

The Journal

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Last date for copy for the next Journal is 28th August 2002

Why not send your contribution by email to

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The editor writes....

Since the last issue of the Journal the most significant national event was the passing of the Queen Mother. As someone now retired, (born, incidentally, in the reign of King Edward VIII), and still able to afford a television set, I was in a position to follow the various stages of the proceedings, and did so with real interest.

I marvelled at the arrival at Westminster Hall of the gun carriage bringing Her Majesty's coffin from St. James's Palace exactly as Big Ben struck the hour. How do they do it?!

I was moved beyond measure at the singing of Psalm 139 by men's voices to a chant by James O'Donnell and wondered at the total appropriateness of this music. If the music of the Church of England had gone happy-clappy, as many think it should, I wonder what the music group would have come up with at this moment.

The same thoughts crossed my mind during the funeral service as the music by German, English and one Australian composer were absolutely the right thing at each point in the service. We must do all we can to ensure that this great tradition of excellence survives.

One spin off from the Queen Mother's death was the postponement of *Songs of Praise* from Norwich Cathedral on Easter Day. It was pretty slick of the BBC to be able to put on a *Songs of Praise* live from Glamis a little over 24 hours after Her Majesty had died but there were some glum faces around the cathedral as the news was announced about the broadcast. So many musicians had put in many hours for practice and for the

recording itself. All were at most of them, David Dunnett was at them all! Fortunately the service was transmitted on Low Sunday with several of our members finding themselves in the camera's eye.

Now to another matter - mistakes in the Journal. Nothing irritates me more when I read through a published Journal to find mistakes which I, and my trusty proof-reader wife, should have picked up. Perfection is my aim and, as yet, the closest I've come is quite close. Where there are errors which give misleading information, I am particularly sorry when this is pointed out to me and unreservedly apologise (if it is my fault!) to any who are adversely affected as a result.

However, I now have a scanner and so type-written copy from you will go straight into the Journal as you submit it thus cutting out the re-typing stage by yours truly which is when errors and omissions may occur. The alternative of sending your copy by email will also mean that your own words will go straight into the publication, subject, of course to any editing.

There are many constraints on what goes in the Journal, the main one being space and layout. I always make a point of never changing anything in such a way that it doesn't say what you want said and if this has ever happened, it will have been by accident and not design. It is all done with the best of intentions. Trust me, (I know most of you do).

Having my home and car radios more or less permanently tuned to Radio 3, I am encouraged by the frequency with

which organ music is featured. This has improved in my perception as there were complaints not that long ago that the organ was poorly represented.

Certainly since the last Journal came out, I've heard Bach played by Ton Koopman and Kevin Bowyer, Gillian Weir's recital from the Symphony Hall, Birmingham and, whilst it wasn't organ music, Gerald Gifford playing on the Schudi which several of us have had the privilege of playing.

I was determined not to miss the *Desert Island Discs* which featured Wayne Marshall (Radio 4, of course) to try to discover what makes the man tick. Unfortunately I am no wiser except that whatever it is seems to work at breakneck speed. This is the last time I shall tune in to anything to do with Wayne Marshall as I always end up irritated. I listened to his recital from the Festival Hall and was made livid by his rendition of Bach's *Fantasia & Fugue in G minor* which left me breathless. This magnificent work had been stripped of all its grandeur and majesty and, at the speed at which Marshall played it, all the contrapuntal detail was lost in a blur.

Two of his eight records were of the American organist Virgil Fox and the one record which he would take, were he allowed only one, would be Gershwin's *Piano Concerto in F*. Marshall even had the cheek to declare the performance by André Previn with the Pittsburgh Symphony Orchestra as being 'too slow'. Given that outspoken dismissal of a fellow artist's work seems to be alright for Marshall, he probably wouldn't mind, and probably isn't remotely interested in the

fact that I consider all his playing to be too fast and I'm not alone in that!

Marshall declared his worst moment to be when he went to begin a recital and discovered, when pressing his first general, that all the organ's memory had been wiped in a power failure and nothing happened. When asked by Sue Lawley why he simply did not select the stops manually like they did in the good old days, he appeared not to understand the question, choosing instead to explain what pistons do, which Sue Lawley probably understands well enough. Lawley may just as well have been asking a matador which of his two bulls stood the best chance of winning.

There is no denying that Marshall has a phenomenal technique, but I go to organ recitals to hear thoughtful and considered interpretations of music. When, and if ever, Wayne Marshall finally heeds what Christopher Robinson apparently failed to instil into him as his teacher at Windsor, then I may turn out to hear him.

Apart from The Bible and Shakespeare, Wayne Marshall would like with him on his island the complete Groves; a good idea! He could look up words like Largo and Maestoso but would probably skip over Nobilemente as he has no time for Elgar.

Would he try to escape from his island.....dare we hope?

It seems that speed merchants are not peculiar to the 20th/21st century. Vierne was outraged at the way Gigout played Franck's *Cantabile* at the latter's funeral 'too fast and without expression'. And Guilment wrote '...a piece like *Prélude, Fugue & Variation* is often played *Allegro* although the composer simply marked it

Andantino cantabile! This is misplaced virtuosity!

This is turning into quite a long editorial but I think the Norfolk & Norwich Festival deserves a mention. I think the new timing of this year's Festival is a great improvement; it is so nice to be able to go to concerts not over burdened with overcoats and umbrellas, (though those who attended John William's concert in the cathedral would probably wish they had!), and to come out when it is still daylight.

There was no overall detailed programme this year and I missed being able to read about the background of the artists and something about the music. Programme notes in previous years have been most enlightening. Did I need to know the story of Francesca da Rimini in order to enjoy the breathtaking performance of it by the St. Petersburg Symphony Orchestra? No, the music said it all, but I would have still liked to have known the story anyway and a bit of history of the piece, its first performance and such like.

It was good to see such a glowing review of Julian Thomas's concert with the Cathedral Consort alongside similar reviews of The Tallis Scholars and other world class ensembles. It certainly was a Festival of the very finest music and performances of it.

However, two concerts I attended brought to the fore the knotty problem of sponsorship. Sponsorship is indeed the very lifeblood of the survival of great music, and Anglia Rail and such business enterprises have taken over where the sponsors of yesteryear, the crowned heads

of Europe and the Church, left off. But there is an unfortunate side to this.

At an excellent recital by the Chilingirian String Quartet in the John Innes Centre well over one third of the seats in one huge central block in this comparatively small hall were reserved for the sponsors to use, or not use as it turned out. The press announced this concert as a 'sell out' so there would be no point in any who had decided at the eleventh hour to go to the concert turning up, and yet this fine quartet walked into a hall where there were empty seats. On the one hand the sponsors, without whom the concert probably could not have taken place, make something available which otherwise would not be, and on the other hand prevent people who could have occupied those seats which were not taken up from attending.

Yes, sponsorship is a good thing and sponsors should have some priority when it comes to seat availability, but I feel that there must be some other approach which satisfies the wishes of the sponsors to have an allocation of seats yet makes any seats which will not be taken up available to the paying public.

That this happened again at the concert given by the St. Petersburg Symphony Orchestra indicates that there is a conflict of interest here which needs to be addressed.

And finally, do the two magnificent Tudor organs currently on display in St. Peter Mancroft really have to end up in the USA? How about some campaign to keep them here in East Anglia where they surely belong!

Reminiscences of a page turner

Prue Goldsmith

Where were you at midnight on 15th August 1980? I was in France up in the organ loft of Beauvais Cathedral, a humble page-turner trying hard to follow the most complicated organ score I had ever seen. I was assisting in the recording of Olivier Messiaen's organ music by Jennifer Bate which was originally recorded on Unicorn-Kanchana, and has recently been reissued on Regis. Listening to the CDs again brings back some wonderful memories.

