

# *The Journal*

Summer  
2004

Number  
48



Published by the  
Norfolk Organists Association

## *Contents*

<i>Regular features</i>		Page
The Editor writes		2
From the mailbag		18
For your diary		21
Events update		24
 <i>Articles</i>		
The Hingham organ jig-saw puzzle	<i>Carey Moore</i>	4
And now more Bach for the organ	<i>Peter Stevenson</i>	9
The St Anne duet	<i>Ronald Watson</i>	10
Without an organ 18thC and 19thC village church music	<i>Chris Gutteridge</i>	13
 <i>Reports</i>		
Visit to new cathedral refectory	<i>Sally Butcher</i>	11
Two significant events	<i>Ronald Watson</i>	12
 <i>Reviews</i>		
Book review	<i>David Watson</i>	16
Music review	<i>Gerald Gifford</i>	17
 <i>Sundries</i>		
Riddle	<i>Pauline Stratton</i>	11
Message page		20

***Last date for copy for the next Journal is Wednesday 25th August 2004***  
***Why not send your contribution by email to***  
***ron\_watson@onetel.net.uk***

### *The editor writes....*

Publishers come and go and some stay the course longer than others. Look through your pile of scores sometime when you have nothing better to do and note the publishers who are no longer in business.

October 2003 saw the end of Oecumuse, as there suddenly appeared on the doors of its Ely and Downham Market premises a notice to the effect that its proprietor, Barry Brunton, had ceased trading. Hence, all the music which Oecumuse (ek-yew-muse) published became unavailable and technically out of print, a matter of serious concern for the composers published by Barry Brunton under this title, and of frustration for customers, for there were several orders in the pipeline.

I first remember becoming aware of Oecumuse around about 1970 when the advert which said 'Christmas isn't Christmas without Oecumuse' appeared in *Organists' Review* and other such publications. Having successfully interested William Elkin in my first published anthem after much touting round publishers, you can imagine what a relief it was to have Barry Brunton, having accepted a carol and my Toccata, being willing to publish anything I wrote. Who could ask for more?

He could do this because he didn't produce large runs of each piece, as had formerly been the modus operandi for publishers, but simply kept a master copy and ran off copies when orders were placed. In fact he accepted almost everything that any composer, good, bad or indifferent, sent to him, because if pieces

sold, both he and the composer would benefit, and if they didn't then very little was lost. His latest (and last) catalogue, therefore, was made up of thousands of pieces which varied widely in their merit; the better ones sold, the poorer ones didn't, and I know that a large number of items in his catalogue never sold any copies at all. But at least they had been given the chance, as Barry sent copies of all his publications to reviewers and promoted them as best he could.

For some mysterious reason he singled me out for special treatment and some will remember the double A4 adverts in *OR* promoting a 'Jekyll and Hyde character from the sleepy town of Norwich', printed white on black. I had mixed feelings about this and often wonder what good it did, but consoled myself in the belief I shared with some famous Hollywood actress who once said that 'there is no such thing as bad publicity'.

Barry was also instrumental in getting June Nixon to make the CD 'Jubiläum', a venture which didn't cost me a penny but which resulted in a large number of sales, not only of the CD but of the scores of the pieces featured thereon.

Early Oecumuse publications were not very attractively presented, all were in A5 (just like this *Journal*), some were in facsimile, others in some crude form of notation produced with Letraset, with words typed in using a very old typewriter. But they were cheap and they sold. I remember attending a performance of my *St Wilfrid Suite* in St Michael's Cornhill by Jonathan Rennert at which he complained to me that he hated playing from such tiny

scores - but for all that, he *did* play it and other Oecumuse pieces too.

Over the years the presentation improved and with the advent of computer setting the resultant scores became much more attractive, Barry going to great pains to find suitable illustrations for front covers. Many players had, and still have, a love/hate relationship with scores in comb-bound format in that they are difficult to store, particularly when the size of the plastic spine is several times greater than the thickness of the perhaps two or three sheets of paper it is holding together. On the plus side, however, when on the organ's music desk, they sit comfortably and once a page is turned it stays turned.

Sadly, many, who should have been his main customers, were put off by the somewhat gimmicky 'superlist' approach and the more so because of the frequently dubious content of promotion material which seemed incongruous in its attempt to sell attractive and well crafted organ and choral music, something several of his composers were most unhappy about, myself included. I have been told by several leading musicians that such promotion material, as soon as it arrived, went straight into the nearest bin, and I can understand why. No sales there!

