the cathedral well until the 1960s when wear of the leatherwork and action reduced the

instrument's efficiency. The organ was rebuilt in 1975 when a new Positive Organ was added and the reeds and mixtures re-voiced.

Work on the fabric of the cathedral in the 1990s meant that the organ had to be completely dismantled which provided the opportunity for cleaning and repair and tonal adjustments to the 1975 scheme.

A most attractive A4 souvenir brochure containing the specification of the organ, programmes of the weekend's concerts and stunning photographs is well worth acquiring.

Congratulations Ely on this splendid achievement.

ooooooooOoOoooooooo

A Musical Evening with

THIS THAT AND THE OTHER

Guest Artiste - Norma Wick

at the John Innes Centre, Colney Lane,
Norwich

Friday 8th June at 7. 30 p.m. in aid of the
Ted Ellis Trust and St. Stephen's Church
Norwich

Drinks available during the interval and
after the concert

Tickets from 33 Cantley Lane,
Cringleford, NR4 6TA Tel: 01603 454681
or 10 Ketts Close, Wymondham NR18
0NB Tel: 01953 603019 - cheques payable
to Church & Fen

A fun evening....bring your friends!

The Roundhay Worm

Stephen Bicknell

When I was in the early stages of research for my recent book, I spent some time amongst the papers of the late Revd. Andrew Freeman (now lodged in the British Organ Archive at the Central Library, Birmingham). These form a delightful collection of material within the larger archive, representing the life's work of a great antiquarian and noted scholar: the author of 'Father Smith' (1921), and a great many learned essays and other publications. There are notebooks of many different descriptions, all packed with interesting information, and usually well referenced to source material. My chapters on the early organ in Britain could not possibly have been written without Freeman's help, and it is a matter of great regret to me that I was born too late ever to meet him.

Freeman was also an exceptionally fine photographer. There is a large collection of glass plates showing organ cases of all periods - and after pretty well exhausting the organ cases of Britain Freeman was able to go on holidays abroad between the wars and photograph instruments in Belgium, Austria and elsewhere. There are even a number of stereoscopic pictures taken with a special camera. I am fortunate enough to possess a hand-held stereoscope, and so on one trip to the Archive I took it with me for the sake of amusement, and passed a happy hour or two looking at Freeman's lovely black-and-white pictures in '3-D'.

As I was rifling through the shoe-box containing the set of views, I came across one with a picture-postcard fixed to it with a paper-clip. I removed the clip to have a look at the picture. It was of an organ that I did not know, at Roundhay in Norfolk (from the hand-written title). It looked like a case of about 1905 or so, perhaps by W.D. Caroë. I could see why Freeman had included it - it was a proper organ case all right - but it was a bit of a brute. One squat central flat with front-pipes expressing an unmistakable grimace was flanked by two right-angled seven-pipe towers arranged across the corners, so that one face of the tower was parallel to the front and the other face formed the side return of the case. The carving was of good quality, but in the way that sometimes happened when gothic revival began to be taken over by Arts and Crafts, it had become heavy, busy and uncomfortably wriggly. I had a look through the viewer, which made the pipe-shades and cresting look yet more restless, and was about to move on to the next picture when I glanced at the postcard that had been attached to the view of Roundhay.

To my great interest it turned out to be a card from none other than M.R. James: a distinguished antiquarian in his own right, at one time the Provost of Eton College, the writer of the 'Prologue' to Freeman's 'Father Smith', and the author of several collections of famously chilling ghost stories. On the front of the card was a sepia view of the village of Roundhay; a mediaeval gateway spanning the end of the long High Street, and the big Norman tower of the church visible on an eminence

just behind. The card, addressed to Freeman, read as follows:-

My Dear Freeman, I am greatly relieved that you find the stories to be of some small comfort. I do not know quite why I write them, except that it is something to do with what you and I found at Roundhay, which I will never forget - though I do not at all care to remember it. I expect my readers find the tales curious; they tell me they are enjoyable. Few will ever know why I write them and how much they trouble me. With prayers and warmest regards, Montague James.

This was rather fascinating and, as at that time I lived at Swaffham not far from Roundhay, I resolved to go and have a look for myself. Something must have given the two old birds a bit of a fright, which amused me rather, and anyway the postcard of the village suggested that it might still be pretty if there had not been too much modernisation.

Exploring the villages in the vicinity of Swaffham (I lived there while I worked for J.W. Walker) was always interesting. The uplands of north Norfolk are surprisingly lonely and in places very beautiful. There are many quiet unspoilt towns and villages, the undulating pastures between them are abundantly fertile, and the quiet meandering roads ideal for exploring whether on foot, by bicycle, or in the motor-car. It was a good hunting ground for organs too - a good Hill at East Dereham; Snetzlers at Sculthorpe and Hillington, and the splendid little organ by Hooghuyts of Ghent built for Sir John Sutton at West Tofts, and now on the gallery of the church at South Pickenham.

A few months after my trip to Birmingham, I resolved to visit Roundhay.

