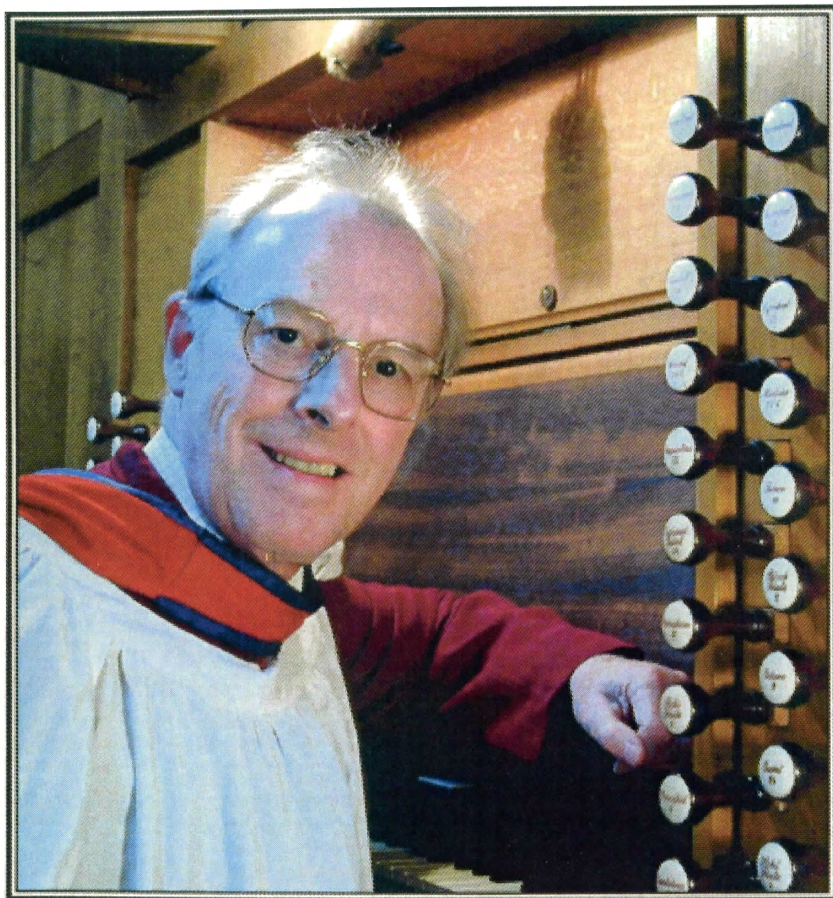


The Journal

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Last date for copy for the next Journal is Wednesday 27th August 2003

Why not send your contribution by email to

ron_watson@onetel.net.uk

The editor writes....

There are people out there, good people, who, despite having the correct version pounded out on the loudest stop on the organ, or bellowed down their ear by someone next to them who gets it right, always sing the ending of Cyril Taylor's tune, *Abbot's Leigh*, wrongly. The last three notes are *doh re doh* but you can bet your boots that most people sing *me re doh*.

Abbot's Leigh is not the only tune to suffer this indignity; the fitting of the words to the end of Howells' tune *Michael* is invariably a fudge and going further back in time, the punters never sing the notes written at the end of the fourth line in *Hark the Herald*, tune *Mendelssohn*. In *St. Theodulph* there is usually close harmony at treble level in the first line of each verse as some sing *doh re me me re doh....* and then go up, whilst others at the same point go down, though this is perhaps excusable as the two versions can be found in different hymn books.

I am bound to confess that when it comes to tunes I believe that the customer is always right. If the tunesmith has got it right then people will feel comfortable singing what is written, whereas if they instinctively feel that what is written doesn't make sense, then they'll sing what they think does.

The penultimate bar of Taylor's tune is indeed curious. In order to get a third in the first chord he has to have the tenor singing below the bass whereas if he had written what people feel naturally inclined to sing, which is the third, then he

wouldn't have had the problem in the first place.

Great music, whether it be very small scale like a chant or a hymn tune, or large scale, seems instinctively right, even inevitable. There is plenty of evidence of composers scribbling out first thoughts with which they were not satisfied and eventually writing what 'had to be'. As for Cyril Taylor, Herbert Howells and dear old Mendelssohn, they were a bit naughty in setting 'traps for the unwary', to use a legal term.

The Association has had the event which nobody bothers to write up, the A.G.M. This A.G.M., which, as A.G.M.s go, went very well, and the idea that it should be preceded by a recital given by a member proved to be a winner. Allan Morris played a delightful programme before we all went for the customary pre-meeting refreshment and then the meeting itself, by the end of which we had, and have, a new President in the shape of Mathew Martin. The retiring President, Dick le Grice, deserves the Association's heartfelt thanks and admiration for steering it through two of the most difficult years most of us can remember, having himself triumphed over ill health which delayed his tenure of the office by a year. Well done, Dick, for holding the helm firm through troubled waters with such calm and dignity.

Not long after the last issue was in print I heard of yet another anniversary which falls this year. It turns out that Dr. June Nixon has been at Melbourne Cathedral for thirty years this year and so it's congratulations to her for her many achievements in that post.

It seems that there is an increasing number of people out there, good people, who desperately need an organist, and word seems to be getting around that I can produce organists out of a hat. I am now experiencing about a tenfold increase in the number of 'phone calls I get from people, reverend and otherwise, who desperately need an organist for a Sunday service, a christening, wedding or funeral. This is not the place to exercise ourselves as to why this is the case, ground well trodden as we all know, but as the Norfolk Organists Association there is surely something we could do to bring those who need the services of an organist into contact with one. With a membership of about 120 there must be organists in our ranks who would be willing to be on some register of availability so that people like me could be spared the embarrassment of suggesting the same handful of people whom the desperate might try.

I often wonder as I read about the lovely new instruments that are still being made for village churches, parish churches etc. who there is who is going to play them. One desperate lady who contacted me recently for a family baptism in a country church said that if they couldn't find an organist then the vicar would do his best on an electronic keyboard, not what anyone wanted, and with the organ standing silent.

So what are we going to do? What are you prepared to do?



Membership news

Sylvia Martin

We welcome a new student member Edward Sutton of Long Stratton who joined the Association in May and look forward to seeing him at some of our events. We also send our best wishes to Clarence Gibbins who has decided to retire from the Association after many years of membership due to, in his own words, his 'old age' (he's 86). We thank him for his valued support over the years and wish him well for the future.

You will be pleased to hear that a tax rebate of £275.56 has been received from the Inland Revenue on Gift Aided subscriptions so a big thank you to all those who are able to pay their subscriptions in this way and do so. Please contact me if you want to know more about paying through Gift Aid or any other matters related to membership or Association finances.



Guess who 50 years ago

About our new President



Mathew was born in 1970 in Sprowston on the northern outskirts of Norwich, the youngest of six children.

His education was spent in the local schools leaving the sixth form college in 1987. At school he was able to learn the Violin and the French Horn and enjoyed the many aspects of the musical education he experienced there.

Having spent nine years as a choirboy at Sprowston Parish Church, he later went back as the Organist and Choirmaster and in 1994 was appointed the Organist and Choirmaster at St. Thomas's Church, Heigham in succession to his mentor Peter Notley, having previously spent two periods as assistant organist there.

At St. Thomas's Church he has organised an annual concert series to promote music and the organ along with raising funds for various projects within the church and for charitable causes. He has developed many links with some wonderful musicians and enjoys organising concerts for everyone's enjoyment.