Unicorn Records was the brainchild of my former husband, John Goldsmith, who founded the company in 1968 as an offshoot of his record shop in Waterloo, The Record Hunter. I had joined the shop that year as a sales assistant after qualifying as a midwife and wondering what to do next. John had just had some success issuing some Furtwängler wartime performances for sale over the shop counter and decided to set up his own independent classical record company. He asked me to go with him.

As I was a keen amateur organist, we often spoke about interesting organ projects and from the beginning it was clear John wanted sometime to record all Messiaen's organ works. That opportunity came in the early 80's. In June 1979 an article on Jennifer Bate appeared in the Gramophone which described how the BBC had invited the composer to hear her prepare. She played to him and Mme Messiaen in St. James' Church, Muswell Hill and he immediately made a dedication on the scores and also gave the following recommendation: *Jennifer Bate is an*

excellent organist, not only for her virtuosity, but also for her musicianship and sensitivity in choosing her timbres. She is an accomplished musician who loves what she plays and knows how to make others love it too. This visit marked the beginning of a close artistic association and friendship with both Olivier Messiaen and his wife, Yvonne Loriod.

John had read this article and the following day he telephoned Jennifer with an invitation to lunch at the Royal Festival Hall. So began this incredible project and our own long friendship. The recordings were booked to take place in Beauvais Cathedral over a period of three years with the late Bob Auger as recording engineer. Shortly before the first session, John found he was unable to go so he asked me if would I like to drive to Beauvais with all the recording equipment, help the organ tuner, and turn pages for Jennifer! A definite YES!

The architects of the cathedral had been over ambitious and the collapse of the central tower on Ascension Day 1573 led to the abandonment of the building of the nave. A provisional west wall, which still exists, closed off the cathedral. This is where the organ today is placed, access being via a daunting spiral staircase on the outside of that wall. In the summer of 1980 I drove to France, straight to the cathedral and delivered the recording equipment to Bob, who, as far as I remember, had no assistant. There I met the tuner, who spoke no English and I no French, but who seemed very pleased to see me. As far as I can remember he also had no assistant, perhaps because they knew I was coming. I was led straight up to the console, given a short course of

instruction and we began immediately the tuning of this vast instrument. Later in the day we all drove back to the hotel and met Jenny, and so the team was assembled, engineer, tuner, tuner's assistant/page turner and Jenny.

The recording was done at night because of traffic noise; the cathedral pitch black except for the lights on the console and others strategically placed to help us navigate from the loft to Bob in the vestry to listen to the playbacks. The place was full of bats that tried to dive-bomb Jenny and me, and which occasionally peed on us, but once the recording started I thought I was as near to heaven as I had ever been. What an introduction to the music of Messiaen! It was as if great bodies of sound literally flew out of the pipework into the cathedral.

Recording started at around 10 p.m. and continued until often just before daybreak. In addition to the Messiaen, Jenny brought along the complete works of César Franck; when traffic noise threatened to build up she moved to the Franck as the sound was often denser and could withstand small amounts of interference which the Messiaen couldn't. What a daunting task.

I grabbed some sleep in the morning and in the afternoon rejoined the tuner. At one point, I remember he asked for an *Ouissumairn* or something like it. I couldn't understand what he meant, so after about five minutes trip-trapping down from the farthest corner of the organ, he appeared through a small door near me, reached over me and drew the Voix Humaine!! On another occasion he was next to me tuning the Positive and handed the smallest Piccolo in the box - 'A

present'. I took it with thanks but he grabbed it back. Apparently, it was one of the oldest pipes in the organ.

Sadly, I personally was never introduced to the great composer, but in 1988 I sat right behind him in a packed Royal Festival Hall at the second performance of the *Livre du Saint Sacrement*. I said to Jenny later that there was one moment in the music of unbelievable beauty, an almost tangible feeling of the presence of God which everyone in the hall, I felt had picked up - Institution of the Eucharist. 'Darling' Jenny said, 'Messiaen said that was the best thing he has ever written'. After a performance of the *Livre* at Derby Cathedral, some time later in the Precentor's house, it was a delight to see Jenny giving an informal lecture on the work to a cluster of high ranking clergy ranged either side other on a couch with the long score stretched between them. After all this, can you imagine the thrill I felt in April 2000 when I stood with my friends of the NOA in the loft at Sainte-Trinité where Messiaen had been organist for 61 years.

Jennifer Bate and Messiaen

In 1975 Unicorn-Kanchana offered to record Jennifer Bate playing the complete works of Messiaen on the instrument of her choice. Having by now played many times in France, Jennifer Bate chose the recently-built organ at Beauvais Cathedral. The recordings took place between 1979 and 1981, appearing subsequently on CD. Each volume was heard by Messiaen prior to its final editing; he endorsed every one with enormous enthusiasm. All won

international acclaim. The success of these recordings led to Messiaen recitals, many attended by the composer.

In 1983 Messiaen took her to his Paris agent and asked him to re-assign to Jennifer all organ recitals scheduled for him. At this stage he also started annotating all her scores with his personal nuances of interpretation. The high point came when he sent her the manuscript of his last masterpiece, *Le Livre du Saint Sacrement*. She gave the British premiere at Westminster Cathedral in 1986 with the composer present and to a capacity audience, receiving a 20-minute standing ovation and unanimous critical acclaim.

The concert was filmed and shown on Channel 4 later that year. One week after this performance, she opened the Radio France complete Messiaen cycle, broadcast live in his presence, and he invited her to make the world premiere recording of *Le Livre du Saint Sacrement* on his own instrument in Paris, arranging his schedule to attend all rehearsals and recording sessions. This recording had great international success, including the award of Grand Prix du Disque.

Jennifer gave 25 performances of this new work around the world before the score was published. She was the Artistic Adviser and performer in the LWT South Bank Show television programme about Messiaen in 1985, which has been shown all over the world. There were three screenings at the Barbican in 1999. She gave the second London performance of Messiaen's *Livre du Saint Sacrement* at the Royal Festival Hall in 1988 to a full house, again with the composer present.

Following the great success of the filming of the premiere of *Le Livre du*

Saint Sacrement, Channel 4 commissioned a further programme. *La Nativité du Seigneur* was filmed at the 1989 Norwich and Norfolk international Festival and shown on Christmas Day. This *Nativité du Seigneur* film is distributed world-wide.

In 1990, Jennifer's outstanding contribution to music received recognition with the award of Personnalité de l'Année by the French-based jury. She was the first British woman to win the award and only the third British artist to do so after Sir Georg Solti and Sir Yehudi Menuhin; Sir Simon Rattle has since also won it. During 2002 Jennifer will be heavily involved in concerts around the world which commemorate both the 10th anniversary of Messiaen's death and the Centenary of Maurice Duruflé's birth.

New Messiaen piece

L'Offrande au Saint Sacrement was discovered by Yvonne Messiaen in 1997. A study of the sketches shows that some elements of the second theme are related to *Le Banquet Céleste* of 1928, and would thus seem to indicate a similar date for this work. The registration, fairly untypical of the composer, recalls that of Charles Tournemire, whom Olivier Messiaen greatly admired.

