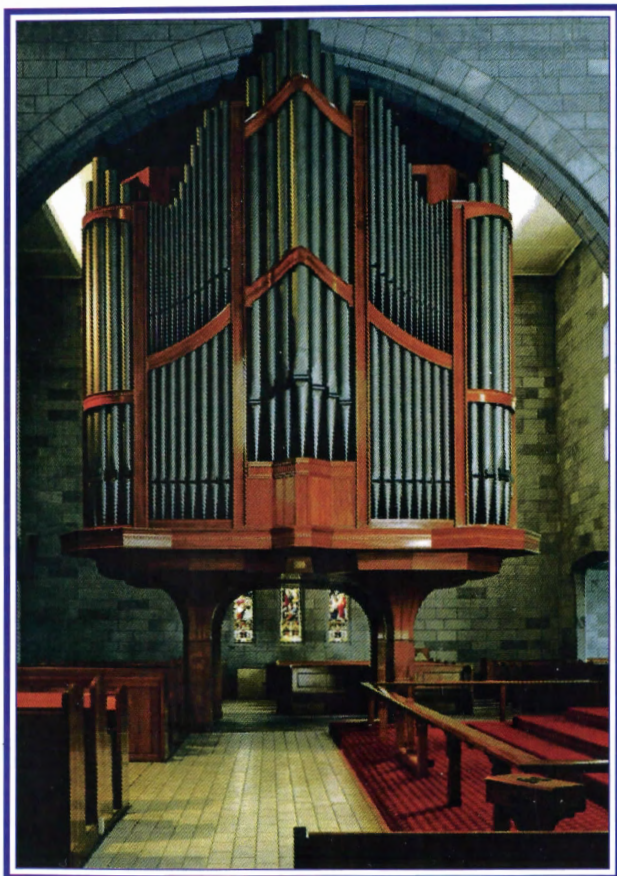


The Journal

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***Last date for copy for the next Journal is Wednesday 26th May 2004
Why not send your contribution by email to
ron_watson@onetel.net.uk***

The editor writes....

It was in the film *High Society* that Satchmo (Louis Armstrong) described jazz as being 'positively therapeutic'. Certainly it isn't only jazz that can be therapeutic; any music which makes you feel better could make that claim.

Not because I was in any way ill, but simply feeling the need for a bit of pampering, I opted on a recent holiday for a package of spa treatments. The location was a delightful hotel in a small mountain lakeside village in the mountains in Austria - idyllic!

Basically there were two ways on this holiday to make oneself feel better, one being to walk through the snow clad forests and enjoy the pure air and the stillness. The other was to indulge in the indoor health promoting facilities in the hotel.

The package of treatments in the spa included two special baths, one of which involved mud which eased aches in places where you hadn't realised you had places. Then there were two sessions which centred on the feet, one executed by a skilled reflexologist and the other left to a Chinese device which flings one's feet from side to side for precisely ten minutes, invigorating just about everything except one's arms which go limp - the Chinese certainly know a thing or two!

Finally there was the back massage. I was told that I needed to learn to relax my back muscles which, apparently, one begins by relaxing the buttocks. When I told the masseuse that I played the organ she indicated that buttock relaxation is particularly important for organists.

Entirely at one's own discretion one could also use the variety of saunas in the hotel which ranged from pleasantly hot to masochistically hot and steamy and which, if you were of a mind, could be followed by an immediate dash out into the snow wherein to roll, as some people did (totally naked!); I thought I'd seen everything!

Between sessions one could sit in a comfortably warm room and peer out through the triple glazing at the mountains and watch skiers of all ages and aptitudes putting their bodies through it at the other end of the temperature spectrum.

One feature of this room was constant very quiet music, aimed at removing impurities from the mind in the same way that the sauna removes impurities from the pores. Total relaxation is a combination of a very comfortable body, free of tensions, and a mind free of worries and cares.

As a musician I sat and tried to identify the features of this music which made me feel totally carefree and relaxed, and noticed the following: it was gently flowing and all in 4/4, it was all in the major key, it didn't modulate, the cadences were all perfect (as opposed to plagal), each successive chord was based on a pure major triad with no added sevenths or other notes which add an edge, it made no intellectual demands and was totally unmemorable - and it worked!

The only other music encountered on this holiday was at noon and 6 p.m. each day when the two most famous settings of 'Ave Maria' rang out across the village from loudspeakers; Bach/Gounod at noon and Schubert at six.

A message from the President...

I would like to inform all our membership that a website has been developed for the Norfolk Organists Association, through the Incorporated Association of Organists to which we are affiliated. We have talked about this in committee for a little while and now it has become a reality. You can view the site at the following address; www.org.uk/nao. Please visit it and let me know what you think.

By the time this article is printed, the Christmas and New Year festivities will have finished. May I take this opportunity to wish you all well and hope that you will support the Association and the events that have been organised. I also welcome any new members to the Association and all those who have renewed their membership for the coming year.

We have arranged another full year in our events calendar and we all look forward to seeing you at them.

As we approach the next Annual General Meeting, I would like to put on record my thanks to you all and in particular to my committee for all their hard work and support throughout my first year in office.

I hope that the Norfolk Organists Association will build upon its success over the past year and that we can all move forward together in promoting ourselves and our aims. I would like to build links throughout the area and would wish to further outreach to all parts of the county. We can only move forward with the membership behind us and supporting us. This is just one way we can grow in our fellowship. It would be good to see many

more of our members turning out to our high quality events programme and it puzzles me as to why we do not see a greater proportion of our membership at our events.

I also wish to remind you about the President's dinner on Saturday 17th April 2004. Please ensure you book your place if you have not already done so.

It was noted at the last AGM that we are missing records of meetings and events held during the years 1983-1996. Whilst I have managed to fill in many gaps with the help of one of our members I appeal to any former committee member or anyone who has any records over this period to contact me and if possible lend me information to copy so we can continue to archive the work of the Association. I will then be able to draw this matter to a swift close.

As I move in to my final year as President I still have the burning desire to take the Association forward. I will not at the end of my term of office fall away as I still feel passionately about the work we do.

I still wish to encourage you all to be involved in any way and would particularly welcome fresh blood onto the committee.

If you wish to put yourself forward for election at the next AGM I would be very pleased to hear from you.

Any further ideas you have about how we can improve please let me know. I have two ears ready to listen to you all!

*Two cathedral choristers' Christmases
half a world apart as seen by.....*

*Tarrant Edwards Head Chorister, St
Paul's Cathedral, Melbourne, Australia*

Christmas for us in the boys' choir starts in early December and ramps up in the final week. Christmas is holiday time in Australia, school has finished for the year a few weeks before Christmas, the heat is building, and most people are looking forward to their long summer holidays.

