

The Journal

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Last date for copy for the next Journal is Friday 23rd May 2003
Why not send your contribution by email to
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The editor writes....

Being locked inside a cathedral after dark, something I experienced a dozen or so times recently, is, at first, an eerie experience, and having the mighty organ all to oneself is like being let into Aladdin's cave. My first experience of that was 50 years ago at Durham which seemed at the time, and still does to some extent, to have a few more ghosts than Norwich. Certainly the effect after the last chord, of the sound bouncing around that cavernous edifice, lets you know the scale of the building that you are inside, particularly as out of the range of the organ loft light you are peering into total darkness. And it was something of a relief to hear the key in the door and the footsteps coming to let you out. There were no mobile 'phones in those days and therefore no means of communicating with a cathedral organist who may have forgotten you were there.

I was once locked in my own church in Middlesbrough by one of the clergy who ritually deadlocked the front door without realising I was inside. Fortunately all the main switches for the church and vicarage were in the vestry so I threw the vicarage switch which brought a very annoyed pyjamaed vicar, armed with a screwdriver and fuse wire, to my rescue. After that we had a different arrangement.

We found ourselves in London one Friday afternoon in January and decided to go to Evensong at Westminster Abbey. Attending a service there is, of course, free, whereas tourists have to pay £6 to get in to look around. The Abbey keeps these

two activities strictly apart. If you think you can get a sneaky look at Poets' Corner or any other famous sights for nothing by attending a service, forget it.

It is a wonderful experience none the less to sit in the choir in that historic place and hear Evensong, (no organ on Friday, unfortunately), but the unaccompanied singing was superb. On one's way to the choir by a single carefully monitored route there is just time to notice en passant the memorials underfoot to Elgar, Walton, Purcell and others and on the way out those of Newton and Faraday, then out by the tomb of the Unknown Soldier and Churchill's memorial tablet.

A distinct advantage of this apartheid is that one's participation in the service is uninterrupted by people wandering about. I remember once at Norwich a man and his wife, both laden with shopping and he wearing a cap, walking straight between the choir stalls in the middle of Evensong and out under the organ screen.

Attending services and recitals in other cathedrals in the country makes one realise the one factor about Norwich which makes it virtually impossible to keep the acts of worship and tourism apart. No other cathedral to my recollection serves so conveniently as a short cut from one place to another. In York, and most others, it is one way. You pay to go in at the west end and end up leaving by the south door. There is no through road. When there is a service or concert in progress admission is barred to all except those attending. I can tell you, as a Norwich cathedral steward, that some people who are determined to

take the short cut through our cathedral are impossible to deter.

Charging them £6 each time they enter would make them think twice, (perhaps once would do the trick!), but that raises the question of charging for admission. I wonder what your thoughts are on that thorny subject!

2003 sees some interesting anniversaries. Kenneth Ryder an astonishing 40 years at St. Peter Mancroft and centenaries of Conrad Eden, Flor Peeters, Percy Whitlock and Fred Pratt Green. Bob Hope, who went to school with Fred's wife was 100 in February. Kenneth has kindly agreed to let us publish his reminiscences in the Journal in two instalments, the first of which appears in this issue.

Ralph and Sandy Bootman have decided to move to France. Both have contributed a great deal to the Guild/Association over the years. Ralph's editorship of 100 Newsletters was a major achievement and he has continued to keep us abreast of what is happening in the organ building world in his regular 'organ news' articles.

Anyone who feels like taking on his column would be most welcome to do so; it involves finding out from local organ builders what they are up to (some are more reticent than others!) and writing it up.

Meanwhile I am sure you will all join me in expressing our very best wishes to Ralph and Sandy for their future vie across La Manche.

Organist required

After Easter, or by early June at the latest, by St. Mary's, Tasburgh South Norfolk, 8 miles from Norwich (part of the Tas Valley Benefice). Normal service pattern is:

2x Holy Communion, 1x Mattins, 1x Family Service, all at 9.30 a.m.

There is an occasional deputy available, who might take on responsibility for some of the Mattins. We are trying to develop other forms of music in the benefice, so it's also possible our organist might not be required at every Family Service.

Tharston, the next-door parish has traditionally had the Tasburgh organist play for them on the 3rd and 4th Sundays at 11.00 a.m. It would be very good if this arrangement could continue, but it is not necessarily part of the package.

The Tasburgh organ is a fine two manual 1909 Norman & Beard instrument, always much appreciated by visiting organists. We have a basic, but willing, choir, mainly women, with some children, and the usual shortage of men! (2 at present). Tasburgh is a friendly, welcoming parish with a young, dynamic Rector, Sally Gaze, who is very interested in the musical life of the benefice.

We would be happy to split the post to create a job-share (salary negotiable). If we are not successful in our search, we plan to run a rota system, so would be pleased to hear from anyone who might be interested in that.

For further information please contact: Mrs. Sarah Norman (on behalf of Tasburgh PCC) Tel:01508 471505

Q: When is a Hymn not a Hymn?

A: When it's a Song

Bill English

We all know that we live in rapidly changing times. In the main we go along with the advances in medicine, science and technology which bring us so many benefits. Art is more problematic, so may be psychology, sociology and, of course, politics. But another aspect of being human that is perhaps closest to us all, where we are often most wary, worried and censorious of change, is language. The spread of a particular accent or way of speaking may be derided and abhorred. We see words being hijacked or forbidden: gay, queer, Dick, dwarf, lame, blind, for instance.

Also, we're very suspicious of things being renamed, or their meanings being shifted. One such shift was raised in the course of conversation with a friend: the use of the word 'song' in many churches (and schools) for what we all used to term 'hymn'. The words 'popularising' and 'dumbing down' in a pejorative way come to mind. But this may only serve to expose one's own prejudices. After all, what else were the hymn writers and singers of the reformed churches doing other than popularising hymns?

We have a language that claims to possess the largest vocabulary in the world. In such a lexicon we have more words than most other languages for expressing nuances and shades of meaning between similar things. Thus a song is words sung (except for birdsong). Over the centuries songs suited or designed for different kinds of occasions and situations

have been given special names: e.g., anthems, ballads, blues, carols, chorales, lieder, madrigals, psalms, soul, etc.

As we all know, when used to praise God in church the particular type of song sung is called a 'hymn' (carols for Christmas, but previously for any religious festival). Hymns are now widely called 'songs'. Some people's reaction is to deplore this, seeing it as another example of the watering down of our language, sloppy usage, and the like.

We have the BBC's *Songs of Praise*. In a service at Norwich Cathedral last December one of the 'songs' beloved of primary schools and 'modern' church services was described as a 'new style praise-song' (One more step along the world I go). The rest of the hymns in the service were called hymns. In the same place on Christmas Day the service sheet firmly called 'hymns' what we know and love as Christmas carols. Primary school children, with several assemblies a week, probably sing more hymns a year than practically anyone else in the country. In them the use of 'song' instead of 'hymn' is widespread.

Back to the beginning: our times they are a-changing, fast. Along with this has arisen what some might see as political correctness, or a wish not to be considered above ourselves, superior or snobbish. At the same time we try hard to mix with anyone and everyone of whatever race, culture or social standing. We want everyone to feel all right in church and at school. In order to achieve this we tend to attempt to avoid words which might seem to others as specialist, elite, elevated, old fashioned, or stuffy. So, 'Let's sing a song' (hymn), accompanied by guitars and

drums and invariably over amplified (ie., not a boring old organ); 'Let's have a chat/talk/reflection' (sermon); 'Let's talk to God' (pray). It's easy to be sarcastic about this, but if it gets bums on seats

Additionally, churches and schools, particularly in urban areas, may see themselves as engines of integration: immigration and demographic change bringing together different denominations, traditions, and religions. The pressure on the vocabulary used for such congregations and schools may therefore be to drop traditional and apparently backward looking words. What also happens is that there is a move towards colour and noise, resembling the powerful attractions of the pop scene outside. This can be accompanied by a turning away from mystery, tranquillity and contemplation in favour of bright and seemingly new vitality in tune with a fast moving modern world.

