

The Journal

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Last date for copy for the next Journal is Wednesday 26th November 2003
Why not send your contribution by email to
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The editor writes....

Silly season for organ recitals is all but over for another year. Had you attended all of the recitals advertised in the last Journal you would have been to about 50 and parted with about £200 or if you are a 'concession' then slightly (but not much) less. And the recitals in the Journal were by no means the only ones, as not all organisers send me details for publication.

As one who attends a wide range of musical events it always strikes me how different organ recitals are from other emanations. Of all the recitals plugged in the last Journal, in only a tiny number of cases were there details of the music to be played. It is generally the case that people just turn up to organ recitals and the first they know about what is in store for them is when they are handed the programme. Is this one reason why organ recitals are relatively poorly attended? Would more people go if they spotted something on a particular programme which they wanted to hear? They might, on the other hand, decide to give a recital a miss if they saw nothing on the programme which appealed to them.

Beecham, alluding to a misprint on a concert programme, once announced, 'the piece we are about to play is the piece you think you've just heard'; what interesting issues does that raise? Or the observation of some wag that 'this piece wasn't written by Bach but by someone else of the same name'. Think about it!

Next, for the most part, soloists, small ensembles and orchestras just come on to the platform and play without a word being spoken. Sometimes, if there is to be

an encore, they will announce what it is to be, but often don't even bother to do that; (now that *is* annoying!). By contrast the current trend at organ recitals seems to be that the recitalist should say something and this may have something to do with the fact that at an organ recital the performer is, more often than not, out of sight, so having them make an appearance makes the whole event seem a little less disembodied.

But if the organist is required to 'say a few words', what should be said? Are there still people out there who don't know that Vierne died on the organ bench in Notre Dame or that Bach walked 200 miles to hear Buxtehude? And does telling them make a whit of difference to what they are about to listen to? Perhaps, like children being told a bedtime story, organ audiences just like to hear the familiar bits over and over again and woe betide any organist who tries to leave anything out.

The place for explanations of the music and perhaps interesting tidbits about the composer's life are, in my view, best covered in programme notes (bravo! - Tom Leech) which people can refer to as the piece is being played instead of constantly thinking 'now what was it he said about an enharmonic key shift?'

In two recitals I attended recently, both of which I thoroughly enjoyed, the recitalist said nothing, and I didn't feel that I had missed out in any way. One of these was that wonderful recital in the cathedral by Daniel Roth which was made the more enjoyable by the use of 'the big screen'. Watching the great man at work was indeed a great treat. A screen provided a similar treat at a recital in Maldon by

Gillian Ward Russell who did speak about her programme in such a way that it made the experience all the more enjoyable and certainly tipped the scales for one non organ devotee whom we had with us who later admitted that Gillian's introductory remarks transformed her experience from one where she stared at the ceiling and 'thought of England' to listening intently to the music and enjoying it.

So if you can't see the player in action and you don't know what music is to be played, what is the attraction? The answer must surely be the instrument itself and the noise it makes. Beecham again may have hit the nail on the head with his remark that 'the English don't really care much for music but love the sound it makes'. Perhaps people just love the sound an organ makes, for, no matter how meticulous the technique of an organ recitalist, the detail of the music is often indistinct because of the mutations used in the registration or because of the acoustics. In a cavernous building, it is not until you hear the sound of the organ continuing after the player has stopped playing, that you realise you have been continuously hearing passages of the music of six or so seconds duration all at the same time. Indeed this is one of the attractive aspects of hearing the organ, in a dry acoustic the experience can be less than thrilling. As someone once said, the building is one of the stops which is presumably why builders of electronic instruments include a device to produce reverberation.

Anyway, keep turning up to organ recitals whatever your motives and pay attention to the organist's explanatory remarks if there are any - you never know, you may learn something new!

Happy ending at Hingham

When I set out to go to Roger Fisher's recital on the newly restored organ at Hingham I had no idea that I would be treated to a master class. Sitting, as one can, in the chancel with the recitalist in full view, those of us who chose to sit there experienced a demonstration, not only of impeccable technique, (some of the pedalled passages were breathtaking), but of how major works can be managed and brought off successfully on a modest two manual instrument.

Roger Fisher did not play to the gallery nor feel the need to utter a single word. The choice of Bach's *Chorale Partita 'Sei gegrusset, Jesu gutig'* with its eleven variations was indeed inspired, showing off, as it did, so many of the capabilities of this instrument.

The organ also did justice to Stanley's *Voluntary in D Op. 6 No. 6*, Bach's *Toccat, Adagio & Fugue*, Mozart's *Fantasia in F minor*, Mendelssohn's *Sonata No. 1 in F minor* and the shorter, delightful *Scherzo* from Flor Peeters *Suite Modale* and *Lied* from *24 Pieces en style libre* by Vierne

Congratulations are due to the advisers Mr. John Norman and Dr. James Berrow, the restorers, Messrs. Holmes & Swift and to Carey Moore who, with the PCC, must be mightily relieved that the lengthy episode of being at odds with The Friends of St. Andrew Hingham Church Organ, who raised a considerable sum (with strings attached!), has reached its proper conclusion

The Association has a visit planned to Hingham in September, one I'm sure you won't want to miss. RW.

Conrad Eden 1903 - 1992

Ronald Watson

I could not let this year pass without reference to Conrad Eden whose centenary falls this year. He prepared me for my ARCO and as the local RSCM Commissioner visited St. John's Middlesbrough on more than one occasion to assess the choir and offer encouragement and advice.

It is a pity that there is not a book about Conrad Eden as it would be fascinating and there would be many amusing anecdotes about him and some of the situations in which he found himself. Many I have spoken to who encountered him have their own fund of Eden stories.

He was a boy chorister at Wells and won scholarships to Rugby and to the Royal College of Music. He was Organ Scholar at St. John's College Oxford and was for a short time Director of Music at the Dragon School, the tenure of which was cut short when Eden fractured his skull in a motor cycle accident. In 1927, after his recovery, he returned to Wells as Assistant Organist and in 1933 was appointed Organist and Master of the Choristers there without the post being advertised, in 1936 succeeding Sir John Dykes Bower at Durham Cathedral where he remained until his retirement in 1974 interrupted only by wartime service in India. In 1974 he retired to Sherbourne in Dorset where he died aged 89.

I enjoyed my lessons with him which were always unpredictable experiences. I was once stopped in the middle of a Bach *Chorale Prelude* and asked my opinion of people who threw

petrol bombs. Embarking initially on Bach's *Prelude & Fugue in C major* (Novello Bk. 3), he insisted that I play the whole thing on a single flute coupled through to the pedal 'so we can hear what's going on'. At a subsequent lesson after some intermediate practice I drew the solitary flute and prepared to play. 'Oh no', said Conrad seemingly in disbelief, 'we need much more organ than that' and proceeded to draw much more substantial stops.

He was always kind and encouraging and used to let me into the cathedral after it was closed to enjoy myself - to a point; the big reeds were on a separate blower and the location of the switch was a carefully guarded secret!

On one memorable occasion he brought in a reel to reel tape recorder and three of us took turns playing things. I still have these recordings which include Conrad playing Flor Peeters' *Concert Piece* and a *Final* by Jesus Guridi (played twice - he wasn't happy the first time!).

My tightest scrape with him was when I had had the organ in St. John's rebuilt. Through the good offices of Walker's, who had done the work, Dr. Francis Jackson had agreed to come and give the opening recital. At one of my lessons I was telling Eden about the rebuild and asked him if he would like to come and play it when it was finished. Eden took this as meaning that he would re-open it which it had not been my intention to convey and which to my chagrin I felt too embarrassed to correct.