I found, from the one-inch Ordnance map, that it was only about seven or eight miles north of Swaffham, beyond Castle Acre, and so it was on a Saturday in June of 1989 that I arrived in the village.

To my delight it was still very much as in the postcard. The High Street, of irregular width and flanked with houses of many different periods, rose gently from south to north. At the north end of the village, the street was spanned by a gateway, probably 13th century, which marked the edge of the 'Round Hay' or 'round enclosure' that gave the village its name (and which in former times surrounded not just the Parish Church, but also the castle - of which only fragments now remain). I walked through the gate towards the church yard, in which stood no less than eight massive Yew trees.

The tower of the church, which may at one time have formed part of the fortification of the adjoining castle, was a splendid great lump of flint and rubble, with long-and-short work on the corners (which made me suspect a Saxon origin) a Norman west door with some weathered carving, and later openings at the upper level leading towards battlements restored by a more recent hand. The body of the building was large but plain, again largely flint, with decorated windows and a clerestory rising above the low-roofed aisles.

Having armed myself with a key procured from the village shop (according to instructions pinned to the notice-board in the lych-gate) I entered by the south porch.

Surrounded by the circle of huge trees, the church was not especially well lit. There were shafts of sunlight here and

there on the south side, but these mostly served to throw the rest of the interior into the shadows, and the interior was damp. I will not attempt a full description as it is not relevant to my story, but suffice it to say that there was a good, very early, rough-hewn circular font, a fine hammer-beam roof with carvings of angels, a number of good monuments (many celebrating various members of the de Pavilly family who once occupied Roundhay Castle and later Roundhay House), and much evidence of an extensive restoration at the turn of the twentieth century.

I did not look at any of these features in great detail, because I was dressed for a summer's day and the church felt surprisingly cold. Instead I immediately decided to have a look at the organ, which stood on the north side of the chancel. It appeared exactly as in Freeman's stereoscopic view, and was no less lugubrious for being encountered at first hand. It appeared to be out of use, for the organ bench was thick with dust. The doors to the attached console were locked.

I stood back to try and hazard a guess at the contents of the case. Yes, it appeared to be an organ of about 1905, with zinc front pipes, and in this part of the world almost certainly from the Norwich factory of Norman & Beard. But then, just as I was about to give up and leave the church, I stopped in my tracks. Most of the case was, indeed, turn-of-the-century, but the pipe shades in the two side-towers were older. In fact they were very, very old indeed.

I shone my pocket torch up into the shadows of the chancel rafters to try and see more. The carvings were of stylised

animals, perhaps even dragons or snakes, surrounded by simple foliage. They were made of oak, and the style was decidedly reminiscent of the shades surviving on the Dallam case at Tewkesbury, or even those on the sixteenth-century organ at Old Radnor. I was dumfounded, for as far as I knew Freeman had never mentioned these carvings in any of his books or articles, and yet they certainly looked as though they had come from an old organ.

I climbed onto the organ bench to see if I could see any more, and as I did so my eye was caught by an engraved brass plate screwed just under the impost moulding. *'This instrument, including some fragments of the ancient organ of this church, erected by the munificence of Sir John de Pavilly, Bart., August 1907'*

This was in itself intriguing, for a tablet to the same gentleman on the opposite wall of the chancel indicated that he had died only a few weeks after the completion of the organ, in November the same year.

I peered in amongst the front pipes just in case there was anything unusual. There were the inside pipes of a small Great Organ typical of the period - three unisons, a principal and a four-foot flute - and just behind, with no visible access for tuning, a shutter front indicating the swell. However - here was something odd! - there were some trackers running up the front of the organ, immediately behind the front pipes, about two octaves' worth. I couldn't see where they went or what they were for so I decided to remove a pipe from the central flat.

Well, what I saw certainly excited further interest, for the trackers led to a tiny chest in the position where in a much

older organ one might find a mounted cornet. On it were a number of very odd looking pipes, almost completely black with age, and very irregular in shape. This certainly warranted further investigation.

I glanced down to make sure of my footing as I lifted the pipe down to the ground, and as I did so I noticed a small rusty key sitting in the dust between the feet of the front pipes. Ah! - a common trick for hiding an organ key! I put the pipe safely to one side, and climbed up again for the key. Having got it, I was now able to open the console.



Yes: Norman & Beard of Norwich, 1907 - and in almost every way typical. Good quality manufacture, a rather unadventurous stop list with no two-foots and just an Oboe on the Swell as the only reed. However, there was a third manual, of only twenty-five notes starting at Middle C and ending at top C, which appeared to have no stops of its own. '....some fragments of the ancient organ....', I read again on the brass escutcheon. Could it really be that a handful of valuable ancient pipes remained in this organ, operated from a little keyboard of their own?

At once I climbed back up to have a closer look at the battered pipes on their tiny mounted chest - heavens above! - one of them was actually embossed! - and on another appeared traces of gilding! - and what a peculiar narrow scale! - and was it a trick of the light, or were they actually slightly flared towards the top?