Where does this leave us? Language change is subtly linked to changes in society. It's difficult to sort out what's a fad, what's temporary and what might be a permanent change. Linguists tell us that we are powerless to resist language change. They say that we just have to go along with the flow. Most of us do, eventually. But my answer to this is that we can still, as individuals, live by the freedoms we all enjoy here in our western democracy, and continue to call things by their appropriate and different (differentiating) names, and do as we like. We tend to surround ourselves with like-minded friends and acquaintances, so we can be as subversive about correct nomenclature as we like, and preserve what we value. Who knows, it might all change back again one day.

Chips and chocolate oranges

It seems to be becoming a tradition that the Association gets its year rolling with a Quiz and Chips evening and what better way?

Once again the Association's own Ronnie Waldman, Ken Smith, had compiled 90 questions to tease participants' brains, generate much fun and amusement and even enable us to learn quite a lot in the process.

The fish supper was succulent and piping hot and each of the four members of the winning team, Barbara Knowles, Sally Butcher, Brent Palmer and our very newest member Martin Cottam received a box of shortbreads as their reward. The two runner-up teams received a box of chocolate orange sweets, now also something of a tradition.

The collective knowledge of a (collective noun) of organists is nothing short of awesome yet no-one could name the opera by Rimsky-Korsakov in which *The Flight of the Bumble Bee* features - not surprisingly, as you will discover when you look it up for yourselves.

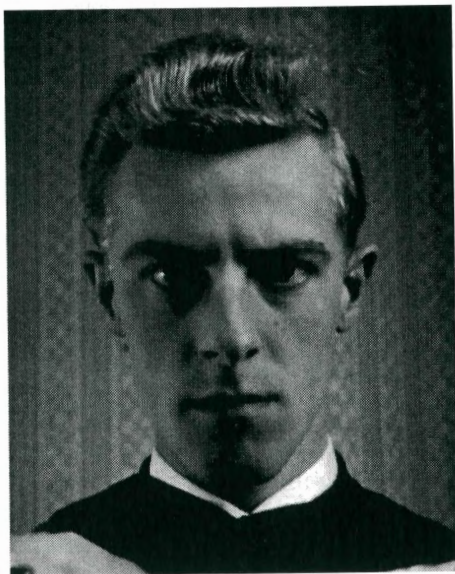
Thanks to Mathew for organising the event and the food, to those who provided tea and coffee and, of course, to Ken for compiling such a fascinating range of questions and presenting them in such an entertaining fashion.

Members allergic to fun were wise to stay away. RW.

*On being organist at St. Peter Mancroft;
a few reminiscences
Part one 1969 - 1984*

Kenneth Ryder

Whilst standing in a tunnel of scaffolding (painted green) through which glimpses of the high altar and the north and south walls alone of St. Peter Mancroft could be seen, the vicar, the Rev. Canon Frank Jarvis - who died within two years of my arrival - said he wanted a musician who could not only train a choir, but who could use the church as a base for training musicians, using the organ as often as possible for practising and teaching, and urging that the crypt/vestry be used as a music studio during the week. As a graduate student straight from the Royal Academy of Music in London, I got the job, together with the offer of a pupil - the vicar himself, who was an able pianist.



Full house was the order of the day, and a large choir was needed. Having been a chorister from the age of seven myself, and having been in charge of choirs at two London churches whilst still a student, it took five years to increase the number of boys from about eighteen to thirty. Choral Evensong was packed a quarter of an hour before starting each Sunday, and Sung Matins followed a Family Service which in 1963 was a comparatively small, non-liturgical affair with little music. The main attractions at the church were to be found in the preaching. The fact that everything else flourished contributed to the popularity of the church during the 60s and 70s.

Eight years passed before we got a good and competent choir going, and there followed in the wake of choirboys' training courses in Scalby, Yorkshire, a tradition of expertise amongst the boys which as they grew up produced some fine singing men and always some excellent organists. The repertoire increased steadily until it reached about two hundred different anthems, motets and settings each year. Live and recorded broadcasts came round on both radio and television sufficiently frequently for us to get well into the habit of doing a reasonably presentable job. The vicar, the Revd. Canon Bill Westwood, became a favourite with the broadcasting authorities, and so the musical life of the church went through some exciting and challenging times.

An offshoot from the choir formed itself into 'The Clerkes of Mancroft' and gave concerts in churches all over Norfolk. We sang in Germany and had a number of television and radio appearances too. They

could be a wonderful group whose singing can still be heard in various recordings.

Then there was an instrumental group called 'Mancroft Players', all of us professional except one, and we gave baroque concerts, often with guest artists like the soprano, Jennifer Vyvyan or The Kings' Singers. There were very many concerts throughout Eastern England (I played harpsichord and organ in this group) and the vicar, Bill Westwood - later to become Bishop of Peterborough - was proud of our achievements. We were responsible for an 'Arnold Goldsborough Exhibition' in the Public Library which promoted interest in baroque performances and paved the way for much subsequent music making in Norfolk. We usually got well over three hundred people to our concerts in St. Peter's with this group, and we became well known for some of the finest music making in Norwich during the several years of our existence.

Yehudi Menuhin with the Bath Festival Chamber Orchestra played in St. Peter's, and I remember it was before clapping in church had become seemly, and so at the end of the concert we all stood in silence! (It would never do now; we even clap in services, sometimes misguidedly I feel.) I played a concerto with Harry Blech and the London Mozart Players who packed the church as did George Malcolm with his orchestra. There were a number of concerts with the UEA music department under myself - I was officially appointed as Temporary Director of Music at the University - and later Philip Ledger, as well as dramatic performances by the drama department - all of which I was able to take part in either as organist or conductor. There was

a most memorable dramatic monologue given by John Stuart Anderson with special music written by Stanley Vann, the then organist of Peterborough Cathedral, which I played on the organ. He performed to a packed church then. A return of this artist in later years when the city centre had become less attractive at night produced a very meagre audience.

I was involved as accompanist with the Broadland Singers for ten years, Maureen Jackson, the founder, employing Angela Dugdale to conduct. We travelled to Germany, Canada and all over East Anglia. But I particularly remember Angela's extraordinary ability to extract ecstatic performances from this group. I conducted them myself on two occasions when the pianist Semprini - of BBC light music fame - featured in the programme and we all got a standing ovation from the audiences. Through the influence of Richard Butt, Broadland Singers were constantly on the radio having repeatedly won the BBC 'Let the people sing' contest - even when BBC choirs from all over Europe were competing. Whilst they could command a packed house when travelling about, on home ground at St. Peter's they were never properly supported. Perhaps they made up for it by using the church for many of their BBC recordings!

For a while the choirboys sang a fully choral Evensong on a Monday evening. Not many came, but the boys enjoyed it and it helped to produce a standard of singing and musical ability which has not been matched since at St. Peter's. Lunchtime Concerts were started in the late sixties and they were supported in the same rather unpredictable fashion as they are now. We ran them throughout the

whole year for a bit, but winter audiences were often so thin that we decided to cut them down to six months of the year only.

There was a specially printed little service paper every week (not typed on a computer as nowadays) which contained all relevant information about the week's events and would stand nicely on the mantelpiece. I always felt that there was a certain psychological importance about these printed papers which prevented one from throwing them away.