I fixed a date with CWE to come a couple of weeks after Dr. Jackson and started to put up publicity for the opening recital. Quite out of the blue I received a

'phone call from Eden who said he was on his way to St. John's to look at the organ and could I be there to let him in. At breakneck speed I raced to the church and frantically removed all traces of publicity about the Jackson recital which I achieved in the nick of time. All was well - for the moment, but worse was to come.

The vicar of St. John's thought it would be appropriate to entertain CWE to an early evening supper prior to the recital. Also to be invited was the retired headmaster of Middlesbrough High School who was an organ enthusiast and who had attended Dr. Jackson's recital I asked the vicar to impress on this guest that no mention of Dr. Jackson's recital was to be made on any account and this seemed to have registered. However, two or three glasses of wine drove all such constraints from the head of this rather scatty former headmaster and on several occasions during the meal he started to refer to 'the inaugural recital' and other such comments as would clearly have given the game away. Each was fended off or diverted either by myself or others in the know and by some miracle the fact that Dr. Jackson had opened the organ two weeks earlier never actually came to light. That must have been the most uncomfortable meal I have ever sat through and if Conrad Eden ever twigged that his recital had not been the inaugural one then he never let on.

Eden was always keen to explore the newest music and in his recording in the Great Cathedral Organ Series included the first recording of Karg Elert's *Homage to Handel* and Schoenberg's *Variations on a Recitative*. The cover photograph shows Conrad Eden at the Durham console and on the music desk is *Gargoyles* by Garth

Edmundsen which he was exploring at the time.

Two classic Eden tales are, firstly when he was at an Organists' Congress service in St. Paul's Cathedral he appeared to be wearing a hearing aid, about which he was challenged by one of his peers. He assured the inquirer that it was not a hearing aid but that he was listening on a tiny portable radio to Choral Evensong from Durham.

The second centred on a very hungry Eden and his wife pulling up hopefully at an hotel on the North Yorkshire moors outside which was a sign advertising teas. On entering the hotel Eden was told that they had stopped serving teas, so he stormed out, grabbed the sign, threw it in his boot and drove off. This resulted in a court appearance in Scarborough at which this normally undemonstrative man was bound over to keep the peace. A friend sent me a press cutting about this on which he had inscribed 'and the rich he hath sent empty away'.

The Royal College of Organists conferred an Honorary Fellowship on him and later he received the Lambeth D. Mus. Conrad Eden was a fine organist and a great character and I have many warm and amusing memories of him. It was watching him play Franck's *A minor Choral* on that wonderful Harrison instrument in that greatest of all Romanesque cathedrals, that sowed the seed in my mind that I wanted to be an organist, and I am - (sort of).

Working with young children

This extract from Dr. Roy Massey's Presidential Address at the conferment of RCO diplomas in St. Albans Cathedral in March this year is published here with the kind permission of Dr. Massey and the Royal College of Organists.

I must mention one area in particular, which any of you contemplating work with youngsters in a Cathedral or Parish Church situation will have to take very seriously. It is the question of relationships with children and the requirements of legislation dealing with children's welfare and children's rights. Problems in this area are a fairly recent and distressing phenomenon, and I know that the Cathedral Organists' Association has been addressing this issue among their members, and it is an ongoing debate at the moment. I think you would be wise to become aware of modern teaching techniques in schools so that you do not, unwittingly, appear to be treating your young charges in an inappropriate manner while they are in your care at choir practice.

For example, there is a new ethos in school teaching in which it is considered inappropriate to correct an individual's error in front of his or her peers. A laudable intention perhaps, but when a choir trainer is rehearsing a professional Cathedral choir to a high standard with all too short rehearsal time, I cannot see how such correction can be avoided from time to time. Similarly, modern children are not used to having teacher's voice raised at them, you may have seen a television programme recently where some young

recruits to the armed services bitterly resented being shouted at by the Sergeant Major, but all of us blow up occasionally at choir practice, particularly if time is short and the pressure is on, without realising, perhaps, just how frightening this might be to a child unused to raised voices.

This, I fear, is a danger area, as there is an increasing number of protective choir parents who object to their children being harassed in any way, and under the new legislation we have no leg to stand on if our behaviour as choirmasters can be interpreted in any way as bullying or putting a child under undue emotional pressure. The Children's Act itself says very little about the practicalities of such matters, which are largely left to the interpretation of head teachers, social workers, and parents, who, it must be said, often have little idea of the tension and discipline necessary to produce daily Cathedral services to a professional standard, but who are very quick to react if they think a child is being improperly treated by a choirmaster.

However, I'm sure it is possible for an aspiring Cathedral musician to avoid the obvious pitfalls, by talking to sensible school teachers about such matters, and being alert in all training situations, so that they do not unwittingly make mistakes which can so easily lead to accusations in respect of disciplinary matters. It does seem sometimes that Cathedral choir training these days is rather worse than walking on a tight rope, and I suggest, to those of you thinking of entering the profession, that you keep your eye open for choir management courses where such matters might be dealt with.

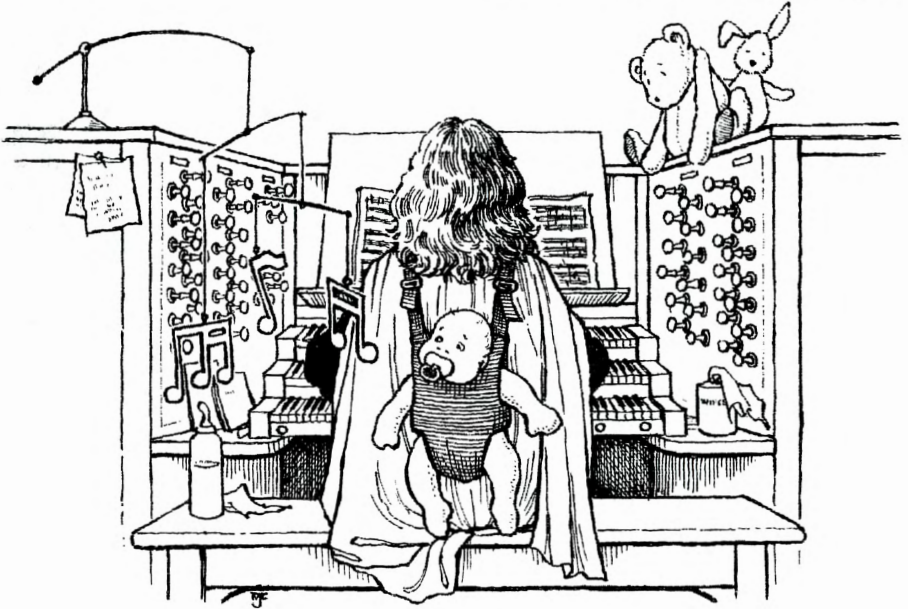
What Katy does

Ronald Watson

In July I met up with Katherine Dienes, Patrick and Hannah at Sheringham where they were taking a few days break before their main holiday later in the year in Italy, and quizzed her about being a working mum in a somewhat unusual line of business.

she poked them and they burst. Then it was time for milk and stories and at 7 p.m. to bed - no tears, resistance or defiance, just happy compliance. Once in bed, a strange bed in a strange house, no shouting down, just the sounds of gentle chatter to cot companions before sleep took over.

