

# *The Journal*

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**Last date for copy for the next Journal is 27th November 2001**  
**Why not send your contribution by email to**  
***rwatson1@onetel.net.uk***

### *The editor writes....*

Just in case you are wondering why the deadline for this issue was slightly earlier than usual, I have pleasure in announcing that Isabel and I are setting off around the world on 1<sup>st</sup> September. This trip has been in our minds for at least a couple of years now and finally it is happening.

We'll be visiting Hong Kong, Perth, Ayers Rock, Cairns, Melbourne, (where I'll finally play that fine Lewis organ on which June Nixon recorded my pieces and where I'll give a lunchtime recital), and Sydney. Then it's over to New Zealand for two weeks in each island following an itinerary worked out for us by Katherine and Patrick Dienes-Williams, then home via San Francisco just in time to pick up all your contributions off the mat and get stuck in compiling the next Journal!

Now there's something for me to look forward to!



And this may well be just the start. There are many places we'd like to visit and so travelling is likely to become something of a way of life for the next few years.

This has meant that I have relinquished my twenty two years leadership of Sine Nomine. Running a chamber choir is full of in-built frustrations, even irritations, but the choral repertoire is so full of wonderful music that the opportunity to bring such music to life is a great privilege and joy. Bringing a

good performance of fine music to an enthusiastic audience in beautiful surroundings generates an exhilaration which by far outweighs all the blood, toil, tears and sweat which go into the preparation. I've loved it and it has enriched my life. But it is time to move on. India, China, Canada, Chipping Sodbury here we come!



Once again I was struck by the number of concerts and recitals advertised in the Summer Journal and the amount of choice members are faced with regarding which events to attend. Between June and September one could have been out five evenings a week, a daunting and unrealistic prospect. I was part of an audience of fifteen in the magnificent church of St Mary, Standon the hear the astounding Kevin Bowyer on the superb Aldred organ; I was part of a lunchtime audience of nine to hear Paul Ayres at St Pancras Church where one other member of that tiny audience disclosed that there were at least four other organ recitals he could have attended that same lunchtime. That organ recital audiences are spread very thin is a fact of life.

As someone observed; organ recitals are like London buses - there isn't one for ages then they all come at once!

## *Hill's last organ*

William Hill started work on the new organ for Melbourne Town Hall in late 1869 and died in December 1870 at the age of 81 having worked on the instrument to within two weeks of his death and having undertaken all the technical drawings which was, for a man of his age, an amazing accomplishment.

The organ would not in fact be ready for the official opening of the new Town Hall by Viscount Canterbury on 9<sup>th</sup> August 1870 but was completed in June 1871 in London and arrived in Melbourne on 27<sup>th</sup> November 1871 and it took a further nine months to install. The opening concert was given on 10<sup>th</sup> August 1872 by David Lee. The organ was the first four manual organ in Australia and remained the largest pipe organ in the country until 1880 when Fincham built an enormous four manual organ for the Melbourne Exhibition building.

Edwin H. Lemare visited Melbourne in 1903 and declared the organ virtually unplayable. The pedal sharps were worn down to the naturals and on Lemare's recommendation the action was changed to electro-pneumatic in a major rebuild carried out by Ingram & Company of Hereford completed in 1906.

On 1<sup>st</sup> February 1925 a devastating fire destroyed most of the Town Hall and, of course, the organ within it. The rebuilt Town Hall was opened in 1927 and in 1926 an order had been placed with Hill Norman & Beard for an entirely new concert organ and on its completion in 1929 was the most modern concert organ in the world.

This 1929 organ has itself recently been restored and re-ordered, the work having been carried out by the Schantz Organ Company of Orrville, Ohio at a cost of \$4.2 million. As it says in the re-launch literature 'the 1929 instrument has been lovingly restored and gently brought into a new millennium. All new elements are stylistically appropriate. The enhanced organ has 60 new speaking stops, an additional console, new thumb pistons and a range of general pistons. Moving the main body of the pipes forward has allowed a system of stairways and gantries behind the organ so that members of the public may now enter the organ chambers and view the Grand Organ through glass panelling from several platforms'.

A Grand Organ Concert to celebrate the restoration was held in May and included, in addition to Saint-Saens' *Organ Symphony*, the world premiere of a work commissioned from Philip Glass for Didgeridoo, Organ and Narrator.



What would William Hill have made of that!?

*Acknowledgement: The above extracted from City of Melbourne publicity for the restored organ. RW*

## *For the over 50s*

### *Pauline Stratton*

Cast your mind back to 1953. The city was still scarred with bomb damaged buildings, vehicles travelled along London Street in both directions, policemen stood in the middle of cross roads controlling the traffic with suitable hand signals (known as point duty) and buses had the luxury of conductors.

Willson's Music Bazaar, by the steps of Orford Hill, was selling the 'new' long playing records with electric players taking 33, 45 and 78 rpm discs alongside sheet music and musical instruments. In Prince of Wales Road, Willmott's offered a similar service. Do you remember those 'listening booths'?

The County's Education Offices on Stracey Road had Dr Lincoln Ralphs as their Chief Education Officer and Dr Ralphs was also Secretary of the Norfolk County Music Festival with Lady Fermoy as the Festival's President and Lady Delia Peel, Revd Basil Maine and Dr Patrick Hadley as Vice Presidents. The Festival's accompanists were Mr F J Bone and Miss Joan Singleton.

In 1953 the Festival commenced on Tuesday 13<sup>th</sup> October. Were you taking part? That afternoon Mr Ivor James FRCM, Hon RAM, 'cellist with the English String Quartet and with the Isolde Menges Quartet and Professor of violoncello at the RCM, adjudicated the string classes in the Assembly Rooms and students from under 10 years old through to adults played before him from 2 p.m. until 10 p.m.

On Wednesday morning Sidney Harrison adjudicated the piano classes and his appearance may have been familiar to some as he had recently given a series of lectures in the city and his piano lessons had been broadcast on television. In 1953, however, the mesmerising box had not yet found its way into every household!

There were 51 entrants in the three junior classes and these were grouped according to age, each group having just one set piece. The adult piano classes began at 6 p.m. with the 'over 17' class playing Poulenc's *Novelette in C* which were followed by four 'open' classes each devoted to an individual composer, Bach, Scarlatti, Beethoven and Chopin of which the Beethoven class proved the most popular with nine entrants.

Stalham Secondary Modern School, under the direction of Mr E L Hills, topped the programme in Thursday's Brass Band session, joined by the bands of Magdalen Primary, Hellesdon Secondary Modern and Swaffham Boys School all of whom were under the direction of Mr J McKenna. This class took place between 2 p.m. and 3 p.m. and was the first of the day.

The evening was devoted to various classes for the solo female voice all of which were adjudicated by Paul Steinitz DMus (Lond), ARCM, FRCO who was the founder and conductor of the London Bach Society. Steinitz was also Professor/Lecturer at the Royal Academy, lecturer at Goldsmith College in the university of London and held the post of Organist and Choirmaster at St Bartholomew the Great, Smithfield.