We know that it is Christmas when we get to Christmas Eve and the Service of Nine Lessons and Carols. This year, as with most years, the service took place on the evening of a blistering day in a rather warm overflowing cathedral. Light T-shirts and shorts were the order of the day for the boys, rather than the heavier clothing that is worn under robes in the Northern Hemisphere!

Christmas Day dawns early here, around 5.30 a.m. and warm. Generally, after our late night, we just have time to have a nice breakfast before heading off for practice at 9.15 a.m. in the cathedral, ready for the service at 10.00 a.m. I generally leave presents till after the service when I have more time, but many of the younger boys can't contain their anticipation and open some presents before the service.

Christmas Day for an Antipodean chorister marks the end of the choir year and a chance to have a four-week break and enjoy our special lunch from the fruits of the season, delicious cold seafood, barbecues, home made ice creams and salads. While we may not be able to open all our presents early, we receive the best

present of all - a heartfelt thank you for all the hard work we have put in throughout the year. The crowning achievement of the choir year here is Christmas.

....and Tom Dunnnett Norwich Cathedral

We usually break up from school a couple of weeks before Christmas. From then on our early morning practices are moved to the afternoon which means we can have a lie in! I enjoy learning the carols and I particularly like singing the high notes in the descants. My favourite one has to be 'Hark, the Herald Angels Sing.'

The carol services are fun as there are loads of people in the congregation and you end up walking all round the cathedral to sing the different carols.

On Christmas Eve, me and my brother Matt have a short snooze during the evening before getting up again for a 10.30 p.m. rehearsal and 11.15 p.m. service. We both really like this because it means we get to stay up very late and Mum lets us open one present when we get back home after the midnight service.

It is quite hard to have to be up again for another rehearsal and service on Christmas morning, but it's not so bad when we get there as everyone is in a jolly, Christmassy mood! Mrs Wilson (who looks after the boys' choir robes) and Mum often bring us a treat like sweets and the day goes quite quickly.

My family has Christmas dinner after evensong when we can all relax and my Dad has finished his work. After four Christmases singing in the cathedral choir my voice has now broken, so it will be very strange next year when I will not be singing anymore. I will miss it.

Barrel organs, hymnody, fine penmanship and tragedy in a nineteenth-century English village

Gerald Gifford

Many fellow organists, I am sure, will have received gifts of music from their friends, and many of us to this day have shelves laden with the results of such kindnesses. Sometimes the volumes may have been passed on as result of house clearances, and in certain cases may have been handed down through a family for generations. Amongst countless ageing scores of religious and once-popular choral society music of the 19th and early 20th centuries in my own collection are some real treasures, and not only of actually printed music. Over the years, I have been fortunate to be the recipient of several volumes of manuscript music, much of it dating back to the early nineteenth century, and these materials periodically attract my attention and curiosity. This short article describes one such manuscript source, and also discusses a related publication.

The story, so far as I am personally concerned, began in the mid 1960s when in my early teens I was appointed organist of All Saints' Church at Cottenham, near Cambridge. The instrument that I had at my disposal was a lovely one-and-three-quarter manual William Hill, of 1847, beautifully voiced, and destined to become directly associated with my first experiences of eighteenth-century English organ music (the instrument being, stylistically speaking, still of a period of Classicism in English organ building). A specification is appended. Curious to find out what lay beyond the music desk, so to

speak, I opened a tiny door at the rear of the instrument, near the position of a once-installed barrel-organ mechanism, and there discovered, much to my delight, a list of the tunes that the instrument could once play in its other incarnation. Noticing that it included one bearing the name 'Cottenham', I asked the Rector to mention it in the Church magazine, to see whether anyone knew about the tune's existence.

Sure enough, a reply came from an elderly resident of the village, that the tune was to be found in her great-grandfather's (?) manuscript book that she still owned, and would be delighted to show me. I subsequently had the pleasure of meeting Miss Ellen Leader, a retired schoolteacher then well into her eighties, and of inspecting William Leader's manuscript of 1820. And there it was, proudly declaimed in his impeccable hand, the tune 'Cottenham' set to the words *The righteous in the Lord rejoice* (a text from Psalm 33). Sadly, Mr Leader omitted the name of the composer of the tune, though his initials were given as 'T.S'. Of other initialled composers in the book, I have since identified 'W.T' as being William Tansur, an eighteenth-century psalmist and theoretician, who sometimes styled himself as having been of Cambridge, and latterly lived in St Neot's. I suspect that several of the pieces in the present anthology were copied from one or other of his many publications. Although the tune 'Cottenham' was evidently not his, in this setting it is used in conjunction with his tune 'Willingborough' (presumably 'Wellingborough').

At about the time of my appointment as Assistant Organist of Ely Cathedral in the early 1970s, Miss Leader presented me

with the volume, and it now forms part of my research library. The manuscript is oblong folio in format, 21cm x 33cm in size, and beautifully bound in leather. The inside front board is inscribed 'William Leader His Book April the 9th 1820'. There are 325 pages, of which the first 300 are numbered. The contents span the entire religious calendar with appropriate hymns, psalm settings and anthems, and the final 25 pages are inverted. They include a setting of Psalm 73 by a 'W Bullin', one of a mere handful of composers that are actually named. The music throughout the volume is entirely written in open score, and the manuscript was clearly designed to be practicable in performance, and not least, when used for unaccompanied singing. *One example is of Tansur's tune 'St Katherine', here set to the words 'Thy mercy Lord above all things', and is typical of such settings in the book. Nowadays, we are used to thinking of the soprano as having the prominent melodic part in hymn-like writing, but it is as well to realise that in those days it was often no more than a type of descant, the main melody - as here - appearing in the tenor part. We may also note that although the given alto part actually 'works' at its notated pitch (albeit occupying soprano tessitura!), it would have been performed an octave lower. Incidentally, it seems that if fewer voices were available, the tenor and bass parts alone were sometimes sung; indeed, some of Tansur's own settings acknowledge this fact.

*Another example is of the beginning of an unscribed setting of Psalm 136, 'O give ye thanks unto the Lord'. The opening line, it will be seen, is divided into four sections, marked by double bars; these

indicate that bass, tenor, alto, and soprano would sing this material independently, before joining together in ensemble for the refrain 'For His mercy endureth for ever'. This performing arrangement is sometimes signified in the hymn settings also, and may well have been further delineated in performance by the employment of solo voices for the 'verses'.

A second volume in my collection, this time printed, and dating from a little later on in the nineteenth-century, is also to be associated with Cottenham, and was presented to me by Roy Burgess, a personal friend, retired village printer, and well-known local organist and antiquarian. Entitled *Zion's Harp*, the composer and arranger, William Porter, is identified on the elegant title page as being of 'Cottenham, Cambridgeshire'. The musical settings are efficient and pleasing, styled very much in accordance with the era's taste with regard to free-church hymnody, and the accompaniments are effective and well written. The title page, it will be noted, mentions that Porter was also 'Author of *Saul & Jonathan*', though I have not thus far located a copy.