I don't see much of Hannah, in fact hardly anything, but this 'random sample' gave all the signs of a very well adjusted, contented happy child and a very good



Cartoon © Martin. J. Cottam

It was 6 p.m. and bath time for Hannah Dienes Williams - 18 months old and bright as a button. Up the stairs she clambered, no tantrums or petulance. Mum emptied a jug of water over her head and washed her hair, no tears, and I, virtually a complete stranger showed her how to blow bubbles using my thumb and index finger -

recommendation for the regime which Katherine and Patrick have followed since Hannah was born, all based on a carefully ordered timetable, for Hannah that is.

That Katherine and Patrick have achieved and continue to achieve this is truly remarkable as they themselves have timetables which rely heavily on flexibility and in which there is considerable unpredictability. Hannah is a major factor

of their fulfilled lives but, by careful management, other fulfilling aspects of their lives have not had to be entirely sacrificed. Patrick, the Librarian for the Royal Philharmonic Orchestra, can sometimes work from home and is able to do a great deal of the caring, yet often has to commute to London and other places depending on the schedule of the orchestra, never the same two months running.

Katherine's weekly timetable has several fixed points in it, not all of which, however, fit neatly into Hannah's. There is a girls' choir Evensong every Wednesday and a men's on Friday and on Sunday the usual morning Eucharist and afternoon Evensong and Katherine takes all of the choir practices which occur in the afternoons after school. Since arriving in Warwick she has started the Colts' choir which acts as the training ground for boys. Her assistant takes this choir which sings at the Family Service once a month.

Katherine's heaviest day is Wednesday when she takes the girls' practice from 3 p.m. followed by Evensong and then a rehearsal of the Warwick Collegium, a choral society, which ends at 9.45 p.m. Of late she has been doing some orchestral conducting with the Warwick Symphony Orchestra.

At St. Mary's, Katherine has no secretarial support whatever in her department, managing to fit admin into Hannah's mid-day nap time and after her bedtime which means that most days end around midnight. Hannah wakes at 7 the next morning.

In addition Katherine serves on several committees, the Friends of the Girls' Choir, The Friends of the Boys' Choir, Worship and Liturgy Committee,

Warwick Arts Society, the committee of her choral society, and there are meetings about publicity, meetings with wedding couples, funeral parties, auditions of singers and the Presidency of the Coventry and Warwick Organists' Association.

Thursday is her 'day off' but that is when she has private pupils. Amidst all of this she still composes and has a steady trickle of commissions having recently heard the first performance of 'Songs for Hannah' for 'cello and piano.

And what about playing the organ? Well this is severely restricted and Katherine finds it difficult to find the time to learn new works but she does play voluntaries, currently relying mainly on repertoire which is already under her fingers. She manages to fit in the odd recital and will be playing in Holland later this year.

For Katherine the role of mother is very important to her and with careful planning with Patrick, Gill (a local lady who is best described as a 'treasure'), girls from the choir willing to baby sit and grandparents, it all works and nobody is missing out.

And the future? Careerwise Katherine sees herself as first and foremost a church musician and should a cathedral vacancy present itself, (as rumour has it will happen before too long), then she'd move on if she considered it the right thing for her to do.

Amidst all of this Hannah thrives and blossoms in her well ordered, secure, loving environment, completing and enriching what Katherine sees as the most important thing of all, the family.

Jubileumtjld in Bruges

Bruges cathedral is this year celebrating the 50th anniversary of its organ recital series. The first concert was in May and given by Kamiel D'Hooge and Ignace Michiels, the cathedral organist and the last concert will be in September and will be given by the Reger-Chor International. Central to the year's programme were three recitals on consecutive evenings in August, one of which I attended as it began with an appropriately titled piece by a contemporary English composer, *Jubiläum*, (or as it appears in Dutch, *Jubileum*).

Two major organ composers featured in these celebrations, Flor Peeters, whose centenary falls this year, and Jongen who died 50 years ago. As for the rest there has been a feast of the major pieces in the repertoire sprinkled amongst which was some smaller scale English music, *Chanson de Matin* by Elgar played by Matthias Schlubeck on pan pipes accompanied by Ignace Michiels, *Larghetto* by S. S. Wesley played by Massimo Nosetti from Turin, *Trumpet Voluntary* by John Stanley played by Ignace Michiels, and *Rhosymedre* by Vaughan Williams played by Jürg Lietha from Switzerland, not in the same league as Liszt, Bach, Mozart, Dupré and the other European composers featured but at least we were there - at least I was there, all the others having long since departed this life.

The first of the central three recitals, which included the contemporary English piece (and another by the same composer as an encore!) was given by Pilar Cabrera

from Marbella in Spain who is something of a rarity, not only as a Spanish organ recitalist but as a Spanish woman organ recitalist. The organ scene in Spain is not exactly conducive to such a career and can be positively discouraging for a woman for whom access to what few major instruments there are in their magnificent cathedrals is often made the more difficult. Cathedral organists are also rare in Spain, the organs, where they exist, often being played by a priest or even the sacrist!

That Pilar Cabrera is following a successful recital career which takes her all over Europe and North and South America in such a climate is truly remarkable and a tribute to her tenacity and dedication, not to mention her prodigious talent. For some obscure reason, despite approaches, invitations to play in these shores have thus far eluded her and it is high time this was put right; recital planners take note. RW.



Pilar Cabrera with a contemporary English composer

American recitalist at Norwich Cathedral

Pauline Stratton

After its completion in 1899, the Norman & Beard organ in Norwich Cathedral was played by several of England's eminent organists including A. L. Pearce, E. Lemare and Mr. Perkins of Birmingham Town Hall. But on Thursday 4th December 1902 it was the American recitalist Mr. Clarence Eddy who presided at the console.

Eddy was in his early 50s and had studied under Dudley Buck in Connecticut and Loeschhorn in Berlin, been organist of the Bethany Congregational Church in Montpelier, Vermont and for 17 years been organist at the First Presbyterian Church, Chicago. He had played at exhibitions in Vienna, Paris and Philadelphia as well as the Chicago World's Trade Fair. As general director of the Hershey School of Music he had given over 100 recitals without a single repetition of composition and so had become famous for possessing a vast repertoire.

The weather was foul on this December afternoon in Norwich. Those bold enough to brave the elements arrived to find the door of the cathedral firmly locked. The situation provoked some strong feelings and incensed one person so much that he wrote a letter to a local newspaper to ask if the Dean and Chapter would, at all future functions, open the door at least an hour beforehand or '...was the present arrangement which keeps the people shivering outside in the cold and wet to be continued until the end of this Dean and Chapter.' However, despite the weather, the congregation filled the

chancel and most of the nave but the attendance was still considered to be less than expected, the transepts being only thinly occupied. Some did not take kindly to Eddy's manner, causing the press to report 'He appears to have won high praise from all who have heard him but (owing no doubt to our old fashioned English ideas) we wish he had not been at such pains to tell us so'

The American master opened the recital with a magnificent interpretation of Bach's *Toccatà in F*. Three of Brahms' Choral Preludes followed having only been published a few months previously, and the Barclay Echo organ was used most effectively in *O World I e'en must leave Thee*. Next came a new *Fantasia* by J. E. West which did little to impress the audience. A refreshing interlude followed with a vocal duet from Mendelssohn's *Hymn of Praise* sung by the Rev. Minor Canon Koblich and Miss Lefroy, tastefully accompanied on the organ by Dr. Bates, the cathedral organist.

