

The Journal

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Last date for copy for the next Journal is 21st February 2003
Why not send your contribution by email to
ron_watson@onetel.net.uk

The editor writes....

As I sat at the last recital in the Cathedral's 2002 series listening to a performance of Mozart's *Fantasia in F minor*, written for a mechanical clock but being played by a human being, I wondered how it sounded on the mechanical clock. My thoughts later went back to David Dunnett's recital, the first in the series, and to a recital at Cromer by Bryan Ellum where my own pieces were given an airing.

Writers of music, in committing their thoughts and intentions to paper for use by others, clearly set down (or think they do!) what they want the performer to do by way of what notes to play, the speed at which they should be played, how long they should last, levels of dynamics and degrees of expression, and on the organ, registration. Into all of this goes the composer's imagination.



Bryan Ellum engaging in 'badinage' at Worcester Cathedral

But what of the imagination of the performer? On both of the above occasions

I heard imaginative performances by intelligent and sensitive musicians. It was not until after one of the performances that I discovered that the performer had ignored the one and only indication I had given regarding registration, yet the result was splendid, and much more imaginative than what I had specified.

A mechanical clock or indeed any other mechanical device can play all the right notes at the right speed etc. etc. etc., but what does it do when it comes to a direction such as 'con rubato'? It couldn't do anything unless that too had been built in to the mechanism, and that would mean that the piece would sound exactly the same however many times it were played. How boring! If all musicians did exactly and only what the printed score told them to do then there would be neither good nor bad performances, just performances.

It is wrong to imagine that the only creative people in the process of music making are the composers. Great performers are great because of the added insight they bring to the set of instructions which is the printed score. It is the job of interpreters to interpret and find new insights in the work of art, insights of which even the creator may have been unaware. How difficult this is, as an interpreter must never alter things in such a way as to entirely negate what the original creator had in mind.

Works of art are like that. Different interpretations are placed by different people on the same work of art and the same performer can at different times give different interpretations of the same piece, and this is not only true of music but in the portrayal of a character in a play, for

example. How many different ways are there to play Hamlet? Probably as many as there are actors, or more, given that the same actor might turn in quite different interpretations of the same role.

I remember being taken as a youngster to plays by the local Rep and sometimes went twice in a week to the same play. Yet whilst the words, the plot, the actors etc. were all the same the second time, it was somehow different, the difference often brought about by a different reaction from that evening's audience.

And so we come to interpreter number three, each individual in the audience. Each person looking at the same picture, watching the same play, listening to the same performance of a piece of music, has a different experience. Some like it, some don't; some understand it, some don't; some are excited by one aspect of what they see or hear, another by a different aspect. (I like the bit where Dopey swallows the soap, others like the bit where Snow White is awakened by a kiss). I wonder which bit Walt Disney thought was the best!

Thank you Mozart for writing such wonderful music for a mechanical clock and thank you God for not condemning us to listen to it in that medium over and over again.

I noticed in September that The Swingle Singers are still at it. I'd forgotten all about them but well remember their arrival on the scene in the 1960s. Here was a group who sang the instrumental works of Bach using 'dooby dooby doo' to enunciate the separate notes. What a revelation! This brought home to me how pure the music of Bach is, in that it sounds

totally convincing no matter what medium is being used to bring it to life. This was reinforced about the same time as I heard Bach on a Moog Synthesiser.

The realisation that The Swingle Singers were still alive and well led me to consider the nature of a corporate identity. I do not know how many of the present ensemble, if any, were in the original line up but judging by their young looks one might safely guess that there are none. These are different Swingle Singers.

At this point I must recount the tale of the old lady who boasted at having had the same broom all her adult life. So it had had several new heads and one or two new shanks but there it still was after all the years, the same broom.

It is strange how groups retain their collective identity even when everyone within the group has been replaced by another. I thought this as I watched vintage film of Furtwängler conducting the Berlin Philharmonic. Without a shadow of doubt all of the members of the orchestra I was watching, and Furtwängler himself, are long since dead. But 96 or so different people under a different conductor are still identified as The Berlin Philharmonic.

I find this concept fascinating but when it comes to football teams difficult to stomach as eleven multi-national men from just about every corner of the globe run on to the field as Manchester United or whatever! There was a time when Middlesbrough's excellent team was made up entirely of local players as was probably the case with most other teams. But when Umbugutwini crosses to Ivanastikov who makes it one nil for Derby County I switch off literally and metaphorically.

Nicholsons organ builders

Ronald Watson

On the last Saturday in September members gathered at St. Mary's for a talk by David Watson about the organ building family and firm, Nicholsons. This is one of the finest presentations I have ever had the privilege to attend and should have been a talk which any of our members who profess an interest in the organ building business would not have wanted to miss.

David Watson's presentation was exemplary, full of interesting facts and amusing anecdotes and supported by fascinating overhead illustrations and recordings made on Nicholson organs, the whole enhanced by his effortless fluency, and clever mimicry both of people and organ 'sound effects'.

The musical illustrations certainly whetted the appetite for encounters with these fine instruments and their masterly voicing and if the Association's proposed visit to Oxford goes ahead next year then a visit to the organ in Manchester College, Oxford, will surely be one of the highlights.

Genealogy studies, which were in themselves remarkable, made it possible for the organ building Nicholsons to be traced from the early part of the 19th century in West Yorkshire to the present day, and David drew interesting parallels between the skills needed in weaving and associated trades to organ building and how the working of a treadle and the passings of the shuttle seem very similar to the playing of a trio sonata.

The evolution of the organ building business through successive generations

proved to be a fascinating tale and David's unfolding of the story held his listeners captivated.

David was introduced and finally thanked by our vice-president, Mathew, who gave a hint that David has other talks up his sleeve. Let's get them scheduled in, say I! Whatever David talks about on future occasions I'll be there. Well done and thank you David, you deserved a bigger audience but the one you had totally appreciated the excellence of what they experienced.

Conductor/Musical Director wanted

Harleston Choral Society, an enthusiastic 60 strong mixed voice choir on the Norfolk/Suffolk border, seeks a Conductor/Musical Director to take over from September 2003. This choir performs three concerts annually with professional musicians and soloists.

For further details, please contact Ruth Brown, Chairman, at Bridge House, Redenhall, Harleston IP20 9QN.
Tel: 01379 852953

Organists' Reviews to a good home

Margaret Barrell would like to part with her copies of the *Organists' Review* and has the complete set from 1967 onward. If you would like to relieve her of any or all of these then call her on 01986 892205.

Anne Page organ recital and masterclass

Gordon Barker

This celebration of the bicentenary of the George Pike England organ was an exceptional occasion where a fair sized audience, including a good sprinkling of NOA members, heard a very fine recital by the distinguished international recitalist and teacher Anne Page, followed by a fascinating masterclass session featuring five talented and confident young organists from our local area.