So, being published by Oecumuse was very much a mixed blessing but despite that, there were several very prominent musicians with pieces in his catalogue and who did quite nicely out of the sales of their music.

Now Oecumuse is no more and some composers are taking steps to retrieve their intellectual property and place it with other publishers. There is amongst the thousands of scores, much

very fine music which, if the composers take the trouble to place elsewhere, even publish it themselves, will once again have an opportunity. Indeed many musicians who are always on the lookout for new, attractive and well crafted music but who were a bit sniffy about Oecumuse, may discover all sorts of gems which they can use. They might also reflect that in throwing out Oecumuse catalogues they were perhaps throwing out the baby with the bath water.

As this Journal goes to press, the whereabouts of Barry Brunton are unknown and are the subject of much speculation. He was dedicated to what he did and spent all of his waking hours doing it, living, as he invariably did, 'above the shop'. He survived longer than some in music publishing and there are many organists and choirs out there who are deriving much pleasure from performing music which, had it not been for Barry Brunton and Oecumuse, would never have seen the light of day.

Despite the frustrating aspects of being published by Oecumuse, I personally, on balance, am better off for having had that association than I would otherwise have been, and I know that other composers whom he published feel the same.

It was Barry's unconventional approach which worked against the very things he was trying to achieve, which were in themselves admirable. The end of an era.

## ***The Hingham organ jigsaw puzzle - solved?***

Carey Moore

The organ was built in 1877, and is a two manual and pedal instrument containing eighteen speaking stops, three couplers and six composition pedals. The action is mostly tracker, but the pedal organ (a 16ft metal Open Diapason) is tubular pneumatic, and it is this action which is the subject of this article.

For me the story begins probably about thirty or more years ago when my interest in organ actions increased, and I studied the subject enthusiastically from books and other sources. From these, through working with organ builders and by other means, I gained a reasonable and general understanding of the history of various actions and their operation, which included tracker, pneumatic lever, tubular pneumatic, electro-pneumatic, direct electric, electro-mechanical, solid state, and so on. I also studied the related subjects of pedal boards and key boards, swell pedal actions, stop actions and wind chest design. Little did I know how useful this knowledge would become following my appointment as organist at St Andrew's from 1st January 1996.

I was of course soon aware that there was an organ fund, and proposals to restore the organ, but I was unaware that the proposed nature of the restoration was to revert to an 1877 specification until I was passed certain documents relating to some advice given in 1991 by an adviser; and follow up material by an organ builder in 1995/6. These documents included amongst other proposals *to replace the*

*tubular pneumatic action to the pedal organ said to have been fitted in 1924, with a tracker action in the original style.*

Obviously, as organist, I first of all wanted to see the documentation which related to the change to tubular pneumatic in 1924, e.g. PCC minutes, organ builder's invoices/specifications etc. However, no such documentation has ever been produced. From my studies, I was well aware that tubular pneumatics were around in the 1870s when the organ was built, and were sometimes used for pedals alone in that period; also, the pneumatic lever had been in regular use since the 1850s, and Forster & Andrews were pioneers in its use. So the questions were:- what was there before, and when was it changed; was it tracker; could it have been pneumatic lever; did the present tubular pneumatic action replace an earlier tubular pneumatic action or could the tubular pneumatic action be original?

From information we had back in 1996, it could have been any of these things, and any alteration could have taken place at any time. Some experts were suggesting that the design of the tubular pneumatics could not have been earlier than the 1890s, and those making such suggestions had clearly not done their homework, because publications of the day (c1877) clearly show that quite advanced tubular actions were in use by various builders. What brought that home to me was a statement in writing that the 1877 edition of Hopkins & Rimbault does not even mention tubular pneumatics, quite untrue of course, as those who know the book can testify. There are also other books and documentation referring to these pre-1880s tubular pneumatic actions. The

two-stage tubular pneumatic actions of Bishop, T.C.Lewis, and others of the 1870s are well documented. In fact the type of tubular pneumatic action in the Hingham organ can date from any time after about the mid 1870s, possibly earlier.