CD reviews

Gordon Barker

Messiaen - the Complete Organ Works played by Jennifer Bate on the Grandes Orgues of Beauvais Cathedral and L'Eglise de la Sainte Trinité, Paris

Originally recorded by Unicorn Kanchana 1980, 81, 82, 87; remastered 2001. 6 CD set. Regis RRC 1086/1087/2051/2052. Price: up to £30.00

This is a wonderful recording and a fantastic bargain for any NOA member wishing to delve into the remarkable sound-world of Olivier Messiaen following Tim Patient's fascinating talk on the composer last year. Organists' Review rightly draws attention to 'this acclaimed recording, recorded in the presence of the composer...it is a thrill to see these highly-regarded and indispensable performances back in the catalogue.'

My personal interest in Messiaen was first stimulated by hearing Allan Wicks performing 'L'Ascension' in Canterbury Cathedral in 1963; and recently reawakened by a remarkable performance of 'Joie et clarté' from 'Les Corps Glorieux' by a precocious fifteen year-old at a RCO Young Performers' Day. The boxed set contains full updated programme notes and stop lists; everything you could need for your pilgrimage.



Sermon on the Mount

Carl Rutti

Choir and Organ Works

Escorial Choir directed by Christopher Duarte

GMCD 7238 75' 42"

This is a most enjoyable and stimulating CD. Christopher Duarte and the singers of the Escorial Choir deserve a big pat on the back for this debut recording which also features the fine organ playing of composer Carl Rutti. As I listened to the opening carols it was difficult to believe that the deft, imaginative settings which sounded so English, could be the work of a Swiss composer. Carl Rutti was born in 1949 and he admits to his fascination with the quality of English choral singing; a fascination which was heightened by a year of study in London. In 1997 'St Peter and St Paul' was commissioned by the Norwich Festival of Contemporary Church Music and it is good to see this Norwich link extended with this recording which has involved a number of local musicians (including several NOA members) in various ways. The Escorial Choir was formed in 1986 with the intention of performing Iberian Renaissance music. However, as this disc shows, their repertoire has widened quite remarkably bearing in mind that the singers meet only annually for a special concert or project. The formula obviously works well because the singing is fresh and well-balanced, qualities that suit the Rutti style admirably. The Three Carols provide a good introduction for the more extended items that follow, and display a delightful new outlook on well-worn texts. 'Tomorrow shall be my dancing day' is certainly destined for popularity, while the

communion motet 'O taste and see' could provide an excellent alternative to the setting by Vaughan Williams. Of the extended settings 'St Peter and St Paul' displays the composer's dramatic qualities which are exposed further on the broader canvas of 'The Sermon on the Mount'; a cantata lasting just over thirty minutes, based on the gospel texts of St Matthew and St Luke. Few composers have tackled these texts successfully, but this atmospheric setting deserves future performances from quality choirs.

Like Messiaen, Carl Rutti utilises birdsong, and the penultimate movement of the cantata contains blackbird and pigeon calls woven into the introduction. Three organ works provide appropriate contrast to the vocal programme. Of the three I found 'The Windmill' the most compelling - quite a tour de force this! The accompanying booklet provides all the choral texts together with helpful programme notes. Carl Rutti is a composer to look out for and Escorial have done him proud - highly recommended!



Apology

Article by Allan Lloyd in the Spring 2002 Journal.

I acknowledge a number of typographical errors and the following two inadvertent omissions from this article:

i) The title should have read

*A nother nugget of Norwich 'nowledge
The Blindness of J. S. Bach and G. F. Handel*

ii) The following paragraph should have appeared on page 21 after the paragraph ending 'earthly man':

In 1750/51 the oratorio Jephtha was worked on by Handel which includes the serene, sublime," Waft her angels to the sky "inspiration. At times he was compelled to break off through sheer physical suffering, his hands shaking uncontrollably. The scrawl of words almost unreadable, it was written with his eyes very close to the manuscript.

I apologise for these errors and omissions both to Dr. Lloyd and to any whose benefit from the article was thereby impaired.

Dr. Lloyd has offered to supply a copy of his original to any who wish to contact him.



Tudor organs in St. Peter Mancroft

Brent Palmer

During the last month, St. Peter Mancroft has had the unique opportunity of displaying copies of two Tudor organs that have been constructed based on two sound boards that were discovered at Whissonsett and Wingfield College. The people of Norwich had the opportunity to hear them at two events. The first was on Saturday 18th May when the semi-chorus from the choir of Gonville and Caius College Cambridge came and gave a concert in the evening which was preceded by an afternoon talk in which the Chairman of the Early English Organ Trust talked about the history of the Tudor organs, and one of his colleagues told about how the sound boards were discovered. One of them had been adapted for use as a dairy door and the other was found amongst some old pews in the church at Wingfield.

The organ builder Martin Goetz then explained how they had set about building the copies and that they had been to such places as Salamanca Cathedral in Spain to make sure that they obtained as accurate a sound as possible for the instruments. The conductor of the choir, Dr. Geoffrey Webber, then explained that the choir would be singing the accompanied items in the concert at their original pitch and the unaccompanied items at modern pitch, quite a feat for singers. He also explained that some of the music was printed with the original clefs which meant that sometimes females were singing from music printed in the tenor clef. In the concert, the music played and sung was by composers such as Byrd and Morley and it

was a delight to hear music such as this so well sung and played in one of the great parish churches in England.

The second opportunity was on the following Thursday evening when Kenneth Ryder invited members of the NOA and any others who were interested to come and try the instruments, which a number of us did. He started off by demonstrating the difference in pitch between the Tudor organs and the big west end Peter Collins organ and it was interesting to hear how different a chord of C major sounded when played on each organ. He also demonstrated this by playing some pieces on each of the organs. Kenneth made an interesting observation when he pointed out that on either side of the chancel there were two doors with spiral staircases which may at one time have led up on to a rood screen, which suggested to him that there may have been an organ on the screen in Tudor times. At the end of his talk, he then invited those of us who wished to do so to play the organs and it was an enjoyable experience coping with a 40 note manual as opposed to the normal 52 note manuals that we have on modern organs. All in all, it was a very enjoyable evening and thanks must go to Kenneth his invitation and presentation.



Organ news

Ralph Bootman

Our local builders keep busy! Amongst recent work by Holmes & Swift of Fakenham is the restoration of the Positive organ in Wereham Parish Church. The work included the polishing of the fine spotted metal front, re-leathering the bellows and refurbishing the casework. The restoration at Great Snoring has been successfully completed and the organ may be heard at a concert on 8th June at 7.00 p.m when it will be played by Dr. Gerald Gifford with clarinettist Martina Brettingham-Smith. They have also recently completed the assembly of a Compton extension organ in St. John's R.C. church, Mildenhall. This started off as a DIY project several years ago and required expertise to complete the instrument and re-voice the pipework. The result is very pleasing. Among future work is the restoration of the casework to the Snetzler organ in St. Margaret, King's Lynn where missing carving will be replaced and the display pipes re-gilded.

The works of W. & A. Boggis of Diss resounded to the tones of the unique water-organ they have built for the Tivoli Gardens at Rome. Invited visitors to Roydonian Works were given a short talk on the project and the organ was then demonstrated. Mrs. Briscoe followed history as far as the pinning of the barrel was concerned, as some thousand and more 'pins' were attached to the barrel by her, shades of Sarah Walker who marked and pinned the barrels for her father, J. W. Walker. At the time of writing, the instrument is en route to Rome where

Rodney Briscoe and his wife will assemble it in the long-empty Bernini structure in the Fountain of the Water Organ at the Villa d'Este gardens before its public debut in early June. Much national interest has been evoked in Italy with this venture and congratulations are offered to the firm for this prestigious instrument. Its ranks are Principals at 4ft. 2ft. 1 $\frac{1}{3}$ ft and 1ft pitches, all metal pipework of pure tin. Also in Italy, they have built and installed a Bird and Cuckoo Organ for Villa Caprile at Pesaro and other water-operated automata are being undertaken.