The tonal beauties of the St. George's instrument were fully displayed within a varied programme which began with a William Byrd *Fantasia* and included Voluntaries by Purcell, S. Wesley, Stanley and Russell and ending with Mendelssohn's *6th Sonata* and Henry Smart's famous transcription of the Handel chorus '*For unto us a child is born*'. The 1802 instrument has fortunately escaped major changes during its 200 years. A pedal Bourdon 16' was added in the 1940s, but the extended compass on the Great, which was a common feature of 18thC instruments, remains, and the richness of the extended bass compass featured prominently in the 18thC voluntaries.

Anne Page introduced each piece, informing us of her approach to the music, so we learnt about the registration style, articulation, phrasing and ornamentation that would have been expected at the time. It was a delight to hear her performance of the Mendelssohn Sonata on this sweet-toned instrument, and the drama of the final choral variation lost little despite the lack of reeds. The gentle finale featured the rich Dulciana throughout.

After refreshments the five students, Max John, Hugo Janacek, Simon Willoughby, Jemima Jackson and Sohyun Park each played and had their performances analysed and discussed by Anne. Each student deserves great credit for their contributions which ranged from a Rheinberger *Trio* to Bach's *F minor Prelude (BWV 534)*. Anne made suggestions regarding registration and effective balance, making connections with other instruments, for example imagining a violin playing the chorale line; pedalling techniques such as creating 'loud' (slightly extending the note) and 'soft' effects (slightly shortening it) when pedalling repeated notes as in Bach's *Orgelbüchlein Prelude 'Ich ruf' zu dir'*.

Thanks must go to our member Anne Duarte, organist of St. George's for organising this memorable occasion which brought welcome attention to this very fine historic instrument. I am pleased to say that a supporting grant from our Association helped to make the event possible.



A day to remember

John Farmer

On September 11th 2001 the world was shaken and shocked by the tragic events in New York, Philadelphia and the Pentagon, events from which the world will never fully recover. One year on, huge efforts were made to commemorate all those who lost their lives on that fateful day, and many towns and cities across America held services of peace and remembrance in their honour.

Quite by chance, my wife and I happened to spend the whole day in Minnesota, which is on the border with Canada. Together with six other friends from college days, we were spending one week of our 2½ week holiday staying with another college friend and her husband, who had emigrated to Canada nearly 40 years ago. They had recently moved to Rainy River in Ontario, and dearly wanted us to visit them in their new home and to spend some time nearby in a log cabin camp on the banks of the river. Consequently, one of our group arranged for us all to fly to Minneapolis, collect a couple of rental cars at the airport, and drive the 400-odd miles to Rainy River, all of which we did at our leisure, getting in some serious sight seeing on the way.

We didn't reach our cabins till after dark, and were amazed when we awoke the following morning to see so many fallen trees. Apparently just one week earlier, a tornado had struck the area and brought down 37 trees in the camp alone. Mercifully, no one had been hurt. The temperatures were very high, just nudging 90 degrees, which was almost a record in

Ontario for that time of year. And when we learned that, on the day before our arrival, hunters had shot a black bear that had stood 7 feet 11 inches tall and weighed 51 stone (figures courtesy of the 'Rainy River Record', the local newspaper) we seriously began to wonder what sort of a place we had come to!

As the week progressed, however, we all settled in and thoroughly enjoyed the activities which our hosts had arranged for us, which included trips on the river in canoe and fishing boat, a flight in a sea plane, a barbecue, and a shopping expedition. But September 11th was to be quite a full day.

The first stop was the new Baudette Community School and its brand new super-sized (and very warm) swimming pool and hot jacuzzi. Not being a strong swimmer, I was doing a length back-stroke when I gently bumped into another guy who was also doing back stroke, but in the opposite direction. We politely apologised to each other, and continued on our water-borne way.

After the swim, which we all found hugely enjoyable, 20 or so of us drove to the restaurant for an ample American breakfast. In the course of conversation, it transpired that the gentleman I had collided with in the pool was the pastor of a local church, and he invited us all to attend the Ecumenical Service of Peace and Remembrance that was being held that evening in the Sacred Heart Catholic Church in Baudette. 'Only trouble is', he said, 'we're short of an organist.' 'Ah, well,' replied Julia, our host, 'I think we can help you there', and she informed him that I play the organ. So she brought Harald Bringsjord, Pastor of the First

Lutheran Church, over to me, and was somewhat surprised to learn that we had already bumped into each other! Harald ask me if I would be willing to play the organ at the service that evening, and of course, my answer was enthusiastically in the affirmative. So he asked me for a few biographical details for the service sheet, and it was agreed that I should begin playing around 6.30 p.m. as the people started to file into the church.

After driving to the nearby Catholic church for a brief play of the modest, 2 manual electronic organ, I set off with the others for Warroad and our first factory visit, scheduled for 10.30 a.m. Then it hit me: I had no music with me, and neither my music glasses nor my pedalling shoes! Sapristi! Ah well, I had played before without them, so I guess I'd just have to again.

The day was hot and the three factory visits quite exhausting, though very fascinating. The conditions, particularly in the immense Polaris snowmobile factory, were quite harsh and demanding, and we were glad of the headsets through which our tour guide spoke because they helped filter out much of the incessant noise. We emerged from there around 5 p.m. into the heat of the day, then at its hottest, and set off on the 65 mile drive back to Baudette. Thank heavens for air conditioning in the modern car!

We covered the journey back to Baudette in about 70 minutes, and parked near the church (parking is so easy in the very wide streets). As I entered the church, I could hear the choir singing to the piano, and was welcomed by the organiser, who handed me a copy of the order of service.

While the choir finished rehearsing their song, I looked through the service sheet, and was amazed (and amused) to read in the opening paragraph: 'We also extend a very special welcome to John Farmer. Mr. Farmer is the retired organist of the Cathedral(!) of St. Nicholas Anglican Church in Great Yarmouth, Norfolk, England.' (That's a turn-up for the books). But reading on I discovered that, after the prayers, during which six candles would be lit and then placed, one in each window of the church, where they would burn for one week as a symbol of the hope, peace and love of the Lord, there would follow a minute's silence for personal prayer and reflection. Then the church bells would ring four times, symbolising the 4 separate acts of terrorism that occurred on 9/11, and commemorating the victims of each act. Then would follow.... an Organ Solo by John Farmer. Big panic! What could I play? I have never been good at playing the organ from memory, but mercifully among some rather tatty music (mainly for piano) near the organ console, I found a copy of the Eight Short Preludes & Fugues, which I always thought were by J. S. Bach, but apparently not. I decided to play the D minor prelude.

I was invited to join the pianist in accompanying the choir in their rehearsal, which ended as the people began coming into church. Just before 7 p.m., the only remaining empty pews at the front were filled by members of the Baudette Fire and Rescue Departments, the Ambulance Service, the Sherriff's Department and the Police Department, together with Officers of the U.S. Customs and Immigration Office and members of the American Legion Ceremonial Squad.