He began his working career with Bower & Co. after leaving school and thoroughly enjoyed his time working with Richard Bower.

He later moved to become a Stores Manager with Stevensons of Norwich and also as assistant to the plastering manager. After seven years he decided to leave and have a complete career change, in 1994 becoming a bank nurse with the Norfolk Mental Health Care Trust, beginning working at the David

Rice Hospital. He later gained a full time contract and has continued in this work ever since. Having worked on several wards Mathew was invited to pioneer a new role, helping to support people on leave and those discharged from hospital for a time- limited period. This was a very successful role and through it was formed the ACCESS Team which is a 24 hour Home Treatment and Crisis Resolution Team that has been running very successfully now for over three years. Mathew has found caring for the mentally ill to be very rewarding and enjoyable.

Since Mathew joined the Association he has served as Committee Member, Events Co-ordinator and latterly President-Elect.

Following the AGM Mathew spoke with Gordon Barker about his hopes for our association....Gordon writes

Mathew comes to the presidency, conscious of his leading role within a thriving association proud of its past achievements. However, he clearly indicated his wish to progress the

association further in areas that he regards as crucial. He points out that the association covers a very large county, yet our present organisation and approach does very little to acknowledge this. Mathew would like to see a developing change of emphasis and he has already considered several strategies to offer to the committee. The first suggests that the county could be sub-divided into recognisable areas, each with its local committee representative. Mathew believes that it would be helpful for members to be able to relate to their 'local representative' for events, regular Journal contributions as well as recruitment. He feels that it could help to develop a more widely based programme involving more members both with the organisation and with attendance. This prime aim would give clear responsibilities to all committee members, as well as a greater stake in the successful running of the organisation. Mathew indicated that he would wish to oversee an increase in membership by building on the cornerstone of the Journal, by giving invitations to non members to some NOA events as well as by recognition of local organist achievement. He would like to see the work and activities of the association publicised more strongly outside the usual organist channels. Finally, Mathew wishes to continue and develop our support and encouragement to young organists and to build a strong relationship with both Norwich cathedrals and their musicians. We wish him well in his term of office.

CD of local interest

Harpichord Music from Houghton Hall played by Gerald Gifford.

Available only from the shop at Houghton Hall or the performer the programme consists of well known music by Handel *The Watermusick Suite in D major*, Bach *two Preludes & Fugues from Das Wohltemperierte Klavier I* and works by Couperin, Pasquini, Telemann, Scarlatti, Corette, Haydn and Mozart. Also Gerald Gifford's own solo harpichord arrangements of selected dance music from Handel operas and of various short orchestral works by Boyce and Jackson.

The instrument is the Marquess of Cholmondeley's magnificent two manual harpichord by Ferguson Hoey (1983) modelled on an original 18thC instrument by Johann Henrich Gräbner (1739). Complete with a CD booklet fully illustrated in colour.

Price £10 inclusive of postage and packing from Gerald Gifford (to whom cheques should be made payable), 1 Folgate Close, Church Street, Thornham, Hunstanton, Norfolk PE36 6NJ.



*On being organist at St. Peter Mancroft;
a few reminiscences Part two 1984 - 2003*

Kenneth Ryder

With the arrival of the West End Organ in 1984 a new chapter of musical life opened for St. Peter's that has contributed to the change of direction in organ design in the UK as a whole. The Organ Reform Movement, which only got underway in Britain from the 1950s onwards, became a fact of musical life; and the organ as an instrument worthy of serious consideration by musicians from all walks of life was with us to stay. The decadence in certain aspects of organ design prevalent during the past hundred years was now well into decline. The west end organ was for me the culmination of a dream that few organists are privileged to experience. I am eternally grateful to the Rev. Canon David Sharp, for his share in the financial task of bringing such a dream to fruition. Although the instrument is only twenty years old it has already had a very major effect on organ playing and building in this country, and its influence outside the sphere of service accompaniment is of international significance. I am indeed honoured to have been involved in its creation.

The question most often asked about this instrument is "How did you ever get permission to make it in such an uncompromising style?" - because it is basically an eighteenth century North German instrument in the style of one of the greatest builders of all time, Arp Schnitger. New organs in Oxbridge colleges and in concert halls and other churches have all had to be designed with

musical compromises; yet here in St. Peter's - apart from the visual aspect - there is none, or very little. I personally would have wished for an eighteenth century period-piece case, and I spent a week drawing an example of one for the organ committee to see; but this was instantly put aside and left unconsidered. Robert Potter, the church architect of the time, insisted that the organ look twentieth century. He also insisted that we use a British builder. However, he had no say in the nature of the instrument itself, neither did Michael Nicholas, the Diocesan Advisor at the time. He told me he knew nothing about such organs and allowed me, as organist of the church, to exercise my own knowledge in such matters. After my disappointment over the Flentrop instrument I was well aware that British Organ Building had come on apace and that there was only one builder who could come up with the sort of instrument I was after for the church. Although the SPM Organ Committee put out to tender with two or three other builders - two of whom are now defunct - there was little doubt in my mind that Peter Collins was the man for the job. Messrs. Walkers, Organ Builders of Brandon in Suffolk, mounted a splendid display and presentation in church for the benefit of all. Knowing that the firm knew nothing of Schnitger organs I was in fear and trembling that David Sharp would be impressed by their work. It was with some surprise to me that the artisan approach of Peter Collins appealed to him more than the high powered salesmanship of Walkers, and that he wanted to give the job to Peter.

For the technically minded, the instrument evolved in stages, both in my

mind and in Peter's. Originally, a two-manual with electric stop control was envisaged. After considering a more radical historical approach, I found that by cutting out all the controls we could afford a third manual division. This would also have the advantage of giving the organ a greater artistic integrity and discipline. It was when this had been agreed that the tuning temperament and 18th century-style winding was decided upon and that we would go the whole way to creating something with real artistic and historic significance. The church knew nothing of all this, its only concern being "will it accompany the hymns and sound all right at services?" - which, of course, it would. There was some personal discussion between myself and Dame Gillian Weir about the style of the instrument. Nicolas Kynaston also was involved during early considerations; but by far the most knowledgeable input came from Peter Collins himself. The fact that there was to be no swell organ, that there would be no loud stops (tubas, etc.), and no heavy rumbling Open Woods was of no consequence whatsoever. With the west end position I persuaded the church to agree to having a TV communication system built into the design of the instrument - and hidden away when not needed. This was an easy bonus.

One of the most difficult decisions for the church was this west end situation. For the record, the church possessed a most valuable instrument by Renatus Harris, built in 1707 and sited on a gallery at the west end. This was musically successful until it was taken down in the 1860s and repositioned in five successive east end locations, none satisfactory,

before being demolished in 1912. Many arguments for placing a new organ at the east end and repeating the mistakes of previous generations delayed progress. A side-on instrument in the very difficult acoustics of the east end could never have worked. The committee got as far as agreeing to try to go ahead with the west end position when a visitor, in the form of a prominent cathedral organist, said in the hearing of the vicar that he 'saw' no reason why an east end instrument should not be perfectly possible in St. Peter's. This gentleman had no experience of music making in the church and his irresponsible remark set the project back by two years! Meanwhile, my own visits to historic continental instruments and the increasing expertise of Peter Collins confirmed my belief that we should persevere with our plans. When I explained to the church the idea of a Werkprinzip instrument, which would mean that the unusually lofty tower arch could remain visible between the pedal towers and the main case, and that this architectural feature would not be lost to view, the church stated that it had decided that a west end location was what they wanted. In reality, it was decided for them by the builders because no builder could be found who would have been prepared to seriously consider an east end location for this sort of instrument. Had we been financially able to go ahead with the Flentrop instrument we would have ended up with a very fine Dutch classical organ. In hindsight the North German instrument which I had found to be so challenging is something which Flentrop would not have produced; so the seven year delay ended up by being an advantage.