I remember the vicar ringing me up to say that he wondered whether it would be feasible for the full choir to sing from the top of the tower on May Day at 7.00 in the morning. I said 'yes' and it duly got published on the printed sheet. To my astonishment everyone turned out and we made ready for the ascent. We had miscalculated on the wind! Copies and surplises flew everywhere. But we did it a second year - one man got to the top without his music, and so went all the way down and up again. But we packed it in as being a slightly pointless and inaudible exercise.

Carols were sung after Christmas - St. Peter's remained in Advent until Christmas Eve (visiting Carol Services apart) - and we had to sing under the west tower with the Great West Doors open (terrible draught) as well as up in the ringing chamber! It was never a success. At some point the vicar, the Rev. Canon Bill Westwood, suggested we shift the Carol Service to before Christmas and follow the secular order of events. The church became so crammed full of people - the sidesmen due to some error allowing the congregation to not only fill the aisles but also to fill the choir stalls - that the

choir could only enter the chancel via the old organ loft, scramble into the sanctuary single file and sing the service from there. This was all quite unplanned. We started the service ten minutes late - the choir having been waiting outside in the churchyard vainly trying to get in - and the vicar gave up his seat to someone else and sat on the organ stool with the organist. Bill Westwood learnt a thing or two about being an organist on that occasion and was duly amazed.

There were more visiting carol services in those days - we seem to have pruned them down nowadays - and they always came as a shock to me. One year I counted the number of times I played over the music of each carol. Over seventy times for 'Once in Royal David's City!' Never count again, I told myself. Other shocks were often to be encountered in the renditions by some of the choirs. I particularly remember the vicar coming into the old organ loft, tapping me on the shoulder and whispering 'Fanny Craddock'. There, sure enough was the conductress, a spitting image of the famous TV cook, doing what looked like a gargantuan breast stroke in directing her choir of two hundred girls all giving a terrifyingly devastating shout of 'Ding! dong! Merrily on high' which nearly shattered the glass in the church as it cut through the air with its awful violence. We both suppressed laughing as best we could until we were all made to jump by an account of 'Lullay, thou little tiny child'. This had a sort of terrible suddenness about the word 'Lullay' which made it sound like a frightful shriek from a Hitchcock thriller every time it appeared. Quite mind-boggling! There

were many lessons learned in how NOT to do things from these events.

The Rushworth & Dreaper organ was a veritable nightmare for the unwary; but knowing most of the pitfalls I deceived the congregation by not betraying its faults. Many said I would have done better to have let it spoil a service or two and I'd get more understanding about the need for its replacement. But I'm afraid that both my religious and musical integrity prevented me from embarking upon any such plan. Sometimes it just failed (the motor) and services went without it. Its nature came to the fore one Sunday Mattins, however. The Rev. David Clark was reading the lesson and I was sitting on a chair at the side of the console. I swear I never touched it when all of a sudden the tuba (a very loud fog-horn type of stop) sounded and swamped the reading. I fiddled with things, but to no avail. The cure? Switch off the motor. But, of course it took time for the bellows to empty and the fog-horn gradually subsided in a diminishing wail of repellent effect. David Clark tried to pick up from where he had left off. He admitted to having lost his place and started all over again. The service continued with the pianoforte. Had this sort of thing happened more often I do not doubt that we should have had a new organ sooner. It remained a bone of contention between myself and the 'powers that be' that something must be done about its replacement, and I was frustrated for very many years over this one issue.

The instrument caused more embarrassment at concerts than at services, for one could easily avoid all the detonators at services whereas it could not be done so readily with elaborate music.

There were several occasions when an audience assembled for an organ recital only to be told that there would have to be a pianoforte concert instead. One could not always be practised for such a state of events.

It was back in 1965 that Ralph Downes - curator of the Festival Hall Organ - came to see me and advised the church to plan for a new instrument - which advice they accepted. Ten years later Hans Steketee the then Director of Flentrop in Holland came across and the company designed a three manual west-end instrument for us; but Bill Westwood was about to move on and the fund-raising for this project never got off the ground. I was about to move on myself, and would have done so had not the imminence of a new organ been a constant project on the horizon. With the appointment of a new vicar deliberately to see to funding this, I was again urged to stay put. Had I known that it would actually take twenty years to come to fruition, I doubt I would have stayed.

In the next issue of The Journal Kenneth Ryder will be telling us about life at St. Peter Mancroft from the arrival of the West End Organ in 1984 to the present day.

Memories of a cathedral chorister 1915 - 1918

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

The School was presided over by Mr. Edward Hone. He was the Headmaster, and Mrs. Hone looked after the housekeeping side of the School. Always known among us boys as 'Teddy', he had a fine tenor voice and was one of the lay vicars in the Cathedral choir. He also taught us boys the pianoforte, a lesson I dreaded, because as often as not I would get a box on the ears for playing wrong notes. He sang tenor solos in the choir and one I particularly remember because it contained the words 'for I am a worm and no man' (Psalm 22). After singing that, Mr. Hone always made a joke, saying 'Well, if I am a worm, I am a pretty fat one!' He was quite a heavily built man with a ginger beard which, we subsequently discovered, was dyed. There were some grown-up children; the boys had, of course, joined the Forces, and there were two daughters, Marjorie and Dorothy. The former was slight, dark and vivacious, and obviously took after her mother; Dorothy was a fair, motherly sort of girl, whom I remember for two things. She taught me how to read my Bible intelligently, and how to make my bed! Owing to staff shortages, these ladies helped in the house when they were free from Red Cross duties. One memorable day we had scented tea; Marjorie had accidentally dropped her handkerchief in the tea-urn!

Owing to war time rationing, we had very few sweets, but there was a delicacy known as a locust bean; evidently the same kind of locust which John the Baptist used for food. It had a sweetish taste and, I gather, could be indigestible. Anyway, at one time there was an outbreak of appendicitis among us, and the surgeon was of the opinion that these beans could be the cause. After three or four boys had been rushed to hospital, we were forbidden to buy any more - and the war became more austere for us.

On the whole, our health seemed to have been remarkably good. There was one magnificent remedy for all our ailments. This was known as 'The White Medicine' and stood in a large jar on the kitchen windowsill. There was no need for any notice about keeping it out of the reach of children; we loathed the stuff. When this was prescribed, a good dose of castor oil was also administered. The combination was so horrible that we had to be feeling very ill indeed before reporting sick, because to us the cure seemed worse than the illness!

Then there was Mr. Spillett, the assistant master. He was a bachelor, tall and thin with a drooping moustache, something of a scholar, who walked with a slight stoop. He was a great authority on Palaeolithic stone implements. For many a long hour we walked over the downs around Winchester with him, discovering weapons and tools used by Ancient Britons, and his lectures on prehistoric implements and earthworks were always interesting. He figures in a book written by an ex-chorister, Mark Baker, called '*Swing Low, Sweet Chariot*'.

The Precentor, Mr. Wickham, taught us Religious Knowledge. I thought him one of the kindest and gentlest of men; a good priest to whom I owe a lot. His exposition of some of the more obscure passages of the Old Testament helped me in later years to understand Biblical exegesis.

There was a story told, how true I do not know for I have never seen it in print, that either Mr. Adams or Mr. Elkins had a friend, who had been in Buckingham Palace on the night that King Edward VII died. This friend caught the last train to Winchester, and hurried to tell his friend the verger the sad news. The verger immediately climbed the tower with the aid of a lantern, and began tolling the funeral bell; so Winchester was one of the first cities to learn of the King's death - long before the arrival of the morning papers. If it is true, it was a thoughtful action and a brave one. No-one relished the thought of being alone in the vast Cathedral in the dark. On one occasion I got locked in the Cathedral by mistake. I suppose my incarceration lasted perhaps a quarter of an hour; they soon sent out a search party for me. But for a small boy to find himself alone in that vast building on a dark winter evening was a very unpleasant experience.