However, according to Laurence Elvin, Forster & Andrews used tubular pneumatic action only 'occasionally' before 1886, whilst other builders were using it more frequently well before this date. The close contacts Forster & Andrews had with T.C. Lewis, and the Bishop firm through E. J. Hopkins, and the well-known church architect Sir Arthur Blomfield, who was also the architect for St. Andrew's Hingham at the time, meant that they would be fully acquainted with the latest designs of tubular pneumatic actions. Indeed, Bishops (with whom both Forster and Andrews were apprenticed some years earlier) had just installed the organ in St. Nicholas Great Yarmouth (1876), and this large four manual organ was a divided organ with detached console, entirely on two stage tubular pneumatic action, using an early (then state of the art) exhaust system. Further additions were also carried out in 1877. This church is only 35 or so miles from Hingham, and an easy train ride away in those days from Hardingham Station, and Forster and Andrews were no doubt very interested in it at the time.

Of course none of this in itself means that the tubular pneumatic action at Hingham is original, only that it could have been. In fact it seemed rather unlikely as Forster & Andrews only used it 'occasionally' at that time. Also, there were little bits of evidence suggesting that the pedal action may at one time have been

tracker. For example, there are screw holes which suggest the Forster & Andrews wide pedal roller board had at one time been fitted, this would have extended sideways between the organ main frame and the case to provide a mechanical action for the pedals and would necessarily have been considerably greater in height as well. Even with the extended roller board, the action could still have been pneumatic lever quite easily. According to Laurence Elvin, pneumatic lever for pedal organs was sometimes applied at this time in their organs.

Returning to the proposals put in writing between 1991 and 1996, and the statement that the pedal action was converted from tracker to tubular pneumatic in 1924 by W.N.Middleton, let us now examine something of what this would have entailed.

Going from the pedals upwards - (i) the pedal board (now known to have been radiating and flat, not straight and concave as stated in the 1991-1996 proposals) would have to be removed, which would have meant disconnecting and removing all the trackers for the pedals and pedal couplers; (ii) a new thirty note touch box would have had to be made and fitted in; (iii) the evidence shows that the long roller board (if there was one) would have had to have all its arms taken out before it could be removed because the frame and case are so close together; also it is clear that the short roller board present today could not have been the long roller board cut down, and that the roller positions are quite different, meaning that most or all the pedal trackers for the couplers would have to have been re-made, and the short roller board made from

scratch. Removing the remainder of the tracker action would not have been a problem, I guess.

The organ builder would then have had to make two very large pneumatic underaction chests for the bottom eight notes of the 16ft pedal Open Diapason, which would need to have been specially designed and made to fit under the existing chests, allowing for the wind trunks and stop vent mechanism to pass through them. Then there are the remaining two chests for the twenty-two remaining pipes. Originally it was thought that these had separate underaction chests similar to those for the bottom eight pipes. However, they are very difficult to get at to examine, and even the organ builder who had re-leathered the primary motors a few years earlier evidently (according to his reports), thought there were separate underaction chests. But it was discovered in 2001 that these are in fact integral pneumatic chests, which would have to have been completely re-designed and altered. (More about these later). Then, all this would have to be fitted into the organ, primary motors made and fitted, pneumatic tubes fitted, alterations made to the round metal wind trunking, and all the other necessary work to get the pedal action fully adjusted and working, as well as cleaning and adjusting the rest of the organ. From what we knew in 1996 this could perhaps have been done by Middleton around 1924. However, two serious problems to this theory arose.

Research into documentation around that time, showed first of all that no work was carried out on the organ in 1924, (suggesting that this had not been researched properly if at all) but that work described as no more than 'cleaning and

repairs' was carried out by Middleton early in 1923, as a direct result of a failure of the organ on the last day of 1922. We know that the work was completed before the end of March, and the organ was used for the first time on Good Friday March 30<sup>th</sup> 1923.

We now know that Middleton removed at least one of the upper pedal chests, (possibly both), re-leathered the pallets and lined the pallet board. It seems to me that in this short time he would have had neither the time nor capacity to carry out all the work required to convert from tracker to pneumatic action. This part of the puzzle simply would not fit into this scenario. The next stage was to see if it would fit anywhere else.

We knew about a date in the swell box on one of the wooden pipes which said 'cleaned 1899 F Pritchard'. We also became aware that there seemed to be links between the coved shape of the organ case and the installation of the pneumatic action, because screw holes suggesting an alteration to the hand blowing system could only be explained if it was because of an alteration in the depth of the organ case. This theory was supported by our discovery of another organ by Forster & Andrews at Hornsea, with an almost identical coving to that at Hingham, this being built in 1899, which fitted in with our date on the pipe.