Steinitz was adjudicating again on Friday, this time in St Andrew's Hall where the school choir of Larkman Lane

Junior started the morning session at 10 a.m. Throughout the day choirs from Lonsdale House, Sprowston Primary, Avenue Road Junior, North Walsham County Primary, Gt Yarmouth Technical High, Old Buckenham Area and the Secondary Modern Schools of Dereham (Girls), Wymondham, Watton and Melton Constable, Fakenham Grammar and Hammond's Grammar all demonstrated their capabilities singing works from Morley to Howells.

Between 11 and 11.30 a.m. there were eleven boy sopranos who had the choice of *Who is Sylvia?* or *Hark, hark the lark*, their names Holmes, Springall, Bates, Warnes, James, Johnson, Payne, Emms, Pehkonen, Rampling and Lewis. Classes for recorder, solo male voice, folk song and Elizabethan airs occupied the evening.

In the Assembly House on the Saturday, verse speaking classes took place under the adjudication of the author and journalist L A G String who had a special interest in dialects. From 12 noon until 6 p.m. he listened to some seventy entrants. Whilst these were in progress Dr Steinitz was yet again in St Andrew's Hall, this time adjudicating Women's Institute choirs from throughout Norfolk, Lady Delia Peel conducting that from Neatishead and Barton Turf.

In the evening it was the turn of the church choirs. The Parish Church choirs of Beccles under the direction of Mr J Hammond, Blofield under Miss L A J Ainsworth, Wells under Mr R C Norton and Hethersett under Mrs M Routh Clarke sang either *Lift up your heads great gates and sing* by Bullock or *O how amiable* by Vaughan Williams. All four choirs also entered the psalm singing class and were

joined by choirs from St Paul's, Hellesdon under Mr L Chambers, and the Aylsham Methodist Church under Mrs G Malyon for an open hymn singing class for SATB, Mr Chambers ensemble choosing the tune *Aberystwyth* and Mr Norton's, Parry's *Laudate Dominum*.

At 7 p.m. the mode of singing changed to male voice choirs with Heacham under Mr G Holland entering the two, three and four part classes. A male voice quartet, Mr L Malyon, Mr G Pike, Mr W A Pask and Mr J Hudson followed in the programme of events singing *To music to becalm his fever* by Bullock.

Oratorio and operatic chorus classes brought the festival to a close and featured choirs from Aylsham, Barton Turf and Elmham. Hopefully this will have rekindled some pleasant memories.

### **Dereham and Scarning Team ministry**

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for St Nicholas Dereham

from October 2001

We are seeking an able and committed Director of Music for this town church of central churchmanship. Sung parish communion, monthly family service, regular choral evensong. Robed RSCM choir, music group, three manual Hill organ recently rebuilt.

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Church House, Church St, Dereham

NR19 1DN tel: 01352 693143

email: [saint.nicholas@care4free.net](mailto:saint.nicholas@care4free.net)

## *Celebrating Fred*

On 9<sup>th</sup> June in Wesley's Chapel in London there was a celebration and thanksgiving for the life and work of Fred Pratt Green MBE (1903 - 2000) conducted by Revd Dr Leslie Griffiths.

Over 700 people gathered in this historic and beautiful chapel in the City Road from all corners of the British Isles, the USA and Canada to pay their tribute to someone once described (much to his own embarrassment) as the greatest hymn writer since Wesley.

Sixteen of Fred's hymns were sung, some accompanied by members of the National Methodist Youth Brass Band directed by Norman Every, and others on the organ by myself and Dr Francis Jackson, who accompanied *For the fruits of all creation* to his own tune East Acklam which was the inspiration for the words. Dr Jackson also played voluntaries before and after the service which included two pieces based on East Acklam, one by each of the organists.

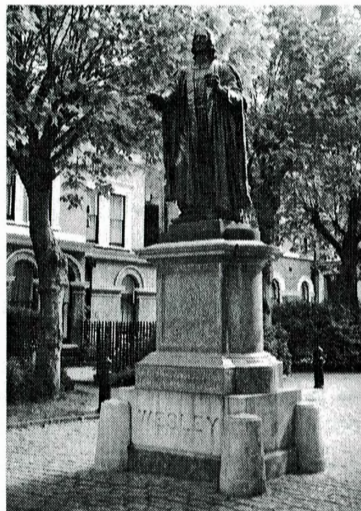
Thirteen of Fred's poems were read by his adopted daughter the actress Elizabeth Shepherd, now working in Toronto, George Shorney head of Hope Publishing, Fred's American publishers, Victor Green a nephew and others who had been close to Fred at various stages throughout his life.

An anthem for choir, brass and organ, *When the church of Jesus*, specially commissioned from Carlton R Young was directed by Canon Alan Luff.

The whole event had been organised and designed by Bernard Braley, formerly

head of Stainer & Bell, Fred's publishers on this side of the Atlantic who also compiled the Memorial Volume *Serving God and God's Creatures* which is available for purchase from Stainer & Bell.

Wesley's Chapel, which stands next to Wesley's house, contains a Wesley museum and on this occasion they made available an ante room in which were displayed photographs, scrap books and other memorabilia from Fred's life. RW



*Statue of Charles Wesley outside Wesley's Chapel City Road London*

### ***Organist required***

*St Matthew's Church*

*Telegraph Lane West, Norwich*

Two manual and pedals tracker pipe organ regularly maintained.

Main service 10.30 a.m. with possible re-introduction of Evensong

Further details from Rev Canon Graham Drake. Tel: 01603 620820

## *Archive pictures in the last issue*

Did you recognise.....

...on page 5 the dismantling of the Wurlitzer at Kitchen Bros of Diss in 1982 for its move to Northampton.

....on page 8 an organ recital in Chapelfield Congregational Chapel by your editor (I think). In the audience Ann Brown sitting next to Stanley Fuller.

....on page 18 Greg Underwood at the organ from St John, Lowestoft after its installation in Gorleston Parish Church.

## *Collective nouns*

The following suggestions for a collective noun for organists have been received.