Mr Porter appears to have met with a tragic end. An issue of *Westrope's Year Book - Cottenham* for 1913, carries an account entitled 'The Four Singers' that recalls that on 1st October 1854, Mr Porter, in company with three others, upon returning from a singing engagement at Burwell through the fens at night, suffered a fatal accident. It appears that when turning a corner, their horse-drawn cart struck a pile of stones, and he and his friends were thrown into a dyke. Mr Porter, and a Mr John Thurston, were killed. Understandably, there was very

great sadness in the community, and it is believed that eight hundred people attended their funerals. The village, moreover, thus lost perhaps its first nationally known musician; I doubt whether anyone else from there had had music published in London, nor written (and presumably published) an oratorio. Furthermore, nearly sixty years after Mr Porter's death, the writer of the above report described him as 'a composer of some note' and added that the 'memory of a man with the abilities which he possessed' should be kept alive.

Internationally known musicians, such as Dr Peter le Huray, played the Hill organ of Cottenham Parish Church during my period in office there, and he, as the Diocesan Organ Adviser for Ely, oversaw some restoration work that took place at that time. We didn't find any further evidence of the instrument's former barrel organ mechanism, though it certainly existed in the earlier years of the twentieth-century, as can now be proven. Roy Burgess, whom I have mentioned above, has passed me a cutting from a local newspaper (sadly unascrived, but perhaps the *Cambridge Independent*) of 1936 that describes the Church fête of that year, under the heading 'Barrel Organ Days Recalled'. Canon W W Covey-Crump, who many years earlier had been a curate at Cottenham, opened the fête and, recalling his time in the village, observed that "In those days the organist lived in Cambridge, and if he did not come we turned the handle of a barrel organ and ground the tune out". (This delightfully subtle allusion to the 'organ grinder' is to be relished!). He added, "The hymns went all right, but in the Psalms it was not so

easy". The next sentence of the newspaper's report mentions that the Church clock in those days had only one hand, and simply indicated the nearest quarter of an hour. Evidently, then, a feeling of timelessness afflicted not only the psalm singing, but also the daily lives of the parishioners!

During the course of my professional career, I have been honoured to hold curatorial responsibility for two large private collections of musical sources of international importance - those of Burghley House, Stamford, and the Dolmetsch Library of Early Music, Haslemere - and I am indeed very privileged to thus be able to regularly work with items of great historical importance. Having said that, in their own way, volumes such as I have described in this short article have, for me, their own special significance. In truth, they do not occupy a position of great significance in the overall scheme of things, but they do signify devotion to their cause, and tireless labour on the part of their authors. These volumes attract an element of nostalgia for me, perhaps understandably, but they also provide enduring evidence of the creative talents of two musicians who, at different times in bygone years, have placed their gifts in the service of their community. And in so doing, undoubtedly enriched its spiritual life immeasurably.

**Anyone wishing to see these examples is welcome to contact Gerald Gifford.*

APPENDIX

The following was the specification of the William Hill organ of All Saints', Cottenham, Cambridge at the time of my appointment in 1965. The instrument was

built by William Hill in 1847, and formerly stood in the Church's west gallery. It now stands in the north east corner of the nave. It was rebuilt in 1966 by William Hawkins of Walsall Wood, Staffordshire, and again in 1994 by Vincent Woodstock of Redbourn, Hertfordshire.

Great Organ

Sesquialtera	II
Fifteenth	2
Twelfth	2 ² / ₃
Principal	4
Dulciana	8
Stopped Diapason [Treble]	8
Stopped Diapason [Bass]	8
Open Diapason	8

Swell Organ

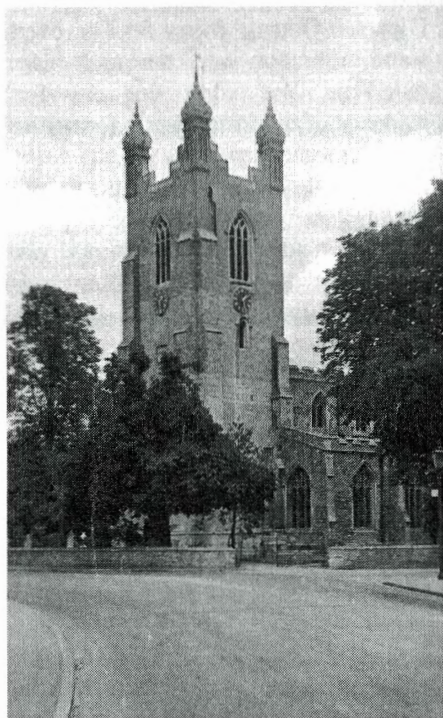
Hautboy	8
Principal	4
Stopped Diapason	8
Open Diapason	8
2 composition pedals	

Pedal Organ

Bourdon	16
(13 pipes only)	
Couplers	
Swell to Great	
Great to Pedal (permanent)	

As originally built, the Great Organ had a 54-note compass, the Swell 37 (from tenor F), and the Pedals 24, and the action was mechanical. The instrument cost £290, the barrel mechanism (and presumably cylinders) £25, extra carved work for the case £8 and an inscription on an attached brass plate £1.14s. 0d. making a total of £324. 14s. 0d. (Of this, £200 was defrayed by a legacy.) The adviser appointed by the

Church was Thomas Attwood Walmisley, Professor of Music at Cambridge, and organist of Trinity and St John's College's. He also deputised at King's College and the University Church, and was thus evidently an extremely busy man! In truth, he was apparently the most accomplished organist at Cambridge at the time, and according to Nicholas Temperley (*New Grove*) his playing 'made an indelible impression on his audiences'. The good people of Cottenham were extremely fortunate to have secured his services, and their instrument paid handsome tribute to his advice and the builder's expertise, for well nigh a century and a quarter afterwards.



All Saints', Cottenham, Cambridge

Quiz and chips

Alan Morris

On the evening of Saturday 17th January nearly 40 members and guests of the Association gathered in Norwich at the Central Baptist Church for what has now become the annual exercising of the 'the little grey cells!' Gordon and Celia Barker had prepared a series of questions to tax our musical and general knowledge. We were seated at tables in teams of five or six. The easy(?) warm up round proved that the sharpening of wits was called for and so Mathew set off to collect our fish and chip supper to fortify us for the rest of the evening - and extremely good it was. Fish, supposedly being good for the brain, we then hoped for the best.

We then settled down to rounds of, mostly, ten questions ranging from *Trivia* which contained questions such as 'what is the only mammal that can't jump?' to 'which animal can clean its ears with its tongue?', to Music derived from London which incorporated Vienne's *Carillon de Westminster*.