Also, Forster & Andrews would have been unlikely to fit the wide pedal roller board when the space between the frame and case was so close (about an inch), so this seemed to be a very strong possibility because most Forster & Andrews organs built in the 1870s did not have this coving, and simply went straight

down to the floor from the impost, and the keys were behind sliding doors, sometimes glass I think. We also now know from The Hingham Deanery Magazine of March 1899 that the work carried out in 1899 was cleaning and repairs. This was to cost £33 and take three weeks to complete. The work was evidently carried out by Norman & Beard of Norwich.

We also considered the possibility that the alteration could have been carried out in 1878, by Forster & Andrews, because for the first three months of the year the chancel was closed down, the floor was lowered, the new choir stalls were being fitted, the organ platform was being completed, and all sorts of things were going on.

Once we realised that the upper chests were integral, we took a closer look at these, and removed the cover of the C side chest. We were very surprised to discover that there were no normal pull-down wires between the pipe pallets and motors, but these were linked with fabric tapes about an inch in width glued and pinned to the fronts of the pallets and the fronts of the motors. It was also noticed that there was no evidence of any marks on the bottoms of the pallets where a pull-down wire would have gone had it ever been tracker.

I then discussed this with Reg Lane, an organ builder in Essex who had a lot of experience with Forster & Andrews organs on the Isle of Wight. He confirmed that the use of tape pull-downs in integral chests was almost unique to Forster & Andrews. At this point, I became fully confident that the pneumatic action was original Forster & Andrews work and that they were fitted into the organ whilst the

organ was being built in the factory.

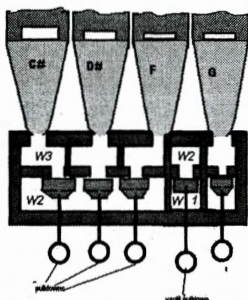
When the organ was dismantled for the recent restoration, I had the opportunity to examine one of these upper integral chests closely, (this time the C sharp side) and this was interesting for several reasons. First, the pallet board had evidently been relined with paper which can be identified as originating from Middleton's furniture activities, so one can also assume that he would have re-leathered the pallets, and possibly the internal motors. Next, unlike the C side chest, marks had been made on the underside of the pallets with a bradawl or other pointed marker where pull-down wires were originally intended to go, but these appeared to have never had the pull-down eyes screwed in. Next, studying the bottom board, the covered round hole (not square as had been suggested by an adviser) originally intended for the wind supply, and the nature of the paint etc. confirm this to be the original bottom board. There was no evidence of any holes for pull-down wires which would have been necessary for a tracker action. (Somebody had suggested that the bottom board was cut and a new piece joined on, because the paint line where the pneumatic action disc-valve cover fitted gave that impression. However, I did examine this closely, as well as the unpainted side, and can confirm that there is no visible join in this bottom board).

The evidence now indicates that Middleton did work on the C sharp side upper integral chest, and may have worked on the C side as well, but the evidence does not confirm this. It also demonstrates precisely at what point in the construction of the organ Forster & Andrews decided



on tubular pneumatic rather than tracker (or possibly pneumatic lever for the lowest eight notes).

The reason seems to have been a change in design for the case. Probably the original intention would have been for the case below the impost level to drop perpendicular to the floor with the keyboards behind sliding doors, which was their usual arrangement at the time. There would then have been plenty of room for the pedal roller board and vertical trackers to the upper chests. With the case design as we have it today, there is insufficient room for a long roller board, or vertical trackers to the upper chests.



*Main pedal chests C# side*

We can observe that in the factory, the long roller board had been screwed into position onto the frame, and that they were working on the upper chests, having marked the pallets for pull-down eyes on one of the chests, (but not the other) but they had not got as far as lining up with the bottom boards for the pull-down wires, although they had made the round hole in it for the round metal wind trunking, (which Forster & Andrews specialised in at the time). One can imagine the works foreman instructing the workmen to stop because of the change of plan.

Do we have any evidence of this change of plan during construction apart from the physical evidence already explained? Well, there are some things which are of interest. Whilst the organ was being built, no faculty had been granted, (the faculty was not granted until February 1878) and from the researches of Roger Norris, (church historian and researcher) the position of the organ had not been decided on or approved. The design and work on the choir stalls must have been underway, and no doubt there was considerable discussion about the position of the organ, especially its depth once the position in the chancel had been proposed. It is quite possible that the architect (Arthur Blomfield) who designed the choir stalls and probably the organ case as well, stipulated the coving feature of the organ whilst the organ was under construction.