In each case insert the word into 'a ..... of organists':

..rank

..loft

..mixture

### **For sale**

3 manual practice organ by Bishops of Ipswich (appx. 1972)

*Gt.* Gedact 8' Principal 4' Flute 4' Twelfth Fifteenth Cromorne 8'

*Sw/Solo* Diapason 8' Gedact 8' Principal 4' Nazard Mixture

*Choir* Cromorne 8' Tremulant

*Pedal* Bourdon 16' Flute 8' Fifteenth 4' Mixture

All offers considered

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## *He who walks on water*

*President:* Leaps over tall buildings with a single bound; is more powerful than a locomotive; is faster than a speeding bullet; walks on water; gives policy to God

*Events Co-ordinator:* Leaps over short buildings with a single bound; is more powerful than a tank engine; is just as fast as a speeding bullet; walks on water if the sea is calm; talks with God

*Secretary:* Leaps over short buildings with a running start and a following wind; is almost as powerful as a shunting engine; can fire speeding bullets; walks on water of indoor swimming pool; talks with God if special request is approved

*Treasurer:* Barely clears medium sized trees; loses tug-of-war with locomotives; knows where speeding bullets can be found; can stay afloat if properly instructed in the use of flotation bags; is occasionally addressed by God's secretary

*Publicity Officer:* Runs into buildings; recognises locomotives three times out of four; is not issued with ammunition; splashes through puddles; knows that God exists

*Journal Editor:* Lifts buildings and walks under them; kicks locomotives off the rails; catches speeding bullets with his teeth; freezes water with a single glance; he is God

Adapted by Dick le Grice for the NOA from a piece in Vox Lancastria, the journal of the Lancastrian Theatre Organ Trust to whom due acknowledgement is made.

*I had nothing to do with this!Ed.*



## *Open house at Thornham*

*Ronald Watson*

'Treat the house as your own; come and go as you please' was the invitation offered to Association members on Saturday 16<sup>th</sup> June by Dr Gerald Gifford when a comfortable number of us were treated to a rare insight into Dr Gifford's collection of keyboard instruments.

There were instruments everywhere including a chamber organ in the kitchen and a harmonium in the hallway and in three other rooms upstairs and downstairs in the house, and after a most fascinating an informative introduction to all of them (except the Welmar piano) we visitors were free to roam from room to room trying out each unique instrument.

Bach double concertos were given an airing on two adjacent harpsichords whilst upstairs people were trying out other harpsichords and a clavichord, often with music thoughtfully left by Dr Gifford within easy reach of the instrument for which the music was best suited.

One could not but wonder at the craftsmanship of the makers of these beautiful instruments and the ingenuity of those early builders who devised the means of hitting, plucking or damping the strings to give totally individual characteristic timbres. The pièce de resistance was surely the historic two manual Schudi, known to have been owned by Arnold Dolmetsch and one of a mere handful remaining in the world. This instrument would stand an article all to itself, (perhaps I might press Dr Gifford for one for a future issue).

Bringing us right up to the present day was the electronic three manual organ on which

Dr Gifford demonstrated some of the unique features he had specified for the instrument, also the effects of the different tuning systems.

Opportunities to play harpsichords and their brother and sister instruments are rare enough but this opportunity to play such a wide range, including the Schudi, was rarer than rare - it was a unique occasion and opportunity made possible by the generosity of Dr Gifford for which those of us who were privileged to take part owe him an immense debt of gratitude.

And the generosity didn't stop there for Dr Gifford's wife, Carol, who was unavoidably absent, had left a mouth-watering selection of very naughty confectioneries for us to enjoy with our coffee.

This is the second time I've seen this collection and will have to exercise considerable restraint if there were ever to be a 'next time' as it would be only fair to leave such an opportunity to others, given that the numbers who can attend such an event are, by its very nature, limited.



*Harpsichord by Philip Smart, Oxford 1989, after an original instrument by Henri Hemsch*

## *First lady moves on*

*Ronald Watson*

At the end of her substantial recital on August 1<sup>st</sup>, Katherine Dienes took her final bow from the organ loft of Norwich Cathedral before appearing at ground level to wave goodbye to the audience with the All Blacks flag which has graced the loft since 1997, as different an ending to an organ recital as one is likely to encounter, and the flag wave was certainly a first. Then Katherine has seen many firsts. The Cathedral Girls' Choir under her direction was the first such choir to sing a broadcast Evensong and Katherine will be the first woman to hold the post at St. Mary's Warwick and though it is purely speculation, I would wager that before too long she will be the first lady cathedral organist. And now that the news is out, it can be disclosed that Katherine will certainly be the first lady organist in post to apply for maternity leave.



She has been such a character and tireless force at Norwich that she will most certainly be missed, and those whose lives she has touched will want to follow her fortunes wherever she is. Not surprisingly the recital, which featured Vierne's *2<sup>nd</sup> Symphony*, which received a powerful performance, included Paul Spicer's *Variations on God defend New Zealand*.

The Autumn 1997 Journal contained an introduction to Katherine Dienes,

Norwich Cathedral's new Assistant Organist (and a photograph of her with lots of hair!). Assistants come and go and Katherine is no exception and the time has come to bid farewell to this extremely talented bundle of energy who crams more into every minute of her 27 hour day than one would imagine possible.

Katherine has served Norwich Cathedral admirably and taken the Norwich Cathedral Girls' Choir to new heights and to far away places. Katherine has also nailed her colours to the mast as a composer of fresh and well crafted music for use in the liturgy.

Katherine's husband Patrick who works in London as librarian to the RPO, has also made a major contribution to Norwich music, having been involved in the Norwich Festival and having also directed that excellent chamber choir, *Viva Voce*. Indeed, the inability of that group to find a replacement who matches up to Patrick has led them to invite him to continue as their director despite the fact that he will be living many miles distant.

Norwich music owes much to this dynamic duo and we wish them every success and good fortune as they embark upon a new phase of their lives.



*Katherine, Patrick and Dolly*

## *News of the younger players*

*from information supplied by Carey Moore, Brent Palmer, Barry Newman and Barbara Knowles*

**Sohyun Park** aged 11, played for her first full service on 1<sup>st</sup> July at Hingham. This was a Communion service with the Benefice Choir. Before the service Sohyun played three chorale preludes by Bach from the Orgelbuchlein, *Gelobet seist du, Jesu Christ BWV 604*, *In dich hab' ich gehoffet, Herr BWV 640* and *Der tag, der ist so freuden leich BWV 605*. There were six hymns and the Gloria was sung to the setting from the Addington Communion Service. The final voluntary was Gigout's *Toccata*.

Sohyun also took part, with her brother Joongha aged 7 in the Young Pianists Concert in Wymondham Abbey on 4<sup>th</sup> July. She played the Rondo-Allegro from Beethoven's *Pathétique Sonata* from memory and her brother played Allegro ma non troppo from Beethoven's *Sonata in G*, also from memory.

Sohyun is a Diocesan Organ Scholar studying with Kenneth Ryder and was introduced to the organ only two years ago. She recently gained a Distinction in the Associated Board's Grade V Theory exam.

### *Oundle prizewinner at St Thomas's*

On Thursday 26th July the recitalist at St Thomas, Heigham was fifteen year old **Oliver Brett**, a music scholar at Tonbridge School and winner of the Douglas May Prize at the Oundle Summer School for Young Organists. He is a multi-talented

musician who also plays the harpsichord, violin and viola as well as being a singer.