Felton Rapley, who died so suddenly a few years ago, was a great character. Often he would be up at 4 o'clock on a summer morning, playing a piano in one of the music rooms. Some of us would get up with him. One thing we enjoyed doing was turning over the pages of a hymn book slowly; as each page was turned, so he would play a couple of bars of that tune. He composed music to Magnificats and Te Deums, and he

couldn't have been more than 14 at the time. He was, of course, an organ scholar under Mr. Prendergast.

What a long time ago it all seems! Learning to swim in the open air swimming pool beyond the College meadows, collecting birds' eggs, walks along the banks of the Itchen watching the kingfishers darting about, watching the trout, walks over the downs, games in the grounds of Wolvesey, and above all the atmosphere of the lovely Cathedral.

And 'Billy' Prendergast, never too busy to talk to us boys, and at Christmas giving us a party at his home. I can see him now, dressed in his scarlet Mus.Doc. gown, hurrying across the Close to play at the Sunday service; and when the service was over, hearing the glorious sound of organ music flooding through the open South doors, filling The Close with sounds of heaven.

Congratulations to.....

Thomas Leech, Organ Scholar at Norwich Cathedral, on gaining his FRCO in January winning the Turpin and Durrant prizes for getting the second highest marks in the playing.

Cape Town South Africa

Gary Rant

The Captain of the KLM Jumbo jet informed us he was taking the scenic route to Cape Town airport which involved flying low around Table Mountain and the city. As half the passengers had disembarked at Johannesburg we were even allowed to unbuckle our safety belts and move to the other side of the aircraft for probably one of the most spectacular sights in the world, even the mist had cleared from the mountain and Atlantic Ocean.

On Sunday morning I attended Mattins at St George's Cathedral, Cape Town. The service was well attended and the standard of music and singing was good. There is a fine four-manual Hill organ which came from St. Margaret's Church, Westminster, London. After the service I had coffee and talked with the people in the adjacent hall. A CD of the St. George's Singers called 'Christmas in Cape Town' recorded in the cathedral was also purchased. My next visit was to the Dutch Reformed Church, better known as the 'Groote Kerk' but the service had finished and the church was locked. In 1957 the present organ built by Pels & Zoon was erected by R. Muller & Co. In 1973 the organ was rebuilt by Cape Organ Builders and has four manuals and 70 stops. The City Hall, which was closed on Sunday, has a Norman & Beard organ and fine view of Table Mountain is obtained in the background.

Simon's Town, the former British naval base, has a church on the first floor in the dockyard complex and I met the

South African Naval Chaplain on the stairs who showed me the Cooper, Gill & Tomkins organ. The organ and church were in good condition and many tourists visit the base with its adjoining naval museum and Simon's Town Museum nearby.

Fish Hoek is a picturesque small coastal resort near Cape Town and having arrived there I noticed a Methodist Church and detached bungalow in the grounds. This was the church of the late Noelle Hazell's brother and an article by her appears in the 'Newsletter', No. 75, Winter 1986. The church was locked but her article has a photograph of a 'Unit Organ' by Cooper, Gill & Tomkins of Cape Town. This must have been a popular posting for a Methodist Minister and it seemed strange being here sixteen years later 6,000 miles from England.

Stellenbosch is the second oldest town in South Africa and famous for its wine growing. After visiting the historic old Dutch buildings which were kept in very good condition my next visit was to the famous Dutch Reformed Church (Moederkerk). Upon entering the church some pleasant sounding organ music was being played through the public address system and asking the church guide for details a CD was produced of the music. Called *Linguis Angelorum* the music is a prelude, interlude or postlude, the improvisations of the church organist which is an integral part of the Christian service. Zorada Temmingh, a very talented lady organist was the first female to hold this position and was appointed in 1986. The three manual organ was built by Laukhuff in 1953 and rebuilt in 1981 by Frank E. Clift. It contains 2957 pipes. I did

suggest the music would sound better if a playback system was fitted to the organ.

Nearby is the Endler Hall of Stellenbosch University which has a fine three manual Margussen Organ built in 1979. I was not able to see this organ but a CD by EMI Classics CDELJ (WCM) 127, was purchased later. Apart from its Afrikaans speaking University, Stellenbosch is also famous for its rugby team and religious college which produces ministers for the Dutch Reformed Church and is known locally as 'The Angel Factory'.

One big advantage of South Africa is the exchange rate where the pound is strong and items are very cheap to buy but it is at the expense of the local people for whom inflation is high. The people are very friendly to the British and one of the saddest sights to see was the cell of Nelson Mandela on Robben Island where former prisoners show visitors round. The country is very beautiful and I hope to return this year for a tour of the whole country.



Super pilam, urbs!



Everybody's talking about 'the service' to celebrate the centenary of The Canaries. From the copious (pardon the pun) array of robes available at the cathedral it was no surprise that from the Bishop downward the participating clergy all managed to regale themselves in green and yellow vestments. It is the first time I have seen the yellow mitre; was it specially acquired for the occasion I wonder?

As a musician living in a self imposed football free zone, my interest in the service was the first, and presumably last performance within those hallowed walls of the unfamiliar anthem *Super pilam urbs* (composer unknown) which was tactfully performed in English for the occasion.

In the true spirit of ecumenism, supporters of clubs other than Norwich i.e. the Dean and the musicians, none the less gave of their best even though their sentiments were perhaps elsewhere. What a fine example for us all!

Progress at the Cathedral - something to sing about!

The Spring 2002 issue of the Journal featured the proposals for improved facilities for the cathedral music as part of the *Inspiration for the Future* project. Contractors moved on site in early September 2002 and work on the library extension and refectory is making good progress and will be completed in late 2003.



The Song Room, a music library, vestries for men, boys and girls and a recreation room are all now brought forward as part of phase two of the project, earlier than originally planned. This must be excellent news for all who value the musical tradition at the cathedral and any who would be part of it can support the fund raising campaign by making a donation.

If you feel moved to do so or discover other ways in which you can make an input into this historic venture then contact The Campaign Office at 12 The Close, Norwich NR1 4DH
Tel: 01603 218311, Fax: 01603 218312 or email: campaign@cathedral.org.uk.

St. Andrew's Parish Church Hingham

Saturday May 31st 2003 at 7.30 p.m.

CELEBRITY RECITAL

by

ROGER FISHER

former Organist of Chester Cathedral

to mark the recent restoration of the 1877 Forster & Andrews organ.

Tickets costing £3.00 each will be available in advance or at the door. Light refreshments will be provided following the recital. For further information please contact the organist Mr. Carey Moore on (01953) 452682 or Email careymoore@onetel.net.uk

Affiliation to the IAO

Gillian Ward Russell

As you will know, the NOA, along with other associations all over the UK, is affiliated to the Incorporated Association of Organists. This means that the association can enjoy a number of benefits including financial assistance with educational events (allowing access to an event which might otherwise prove impossible to mount); insurance cover; advertising events on the IAO web site (the address is www.iao.org.uk); the hosting of our own web site – this is in preparation; national events such as the London Organ Day and Congress.

This year's London Organ Day is on Saturday 17th May.

Plainchant - a talk by Chris Duarte

Alan Morris

For our February event the proprietor of St. George's Music Shop and Layclerk at Norwich Cathedral, Chris Duarte talked to us about Plainchant, or should it be Plainsong? After being welcomed by our President our speaker began by giving out copies of examples of plainsong. We were then treated to a structured and knowledgeable trip through the history and intricacies of this complex subject.