Once work on the Octagon foundations got under way the Rushworth organ was silenced for ever in that the excavations fractured and destroyed the main wind trunk from a distant blowing plant in the boiler house. When it was suggested that we hire an electronic organ to stand in for a couple of years I said that I thought we could get the Choir Organ division going again if we employed a local builder - Messrs. Boggis of Diss - to convert the system. Another prominent local builder said that it could not be done! It had already been decided that the 18th century woodwork surrounding this part of the organ must stay intact; and as it was the only reliable part of the Rushworth instrument it would serve us during the 'interregnum' - which it duly did albeit with a peculiar array of stops. Furthermore, it was essential to keep this going because the new Collins organ under construction was in fact a second organ in the church and therefore not eligible for VAT. We kept the entire Rushworth instrument for two years after the Collins organ was complete in order to comply with the law and in so doing we saved many thousands of pounds. When the time came for the south transept to be cleared of the main parts of the instrument I persuaded the church to pay to keep back some of the pipes so that Messrs. Boggis could convert the Choir Organ into a twenty stop 2-manual and pedal instrument.

With the building of the Octagon, rehearsal facilities improved but choir numbers gradually declined. Congregations throughout the country were falling in numbers and choirs elsewhere were disappearing. It did not

help that the emphasis in schools was becoming more and more inclined towards instrumental playing and less, if any, singing. With the advent of the computer and increasing out-of-school activities, church choirs were under threat. Yet, at St. Peter's we held our heads high and continued to flourish against the national trend for a good ten years. Clergy who could not fill the pews seemed to suppose that choirmasters should be able to fill the choir stalls. The task continues as difficult or impossible as it is for the clergy in the current climate of secularisation.

In the early eighties the choir of men and boys was already proving difficult to sustain owing to the increasing reliance on parents to transport their sons. The number of practices - Monday, Wednesday, Friday, Saturday morning (Juniors) and twice on Sunday, forty six weeks per year - was beginning to prove too much for the changing life-styles of youngsters. Without such intensive training standards were bound to fall. The first practice to disappear was the Monday evening rehearsal. Gentlemen were becoming less reliable as their careers and hobbies created previously unheard of diversions.

To enhance the musical possibilities of the church, under the sponsorship of the Risebrow charity, the Mancroft Youth Orchestra was formed and this attracted some highly talented players. At St. Peter's they accompanied the choir in a number of Viennese Masses during evening services, which proved popular with visitors. The 'Family Service' tradition held little attraction for these players, and meagre attendance when required for this service was how they would be remembered. Their greatest achievements were those

performances held elsewhere in other churches and venues in the county. So St. Peter's congregation never heard them at their best. One reason for this was that a properly negotiated role for them was never established; so the church lost a very valuable asset.

The vicar, David Sharp, was less of a dab hand than his predecessor at broadcasting, and during his tenure in office there was a falling off of broadcast services from the church. However we remained in touch with the BBC in that our organ was, and is, used by many eminent players for any number of broadcasts of specialist organ music from the church. Indeed a few years back our organ was featured on the radio more than any other instrument in the country. Also, the recording companies became interested in it to such an extent that we have lost track of the number of CDs which now feature our instrument - the latest batch is a set containing the complete organ works of Johann Krebs recorded by Dr. John Kitchen from Edinburgh. For me personally this has been of the most absorbing and educational interest for I have been involved at every session listening to registrations, commenting on musical matters and assisting the player. Also, being the 'SPM Resident Organ Tuner', I am always responsible for tuning the reeds on the instrument and maintaining the adjustment of the mechanism when necessary. As there are no sliders on the pipes the instrument has never been tuned - the reeds apart - since its completion and the church has had no expenditure on its upkeep and maintenance. Once it settled down after completion it has remained 100% reliable,

the occasional readjustments being made by myself, or when impossible for me to cope with, by Peter, e.g. when a wooden pipe started to come unstuck at the top and I did not know how to get it out of the Brustwerk to tend to it myself.

In conjunction with Brian Runnett, the late organist of Norwich Cathedral, a Diocesan Organ Scholarship scheme was started up whereby nine 'scholars' each receive three years of professional organ tuition funded by the diocese with the object of helping to create a continuous supply of organists throughout the county. This evolved as something of a pilot scheme which other dioceses throughout the country became interested in. It has been my privilege to have been running this ever since its inception, just about all the scholars - both juvenile and mature students - have learned here at St. Peter's under my instruction and continue to do so. St. Peter's also runs its own SPM Organ Scholarship scheme for highly talented youngsters likely to embark upon a musical career. From the early sixties these have consistently gained the highest marks in the diplomas of the RCM and the RCO and most have taken up Oxbridge Organ Scholarships or gone on to the Royal Academy or the Royal College. St. Peter's is known nation wide as a church providing organists of calibre. As a result I have been consulted over the FRCO syllabus and the RCM have sent their organ students to study on our organ - Neil Taylor (former Assistant at the Cathedral) being among the first batch to come with Nicholas Danby.

The Norfolk County Music Festival had held its Organ Class in the church each year since the early 1970s. With the

advent of the Collins Organ I was able to take the standard of playing to a much higher level than was possible on the old organ, and the class has reached national fame - no other provincial festival apparently having anything like it - or so I am told.

Of the visiting organists to our concert series the list of players reads like a 'Who's Who' in the organ world. Master Classes and children's events have all flourished and the instrument continues to inspire all who play it with understanding. Visiting Organists Associations from all over the country come to hear a demonstration and talk about the instrument. The younger generations of players are usually much better informed than those of riper years, some of whom still regard organs more as a one-man-accompanimental-machine on which anything but 'proper' organ music can be played.

So what are my feelings about all this and the life of the Christian Church? First of all, there are many more fine organists around nowadays than ever before in spite of the constant apparent shortage reported by the church. The western church attracts neither clergy, organists, singers, nor congregations much of the time. But musicians still want to play a fine organ; and there are plenty of them about. The problem is that they will not commit themselves to fifty-two weeks in the year playing for church services in a church which often seems to have lost its way in a welter of mediocrity, lack of vision, lack of leadership, discipline and increasing secularisation. There is a great spiritual hunger which the western church seems unable to adequately address.

Instead of concentrating on its own culture it tries to borrow from elsewhere. Musically this means that it strays down all manner of secular pathways in an attempt to 'attract' people into the pews. But Christianity is not about 'attracting' people. It is about presenting a tough option - to accept or reject the Christ in every human being. And here it is that I must say how grateful I am to be part of a church that has not entirely abandoned the 1662 Prayer Book or the Authorised Version of the Bible, but has combined both old and new. It is reassuring at St. Peter's to know that, unlike many churches, we have not yet quite thrown out everything that is excellent from past ages in favour of modern mediocrity. If I may express a personal opinion, I accept for personal study any translation of the Bible which clarifies the understanding; but I believe the Jewish scholar who said of modern versions of the Bible that "they have taken away the literature in favour of basic understanding and have lost much in the process. Modern translations of the Bible, which pretend to be more accurate, are in an important way less so, because the language is incapable of reverence and wonder. Losing mystery and beauty they become insignificant in the strict sense of the word." I believe the role of the church musician is to assist in the worship of God, to aid the worshipper, to create mystery and beauty, and to reveal something over and beyond the transient world around us. Music speaks of things which are beyond the power of words to express. It remains the most powerful universal language available to the church.