I reached up to try and remove one from its rack, but in my excitement I had not noticed the fact that I was very near to the end of the bench, and I fell. It was very lucky I did not hurt myself seriously, but as it was I landed across the back of a pew, and my head was catapulted to the stone floor and I was - as became obvious later - knocked unconscious.

I awoke from a dream - the contents of which I will describe later - in a most agitated state. I was probably suffering from concussion, and the effects of my fall; the fact that I was now somewhere I did not recognise with people I did not know made me quite alarmed. I jumped up - but within a few moments kind voices and soothing hands encouraged me to rest again, and it was quickly explained that I was in the Rectory and that a doctor was present. The lady in the village shop - from whom I had borrowed the key - had become alarmed at the fact that I had not returned after an hour or so, and had gone to the church and found me, from whence I had been carried across the road by the Rector and his gardener.

Once it had become clear that I was not seriously injured and was quite lucid, the Rector was left alone with me. I introduced myself, apologised for my foolishness and for my presumption in removing a pipe from the organ, and explained as clearly as I could why I was so interested.

The Rector stared at me for a few moments, and then spoke to me. I remember clearly what he said, for he was both clear and definite in tone.

'Mr. Bicknell, I understand completely why you are so interested in our organ, but I must insist that you make

no further investigation of the instrument. I have replaced the missing pipe myself, and have closed the console, and have taken away the key. As you may have seen from the inscription on the organ, it was given by Sir John de Pavilly in 1907. He died in most tragic circumstances very shortly after and, for reasons which I am not at liberty to explain, he left express instructions both on his deathbed and in his will that the organ was never to be played, nor even unlocked. His wishes are most rigorously upheld by members of his family and by myself, as they were by Canon Bartleby, my immediate predecessor.'

I moved as though to raise an objection, but he interrupted me at once with a glare: 'I am afraid there can be no further discussion about it.' Having said his piece, he relaxed, and a most welcome cup of tea was brought in by his wife, who was charming, and I also began to relax, and there were some home-made biscuits that were really exceptionally good. I was most civilly looked after and, in due course, the rector and his wife drove me home - in convoy on the way back, the rector's wife driving me in their car, and the rector behind in mine (just in case the effects of the fall should affect my control of a vehicle).

Just before they dropped me off at my house in Swaffham - and it really was very kind of them to take so much trouble after I had intruded and imposed - the rector's wife pressed a little old book into my hand.

'Do have a look at this', she said, 'I think you will find it quite helpful, and when you have finished with it you can pop it back to us in the post'. I shook hands with

the Rector before he parted. 'Tell me', he asked, 'you didn't actually *touch* any of the old pipes inside the organ, did you?' I thought it an odd question but, as I had not done so, I was able to give a reply in the negative, and he seemed relieved, and drove off.

The book I had been lent was a bound-up version of what used once to be called a 'Penny Dreadful', a popular broadsheet from the nineteenth century. These often relate supposedly true stories of a sensational nature, usually with illustrations. They were inflammatory little documents, which hid their brazen contents behind a lot of flowery language and a sudden turn of moral rectitude towards the end; they satisfied, during a famously prudish period, that taste for the salacious to which we all sometimes find ourselves drawn.

And the title? 'The Roundhay Worm' - written by Elhanan Prout, and published by him in 1819 at the sign of the Cross Keys, Swaffham. The tale? - an ancient local legend of a great worm (for which we would now normally read 'dragon'), which terrorised the people of Roundhay at some time in the distant past, descending on them especially at times of music and festivity, and carrying away small children and other defenceless individuals, and generally eating only their heads. It was eventually chased away by brave members of the de Pavilly family and by exorcism, and troubled the village no more. The apparently well-informed Elhanan Prout had a few words to add to the legend:

'To this day', he wrote, 'the good people of Roundhay are so superstitious of this tale that they will not be induced to sing, or to dance, or to play music of any kind within

the confines of the great round enclosure or *Hay*, and this is a most odd fact, for within in the boundary stands the grand old Parish Church, which is therefore forever devoid of musical accompaniment to its services, and at which, from time immemorial, the psalms &c are said, not sung. It is further said that, during the time of Queen Mary, when the Papists were in the ascendant and there were moves afoot to introduce organs into churches, that an organ was built at Roundhay, but that the worm at once returned, though some said it was mere phantasia or the effects of intoxication upon persons sensible to its effects or to suggestion, and that, as soon as Queen Elizabeth came to the throne, the organ was taken down again and the parts of it melted down for pots or broken and burnt.

Well, all this would have seemed conventional enough - a local legend with much symbolic meaning. The 'worm' of course would represent pre-Christian practices of worship, perhaps associated with pagan festivals in the round enclosure at the top of the village, driven away by the arrival of Christianity, represented for the purposes of the legend by the de Pavilly family, who were Normans. The subsequent tale about the organ - likely based in fact - was merely typical of incidents all over the country in the mid sixteenth century, which culminated round 1570 in the widespread destruction of organs all over the British Isles as part of the new Puritan backlash against practices seen as tainted with papism and idolatry.