The recital included *All' Offertorio* by the 17th century Italian composer Domenico Zipoli, a composer not often heard in recitals, Bach's *Trio Sonata No. 5, Komm Heiliger Geist* by Buxtehude. Bach's "other" *Toccata & Fugue in D minor* the Dorian, *Adagio & Allegro* by Mozart and two movements from *Le Tombeau de Jean Titelouze* by Marcel Dupré. Oliver ended the printed part of the recital with the well known *Toccata* by Dubois and after a vote of thanks played as an encore Bach's Schübler Prelude *Wachet Auf*.

Here is young man with an assurance and maturity far beyond his years and it is not surprising that James Parsons, Director of the Oundle Summer School, recommended him to Matthew for this recital. Effective choices of registration and tempi indicate that this is a sensitive musician and someone to watch out for as he gains in confidence and experience.

### *The Wallace Bray recital*

This year's Wallace Bray recitalist at St Andrew's Hall was 21 year old **Ian Roberts**, a former chorister at Chester Cathedral who has just completed his music degree at UEA. Whilst in Norwich he has held a Choral Scholarship at Norwich Cathedral and studied the organ with Kenneth Ryder. His varied programme included Bach *Fantasia on Komm Heiliger Geist*, two chorale preludes on *Liebster Jesu wir sind hier* and the *Concerto in A minor* after Vivaldi. Peter Warlock's *Pieds en l'air* from the

Capriol Suite arranged by Noel Rawsthorne, *Ave Maria*, *Ave maris stella* and *Hymne d'action de grace - Te Deum* by Langlais, *Le Cygne* by Saint-Saens arranged by Guilmant and Dubois' *Toccata*, a recital which would have gladdened Wallace's heart.

Last year's Wallace Bray recitalist, 18 year old **Simon Bradshaw** returned to the Lunch Stop series with a formidable programme which was ambitious and exciting though not typical of this series. He played the Choral *Fantasia Halleluia! Gott zu loben* by Max Reger, Duruflé's *Suite Opus 5* and Reubke's *Sonata on the 94<sup>th</sup> psalm*. Simon has been elected Organ Scholar at Peterhouse, Cambridge where he intends to read Medicine.

The foresight of Mathew Martin in offering a recital to an outstanding pupil from Oundle and Wallace Bray's legacy illustrate the importance the Association places on encouraging young players, and next year's programme will include a day dedicated to introducing the organ to the young.



.....and congratulations.....

.....to the youthful Colin Fenn who was successful in his recent DipABRSM examination.

### **Walsingham CD**

*Cantoris CRCD6050*

*Gerald Gifford plays Bach and Pachelbel on the organ of St Mary and All Saints Little Walsingham Norfolk*

Now here's a CD which should sell to Association members like hot cakes! To paraphrase from the CD's accompanying booklet 'The characteristic sound of this splendid organ is naturally very familiar to the parishioners themselves, though it will also be widely known at first hand to countless pilgrims who have visited Walsingham since the instrument was installed in 1964 and through the regular recitals'.

The music on the CD is for all seasons of the church's year and many, if not all of the sixteen Chorale Preludes by Bach will be familiar to organists and lovers of organ music. The five by Pachelbel may be less familiar but listeners will be pleased to have been introduced to them here.

The booklet goes into appropriate detail about each piece which adds to the pleasure of listening to these gems which are, needless to say, performed impeccably. Once you put this on you'll be compelled to stay with it for its entire 74 minutes and 19 seconds.

Acknowledgement is made to A W Cooke & Son (Music) Ltd. of Norwich for their contribution towards the cost of reissuing these recordings.

Gerald Gifford is happy to supply the CD for £11 which includes postage and packing. His address is 1 Folgate Close Church Street Thornham Hunstanton Norfolk PE36 6NJ Tel/Fax 01485 512030 email: [geraldgifford@supanet.com](mailto:geraldgifford@supanet.com)

## Reviewer's tales (Part One)

Gordon Barker

Just imagine standing on a cold, windswept South London platform waiting for a packed 6.50 a.m. Thames link train. A really great start for a review assignment at St Paul's Cathedral with John Scott and the cathedral choristers. John's friendly acceptance of my suggestion for an article about the choir had ended with an invitation to join them for their 7.50 a.m. morning rehearsal. It was the first Monday of February and the boys would be singing the evening Eucharist for Candlemas.



On entering the almost deserted cathedral my steps up the nave mingled with those of the clergy procession disappearing into St Dunstan's Chapel for Mattins. I sat alone under the dome for a few moments to

absorb the vastness of Wren's great building with just the whispered accompaniment of a muted said office and the soft swish of a cleaner's brush.

Spot on 7.45 John Scott appeared with his chorister son and we stepped down into the crypt together. So began one of my most exciting experiences as a reviewer for 'The Organ', an occasion which left an indelible impression on me.

A year earlier I had completed a lengthy article about the choir of Southwark Cathedral and it seemed appropriate to my editor that St Paul's should be next in the series. I was able to

attend both rehearsals and the service, sitting with my music amongst the boys in the Song Room and joining in the service from a nearby pew. Marvellous music in that magnificent environment is taken for granted, but to gain an insight into how that wonderful standard is achieved and maintained was a fascinating eye opener.

Firstly, the meticulous preparation. Scarcely had the last bleary-eyed probationer reached his place when John Scott began a series of physical drills. The choristers stretched their neck and facial muscles paying special attention to their lips. Extensive breathing exercises followed. Nearly ten minutes had elapsed before the vocal warm up began. John Scott had described this rehearsal as getting down to the nitty-gritty work and this was certainly borne out as the boys worked through a progression of exercises which quickly eliminated the February coughs and snuffles, revealing some wonderful sounds.

By the time the warm-up was over the rich lower registers and superbly floated top-notes of the St Paul's sound were truly in evidence. Each probationer stood next to an experienced 'mentor' chorister and once the music rehearsal got underway the chorister ran his finger under the line of music for the probationer to follow. It was very early in the Lent Term and at this stage the probationers were not yet singing service music.

The setting was Britten's '*Mass for Boys' Voices*' and the choristers clearly enjoyed singing it. Each movement was taken in turn - straight through, followed by detailed work. John Scott steered the boys through the complexities of the Gloria, ensuring firstly that notes and

rhythm were totally accurate and then concentrating on the phrasing before working on the tone quality required. He emphasised the importance of getting the correct facial expression prepared before the start of the Sanctus - 'one of faint surprise' - as well as encouraging the boys to enjoy the discordant scrunches of the Osanna.

The hour long rehearsal demonstrated the total dedication and professionalism of both choir trainer and choristers. The atmosphere was relaxed, but regularly punctuated with short bouts of pressure which involved music-reading or the repetition of awkward phrases or intervals. The demands placed upon individual boys or small groups which always involved a probationer kept everyone on their toes throughout the session.