How many of us realised that Gregorian chants have, perhaps, very little to do with Pope Gregory as he lived from AD 590-604 and the earliest chants are traced back to the 8th century. Chris explained the Monastic Day - words such as Matins and Compline are known to us but others such as Sext and None are less so. The fact that in ONE WEEK all 150 Psalms would have been sung. We know that in the Prayer Book they are all to be performed in the space of one month, the Cathedral now takes two months to perform this task! (I suspect the majority of churches now sing no psalms at all). We were then transported back in time to hear an atmospheric performance of *Deus in adiutorium* with which all eight of the Monastic services began. The second recording *Dixit Dominus* demonstrated the framing of psalms by Antiphons and Responsories or Graduals and a Doxology. A recording from Clare College of the *Nunc Dimittis* was followed by a recording of Norwich Cathedral Choir singing psalm 141 in plainchant. Chris then explained that the C clef on a stave of

four lines did not give us a definite note but was notional pitch.

Then, lest we thought that it was to be an afternoon of listening it was our turn. We attempted Psalm 110 from Anglican plainchant notation - quite good for a first try I thought. We were told about modes, some had names which were familiar, Tones, Ligatures (I thought they were found on clarinets) Neumes. The response to Chris asking if we would like to try singing *Dominica ad vespervas* was, perhaps, not quite as enthusiastic as previously but after some instruction we coped quite well. The *Salve Regina* gave us some more new notation and an explanation that the speed of the performance is governed by the mood of the words. In the *Kyrie-Messe Trompette* we then encountered the movable clef - I now know what 'cellists and trombone players must have to put up with - which caught out several of us. In addition a singer needed to have a good memory as words were often omitted. Chris explained that so much music has been written based on plainchant tunes and we then listened to a Westminster Abbey recording of Allegri's *Miserere*. After the interval we were able to put questions to our visitor and the afternoon finished with Chris Duarte's favourite piece *Salve Regina a 8* by Tomas Luis de Victoria in which its plainchant roots are in evidence

Dick le Grice extended thanks to Chris for presenting a very interesting, informative and enlightening talk. The applause showed that those who had attended agreed with these sentiments. A word of thanks is also due to Gordon Barker whose idea this event was.

An organ crawl in Spain

Ronald Buxton

Last September twenty of us set off for Barcelona, under the leadership of Philip and Pam Carter for a first ever organ tour of Spain. Most of us were regular Carter organ tour fans, who were old friends and had been on several previous tours; some are good players, and others, like me, fairly indifferent. Spain is a new field for organ tours, so ours was something of a pioneer exploration. We soon found out why.

The Catholic Church in Spain seems to have no interest in either church music generally, or their magnificent heritage of 17th and 18th century organs in particular. We were told there are only three professional organists in the whole country, and such organists as there are, are priests with very moderate musical ability. They seem to prefer electronic keyboards to coping with the huge gilded organs which adorn all the large churches and Cathedrals. Needless to say there are no Organists' Associations as we know them in the rest of Europe, so contacts are not easy to make.

The first problem arose when Iberia lost the whole of our luggage, and we set off in our coach to Zaragoza with nothing but hand luggage, searching for somewhere to buy tooth brushes and razors. Nearly all our organ music was missing and did not catch up with us for three days. However, this was not the disaster we originally thought, as we soon found out that Spanish organs are quite unsuitable for the organ music which we had with us, such as Bach. A typical Spanish organ has a huge gilded case, one

or two ranks of 'En Chamade' reeds, a single keyboard with divided compass from middle 'C' with quite separate stops for each section, and no pedals. Here and there we found small round knobs on the floor, which activated some base pipes, but no pedal couplers. After a bit we got used to making the best of things by concentrating on early organ music for manuals only.

We were fortunate in being able to recruit a young Englishman who was working for a Swiss firm of organ builders, involved in restoring Spanish organs. He spoke excellent Spanish and seemed to be able to open all doors. Without him we would have got nowhere! Nobody seemed to object to us playing, the problem was to find anyone responsible for the music and then to find the key to the organ loft.

Most Cathedrals and large churches have two organs on either side of the choir, known as the epistle and gospel organs. If you are lucky, one may be playable. To access them it is necessary to scale narrow steep stairs or ladders. The following specification is typical of most Spanish organs.

Spain was incredibly rich during the 17th and 18th centuries and the great churches are beautifully furnished with paintings, carvings, statues, and splendid organ cases. When in working order the organs sound magnificent, and very powerful when two or three ranks of 'En Chamade' reeds are added. These are all on low wind pressure, and the whole organ blown by very small electric blowers. When they were built they must have seemed extraordinary to the local people, and no doubt there were good players to

justify such a big investment in organs. Sadly about three quarters of them are silent now, and have been left in a deplorable state since the nineteenth century.

There are, of course, some relatively modern organs in Spain, but these are few and far between. We visited the 19th century Cathedral in Madrid, and our guide enquired of the staff the whereabouts of the organist. Yes, we were told he is coming in at 5.00 p.m. to hear confessions! He arrived on time and was very surprised to see us. He took our star player, Colin Goulden, up to the organ loft, and opened up a big four manual. Colin, upheld the British reputation excellently, doing a fine improvisation on this rather complex instrument.

Our last port of call was the magnificent Toledo Cathedral, rich in furnishings, including its many organs. The Bishop welcomed us and introduced us to the priest in charge of the music. He proceeded to demonstrate all 14 organs which the Cathedral possesses. The usual two epistle and gospel organs, a big instrument in the south transept and all the others small 18th century instruments in numerous side chapels.

The trip was a fascinating view into the past, as nothing much has changed in the way of organs since 18th century Spain, and these amazing 300 or more years old instruments are still relatively unchanged. The tragedy is that most of them have been abandoned, and are only being very slowly restored by a group of enthusiasts, when funds permit.

The Catholic Church seems to be in terminal decline and music is one of the least of its priorities. So this unique

heritage of early instruments is not appreciated, and falling more and more into disrepair.

Organo de San Pedro (Tordesillas)

Autor desconocido, principios del siglo XVIII

Teclado manual de 45 notas y contras propias de 13 palmos.

Registros partidos en bajos y tiples.

Mano Izquierda

Flautado de 13

Octava

Docena

Quincena

Diecinoventa

Lleno 3 H

Cimbala 3 H

Trompeta Real

Mano Derecha

Flautado de 13

Octava

Docena

Quincena

Diecinoventa

Lleno 3 H

Cimbala 3 H

Corneta 6 H

Trompeta Real

Clarín (fachada)



The Spanish organ explained

Pilar Cabrera

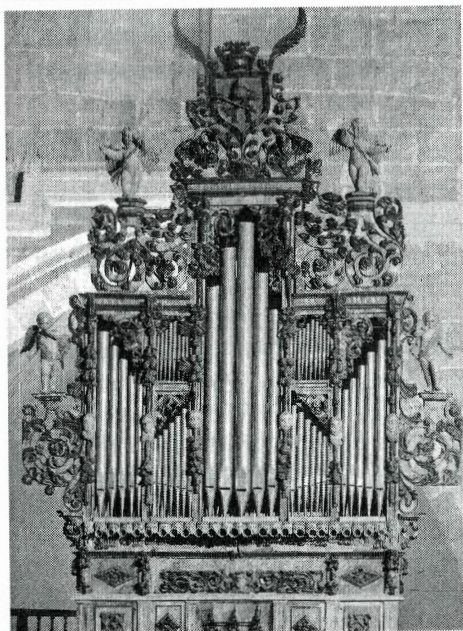
The above specification will pose several questions for English organ enthusiasts so I asked one of Spain's leading recitalists to explain the various facets of a Spanish organ and the music which is played on it. She very kindly consented.Ed.