I say that this *would* have seemed conventional enough, but for the nature of the dream which had so troubled me while I lay unconscious after my fall, and which

returned in exactly the same form that night, and which still sometimes recurs to this day. The subject is really rather horrible. I am standing in front of an old organ - surely that at Roundhay as it might have been around 1550 - and the carved woodwork is black and the elaborately embossed pipes a dull grey. There is music - a strangely turned melody - elaborate, modal, highly ornamented, and sounding as though played by a soloist on the renaissance Cornett - that bow-shaped woodwind instrument fitted with a brass mouthpiece. Then the organ slowly melts and the centre opens, and there is a hole of impenetrable depth, and in the centre of that hole is the worm. The worm is not a dragon at all, but most decidedly and horribly a worm. It is white, and blind, and as it comes towards me it appears to be enormous, and its mouth is gaping, and there are many rows of teeth.



And then I wake. The first time I woke from that dream I was in the Rectory at Roundhay. The second time I was in my own bed in Swaffham some twelve hours later. My bedroom window was open and banging in the wind and a full moon shone dolefully through the curtains. I had the dream again last night - yes, it was a full

moon again - and felt that I had at last to relate the story as far as I could tell it.

There is one further addendum, for quite recently I had an opportunity to visit Herbert Norman, late of Norman & Beard, to listen to certain reminiscences of his regarding another matter on which I am currently working. I asked him casually if he new anything about Roundhay.

'Now that was an odd story', he said at once, 'for my father told me that when that organ was built in 1907 there were some very old pipes in the village belonging to an old woman, and also some old carving. The architect at the time was interested in music, and the organ was given by old Sir John de Pavilly, who was an educated man, and it was agreed that these were to be incorporated in some way, and my father was instructed to put the carving in the case and prepare a little short-compass keyboard for the pipes. The organ caused no end of trouble in the factory, for there were two quite bad accidents when it was being put up, one chap fell off a ladder and broke his head, and another in the mill put his hand across a saw and lost it, but it was probably all a coincidence. Anyway, the old woman was eccentric and difficult and she refused to allow the pipes to leave her sight until the organ was ready in the church to receive them, and when eventually they were put in by our man installing the job, after he had finished tuning the rest, he had a stroke or a fit or something and died on the spot. Then, within a couple of days, Sir John de Pavilly, who played the organ a little and whose new toy it was, he was taken very ill indeed and apparently had terrible fits of delirium. He insisted that the organ should be shut up and left unused -

and then he died too! Then no-one could find the old woman, each thinking that the other had taken a note of her address, and she did not reappear to explain herself or where the pipes had been found. It was all very strange. That was the last we heard of it, and I have often wondered what happened to the organ after that.'

I did not tell Mr. Norman either about my visit to Roundhay, nor about the legend of the worm, nor about my dream.

Stephen Bicknell is an organ historian, designer and consultant. This essay is reproduced by his kind permission. He has a fascinating web site, full of interesting and amusing writings and it is well worth a visit. Try it.



Herbert Norman

Herbert Norman 1903 - 2001

Dick le Grice

On 27th March I attended the funeral of Herbert La French Norman in the West chapel of Golders Green Crematorium, London along with a goodly representation of the organ building trade. The service was conducted by Rev. Canon Nicholas Thistlethwaite, the hymns were *The King of Love* and *Angel Voices ever Singing* (the organ builders' hymn), and the HNB organ was played by Alan Haverson who played the Charpentier *Te Deum* as a recessional.

Herbert Norman or HN, was the son of Herbert John Norman, who, with his brother Edward William Norman and their partner George Wales Beard, built up the firm of Norman & Beard Ltd., whose purpose built works can still be seen to this day in St. Stephen's Street, Norwich. HN was born in Norwich in 1903 and went to the City of Norwich School and later to the Edward Worlledge School in Yarmouth where the family had moved in 1916. The Norman brothers had built up their firm to such an extent that by the time of the First World War the workforce numbered 300 men, and it was into this firm that Herbert Norman eventually came. Having first studied architecture, he opted after a short while for organ building and following the amalgamation of the two firms of Wm. Hill & Son and Norman & Beard Ltd., he went to London in 1920 and was taught drawing by no less than Dr. Arthur Hill himself.

As a designer Herbert was responsible for several well known organs, amongst which were the Regal, Marble

Arch, at the time the largest theatre organ in Europe, the organ in Norwich Cathedral, (but not the case), after the 1939 fire, and the Dome Pavilion, Brighton. Other major instruments were the St. John's College, Cambridge (played with such aplomb by Brian Runnett before his translation to Norwich Cathedral) and Gloucester Cathedral, working with Ralph Downes. After his retirement he designed a couple of cases, at Radleigh College Chapel and Hornsey School, and other organ builders would draw on his experience, which he gladly gave: Peter Collins' organ at St. Peter Mancroft springs to mind.

In my time with HNB I knew Herbert, naturally, and as a raw apprentice was somewhat overawed by the presence of this larger-than-life chap (he was a big man) on his occasional forays into the works. He was a kind man, however, he would never ignore his staff, even years afterwards when I had deserted organ building for insurance. It is also a mark of the esteem in which he was himself held that some 60 or 70 members of the organ building profession and organists attended his funeral, and of those, a good number came to the reception afterwards. He would have found great pride and amusement, I think, to have seen so many ex-HNB staff there, all reminiscing about old times (you cannot stop organ builders talking about organ building!). I am the better, I think, for having known him.