The attention to detail extended to the organ scholar Simon Johnson who was taken through a complete service rehearsal prior to the 4 p.m. practice with the choir. The service was superbly sung and played and John Scott expressed his satisfaction to me at the end. I might add that he was also pleased with my resulting article and kindly wrote to me to say so (meticulous attention to detail!).

Continuing this theme reminds me of an hour spent with Ann Elise Smoot and an RCO Young Organists' Workshop held at St Giles, Cripplegate. Ann Elise led her charges into the technique of creating a sustained crescendo as required in a Howells *Psalms Prelude*. She demonstrated and explained the active sequence required.....start with a quiet Swell, then add to Swell with the box still shut.....open box. Add Great whilst closing the Swell

box....then add to Swell again.....open box (etc.). Members might like to try out this technique!

Other valuable tips passed on to the youngsters included the creation of illusory fortes and pianos by quickening or slowing the tempo of the music. Ann Elise exhorted us always to think well ahead; to allow plenty of time within performance for piston/stop changes. She advised everyone to mark the exact place on the score where a piston is to be pushed - even specifying the piston number and which hand and finger to employ. She reminded us that registration plays a major part in communicating organ music effectively to the listener and thus requires thorough preparation.

Finally, I must draw attention to the preparation given by Jennifer Bate to ensure the success of her 'Young Person's Guide to the King of Instruments'. I was present at Mayfield Parish Church, East Sussex, along with some two hundred youngsters mostly under twelve years of age. A carefully organised seating rotation enabled every youngster to spend some time close to the console. The result was rapt attention, and numerous penetrating questions at the end. Jennifer researched the organ and rehearsed her material just as rigorously as for any major recital. This meant arriving the day before and spending at least ten to twelve hours in preparation time.

The young audience was immediately introduced to the full organ sound before a detailed explanation of each tonal family commenced. After a superbly articulated pedal solo from Bach's *Tocatta in C*, a small girl audibly exclaimed 'I do like that!' The hour sped

past and question time revealed the interest and acute observation of the children. 'What is the biggest pipe in the world?' 'How often do they need tuning?' 'How much does a stop cost?' 'What size shoes do you wear?' 'How do you practise?' 'How can you perform a piece if the organ hasn't got the right stops?' It was so refreshing to see a young audience treated as intelligent and understanding listeners.

Reviewing can be so stimulating, offering opportunities and insights normally unavailable to most musicians and listeners. I hope to share a few more experiences in a later edition.

*(The articles involved in this contribution can be found in 'The Organ' as follows:- 'In Quires and Places' Summer Issue 1998. Jennifer Bate - 'A Young Person's Guide to the King of Instruments' Summer Issue 1998. 'RCO National Performance Festival' Summer Issue 1999.)*

### **Princes Street URC Church Norwich**

Recitals to mark the reopening of the organ after repairs and addition of a new rank (Ophicleide 16') on the second Sundays of the month at 3 p.m.

*September 9<sup>th</sup>*

Bryan Ellum with Michael Philpott - bass

*October 14<sup>th</sup>*

Brian Lincoln with Patricia Lincoln - soprano

### **The Hingham organ**

*Carey Moore*

The order has been placed with Messrs Holmes & Swift for the partial restoration of the Forster & Andrews organ which will include the re-leathering of the bellows, feeders and concussions, also the restoration of all the action below keyboard level, restoration and re-polishing of the superb oak case, cleaning of the console and keyboards, re-engraving of the stops. The pedal board will also be re-furbished and treated to match the case work. The worm infested platform below the pedal board is to be replaced and other evidence of wood worm appropriately treated or dealt with.

The first stage of the work is planned to be carried out early next year but the restoration of the remainder of the organ may be delayed until the finances have been raised.

### **St. Thomas Church Earlam Road Norwich 2001 Concert Series**

*Jon Payne* - former organ scholar  
Norwich Cathedral - organ recital

Saturday 29<sup>th</sup> September at 7.30 p.m.  
Admission £4 Adults £2.50

## IAO Congress

It would be the height of cheek for me to urge members to attend IAO congresses, as I have attended only two in the past ten years but having said that, I can report that this latest one based at Gloucester was a superb few days and excellent value for money. The accommodation bordered on the luxurious (we had a swim immediately on arrival) and every item on the programme of events was of immense interest and enjoyment.

I do not intend to give a resume here of the entire proceedings but two things are particularly worthy of mention. The first is the opening composite recital in Gloucester Cathedral by four young (very young) players, two young men and two young women. Each performed one of the major works of Bach, *Toccata in F, Prelude & Fugue in G major, Prelude & Fugue in A minor* and *Prelude in E flat major*, and then other pieces which included Franck's *Chorale in A minor* and two movements from *Sunday Music* by Petr Eben. Each of these young players is surely destined for great things.

The other recital which must be mentioned was that by the cathedral's organist David Briggs who is shortly to leave the post to go freelance mainly due to a heart disorder. This brilliant player thrilled a packed cathedral with a programme of the most demanding works and finally with an improvisation, a skill for which David Briggs is particularly noted. Thanks to closed circuit television David Briggs could be seen in action and his formidable technique wondered at.

Other activities included an improvisation masterclass with Nigel

Allcote, an illustrated talk about Mozart and the organ by the RCO Assistant Librarian Robin Langley and alternative activities for those for whom wall to wall music would have been more than they could stomach, and so for us visits to see the Mappa Mundi, Sudeley Castle and Gloucester Docks turned this four day congress into a mini holiday. Three luxury coaches were on hand all the time to take people to whatever they had chosen to do and all of this for a little over £300. Terrific! Next year's congress will be in Paris and will include a session when delegates will have Notre Dame and Olivier Latry all to themselves.

The outgoing President, John Scott was present throughout and had designed the entire programme. The incoming President Ian Tracey was due to appear at the Annual Dinner but had partaken of something sinister in an Indian restaurant on the previous day which had not agreed with him and laid him low.

Congratulations to all who had anything to do with organising this very successful congress. I can commend this as an inspiring way to spend a few days. RW.



*Edward Elgar leaves Gloucester lock*



## **Membership Notes**

*Sylvia Martin*

We extend a warm welcome to the following members who have joined the Association since the last issue of the Journal, Mr David Barnard and Mr Robert Woodcock. David heard of the Association from our Secretary Barry Newman and Robert is the secretary of the Norwich Cathedral Ex-Choristers' Guild and was appointed organist of St David's Church, Thorpe End on 8<sup>th</sup> July. He has been playing the organ for about nine years now and started out, as I suspect others did, as a 'reluctant organist'. We have welcomed nine new members this year and our current membership is 123.

May I also say how encouraged I was by the number of Gift Aid Declarations that were returned signed this year, which number 58 out of 113 paying members. In April I was able to claim back £3.39 for each full £12 subscription paid under this scheme resulting in a cheque from the Inland Revenue for £195.46 compared to £74.20 received last year under the old covenant scheme, a worthwhile increase I think you'll agree.