Parting shot

Ralph Bootman

Thirty-five years ago, when a newcomer to the old NDOA, I suggested a Newsletter be published quarterly with details, notes and news of 'organic' interest. From April 1967 until Spring 1992 I was the compiler, printer and editor of what became the Newsletter and in each issue I tried to bring organ news to our readers and, thanks to our present editor, I have been allowed to carry on and, I hope, bring you news of interest in the organ world in each issue.

I have been greatly helped in this by many readers who have contributed items of interest from far and near and by organ builders themselves who have readily shared their work lists with me. To all, I give my thanks.

As organists, both good and bad, we should all take an interest in the many facets that the instrument presents to us, construction, voicing, positioning, types of action, stop-lists and so on. But many couldn't care less about these matters they are simply interested in the organ as a musical instrument which is there for them to play. On the other hand, there are those who are more concerned about the technicalities of the instrument than the musical results. There is a danger that organ music lovers are not the same as organ lovers. As the former have favourite composers, so the latter have favourite organ builders and for players of some repute who have never really concerned themselves with the creators of these musical wonders, there is much they can learn. Instruments by obscure builders can

be, and often are, as musical as those by builders whose names are, or have been, household words. How lucky we are to have such a variety of instruments within our county and diocese!

Most organ builders are modest folk, as are many organists, but there are those who remind me of lines I learned many years ago as a young schoolboy, I think they were from the Catechism, which we all learned in those days before being confirmed and which ran something like "*...not to think of myself more highly than I ought to think...*". Unfortunately, there are some who could take these words to heart. So, too, could some organists and some organ advisers. In compiling these notes over the years, I have had to deal with all these people and I am reminded of the bigoted superiority of the late Henry Willis - no instrument could possibly compare with a 'Willis' in his view, but other and smaller firms produced work of equal, if not sometimes better quality than the House of Willis and quietly got on with the jobs in hand. Some did not even worry about advertising; their reputation, which had taken years to build up, was their guarantee and it needs but one slip and the reputation has vanished.

So much for organ builders. What of those holding the exalted position of Diocesan Organs Adviser? I have been in touch with several dioceses in the past and only in one case has the remit given to its advisers been available and that was... *'to advise the Chancellor or the Archdeacon whether the work proposed is suitable for the church concerned'*. I remember this because it is short and to the point. Many organ builders known to me personally have but little faith in advisers and many

resent these gentlemen - are there any Lady advisers? - telling them how to do their jobs. Years ago, one adviser, a brilliant cathedral organist, both telephoned me and wrote to me telling me that I had no business to advise anyone - that was his job - but he had to climb down quietly when it was pointed out to him that none of the churches concerned were anywhere near 'his' diocese. One adviser's report upon which I was asked by the PCC to comment consisted mainly of two subjects - that the slots in the heads of screws were not all at the same angle and please could he have his travelling expenses! Now we read of advisers being graciously pleased to allow a church to scrap an old instrument and, perhaps, install an electronic instrument in its place. Some Advisers are good, very good, and more of this type are needed. But who recruits them and what credentials must they have? There is a danger, too. It is all too easy for an adviser to give work to his favourite builder, be he good or bad. This practice is as old as the hills but is still with us today.

Readers will no doubt be aware that one of our leading firms of mechanical (tracker) organ builders has been expelled from the The Institute of British Organ Building for daring to join hands with a builder of electronic organs. One may or may not like the instruments of Peter Collins, one may or may not like the electronic organs of the Allen Company, but I see no earthly reason for the action taken. If pipe and electronic combined are good enough for so many churches, i.e. West Runton, it should be good enough for yet more experimentation. Conservatism is all well and good in organ building but progress must be allowed, too. Has the

'back to tracker' phase passed? Will we be allowed to have decent drawstops or even stop-keys on the future? We shall see.

Readers will also have noted the recent closure of one of our major organ building firms, the Liverpool based Rushworth & Dreaper, and if one studies the pages of The Organ, Musical Opinion or Choir & Organ many names new to the craft will be seen. Good luck to them all.

As Sandy and I settle in France, something that has been on our minds for a long while now, I shall miss compiling these notes for you. It has been a pleasure on the whole and a few of the thoughts I have had whilst writing for you I have expressed, they are my views on the Organ World in this country as I see it and I hope that someone may be found to take over where I have left off. I hope, too, that I may remain a member of the Association and receive news from time to time of its activities and, of course, The Journal. Perhaps the Editor may even welcome organ news from across the Channel!*

Many of the churches near where we shall live rely on harmoniums, but I shall be able to practise on a fine three-manual Cavaillé-Coll or a nearly new three-manual Klais - although I shall have to get used to the pedals! I hope that you will forgive me for putting forward some of the points of view I hold that have coloured my writings.

**Ralph would be most welcome to follow in the footsteps of Alistair Cook and his Letter from America. I'm sure we'd all look forward to hearing from him from time to time Ed.*

Organ News

Brent Palmer

As you will see, I have now taken over this column from Ralph Bootman. I appreciate that he will be a very hard act to follow.

Edmund Holmes of Holmes & Swift has advised me that the restoration work on the 1877 Forster & Andrews organ in Hingham Parish Church has now been completed after six months. Any members who wish to hear how it sounds should come along when we visit it later in the summer. They have also just finished cleaning and repairing the organ in Surlingham Parish Church following a fire last year. The work has included altering the tonal specification at the organist's request to give a more effective chorus, moving the Gemshorn from Swell to Great and revoicing the Great Dulciana 8 as Swell Fifteenth 2. The specification now reads as follows: Great Open Diapason 8 Gemshorn 4 Swell Lieblich Gedacht 8 Gamba 8 Fifteenth 2 Pedal Bourdon 8. It is interesting to note that there is not a single 16ft stop on the organ. I wonder why?

They are also completing restoration of the two manual and pedal instrument in Walsingham Methodist Church. It was apparently built by a C.C. Nizer of New Cross Organ Works, Eckington Gardens, London but no information can be found about this builder. Does anybody know of them? If so, drop me a line.

Those members who are familiar with the original layout of the organ at St. Martin's Overstrand will find that it has changed. The console has now been resited behind the choir stalls to create a rather nice room

in the church where it used to be, a move which necessitated replacing the pneumatic tubing and replacing it on the advice of Richard Bower of Bower & Co. who have done the work with solid state action using 'MultiSystem' from SSSL. The piston system has been upgraded to a ten-level system with the only visible additional pistons being the generals set and generals cancel: all the other pistons and the blower switch are hidden behind a tiny oak cupboard door let into the return of the stop jamb. On the tonal side, they have restored the Open Diapason No 1 to the great which Hill Norman & Beard removed a decade ago in favour of a Fifteenth which has been retained, placed the Bourdon which was always on great and pedal on a unit chest and borrowed it as much as possible to create a much needed third manual 8ft Lieblich Flute on the manual which HNB christened 'orchestral' and which has been retained. The new Trumpet/Trombone rank has now been added with pipes from Booth & Son in Leeds which have been tonally finished by Richard Bower. The couplers have also been altered, although they now 'play through'; the feature of separate Swell octave to Great and Swell sub-octave to great has now been retained.