All entered the church to my improvised organ playing, and it was quite a gathering. The service opened with the hymn *Be Not Afraid*, and proceeded with prayers, readings, acclamations and songs in a most reverential and moving way. Following the six prayers and the placing of the candles in the windows, the minute's silence came to an end when the bells began to ring, and after the fourth peal I played my solo (unpractised!) at a suitably solemn and dignified speed. Fortunately it came off without blemish, and it was followed by The Prayer of St. Francis sung most beautifully by the mixed choir. Then came the Lord's Prayer and the Deacon's closing remarks and prayer, and the service concluded with everybody singing with all their hearts *America the Beautiful* and *God Bless America*, led by the choir and accompanied by both piano and organ. Seldom, I would imagine, have they been sung with more fervour and feeling.

I guess my playing must have been appreciated, because before I even left the organ stool, young ladies from the choir came up to me and gave me hugs and kisses, and two even asked me to autograph their service sheets! It was all quite overwhelming.

Meanwhile, outside the church there was a military salute to the victims of 9/11 and the playing of TAPS by the Ceremonial Squad. Then everybody headed for the church basement, where we were invited to join together 'for refreshments and fellowship'. As we queued for refreshments, several people thanked me and congratulated me on my playing. They asked me how long I was staying, and whether I would be playing next Sunday, and someone even asked me

if I would like the job! I reckon that evening I could probably have got my green card without any difficulty.

Looking back over the day, I can't help but feel amazed at the sequence of events. That it had been arranged for us to spend the whole day in America in the first place was in itself quite fortuitous, but that in the swimming pool I should collide with a priest who was arranging the memorial service but needed an organist seemed almost surreal. And none of this would have come about had we not breakfasted together. Life can indeed seem stranger than fiction! But completely overriding this amazing turn of events is the great sense of honour and of privilege accorded to me in being invited to participate actively in America's national act of commemoration. Truly, a great day to remember!



Liszt in Norwich

Pauline Stratton

On 1st August 1840 it was proudly announced via the press that the celebrated pianist, Franz Liszt, would be coming to Norwich to take part in two concerts under the leadership of Mr. Lavenu. Lavenu, having been the conductor of the late Mr. Mori's concerts, was well known. (Information on the Lavenu and Mori families can be found in 'GROVE'S'.) The city's musical circle waited with great expectation as advertisements in the local, weekly newspapers revealed further details.

The concerts were to take place on Monday 21st September 1840. Liszt was to perform his *Marche Hongroise*, his grand *Galop Chromatique* and a duet with Mr. Mori, son of the aforementioned. Mlle de Varny, Prima Donna of La Scala, Miss Louisa Bassano of the Nobility's Concerts and Mr. John Parry were also billed to appear, with Mr. Lavenu accompanying at the piano. An admission charge of 6/- for a single ticket was to be made for the 'morning' concert in the Assembly Rooms which started at one o'clock. A saving of 3/- could be made if one purchased a family ticket admitting four people. The evening concert at the Theatre, commencing at eight o'clock, was to be slightly cheaper with Dress Circle tickets costing 5/-, Boxes 3/6, Pits 2/- and Gallery 1/-.

Lavenu had chosen a bad time for his concerts as another highly attractive musical troop were to be touring the county, giving concerts in King's Lynn on Saturday 19th September, Great Yarmouth

on 21st and Norwich on the 22nd. This group of performers included the soprano Persiani and the horn player Puzzi, both of whom had captured the hearts of the Norfolk and Norwich Triennial Festival audience of the previous year.

The city to which Liszt came was experiencing problems. Just a few yards from the Assembly Rooms, tradesmen were exercising caution as a system of swindling was in operation. A well dressed woman had entered a respectable draper's and a grocer's in the Walk where she had obtained goods to considerable value in the name of a clergyman from St. Stephen's. This impostor was still undetected. A few yards in the opposite direction, Chapel Field, the only place left in the Old City for recreation, had become the 'scene for every thing objectionable'. On the Sunday evening prior to the concert, 'young desperadoes' had amused themselves by pulling down the city wall and, with their missiles, pelted the young trees and the fences which surrounded them until both were destroyed. Several respectable people had been hit and windows smashed. According to the proprietor of the Gas Works, Chapel Field suffered more broken lamps than any other part of the city.

On the Monday morning only 130 to 140 people gathered in the Assembly Rooms. Although devotees of the piano had been promised a great treat, the attendance was rather disappointing. Mlle de Varny sang some English ballads in a thin, flexible, French voice, her broken English adding sweetness to her performance. The ballads and airs sung by Miss Bassano, a young contralto from the R.A.M., delighted the audience to such a degree that encores were demanded. Her

perfect English pronunciation, however, led many to suspect that, despite her name, she was in fact an Englishwoman. Mr. John Parry entertained with comic songs, his powers of mimicry being admirably displayed. His rendering of *The Wanted Governess* was immensely enjoyed and he sang *Fanny Gray* as an encore, both songs being vehemently applauded.

Liszt received enthusiastic applause. His first visit to England had been in 1824 at the age of 14, but although his ability at that time was highly praised he was, to a great degree, rivalled by George Aspull who was then only 9 years old. Aspull had performed in Norwich just before his early death and many citizens could still recollect his exquisite playing.

The initial reaction to Liszt's playing was one of astonishment and surprise. His mechanical power and dexterity was unbelievable, defying all description. How could he force wire and wood to perform such wonders? His enthusiasm and feeling for every single note kept the mind and ear of his listeners perpetually on the alert. His passionate powers of expression flowed, imbibing beauty from the natural laws of accent. But his tone was thought to be inferior to that of Thalberg who made the 'most of his INSTRUMENT'. It was felt that Liszt's object was 'to make the instrument do all it could for HIM' totally disregarding its capabilities, leaving some wishing that he had 'an instrument better fitted to do him justice'.

It was evident Liszt was a man of real genius. His countenance, his manner, his conversation and even his eccentric costume proclaimed him 'a man of no ordinary mind', who possessed an almost superhuman control over his instrument,

but is not the object of art 'intellectual not mechanical perfection?'

Some thought that Liszt was composing and playing music which depreciated 'both general taste and art itself' because amateurs, when they attempt it, would only 'bewilder themselves and stun their auditors'. Some were even bold enough to confess that they were 'grievously disappointed' with his performance having 'listened in vain for one strain of pure and sustained melody or for one striking and original harmony'.

In his duet with Mr. Mori, Liszt took the bass part but it was Mori who drew the attention, playing with great taste and execution for one so young, giving a highly creditable performance.

Whilst the concert was in progress, outside in the streets members of the Temperance Society paraded with their banners, receiving ridicule from bystanders.

In St. Andrew's Hall, at 5 o'clock, 500 Society members sat down to a meagre tea of bread and butter, ham, cake and non-inebriating beverages which left them none the less cheerful, happy, orderly and contented.