We travelled through *the Arts* - yes, the *Tempest* was Shakespeare's last play; a selection based on our *Home County* - who thought pingoes were cartoon penguins? In *Round About England* our four-legged guest must have known that Liverpool contained The Walkies Gallery! At intervals we heard excerpts of organ music in preparation for the last question which, when it arrived, proved impossible for at least one team!

We had a chance to show off our knowledge - or lack of it - in further rounds entitled *Nursery Rhymes*, *Art*, *The*

Bible and *Geography*, to name but a few. The winning team for the evening were Tim Patient, Sally Butcher, Ginny and John Plunkett and Linda Edwards and we hope that they will enjoy listening to their prize, which was a CD which includes Percy Whitlock's *Sonata* featured in the last question.

Very many thanks to Gordon and Celia for question preparation, performing the arrangement of the well-known piece by John Cage, and to Gordon for acting as Question Master. Thanks also to Mathew and Sylvia for supper arrangements and to those who did the washing up afterwards.

It was a great evening. If you haven't attended in the past make sure you do next year because it is an evening not to be missed.

Puzzle solutions

L	U	L	L	Y
B	U	L	L	Y
B	I	L	L	Y
B	I	L	L	S
W	I	L	L	S
W	I	L	E	S
W	I	D	E	S
W	I	D	E	R
W	I	D	O	R

			A	R	M					
B	R	A	S	S		O	K	A	P	I
A				T		B				V
C			B	I	T		T			E
H	O	M	E			O	I	B	I	S
						E	O	N		

More reminiscences from the organist of St. Peter Mancroft

Kenneth Ryder

Bill Westwood, had a similar sense of humour to my own. As the smartly dressed congregation began to arrive via the south porch for Evensong (always crowded) one Sunday, he decided to deliberately shock everyone by dealing with a particularly smelly drain that stands by the entrance. He rolled up his sleeves and on bended knee stuck his arm down the drain and dragged up an armful of black and stinking sludge, thrusting it into the air for all to sniff. Five minutes later he audibly washed under the tap at the back of the church, and robed up to introduce the first hymn to the assemble congregation. One day he decided to clean the crucifix that is affixed to the wall of the north transept and was vigorously ticked off by a certain churchwarden for undertaking a task "not acceptable for one in his position to do". (The Christ Child being born in a stable did not come into this man's thinking at all). I was myself ticked off for not coming to church on Sunday in my car. "The organist of St Peter Mancroft should be seen to arrive by car, not on foot!"

One of my pupils of riper years, now long since deceased, had the misfortune to be considerably obese and short of stature. It was in the days of the old organ when the console was so sited that you had first to sit on the stool and then swing your legs over. This particular lady had to have the stool taken backwards whilst she stood on the pedals and I moved the stool forwards under her. As she sat down her weighty bosom, in its largesse

capable of acting as a music desk in its own right, dropped heavily on to the lower keyboard, and if stops were accidentally out a horrible racket ensued. This meant, of course, that she could never play on the lower keyboard; and as her arms were short she could not reach the upper keyboard either. Organ tuition continued on the centre keyboard alone, (with the pedals) until the embarrassment of her tragic plight brought an end to her lessons. This was very sad because she was a most talented and loveable lady.

I once auditioned a senior gentleman for organ lessons on the piano in the old vestry. Standing on his LEFT I heard a Mozart Sonata movement adequately played, asked for some scales and arpeggios, etc., and after discussion decided he had a suitable keyboard facility for taking up the organ when I had a vacancy in three months time. The vestry was often rather dark and I was visually failing in my estimation of this gentleman's suitability. When he came three months later for his first lesson on the organ I was seated on my chair to the RIGHT of the console and found that, like the obese lady, he could not get on to the stool because he wore some sort of steel corset to accommodate parts of his inside! I did my act of removing the stool to get him into position. It then came about that on account of a certain paralysis of his legs he could not ever use his feet. His bifocal glasses meant that he could not read any music without throwing his head right back and peering through the lower part of the lenses. This he could not do because his neck was rigid on account of an injury sustained during the First World War. Could I please lower the music desk

which, no I could not, that was impossible. Seating myself on his right hand side in my chair he asked me to go to his left hand side – where I would have to stand on a step, there being no room for a chair – because his right ear had no eardrum at all. The most startling revelation yet to come was that his left hand had no thumb – again lost in the war. At this point I remembered that at his first audition in the murky vestry I had stood on his left and not noticed these things. How he played his Mozart and his scales I have never to this day discovered. No, I did not take him on as a pupil, but my list of questions to ask any prospective candidates for organ got revised to include: “Do you have all your fingers? Do you have both eardrums? Do you wear a steel corset? Can you move your neck? Are either of your legs paralysed? Is your bosom of such excessive amplitude that the lower keyboard of the instrument is rendered inaccessible?”

Do I possess powers of telepathy? Well, in trying to guess and anticipate what a vicar or curate might do next in a service I pride myself on having averted many disasters over the years. However, nothing prepared me for what happened at the first funeral to be taken by our latest new curate of the time, The Revd. John Aves. It was in the days of the old organ. I played the cortege into the church and watched the undertakers place the coffin on the pedestals. Amongst the mourners I noticed a number of children, all looking rather sad. It was their grandfather awaiting his formal entrance at the pearly gates. For no reason whatsoever I thought how dreadful it would be if the whole affair collapsed. I'd never thought it

before, and I've never thought it since; but the coffin went down before my very eyes and crashed on to the tiled floor. John Aves, who was facing the congregation at the time, turned round with fright. The undertakers cleared the mourners from the front pews and placed the, fortunately unbroken, coffin in their place. On announcing the opening hymn I set about playing it over only to find that my arms and fingers would not move I was so astounded at the way my thoughts had been so instantly realised. It later transpired that the deceased had, when living, been prone to comic disasters, and that the funeral incident had been a triumph for the family, especially the children. My approach to playing at funerals has, I hope, never been in the mould of the famous Doctor Johnson who, in listing the accoutrements of woe describes organs as instruments for ‘increasing grief at funerals’.