Eddy continued his recital with another new work, a four movement *Sonata* by Ralph Baldwin, dedicated to the performer. The ears of Norfolk folk, used to the works of Handel, did not appreciate this 'ultra modern' composition. Before the offertory hymn Dean Lefroy addressed the congregation stating that it was the intention of the Dean and Chapter to secure, from time to time, the services of a master musician and that a similar recital was being planned for Boxing Day, a day when there were 'few opportunities of obtaining intellectual enjoyment.' He urged the congregation to be liberal with their offerings for, of late, the collections had been far from generous. After the

offertory hymn there was a general exodus leaving only half of the attendance. Those in the nave had been unable to hear the softer stop combinations and the Barclay Echo organ had been inaudible.

The second part of the recital commenced with Hollins' *Intermezzo*, the graceful, melodious sounds providing a refreshing contrast to Baldwin's *Sonata*. H. W. Wareing's *Coronation March* and W. W. Starmar's *L'Angelus* were played before the *Toccata* from Widor's 5th Symphony concluded the two hour programme. When Mr. Eddy returned in the evening to give a second recital it was frosty and snow was falling and the cathedral was by no means full. A programme, which included Hollins' *Concert Overture in C minor*, Bach's *Prelude & Fugue in A minor*, Guilman's arrangement of Saint Saens' *The Swan* and Eddy's arrangement of Wagner's *Pilgrims Chorus* was more to the audience's taste. Even *The Holy Night* by Dudley Buck did not offend the ear. Again there was an interlude of vocal items by Miss Lefroy and Minor Canon Koblich.

At the end of the programme Mr. Eddy was interviewed by an EDP reporter. When asked about the quality of the instrument Eddy replied 'Superb', adding that it was one of the finest he had ever played. He thought the foundation stops simply magnificent, the reeds beautifully voiced and the Barclay Echo organ the largest Echo organ he had met. Eddy added he had greatly enjoyed playing such a fine instrument and congratulated the builders on their excellent workmanship and beauty of tone. The collection at the afternoon recital amounted to £11-16s-7d.

The recitalist on Boxing Day was the Norwich cathedral organist, Dr. Bates.

Sincere thanks to the Eastern Daily Press for allowing the use of information from the Norfolk Chronicle, the Norwich Mercury and the Eastern Daily Press.

Answers to hidden composers:



**talk and
rub brasses
Hugh and Elsa
Elsa Tierce
Victoria
arrive shortly
travelling
field
beck with
warned
Head
pub a charge
best
chapel garden
unusual cocktails**

David Dunnett at St. Peter's, Brooke

John Robbins

On 21st June I went with a couple of friends to St. Peter's Church, Brooke, for a most enjoyable evening, when David Dunnett gave the inaugural recital on the recently installed 'Norwich' electronic organ to a large and appreciative audience. His programme was, as one would expect, brilliantly executed and there was something for everybody.

David presented his programme in his usual delightfully informal manner and in his introduction enthused about the quality of the organ, saying at one point that if one were blindfold one would not be able to 'tell'.

He opened with the *Allegro* from Widor's *Symphony No. 6* and proceeded through lighter moments (including a rousing run at Sousa's *Liberty Bell*) and finishing with a *Concert Overture* by Hollins. Not only was it a very enjoyable selection but it gave a very comprehensive display of the wide range of delightful voices and the very responsive action.

The console is situated in the chancel and the main speakers are located in the West end gallery on either side of the pipe organ which is semi-redundant. The latter is by Mack of Gt. Yarmouth, long since closed, and is about one hundred and thirty years old. I play a Mack of similar vintage in Blundeston Church which is very reliable but not very exciting.

At the end of David's performance the audience expressed its appreciation enthusiastically. It was a very good evening.

As a passing comment, I have no doubt there are many organists of small and not so small churches who would love to have a 'Norwich'.

The history of this organ and the specification appear in the article by David Watson in Journal No. 42.Ed.

21st Century Bach

John Robbins

At first I thought, 'Auntie Beeb' has excelled herself. Some hopes! In an effort to bring the Organ to the viewing public, a series of recitals was laid on, on some very interesting continental organs. However, as the programme material was deemed to be offensive to young persons, they were screened after the 9.00 p.m. watershed. Well after!! They started off at 11.30 p.m. and got progressively later - and shorter! - from about twenty minutes down to ten.

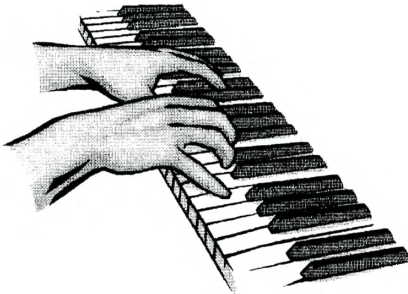
Part of this time was wasted as we were shown the recitalist, John Scott Whitely, entering the church, proceeding through corridors and up stairs to the organ and removing his coat, with the process in reverse at the end of the programme, effectively taking up several minutes of the very short time available. To complete the wonder, the camera crew demonstrated their expertise by showing the recitalist in many attitudes, sideways, from above, upside down, with two sets of hands and feet and so on. JSB must have been turning in his grave! What little we did actually see and hear was very good.

Unlucky for some.....

.....but not for the congregations at the Cathedral and St. Peter Mancroft. By a strange coincidence on 27th July two 13 year olds were accompanying the main service in the City's two main churches. At St. Peter Mancroft it was Sohyun Park and at Norwich Cathedral it was Charles Andrews who had come with the visiting choir from Rochester. The latter had to be marginally the more remarkable given that Charles Andrews was sitting at a totally unfamiliar instrument, the third largest in the country to boot.

I can tell you, as I told him later, that his accompaniment of the service was most tastefully done with no attempt to show off with the big reeds as often happens with visiting organists, to the annoyance of the congregation. Charles's accompaniment of Darke in E demonstrated a maturity well in advance of his years.

We are all familiar with the progress of Sohyun but you'll be hearing more of Charles Andrews I can promise you. RW.



Not the Lost Chord!

*Seated one day at the organ,
I was weary and ill at ease,
As my nose began to twitch, I
Knew I was going to sneeze.
O, how I longed for a hanky,
But knew it was all in vain,
So I sneezed one great almighty sneeze,
Whose like won't be heard again,
Whose like won't be heard again.*

*It showered the keys of the organ
Like a spray from a garden hose,
And it soaked both my cassock and
surplice
And even my underclothes.
It soaked all the stops and pistons
And it soaked my music too.
O you never saw such a gushing since
You last pulled the chain in the loo!*

*It shook every pipe in the organ
As never before,
And as for that dreadful cipher,
Well, it won't cipher any more.
Ever since I have tried but vainly
To recapture that mighty sneeze
Which came from my nasal organ
And watered the ivory keys*

*For even with best grade pepper
My efforts are all in vain,
And it may be that only up yonder
I shall sneeze such a sneeze again*

With thanks to John Farmer

Applause - more or less?

Bill English

I've become ambivalent about applause. A recent concert performed by the choir I sing in was dedicated to a much loved and respected chairman who had just died. He had inspired us with his fortitude and patience in the face of the inevitable, a fight against galloping cancer. Our conductor requested of the audience complete silence at the end of the concert. He got it: an audience of several hundred and the choir of seventy-five united in final, silent contemplation of their lost friend, fellow singer and brave chairman. The silence was memorable. Nor was it spoiled by awkward applause after a 'decent' interval.

Several weeks later I attended a performance of Northern Ballet dancing to Mozart's *Requiem*. This was poignant and inspiring, lively and inventive. But as the last few bars were sung, played and danced I suddenly felt the oppressive weight of how it would all end: in a tumult of noise. Part genuine appreciation, no doubt, part habit, part obligatory, because that's what's expected. I found myself longing for silence - just a minute or two to reflect on the performance, let the music resonate in my mind. Instead, there it was: thunderous applause, a jarring cacophony which destroyed all harmony and contemplation, wiping my mind clean of everything except irritation. I might not have been the only one: the musicians and dancers might have liked silence too. They'd just created the experience, their minds and bodies perhaps still vibrant with the adrenaline, with the huge physical

effort, the struggle and satisfaction of making music and dance. They may well have wanted time for reflection.