Also on view in the workshop was a small chamber organ of antique and historical interest which has been restored after many years of neglect and is destined for the home of a private individual. More news anon.

Bower & Company have recently completed their work at Brasenose College, Oxford. Here the organ amounts to a new instrument within the fabulous, but totally impractical, Thomas Jackson case re-using the pipework from the former Peter Collins organ (1972) plus three new stops (Swell Mixture III-IV, Swell Gamba and Great Trumpet). The former Regal and Sifflole 1ft were removed. The organ has a new console, new soundboards and new mechanical key and pedal action. The new stop action is all electric and a dual level piston system has been fitted. The firm carried out all the work, design, soundboards, action and couplers and voicing. The consultant was Ian Bell.

The chamber organ at Gooderstone was dedicated on 21st April. Although attributed to Elliott, it is anonymous but most likely by Bishop. The whole was

historically restored under the watchful eyes of the Heritage Memorial Lottery Fund and has included full casework restoration and the facade re-gilded in gold-leaf. Work is presently in hand at Overstrand where they are removing, restoring and enlarging the 1914 Norman & Beard three manual instrument. Prompted by the creation of a new room within the church, the console has been moved and the action is being converted to solid-state electric action. The work includes the re-creating of the Open Diapason No. 1 removed a few years ago, and the addition of a Trombone and Trumpet as well as other tonal alterations to recreate most of the original scheme plus more flexibility.

Among instruments awaiting restoration are those in The Old Meeting House, Norwich and an appeal for funds has been put forward by Hethersett Parish Church. Rumour has it that the organ in North Walsham Parish Church is to have the addition of a 32ft on the pedals. This is the rank taken from the Rushworth & Dreaper organ which stood in the Chapel of Haileybury College, Hertfordshire, until recently. One of the diminishing number of hand-blown organs in the County, the small one manual in Caistor St. Edmund Parish Church, has been fitted with an electric blower. It doesn't seem possible that the organ in St. Anne's Church, Earlham, is now fifty years old! This is one of Williamson & Hyatt's versatile small organs.

Bishop & Son have almost completed their work at Thorpe St. Andrew. The Abbott & Smith instrument has lost its tubular pneumatic action and new electro-pneumatic action has been

installed. The console has been taken out of its miserable 'pit' beneath the Choir Organ and is now placed on the south side of the nave from where the organ may be heard by the player for the first time since it was installed. The console is mobile. Ian Bell was consultant and the instrument should have its re-opening later in the year.

It is hoped that many members will have been to see the two organs presently installed in St. Peter, Mancroft. They are reconstructions of Tudor instruments and are based on authentic remains of instruments of that period found at Wingfield parish church, Suffolk and at a farm at Wetheringsett close by. The reconstruction has been carried out by Martin Goetze and the organs are being exhibited at venues around the country. Dublin is their next stop!

Location? Location? Loc.....?

Pauline Stratton

Can anyone recognise the mystery photographs? The card showing the gentleman sitting at the Compton organ is signed J. W. Abbott 1936 and was printed in Wigan. Does anyone know of this organist or organ? (There are curtains just visible behind the console).

The large organ could be German as the card was printed in Germany. It dates from the early part of the 20th century.

The small organ, perhaps circa 1920 is on a card printed in England. It has been suggested that this organ resembles one in the church at Bourn near Cambridge. If you recognise any of these I would love to hear from you.

The Villa d'Este Water Organ

John Robbins

I'm sure many of you will have seen on TV or read in the local Press about Rodney Briscoe's venture into 'Water Music'. It all started in 1998, when he exhibited a reconstruction organ he had built at an exhibition in London. Quite by chance, this was seen by an Italian gent who was searching for a competent organ builder who might be persuaded to recreate the famous Water Organ which operated in the gardens of the Villa D'Este at Tivoli near Rome in the 16th century long since fallen into disrepair. Mr. Briscoe was asked if he would consider undertaking this task, and as one would expect, his answer was, 'Yes'!

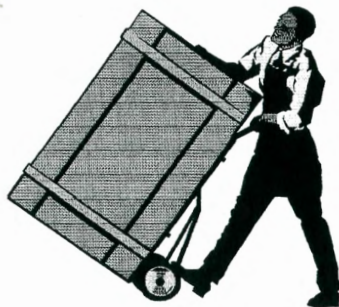
He built a model which he took to Italy, demonstrated it to the complete satisfaction of a select audience and signed a contract to put the work in hand in 2001. The organ is now complete and on its way to Italy. A few days ago, I was fortunate enough to have the opportunity to see and hear it, and I was duly very impressed. As the organ will be exposed to changing atmospheric conditions, it is made entirely of metal (stainless steel and bronze) - no timber or leather. A water wheel powered by a predetermined flow of water provides the motive force for all mechanical functions of the instrument (transmitted by stainless steel shafts and bevel gears). The wind supply to the pipes comes via an hydraulic chamber whence a constant controlled feed of water causes a discharge of air to the wind chest. The instrument is played by a revolving barrel which embodies four tunes contemporary with

the 16th century. I was impressed with the music, but have to say it would not be included in my Top Twenty!

The organ will be installed in an ornamental stone chamber in the Villa d'Este Gardens, and will be fronted by a pair of protective glass doors. At regular intervals during the day, the doors will open and the organ will play its repertoire of four tunes, and then close up until the next time of performance. I should imagine that anyone standing close by, and not being aware of the forthcoming performance, could, to say the least, be quite moved when the organ blasts forth.

There is no doubt that Mr. Briscoe should be congratulated on a quite unique and outstanding achievement. Not only has he made a first class job of building the instrument, he also had to design the complete project from scratch, including such intricacies as getting all the 'mechanics' to operate at the correct speed, and locating the pins and blocks on the barrel in the correct positions in order to play the tunes 'as writ'.

I'm sure we all wish Mr. Briscoe every success with the installation.



St. Nicholas Great Yarmouth fund raising

St. Nicholas' Church has set about raising half a million pounds over the next two years in order to benefit from a similar amount from English Heritage to restore the plaster and stonework of the church, which has just celebrated its 900th anniversary.

As a contribution to this effort Association member John Farmer, organist at the church for fifteen years, is holding a 'Soirée Musicale' (an Evening with Music and Wine) in the church on Saturday June 8th when friends will join him in presenting a mixed programme of instrumental, vocal and choral music, which will include several of his own compositions and arrangements for piano, organ and choir, some of which will be receiving their first performance.

Tickets are £10.00. The aim is to keep the expenses of the evening at nil, in order to ensure that every penny of the ticket price will go towards the important work needing to be done to the fabric of the church.

To obtain tickets or make a contribution contact John Farmer, 25 Barnard Avenue, Great Yarmouth, Norfolk, NR30 4PX
Please make cheques payable to JOHN FARMER.



Organist and Director of Music wanted

The Priory and Parish Church of St. Nicholas in Great Yarmouth, an old (900th anniversary last year) and historic church of outstanding beauty, are looking for an organist and choirmaster. There is a finely crafted, three manual William Hill organ of Victorian design which is regularly maintained and tuned and is the envy of churches up and down the country for its magnificent sound.

There are two services each Sunday:

11.00 a.m. Choral Eucharist (1st Sunday of the month All Age Worship)

6.30 p.m. Choral Evensong

Choir practice is on Friday evenings at 7.30 p.m.