If any of you who have not previously completed a Gift Aid declaration and think that you may now like to but have lost the form, then please contact me and I will send you another one. It only has to be filled in once, unlike the former scheme which required renewal every four years, and anyone who pays tax on their income at the current basic rate of 22% minimum is able to sign up for it. All you are required to do from then on is to notify the Association if you cease to pay

income tax. What you are doing in fact by signing the form is giving the £3.39 tax value of your subscription back to the Association rather than claiming it back for yourself on your tax form under charitable giving.



I hope you will all consider this afresh because all the monies go towards funding the activities of the Association thereby enabling it to fulfil its aims. If you are able to help in through Gift Aid, then please do. My address is on the inside front cover of the Journal and my e.mail address at which you may contact me should you prefer is: [sylvia@sylviamartin.fsnet.co.uk](mailto:sylvia@sylviamartin.fsnet.co.uk)

May we long continue enjoy belonging to such an Association which promotes this majestic instrument and its music.

### ***Organist required***

*Corton Parish Church*  
Duties involve Sung Eucharist each Sunday and Evensong on alternate Sundays. The Norman & Beard organ has just undergone a complete overhaul. Salary negotiable  
For further details please contact The Churchwarden, Mrs Wendy Rodgers Tel: 01502 730844

## Fingering and footing

### Dick le Grice

On 26<sup>th</sup> May Kenneth Ryder gave a select few (there wasn't room for too many of us in the loft of St Peter Mancroft) a most interesting afternoon.

What was this all about? Well, playing the organ is not just a matter of pressing a few keys and hoping that the organ will do the rest! Kenneth demonstrated that a lot of the time the *player* has to do some of the work and proceeded to show what he meant by this. With copious examples from his repertoire, and with the resources of the Peter Collins organ to hand, he showed us how to inject light and shade into the music with judicious use of phrasing and registration.



How do you emphasise certain notes when the keys are not touch sensitive like those on the piano? By *lifting* the preceding note or notes slightly earlier so as to inject space into the musical line, which has the effect of making the ear think that the note has been emphasised; by holding a certain note for a fraction longer than the written music indicates, or by using stops which bring out a line a little more strongly, say  $8' + 2'$  instead of  $8' + 4'$ .

Many examples were taken from the early-ish repertoire and the first half of the presentation was aimed mainly at fingering techniques, for which the Collins organ was well suited.



After an interval for refreshments in the Octagon, for which many thanks to the providers, Kenneth resumed with a short exposition on pedalling with examples from Bach, (how many of his organ works can be played with toes rather than toe and heel; there's hope for us yet!).

It all sounds very simple when one is writing about something which ought really to be heard, but Kenneth took great pains to explain what he was doing and everyone present was left in no doubt as to what ought to be done and we left the church that much wiser for his tuition. It seems, we thought, in the matter of leaving gaps in the music to emphasise phrasing, that playing organ music involves as much silence as actually playing the notes. Thanks are due to Kenneth for once again putting his time and expertise at our disposal.

## Organ day out

*Dick le Grice*

Saturday 4<sup>th</sup> August was a momentous day. It was the Queen Mother's 101<sup>st</sup> birthday and, according to the television pictures, was blessed with beautiful weather. So too was the simultaneous occasion of the NAO car outing to Fakenham and Walsingham.

A 'mixture' of organists and friends assembled at Fakenham Parish Church at 10.30 a.m. and were met by the organist, Bill Purchase who made us very welcome and gave us a brief potted history of the organ.

It appears that this instrument is about the only one now in Norfolk of the builder Hele & Co. of Plymouth and is now maintained by Holmes & Swift. One or two additions

have been made over the years, the latest being a pedal Trombone which was added a couple of years ago. Maria (née) Callum, who has just been awarded an organ scholarship at St Peter Mancroft, played the first movement of the Bach *Trio Sonata No. 1* and then threw open the console to all and sundry. Several of us were able to play. Bill also allowed the organ builders among us to look through a removed panel to the inside of the organ

but was careful to explain to those who had never seen the innards of an organ that the mechanism was delicate! Those who preferred headed off in search of coffee shops and cash points.

Fakenham is the sort of place where one can have lunch and, as we thought that Walsingham might be a little tricky for parking and eating, comestibles were best consumed here before gravitating to the Holy City. Our destination in Walsingham was the Parish Church where we were greeted by the voluble Jack Burns who refused to play for us on the grounds that it was our day and that we should do the playing. So we did! This organ was built



*Fakenham Parish Church 1891*

by Williamson & Hyatt in the 1960s in the - what shall we say? 'baroque revival' style. It was designed as a complete unit as opposed to a hotchpotch of unrelated stops which

one sometimes finds. My own personal feeling, having heard the odd recital and listening to the instrument on Saturday is that it needs a soft stop somewhere (Jack agrees). The church has a hard sound about it but nevertheless this is an organ which people travel miles to play, and rightly so. And how sensible to incorporate modern playing aids, like adjustable pistons, along with a nice mechanical action.

The last port of call on this journey was the Slipper Chapel at the Roman Catholic Church in Walsingham which we reached, trying not to mow down too many pilgrims on the way (the place was heaving with them - tents and marquees all over the place!). We were met by John Jordan who last year played a stonking lunchtime recital at St Andrew's Hall - if you didn't hear it you missed a treat. John demonstrated the little pipe organ by Schumacher and the electronic 'Norwich' 3 manual organ and again, left us to it.

This is not the place to enter into the discussion of pipe v electronic but we were all very pleased to be able to play a comprehensive instrument which had a good range of sounds.



By the time we departed from Walsingham the skies were lowering and when we got back as far as Fakenham we drove through a grandfather of a thunderstorm - all lights on and wipers at full pelt. Oh! For a 'full organ' piston on the car! Never mind, it had been a good day and our collective thanks are extended to Bill Purchase, Jack Burns and John Jordan for their time and good humour and for making us so welcome, and to the church authorities for allowing us the run of their buildings. Thank you all.

### ***Organ Scholar takes his leave***

Jon Payne has now completed his time as Organ Scholar at Norwich Cathedral during which he has been responsible for organising visiting choirs and acted as Assistant Director of the Girls' Choir, playing for them and regularly conducting them. He is also a technical wizard with computers and has been very busy helping the cathedral to establish its website.