In the cinema, a modern derivation of the theatre or concert hall, the convention of applause has changed within the last few decades. Applause used to be common. Now it usually doesn't happen, perhaps because it's not a live performance. Applause can, however, be spontaneous at the end of a film which is popular and stimulating in a feel-good way. This seems to work. There can also be a silence, where background music does not cut in at the end of the film; complete silence in which the audience files out in a kind of trance of deep contemplation of the shared experience - *Schindler's List*, *The Pianist*, for example, where the audience, as if by common consent, didn't speak at all until they reached the cinema foyer.

It often seems as if the world changes faster than we can cope with. Unwritten conventions in many areas, personal, private as well as public have little or no public forum. It may be that this is something we haven't thought about much. It may be that many people are happy with the way applause happens at the end of, or indeed during, performances. But at the same time there may be others who'd welcome some change, some development in the way we react at the end of a musical event of whatever kind.

The question with convention is, if change is in the air, how does it happen, who makes it happen? Change is threatening, it challenges old ways of doing things; it might become something we dislike. In the end it may be that we all, audience and musicians, composers and conductors, need to voice our concerns (if

we have them) in the hope that others in the music world hear us. Perhaps it's the conductors, composers and organisers of music events who may be best placed to nudge us in the right direction, if silence in some or certain circumstances is the appropriate way to end a performance.

I'm not against applause. I'd just like it to fit, or be apt for both the music and the occasion. Not a blanket, thoughtless, more or less obligatory thing, often led by a 'plant'.

The cathedral organ recently gave up the ghost during a wedding and the couple made their exit, not to their chosen music but to applause, in which the many visitors, ever present in the cathedral, joined spontaneously. Ed.

Institute of British Organ Building

I have received details of the forthcoming issue of the Journal of the IBO for 2003. It will contain articles and technical details of many new organs and historic restorations; the review of the year highlighting work of British organ builders in 2002; register of accredited business members of the IBO. The Journal will cost £8.50. If you would like an order form for this please let me know. Tim Patient.

Organist appointment

From 1st September Richard Bower will be Organist and Master of the Music at St. Nicholas, Dereham

Wallace Bray Organ Recital 2003

Gordon Barker

Jemima Jackson was awarded the Wallace Bray recital at the conclusion of her gap year as Director of Music at St. Nicholas, Dereham and she performed a colourful lunchtime programme at the church on Friday 15th August making imaginative use of the instrument's resources.

Jemima opened with a soothing Rheinberger *Trio* and followed it with the *Allegro* from Bach's *Concerto in A minor* (after Vivaldi). Three contrasting Chorale Preludes by Bach and Brahms led us into the French half of her programme - a joyous Daquin *Noël Suisse* rubbed shoulders with Duruflé's *Fugue sur le Carillon de la Cathédrale de Soissons* with its gripping build-up and crashing climax.

Lefébure-Wély's cheeky *Sortie in E flat* closed a programme that gave a large audience of around a hundred people great delight. NOA secretary Tim Patient presented Jemima with her cheque and added well-chosen words of congratulation and good wishes.

Jemima, a former member of Norwich Cathedral Girls' Choir, is off to Durham University in October to read Music and she will also take up the position of Organ Scholar at Newcastle Cathedral.



Outing to Diss and beyond

Dick le Grice and Brent Palmer

Once upon a time, there was a beautiful hot summer's day. Well, it was 7th August, 2003, actually, and some of the organists on the annual outing thought that it wasn't really that beautiful, as they were wilting at the time! Anyway, be that as it may, some couple of dozen of us assembled at All Saints' Church, Dickleburgh to meet the organist, John Sizer, and organ builder Rodney Briscoe, and to spend an hour or so in the comparative coolness of the church. A welcome by the Vicar was followed by a short talk on the organ by Rodney and his son, Oliver. It seems that the instrument is an amalgam of a couple of others, from St. Mark's, Gt. Yarmouth, 1909 N&B, and from Moorfields, London, by Kingsgate Davidson, which contributed the upperwork and the console.

Sited on a gallery at the back of the church, the organ gives an extremely loud account of itself, not altogether apparent when heard at the console in the chancel (although it was said that it could be heard in the butcher's, down the road!!). The organ has a good complement of pistons, both departmental and general, with a 12-channel capture memory system into the bargain, and a reasonably comprehensive specification, too.

Several members availed themselves of the opportunity to play, ranging from a spirited demo from Ken Smith (Scotson Clarke: *Marche aux Flambeaux*) to a delicate *Melody* by Coleridge Taylor, from Pauline Stratton, with others in between. It

is a pity that the very dead acoustic did not let the subtleties of the voicing be heard to greater effect - a more reverberant church would have allowed the volume to be diminished considerably, to the greater advantage of both the organ and the congregation. 'Lusty' is probably a good description.

We are grateful to both the church authorities and John Sizer for accommodating us on this day, and for the welcome respite from the tropical atmosphere (the humidity was just as high as the temperature).

On to Diss and to the organ works of Rodney Briscoe, and - oh joy, oh rapture! SHADE! If we did nothing else, we basked on Rodney's lawn and quaffed Malvern spring water, thoughtfully provided (and cooled) by Mrs Briscoe. Packed lunches, in such a setting, are always taken at a leisurely pace, and it was quite a jolt, therefore, to find Oliver Briscoe embarking on a most interesting talk on the origin of the firm's building of the water organ, now installed in the gardens of the Villa d'Este, in Tivoli. (The fascinating history of the gardens and the organ is told a few pages further on.) The Briscoes had laid out a plan and drawings in their workshop for us to see. It was very fascinating, and one would have liked to spend much more time there. Rodney had the new organ for Blythburgh church in his workshop which looks to be a nice instrument, although at present it is only in the construction stage. Our thanks to the Briscoes for their hospitality, and especially for the cooling refreshment.

On then to Bressingham Church where we were welcomed by Revd. Mellowship, who claimed that his

relationships with organists had never been anything other than cordial, which he attributed to his policy of giving the organist a free hand with the music. We gazed at him in admiration. The organ here is a two manual and pedal Bevington and the specification is:

<i>Great</i>	Flauto Traverso	8ft
	Dulciana	8ft
	Open Diapason	8ft
<i>Swell</i>	Gemshorn	8ft
	Stopped Diapason	8ft
	Cor Anglais	8ft
<i>Pedal</i>	Bourdon	16ft

Couplers Swell and Great to Pedal
Swell Octave

It seemed remarkable that there were only 8ft stops on it and the only way to get a brighter sound was with the Swell Octave. However, its sound was perfectly adequate for the building although the touch was characteristically a little heavy. As usual with organs of the Victorian period, there was a 'kick' swell pedal and only foot pistons.

Members showed considerable interest in the barrel organ which was probably built by Flight and presented by the Rev. G. H. C. Bidwell in 1859. It has six stops, namely Open Diapason, Diapason Bass, Dulciana, Stopped Diapason, Principal and Fifteenth. There are two barrels with six tunes on each. To play it, having first chosen the desired barrel and stops, the operator pumps with the foot to operate the wind and turns a handle to make it sound. It produces a beautiful sound and is listed on the National Organ Register.