Messrs E.J. Johnson & Son (Cambridge) Ltd are now based at Unit 23, Homerton Industrial Estate, Harling Road, Snetterton, NR16 2JU. Since moving to the county, they have been invited to quote for four contracts. They have also been active throughout the region. In Suffolk, they have removed and restored the manual wind chests after water damage in the Catholic Church in Bury St. Edmunds. In the same town, they have restored and

releathered the double rise reservoir in St. John's church. In Essex, they have restored the pipe chest in Great Sampford Parish church. In Cambridgeshire, they have restored the Swell organ pipe chest and repaired the building frame structure and the facade pipes at Bassingbourne Parish Church while here in Norfolk, they have remade the pipe chest and made tonal modifications to the instrument at High Kelling. Work in hand includes a new two manual and pedal practice pipe organ for a customer in France which will be based on six extended ranks of pipes and will use the customer's own pipe work. They are also restoring a two manual and pedal Walker positive for use when a temporary organ is required and restoring the large three manual and pedal Bishop organ in St Mary's, Kilburn in London with new transmission and minor tonal modifications. In the future, they will be restoring the Spurdun Rutt organ at Wesley Hous, Cambridge, building a new two manual and pedal mechanical action organ for the Perse School, in the same city and restoring and reconstructing an exceptionally fine three manual and pedal Binns instrument from St Mark's, Woodhouse, Leeds which will be installed in Eye Parish Church. They will make some tonal additions and build a new mobile draw-stop console.

I would be very pleased to hear from any organ builders big or small and from any members who are carrying out work on their instruments either by writing to me at the address on the inside cover of the Journal or by E-mail at:

BLP85BEECHWOOD@aol.co.uk.

Do tell me what you are doing and I can then pass it on.

Congratulations

St. Peter Mancroft Organ Scholars Sohyun Park 13 and Simon Willoughby, have been awarded a place at Chetham's Specialist Music School for September 2003. Both, who are currently pupils of Keneth Ryder, will be continuing their studies on piano and organ. They will be missed from these parts but we wish them well in their new location. Danny Evans 15, former St. Peter Mancroft Organ Scholar and for the past two years a pupil at the Menuhin School in Surrey, gave a stunningly beautiful piano recital in the Assembly House on 1st May as part of the Norfolk and Norwich Festival which received an outstanding write-up in the EDP. He played Scarlatti, Beethoven, Liszt and Rachmaninov to a packed and delighted audience.

Brainteaser by Pauline Stratton

Hidden in the following passage are the names of 16 composers. The first has been printed in *italics>. Can you find the other 15?*

A talk and demonstration entitled 'How to rub brasses' will be given by Hugh and Elsa Tierce next Saturday in St. Victoria's church. Please arrive shortly before 8 p.m. Those travelling by car should be able to park in the field down by the beck with care, but be warned - the ground is rather soft. For those requiring transport a cab will ferry people from the King's Head pub, a charge of 50p being made. It would be best if those walking to the church avoided the footbridge.

Afterwards, in the old chapel garden, some unusual cocktails will be served.



Don't miss Daniel Roth in Norwich

Born in 1942 Daniel Roth, widely acclaimed as one of the leading French organ virtuosos, has held several prestigious positions as both performer and teacher. At the age of twenty he made his début at the organ of the Basilique du Sacré-Coeur, as assistant to his teacher, Madame Rolande Falcinelli whom he later succeeded as titular organist, a post which he held until 1985 when he was appointed titular organist at Saint-Sulpice where his predecessors were Widor, Dupré and Grunewald.

A former teacher at the Marseille Conservatoire, he was appointed to the Strasbourg Conservatoire in 1979 and to the Saabrücken Musikhochschule in 1988 and is currently Professor of Organ at the Musikhochschule in Frankfurt am Main, where he succeeded Edgar Krapp and Helmut Walcha. Daniel Roth has also been Artist-in-Residence at the National Shrine of the Immaculate Conception and Chairman of the organ department at the Catholic University in Washington D.C.

A former student at the Paris Conservatoire, Roth's teachers have included Marie-Claire Alain and Maurice Duruflé. He has won several competitions, among them the Grand Prix de Chartres in 1971 (Interpretation and Improvisation). As a concert organist Daniel Roth has toured extensively in Europe, Great Britain, Scandinavia, Korea and Japan and has made several appearances in the USA and Canada. He is also much in demand as a teacher and he participates on organ competition juries throughout the world and is also well-known for his brilliant improvisations.

As a composer Daniel Roth has had several works published by Leduc, Bärenreiter, Schott (Mainz) and Novello. For his compositions he received the Florent Schmitt Prize awarded by the Académie des Beaux-Arts (Institut de France) and he has several recordings to his credit with Erato, Phillips, Arion, Pathé-Marconi, EMI, Priory, Wergo (Schott) and Aeolus.

On July 23rd in Norwich Cathedral his programme will be: Pierné *Trois Pièces Op 29*, Franck *Prière Op 20*, Bach *Prelude et Fugue in E minor BWV 548*, Mendelssohn transcribed by W.T. Best *Overture to St. Paul*, Widor *Scherzo from Symphony No 4 Op 13*, Roth *Et misericordia from Livre d'Orgue pour le Magnificat*, Liszt *Prelude and Fugue on B.A.C.H.* and an improvisation.



Another CD with local interest

David Dunnett plays organ music from Norwich - The English Cathedral Series Vol. VII Regent REGCD175 76' 07"

This CD is quite a cracker! David Dunnett is on splendid form, revelling in an all-English programme which suits the Norwich instrument to a 'T'. David's enjoyment of this music comes across quite clearly in many of the pieces - particularly the two delightful works by Alfred Hollins. *The Trumpet Minuet* is a little masterpiece of course, while the *Concert Overture No 2 in C minor* gives the player ample opportunity to revel in the organ's 'orchestral' stops.

Since arriving at the cathedral in 1996 David Dunnett has been a great supporter of local musicians. In this recording he features Ronald Watson's *Sonatina*, composed in 2001 for Bryan Ellum. I heard David Dunnett's electrifying performance of this work during his summer recital last year, and this CD performance is in the same mould. The *Sonatina* is an exciting work, yet its heart is found within the poignant *Aria*. This movement is a real treasure, and could stand on its own quite happily. David Dunnett displays superb musicianship in underlining the tension and drama contained within the extensive three movements.

Another Norwich gem to be found within this programme is Heathcote Statham's *Rhapsody on a Ground* which is very rarely heard these days. This is a great pity as Statham displays great mastery of the 17th century form.

Other highlights to be discovered are Howells's *Rhapsody in D flat* as well as Harold Darke's very early *Rhapsody Opus 4* which was composed in 1908. The swagger of John Cook's *Fanfare* contrasts beautifully with Bairstow's tongue in cheek *Evening Song* and the dignity of *Flourish for an Occasion* by W.H. Harris.

The *Occasional Trumpet Voluntary* by Patrick Gowers is an awkward but enjoyable Toccata-style romp utilising Jeremiah Clarke's famous theme. It brings a smile to the face of the listener and one can see that this piece is a particular Dunnett favourite.