Anyone wishing more details of this position or who is available to play for a service and would be willing to go on the organists rota should contact:

Rev. Chris Barter, 68 Mill Road.
Cobholm. Gt. Yarmouth. NR31 OBA
e-mail chrisbarter@talk21.com

Masterclass at St. Peter Mancroft

Dick le Grice

What is becoming a fixture in the NOA calendar took place on the evening of Saturday 8th March, when Kenneth Ryder held a Masterclass on the organ at Mancroft. A video link was in place, so that the audience, sitting in the body of the church, could see the console and player without having to crowd into the gallery, with Kenneth's radio microphone relaying his comments.

Unlike in previous years, just one player was involved, a Mancroft organ scholar named Maria Gash (who had demonstrated the organ at Fakenham church on our August visit last year). Maria played the Partita *O Gott, du Frommer Gott BWV 767*). Starting with the chorale, Kenneth suggested that she played it first using a 16' stop on the pedals, and then again but this time with an 8', in order to illustrate a more suitable sound for the smaller scale of the work.

The various movements were each taken in turn, with Maria playing Kenneth's suggestions of registration and interpretation, and it was interesting to hear how changing stop combinations brought out different moods, even though the particular variation might be played in the same way. Mood changes are brought about, too, with various subtleties in playing with the same registrations, and Kenneth aptly showed that with a good player such as Maria all sorts of variety can be achieved, and here one's thoughts went back to the 'Fingering and Footing' teach-in he gave us last year. Flexibility was the watchword.

After the Partita, Maria played the Bach 'Dorian' Toccata, with Kenneth directing the performance with hand and voice, relayed in sound and vision to the (very) small audience.

Following coffee in the Rotunda, Ruth Burrows played the Chorale Variations on the *Magnificat Prima Toni* by Buxtehude. Kenneth explained that two players were needed to perform the piece adequately, one to play the notes, the other to act as a registrant, so that as one manual is being used another is being set up ready for a registration change (there weren't such things as general pistons in Buxtehude's day!). Again the video link revealed all - what a useful feature this turned out to be.

The final item was the Chorale *Schmücke Dich* by Bach, played by Andrew Campbell, to finish up an interesting evening.

Coffee, welcome as always, was administered by Ruth and Percy Burrows and John and Ginny Plunkett. John dismantled the video cable and tidied it all up. Thanks again to Kenneth for his time and for making the evening worth coming to; it was a pity that only a few people came along to listen. Those who did found it most entertaining.



Young Organists Day

Alan Morris

St. Andrew's Hall was the venue on Saturday 4th May 2002 when twelve young people aged between 9 and 18 took part in an event organised by the Association with the intention of introducing 'The King of Instruments' to Norfolk young musicians. Tim Patient gallantly took on the task of overseeing this event, building on the preparatory work done by Barry Newman - the first of such days for the NOA, and so we were stepping out into unknown territory.

It was indeed fortunate that Dr. Gillian Ward-Russell was prepared to support this venture and to give us the benefit of her expertise by leading the morning's activity which was the culmination of a lot of hard work on the part of Tim, and the fact that all ran smoothly was down to his organisation and management.

At about 9.15 a.m. young, intrepid musicians began to arrive and register and were issued with a 'spot' by Sally Butcher, the colour of the spot indicating their proficiency on the piano or keyboard. Tim then introduced Dr. Ward-Russell who immediately had the youngsters' attention and had them working by counting the keys, pedals and stops and working out the approximate number of pipes contained in the organ. Some were very keen to assist in this whilst others took a while to gain confidence. She then played two themes from a film they had all probably seen - 'Harry Potter' after which we all went up to the console and William Warns sat next

to Gillian and assisted in the playing of the first item.

John Plunkett gave us a builder's viewpoint and demonstrated the Voicing Machine, giving examples of different pipes from Clarabel to Trumpet and how the wind pressure affects the sound produced and the impressive wobble from one of the pipes when he varied it.

Then came the summons for which the youngsters had been waiting....'make your way up to the console with your music'. William Warns was the first brave youngster to ascend the organ stool as a soloist having shared it earlier in a demonstration with Gillian. William demonstrated the swell and choir pedals - quite difficult when your legs have not yet grown sufficiently to make this an easy task, but he did. He then treated us to a competent performance of the theme from *Jurassic Park*.



Each in turn made their acquaintance with the instrument and we went from the delicate *Lament*, played by the youngest member Anna Wyatt, through a spirited *Rondo* by Diabelli (use of two manuals here plus some registering by Gillian) visiting *The Snowman* played by Harry Biddle, en route for the final piece where we were taken to the land of the Theatre Organ. On our journey through

what were mostly piano pieces, Gillian explained how to keep the melody line by using separate manuals and how to make changes by using differing tonal colours. The young players all seemed to adapt very quickly to the very sensitive touch of the St. Andrew's organ, which is a long way from that of the piano. At one point there were three on the stool, one playing and one either side as 'stop pullers', the point at which the stop was to be drawn being indicated by a professorial tap on the shoulder.

We heard a Musical tale composed, and narrated, by Dr. Ward-Russell entitled '*Luci's Adventure*' in which the interludes were played by Oliver. To finish the morning Dr. Ward-Russell showed us what the organ really sounds like when played by a professional by playing the *Toccata* from Widor's Fifth Symphony. A fantastic conclusion to an excellent morning.

Thanks to Dr. Ward-Russell were proposed by Tim Patient and thanks to Tim by our President, Dick le Grice.



14 year old Simon Willoughby with Dr. Ward-Russell.

Can you help Mrs. Minns?



Mrs. Minns' great-grandfather, Jesse Minns, was apprenticed in 1860 for seven years to Dr. Zechariah Buck, organist of Norwich Cathedral, 'to be instructed in the profession or business of an Organist and Teacher of Music'. Jesse was 15 at the time, and his father was Samuel William Minns of the City of Norwich, a Tailor.

Not much more is known about Jesse. He did indeed become an organist, and was at one time at St. Giles Church (of St. Giles Circus in London). He accompanied Adelina Patti (on the piano) as a young man who gave him a new shilling of which he was so proud that he had it made into a watch chain. His son and daughter were musical and both married a brother and sister in the musical Newman family and the two families and their offspring played enough instruments between them to have their own orchestra.

Anything anyone knows about Mrs. Minns' musical family can be relayed to her through Gordon Barker. I don't know if it is significant but I have a manuscript book produced by Minns Music which I bought in Norwich some twenty or so years ago. RW.

NOA Trip to London 11th May 2002

Sally Butcher

Norwich was overcast with threatening clouds as a small but select band of organists and friends gathered at a Norwich supermarket car park for the outing to London fairly early on the Saturday morning. As we approached London the weather improved and we were eventually blessed with a very comfortable day even if the sun didn't shine.

On arrival at Southwark Cathedral, on the south side of the Thames at London Bridge, adjacent to Bankside, the keen organists were met by an enthusiastic guide and then by Peter Wright, the Cathedral Organist, who gave us a very interesting guide to both the building and the history of the T. C. Lewis organ, built in 1897. He was at a loss to explain the unusual position of the console, which is fairly enclosed and a fair way from the pipes, causing time lag, but at least visiting organists can experiment without much danger of being spotted sitting at the console!



Pauline Stratton at the console

It was interesting to hear about his choir, as Southwark has no choir school and the choristers are recruited from quite a number of local schools. Peter gave us a short recital of Bach, Vaughan Williams and Messiaen before we were invited to try the instrument. Southwark Cathedral itself, the Collegiate Church of St. Saviour and St. Mary Overie, is built in the shape of the Cross, part of the building dating back to the 13th Century when it was a priory church following the rule of life of St. Augustine of Hippo. It has links with Chaucer, Shakespeare, Dickens and John Harvard and only became a Cathedral in 1905 when the Anglican Diocese of Southwark was formed. There is an excellent refectory and shop and a very airy light covered walkway to both, paved with named slabs of the churches in the diocese.