Our last stop was at St. Remigius, Roydon, to see and play the two manual and pedal organ rebuilt and maintained by

Messrs. Boggis. The specification is as follows:

<i>Swell</i>	Gemshorn	4ft
	Salicional	8ft
	Open Diapason	8ft
	Voix Celeste	8ft
<i>Great</i>	Gamba	8ft
	Dulciana	8ft
	Flute	4ft
	Principal	4ft
	Fifteenth	2ft
<i>Pedal</i>	Bass Flute	8ft
	Principal	8ft
	Bourdon	16ft

Usual couplers and Swell Suboctave and Tremulant.

After we had finished playing, we were treated to a very welcome cup of tea (or coffee) followed by a short service of Evening Prayer from the Book of Common Prayer with lessons read by Mrs. Briscoe and her son. It made a nice change to hear the traditional language of the liturgy that we all probably grew up with. It was also nice to see our member from the faraway land of Scotland (that's north of Cromer you know)

Thanks must go to Mathew Martin, Ken Smith and Rodney Briscoe for organising such a good day and to Mother Nature for providing such perfect weather, although some would have preferred it to be a little cooler.



Tivoli Gardens and the water organ

Dick le Grice (from notes by Oliver Briscoe)

In the 19th Century, the Cardinal of Hohenzollern allowed his best friend to stay at the Villa d'Este, in Tivoli. This friend was Franz Liszt who would come to Tivoli regularly over a period of four years, and it was there that he composed the famous *Jeux d'Eaux à la Villa d'Este*.

The Villa d'Este was commissioned and built by Cardinal Ippolito d'Este who was born in 1509 and whose influences were Mannerist. He was the son of Lucrezia Borgia and the grandson of Pope Alexander VI (he was the only Cardinal who could say that he was the grandson of the Pope, and it seemed that he never missed an opportunity to do so!). Lucrezia was Alexander VI's daughter; Alexander arranged her marriage to Alfonso I, Duke of Ferrara, and Ippolito was their son.

Ippolito d'Este had a somewhat meteoric career, being a bishop at the age of two, an archbishop at the age of ten, and a cardinal at thirty. At the age of forty-one he was close to becoming Pope. However, a dreadful rivalry existed between Ippolito and Julius III and the latter managed to acquire the papal throne. Julius immediately sent Ippolito packing, making him governor of Tivoli, a shrewd move, in that the governor was not allowed to leave the province which he governed, Julius thus putting him in effect under house arrest (or perhaps 'garden arrest'). He was thus virtually imprisoned until his death, in 1572.

The organ was originally constructed by two Frenchmen, Luc

Leclerc and his nephew Claude Vernard, and finished somewhere between 1569 and 1572. The water was piped down from a fountain, creating a vortex which sucked air with it, the air being channelled into a reservoir (or bellows) which in turn supplied the pipes. Unfortunately, it was vandalised in 1582 (there's nothing new under the sun, is there?!), and it fell into ruin when Luigi abandoned the villa in 1586.

The fountain was restored in 1609 - 15 by Alessandro d'Este, who, we assume, must have worked on the organ. A kiosk housing it was built by Bernini in 1661 and is still in place.

Rodney and Oliver Briscoe constructed a replica organ, using materials which are not subject to the sort of deterioration usually associated with water and humidity. They have fitted it with a barrel mechanism, which plays several tunes on a timed basis, each tune lasts around 50 seconds and the sequence is preceded by a fanfare. The tunes are period compositions and were chosen by Patrizio Barberi, a professor of music at Rome University. The first barrel contains *Cortege*, anon. 1557; *Ciaccona*, Francesco Mannelli (b. Tivoli 1595); *Aria della Folia da Spagna*, Bernardo Pasquini; and *Canzone*, Agostino Soderini. The second barrel contains *Saterella*, Susato; *La Romanesca*, Valente; *La Shy Myze*, anon., and *La Douanne Calla*, anon.

Such is the enthusiasm of visitors to the garden to hear the hourly performance that the authorities have decided to have the organ play at the half hour as well.

The restoration of this historic instrument is certainly a feather in the cap for Norfolk. Well done the Briscoes!

The extraordinary fascination of the organ music of Buxtehude

In this superb event, Kenneth Ryder was on great form with words and music which highlighted the exceptional gifts displayed throughout Buxtehude's output.

Central to the evening was the Mancroft organ, the only instrument in this country capable of portraying the music as this composer envisaged. Whilst we only heard two complete works, the numerous examples performed during the evening provided a valuable insight into the way Buxtehude moved far beyond the conventions of his day. No wonder JSB walked long to meet him and hear him play!

Kenneth dwelt on the imaginative and unusually discordant harmonies that give bite and colour to the music. We learned about repercussion fugue subjects as well as atmospheric chorale preludes that evoke the subjects and words of the chorale text.

A complete performance of the *Passacaglia* demonstrated its connection with the phases of the moon, the music gently rising to the central full moon climax before fading quietly to the next new moon.

Three of Kenneth's adult students assisted during the evening, enabling him to talk in detail while facing his audience and his ability to commentate vividly via a lapel mike while playing was extremely impressive.

Kenneth's bravura performance earned a huge ovation and Mathew's closing remarks aptly dwelt on his great ability to enthuse and inspire us all. A wonderful evening! GB.

More reminiscences

Kenneth Ryder

Kenneth has kindly send me an article containing some of his many reminiscences from his time at St. Peter Mancroft. I'll slip a few in for you from time to time. Ed.

It was at St. Peter's that I heard about the lesson misread as follows: 'And it came to pass, when men began to multiply upon the earth, and daughters were born unto them, that the sons of God saw the daughters of men that they were fair.....in length three hundred cubits, in breadth fifty cubits and in height thirty cubits; and they were daubed within and without with pitch'!! The reader looked up at his congregation and said: 'Brethren, I do not remember reading this portion of Scripture before, but we are indeed both fearfully and wonderfully made.' The enunciation and clarity of voice of the speaker, who of course had accidentally turned over two pages instead of one, reminded me of one of my own most embarrassing incidents. I wore a small denture at the time. During the course of a boys' choir practice I was illustrating how I wanted a certain consonant exaggerated at the end of a word when in my eagerness I spat out the said item of oral furniture into the lap of the nearest choirboy who promptly returned it with 'here you are, Sir, I caught it for you!' I can't remember how I managed to recover from this; but when I related the incident over the 'phone to an aunt who lives in London, she sent me a letter by return containing a strip of Sellotape with the remarks 'try this, it sticks'.

Oxford Outing

John Plunkett

Saturday June 7th dawned dismally, and we all made our way to Sainsbury's car park to meet our coach. (Tesco's lost the contract!). As we were down in numbers, it seemed big enough, but for a few tense moments musical chairs ensued, and I feared someone might have to sit on someone else, and it could be me! Short compass maybe, but two notes more than the music. We made good progress and the day blossomed into glorious sunshine. The usual surreal banter was enhanced by the romantic names given to the Milton Keynes roundabouts, 'Bottledump' for example. At this point there was clear indication of the over full reservoir, when the instrument stopped singing and started to shriek. Suitable relief was found off the A40.

We were dropped off in the very heart of Oxford and its myriad wonderful buildings. Our leader and organiser of the day, David Watson, gently took control with a charisma that reminds me of a younger Peter Ustinov. (There could be a reason for this.) David clearly mis-spent his youth most profitably in Oxford at Magdalen, where he began a short guided tour just for us. It is such a delight to be with someone who can pass all the 'closed' signs, and meets people who know him well, round every other corner of the most hallowed of places. Names gently dropped included Oscar Wilde, Dudley Moore, and John Betjeman. (I was once mildly rebuked for taking 'John's' seat at the Grosvenor Chapel). A stroll around some of the college grounds delighted the eye. It

is clearly still possible to achieve a Master's degree in the art of lawn manicure with a dissertation on interference patterns generated by cross brushing.