This has one manual only, with 45 keys. The number 13 is the ancient unit measure 'palmos'. Flautado de 26 (palmos) = 16 feet. Flautado de 13 = Diapason 8'. Flautado de 6y½ = 4'. Llano is Mixture ('compuestas de llano'). But it means also Plenum ('primer llano'). These are the different families of stops. You can use one or several stops from one family, or the complete family making a Plenum. The principal Plenums are: Llano Major ('primer llano') = Plenum of Principals, Llano de Nasartes = Plenum of Nazards, (family of the Flutes) Llano de Lengüetería = Plenum of reeds. It is not good to use stops from different families together (except for the foundation stops which can be played together with the Nazards and with the Corneta). But, it is good to play with different families, contrasting, in each hand at the same time (melody and accompaniment). For example, you can play with Nazards at the left hand and Trompeta at the right hand, but at the LH you should not play the Nazards together with the Mixture (either Nazards or Mixtures).

Pedro Liborna Echevarría, was one of the most important organ builders of the Gold century in Spain. He encouraged players to make registrations with much

variety and contrast between the different families and the two facades of the organ.

On the Spanish Baroque organs you can play almost only the music composed in Spain at that time. The keyboard is divided with separate stops for each section, there are no pedals, they are tuned usually in meantone temperament, and mostly have the 'octava corta'. I sometimes try to play some other music, in order to bring more variety to the (always the same) repertoire. I play sometimes some Bach manualiter. And at a recent recital in Salamanca cathedral (same organ builder as the Segovia Cathedral organ), I played also Berg '*Cornet Voluntary*' and Travers '*Trumpet Voluntary*'. You can listen the Travers at my web site: www.pilarcabrera.com recent events - Salamanca.



Organo de San Pedro (Tordesillas)

Organ news and 'au revoir'

Ralph Bootman

The fine Compton organ which stood in the Central Hall, Great Yarmouth, has been ousted by a electronic instrument but its future is assured for it has been bought by an enthusiast for rebuilding in his barn on his Suffolk farm. The removal was carried out by W & A Boggis of Diss and other work undertaken by them includes Watton Methodist Church where the organ has benefited by the addition of a swell-box and having the front pipes re-sprayed. Hardley Parish Church has an old Gray & Davison organ of c.1870 which was one of the late Revd. Canon Gordon Paget's 'finds' coming from St Mary's Hospital Chapel, Eastbourne, in 1950. (Would he have been allowed to do such things today ? - I wonder !)

Essential repairs have been carried out here and a reconditioned blower fitted. Over the border in Suffolk they have worked on the Holdich organ in Walpole Parish Church, the Norman & Beard organ in Wortham Parish Church, another Norman & Beard at Crowfield parish Church, the Morten & Moody organ in Metfield Parish Church and the Roger Pulham organ in Dunwich Parish Church. Work on the new organ for Blythburgh Parish Church has commenced. The old organ from Melbourne, Cambridgeshire P.C. has been moved to Whitton P.C. just outside Ipswich and the restoration of the fine Norman & Beard in St Andrew's, Norwich, should start in the Autumn when their fund-raising is successful. Electronic instruments by Allen have been installed at Wattisfield, Suffolk, and in our own

county, at St James' Parish Church, Southrepps. This instrument ousts the old one manual by P. Hughes of London, which was rebuilt by Martin Williamson in 1952. It was second hand when it was presented to the church by the friends and family of the Revd. Humphrey Barclay. It had a fine rosewood case and inlaid stop-knobs of mother-of-pearl. Restoration work is proposed on the 1883 Mack organ in Garboldisham Parish Church - I think by E. J. Johnson, who now tunes and maintains the organ in Wymondham Abbey

From Holmes & Swift we learn that restoration of the fine Forster & Andrews organ in Hingham Parish Church is well in hand and that future restorations include the organs at Walsingham Methodist Church - by an unknown builder - and at Wretham Parish Church where the organ is by Corps. The organ at St Margaret's, King's Lynn, tonally restored last year, is to have its casework restored and repaired and the show pipes gilded later this year. They also have for disposal a two-manual and pedal reed organ by Holt which may be of interest to some of our readers. With a real organ-like console, it is in excellent condition. Enquiries should be directed to them at The Drift, Fakenham, NR21 8EP or telephone 01328 863400 or mobile 07767 754743 The price is negotiable.

So I conclude by wishing the Association well for the future and thanking it and its predecessors, the NDOA and the NGO - for all the friendship and happiness it has given to Sandy and to me. Since my leg injury, I have not been able to attend as many meetings as I should have wished, but I was pleased to be able to retain an active

link through the medium of The Journal - a publication to which I look forward with anticipation each quarter. Saying au revoir is never easy, but Sandy and I will be pleased to welcome any of you who find your way in the direction of Charleville-Mezieres. Our address from 1st May will be:

5 rue du Puits 08090 TOURNES France
Tel: [00 33] 3 24 59 34 99 e-mail:
sandy.bootman@wanadoo.fr

Amsterdam Trip

Unfortunately this trip will not now take place as only 9 people have shown an interest. We hope to arrange residential trips at some point in the future.



Quelle est cette odeur agréable?



If you live near Diss and can smell doughnuts then it is probably Boggis's van which now burns Bio Diesel!

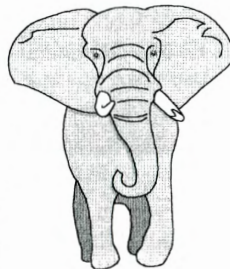
Membership Notes Spring 2003

Sylvia Martin

We were pleased to welcome our newest member Martin Cottam in January. Martin has recently moved into the area and it was our pleasure to meet him at the Quiz & Chips evening in January. (He was on the winning team by the way).

Forgotten anything?
If your name is not on the inside rear cover then you have!!

My address and home phone number can be found on the inside cover of this Journal or you can contact me on Vodafone mobile 07879 831334 or by email: sylvia_martin64@hotmail.com



Members will be sad to hear of the death of Alan Foster of Potton Hall, Dunwich. Alan had a wonderful collection of organs in his Concert Hall Studio and he entertained the Association to a very enjoyable visit there. He also ran a most interesting series of celebrity concerts which some of us were fortunate to attend. *John Robbins*

St. Thomas's Heigham

Pauline Stratton

During the second half of the 19th century the hamlet of Heigham on the outskirts of Norwich experienced a population explosion. The churches of Holy Trinity and St. Philip were built to help the old parish church of St. Bartholomew cope with the spiritual needs of this expanding community.

In 1884 Holy Trinity and St. Philip each surrendered a portion of their parish to form a new ecclesiastical parish - St. Thomas's. In August of that year the Rev. C. W. Claridge was appointed curate receiving a stipend of £200 per annum raised by voluntary subscription. Shortly afterwards a parish room was completed which doubled as a temporary church. Built on land previously occupied by a market garden, the site measuring an acre and a third, would also provide enough space for a vicarage and a new church.

On Thursday 28th October, St. Simon and St. Jude's day, 1886, a special service was held to mark the laying of the foundation stone of the new church. The font, communion table and lectern in the parish room had all been prettily decorated with flowers and after the service the large assemblage walked in procession to the site of the new church, led by the architect, Mr. Ewan Christian of Whitehall. After a few appropriate prayers, Bishop Pelham was presented with an inscribed silver trowel and having placed a bottle in a cavity within the foundation stone, the bishop proceeded to adjust the stone into position and spread the mortar saying 'To the Glory of God and in the Faith of our

Lord Jesus Christ we lay this stone in the name of the Father, and of the Son and of the Holy Ghost. Amen'. The congregation then filed passed depositing purses of coins onto an alms plate, their generosity demanding the use of a second plate. Some 20 months later, on 28th June 1888 at 11.30 a.m. Mr. Ewan Christian was again walking in procession from the parish room, this time to the completed church of St. Thomas for the consecration ceremony. As the procession entered the church the choir, stationed on the north side of the chancel, and the congregation sang the hymn '*The church's one foundation*'. The choir was composed completely of new voices and so had not depleted any other such body of singers. The church had cost £6,600. A week before the ceremony £1256-1s-3d was still required but an anonymous gift of £1000 plus the offertories from the consecration and evening service, reduced the deficit to just £75.