Liszt's evening performance appears to have escaped the newspapers. The concerts featuring Persiani and Puzzi, the following day, were by far a greater attraction as 200 attended the morning performance in the Assembly Rooms and 800 filled St. Andrew's Hall in the evening. The advertised programme however was not adhered to, leaving some of their audience feeling rather cheated.

Sincere thanks to the EDP for permission to use the information and quotations.

Wallace Bray Memorial Recital 2002

Barry Newman

The recital this year was given at St. Andrew's Hall by the young organist, Joanne Baldwin, who hails from East Bilney near Dereham. A good sized audience for a lunchstop concert heard a very carefully chosen selection of pieces by Nigel Ogden, Saint-Saëns, Lefébure-Wély, Noel Rawsthorne, Ramón Noble, von Paradis and John Philip Sousa which allowed Joanne to demonstrate a variety of styles as well as her ability to manage a large instrument on her own without either registrant or page turner. The recital was most professional in its execution and Joanne managed to convey her obvious enthusiasm and enjoyment of the event to the audience.

After warm applause and thanks from the curator, Mathew Martin gave a vote of thanks to Joanne on behalf of the Association. It seems to me that this is what the spirit of Wallace Bray is all about and it should continue to be sponsored in what ever way possible when the fund is exhausted.

Joanne prepared for many months to give the concert, having largely played electronic entertainment organs prior to this and it is to her credit and obvious benefit that her preparatory studies with Bryan Ellum on the pipe organ have brought such good results.

Joanne Baldwin commenced electronic organ lessons at the age of eight. She has been a pupil of Jane Berry for the past nine years, and during that time has achieved consistently excellent results in examinations and festivals. One highlight

was in being judged the winner of the music section of the 1996 Cromer Festival and awarded a special certificate by the Federation of British Music Festivals as part of that year's Festival of Festivals competition.

In 1998 she became Young Theatre Organist of the Year as a result of winning the competition sponsored by the London and South East Chapter of the American Theatre Organ Society, held on the Wurlitzer at the Woking Leisure Centre, Surrey. Subsequent engagements included a master class at Howden-le-Wear Co. Durham, and concerts at Fairfield Halls, Croydon, and South Bank University in addition to giving concerts locally on her Yamaha EL90. When not involved in music, she is kept busy as a junior partner in the family business.

From the Events Secretary

I am in the process of building up a data base for future events and would welcome suggestions from members. Suggestions must, where applicable, include a contact name, address and telephone number/email address.

Please write (not 'phone); my address is on the inside front cover of the Journal. GB.



St Peter's Church, Brooke - a tale of three organs

David Watson

East Anglia has nearly two hundred 'round tower' churches, and St. Peter's, Brooke is one of them. The position of the tower means that the nave has a blank west wall, with no west window. Instead, there is a west gallery - the ideal place for an organ - and in 1960 Williamson & Hyatt put one there. The organ is most striking in appearance; the brightly coloured case shows strong Scandinavian influences, with the woodwork painted sky blue, and gilt pipes standing in front of scarlet drapes. Behind the facade things are rather less exciting; the bones of the instrument are a one manual Mack of Yarmouth dated 1872, though with some interesting tonal modifications. The specification is as follows:

Manual (tracker)

C-g3 (56 notes)

Open Diapason	8
Stopped Diapason	8
Salicional	8
Principal	4
Twelfth	2 ² / ₃
Fifteenth	2
Octavin	1

Pedal Organ

(straight and flat) CC-f (17 notes)

Bourdon	16
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The instrument is perfect for 18thC English music and makes a good job of hymn accompaniment, but it is deficient in two key areas. Firstly, the short compass pedal board means that it is impossible to play the vast majority of the standard

repertoire. Secondly, Brooke has a sizeable and enthusiastic choir, sitting in the chancel at the other end of the church from the organ. The distance between choir and organ, added to the difficulties experienced in playing the instrument, represent an insuperable handicap for both singers and organist.

A few years ago a second hand analogue Norwich organ became available. Originally in a private house it was later used for a while in the Catholic church in Bungay. The console fitted neatly into a space by the choir stalls, the two main speakers could be sited in the west gallery, and it was also possible to install speakers inside the chancel to give the choir much needed support. Though a considerable achievement in its time, the instrument was tonally limited and also suffered from a number of oddities - chief amongst them the absence of any manual to pedal couplers. But it gave good service for well over a decade, and helped to ensure the continued development of the choir.

A chance visit to Felmingham to play the new digital Norwich organ there gave much food for thought. Any major re-building of the pipe organ at Brooke, which all of us would have welcomed, was out of the question on grounds of cost, and would do little to solve the problem of choral accompaniment. But at Felmingham, David Plummer and his team had created a first class instrument which would do all that we wanted at Brooke and had the great merit of costing rather less than a pipe organ. So, very tentatively, we began to plan, though with little hope of immediate success. At this point, pipe dreams suddenly became reality when an unbelievably generous member of the

congregation offered to underwrite the entire cost of the installation, giving us the chance to build now and pay later. No second invitation was needed.

Brian Orland, the church's inspirational organist and choirmaster, set to work with Kenneth Ryder to draw up a specification, which was approved by the DOA with minor modifications.

As with the previous instrument, speakers in the West Gallery are supplemented by two chancel speakers for the choir, and either set can be switched off as required.

The organ has been in use since the beginning of August, to general acclaim. There is still a certain amount of 'tweaking' to be done, but that is easily accomplished by plugging the builder's PC in at the back. Space precludes a detailed report on the instrument but three things are particularly worthy of mention as having made a considerable impact already.

Whereas the old instrument was essentially in 'mono', the spread of speakers across the west wall gives the new instrument a magnificently full, rich image. Secondly, whereas the analogue technology of the old instrument meant that each note was either on or off, not least of the features of the Advanced Digital Environment technology employed in the new organ is the way that the characteristic starting and finishing transients for each note are computed in real time, thus bringing the sound to life. Thirdly, and of particular interest to the player, the new console is a most beautiful piece of work and a delight to play. The skills of David Plummer and his team of local craftsmen have given the church's

worship a whole new musical dimension. The specification is:

<i>Great</i>	
Bourdon	16
Principal	8
Stopped Diapason	8
Octave	4
Open Flute	4
Quint	2 ² / ₃
Super Octave	2
Furniture	IV
Sesquialtera	III
Trumpet	8
Krummhorn	8
<i>Swell</i>	
Chimney Flute	8
Gamba	8
Celeste	8
Principal	4
Nason Flute	4
Nazard	2 ² / ₃
Block Flute	2
Tierce	2 ³ / ₅
Fagotto	16
Trumpet	8
Oboe	8
<i>Pedal</i>	
Principal	16
Bourdon	16
Octave	8
Flute	8
Octave	4
Mixture	IV
Trombone	16
Trumpet	8
Swell to Great Tremulant	
Great to Pedal	
Great & Pedal Pistons Comb.	
Generals on Swell toe pistons	
Swell to Pedal	

Maurice Duruflé 1902 - 1986

Ginny Plunkett

On October 26th, 103 readers of this magazine missed a very informative afternoon, a mini organ recital and the sight of R. Watson Esq., ducking and weaving like a fairground pugilist as he strove to reach assorted pistons and stops whilst acting as registrant! All this in Tim Patient's talk on the music of Duruflé.