First visit was to Magdalen Chapel, where the 1986 Mander organ was introduced by Grayston Ives (Bill to some) and played for us by an organ scholar. A fine demonstration revealed a remarkably reserved instrument, which failed to excite a good acoustic and me. 'Weedy' someone said.

Lunch on a green followed, some complained the grass was still damp! Talk amongst us ranged widely, and included the lives and love(r)s of organists past and present. Having only wrappings left, we went on our way.



David Watson as City Guide

At Brasenose we were given an ample demonstration of the Collins 72/ Bower 02 instrument, one stop less in both manual departments than Magdalen, but more willing and able. My notes say 'Full, clear colourful, not too edgy, fattish Flute 8'. When rebuilding someone else's work, the Norfolk saying 'I wouldn't start from here' must often spring to mind; Richard Bower did well. Sadly no time for a thrash, and so we went empty away!

Through alleys, past ale houses, and on to Queen's. The acoustic looked good (Wren/Hawksmoor), the organ was in the right place for the building, but a foreigner!

However, this 1965 Frobenius, whilst from the early neoclassical period, is neither cold nor tart. Everything goes with anything, possibilities are endless, *and* providing you can play without Voix Celeste most of the repertoire can be expressed. A short demonstration allowed time for several members to have a go. One A.R.C.O. member received praise for his playing (and a helpful hint) from the organ scholar! I even had time to find out that the drawstop layout defied logic unless this was a result of the neatest internal design. All in all, a joy for ever.

More lanes and pubs led us to Manchester Harris. I espied at the back of the chapel a plaque to an early principal named Addis. Both brushes but not daft. The instrument here had a modest pipe screen case, pipes decorated by William Morris in a light and airy style – no rolls of lino here. The console hid in a pit on the other side of the sanctuary giving direct sound to the player. Here is a real roast beef and Yorkshire pudding organ with W. C. Jones reeds by way of dessert to top the



David Watson as organ demonstrator

lot. There was time for all to play and I certainly enjoyed my explorations whilst others took tea. I was commended for playing quietly, 'not many do, you know', someone said.

We had a delightful day, so all thanks are due to our host David Watson for sharing his Oxford with us.



The organ in Magdalen College Oxford

<i>Great (chaire case)</i>		<i>Swell (main case)</i>		<i>Pedal (main case)</i>	
Open Diapason (display)	8	St Diapason (wood)	8	Subbass	16
Chimney Flute	8	Viola da Gamba	8	Principal (display)	8
Principal	4	Principal	4	Fifteenth	4
Spitz Flute	4	Stopped Flute	4	Bassoon	16
Fifteenth	2	Nazard	2 ^{2/3}	Trumpet	8
Sesquialtera	2 ^{2/3}	II Gemshorn	2		
Mixture	1 ^{1/3}	IV Tierce	1 ^{3/5}	Great to Pedal	
Trumpet	8	Mixture 1	III-IV	Swell to Pedal	
Tremulant		Oboe	8		
		Tremulant			

The Great and Swell are permanently coupled on a third Coupler-Manual
Four adjustable mechanical composition pedals

The organ in Queen's College Oxford

<i>Great</i>		<i>Brustpositive (Swell)</i>		<i>Pedal</i>	
Gedeckt	16	Gedeckt	8	Subbass	16
Principal	8	Principal	4	Principal	8
Rohrflute	8	Rohrflute	4	Gedeckt	8
Octave	4	Gemshorn	2	Octave	4
Octave	2	Quint	1 ^{1/3}	Mixture	III
Sesquialtera	II	Scharf	III	Fagot	16
Mixture	IV	Krumhorn	8	Schalmei	4
Trumpet	8	Tremulant			
Couplers:	Brustp/Ped	Gt/Ped	Bruckp/Gt		

The organ in Harris Manchester College Oxford

<i>Swell</i>		<i>Choir</i>		<i>Great</i>		<i>Pedal</i>	
Open Diapason	8	Viol Gamba	8	Bourdon	16	Contra Bass*	32
Lieblich Gedackt	8	Dulciana	8	Open Diapason 1	8	Open Diapason	16
Salicional*	8	Rohr Flute	8	Open Diapason 2	8	Bourdon	16
Voix Celeste T C	8	Hohl Flute*	4	Claribel Flute	8	Echo Bass* from	
Gemshorn	4	Viola*	4	Quintaton	8	Gt. Bourdon	16
Koppel Flute	4	Nazard**	2 ^{2/3}	Harmonic Flute	4	Octave* from	
Fifteenth*	2	Tierce**	1 ^{3/5}	Principal	4	Open Diapason	8
Mixture (17 19 22)	III	Tuba minor	8	Twelfth*	2 ^{2/3}	Flute* from	
Contra Fagotto	16	Tremulant*		Fifteenth*	2	Gt. Bourdon	8
Oboe	8			Tromba	8	Contra Fagotto* from	
Trumpet	8	* new 1930				Swell	16
Clarion*	4	** new 1972				Ophicleide* partly from	
Tremulant*				Gt to Ped.		Choir Tuba Minor	8
		Ch To Ped		Sw to Gt		Tuba* from	
Sw. to Ped		Ch Octave to Ped		Sw Octave to Gt		Choir Tuba Minor	8
Sw Octave to Ped		Ch To Gt		Sw sub-octave to Gt			

Doctor - my audiences want me to say something before my recitals and I'm totally tongue tied



....a few weeks later....

Hi Jude, your pre-recital spiel yesterday was a wow - the audience really loved it - I didn't know that Whitlock had a deformed thumb, it gives a new insight into his music.



You're suffering from acute trivocular starvation - what you need is a cup of PROLIX each night before turning in



Thanks Ken.....

thinks...
..thanks to
PROLIX!!



From the mailbag

Dear Friends,

It is now over two months since we forsook Stoke Holy Cross for the delights, or otherwise, of France. The time has passed very quickly and we are just about settling into a routine and unpacking the last of the seemingly countless boxes holding the contents of Mymmswood. The weather has been hot and sunny for most of the time, which has been a blessing for clearing the garden, making a haystack and trying to get rid of weeds.

Here in the region of the Ardennes, the parishes, called Cantons, are grouped very similarly to the Rural Deaneries back home and although Charleville-Mézières, the principal town, is but 6 km away, our village, Tournes, is in the Canton of Renwez which has 15 parishes. All the churches have ancient origins but most have been rebuilt either after the 1914-18 or the 1939-45 wars. Here we are bordering on an area known as Thierache, an area of vast open fields, rolling hills of up to 1,000 feet or more and extensive woodlands and the churches are fortified, some containing wells, ovens, storage barns, rooms for parishioners in case of invasion, with immensely thick walls complete with arrow-slits and towers of great strength.

Such is our church at Tournes, but, like many others roundabout, it contains but a lowly harmonium. Of the churches in our canton, only one has an organ - that at Renwez, a magnificent building recently restored with restoration to follow of the fine west-galleried organ dating from the late 18th century. I await its completion with interest.