Organ at Blo Norton

Barry Newman

I have just completed the rebuilding of a Casson Positive organ for Blo Norton Parish Church. New chests have been made for direct pallet magnets and a solid state control system installed. The compass has been extended from F to C 61 notes with an octave of Bourdons supplying the melodic bass feature. The four ranks of pipes are Gedeckt 8', Salicional 8' (extended two and a half octaves to provide a Twelfth and Fifteenth), Principal (the old Diapason 8') and Dulcet 4'. An octave coupler is provided above Middle C.

Originally only the Gedeckt was full F compass, the remaining stops going to Tenor F. Matching pipework has been supplied to extend these to CC (17 notes). New pipework has been blended on to the Salicional at the top end. The wind pressure has been reduced from 3½ to 2¾ inches resulting in a very sweet and unforced sound. Tonal finishing has been carried out by William Johnson of Johnson Pipe Organs and the result is a very versatile little organ, well able to meet the demands made of it, and absolutely reliable!

In his capacity as Secretary Barry Newman has been sent the syllabuses of the London College of Music and Media for Church Music, Conducting, Pipe Organ grades and Pipe Organ diplomas. Anyone wishing to see them should contact Barry.

Organist wanted

St. David's, Thorpe End are looking for an organist to play at their 11 a.m. Sunday Service, also for weddings and funerals.

There is a small honorarium and fees.

Anyone interested and wishing further details should contact Michael Kingston on 01603 434778 or Email rector.plumstead@lineone.net

St. Andrew's Church Felmingham
Saturday 23rd June at 7.30 p.m.

Organ Recital by Peter Stevenson with
Jo Oxborough - mezzo soprano

Tickets £5 (including refreshments) at the door or 'phone 01692 405805



Organ News

Ralph Bootman

Holmes and Swift are continuing their work on the organ at St Margaret, King's Lynn and are presently wiring in the refurbished console before turning to the new pipework to be added. Future work booked to the firm includes the restoration of the 'Positive' organ in the Parish Church at Wereham and at Great Snoring, the Denman (York) organ is to be completely restored. This will include close attention to the sound boards and the reservoir. Also in the future, they are to renovate a fine detached console ex a Wordsworth (Leeds) organ and fit it to the Spurden Rutt instrument at Heacham Parish Church as part of the re-ordering of the church. News from Messrs. W & A Boggis (Rodney Briscoe) of Diss, includes the finishing of the new organ at Birdbrook Parish Church, Essex, which is contained within a remarkably fine case at the west end of the church, designed by Rodney and executed by the firm in its workshop.

From there also is coming the new screen for the west end of Starston Parish Church which will complement the organ built by the firm some years ago. Among recent restoration work, the organ in Burgh St. Peter Parish Church has been completed. This was damaged when fire almost destroyed the building some years ago and it now speaks again in this church way out on the marshes to the west of Lowestoft. Originally in St Peter's, Great Yarmouth and by W. C. Mack, 1880, it has lost the extremely ugly Bourdons which had been added at some time and which

stood nakedly on either side of the otherwise quite pleasing case, thus making the organ once more attractive to the eye as well as the ear.

At New Buckenham, the Samuel and Twyford instrument has had its tonal scheme completed at long last! A Celeste had been 'prepared for' since the instrument was built over a century ago, and during recent work on the organ, this has now been added.

Other work recently completed includes the restoration of the instrument in Clare (Suffolk) United Reformed church a 1934 Wadsworth, Manchester, organ and shortly the firm is to commence on the restoration of the Norman and Beard / Wood, Wordsworth organ in Cringleford Parish Church. The Bryceson and Ellis organ which was replaced by an electronic instrument a couple or so years ago in Holt Parish Church, has been sold and is going to Africa - to the Parish Church at Lowick, near Durban which evidently has an enthusiastic Choir School and which is looking forward to the arrival of a 'real' organ !

From the mailbag



Dear Ron,

By the time the next Journal comes out I will have completed a most enjoyable year as a member of NOA.

I didn't join earlier despite invitations to do as I had decided I had enough to do on a Saturday without listening to a load of talk about organs (even if I do love organ music)! I had been on a couple of coach trips when I heard about the East Harling Choral Event in May. It sounded promising so I went - I was so impressed I joined NOA on the spot!

I have never regretted joining the Association having enjoyed a variety of events during the past year. Please could I echo the tribute you made at the AGM to James, Mathew and any one else involved in arranging events for their good work in providing a lively programme which has certainly surpassed my earlier expectations!

I look forward to future meetings and events.

Yours sincerely

Lynda Edwards

Dear Ron,

We were intrigued by your reflections on different nations and their national songs.