The very next week St. Thomas's held a two day sale of work in the parish room in aid of a fund for the erection of an organ. The sale was opened by Mr. J. J. Winter. In his address he announced that the church was now debt-free thanks to five friends who generously donated the outstanding £75. Applause filled the room. Winter hoped this news would provide the stimulation needed for the work about to be undertaken and felt that music formed such an important part of the service that an organ was indispensable. Praise was bestowed upon the Rev. Claridge for working incessantly since his appointment. The reverend gentleman was about to embark on a much needed holiday and Winter presented him with a £25 cheque

towards his holiday expenses. The bazaar was then declared open and the company mingled among the stalls of plain and fancy work. On the Friday evening of 22nd February 1889 the parish room was again filled with people, taxing the accommodation to the utmost. This time the choir and their friends were giving a concert in aid of the organ fund. Mrs. Howard commenced the entertainment with a piano solo '*Orphée aux Enfers*'. A violin solo performed by Mr J. F. Guyer LRAM, the singing of the glee '*Ripe Strawberries*' by the choir, a piano trio, duets, songs and recitations proved an excellent choice of programme which concluded with '*God Save the Queen*'. With some of the money raised a 'good' harmonium was purchased. The instrument was played by Mrs. F. E. Hunter. On a Friday evening in January 1890 the choir showed their appreciation towards her by presenting her with a large framed group photograph of the choir.

The following May a presentation was made to their choirmaster, Mr J. W. Booking, of a very handsome marble and bronze timepiece inscribed thus: 'Presented to Mr J.W. Booking by the vicar, church officers, members of the choir and a few friends as a token of personal esteem and in grateful appreciation of his services as choirmaster at St. Thomas's Church Heigham, May 24th 1890'.

St. Thomas's had a congregation of around 700 and the harmonium was inadequate for the church's needs. The cost of an organ was calculated to be £425 plus an extra £100 for vestry screens. In July 1890 another two day sale of work took place to help raise the £319 still required.

The stalls were arranged along each side of the parish room, two selling fancy work, two selling plain work, a toy stall, a candle stall, a fruit and flower stall, an out of date stall selling items from former sales at reduced prices and a refreshment station. Musical entertainment was provided at intervals on a piano loaned for the occasion by Howlett & Son. The bazaar realised £105-8s-4d for the organ fund.

The building of the organ was entrusted to the city firm of Norman Bros. & Beard and the instrument was formally opened on Thursday 18th December 1890 at 3 p.m. Most of the money had been raised by the ladies of St. Thomas's.

The organ was enclosed in a casework of oak and occupied a recess on the left hand side of the chancel. The 16ft diapason pedal pipes formed the west front and these, together with the front pipes, were to be decorated to harmonise with the interior of the church at a later date. A numerous congregation assembled to participate in the opening service which was a shortened form of Evensong. Dr. Edward Bunnett presided at the organ, playing the opening voluntary and the processional hymn '*Onward Christian Soldiers*'. The hymns '*Pleasant are thy courts above*' and '*The Strain Upraise of Joy and Praise*' were also sung before Dean Lefroy preached the sermon based on the words 'Let all things be done unto edifying' (1 Corinthians XIV 26.) He remarked on how there had been a wonderful improvement in the service of praise of late but warned his listeners to be on their guard against 'wishy-washy' hymns.

After the service Dr. Bunnett gave a recital playing his own *Fanfare & Fugue*

in D, *Grand Choeur* by Deshayes plus works by Bach, Handel and Smart. A full service was held at 7.30 p.m. after which Dr. Bunnett again contributed a recital, this time playing works by Handel, Batiste, Sullivan, Cramer, Beethoven and Guilmant.

After the day's offertories there was still a debt on the organ. Part of this was realised by the sale of the harmonium, the remainder was raised by the diligent ladies of St. Thomas's who held a three day bazaar in July 1891 Again the stalls were laden with a profusion of articles and those present were subject to a novel form of entertainment - telephone organ recitals. Twenty 'phones connected the organ to the parish room, the apparatus being lent by the manager of the National Telephone Company.

The sale raised £114 wiping out the debt on the organ. The surplus was put towards a new fund for the erection of much needed classrooms onto the parish room to accommodate the 360 regular attendees of the Sunday school.

Thanks to the EDP for their permission to use information and quotes.

This archive photograph is of Sir Walter Parratt teaching.

Can anyone identify the organ or even perhaps the pupil?

CMQs wanted

Does anyone take the RSCM's Church Music Quarterly?

I would quite like to see issues since July 2001 and would also like to see issues as they appear .

Since I gave up my RSCM affiliated choir Sine Nomine I no longer get them.

I'd be most grateful.

RW.



Specification of Norman Bros. & Beard organ, St. Thomas, Heigham

* = These stops remained to be added, every preparation being made for their reception.

Great Organ

		CC to G	56 notes
1	Open double diapason*	16ft wood & metal	56 pipes
2	Open diapason	8ft metal	56 pipes
3	Gamba*	8ft metal	56 pipes
4	Dulciana	8ft metal	56 pipes
5	Waldflute	8ft wood	56 pipes
6	Principal	4ft metal	56 pipes
7	Flauto Dolce	4ft wood	56 pipes
8	Fifteenths	2ft metal	56 pipes
9	Clarinet*	8ft metal	44 pipes
10	Trumpet	8ft metal	56 pipes

Swell Organ

		CC to G.	56 notes
11	Bourdon	16ft wood & metal	56 pipes
12	Open diapason	8ft metal	56 pipes
13	Lieblich Gedackt	8ft wood & metal	56 pipes
14	Viol d'Amour	8ft metal	44 pipes
15	Voix Celeste	8ft metal	44 pipes
16	Principal	4ft metal	56 pipes
17	Mixture*	3 rank metal	168 pipes
18	Piccolo	2ft metal	56 pipes
19	Cornopean*	8ft metal	56 pipes
20	Oboe	8ft metal	56 pipes

Pedal Organ

		CCC to F.	30 notes
21	Open diapason	16ft metal	30 pipes
22	Bourdon	16ft wood	30 pipes

Couplers

- | | |
|--------------------|------------------------|
| 23. Swell to great | 24. Swell super octave |
| 25. Swell to Pedal | 26. Great to Pedal |
- 3 combination pedals double acting to Swell organ.

From the mailbag

With grovelling apologies to all concerned (I have checked and I know the fault is mine), may I make two corrections to the specification of the new Norwich Organ at Brooke The swell Tierce is, of course, pitched at $1\frac{3}{5}$, and even more important, the swell has a splendid three rank mixture which has managed to get lost in cyberspace between my desk and the Editor's!
David Watson



Dear Ron

I think it only right and proper that copyright regulations should be properly observed. This can on occasions be a little costly. I wanted some copies of a two part setting of *Paris Angelicus* which was listed in the RSCM catalogue (2002) at £1.25. My original copy dated 1941 was 6d. When my order was delivered the music was 'authorised photocopies' by Music Sales Ltd. At £1.75 each. The original price of 6d was erased.

John Robbins

+++++

For sale

Viscount Jubilaeum 27 Classical Organ together with bench

One owner from new and used only for personal pleasure.