One day a churchwarden commenting on the choir said that he thought he noticed that the men were singing different notes from the boys. Could it be true? I was also casually told that it was thought that all the psalms and canticles were always sung to the same tune. When I pointed out that we in fact sang them to over 150 different chants he just did not believe me and so he walked away. Other comments: “I'd no idea the choir ever had to rehearse; I thought they were competent.” And again, “What are you doing on the organ there?” “I'm practising.” “Really, I would not have thought it was necessary; I thought you could play the organ. This organist 'ere, 'e can't be much good, 'e 'as to practise, so 'e said.” There was an extraordinary

experience one Sunday morning. The choir sang a piece of 1930s music which sounded fairly modern. They managed to be at their very worst, intonation, breathing, rhythm all wrong, a terrible mess of a performance which ground its way to an embarrassing conclusion. Let's forget it, I thought, and dig it out again in a couple of years' time. After the service a certain 'musical' gentleman – a Mancrorftian type - in our congregation said: "At long last something modern! terrific! never heard the choir sing better." We in fact sang quite a lot of music written since the 1960s to which I received such comments as "wish you'd get the choir to sing something 20th century". Then there was the occasion when I was asked why it was that we did not sing that nice anthem which had a bit for the boys with the words 'love one another with a pure heart fervently'. I replied that we had done it often in years past, but certainly had rested it for the past two or three years. I promised to bring it out again. We sang it one evensong. After the service the same person who had prompted me to re-enter it into the repertoire said: "You know that anthem I was talking about the other week with a section for boys about 'love one another . . .', well, you're an awkward customer – I never like organists on principal - and I'd particularly like you to do it, why don't you, you obstinate rascal?" Yes, we had just sung it twenty minutes ago. Was our performance that unrecognisable? I shall never know. Love one another.....??? I must stop here on this subject because after forty years at St. Peter's the anecdotes could fill a book.

Organ news

Brent Palmer

Messrs Boggis are busy at Uggeshall with the fine Bevington organ. Amongst other things, they are replacing the pneumatic Bourdon parts that were put in by Hill, Norman & Beard. They are also putting protective sheets over the organs at Beccles and Arborough in preparation for building work in the churches. After Easter, they will be starting the restoration of the organ at Sibton. This is a one manual and pedal instrument by Bishop's. They are as ever very busy with their usual round of maintenance and tuning work and now look after some 300 instruments and are always being asked to take on more.

Holmes & Swift are at present carrying out a complete restoration of the two manual and pedal instrument in Sedgeford Parish Church which was built by Mack in the 1860s. Originally built as a single manual and pedal organ, Mack converted it to a two manual and pedal instrument in the 1880s. Unusually for restoration jobs, there is a complete record of all the correspondence concerning the organ so they have been able to research it and see the difficulties he encountered when he built it. The work is being done in two phases. The first is to restore the key action. In the second phase, they will be restoring the pipes and soundboards.

Work is proceeding on the organ in St Peter's in Sheringham. Bishop's have the pipes and box ready to transport to the church from their works in Ipswich but are waiting for the work on the heating to be completed.

The rise and rise of early music

Ronald Watson

For our February event David Watson shared with a goodly number of members his passion for early music as he charted for us the rising interest in that genre through the 20th century. His impeccably researched talk was suitably illustrated with recordings reproduced on the Association's new equipment which was being given its first outing and was not found wanting.

Key figures were identified as instrumental in bringing early music and its authentic performance out of obscurity, starting with Revd. Edmund Fellowes, a minor canon at St George's Chapel Windsor, who trained the choir after the death of Sir Walter Parratt until the arrival of his successor. It was Fellowes' scholarship which brought Tudor music to the fore and we heard a 1926 recording of the choir under his direction which, whilst being unparalleled in its dreadfulness, at least proved that Fellowes was doing something!

David identified other milestones and musicians in the rising of awareness of early music; the meeting of Tippett with Alfred Deller in Canterbury in 1944, and we heard Deller in Purcell's *Music for a while*; the invention of the LP and ambitious recordings by Deutsche Gramophon on the Archive label, illustrated by Helmut Walcha playing Bach on the Schnitger organ in Cappel, which led to the identification of the daring step of installing the Frobenius organ in Queen's College Oxford as another key event.

David proclaimed Bernard Rose as the hero amongst early music champions in the light of what Rose achieved with the choir of Magdalen College, Oxford in what was a very painful process, replacing the mediocore with the excellent, borne out by recordings of that choir from the 1960s.

David Wulstan's contribution was his approach to performance which included his views on pitch, his formation of the Clerkes of Oxenforde which foreshadowed other ensembles such as the Tallis Scholars under Peter Phillips, and The Sixteen under Harry Christophers.

We heard the voice of Emma Kirkby as one of many exceptionally talented singers who strove for authenticity in performance. We also heard two versions of the Allegri *Miserere*, the second believed to be the more authentic in that it used Tonus Peregrinus for the chanted sections.

David Munrow was represented in a recording of music by Susato played on period instruments and the presentation was concluded with Red Byrd singing with English pronunciation of yesteryear - quaint!

Two themes pervaded this exploration of the unveiling of early music, the quest for integrity and the combination of scholarship with musicianship.

Space does not allow for a complete resume of all we learned in this scholarly and often amusing presentation, but we did learn a great deal and realised that we had been present at an event of real quality for which David is to be congratulated and thanked most heartily.

National Pipe Organ Register

Tim Patient

The National Pipe Organ Register was founded by the British Institute of Organ Studies. It was begun in its present computer based form by Peter le Huray and Mike Sayers in 1991. It has been supported since then by various charities and trusts, including the British Academy, British Institute of Organ Studies and the Pilgrim Trust. The NPOR is based at Cambridge University.

The Norfolk Organists' Association has recently been contacted by the NPOR to see whether any help can be offered in adding to the register. Every Anglican Church in the country is listed in the database. Listed below are the Anglican Churches in Norfolk where no knowledge of a pipe organ is available to the NPOR. The list is an exact copy from the E-mail sent by the NPOR. If anyone is able to provide me with information on pipe organs in any of the buildings listed below, I will forward it to the NPOR.

Aslacton - St Michael
Barsham, East - All Saints
Beckham, West St Helen & All Saints
Bexwell - St Mary
Billingford - St Peter
Billingford Nr. Diss - St Leonard
Bilney, East - St Mary
Bilney, West - St Cecilia
Bowthorpe - St Michael
Brunstead Hall - St Peter
Burgh Parva - St Mary
Burnham Overy - St Clement
Carleton Forehoe - St Mary
Claxton - St Andrew
Clenchwarton - St Margaret

Clippesby - St Peter
Colby - St Giles
Croxtan - All Saints
Dereham, West - St Andrew
Dilham - St Nicholas
Diss St. James the Great, Heywood
Dunham, Great - St Andrew
Earlham - St Elizabeth
Earlham - St Mary
Feltwell - St Nicholas
Fornsett End - St Edmund
Foxley - St Thomas
Fransham, Great - All Saints
Fring - All Saints
Gateley - St Helen
Guestwick - St Peter
Guist - St Andrew
Hanworth - St Bartholomew
Hapton - St Margaret
Hardley Street - St Margaret
Hellesdon - St Paul & St Michael
Hellington - S. John the Baptist
Hemblington - All Saints
Hempstead nr Stalham St Andrew
Hoe - St Andrew
Honing - St Peter and St Paul
Houghton St Giles - St Giles
Houghton next Harpley St Martin
Hoveton - St Peter
Hunworth - St Lawrence
Keswick - All Saints
King's Lynn - St Edmund
King's Lynn - St Peter
Kirby Bedon - St Andrew
Kirstead Green - St Margaret
Lenwade - All Saints
Lexham, East - St Andrew
Lexham, West - St Nicholas
Long Stratton - St Mary
Longham - St Andrew & St Peter
Marlingford - Assumption of the Blessed Virgin Mary
Matlaske - St Peter
Mautby - St Peter and St Paul
Mile Cross - St Catherine