The Handel House

For the second phase of the outing a smaller concatenation of organists followed the tall figure of Gordon Barker (who has 'the knowledge' when it comes to getting about London), keeping a careful eye on his distinguished silver pate above the crowds on the Jubilee Line, to the Handel House Museum at 25, Brook Street

which was Handel's home from 1723 until his death in 1759. Handel composed many of his best known works whilst living in the house. He also used it for rehearsals and for selling scores and tickets to performances of his works.

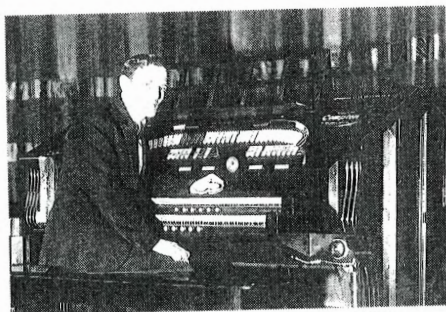
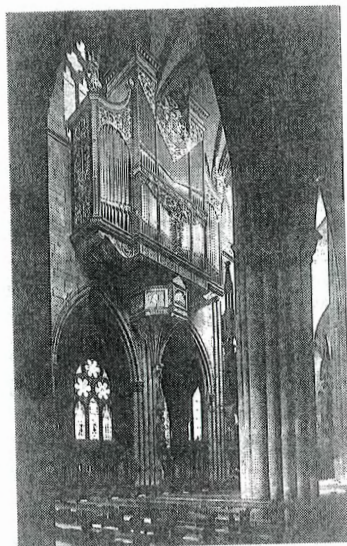
The refurbished Early Georgian interiors include furniture based on the inventory taken after the composer's death and fine art illustrating four themes: Handel's London, Handel the Man, Rehearsal and Composition. Meanwhile others did 'their own thing', there being much to do in the vicinity of Southwark Cathedral, including a quite superb Saturday food market, a replica sailing ship, the Globe Theatre and the Millennium Bridge.

At 5.00 p.m. the whole party reassembled outside St. Paul's to attend Evensong where Gordon had arranged for us to be seated in the choir stalls, opposite the console. The service, under the direction of John Scott, was superb, with responses by Thomas Morley, Canticles to Stanford in G, the anthem '*O Clap Your Hands*' by Orlando Gibbons and the final organ voluntary, Buxtehude's *Praeludium, Fuga & Ciacona in C*.

We regained the coach and returned to Norwich before 9.30 p.m. in time for a few of us to do a quick shop in the supermarket (as a thanks for parking!) before going home.

Our thanks must go to Gordon for arranging such an interesting day, to Mathew for co-ordinating it and to Alan the coach driver. A most enjoyable outing and good to be in the capital again for a day.

Pauline's mystery pictures
(see also page 9)



The Southwark Cathedral organ

The instrument remains essentially as built by T.C. Lewis in 1897. Henry Willis III provided a new console, lowered the pitch and altered the voicing in 1952. Comprehensive restoration was undertaken by Harrison & Harrison in two stages. The Willis console and electrical system in 1986 and the main work in 1991. The Cathedral authorities considered it important to retain the modern pitch, but wished to reverse the changes that had been made in the organ's musical quality. The pipes have been lengthened, and the original wind pressures re-instated. In this way it had been possible to re-create Lewis's characteristic musical style. Lewis was a firm believer in the romantic organ, but within the classical tradition. He was influenced by the work of Schulze who built the fine Doncaster Parish Church organ. Apart from the two large reed stops on the Solo (12" pressure), the whole organ was designed to speak on low pressures of 3½" - an outrage to late 19thC progressives!

<i>Great</i>		<i>Choir</i>		<i>Pedal</i>	
Contre Viole	16'	Lieblich Gedackt	16'	Great Bass	32'
Bourdon	16'	Geigen Principal	8'	Major Violon	32'
Open Diapason No 1	8'	Lieblich Gedackt	8'	Open Bass	16'
Open Diapason No 2	8'	Salicional	8'	Dulciana Bass	16'
Flute Harmonique	8'	Dulciana	8'	Violoncello	8'
Stopped Diapason	8'	Salicet	4'	Flute	8'
Octave	4'	Lieblich Gedackt	4'	Viola	8'
Flute Harmonique	4'	Flauto Traverso	4'	Octave Flute	8'
Octave Quint	2 ² / ₃ '	Lieblich Gedackt	4'	Contra Posaune	32'
Super Octave	2'	Mixture	3 rks	Posaune	16'
Cornet	III/V			Bombarde	16'
Mixture	4 rks	<i>Solo (enclosed)</i>		Trumpet	8'
Trumpet	8'	Flute Harmonique	8'		
		Vox Angelica	8'		
<i>Swell</i>		Unda Maris	8'		
Lieblich Bourdon	16'	Flute Harmonique	8'		
Open Diapason	8'	Cor Anglais	16'		
Rohr Flute	8'	Orchestral Oboe	8'		
Viole de Gambe	8'	Clarinet	8'		
Voix Celestes	8'	Trombone	16'		
Geigen Principal	4'	Tremulant			
Rohr Flute	4'	Tuba Magna	8'		
Flautino	2'	Trompette Harmonique	8'		
Mixture	4 rks.				
Contra Fagotto	16'				
Horn	8'				
Voix Humaine	8'				
Oboe	8'				
Clarion	4'				
Tremulant				22 Couplers	

For your diary

Midday music

12.45 - 1.45 at Princes Street URC on the first Thursday of the month
played by Peter Stevenson one-time Organist of Portsmouth Cathedral and University
Lecturer and Organist in Hong Kong, and occasional guest organists

Come when you can - leave when you must

NORWICH CATHEDRAL CONCERTS 2002

Bank Holiday Tuesday - 4th June 11.00 a.m.

Ronald Watson (Norwich) Admission Free

Summer Wednesday Recitals at 8 p.m. £5 (with concessions) at the door

July 17th **David Dunnett** (Norwich Cathedral)

July 24th **Colin Walsh** (Lincoln Cathedral)

July 31 **Thomas Leech** (Organ Scholar, Norwich Cathedral)

August 7 **Julian Thomas** (Assistant Organist, Norwich Cathedral)

August 14th **Timothy Byram-Wigfield** (Jesus College, Cambridge)

August 21st **Clive Driscoll-Smith** (RCO Performer of the Year)

Bank Holiday Monday - 28th August 11.00 a.m.

Edward Whiting (Organ Scholar, Wells Cathedral) Admission Free

St Nicholas Parish Church, Dereham

Summer Organ Recital Series - Fridays at 1.15 p.m.

Admission free - retiring collection for the St Nicholas Music Fund

31st May

28th June

19th July

Tuesday 20th August at 1.00 p.m.

23rd August

Ronald Watson 'A Jubilee Recital'

Bryan Ellum

Gordon Barker

Philip Underwood (Blackpool)

Timothy Patient

St. Peter's, Sheringham
Summer Serenade

All concerts and recitals are on Thursdays and begin at 8.00 p.m. unless stated otherwise

June

- 20th **Tim Patient** Assistant Organist - St.Peter Mancroft, Norwich
27th **James Laird** Organist - Gresham's School, Holt
Sat 29th **Broadland Youth Choir Director** Carol Tims Admission £3.00

July

- 4th **John Otley** Organist - Rougham, Suffolk
11th **Millennium Winds** - Conductor Andrew Grand
18th **Andrew Hayden** Organist - Thorpe St. Andrew, Episcopi
25th **BIG C Concert** Admission £3.50

August

- 1st **Anne Allen** - Pianoforte and **Alan Morris** - Organ
8th **Philip Underwood** Organist-West Didsbury, Cheshire
15th **Sue Elsbury** - Pianoforte and **Ruth Knowles** - Soprano
22nd **Brian Lincoln** Organist - Swaffham Parish Church.
29th *Mixed Doubles-* **Jane Berry** -Electric Organ,
Gordon Dodson -Pianoforte and **Bryan Ellum** - Organ

September

- 5th **Fred Pointer** Organist Emeritus - St. Peter's, Sheringham
12th **Alan Morris** Organist - St. Peter's, Sheringham

St. Nicholas Parish Church North Walsham
Saturday 15th June at 7. 30 p.m.