Most students from the 40s and 50s thought of York Bowen as a composer for piano. However, his *Fantasia (Opus 136)* is a superb organ work written for the 1951 Festival of Britain and deserves more regular hearings in recitals.

This recording demonstrates David Dunnett's brilliance as a recitalist and his programme is finely captured by Gary Cole of Regent Records 2003 and is certainly a 'must-buy' for local organ supporters.

Gordon Barker



***Pull out the stops at Wymondham Abbey
- special event for young keyboard
players***

Martin J. Cottam

For many of us already gripped by a passion for the organ and its repertoire, the continued marginalisation of our chosen instrument (within these islands at least) remains a source of some frustration and puzzlement

The reasons are, of course, legion and we have to be honest and concede too many people in our land have been put off by the grim experience of hearing dull organs poorly played, all too often alas in the context of a less than inspirational service.

It rests then on our shoulders to make some effort to change this sorry state of affairs and promotion of special days specifically designed to offer young people the opportunity to discover and explore the peculiar magic of the organ must surely be of the utmost importance as part of this remedial process.

And so it was that at 9.30 a.m. on a classic East Anglian morning, a number of us gathered to observe and listen at the extraordinary edifice that is Wymondham Abbey. The Abbey possesses two instruments replete with ranks of rare late Georgian pipework as fashioned by James Davis of Preston. Information and application forms carefully distributed amongst local schools and private music teachers brought a smaller number of young people than perhaps anticipated but all these were warmly welcomed by Gordon Barker, chief organiser of the day, and our host Howard Thomas, resident

organist at the Abbey. These two gamely effected as simple an introduction to the complex mechanics of the organ as they could muster, amiably aided by John Plunkett and his demonstration rank of assorted 'whistles, buzzers, hooters and fat plums'.

But nothing quite beats the actual hands on experience and soon we were led to the north aisle and the 1810 Davis chamber organ. The subsequent sight and sound of young children transferring their first year piano pieces to such an elegant and historic instrument was both delightful and moving. How quickly and naturally they adapted their fingers to the different touch of an organ keyboard and with what enviable lack of fear and self-consciousness they made the sweet pipes play.



*Conor Etteridge at Wymondham Abbey
with sister Lauren and Gordon Barker
looking on*

By the time we transferred to the main organ high in the west tower gallery some more young explorers had arrived. It was instructive to hear the mother of one, air her concerns that her daughter's 'jazzy' pieces might be somewhat inappropriate, a classic example surely of the sort of misconception to which the organ is all too prone, I fear. But the gentle 'jazz' piece left neither organ nor Abbey at all offended! Indeed it gave Gordon the perfect opportunity to reveal the organ's capacity to single out a melody in one colour over a contrasting accompaniment on another manual, a suggestion the little girl followed up with great aplomb.

As well as several youngsters of primary school age we had three male teenagers whose adroitness on the pedal board and impressive attention to details of articulation revealed they were already long term converts to the organ. Having made musical contributions earlier in proceedings it fell upon them to bring a fine morning to a splendid close, each performing a piece in turn.

This 'mini-recital' included pieces by John Ireland, Buxtehude and J. S. Bach with each player revealing confident and deft technique. The temptation to employ the rather striking Great Trumpet stop was not resisted. Inauthentic, yes, but no matter. This was a time to have fun!

Time alone will tell what fruitful seeds such a morning will have sown. Whatever the long term outcomes my guess is that not one of these brave youngsters will have regretted the opportunity to play such fine historic instruments in such an impressive setting. Certainly the gentle flow of tourists perusing the Abbey displayed no obvious

signs of complaint about their efforts. So hearty thanks indeed to all who worked so hard to make such an event possible and especially to the authorities at Wyndham Abbey for so generously entrusting us with their inspirational facilities. It was a treat to be present.

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Norwich Organ Crawl



Prue Goldsmith

On a balmy early April Saturday, NOA members caught up with the latest news on the Norwich organ scene.

At 9.30 a.m. sharp Miles Quick ushered us into the quaint Norwich School Chapel to take in the history and atmosphere of this antique place of worship and its interesting organ, originally part of the cathedral instrument which survived the celebrated evensong fire. Miles gave a short introduction before playing the Whitlock *Andante Tranquillo* and J. S. Bach's *C major Prelude*. Members then took the opportunity of examining the instrument at close range, noting all the schoolboy graffiti and generous choir seating as well as actually playing some well chosen pieces.

A short walk brought us to Princes Street United Reformed Church where Peter Stevenson welcomed us. The notes

about the organ provided by Peter gave some interesting information to the technical buffs. The organ is a Henry Willis built in 1875. The Willis Stop Key console was moved to its present position under the pulpit in 1930. Some years later, Norman, Hill & Beard replaced all the action with a Christie Music Transmission System providing a digital memory playback. Bishop & Son of Ipswich have maintained the instrument in recent years, and in 2001 embarked on a programme of work which involved re-leathering the concussion bellows, refurbishing the pedals and doing general repairs to the trunking. A new and important addition was made possible by a generous donation from Bob Bunting of a 16ft pedal Ophicleide which is a distinctive Willis stop found in the organs of St. Paul's and Liverpool Cathedrals. Originally the ophicleide, now an obsolete instrument, was a member of the Cornett, (not Cornet), family and featured in the orchestral scores of Mendelssohn, Berlioz and Wagner. It is now replaced by the Tuba in the brass section. Peter gave a demonstration of the organ with a piece by a Nigerian composer Fela Sowande (1905-1987) whom he had met in the early 1950's through his mentor, Harold Darke. The piece was called *Ka Mira* and belongs to *Two Preludes on Yaruba* and is very much in the Romantic Tradition. Peter is having a wonderful time at Princes Street continuing their tradition of fine music on Sundays and at the weekly Thursday lunchtime recitals with more celebrity recitals in the pipeline.

At The Octagon Chapel Mary Rae and Tim Patient awaited our arrival where we caught up on the restoration of this famous, historic organ. The Octagon is the

only Unitarian Church in Norwich with a fascinating history both architecturally and theologically. Mary, who is in charge of the music, gave a fascinating introduction to the organ which dates from 1802, originally cost £40 and was completed by Michael Crotch, brother of William 'Lo, star lead chieftains' Crotch. According to a splendid website this organ is thought to have been built by Renatus Harris and or his son John, possibly between 1660 and 1743, with the last major work, an extensive rebuild, being undertaken in 1899. One hundred years later Holmes & Swift had the honour of restoring the organ, the only change being the addition of a Trumpet stop on the Great, which had been prepared for in 1899 but never fitted. Among some interesting facts about the organ to emerge were – that William Crotch is believed to have played it; the front pipework was cleaned and waxed rather than painted bringing out the soft mellow colouring and a bottle of water was found in a previously inaccessible part of the organ making it 103 years old. Tim gave us a flavour of the brilliance of the instrument before members eagerly clambered onto the gallery to have a go.

A splendid day was concluded at the Cathedral with a moving Evensong led by Canon Jeremy Haselock and sung by Sheringham Church Choir showing what is still possible with dedicated church musicians. Alan Morris provided sensitive accompaniment on the organ for a marathon three psalms and Stanford in C and sent us on our way with the 1st movement of Organ Sonata No 1 in C minor by James Lyon.