Morningthorpe - St John the Baptist

Moulton, Great - St. Michael

Narford - St Mary

Newton - All Saints

Norwich - St Mary in the Marsh

Norwich - St Paul, Tuckswood

Norwich_Beeston Park St Andrew

Oulton - St Michael

Oxnead - St Michael & All Angels

Pulham Market St Mary the Virgin

Raveningham - St Andrew

Raynham, East - St Mary

Roydon near King's Lynn St Remigius

Runcton Holme - St James

Runcton, North - St James

Rushall - St Mary

Ryburgh, Little Unknown

Setchey - St Mary

Sharrington - All Saints

Shereford - St Nicholas

Shouldham - All Saints

Shouldham Thorpe - St Mary

Sisland - St Mary

Southburgh - St Andrew

Sporle - St Mary

Stanford - All Saints

Stibbard - All Saints

Stiffkey - St John and St Mary

Stockton - St Michael and All Angels

Stokesby - St Andrew

Stow Bedon - St Botolph

Stowbridge - St Peter, Mission

Stradsett - St Mary

Stratton St Michael - St Michael

Suffield - St Martin

Sustead - St Peter and St Paul

Tatterford - St Margaret

Tattersett - All Saints and St Andrew

Ten Mile Bank - St Mark

Themelthorpe - St Andrew

Thorpe End - St David

Thorpe Market - St Margaret

Thorpe St Andrew Good Shepherd

Thigby - St Mary

Thurton - St Ethelbert

Toftrees - All Saints

Twyford - St Nicholas

Wacton - All Saints

Walsingham, Great - Priory of Our Lady of

Walsingham, NR22 6ED

Walsingham, Great - Anglican Convent

Waterden - All Saints

Wellingham - St Andrew

Wendling - St Peter and St Paul

Westfield - St Andrew

Westwick - St Botolph

Wheatacre - All Saints

Whinburgh - St Mary

Whittington - Christ Church

Woodton - All Saints

Wormegay - Holy Cross

Wormegay - St Michael & All Angels

Worthing - St Margaret

Yarmouth, Great - St Luke

Membership notes

Sylvia Martin

We are pleased to welcome Simon Bracken and Margaret Foot as new members of the Norfolk Organists Association.

Our President Mathew Martin has enjoyed working with Margaret on many musical occasions where they have combined their choirs for worship at various churches. We hope that both she and Simon will enjoy being members of the Association and will find it interesting, informative and fun.

The organs of Charleville-Mézières

Ralph Bootman

The 'double' town of Charleville-Mézières stands within the several convolutions of the river Meuse as it wends its way to the North Sea, passing through France, Belgium and Holland. Mézières is the older part of the town and Charleville was constructed on the grid pattern during the eighteenth century. With a population of some 65,000, it is the chief town of the Ardennes region.

Mézières was bombarded by the Germans in both World Wars and has been completely rebuilt since 1945. Charleville fared somewhat better.

The Basilica of Notre Dame d'Espérance at Mézières suffered much damage in both wars. Founded in the late fifteenth century, it is a flamboyant Gothic building with a high western tower. Within, it is light and spacious and its windows are filled with modern stained glass. The first organ is mentioned in 1750 and the next organ mentioned dates from 1885, a three-manual 33-stop instrument built by Pierre Schyven of Brussels. After the damage of 1914-18, this was restored in 1927, only to suffer almost complete destruction in May 1944. Like its successors, it stood in the western tower archway on a gallery and here a new instrument, using second hand and salvaged material from elsewhere, was built in 1947 by J G Koenig, then of Paris. Over the years, this instrument of 44 ranks gradually fell into decay and eventual disuse by 1974. More than ten years were to elapse before the project of a new organ or the rebuilding of the old one was

discussed and eventually it was decided to entrust the building of a completely new instrument by Yves Koenig of Sarre Union. Like its predecessors, this was to occupy a western gallery and a sumptuous case was designed. No-one could have called the 1947 organ attractive! No attempt at a case had been made; large Montre zinc basses were arranged on either side of a facade of wooden pedal pipes and the whole presented a sad picture. The present case is a double one, the main case having end towers of five pipes, followed by flats of five pipes, small towers of three pipes and a centre flat of seven pipes. The casework is lower in the centre so as not to encroach upon the west window and is all of oak with fine carving and decorative urns on top of the towers. The Positif de dos case design follows that of the Grand Orgue, end towers of five pipes, then two flats of seven pipes on either side of the central tower of five pipes. It is most attractive and greatly enhances the west end of the church.

The console is placed on the 'east' side of the instrument, the player being hidden from view by the Positif. The drawstop handles, of the usual French sort, have their names on labels placed above them and are on flat jambs and are arranged in a more logical order than some other instruments of comparable size. Mechanical action is used throughout and is both light and responsive. There is also an Orgue du Choeur.

When I first saw the interior of this church, I was saddened to see the east end organ, which stood in a small transept to the north of the choir stalls. Many of the facade pipes were missing and within, leaning at all angles, was a mixture of

wood and metal pipes and the reversed drawstop console in front had suffered heavily at the hands of vandals. At the same time as the west end organ was being built by Yves Koenig, a new Orgue du Choeur was being constructed. by Daniel Deveaux of Berliamont. When I first saw this instrument it showed a facade of open metal pipes above the console. When I saw it next, it had been attacked, possibly by children, and the metal pipes had been taken out and probably trampled on between a Mass at 9.00 a.m. and the Sung Mass at 11.00 a.m. These have been repaired and covered by lockable doors which may be undone to reveal them. On either side of these pipes wood basses stand, four on either side. It now looks safe and secure and still presents a pleasing appearance.

The main church in Charleville is dedicated to St Remi. Built 1860-63 this is a large building with twin western towers. It too has two organs both by Cavallé-Coll. That in the choir was built in 1863 in time for the opening of the church and the large west-end organ followed in 1873. Both of these instruments now need sympathetic restoration. The Grand Orgue is decently cased although by some standards, rather ponderously. It shows end flats, each with five pipes which merge into two central flats, subdivided into two and showing four and three pipes respectively. Between these, and at a higher level, are two towers, each having six pipes divided into sections of two pipes with the towers being surmounted with cupolas.

The smaller Orgue du Choeur has a decent case, too, and stands to the 'north' of the choir. Here the facade is simple, just

end flats of three pipes separated from the central tower of five pipes by flats of eleven pipes. This instrument has been declared a National Monument and, like the larger west-end organ is played from a reversed console placed a few feet in front of the instrument.