The faculty and reports of 1877/8 indicate that the cost of the organ was £550, however, later some publications say the cost of the organ was £750, which one might think was a misprint. But again Roger Norris from his researches also says the cost was about £750. It is quite possible that the additional cost to alter the pedal organ to tubular pneumatic and to provide the case to include the coving feature and modify the hand blowing arrangement to fit, was met by a separate financial arrangement, possibly anonymously or possibly by the Rector, Revd Wodehouse Currie who paid for the choir stalls and part of the organ and other work in the chancel. This would explain the reason why tubular pneumatics is not mentioned in the order book.

The jigsaw now fits together pretty well doesn't it ?

## *And now more Bach for the organ*

*Peter Stevenson*

Bach's "48" (48 Preludes & Fugues) : "Das Wohltempierte Klavier": The Well Tempered Clavier First set 1722: 24 Preludes & Fugues in each of the major and minor keys "for the use and practice of musical youth eager to learn, and for the amusement of those already skilled in this study"- J.S.B.

There is no evidence that Bach ever actually intended there should be a sequel, but a second set was written some 20 years later. Neither set was published in his lifetime. Just as music written for the "forte piano" in the C18th (Haydn, Mozart, et al.) is now played mainly on the pianoforte, so it is with Bach's "48" (though written before the arrival of the piano....).

The harpsichord is the favourite medium with many; rich, vibrant sound, and crisp articulation from the plucked strings, but no sustaining power and there are not many harpsichords around.

The clavichord has only a very small tone and dynamic, produced by a sort of pressure stroke from below the string by a small piece of metal (a tangent), and therefore only suited to domestic use.

But the organ, with manual to pedal coupler, can produce the required sostenuto giving a full sense of harmony as well as managing those wide intervals usually arpeggiated, (see below re registration). Yet there are very few performances of the "48" on this instrument. WHY?

The Augener edition of this music (ed. Carl Czerny) erroneously labels it as

The Well Tempered Clavichord when the term klavier merely means keyboard! But at least the editor does mention the organ twice in his Preface: "take pains to play a strict, consistent legato on the pianoforte as on the organ", and "if it were desired to play the rapid pieces on the organ, the tempi would have to be much more moderate". This could also be a comment on organ action at that time.

The shortcomings of performance on the piano of the required Bach Prelude & Fugue were frequently in evidence when listening to the countless students taking Grade 8 Piano during nearly 30 years of examining, including blurred part-writing through indiscreet use of sustaining pedal, and premature release of longer and tied notes.

Regarding registration, first of course there is no need for a large three or four manual instrument - rather the reverse: touch sensitivity and awareness of the tonal palette are the necessities. For example in the Fugue in E major in Book 2, 8.4.2. Mixture can produce a dignified sound in this Renaissance-type polyphony, whereas 8.2 would be more favoured in the popular first Prelude in Book 1. The B $\flat$  Prelude in Book 1 is a standard early Baroque Toccata with its contrasting runs and chords, a gift to the organist. Whilst normally no pedal stops (ie. coupler only) would be drawn, special passages like the last 3 bars in the D major fugue in Book 1 might call for a 16' reed! This is the challenge: use the potential of your instrument with discretion and sense of style.

Without going into analytical detail in this article, it should be said that the fugues of both sets in the 48 are more

compact than the big fugues in the main organ works with their leisurely episodes. In Book 1 the Preludes are of various types, e.g. the lute-inspired style of the very first item, the toccata type found in the C minor prelude, and the two and three voice counterpoints also called elsewhere Inventionen and Sinfoniae by the composer, descendants of the didactic bicinia and tricinia of the Renaissance. The second book preludes include some Scarlatti-like sonatas with their two repeated sections.

In his book "Baroque Music" (Prentice-Hall, New Jersey) the American scholar, Claude Palisca of Yale University, who describes the collection as "a tour de force at once of genre-crossing eclecticism and tight fugal design", says of the 48 that "they are Bach's most important legacy to the musicians and composers of later times. During the 100 years between Bach's death and the founding of the Bach Gesellschaft, they kept alive his name and also the learned contrapuntal tradition." When most of Bach's other works were neglected, his keyboard music continued to be studied and played.