At first we were bemused. Our memories of the 40s and 50s (and surely those of many members of your choir) are of singing at school old songs such as Nymphs and Shepherds, Cherry Ripe, My Bonnie Lies Over the Ocean and Bobby Shaftoe. One English friend even remembers singing from The National Song Book. A French friend suggested that if the English don't sing on impromptu occasions it was perhaps because they are too serious! The French, in her view, would enter a final celebratory occasion with gusto and in such a spirit of enthusiasm that they would heartily 'la la la' when the words failed them. The English, she thinks, wanting to do things properly and correctly, would fail to do them at all. (No doubt your choir would challenge this line of argument!).

At a more serious level, we think that the French, Germans and Poles are closer to their rural and agricultural roots and thus maintain their older traditions more. It would be interesting to learn more about the national songs of France, Germany and Poland, especially whether they emerged from a particular region or group in society, and how they took on a national dimension. If many were originally folk songs, their survival may owe a lot to the later and slower urbanisation in those countries compared to England.

In England from the late 18thC. folk songs have been overshadowed by, first, ballads sold on the streets (often topical and ephemeral), then by songs from the music hall, and in the 20thC by the development of popular music. In other European countries the competition to older traditional songs from these newer forms was probably weaker.

In the case of Poland we wonder whether national songs may have been useful in maintaining a sense of Polish identity in the period of Tsarist rule in the 19thC. Ireland, Scotland and Wales too, as smaller nations, may have valued traditional songs (also dance and costume) as a way of maintaining a cultural identity and through that, a national identity, possibly at risk from a larger neighbour.

The above are just a few thoughts and we would be interested to know if other readers agree or disagree.

Pat and Dick Waddington

The Parish of Eaton is planning a 'Festival week' in June which will include the following concerts - all (except Saturday 23) to be held in St Andrew's Church, Eaton:

*Sunday 17 June 3 p.m.***

Wind quintet: 'Diabolus in musica' Rupert Widdows, Jeremy Foster, Andrew Harris, Melanie van Aurich, Hannah Balcombe

Monday 18 June 1 p.m.

Madrigal choir and clarinet ensemble

Tuesday 19 June 1 p.m.

Catherine Ross (oboe), Philip Meader (flute), Claire MacArthur (piano)

Wednesday 20 June 1 p.m.

Vera Cooke (alto), David Gwyn Harris (reader)

7.30pm

Piano trio from UEA

Thursday 21 June 1 p.m.

Richard Duncan Johnson (baritone), Claire MacArthur (piano)

Friday 22 June 1 p.m.

Music for wind instruments: Keith Brown and friends

*Saturday 23 June 7.30 p.m.*** (at the John Innes Centre)

Norfolk Millennium

Male Voice Choir, conductor David Storey, accompanist Claire MacArthur, with Catherine Ross (oboe)

*Sunday 24 June 3 p.m.***

Clarinet trio: Matthew Hunt (clarinet), Martin Storey (cello), Philip Moore (piano)

**tickets £5. All other events: free admission, donations invited

There will also be an art exhibition from 10 a.m. - 4 p.m. on Friday 22 and

Saturday 23 June, and from 12 noon - 2.45 p.m. on Sunday 24 June.

For any further information please ring 01603-458964.

Events update

JUNE

Saturday 16th at 10.30am

VENUE: Thornham, North Norfolk

Dr. Gerald Gifford will lead an '**Early Keyboard Instrument Study Day**' at his studio in Thornham using his own collection of instruments.

The day will start at 11 a.m. with an introduction to the Flemish, Italian, Franco/German and English harpsichords, including description of their construction, distinguishing characteristics, and traditional repertoire with brief demonstrations. At 12 noon there will be a participants' playing session. Following lunch members will be introduced to the Clavichord, Spinnet, and Chamber Organs. After the second participants' playing session and tea the study day will end with an informal recital by members and Dr. Gifford.

Numbers will be limited for observers, so if you wish to take part please register your name with the events co-ordinator by the 1st May, who will be able to supply further details.

JULY Please note change of date!

Saturday 14th at 8 a.m.

VENUE: London

The **Annual Coach Outing** this year will be to London. We hope to visit three venues, still to be confirmed, including Choral Evensong or Vespers at either Westminster Abbey or Westminster Cathedral.

More details and cost to follow

AUGUST

Saturday 4th at 10.30 a.m.

VENUE: Fakenham & Walsingham

An '**Organ Crawl**' by car visiting St. Paul's Parish Church Fakenham at 10.30 a.m. followed by St. Mary's Parish Church, Walsingham at 2.30 p.m. and the Roman Catholic Shrine at 4 p.m. where our host will be John Jordan.

More details will follow.

SEPTEMBER

Saturday 22nd at 6.30 p.m.

VENUE: St. Lawrence, South Walsham

A delightful 'Evening of music with Hog Roast Supper' at St. Lawrence Arts Centre, South Walsham, featuring the choir Sine Nomine and Piano duo Bryan Ellum and Gordon Dodson. St. Lawrence's has undergone extensive refurbishment and now has full facilities and car park.

Tickets £7.50 each available from the events co-ordinator.

OCTOBER

Saturday 13th at 2.30 p.m.