Organ recitals over here are popular, often the church is quite full, irrespective of the time of day it is given. Our nearest church for recitals or concerts is the Basilica of Our Lady at Mézières. Here there is a new organ by Yves Koenig of Sarre-Union whom Sandy and I met some years ago at that town and who kindly showed us around his factory and gave us free access to the organ in the church there. The Basilica organ has three manuals and forty speaking stops and is contained within an excellent modern double case. Nearby, in Charleville, the church of St. Rémi has two instruments by Cavallé-Coll, an Orgue du Choeur and a Grand Orgue in the western gallery, as does Mézières. Recitalists come from different countries, Belgium sends many, and there are organists from all over France.

Further away, but still easily reached, are the churches of Sedan and Reims and the fine City of Reims is within less than an hour's drive. Mouzon has a new four-manual by Fonnentelli of Italy which is used a great deal for recitals, and which is available to me. There are many magnificent instruments in the region but, alas some are in a parlous state, others are quite unplayable but the church and state authorities do seem to realise what treasures they have and have taken and are taking steps to ensure a safe future for these. But it all takes time and money and, like Britain, the latter is not in good supply, but it is there and is earmarked for organ use. There is so much to tell but for the moment *ça suffit*.

We send our greetings to all readers of *The Journal* and should any of you find yourselves in the area, do, please, give us a ring on 03 24 59 34 99.

Ralph Bootman

Dear Ron

Please could you put a note in the Journal noting the fact that I am fed up with practising in cold churches and would appreciate members help in looking for a cheap second hand electronic organ that would fit in my minute terraced house.

Many thanks

Prue Goldsmith

Dear Ron

It has been fascinating to read Kenneth Ryder's story in the last two issues of the Journal. Though a relative newcomer to Norwich I have quickly recognised that the city has the unusual privilege of being blessed with important examples of virtually each stage of British organ development from the Georgian era to the present. To have such a stunning recreation of the North German Baroque tradition at St. Peter Mancroft is the icing on the cake and we must all surely give unqualified thanks to Kenneth Ryder for his vision and dogged determination to bring the ambitious project to such commendable realisation.

But this still leaves a conspicuous void - what about the French tradition? Where is a gorgeous recreation of the Cliquot/Cavaillé-Coll sound world to be found? Suitable locations in the city are not difficult to identify, the most obvious, the empty west gallery of the Catholic Cathedral. Imagine French style reeds and lush, transparent foundation stops caressing that spacious acoustic! Failing that, a rather inviting tower arch lies empty and waiting just over the dual carriageway at St. Giles. Anyone out there with the money and the strength of character (and several spare years) to pursue such a project?! Me? I'm just a dreamer!

Martin J. Cottam

Regarding an organ in the R.C. Cathedral see the Autumn 2000 issue of the Journal. Ed.

Dear Ron

I'm having a turnout, (as you do), and amongst masses of paper I have some back numbers of the Association's Journal, Organists' Review, and Church Music. If anyone is interested in part or all of this please contact me on 01502 730509.

John Robbins.

For your diary

St Peter Mancroft

Lunchtime Organ Recitals 19th Season, 2003
Fridays at 1.10 p.m. Admission at door £4.00 (£3.00)

12th September - **Robert Quinney** (RCO Performer of the Year, 2002)
26th September - **Simon Bradshaw** (Organ Scholar, Peterhouse, Cambridge)
10th October - **Dr. Anthony Gritten** (University of East Anglia)

Evening Concert at 7.30 p.m. Admission at door £4.00 (£3.00)
1st November **Timothy Patient** (Assistant Organist, St. Peter Mancroft)

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

St. Peter's Sheringham - Summer Serenade

Thursdays at 8 p.m. - retiring collection

4th September **Brian Lincoln** - Swaffham Parish Church
11th September **Freddie Pointer** - Organist Emeritus St. Peter's

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.

Saturday 27th September Organ recital **Ronald Watson**
Saturday 4th October Organ recital **Dr. David Baker** - Plymouth
Saturday 11th October **Wymondham Brass** directed by **Jan Hytch**

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

September 4th **Tricia Francis** - flute

also

Saturday 29th November at 7.30 p.m.

Concerto for Piano & Organ Op. 74 by Flor Peeters

and other piano and organ solos with

John Moore-Bridger (one-time Director of Music at Brentwood School) - piano

St. Andrew's Church Eaton

Fourth season of classical recitals and concerts on the first Sunday of each month at 3 p.m.

Admission by programme Adults £6 - Season ticket £36 Children £2

Season tickets available on application Tel: 01603 501176 or at the first concert.

Sunday 7th September

The Cavatina String Quartet

Rod Rose, Jane Slocombe, Vivien Rose and Barry Wright

Sunday October 5th

Graham Caskie - piano

Sarah Williamson - clarinet

Sunday November 2nd

Aristos Wind Quintet

Bryan Ellum and Jane Berry

present the following concerts of Light Music - all begin at 7.30 p.m.

Saturday 20th September The Jubilee Hall, Lower Street, Salhouse

On a Lighter Note

Admission £5 including refreshments

Saturday 11th October Holy Trinity Church, Rackheath

AUTUMN SERENADE with guest artist **David Ward** (Bass)

Admission £4 including refreshments

Friday 14th November R. C. Church of the Annunciation, Poringland

The Organists Entertain

Admission £5 including refreshments

Forthcoming Association Events

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

Saturday 13th September The organs of St. Andrew's Hingham (Carey Moore) and St. Nicholas Dereham (Richard Bower). Lunch interval at Geoff Sankey's home at Deopham with further organ opportunities. Meet at Hingham church - 10.30 a.m.

Saturday 18th October at 2.30 p.m. "2003 Anniversaries" Brent Palmer presents aspects of Herbert Howells, Percy Whitlock, Sigfrid Karg-Elert and Joseph Jongen. St. Paul's Church Tuckswood Norwich.

Saturday 15th November at 2.30 p.m. "Desert Island Discs" Ron Watson presents the choices of castaway Dick le Grice. The venue is Brooke Church Hall.

23rd November at 3.30 p.m. Choral Evensong at Norwich Cathedral (*Christ the King*) followed by a short reception in Prior's Hall.

Saturday 17th January at 7.30 p.m. Another popular "Quiz and Chips" evening. at St. Mary's Church Rooms, Duke Street, Norwich.

.....***and further ahead***.....

Saturday 17th April 2004 7.30 p.m.

President's Dinner

In 2004 there will be a President's Dinner at the Oaklands Hotel, 89 Yarmouth Road, Thorpe St. Andrew, Norwich. We will have our own private room and the cost will be £15.25 per head

I am pleased to inform you that our guest speaker will be Mr. Kenneth Ryder, Organist of St. Peter Mancroft.

We have 40 places available and those wishing to attend should confirm as soon as possible. If we do not have sufficient numbers then the event may have to be cancelled.

Please book this event as soon as possible by sending a £5 deposit to Mathew R Martin whose contact details are on the inside front cover of the Journal.

Nearer the time you will receive details of the menu from which to make your choice of meal. These must be returned to me two weeks before the event.

I look forward to hearing from you.

Mathew R Martin

President

NOA Membership

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

Margaret Hunter
Robert Ince
Alice Ingre
Arthur Ingre
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
George Marley
Mathew R Martin
Sylvia Martin
Chris Maule-Oatway
Dr. Richard G May
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 Singletery
Kenneth Smith
Patricia Smith
Peter Stevenson
Pauline Stratton
Brian Taylor
Howard Thomas
Julian Thomas
Hilda Thompson
Peter Walder
David Watson
Isabel Watson
J S Graham Watt
Rosemary West
Elizabeth Wilson

Robert Woodcock
Brian Woodcroft
Marcus Wortley
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

Student Members

Sohyun Park
Edward Sutton
Simon Willoughby
Matthew Wright