Offers are invited subject to mutual agreement to:

J S Micklewright 8 Newton Close Eaton Rise Norwich NR4 6RB Tel: 01603 454135

The instrument has two manuals and pedals. It has a Musical Instrument Digital Interface (M.I.D.I.) for connection to any M.I.D.I. compatible keyboard, expander, synthesiser, sequencer or computer together with sockets for keying an external instrument. It features 5 programming pistons for storing favourite registrations. Its digitally recorded voices are as follows:

Manual I (Gt)		Manual II (Sw)		Pedal	
Bourduin	16'	Bourduin	8'	Subbass	16'
Prinzpal	8'	Salizional	8'	Prinzpal	8'
Traversflote	8'	Flote Dolce	4'	Bourduin	8'
Octave	4'	Quinte	$2\frac{2}{3}$ '	Octave	4'
Superoktave	2'	Terts	$1\frac{3}{5}$ '	Fagott	16'
Mixture	4-Fach	Zimber	3-Fach	Couplers	
Trompete	8'	Oboe	8'	I - P	II - P
		Voix Coelestis	8'	II - I	

For your diary

St. Thomas's Church Heigham Concert Series 2003

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

Tea and coffee will be served during the interval at each concert



*Saturday 1st March**

Dolce – Sing for you Directed by *Philip Aldred*

Saturday 29th March

Norfolk Millennium Male Voice Choir Directed by *David Storey*
Tickets £6 (£5 Concessions – to include a glass of wine)

Saturday 5th April

Norwich Harmony Ladies Barbershop Chorus
Directed by *Annette Leathers*

Saturday 17th May Organ Recital

Julian Thomas Assistant Organist Norwich Cathedral

Wednesday 28th May Organ Recital

Miles Quick Norwich School

Wednesday 11th June Organ Recital

David Dunnett Organist and Master of the Choristers Norwich Cathedral

Saturday 14th June

Sine Nomine and Wymondham Brass Directed by *Kenneth Hytch*

Saturday 30th August Organ Recital

Charles Wooler Oundle International Festival 2002 Prizewinner

Saturday 27th September Organ Recital

Ronald Watson

Saturday 4th October Organ Recital

Dr. David Baker Wymondham

Saturday 11th October

Wymondham Brass Directed by *Jan Hytch*

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

Friday April 23rd at 7.30 p.m. Wells Methodist Church Theatre Road Wells
Gerald Gifford plays the Johannus Opus 30 and his own harpsichord
Admission £5

Friday 25th April 7.30 p.m. St. Mary's Long Sutton. Opening Concert of Flower Festival.
Jane Berry & Bryan Ellum present '*On a Lighter Note*' - to include music by Coates,
Farnon, Ogden, Mayerl, Rodgers & Hammerstein and others. Organ solos included.
Refreshments served.

Saturday 26th April 7.30 p.m. St. Mary's Hellesdon '*All in the April Evening*' An evening of
Light and Popular Music, presented by **Jane Berry and Bryan Ellum**, with **David Ward**
(Bass) Admission includes refreshments.

Saturday 3rd May 7.30 p.m. Somerleyton Parish Church. '*On a Lighter Note*' presented by
the three artists as above! Organ solos included.

Viva Voce Singers directed by Thomas Leech

Saturday 15th March 7.30 p.m. St. George's, Colegate, Norwich
Bach Cantata 106 on period instruments and guest soloists Anthems by Byrd,
Gibbons and Purcell
Tickets £7.50/£5 concessions available from St. George's Music Shop (01603
626414) or on the door

Saturday 3rd May 7.30pm St. Andrew's & St. Peter's, Blofield
Debussy and Ravel Chansons

Saturday 10th May 7.30pm
St. Giles' Church, Norwich - *Wisteria Concert*

Events update

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

Annual General Meeting. This year the AGM will be preceded by a recital by committee member Alan Morris Organist and Choirmaster at St. Peter's Church, Sheringham. Refreshments will be served from 3.15 p.m. and the AGM will commence at 4 p.m. Please make every effort to attend this meeting important meeting.

Saturday 5th April Norwich Organs and Evensong at Norwich Cathedral.

We meet at Norwich School at 9.30 a.m. then proceed to Princess Street URC, Norwich for 11 a.m. where Peter Stevenson will give a short talk about the recent work carried out to the organ at this church and then demonstrate the organ to us after which members will then have the opportunity to play the organ. At 12.30 p.m. we will walk to the Octagon Chapel where members will have the opportunity to play the newly restored instrument there. We break for lunch and meet again at Norwich Cathedral for Evensong, which begins at 3.30 p.m. The service will be sung by St. Peter's Church, Sheringham directed by Pat Shaw with Alan Morris playing the organ. Music includes Stanford in C, Teach me O Lord – Attwood and Ferial Responses.

Saturday 23rd May 2003 Pull the Stops at Wymondham Abbey

Special event for young keyboard players commencing at 9.30 a.m.

This year's event for young organists will be led by Howard Thomas and Gordon Barker. Information and application forms are now being sent to local schools and private music teachers in the Wymondham/Attleborough area. Howard and Gordon are hoping for a good response, especially from piano students who have achieved AB Grade 2 and above, and would like to take part in an organ experience. Naturally, young organ students will be welcomed with open arms as well.

Information and application forms are available from Gordon Barker. The last date for returns is 31st March. Some places have already been allocated so early booking is essential.

Further ahead Saturday 7th June Annual Outing to Oxford.

David Watson is arranging this trip. Please indicate your interest by ringing Mathew Martin on 01603 754731. Details still need some confirmation. The cost of the trip will be dictated by the size of coach we hire. There will only be one pick up point at Sainsbury's, Longwater Lane, Costessey (on the A47 Southern Bypass). This is due the fact that we only have a limited amount of time allowed due to regulations on driving hours.

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

NOA Membership

Dr David Baldwin
Laurie Bannister
Gordon Barker
Margaret Barrell
Nora Barwood
Jean Bedwell
Jane Berry
Basil Blackburn
Richard Bower
F Percy Burrows
Ruth Burrows
Sally Butcher
Patricia Buttolph
Ronald Buxton
Andrew Campbell
Basil Cooper
Martin Cottam
John Crisp
Lynda Edwards
Colin Fenn
Dr Gerald Gifford
Prue Goldsmith
William Ham
John Hilton
Charles Hines
John Hudson
Robert Ince

Alice Ingrey
Arthur Ingrey
Mark Jameson
Celia Joice
John Jordan
Steven Kirk
Michael Kisby
Dr Barbara Knowles
James Laird
Paul Leeder
Anthony Leeson
Dick le Grice
James Lilwall
Michael Liversidge
Dr Allan Lloyd
Cyril Lockwood
Dennis Long
Philip Luke
Claire MacArthur
Mathew R Martin
Sylvia Martin
Chris Maule-Oatway
Brian Milward
Carey Moore
Alan Morris
Peter Moss
Ian Murphy

Barry Newman
Raymond Newman
Timothy Osborne
Brent Palmer
Timothy Patient
Roderick Paton
James Pewton
Rita Piesse
Ginny Plunkett
John Plunkett
Derek Podd
Gordon Pollard
Josephine Pollard
Gary Rant
Nellie Reeder
Kenneth Ryder
Geoff Sankey
Keith Shaw
Nigel Singleterry
Kenneth Smith
Patricia Smith
Peter Stearn
Peter Stevenson
Pauline Stratton
Brian Taylor
Howard Thomas
Julian Thomas

David Watson
Isabel Watson
J S Graham Watt
Rosemary West
Simon Willoughby
Elizabeth Wilson
Robert Woodcock
Brian Woodcroft
Paul Wraith
Matthew Wright
Joan Wylie

Life Members

Ann Brown
John Burton
Penny Cooke

Hon. Life Members

Ralph Bootman
Bryan Ellum
John Robbens
Jessie Steadman
Ronald Watson

Honorary Members

David Dunnett
Dr Francis Jackson