VENUE: St. Mary's Duke Street, Norwich

Neil Collier from 'Priory Records' will give a talk on how CDs are recorded on location. Bring your money along with you. A selection of CDs will be on sale priced just £10 each, reduced for the day from £13.99! Bargains galore!

NOVEMBER

Sunday 25th at 3.30 p.m.

VENUE: Norwich Cathedral

'Evensong for St. Cecilia'

DECEMBER No Meeting

Should you require any further information about these events please contact:

James Litwall, Events Co-ordinator

Lifts can be arranged wherever possible through:

Sally Butcher, Transport Co-ordinator on 01693 747754

Gerald Gifford plays.....

16th June Norfolk Organists' Association Early Keyboard Instrument Study Day at Thornham (see NOA events list for further information)

10th July *St. Peter & St. Paul, Cromer 8.00 p.m.*
Organ and Harpsichord recital

8th August *St. Mary, Little Walsingham 8.00 p.m.*
Organ recital. This will be the thirtieth recital given by Dr Gifford at St Mary's, and a CD is being released to coincide with the event

16th August *St. Mary, Old Hunstanton 8.00 p.m.*
Organ and Chamber Organ recital

20th August *St. Andrew's Hall, Norwich 1.10 p.m.*

Premières and commissions

Bryan Ellum will give the first performance of Ronald Watson's three movement 'Sonatina' which he commissioned, at Cromer Parish Church on 26th June at 7.30 p.m. and a second performance at St. Andrew's Hall on Monday 16th July.

Kevin Bowyer will give the first performance of Ronald Watson's 'Rievaulx' which he commissioned, at St. Mary's, Standon on 7th July at 7.30 p.m.

Two new works by ***Brian Lincoln*** will receive their first performance at Cromer Parish Church on Thursday 26th July at 8 p.m.. Jane Berry and Bryan Ellum will play the four movement suite *All at Sea* for electronic organ and piano and Gordon Dodson and Bryan Ellum will play a piano duet written for them and based on their initials, GDBE. The programme includes other solos and duets.

St. Andrew's Hingham

Saturday 7th July at 7.30 p.m. David Barnard Organist St. Mary's Attleborough with Philip Gurney - Trumpet

St. Thomas Church, Earlham Road, Norwich

2001 Concert Series

Saturdays at 7.30 p.m. Admission £4 Adults £2.50 - *£5 and £3

9 th June	Kenneth Ryder - popular organ recital
23 rd June	Sine Nomine director Ronald Watson
27 th June (Wed)	David Dunnett - organ recital
7 th July*	Norwich Cathedral Girls' Choir director Katherine Dienes
18 th July (Wed)	Robin Jackson and Maureen McAllister - organ duets
26 th July (Thur)	Oliver Brett - prizewinner Oundle Festival - organ recital
4 th August*	South Norfolk Amateur Operatic Society director Susan Booth
8 th August (Wed)	Simon Lindley Leeds Parish Church - organ recital
11 th August	Martin Baker - assistant Bradford Cathedral - organ recital
29 th Sept	Jon Payne - organ scholar Norwich Cathedral - organ recital

Sine Nomine in concert

Director Ronald Watson Assistant Director James Lilwall

6 th June at 7.30 p.m.	with Peter Stevenson	St. John's RC Cathedral Norwich
17 th June at 7 p.m.	with Flutation	Scoulton Church (near Watton)
23 rd June at 7.30 p.m.	with David Morgan	St. Thomas's Earlham Road
7 th July at 7.30 p.m.	with Peter Stevenson	St. Nicholas North Walsham

Programmes include *Te Deum in D* by Purcell *Festival Te Deum* by Britten
Madrigals Folk song arrangements by Alan Bullard Richard le Grice and Ronald Watson
and modern songs.

St. Mary's Little Walsingham

Summer recitals 2001 - Wednesdays at 8 p.m.

27 th June	John Jordan - Kings Lynn	4 th July	Rodney Tomkins - Belper
11 th July	Malcolm Russell - Framlingham	18 th July	David Morgan - Acle
25 th July	David Saint - Birmingham	1 st August	Suzanne Brodie - London
8 th August	Gerald Gifford - Thornham	22 nd August	Michael Allard - Holt
29 th August	Derek Longman - Hertford	5 th September	Keith Bond - Aldeburgh

St. Andrews Hingham 2nd June at 7. 30 p.m.
*Celebrity Organ recital by **Dr. Roy Massey MBE***
Admission free - collection towards Development Fund

Roy Massey MBE, DMus., FRCO, FRSCM, Hon FGCM, ADCM is a native of the Midlands and received his musical education at the University of Birmingham under Sir Anthony Lewis and at Worcester Cathedral under Sir David Willcocks.



After various church and school appointments he has been conductor of the Birmingham Bach Society, Warden of the Royal School of Church Music at Addington Palace, Organist at Croydon Parish Church, conductor of the Croydon Bach Choir, Organist of Birmingham Cathedral and Organist of Hereford Cathedral, a position from which he retired on April 30th this year being at the time,

the longest serving Cathedral Organist in the country. He was nine times Conductor in Chief of the famous Three Choirs Festival where he premiered several important works for chorus and orchestra by modern English composers.