Ever since we have known Charleville-Mézières, we have sought to see the organ in the Church of Sacré Coeur, built about 1830 in an Italianate style. The silvered pipes showing from the high and securely locked west gallery were so near and yet so far. It was not until our recent move to nearby Tournes that access to the gallery was obtained after much telephoning around to see who held the elusive key. After that, the rest was easy! On ascending the spiral staircase to the gallery, one comes on to it some distance behind the organ and from there, all is revealed! The casework is empty, except for items of rubbish, and the loudspeakers of an electronic instrument! The console of this, a two-manual Johannus, stands on the south side of the gallery, the player facing north. This, then, was the 'magnificent orgue' about which we had been told. At least someone had the idea to hide those monstrous speakers - the silvered Diapason pipes did have a use even if all the rest went for scrap! Why? It was thought to be a good money-saving idea to have an electronic instrument rather than to waste money on having the old one repaired!

These, then, are the organs of Charleville-Mézières, all the other churches, and there are several of them, have electronic devices installed. But they do not last for ever; only a short time ago one blew up and caught fire during Mass!

Mézières - Notre Dame d'Espérance

Grand Orgue (56 notes)

Montre	16
Montre	8
Flute à cheminée	8
Prestant	4
Flute conique	4
Quinte	2 ² / ₃
Doublette	2
Plein Jeu	VI
Cornet (C3-G5)	V
Cromorne	16
Trompette	8
Clairon	4

Recit

Gemshorn	8
Quintaton	8
Octave	4
Flute à cheminée	4
Octave	2
Flute	2
Sesquialtera	II
Quinte	1 ¹ / ₃
Sifflet	1
Voix Humaine	8

Pedale (30)

Principal	16
Soubasse	16
Octave Basse	8
Octave	4
Flute conique	4
Mixture	IV - V
Posaune	16
Trompette	8
Clairon	4

Positif

Bourdon à Cheminée	8
Montre	4
Salicional	8
Flute à cheminée	4
Nazard	2 ² / ₃
Doublette	2
Tierce	1 ³ / ₅
Plein Jeu	V
Cromorne	8

Pedals to

Grande Orgue reeds on/off

Pedal reeds on/off

Couplers (by pedal)

I/II III/II I/Ped II/Ped III/Ped

Electric blower - operated by drawstop.

Orgue du Choeur

This instrument is placed within the 'north' choir stalls and has mechanical action and an attached drawstop console

Manual I

Bourdon I	8
Prestant	4
Larigot	1 ¹ / ₃
Pedale (30s/f)	
Bourdon	16

Manual II

Bourdon II	8
Doublette	2

Couplers (by pedals)

Tirasse I	[Manual I to Pedal]
Tirasse II	[Manual II to Pedal]

All pipework unenclosed.

Mechanical action

Electric blower

Manual II to Manual I

Charleville - St Remi

Grand-Orgue (56)

Montre	16
Montre	8
Bourdon	8
Flute harmonique	8
Prestant	4
Doublette	2
Cymbale	III
Fourniture	IV
Cornet	V
Bombarde	16
Trompette	8
Clairon	4

Positif

Bourdon	8
Principal	4
Nazard	2 ² / ₃
Doublette	2
Tierce	1 ³ / ₅
Cymbale	III
Cromorne	8

Couplers

Grand Orgue to Pedale

Positif to Pedale

Recit to Pedale

Grand Orgue to Positif

Grand Orgue to Recit

Reversed drawstop console with stops arranged en terrasse.

Orgue du Choeur

Grand orgue

Montre	8
Bourdon	8
Flute Harmonique	8
Principal	4

Couplers

Grand Orgue to Pedale

Recit to Pedale

Grand Orgue to Recit

Recit

Bourdon	16
Cor de Nuit	8
Salicional	8
Unda Maris	8
Salicet	4
Flute à cheminée	4
Flute	2
Cymbale	II
Fourniture	III
Trompette	8
Hautbois	8
Voix Humaine	8

Pedalion

Soubasse	16
Flute	16
Quinte	10 ² / ₃
Flute	8
Bourdon	8
Octave	4
Bombarde	16
Trompette	8
Clairon	4

Lever pedal to Recit

Tremblant to Recit

Mechanical action

Electric blowing

Recit

Gambe	8
Voix celeste	8
Flute	4
Doublette	2
Trompette	8
Clairon Hautbois	4

Lever pedal to Recit

Mechanical action

Electric blower

From the mailbag

Dear Mr Watson

I am writing from Colorado in the USA, to explore with you the potential of an 'Organist Hosting' or 'Organist Exchange' arrangement.

Here in the US there is a tremendous shortage of organists. I became aware of this shortage myself through my mother Eleanor, who is an organist and has had difficulty for years finding substitutes. After some 55+ years she has finally retired from her church music director and organist job, and now enjoys the freedom to travel, and to substitute for other organists when she desires. If you or your colleagues also have this same difficulty in finding capable substitute organists and/or music directors, this message may be of interest.

My mother would like to travel in the UK, to substitute for an organist/director in a UK congregation and thus be connected, enjoy the interactions with the church community, in contrast with the 'tourist' experience. She and my father have excellent credentials regarding home exchanges and would be ideal to house sit for the vacationing director/organist.

Any organists would be welcome to do a real Home Exchange, stay at my folks pastoral Cape Cod style home in upstate NY, as another UK couple has done.

This trial arrangement may possibly lead to a more established programme of Organist Exchanges or Organist Host programmes. I have run across several churches who are already doing this informally or are very interested in participating in a formal programme should one exist.

With some advance notice my mother is currently quite available. If you have an interest in exploring this further, including learning more about Eleanor's experience, please let me know.

Geoff Rugg

equusgroup@boulder.net

Organists available

The scheme is now up and running thanks to Dick le Grice volunteering to be the contact for anyone seeking an organist. Those of you who are ex-directory can take comfort in the fact that only Dick knows your telephone number. This service will be publicised throughout the diocese so that lives of frantic vicars who spend a fortune on 'phone calls trying to find someone to play will be made much easier.

For your diary

Middy music at Princes Street URC

from 12.45 - 1. 45 p.m. on the first Thursday of the month played by
Peter Stevenson and occasional guest organists

St. Thomas's Church Earlam Road Norwich

2004 Concert Series

all concerts start at 7.30 p.m.

Admission £4 or £3 concessions

*Saturday 6th March **The Duncan Four** Directed by Richard Duncan Johnson*

Sunday 4th April at 6. 30 p.m.

Come and Sing John Stainer's 'Crucifixion'

Organ Ronald Watson Tenor Christopher Maule-Oatway Bass John Simmons

Director Mathew Martin

*Saturday 22nd May **Dolce Sing for you** Director Philip Aldred*

St Mary's Old Hunstanton

Saturday 17th April at 12 noon

Bryan Ellum presents a concert of organ music 'On the Lighter Side' to include items by Vivaldi, Hollins, Morandi, Lefébure-Wély, plus many more, followed by a buffet lunch at 1 p.m.