Mixed Doubles- **Jane Berry** - Electric Organ,
Gordon Dodson - Pianoforte and **Bryan Ellum** - Organ

St. John's Parish Church Lound
Saturday 27th July at 7. 30 p.m.

Jane Berry and **Bryan Ellum** present *Light Music Delights* - music for digital piano and organ including items by Lincoln, Coates, Ketelby, Utterback and others.

St Thomas's Church Earlham Road Norwich
2002 Concert Series

Concerts begin at 7. 30 p.m.

Saturday 15th June
*Saturday 22nd June**

Sine Nomine directed by Ken Hytch
South Norfolk Operatic and Choral Society
directed by Philip Aldred

Saturday 29th June

Cadenza - a capella vocal group
directed by John Simmons and
Toot Suite - music for five recorders

Saturday 20th July
Wednesday 14th August

David Morgan - organ recital
Robin Jackson & Maureen McAllister
recital of organ duets

*Tuesday 27 August**

Dr Roy Massey Former organist and Director of
Music at Hereford Cathedral - organ recital

Saturday 28th September

Richard Bower builder of the fine organ in St Thomas's -
organ recital

Adults £4 Concessions £3 (*Adults £5 concessions £4)

Further details available from

Mathew R Martin Organist and Choirmaster

Tel: 01603 754731 or 07769 711763 Email: mrm@mathewrmartin.fsnet.co.uk

East Harling Parish Church

Saturday 29th June at 7. 30 p.m.

Organ recital by **David Dunnnett**

Admission free - retiring collection

Organ music in St. Andrew's Hall

Saturday 14th June

Evening concert by **NIGEL OGDEN** of *'The Organist Entertains'* fame.

Lunchstops - *Mondays at 1.10 p.m*

June

17th **David Dunnett** Norwich Cathedral

24th **Andrew Parnell** Kings Lynn recently retired from St. Albans Abbey

July

1st **Richard Bower** Weston Longville

8th **Joanne Baldwin** East Bilney. Wallace Bray Memorial Concert

15th No concert

22nd **Julian Thomas** Assistant Organist Norwich Cathedral

29th **John Jordan** St. Margaret's Kings Lynn

August

5th **Dr. David Baker** Norwich

12th **Robin Coxon** Welwyn Garden City.

19th **Dr. Gillian Ward-Russell** Maldon Essex

And to look forward to.....

Friday 20th September an evening concert by **ADRIAN LUCAS** starting at 7.30 p.m.

The Church of St. Peter Mancroft, Norwich **MANCROFT MUSIC 2002**

Lunchtime Organ Recitals

Fridays at 1.10 p.m. Admission at door £4.00 (£3.00)

12th July **Gabrielli Damiani** (*Organ Scholar Elect, Westminster Cathedral*)

26th July **Simon Bradshaw** (*Organ Scholar, Peterhouse, Cambridge*)

13th September **Robert Houssart** (*Assistant Director of Music & Organist, Gloucester Cathedral*)

27th September **Lewis Brito-Babapulle** (*Oundle International Organ Festival Winner 2001*)

11th October **Ian Roberts** (*Assistant Organist, Chichester Cathedral*)

25th October **Timothy Patient** (*Assistant Organist, St. Peter Mancroft*)

16th & 17th century music will be played on the organ by **Kenneth Ryder** (*Organist, St. Peter Mancroft*) at 12.00 noon for twenty minutes every **Wednesday** and **Saturday** throughout June, July and September

St. Mary's Little Walsingham
Summer Recitals 2002 - Wednesdays at 8 p.m.

<i>June 26th</i>	David Saint	Birmingham	<i>July 3rd</i>	Rodney Tomkins	Belper
<i>July 10th</i>	James Laird	Holt	<i>July 17th</i>	Timothy Patient	Norwich
<i>July 24th</i>	David Morgan	Acle	<i>July 31st</i>	John Jordan	Kings Lynn
<i>August 7th</i>	Gerald Gifford	Thornham	<i>Aug 14th</i>	No recital	
<i>Aug 21st</i>	Keith Bond	Aldeburgh	<i>Aug 28th</i>	Suzanne Brodie	London
<i>Sept 4th</i>	Michael Allard	Holt			

Gerald Gifford plays.....

June 8th at St. Mary's Gt. Snoring 7 p.m. with clarinetist Martina Brettingham-Smith in celebration of the recent restoration of the organ. Tickets £5 which includes a glass of wine.

June 22nd at St. Mary, Brancaster 7.30 p.m. harpsichord recital with 'cellist Alexander Baillie (Brancaster Midsummer Music Festival)

July 2nd at St. Peter & St. Paul, Cromer 8 p.m. music for organ and chamber organ

July 27th at All Saints', Thornham 7.30 p.m. : '*Best of Baroque*' music for harpsichord, organ and chamber organ (King's Lynn Festival)

July 28th at Binham Priory 7.30 p.m. : '*Handel and his English contemporaries*' - music for harpsichord, organ and chamber organ

August 7th at St. Mary, Little Walsingham 8.00 p.m.: organ recital (Bach, Mendelssohn, Liszt)

August 11th at Ely Cathedral 5.00 p.m.: organ recital (Bach, Mendelssohn, Merkel, Messiaen)

September 5th at St. Mary, Old Hunstanton 8.00 p.m.: '*Homage to Handel*' organ recital (Guilmant, Wolstenhome et al.)

Recitals in Wymondham Abbey

Saturday 15 June at 7.30 p.m.

Kristiaan Seynhave

French and Belgian organ music from the 17th to 20th centuries

Kristiaan Seynhave was born in Ghent in 1965 and travels widely. His extensive repertoire includes the complete works of J. S. Bach, Franck and Liszt. Music by Marchand, Van den Gheyn, Loeillet, Peeters, Franck and Widor (Symphony No. 5).

Admission at the door: adults £5, children £2 (Interval refreshments available)

Wednesday 3 July 1.10 p.m. - 2 p.m.

David Dunnett

The programme will include music by Hollins, Bach, Walton and Liszt.

Cromer Parish Church Summer recital series

Tuesdays at 8 p.m. (unless otherwise indicated)

June

4th

David Shippey

11th

Ashley Tidy

18th

Cyril Baker

25th

David Saint

Saturday 29th at 7.30 p.m.

Cologne New Philharmonic Chamber Orchestra

July

2nd

Dr. Gerald Gifford

9th

Richard Bower

16th

Alan Morris and Anne Allen Organ and Piano

Wednesday 17th at 7.30 p.m.

Platform concert Cromer High School

23rd

David Shippey and guests Organ and Trumpet

30th

Bryan Ellum

August

6th

Peter Stevenson

13th

Robin Jackson and Maureen McAllister

20th at 7.45 p.m.

Band of the Dragoon Guards

Thursday 22nd at 8 p.m.

Richard Walker

27th

Rev. David Greenwood

Events update

Saturday 6th July East Harling Parish Church 10.15 a.m.