Jon has been Organ Scholar at Norwich Cathedral since 1999, and also works as a freelance singing teacher, choral conductor, and accompanist. His choral work presently includes directing the 100 strong Beccles Choral Society, and working for Norfolk Education Music Service. From September 2001, he will be Director of Music in the Ranworth Group of Parishes. It is good to see that Jon with his faithful dog Will, is to remain in the area and we will no doubt benefit from his presence in a range of ways in the years to come. We wish him well.

|  |                |
|--|----------------|
| <b><i>Penny Cooke</i></b>                    |                |
| <b>invites you to visit her at home</b>      |                |
| <i>(33 Cantley Lane Cringleford)</i>         |                |
| on Wednesday 19 <sup>th</sup> September 2001 |                |
| 10 - 12 noon                                 | Coffee Morning |
| 12 - 6 p.m.                                  | 'At Home'      |
| Bring a picnic    Everyone welcome           |                |
| Admission 50p (includes a cuppa)             |                |

## *Hill Norman & Beard in Paradise*

*Nick le Neve Walmsley*

The island of Malta, set in the very south of the Mediterranean, is an extraordinarily heady mix of European and Arabic culture. Still the most devoutly Catholic country in the world, beloved to generations of Royal Navy personnel as the 'land of bells and smells', it possesses the only Arabic language to be written in Latin script, and God in Malti is called 'Alla'.

Because of her religion and the number of churches crammed into a relatively small island, Malta is also home to a huge number of church organs dating from the 17th century to the present day. Apathy tends to rule where they are concerned and many of them are now in disrepair and unplayable, but the tide is turning, and a new generation of Maltese organ builders (mostly training in Germany) is gradually bringing them back to life. Many are by Italian builders, a few by native Maltese builders.

Then the British arrived in the early 19th century and taking the island from the French in 1802, having been invited to do so by the Maltese, they rapidly established Malta as a thriving naval base and dockyard for the Royal Navy Mediterranean fleet.

In the 1830s it was decided that the Officers of the dockyard and fleet needed an Anglican Cathedral in Valletta, and the Dowager Queen Adelaide provided the funds to build one. The old Auberge of Allemande, dating from the time of the Knights of Malta, was

purchased and demolished, and William Scamp was employed as architect. Begun in 1838, his beautifully dignified neo-classical Anglican Pro-Cathedral of St Paul was opened in 1842, its lofty Gothic steeple dominating the Valletta skyline and clashing with the native Baroque towers and domes.

An equally beautiful organ was provided, thanks to Chester Cathedral installing a new organ in 1844. The old single manual instrument had been built by Bernard Smith in the 1680s, had a chaire organ and a new Trumpet added by Snetzler around 1760. Otherwise it was a typical little organ with Open and Stopped Diapasons, a Principal, Flute, two Sesquialteras, a Cornet and a Trumpet. Quite what happened after it was removed from Chester Cathedral we do not know, because it did not arrive in Malta until 1854, when it was rebuilt by Robson and installed in a gallery at the 'west' end.

The organ was rebuilt again in 1886 by Gray & Davidson; they added a new case on the 'north' side of the choir and moved the existing organ into it, leaving the old cases on the west end gallery. Finally it was totally rebuilt into a fully 'romantic' instrument by Goll of Lucerne in 1905. The organ survived the carpet bombing of Valletta and the second heroic siege of Malta in the Second World War, despite the efforts of a Maltese gun battery who were so zealous in firing at the Luftwaffe that their range wandered to include the Cathedral tower, blowing some of the corner coping off. The 'Times of Malta' blamed the Luftwaffe for the damage, stooping so low as to attack 'even our Anglican brothers'!

By the time Valletta was being rebuilt in the aftermath of the war it was clear that time, explosions, dust, and extremes of climate had taken their toll on the organ, and Hill, Norman & Beard arrived to effect another rebuild. They demolished the west end gallery, moving the Smith and Snetzler cases to the 'north' side of the choir, and preserving the best of the existing pipework while adding some of their own. This is the organ still in use today. It has a typical Norman & Beard pneumatic action, and a very mellow romantic tone with the usual lack of upperwork.



The new console was situated in a gallery on the opposite side of the choir, so there is something of a time delay which can make playing interesting at certain crucial speeds! Extremes of temperature (in August it can rise above the 40°C mark) mean that the reeds spend more time out of tune than in during the summer months, and Goll's choir Clarinet is particularly temperamental. By contrast, Norman & Beard's experience in sending organs to every corner of the world, and in every climate, means that their reeds are easy to maintain, and generally stay in tune much longer.

Once these idiosyncracies have been overcome, it is a delightful instrument to

play, with everything lying very comfortably under feet and fingers. Bearing in mind Norman & Beard's Norwich roots it seemed entirely appropriate to give a recital (August 9th 2001) at St Paul's based around the music of neglected Norwich composers James Hook and William Crotch; according to local musicologists it was probably the first time that their music had been heard in Malta.

Hook was in his youth while Snetzler was active (some of his work being done in Norfolk), whilst St Paul's was built during the latter years of Crotch's life. Hook's *Voluntaries* (Op. 146) needed a bit of adapting to the romantic nature of the organ, and although musical purists would hardly approve, the audience certainly enjoyed them. Hook's *Sonatinas* (Op. 12) and Crotch's *Original Airs in Various and Familiar Styles* caused some comment, as they bear a strong resemblance to the old Maltese airs collected by the Harpist to the Prince of Wales, Edward Jones, in 1807. As a result, the author is now working with a young musicologist in Malta to try and discover if there *is* a link and, if so, how it came about.

The organ is currently in the care of the organist there since 1983, Dr Hugo Agius Muscat, one of the most prominent Maltese organists for over twenty years, who balances a triple role of Cathedral Organist, choirmaster and musicologist with that of a prominent consultant public health physician. He has also edited the standard work on old organs in Malta and Gozo, published in 1999.

© Nick le Neve Walmsley 2001

**St Paul's Anglican Pro-Cathedral Valletta Malta**  
**Organ Specification**

Prepared by Dr Hugo Agius-Muscat Organist

The present organ is a rebuild by Hill & Son Norman & Beard dating from 1949. It incorporates some of the pre-existing British and Swiss pipework. The case came from a Father Smith organ originally in Chester Cathedral. The organ is located on the north side of the choir with the detached console situated opposite. The action is electro-pneumatic. The three manuals range from C1 to C6 whilst the concave radiating pedal board ranges from C1 to G3.

|              |                     |                               |              |               |     |
|--------------|---------------------|-------------------------------|--------------|---------------|-----|
| <i>Great</i> | Bourdon             | 16'                           | <i>Swell</i> | Open Diapason | 8'  |
|              | Open Diapason I     | 8'                            |              | Rohr Gedeckt  | 8'  |
|              | Open Diapason II    | 8'                            |              | Echo Viol     | 8'  |
|              | Principal           | 4'                            |              | Voix Celeste  | 8'  |
|              | Twelfth             | 2 <sup>2</sup> / <sub>3</sub> |              | Octave Geigen | 8'  |
|              | Fifteenth           | 2'                            |              | Fifteenth     | 2'  |
|              | Mixture             | III                           |              | Mixture       | III |
|              |                     |                               |              | Contra Oboe   | 16' |
|              |                     |                               |              | Trumpet       | 8'  |
|              |                     |                               |              | Tremulant     |     |
| <i>Choir</i> | Dulciana            | 8'                            | <i>Pedal</i> | Open Diapason | 16' |
|              | Lieblich Gedeckt    | 8'                            |              | Bourdon       | 16' |
|              | Gemshorn            | 4'                            |              | Viol Bass     | 16' |
|              | Nazard              | 2 <sup>2</sup> / <sub>3</sub> |              | Octave        | 8'  |
|              | Piccolo             | 2'                            |              | Bass Flute    | 8'  |
|              | Orchestral Clarinet | 8'                            |              | Trombone      | 16' |
|              | Tromba              | 8'                            |              |               |     |
|              | Tremulant           |                               |              |               |     |