We learnt that Duruflé's love of Gregorian chant was established during the eight years he attended Rouen Cathedral choir school, that he studied the organ with Tournemire. Vierne and Gigout, composition with Dukas, and was a contemporary of Langlais and Messiaen. Duruflé was a perfectionist, constantly revising his compositions, but sadly for us, letting but little be published.

In 1930, he was appointed organist of St. Etienne-du-Mont, where later, in 1953, his wife joined him to share the post. Tragically, in 1975 they suffered a bad car accident which subsequently prevented Maurice from composing ever again. He died in 1986 and his own Requiem was performed at his memorial service.

We listened to seven examples of Duruflé's work on CD, but best of all, Tim, complete with painful and plastered finger, played the theme and three of the variations from *Choral Varié sur le Veni Creator*, the whole of the *Suite Op.5*, *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons* (a long title but a short piece!) and the *Prelude & Fugue sur le nom d'Alain*. The prelude is based on '*Litanies*' by Alain

which Tim played for us before the actual Duruflé work. In the fugue, Duruflé used letter A B♭ (German B) C,D,E,F,G, and H (German B ♮) and then began again so I is A, J is B♭ etc. Alain works out as ADAAF.

Just as a deviation, Tim, using the same code, worked out the music to 'Norfolk Organists Association'. Was that thrown down as a little gauntlet to the registrant? We shall see - perhaps a NOA mode as an addition to 'In the Mode'! Our thanks to Tim for all his preparation, both written and practical which made for a very good afternoon.

Colkirk connection

The Bedfordshire composer Paul Edwards composed his '*Norfolk Requiem*' in 1999 in memory of his father who lived at Colkirk. The work has recently been recorded by Lammas Records on LAMM 139D. This very poignant setting for soloists, chorus and organ might interest local chamber choirs. In 1994 Paul Edwards wrote his stirring hymn tune '*Colkirk*' to the words '*O love that will not let me go*'. Another Norfolk musical connection which is worth exploring and performing. GB



French Organists And Organs

Brent Palmer

EMI France have issued a set of five CDs of French organists playing French and English organs. The first CD begins with recordings of Charles Tournemire playing his own works on the organ of St. Clothilde in 1930 and 1931. They are the *Petite Rhapsodie Improvisée*, *Paraphrase Carillon (Office of the Assumption)*, *Andantino for the twelfth Sunday after Pentecost* and four improvisations. The recordings are good for their age with seemingly little or no distortion although one can hear the sound of the stops being drawn. The rest of the CD is devoted to recordings which Louis Vierne made of four of his own works and some Bach pieces on the organ of Notre Dame in 1928. Once again, the recordings are good with some ambience. The improvised *Meditation* shows some of the quieter stops to good advantage and it is nice to hear the Bach played at a slower tempo than we would expect nowadays.

The second CD opens by giving us a chance to hear Widor playing three movements from his *Symphony No. 9* and 'that' *Toccata* on the organ of St. Sulpice in 1932 when he was 88 years old. Once again, the performances and recording are good with no apparent distortion. The *Toccata* is taken at a slower speed than we are used to today. We then hear Georges Jacob playing the *Allegro Cantabile* from Widor's *5th Symphony* and it is here that for the first time we come across a recording that is not as good as the others have been, although the performance is good. The next four tracks are of rolls

made by Eugène Gigout of his own *Grand Choeur Dialogué*, *Cantilène* and *Toccata* and the *Communion* from the *Mystic Hours* by Boëllmann on the Welter-Mignon organ in Fribourg in 1912 and 1913. The CD closes with recordings of Eduard Commette playing works by composers such as Boëllmann (the *Menuet* and *Toccata* from the *Suite Gothique*), Mendelssohn and Bach on the Callin organ in St. Jean de Lyon in 1929 and 1938.

The majority of the third CD is devoted to performances by Marcel Dupré of works by Franck, Saint-Saëns and Dupré himself on the Hill, Norman & Beard organ in Queen's Hall, London recorded in 1926, 1928, 1931 and 1936 respectively, Mendelssohn on the Willis organ at Alexandra Palace in 1926, the first movement of his own *Organ Concerto* at Salle Pleyel in 1943 and Handel's *Concerto Op 4 No2* at St. Sulpice in 1936. Speeds are generally faster than we would expect. The recording at Alexandra Palace is the least successful with more surface noise and some blemishes, the orchestral playing in the *Concerto* leaves something to be desired. On the rest of the CD, André Marchal plays Franck's *3rd Chorale* and Alain's *Litanies* and *Choral Dorien* on the organ in St. Eustache in 1948. The Alain recordings are the least successful with more surface noise and a slight distortion at the end of *Litanies*.

Highlights of the last two CDs in the set are Marchal's playing of the Bach *Toccata, Adagio & Fugue* in St. Margaret le vestis in 1935, Duruflé playing his *Prélude & Fugue on the name of Alain* and Messiaen playing the last two movements of *L'Ascension*. Issued by Priory records this is a set worth having.

Memories of a cathedral chorister 1915-1918

Further extracts from the article written by Arthur Lionel Collins republished here, with permission of Arthur Collins' son, David.

Mrs. Sumner's Teas

Then there was dear Mrs Sumner, the founder of the Mothers' Union. Of course, at that time we boys had no idea who she was. She lived at what is now No 1, The Close. If my memory can be trusted, she usually invited four or five of us boys to tea after Evensong on a Sunday, when she was there. This meant that we usually enjoyed her delicious Dundee cake once a month; owing to war-time rationing, we never had real cake - usually ersatz samples. For an old lady, Mrs. Sumner took a lively interest in us boys, and I certainly never tired of hearing her reminiscences.

There was a large house we visited from time to time. The owner must have been a wealthy person and a great friend of the Cathedral. I remember there was an organ room in the house, and I can still recall the scent of the cedar wood organ casing and the panelling around that room.

Two initiation ceremonies might be mentioned briefly. One was known as 'Stephening', which involved the throwing of a book at the new chorister, by each chorister, the new chorister being suitably protected and hidden behind a thick curtain; and the other was a form of 'baptism' when the new chorister had his head immersed in a rainwater butt, being held upside down by three other boys (we considered that there was something sacred about the number three), and so far

as a 'Stephening' was concerned, the fact that the books frequently became separated from their covers was not our problem.