A very interesting and enjoyable day – thanks to all concerned.

The organ in the Octagon Chapel

<i>Great</i>		<i>Swell</i>		<i>Pedal</i>	
Open Diapason I	8	Bourdon	16	Open Diapason	16
Open Diapason II	8	Open Diapason	8	Bourdon	16
Dulciana	8	Rohr Flute	8	Principal	8
Wald Flute	8	Salicional	8	Flute	8
Principal	4	Voix Celeste	8		
Flute	4	Principal	4	Swell to Pedal	
Twelfth	2 ² / ₃	Piccolo	2	Great to Pedal	
Fifteenth	2	Oboe	8		
Clarionet	8	Horn	8		
Trumpet	8	Tremulant			

Swell to Great Swell Octave
 3 composition pedals to Great 3 composition pedals to Swell

The organ in Norwich School Chapel

<i>Great</i>		<i>Swell</i>		<i>Pedal</i>	
Open Diapason	8	Stopped Diapason	8	Bourdon	16
Clarabella	8	Gamba	8	Principal	8
Principal	4	Gemshorn	8	Octave	8
Flute	4	Mixture	12 15	Bassoon	16
Twelfth	2 ² / ₃	Trumpet	8		
Fifteenth	2			Swell to Pedal	
Swell to Great				Great to Pedal	

2 toe pistons to Great and Pedal 2 toes pistons to Swell

The Willis Organ in Princes Street United Reformed Church

<i>Swell</i>		<i>Great</i>		<i>Pedal</i>	
Open Diapason	8	Lieblich Bourdon	16	Open Bass	16
Lieblich Gedackt	8	Open Diapason 1	8	Bourdon	16
Salicional	8	Open Diapason 2	8	Quint	10 ² / ₃
Vox Angelica	8	Claribel Flute	8	Principal	8
Gemshorn	4	Dulciana	8	Flute	8
Piccolo	2	Principal	4	Octave Flute	4
Mixture	3 ranks	Flute couverte	4	Contra Oboe	16
Contra Oboe	16	Twelfth	2 ² / ₃	Ophicleide	16
Cornopean	8	Fifteenth	2		
Tremulo		Tierce	1 ³ / ₅	Swell to Pedal	
Sub Octave		Trumpet	8	Swell to Pedal	4
Octave		Clarinet	8	Great to Pedal	
Unison Off		Oboe (by piston)	8		
Swell to Great	16	Swell to Great		Swell to Great	4

This is a Job Description for an organ blower (known as the Calcant) in a town in Germany, dating from 1853:

Instructions for the Calcant and Music Assistant

1. The calcant of this Town Church must endeavour to behave in general in an orderly, polite and pleasant manner in all matters and to behave with due respect towards the spiritual and secular authorities placed over him, as well as the Music Director and Organist.

2. The duties of this position are according to the following ordinances, particularly as Calcant:

a) to work the bellows at all services on Feast days, Sundays, Festivals and ordinary days when the organ is played, and when there is a rehearsal, also including times when a service is transferred to another church.

b) The same duty applies at weddings, funerals, or other similar occasional services.

c) Likewise, when the organ is tuned - which the organ builder undertakes to do twice a year - he must be present to assist for as long as is required, and also to operate the bellows while the Music Director checks the tuning afterwards.

d) As Music Assistant, he is to arrive before the Music Director in advance of the service or rehearsal to obtain the key to the organ, and everything to do with the music, and to complete all necessary duties regarding the choir music and needs of the organist; also, on occasion, to let members of the choir and orchestra know in advance whether or not a rehearsal is to take place, or has been cancelled. If an additional service is arranged, or there is a wedding, he is to let the organist know.

e) Before the start of a rehearsal he is to place the music stands and instruments in the correct places, and to remove them after the service is over, and he is to place the seats for the musicians in the correct places.

f) In the cold season he is to make a coal fire in the pan provided for the purpose whenever the Music Director feels it is necessary, and to watch carefully so that no accident occurs, and to place the iron lid back on the pan immediately the service is over.

g) He must regularly, every 4 weeks, clean out the organ balcony, and every other time wash it clean with sand and sawdust. In performing this duty, he must make sure that no harmful dust gets inside the organ, and therefore should spray the floor with plenty of water.

3. In carrying out his duties the calcant must keep strictly to the times appointed and should arrive earlier rather than later and indeed perform his business as calcant with the greatest care under the direction of the Organist, so that there will be no damage to the bellows or organ as a result of careless blowing.

4. Above all, he must deal as responsibly as possible with the church's furnishings; and he must also see that no one damages anything, and particularly not allow anyone to remain with him in the bellows chamber while the organ is being played and the singing is going on. Finally, he must lock up during the sermon, so that the attic doors that face the Hospital Square are never left open.

5. Except with the knowledge or presence of the Organist, he must not let anyone play the organ, and not allow any equipment belonging to the church, instruments or music to be taken out.

6 - 9 Further general instructions, wages in money and in kind, notice required when leaving.

Submitted by John Robbins

From the mailbag



Dear Ron

I read with interest Bill English's article 'When is a hymn not a hymn?' in the Spring issue. It is a good question which has caused me to ponder. As a matter of interest I attended an ordination service at the Cathedral last September and subsequently wrote a few words about it for our parish magazine from which the following is a short extract:

The hymn singing was rousing to say the least although it was slightly disjointed in odd places where we sang one verse of a hymn and had just got nicely 'wound up' when we had to sit down and then sing the next verse after odd bits of ceremonial. It was interesting to note that in the order of service there were six hymns and one song which got me thinking 'what's the difference in the context of this service?' I looked up the words in my dictionary. Briefly, a hymn is a Christian song of praise sung to God or a saint. A song is a piece of music usually employing a verbal text. Alright, a song is a song and a hymn is a special song. So let's call a hymn a hymn! That's what it is.

John Robbins

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anyone want an organ?

About to be removed is a three-manual extension organ from a church that wants rid of it. Built in 1952 by J.W.Walker, it contains four main ranks, Diapason (unenclosed), Flute, Salicional (from 16') and Trumpet. There is also a partially independent Mixture. These provide the surprising specification of 34 speaking stops - which is, for all the obvious limitations, sensibly chosen.

This might be absolutely perfect for someone, since the organ itself is compact and the detached console boasts full compass (32/61) and a decent quantity of pistons.

Please let me know if you can think of anyone with a) sufficient space b) use for a rehearsal machine of this kind c) enough spare cash to buy a decent second-hand car.

Paul Derrett

01531/890764 and /or e-mail Derrett.Dymock@btinternet.com

For your diary

Norwich Cathedral Concerts

Organ recitals

Saturday June 21st at 1 p.m.

Jonathan Moyer (USA) Oundle Festival award winner

Wednesday evening recitals at 8 p.m.