St Mary's Hellesdon

Friday 7th May at 7. 30 p.m.

A return visit of Jane Berry, David Ward and Bryan Ellum who present 'On a Spring Note' in support of the Friends of St Mary's. Admission includes refreshments.

St Margaret's Felthorpe

Friday 14th May at 7. 30 p.m.

Jane Berry with the Windmill Ringers

St Laurence Church Brundall

Saturday 15th May at 7. 30 p.m.

Jane Berry and Bryan Ellum present 'The Organists Entertain' - light music for two organs.

St Martin's Church Overstrand

Saturday 22nd May at 7. 30 p.m.

Jane Berry and Bryan Ellum present 'The Organists Entertain' - organ solos and duets

Eaton concert series St. Andrew's Church, Eaton

Sunday, 7 March at 3.0 p.m. Recital by local professional pianist, Alex Demetriou.

Admission £5.

Sunday, 21 March at 7.0 p.m. Final concert of the Eaton Parish Choir (now numbering 90) and orchestra conductor David Storey, keyboard continuo Claire MacArthur.

Programme: Handel: As pants the hart Bach: Violin Concerto in E (soloist: Andrew Storey)

Bach: Brandenburg Concerto No. 1 in F Bach: Magnificat

Admission free; retiring collection

About recitals

In 2004 Peter Stevenson is offering a programme of C19th French Romantics (with brief introductions). He will also be breaking new ground with the inclusion in his programmes of selected Preludes & Fugues from the 48. Ever heard these on the organ? It could be quite a revelation! If you would welcome this at your church please contact him.

Tel. 01263721838 Email: pas_stevenson@hotmail.com

Peter is a founder-member of the NOA and was a schoolboy organist at St George's, Tombland (1944-46) and later Organist of Portsmouth Cathedral.

.....and Kenneth Ryder reports from St Peter Mancroft

At public request the 12.00 noon Organ Recital every Saturday for 25 minutes has continued throughout the winter with an audience averaging between 20 and 40 people.

There was an extraordinary incident during November last when at 8.00 p.m. on a Friday evening the 'phone rang and a mother, speaking from Bonn in Germany, said that her 8 year old son wanted to hear our organ again. When would it next be publicly played? (The family had been in England during the summer and had attended a SPM organ recital). I said that our new Lunchtime Series will not begin until next June; and, *en passant*, I said that I was playing the instrument as usual tomorrow at midday. To my astonishment they arrived in the church at 11.50 a.m. having travelled from Bonn overnight. They listened to the organ for the 25 minute recital and then went all the way back to Bonn in a state of elation!



Readers may like to know that these mini recitals continue, as in years past, every Saturday for 25 minutes at noon; and from Easter onwards, every Wednesday and Saturday. They consist of "highly colourful 17th and 18th century organ music" and always contain at least one major work. If you are in the city at that time, do come in for this free concert. There are often very informed visitors from foreign countries in the audience and a marvellous musical atmosphere continues in the social gathering that follows.

The annual all-Bach organ recital at noon on New Year's Day was very well supported, as usual. Many in the audience had their usual double treat by attending the Cathedral Recital at 11.00 and following on at St Peter's afterwards at 12.00.

Forthcoming Association Events

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

Wednesday 10th March 8 a.m. Norwich Cathedral

Conducted tour of the completed refectory and proposed works relating to the choir facilities led by the Campaign Director. All members are most welcome. Assemble in the car park within the Close.

Saturday 27th March 3. 30 p.m. St Mary's Duke Street

Annual General Meeting preceded by Members' Recital at 2. 30 p.m.

Saturday 17th April 7.30 p.m. at The Oaklands Hotel, 89 Yarmouth Road, Thorpe St. Andrew, Norwich

President's Dinner with guest speaker Kenneth Ryder. We will have our own private room and the cost will be £15.25 per head. There are 40 places available and it would be great if all were taken for this very special occasion. At the moment there are plenty of seats available. Please contact Mathew with your booking as soon as possible with a deposit of £5.00. Menus will be sent to you shortly. Please tick your choice and return to the President by 1st April without fail accompanied by the balance of £10.25. Cheques should be made payable to the Norfolk Organists Association.

Saturday 1st May 9.30 a.m. to 12.30 p.m. at Fakenham Parish Church

Young Organists' Day. Once again an opportunity for keyboard players aged between 6 and 18 to try out their pieces on a fine pipe organ. It would be most helpful if members (especially those within reasonable distance of Fakenham) could encourage participation from pupils and choristers. It is not necessary for the youngsters to have advanced playing standards! Please contact Gordon Barker for further details.

Saturday 5th June Annual Outing – Cambridge

We will be visiting St John's College and Robinson College and are currently awaiting confirmation at Kings College. The cost will be between £12 and £15 depending on the quotations received from coach companies. You are strongly urged to commit yourself to this event and book early rather than leaving it till the last minute. This would make our arrangements much easier. In order to make the trip viable we need a full coach. The coach will depart Sainsbury's at Longwater Lane at 8 a.m. There will be no further stops.



NOA Membership 2004

Dr D Baldwin	C Hines	H Parry
D Ballard	J Hudson	T Patient
L Bannister	M Hunter	R Paton
G Barker	F Hutchins	J Pewton
M Barrell	R Ince	R Piesse
N Barwood	A Ingrey (Mrs)	G Plunkett
J Bedwell	A Ingrey (Mr)	J Plunkett
R Bootman	Dr F Jackson	G Pollard
R Bower	M Jameson	J Pollard
S Bracken	C Joice	G Rant
R Briscoe	J Jordan	N Reeder
A Brown	S Kirk	J Robbens
D Bunkell	M Kisby	K Ryder
F P Burrows	Dr B Knowles	G Sankey
R Burrows	J Laird	K Shaw
J Burton	P Leeder	N Singleterry
S Butcher	A Leeson	G Smith
P Buttolph	D le Grice	K Smith
R Buxton	P J Lilwall	P Smith
A Campbell	C Lockwood	W Smith
C Clement	P Luke	J Steadman
P Cooke (Life)	C MacArthur	P Stratton
B Cooper	G Marley	B Taylor
M Cottam	M R Martin	J Thomas
A Duarte	S Martin	H Thompson
D Dunnett	C Maule-Oatway	P Walder
L Edwards	M John	D Watson
S Eglington	Dr R G May	R Watson
B Ellum	B Milward	G Watt
J Farmer	C Moore	R Woodcock
C Fenn	A Morris	B Woodcroft
M Foot	P Moss	M Wortley
M Gash	I Murphy	P Wraith
Dr G Gifford	B Newman	M Wright
W Ham	R Newman	J Wylie
R Head	T Osborne	
J Hendriks	B Palmer	