The practice room organ was hand blown, and blowing that organ was a form of mild punishment. Naturally, I was always blowing the organ. Sometimes, daydreaming, I let the air out. The organ collapsed with a groan, which was always followed by Or Prendergast's immortal words, 'Wretched youth, cannot you even keep air in the organ?'. Many years later, I discovered that that same organ is used at Weston Church, Southampton. It is now, of course, fitted with an electric blower, and I have enjoyed playing the organ, which caused me so much hard work and blisters when I was a boy.

There was, and I suppose there still is, a stream running through the grounds of Colebrook House, and we could catch minnows in that stream. In the winter of 1917, which must have been one of the coldest on record, we used to collect water from the stream and flood our asphalted play ground. Next morning, we had a home-made ice rink. Also that winter the meadows at Winnall were flooded and frozen. We often spent an afternoon sliding or skating over those frozen meadows, where houses or factories now stand.

We were always allowed to witness the Winchester versus Eton and Winchester versus Harrow cricket matches, great social occasions even in those years of war. The College also played a sort of rugger game called 'fives', which fascinated us boys. The players' jerseys were so covered in mud that it was impossible to tell who was playing who, but they seemed to know.

Membership Notes

Sylvia Martin

We welcome most heartily Roderick Paton and Gordon and Josephine Pollard who have joined the Association since the last issue.

Rod, who lives in Kirkintilloch and is a member of the Glasgow Society of Organists, is a regular visitor to Norfolk. It was good to have him along on our organ crawl to Cromer, North Walsham and Oxnead Mill in August.

Gordon and Josephine moved to Norfolk about a year ago from the North East and it was our pleasure to meet them at David Watson's talk on the history of Nicholsons organ builders in September.

I would like to remind you all that subscriptions are due for renewal on 1st January 2003. The amount of the subscription is £16. Membership forms are enclosed with this Journal.

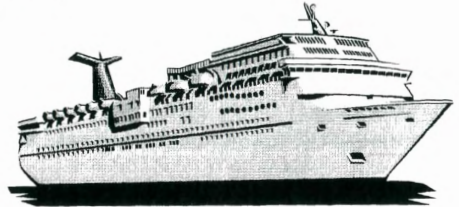
If the increased subscription poses a problem for anyone then please contact me and we can discuss other payment options. My address and home telephone number appear on the inside cover of the Journal or you can contact me on Vodafone mobile 07879 831334 or by email: sylvia_martin64@hotmail.com



Proposed trip to Amsterdam

Tim Patient

Plans are in hand for a 3-day trip to Amsterdam in October 2003. The proposed dates are still awaiting confirmation, but the trip will take place during the week beginning Sunday 26th October. We intend travelling by ferry from Harwich, and staying in a three-star hotel.



We have received a favourable quote of £139 per person in a twin or double room, and £205 per person in a single room. These quotes are only for bed and breakfast, and so the actual cost will be slightly more, as we aim to include an evening meal in the price.

If you are interested in travelling on this trip, and at least thirty people are needed to make it viable, please will you send a non-returnable deposit of £30 to our treasurer Sylvia Martin to be received by 31st January 2003, and on a separate cheque from membership renewals.

The trip promises to be very interesting and enjoyable, and after the enforced cancellation of this year's trip, we hope that people will still be keen to join it.

Desert Island Discs with Ron Watson
Saturday Nov 9th 2002

David Watson

It would be a challenging question on Mastermind: 'Name one composition by Ippolitov-Ivanov'. But not for the NOA members who came to St. Mary's on November 9th to listen to Ron Watson's choice of Desert Island Discs. As soon as the piece began we could all recognise it as one of those pieces of light music that everybody knows and no-one can name! It was a cheerful introduction to a splendid afternoon of music and nostalgia, as a very well researched Ken Smith led Ron through some of the highways and byways of a life devoted to music-making.

The constant theme which ran right through the proceedings was the huge importance, and the great rewards, of amateur music making. Having a day job is no bar to loving music and being involved with it at the highest level. Ron's earliest influences on Teesside, Harold Maddock organist and teacher of harmony and counterpoint, and Matthew Parkin founder and director of The Columba Singers, had full time jobs and combined this with organists' posts, choir training and teaching. Similarly, Ron's multifarious music making has been fitted into the time left after working in the construction industry and then, since coming to Norwich, as a Senior Lecturer at City College.

Carefully prompted by Ken Smith, Ron recalled his early life in North Yorkshire and his debt to his parents. A Chopin *Étude* paid tribute to his Mother's pianistic skills, while the Bach 'Double'

reminded us of the central place in the Pantheon which that greatest composer occupies for any organist. Ron has had links with many cathedral organists including Conrad Eden and Arthur Wills, and an extract from Francis Jackson's *B minor Toccata* was a fitting tribute to Dr. Jackson's important contribution to the musical life of Yorkshire over many decades.

But it was not all serious stuff. Ron almost convinced his interrogator and audience that the 60's had been great fun, and played a Manfred Mann track to prove it.



Quinn the Eskimo

His sense of humour was also apparent in his choice of the famous Bricklayer's story from Gerard Hoffnung's speech to the Oxford Union (a particular bonus for the present writer who was actually there on that never-to-be-forgotten evening!)



Concluding on a more serious note, his last two records were of a performance of Britten's *Festival Te Deum* with his wife Isabel singing the treble solo, and part of Vaughan Williams *5th Symphony*, whose quintessential Englishness made it the one record he would keep. His luxury was a piano, his book James Herriot's 'Yorkshire' and, asked from the floor, whom he would choose to join him on the island, assuming that it couldn't be his wife, plumped for Susie Fowler Watt!

But more was yet to come. Ron's work as a composer had been another of the strands running through the afternoon (and we learned that a piece of his was actually to be performed in the Albert Hall that very evening as part of the Festival of Remembrance). Not only did he bring along a representative sample of his work for us to examine, but after tea, in a splendid conclusion to the proceedings, treated us to a short recital in the church made up of *Badinage*, *Twelve Miniatures on Buckland* and three pieces from *In the Mode*.

Many thanks are due to the 'victim' and his on-the-ball interviewer for a first rate afternoon.



A crosti-sonnet

by Michael Wylie

Respected musician
and an editor
Of organ news and views
from Norfolk's churches.
No noisome tabloidy,
sometimes a titter
At language solecisms.
His searches
Lead to more speculation,
argument
Driving the mind.
As a composer, too,
While others disgorge discord,
he's more bent,
Advisedly,
on making sounds that woo,
Than those that antagonise.
His desert isle,
Serendipitously basked in Bach,
lacked
Oleaginous pretension
in his choice,
Nor would his chosen
records e'er defile
Or sully that blest plot.
Tales and jokes cracked
Kind words about his family.
The MASTER's voice.