July 16th

Katherine Ennis St. Lawrence, Jewry

July 23rd

Celebrity Recital

DANIEL ROTH

Saint - Sulpice, Paris

July 30th

Thomas Leech

Organ Scholar Norwich Cathedral

August 6th

Roger Sayer

Rochester Cathedral

August 13th

Julian Thomas

Assistant Organist Norwich Cathedral

Monday August 25th

11 a.m. Bank Holiday Recital

Neil Ricketts Norwich

**St Peter's Sheringham
Summer Serenade**

All concerts and recitals are at 8 p.m. on Thursdays with retiring collection unless otherwise indicated

*June 26th **John Farmer** - organ*

July

*3rd **Anthony Roberts** - Assistant St. Mary le Tower Ipswich - organ*

Saturday 5th Vocal and instrumental music by the choristers of St. Peter's

*10th **Richard Cockaday** - organ and **John Balls** - dramatic reading*

*17th **John Cooper** - organ*

*24th **BIG C concert** - Admission £4*

*31st **Carole Tims** - piano **Penny Doe** - contralto and **Tracey Waite** - soprano*

August

7th Organ recital in aid of the Norfolk Organists Association by

***Timothy Patient** - Assistant St. Peter Mancroft Norwich*

*14th **Bill Purchase** - Fakenham Parish Church - organ*

22nd - 25th inclusive Flower Festival

*28th **Richard Walker** - Director of Music Harrow School - organ*

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Gerald Gifford plays...

July

8th St. Peter & St Paul, Cromer 8.00 p.m. (organ and harpsichord)

14th St. Mary, Brancaster 7.30 p.m.

*Bach Harpsichord Concerto (BWV 1055) with Anglian Baroque Ensemble
(Brancaster Midsummer Music Festival)*

25th St. Peter Mancroft, Norwich 1.00 p.m.

August

*21st St. Mary, Old Hunstanton 8.00 p.m. (harpsichord)
with Amanda Anslow, recorder*

22nd Holy Trinity, West Runton 7.30 p.m. (organ and harpsichord)

St. Thomas's Church Heigham Concert Series 2003

Admission Adults £4 Concessions £3

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

Concerts start at 7. 30 p.m.

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*

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Saturday June 21st at 7.15 p.m. at St. Peter's Church, Brooke

Celebrity Organ Recital by *David Dunnett*,

**Organist of Norwich Cathedral, followed by a
Celebration Supper at Welbeck House, Brooke.**

This is the official opening recital on our new 'Norwich' digital organ following the which there will be a Celebration Supper at Welbeck House by kind invitation of Mrs. Daphne Vivian-Neal. Tickets for the recital alone are £5; combined tickets for both recital and supper are £10. Numbers for the supper are strictly limited and so early application is essential. There could be no better way of spending the Longest Day. Come along – and tell all your friends!

Further details and tickets from David Watson: 01508 550284

Organ Music in St. Peter Mancroft

Wednesdays & Saturdays 12 noon

Visitors to St. Peter's often express great disappointment in not being able to hear the west end organ which is such a prominent feature in the church.

To remedy this each year, in addition to the lunchtime recitals, the organ is played regularly on Wednesdays and Fridays at 12.00 noon for 20 minutes during June, July and September. Kenneth Ryder will be playing highly colourful 17th and 18th century music so that visitors can hear a sample of the vast tonal pallet of this important 18th century style organ. If you are in the city do come into St. Peter Mancroft church for half an hour when some of the greatest music ever written for the organ will be played. Each programme will contain at least one major work from the repertoire. There is a retiring collection.

Lunchtime Organ Recitals 19th Season 2003

Fridays at 1. 10 p.m. Admission at the door £4 (£3)

<i>27th June</i>	Robert Houssart	<i>Assistant Organist Gloucester Cathedral</i>
<i>11th July</i>	Thomas Leech	<i>Organ Scholar Norwich Cathedral</i>
<i>25th July</i>	Dr. Gerald Gifford	<i>Professor Royal College of Music</i>
<i>12th September</i>	Robert Quinney	<i>RCO Performer of the Year 2002</i>
<i>26th September</i>	Simon Bradshaw	<i>Organ Scholar Peterhouse Cambridge</i>
<i>10th October</i>	Dr. Anthony Gritten	<i>University of East Anglia</i>

Evening Organ Recital for Whitsuntide

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

Admission by Programme at the door £4 (£3)

Timothy Patient plays Messiaen

L'Ascension - Messe de la Pentecôte

St. Nicholas Dereham Lunchtime Recital Series 2003

All recitals commence at 1.15 p.m.

<i>Friday 13th June</i>	Julian Thomas Assistant Organist Norwich Cathedral
<i>Friday 25th July</i>	Richard Bower Restorer of the organ in 1995
<i>Friday 15th August</i>	Jemima Jackson Director of Music St. Nicholas

The Hill (1876) organ contains four stops by Bernard Smith (circa 1690) and seven stops by Joseph Hart (1827). An unusual feature of this instrument is the superb Chair Organ which contains much of the early pipework.

**ST. ANDREWS HALL
ST. ANDREWS PLAIN, NORWICH**

Saturday 14th June 2003 at 7.30pm.

The Organist Entertains

NIGEL OGDEN

**plays a concert on the 56 stop 3 manual pipe organ
tickets £5 on the door**

full bar and tea /coffee available.

LUNCHSTOP ORGAN CONCERTS

all at 1.10 p.m. Mondays

June 2nd	<i>Andrew Parnell</i>	July 21st	<i>James Laird</i>
June 16th	<i>John Dillistone</i>	July 28th	<i>Robert Crowley</i>
June 23rd	<i>Martin Setchell</i>	August 4th	<i>Tim Patient</i>
June 30th	<i>Christopher Moore</i>	August 11th	<i>Miles Quick</i>
July 7th	<i>Julian Thomas</i>	August 18th	<i>Dr. David Baker</i>

Tickets on the door £2.50

You are invited to bring your lunch to eat during the concert. Alternatively hot and cold food is available from the crypt restaurant if you wish

Midday music

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

St. Mary's Little Walsingham Wednesdays at 8.00 p.m.

2 nd	July	<i>Malcolm Russell</i>	Framlingham
9 th	July	<i>Gary Sieling</i>	Stamford
16 th	July	<i>Keith Bond</i>	Aldeburgh (with Gordon Pullin, tenor)
23 rd	July	<i>David Saint</i>	Birmingham
30 th	July	<i>Jonathan Blasby</i>	Bury St. Edmunds
6 th	August	<i>John Jordan</i>	King's Lynn
13 th	August	<i>Derek Longman</i>	Hertford
20 th	August	<i>Gerald Gifford</i>	Thornham (organ and harpsichord)
27 th	August	<i>Timothy Patient</i>	Norwich
3 rd	September	<i>Michael Allard</i>	Holt

Association forthcoming events

Saturday 7th June Annual Outing to Oxford.

Visiting Magdalen, Brasenose (Bower organ), Queens and Harris-Manchester Colleges. A few seats are still available for this trip at £16 per head. Ring Mathew Martin on 01603 754731. Any who have not paid for the trip should send a cheque payable to NOA to Mathew without further delay. The pick up point is at Sainsbury's, Longwater Lane, Costessey (on the A47 Southern Bypass).

Saturday July 26th St Peter Mancroft, Norwich, commencing at 7.30 p.m.

The extraordinary fascination of Buxtehude's organ music. Lecture-recital by Kenneth Ryder.

Saturday 9th August Organs of South Norfolk - Rodney Briscoe has arranged

several venues for us to visit starting at Dickleburgh Church at 11 a.m.

There will be visits to Rodney's workshop, Bressingham and Roydon.

Saturday 13th September Visit to St Andrew's Church, Hingham (following

the restoration of the historic organ by Holmes & Swift). Meet 10.30 a.m.

at the church. We will also be visiting St. Nicholas, Dereham with its two organs as well as a Norman & Beard mystery.

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

NOA Membership

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