Roy Massey is a major national and international recitalist with many broadcasting achievements notably in the Proms, a Good Friday performance of the Rutter *Requiem* and supplying incidental music with the Hereford choir for BBC productions. He is a member of the Councils of both the Royal College of Organists and the Friends of Cathedral Music, and a past President of the Cathedral Organists' Association and the Incorporated Association of Organists.

As a consultant he has been involved with the restoration of the famous Willis organ in St. Patrick's Cathedral, Dublin and the rebuilding of the organs in St. Woolo's Cathedral, Newport and St. David's Cathedral, Pembrokeshire, the rebuilding of the famous organ in Birmingham Town Hall and he is also organ adviser to the Dioceses of Hereford, Worcester and Birmingham.

In 1971 he was awarded an Honorary Fellowship of the Royal School of Church Music, in 1990 the Lambeth degree of Doctor of Music, in 1998 was awarded an MBE for services to music and in 2000 he was awarded the Honorary Fellowship of the Guild of Church Musicians.

St. Peter's Parish Church Sheringham
Summer Serenade

June

16 th Sat. 7.30 p.m.	Harant Singers	Retiring collection
23 rd Sat. 8 p.m.	Norwich Singers	Admission £5
28 th Thurs. 8 p.m.	F. B. Pointer Organ Recital Organist Emeritus St. Peter's	Retiring collection

July

5 th Thurs 8 p.m.	Viva Voce Conductor Patrick Williams	Retiring collection
7 th Sat. 8 p.m.	Peak District Youth Orchestra	Admission £4
12 th Thurs 8 p.m.	Bill Purchase Organ recital Organist Fakenham Parish Church	Retiring collection
19 th Thurs. 8 p.m.	Millennium Wind Conductor Andrew Grand	Retiring collection
26 th Thurs. 8 p.m.	Big C Concert Salvation Army Band with timbrels, choirs, soloists and organ	Admission £3.50

August

2 nd Thurs. 8 p.m.	Anne Allen piano and Alan Morris organ	Retiring collection
9 th Thurs. 8 p.m.	Brian Lincoln organ recital Organist Cromer Parish Church	Retiring collection
16 th Thurs. 8 p.m.	Timothy Patient organ recital	Retiring collection
23 rd Thurs 8 p.m.	Sue Elsbury piano and Petr Venkrbec clarinet	Retiring collection
30 th Thurs. 8 p.m.	James Laird organ recital Organist Gresham's School	Retiring collection

The Friends of St. Andrew's Hall Organ - LunchStop Organ Recitals 2001

Mondays at 1. 10 p.m. Admission £2.50 Refreshments available in the Crypt

18 th June	Katherine Dienes - Williams	25 th June	Ian Roberts
2 nd July	David Dunnett	9 th July	Gillian Ward Russell
16 th July	Bryan Ellum and Jane Berry	23 rd July	Kenneth Ryder
30 th July	Simon Bradshaw	6 th August	Tim Patient
13 th August	Miles Quick	20 th August	Dr. Gerald Gifford

Norwich Cathedral
Organ Recitals and Concerts
Summer 2001

Organ recitals Wednesdays at 8 p.m. £5 with concessions

<i>June 13th</i>	Martin Strejc	(Czech Republic)
<i>July 25th</i>	Anthony Gritten	(UEA)
<i>August 1st</i>	Katherine Dienes	(Assistant Norwich Cathedral)
<i>August 8th</i>	Simon Johnson	(All Saints Northampton)
<i>August 15th</i>	Jon Payne	(Organ Scholar Norwich Cathedral)

August 22nd **Celebrity Recital by David Sanger**

Monday August 28th at 11 a.m. admission free

Bank Holiday Recital by **Chris Benham** (All Saints Hertford)

Saturday 30th June 7.30 p.m. £6 & £4

The Cathedral Consort Stravinsky Mass and music by Jean Langlais

For further information telephone 01603 218313

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RSCM Events 2001

Sunday 17th June at 6. 30 p.m. The **Choral Festival Service and Presentation of Chorister Awards** will be held in the cathedral. The conductor will be Katherine Dienes.

Details and entry forms available from John R. Hudson 139 Cotman Fields, Bishopgate, Norwich NR1 4EP Tel: 01603 661437

The Church of St.Peter Mancroft, Norwich

MANCROFT MUSIC

Lunchtime

Organ Recitals

Fridays at 1.10 p.m.

Admission £4.00 (£3.00)

13th July – Robert Houssart (Westminster Cathedral)

7th September – James Duddle (Royal College of Music)

14th September – Simon Bradshaw (SPM Organ Scholar)

28th September – Kenneth Ryder (SPM Organist)

12th October – Timothy Patient (SPM Assistant Organist)

Evening

Piano Recital

Thursday, 26th July, 7.30 p.m. – James Duddle

Norwich Assembly House

Admission at door - £6.00 (£5.00)