*Modesty almost prevented me publishing
this - (almost!) Ed.*

Association matters

It was with considerable sadness that the committee accepted Barry Newman's resignation as Secretary, brought about by the difficulties he is continuing to experience as a result of his recent illness. Throughout his tenure of the office Barry applied himself wholeheartedly and conscientiously to his duties and the Association owes him a considerable debt of gratitude. We hope that the removal of this particular pressure will enable Barry to concentrate on making a full recovery and we send him and Norma our very best wishes. The present arrangements using the services of Lynda Edwards, which are greatly valued, will suffice until the next AGM when a new Secretary can be appointed.

Anyone who feels that they would like to serve the Association in this pivotal role should make contact.

It is several years now since the Association's annual subscription has been reviewed, so long in fact that no-one at the most recent committee meeting could actually remember when it was! Needless to say, the costs of operating the Association have not stood still and we are now in a situation where annual expenditure is exceeding annual income. Unlike Mr. Micawber, we cannot assume that 'something will turn up' and so it has been decided that the annual subscription will be raised to £16 with effect from 1st January 2003. In the process of making this decision committee members have investigated the situation in other associations and have discovered that we are currently the cheapest amongst those we investigated.

The committee feels very strongly that NOA members get very good value indeed, mainly because all members can attend the excellent events on offer free of charge, receiving in addition the quarterly Journal, considered by some to be the best there is.

As members consider renewing their subscriptions may we once again emphasise that using Gift Aid means that, for each £16 subscription, the Association receives an additional £4.51 at no extra cost to the subscriber, so please consider this.

Should the increase in the subscription seem too much to swallow just as all the Christmas bills are coming in then the committee has agreed that payment by instalments is an acceptable option and this can be arranged with the Treasurer.

The publication of the complete year's events in full detail at the start of the year is considered to be unnecessary. Each Journal will contain full details of events which are scheduled to occur during the period covered by the current issue, with a brief list of what is planned for the rest of the year. Some events, however, which require an early commitment in order to ensure that they are viable, will be announced well in advance.



St. Andrew's Parish Church Hingham
Organ restoration

Carey Moore

Work on the comprehensive restoration of the 1877 Forster & Andrews of Hull organ commenced in November and has been entrusted to organ builders Messrs. Holmes & Swift of Fakenham.

The organ is a two manual and pedal instrument with eighteen speaking stops, 56 keys on the manuals and 32 pedal keys. Manuals and couplers are tracker action, and the pedal organ (16' Metal Open Diapason) has tubular pneumatic action. Stop action and the six composition pedals are mechanical action. When installed in 1877 the organ cost £550 and is mostly unaltered except for some improvements carried out many years ago.

The organ is to be restored essentially in its present historical state, and where possible original materials and practices will be used, whilst retaining some of the improvements given by previous generations. The work will include re-leathering of the bellows and feeders, also the re-leathering of concussion bellows and the internal main motors of the pedal pneumatic action.

All the action is to be restored, and pipe work to be cleaned, repaired and restored to good condition. Keyboards and other console fittings are to be restored using original materials where possible. The pedal board is to be overhauled and re-finished to match casework.

The organ case is to be restored and repaired, the organ platform re-boarded

and other worm infested parts treated or replaced.

The work is expected to take about four months to complete, and will cost in the region of £28,000. The St. Andrew's PCC are to contribute about a quarter of this amount, the remainder will be paid for from funds raised by The Friends of St. Andrew Hingham Church Organ.

Further information may be obtained from the organist of St. Andrew's, Carey Moore, Telephone (01953) 452682.

100 interludes for manuals only

Organists are all too aware of the frequent need to fill short gaps in services and June Nixon has produced 100 well crafted and enjoyable interludes in all but a few of the major and minor keys. They are published by Mayhew and, as one expects from this house, the presentation is extremely attractive; a worthwhile investment at £15.99.

St. Paul's Cathedral Melbourne and Trinity Grammar School, (the Choir School) are offering a **Gap year scholarship** to a student organist from September 2003. St. Paul's Cathedral is one of the few Cathedrals outside the British Isles to maintain seven sung services each week, with a boys and mens choir. The choir is enhanced by the superb T.C. Lewis 1890 4 manual organ, restored in 1990 by Harrison & Harrison of Durham. Initial enquiries and further information from Dr June Nixon, june @ junenixon.com

George (Martin) Dupont 1914 - 2002

Since the last issue former Association member of long standing George Dupont, better known to us as Martin, died aged 88. Martin was with the IRS signs business, which he joined in 1946, until he retired through ill health last year. He was chairman of the Government's Worboys Committee which implemented changes to the design and regulation of traffic signs. He was also chairman of the Association of Road Traffic Sign Makers three times, and in 1982 became a grantee to the Queen, supplying signs to the Royal estates.

Martin was born in London to a musical family, his mother, Lottie Minns, was a professional singer. He became a church organist at Thames Ditton at 14 and after the war earned a living playing cinema organs. In 1936 he joined the police force and moved to Thetford, marrying Peggy in November 1938. He spent the war on patrol-car duties at Swaffham, as well as a spell seconded to Sandringham as bodyguard to Queen Maud of Norway, who had been moved out of London for her safety.

During the 1950s, he was a voluntary driver of the Watton ambulance and a member of the St. John Ambulance, rising to the rank of Area Commissioner. He was made a Serving Brother in 1959 and Officer of St. John in 1964. In 1968, he escorted the Queen Mother at the Royal Norfolk Show and became a magistrate in 1966, serving at Watton, Thetford and Swaffham.

He was also a founder committee member of the Norfolk Accident Rescue Service, former chairman of the youth employment committee for Central Norfolk and a founder member of the Watton Masonic Lodges, the Walter Short and Walsingham Preceptories and a Great Officer in Knights Templar. Moving to West Runton in the late 1970s, he became president of Sheringham Lions and played the piano for services at St. Andrews and All Saints Church., East Runton.

His other interests were classic Alvis and Riley cars and trying to play as many church and cinema organs in the UK as possible. Martin excelled at domestic tasks which included often doing the cooking. Until his health prevented it he was a very regular attender at all Guild/Association events and always had something useful and apposite to contribute at the AGM. He was, to all who encountered him, a well respected member.

From information submitted by Joan Wylie

From the mailbag

I would like to say how much I enjoyed Ron Watson's exposure to the rigours of Ken's desert island! Once again we learned that early exposure to music and the instrument often leads to a lifetime's creative joy for writer, performer, and listener alike. After his escape from the island, ably assisted by Miss Fowler-Watt, we had the added pleasure of Ron as both composer and performer, while we listened. I had the advantage of knowing some of Ron's works as my wife practises them to the point where I know all the parts but never the whole.

No one had put me up to this, but I was desperate to find out what the organ was doing to the music! A quick investigation afterwards revealed the swell organ to be about a quarter semitone different to the other three divisions! It was so bad in fact that one could not blame the tuner, it had to be a winding fault or else enemy action (which many instruments suffer from). Most of all, this spoiled the pieces with the more imaginative harmonies where only the upper harmonics of the notes played are common or at least simple multiples of each other. On the other hand, '*Badinage*' for example, danced along with the pitch difference almost enhancing the undercurrent of comedy. So Ron, it wasn't you, the stops were all there, but some fell in the cracks.