Choral Evensong

The day takes the form of a choral workshop led by Barry Newman and based on the two similar events held over the last two years and will be a day packed with fun and hard work. We will meet for coffee at 10.15 a.m. The first rehearsal will be from 10.50 a.m. to 12 noon. Lunch will be at 1 p.m. - bring your own or eat out! The afternoon session will be at 2 p.m. and Choral Evensong will be at 3.30 p.m. led by Revd John Handley, Rector of East Harling. The music is:

<i>Teach me O Lord</i>	<i>Brian Lincoln</i>
<i>Canticles</i>	<i>Noble in A minor</i>
<i>The Lord is my Shepherd</i>	<i>Malcolm Archer</i>
<i>Responses</i>	<i>Peter Smith</i>

Please let Mathew Martin know if you will be attending this event.

Saturday 3rd August

Annual Car Outing

This year we will be visiting the organs of Cromer Parish Church, North Walsham and Oxnead Mill ending up at the home of Mathew and Sylvia Martin for refreshments

Saturday 28th September

To be confirmed

Saturday 26th October St Thomas's Church Heigham Norwich 2.30 p.m.

Lecture Recital of the music of Duruflé

Tim Patient will present the music of Maurice Duruflé using the organ and recordings. As we celebrate the centenary of Duruflé's birth this year it is appropriate to reflect on his small but significant organ output.

Saturday 9th November St Mary's Duke Street 2.30 p.m.

Desert Island Discs

To finish the Association's year Ron Watson will be cast away on his desert island. Ron will surely have many tales to tell and Ken Smith who will once again be hosting what is becoming a regular event in our calendar. Be sure not to miss this.

*Further details of events can be obtained from
Mathew R Martin – 01603 754731 or any committee member.*

Sally Butcher will be pleased to co-ordinate transport requests where possible but please ensure that you give sufficient notice.

Please note that there is a fee of £4 charged to non-members of the Association for some of our events.

Crossword

The clues with asterisks contain one extra word, the first letters of which in clue order tell you what is around the perimeter of the completed grid, clockwise from the top left hand corner.

Across clues.

8. Surname of characters in Jane Austen's 'Persuasion' (6)

9. *Only recording company makes ace CD (5)

10. Our Mol produces metal alloy (6)

11. Island in France (3)

12. Maker of short stops (7)

14. *German song we hear is really most important to the orchestra (6)

15. Organ department heard repeatedly (4)

16. An idly interpreted mode (6)

17. '...even thine O

Lord of hosts (6)

19. The cloth for ministers (6)

22. *Christian name of John Ogden's generous wife (6)

24. In favour of a boat (4)

25. *Artist often helpful to amicable organists (6)

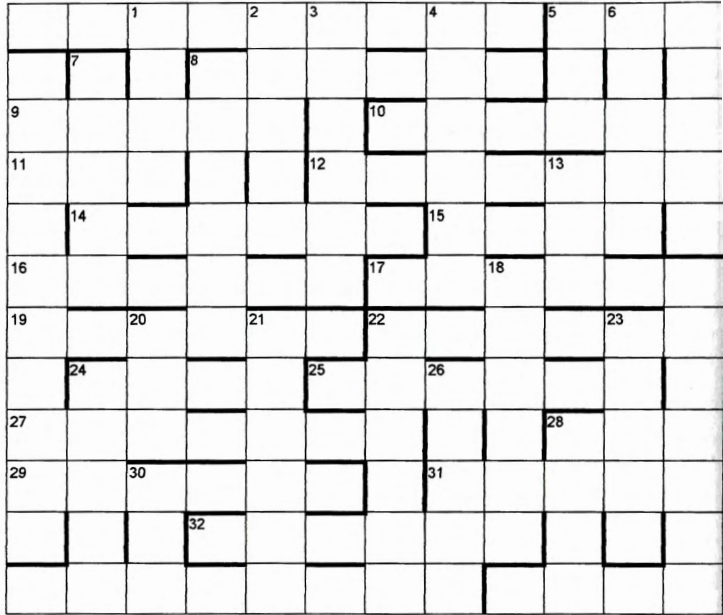
27. Limp across the border (7)

28. César Russian composer (3)

29. *A nice meal for Albeniz? (6)

31. Disciple of Zeno (5)

32. No robe needed here (6)



Down clues

1. The outset for many a fairy story (4)

2. I'd pal dressed in one of these (5)

3. Cross one to get to the other side (6)

4. Constructor's elevation includes this (6)

5. Low sound (3)

6. *Special dwelling in a northern land (5)

7. Helen Porter Mitchell's elephantine appellation (5)

8. *I clear mixture for tasty cake (6)

13. '... .knows' - a Yorkshire expression you understand (3)

18. Hang on to tune variation (6)

20. *What lost sheep and humans are often wont to do (3)

21. Quick movement in beating all opponents (6)

22. *Ferruccio Benvenuto the prolific composer (6)

23. Ancient Celtic priest (5)

24. A quiet instrument? Sometimes (5)

26. What the makers of 5 down did (5)

28. From fish a satisfactory conclusion (4)

30. *Measures to produce special letters (3)

Membership June 2002

Dr David Baldwin	Rodney Head	Chris Maule-Oatway	Pauline Stratton
Laurie Bannister	John Hilton	Dr Richard G May	Brian Taylor
Gordon Barker	Charles Hines	Brian Milward	Howard Thomas
David Barnard	John Hudson	Carey Moore	Julian Thomas
Margaret Barrell	Margaret Hunter	Alan Morris	Katharine Thompson
Nora Barwood	Robert Ince	Peter Moss	Peter Walder
Jean Bedwell	Alice Ingre	Ian Murphy	David Watson
Jane Berry	Arthur Ingre	Barry Newman	Isabel Watson
Basil Blackburn	Mark Jameson	Raymond Newman	J S Graham Watt
Matthew Bond	Celia Joice	Valerie Notley	Rosemary West
Richard Bowser	John Jordan	Timothy Osborne	Elizabeth Wilson
Rodney Briscoe	Raymond Kent	Brent Palmer	Robert Woodcock
David Bunkell	Steven Kirk	Sohyun Park	Brian Woodcroft
F Percy Burrows	Michael Kisby	Timothy Patient	Marcus Wortley
Ruth Burrows	Dr Barbara Knowles	James Pewton	Paul Wraith
Sally Butcher	James Laird	Rita Plesse	Matthew Wright
Patricia Buttolph	Thomas Leech	Ginny Plunkett	Joan Wylie
Ronald Buxton	Paul Leeder	John Plunkett	<u>Life Members</u>
Andrew Campbell	Anthony Leeson	Derek Podd	Ann Brown
Basil Cooper	Dick Le Grice	Gary Rant	John Burton
John Crisp	James Lilwall	Nellie Reeder	Penny Cooke
Ivy Day	Charles Lintel	Richard Rout	<u>Honorary Life Members</u>
Anne Duarte	Michael Liversidge	Kenneth Ryder	Ralph Bootman
Lynda Edwards	Dr Allan Lloyd	Geoff Sankey	Bryan Ellum
John Farmer	Cyril Lockwood	Keith Shaw	John Robbens
Colin Fenn	Dennis Long	Nigel Singleterry	Jessie Steadman
Clarence Gibbins	Claire MacArthur	Kenneth Smith	Ronald Watson
Dr Gerald Gifford	George Marley	Patricia Smith	<u>Honorary Members</u>
Prue Goldsmith	Mathew R Martin	Peter Stearn	David Dunnett
William Ham	Sylvia Martin	Peter Stevenson	Dr Francis Jackson