*Couplers:* Sw to Ped Gt to Ped Ch to Ped Sw to Gt Ch to Gt Sw to Ch  
Swell Sub octave Swell Octave Swell Unison off  
Choir Sub octave Choir Octave Choir Unison off

*Accessories:* Fixed combinations activated by thumb pistons 4 Sw 4 Gt 4 Ch  
Fixed combinations activated by toe pistons 4 Sw 4 Ped  
Reversible thumb and toe pistons Sw to Gt Gt to Ped  
Expression pedals Choir Swell  
Cancellers Pedal Swell Great Choir

## **Organ news**

### *Ralph Bootman*

Messrs W & A Boggis have completed the restoration of the organ in Cringleford Parish Church. This work included the re-leathering (and reduction in size) of the reservoir and an updating of the action. The re-opening recital was given on 4<sup>th</sup> August to a packed church by David Dunnett whose programme included works by Elgar, *Pomp and Circumstance March No. 4 in G*, Stanley *Voluntary in D major*, Boëllman *Prière de Notre Dame*, Planyavshy *Toccata à la Rumba*, Wesley *Choral Song & Fugue*, Walther *Concerto in B minor*, Saint-Saens *The Swan*, Bach *Prelude & Fiddle Fugue in D Minor*, Franck *Choral No. 3 in A Minor*, Gardonyi *Mozart Changes* and Vierne *Final from Symphony No. 1*.

The firm is also busy in several churches on the Norfolk - Suffolk borders and deep into Suffolk itself and has also been awarded the contract for the complete restoration of the fine Norman & Beard organ in St Andrew's, Norwich.

Another Norfolk organ of note has been restored by Holmes & Swift of Fakenham. The fine three-manual in St Nicholas' Kings Lynn was re-opened recently after extensive work during the previous months. They have also been awarded the contract for the restoration work to be carried out on the fine Forster & Andrews instrument in Hingham Parish Church and the Denman (York) organ in Great Snoring Parish Church.

The Octagon Chapel, Norwich has launched a £27,000 appeal for the

restoration of the (mainly) Norman & Beard organ therein and at the Cathedral the tuning and maintenance of the organ has been taken over by The Village Workshop whose Premises are at Finchingfield, Essex.

St Faith's Crematorium Chapel has a new instrument, new to the Chapel, anyway. It is possibly second or even third hand and came here from the Crematorium at Grantham, Lincs. It is a Viscount 'Domus' model electronic instrument, model D.40 with two manuals and pedals with 13 stops on the Great, 12 stops on the Swell, 8 stops on the Pedal and 5 'effects' stops. The Crematorium Organist, Mr Richard Cockaday says that although it is old, it sounds well and is certainly better than the previous instrument, an old valve Hammond with but one octave of pedals!

### ***Visit by Dutch organists - Thursday 18<sup>th</sup> October 2001***

A group of organists from the region of Utrecht is visiting East Anglia in October and will be in Norwich on Thursday 18<sup>th</sup>. Arrangements have been made for them to see and try several Norwich instruments during the day which are in Holy Trinity, Heigham, St Stephen's, St Peter Mancroft, Princes Street URC and the Cathedral.

It would be greatly appreciated if any member of the Association who may be free on that day would help the 'shepherding' of our foreign guests from church to church and perhaps join with them for lunch and/or tea. If you are able and willing to do so, please let Ralph Bootman know.



## *Events update*

### **SEPTEMBER**

**Saturday 22<sup>nd</sup> 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 13<sup>th</sup> at 2.30 p.m.**

**VENUE: St. Mary's Duke Street, Norwich**

**Off the beaten track** with Brent Palmer. An afternoon when we shall wonder down some of the byways of choral and organ music visiting countries such as Russia, Switzerland, Germany, Spain and France and travelling in time from the 12th to the 20th centuries. The programme will include complete performances of the following works: Buxtehude *Prelude in A minor* - Rutti *Ave Maris Stella* - Vierne *Symphony No 3*

### **NOVEMBER**

**Sunday 25<sup>th</sup> at 3.30 p.m.**

**VENUE: Norwich Cathedral**

**'Evensong for St. Cecilia'**

### **DECEMBER No Meeting**

#### **Trip to Amsterdam 3<sup>rd</sup> April – 6<sup>th</sup> April 2002 ! booking now !**

We are hoping to arrange a trip to Amsterdam from Wednesday 3<sup>rd</sup> April to Saturday 6<sup>th</sup> April 2002. We will travel by coach, using the HSS Superferry from Harwich to the Hook, and hope to visit some historic organs around the Netherlands. It promises to be a very interesting and stimulating few days. The cost is likely to be between £150 and £180 with single room supplement. We need a minimum of 30 people to form the party.

If you are interested in joining the trip please will you send a non-returnable deposit of £30 cheques payable to **Norfolk Organists Association** to:

Mrs Sylvia Martin 64 Nelson Way Hevingham Norwich NR10 5PB.

**Please could deposits be paid by Saturday 8<sup>th</sup> September** because there is a bulb festival taking place in Amsterdam at the same time, and hotels are not taking provisional bookings.

**Hymnological orienteering** set by Isabel Watson

Identify each of the following locations, then the first line of the hymn associated with it.  
(Don't expect to find everything in one book!)



1. Village 2 miles south east of Sudbury, Suffolk
2. Cotswold village 10 miles east of Cheltenham
3. Treorchy and Tonypany are in this valley
4. Town near the south west tip of the Isle of Mull
5. Irish City on Lough Foyle
6. Village 2 miles east of Prinknash Abbey, Glos.
7. Village on southern edge of Milton Keynes
8. Area adjoining the River Granta in the south of Cambridge
9. Small city 15 miles south west of St Austell
10. Essex town to the east of the M11, 12 miles north of Stansted
11. Village just south of Ruabon, Wrexham
12. City of culture on the Clyde
13. Town on the Rye on the southern fringe of the North Yorkshire moors
14. Village off the A149 between Swindon and Cirencester
15. Seafaring town on the Gt. Ouse on the south side of The Wash
16. NW3 This road runs from Haverstock Hill to Belsize Park Gardens
17. City on the Silvery Tay, home of William McGonagall and The Broons
18. Town 3 miles south of Rhyl
19. Village 10 miles south of Malton and north of the York to Bridlington road
20. The last resting place of kings, queens and poets