Looking up the St. Mary's instrument in Sumner's 'The Organ' I was reminded that the casework was built by H. E. Taylor of Cringleford who were not only joiners but also coach builders. I went to school with one of Herbert's grandsons. I know that Ron will be pleased to learn that Taylors also built the Reo Speed Wagon in the early 1900's. The Rock Band of the same name simply stole it from the defunct company. Lateral thinkers might like to know that 'Wet, Wet, Wet,' and 'The three degrees' come from the world of aviation. I have asked many in the organ world if they know the provenance of the Monty Python character 'Zinc Trumpet Harris'. I suspect Cambridge organ scholars of this travesty. It is not without suspicion that 'The mighty Quinn' is in fact a mistranslation of the German fifth sounding rank Gross Quint.

Names of organists amuse me greatly so I was delighted to hear Ron mention Conrad Eden. At school I remember being convulsed upon first reading the words Reginald Goss-Custard. Then there were George Thalben Ball, Marmaduke Conway and names such as Quentin McClean, Robinson Cleaver and Reginald Porter-Brown, from that very cinema world where the seed of music set itself in Ron's soul. And I thought I had been disqualified for deviation.

John Plunkett

I too was fascinated by organists' names in my youth and can add to the above list Alwyn Surplice, Greenhouse-Allt, Herrick Bunney, Boris Ord, and Heathcote Statham. Ed

Dear Mr Watson,

The 1960/1 Journal of the Organ Club has an interesting report from a local paper which may be of interest to members (reproduced here with permission)

Bach played with spirit

We quote from the Norwich daily paper of December 16th 1899 regarding the opening of the new Cathedral organ. The organ was built by the Norwich firm of Norman & Beard Ltd. It had five manuals, 65 speaking-stops, 4,148 pipes, and the cost of it, including echo organ, all casework, new hydraulic blowing and some structural alterations was £6,123. Of the recital, which followed the formal dedication, on the afternoon of Tuesday, 12th December 1899, we read:



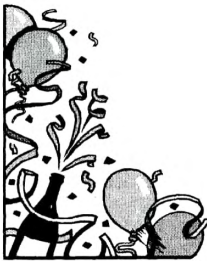
‘After the singing of Stainer's *Sevenfold Amen*, a brief organ recital was given by Dr. A.L. Peace, organist of St George's Hall, Liverpool. The programme comprised the following pieces:

<i>Prelude & Fugue on the name of Bach</i>	<i>Liszt</i>
<i>Andante with Variations (Symphony in D)</i>	<i>Haydn</i>
<i>War March of the Priests (Athalie)</i>	<i>Mendelssohn</i>

These pieces demonstrated the wonderful capabilities of the organ as well as the remarkable skill of the performer. The Prelude was brought to an abrupt finish by the striking of the B♭ on the pedals. This unfortunate occurrence was not due to any mechanical derangement, but owing to a small cork which dropped upon the pedal board, and became wedged between two of the notes. The Fugue was splendidly rendered, as was Haydn's *Andante with Variations*. We will refrain from comment on the sequence of events except to add, in mitigation, that it was mid-December and an exceptionally cold day!

I trust that you will not have the same problem for your forthcoming recital in January.

Yours sincerely,
Gary Rant



For your diary

Wednesday 18th December at 7. 30 p.m. Bawdeswell Parish Church

Christmas Bells & Pipes.

A concert of seasonal music presented by
The Windmill Ringers, Bryan Ellum - organ with readings by **Jane Berry**.
Admission £6 Children £2.50 which includes wine, soft drinks and light buffet.

Midday music

At Princes Street URC from 12.45 - 1. 45 on the first Thursday of the month played
by

Peter Stevenson and occasional guest organists

Come when you can - leave when you must

New Year's Day at Norwich Cathedral

Popular Bank Holiday recital at 11 a.m. by

Ronald Watson
Admission free

Saturday 1st February 2003 Norwich Cathedral 7 30 p.m.
Keswick Hall Choir conducted by John Aplin with **Carl Rutti** Organ
Music by Finzi Victoria Lassus and Rutti
Tickets: Front nave £12 rear nave £10 aisles £7
Schoolchildren accompanied by an adult £2 Concessions £1 discount
available by post from Keswick Hall Choir, Fulwood, 6A, Strumpshaw Road,
Brundall, NR13 5PA (please enclose a SAE) or from Prelude Records and
St.George's Music Shop. Book early as the tickets are already going very well.

Events diary

Saturday 18th January 7.30 p.m. St. Mary's Duke Street

Quiz and Chips evening. Once again our very own quiz master Ken Smith will host this social event to start the Association's year. £5 per head gets you food and fun. The final cut off point for you to place your order with Mathew is Saturday 14th January at the latest. Early is best!



Saturday 15th February 2.30 p.m. St. Mary's Duke Street

Plainsong – Chris Duarte, Proprietor of St. George's Music Shop in Norwich and a member of Norwich Cathedral Choir, will introduce a talk on the art of plainsong singing and its use in today's worship.

Saturday 22nd March 2.30 p.m. St. Mary's Duke Street

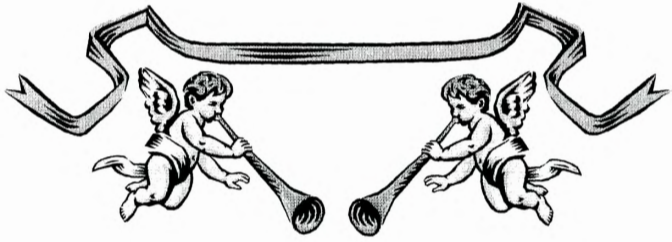
This year's ***Annual General Meeting*** will begin at 2.30 p.m. with a recital by members. Tea, Coffee and cakes will be served at 3.15 p.m. followed by the AGM at 4 p.m. **Please make every effort to attend this important meeting.**



.....and to look forward to....

- April 5th* a visit to some Norwich organs
- May 3rd* Young Organists' event at Wymondham Abbey
- June 7th* Annual Outing
- July 12th* Exploring the organ music of Buxtehude with Kenneth Ryder.
- August 9th* a visit to organs in South Norfolk

Events are free to members of the Association and there is a charge of £4 for visitors.



If there is to be peace in the world there must be peace among nations

If there is to be peace among nations there must be peace in the cities

If there is to be peace in the cities there must be peace between neighbours

If there is to be peace between neighbours there must be peace in the home

If there is to be peace in the home there must be peace in the heart

Lao-Tse ca 600BC

Happiness and peace to you all at Christmas and in the coming year

**Norfolk Organists Association list of members
December 2002**

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