That outstanding American performer, pianist and organist, Daniel Chorzempa, recorded some of the 48 on the organ some years ago, and more recently John Wells (King's Cambridge Organ Scholar about 40 years ago) is currently engaged on a set of organ CDs of *The Well Tempered Clavier* in New Zealand, his long time home.

I am including a Prelude & Fugue from Book 1 in the monthly lunchtime recitals at Princes Street URC over the next few months (first Thursdays at 12.45) in addition to the familiar 'real' organ works as usual in each programme.

### *The St Anne duet*

When the then new organ was installed in Westminster Abbey in time for the coronation of King George VI, in what was described as a race against time, the display pipes were unadorned and without cases, while the splendid cases designed for the previous Hill organ by the Surveyor of the Fabric, J. L. Pearson, were gathering dust in the triforium above the North Transept. During the 1950s the Abbey underwent major cleaning and re-decoration and this was seen as an opportunity to put the matter of the cases right, which would mean that the organ would be out of use for some months. In 1958 all of the front pipes were re-made, provision being made for many more, and the whole decorated in gold blue and red.

For the period during which the main organ would be out of action a twelve stop two manual and pedals organ was hired from the builders and placed in the North Transept. This smaller organ had its first airing on the same occasion as the main organ had its last, the funeral of Vaughan Williams. The final voluntary, chosen by Vaughan Williams, was the *St Anne Fugue*. William McKie and Osborne Peasgood had worked out a cunning plan for the performance of this piece which had quite a few people puzzled as they heard it. McKie played the two outer sections of the fugue on the main organ and Peasgood played the middle section on the temporary instrument.

*Extracted from 'The best of both worlds' (A life of Sir William McKie) by Howard Hollis and used by kind permission of the author.*

## *Members visit new cathedral refectory*

*Sally Butcher*

Wednesday 10th March 2004 dawned very cold with scattered snowflakes. Three stalwarts gathered in the Cathedral car park at 8.00 a.m. (Where were the rest of you? You missed a treat!).

We were met by Jeremy Robson, Cathedral Campaign Director, who showed us round the building work that has already been completed.

We entered from the cloisters and it was good to see the old flint walls still standing in amongst the new. We climbed to the first floor and the new refectory with its weight-bearing oak beams and oak floors. The refectory, which will seat about 140, is spacious and light and should attract visitors to the complex and diners alike. Beyond the lift shaft are two further rooms leading to the library, complete with a small section of an original flint wall and in the ceiling a massive old oak beam, which after a national appeal was found in Snetterton!

We then toured the ground floor, where the kitchens, toilets and staff rooms are situated. If you stand at the south end on the ground floor there is a particularly lovely view looking along the left-hand corridor, where the old flint walls on the left are topped with arched windows, and to the right is the new light wood and glass, (a very good subject for keen photographers or artists).

Access to the complex will be so much easier for the disabled and elderly as the arch which can be seen from the car park, with the old Song School behind it, will become the disabled access into the

cloisters and the Cathedral. The plans for the second phase of the building work were also on display, including the new accommodation for the choir school and separate robing rooms for the boys, girls, men and clergy.

It was lovely to have the opportunity to view the completed work and to be able to have questions answered. I look forward to seeing it all lit up at night. The overall impression is that the whole will be a very attractive and workable addition to our lovely Cathedral.

## *Riddle*

*by Pauline Stratton*

My first is in CHIMES

but not in BELL

My second's in GREAT

but not in SWELL

My third is in TONGUE

but not in BOOT

My fourth is in BOURDON

but not in FLUTE

My fifth is in GRAVE

but not in BRIO

My sixth is in PRELUDE

but not in TRIO

My whole is the name of a famous man

Whose works are played on the pipe organ

## *Surfer's paradise*

No, not Bondi beach! Just log on to [www.cathedralsmusiclinks.org.uk](http://www.cathedralsmusiclinks.org.uk) - you'll love it.

## *Two significant events*

*Ronald Watson*

For his president's evening, Mathew Martin opted for a dinner, something the Association hasn't had for quite a while. Apart from the obvious pleasures of sharing good food and wine and enjoying congenial company, this event provided the opportunity for us to pay tribute to one of our senior members and a highly regarded musician nationally. Kenneth Ryder was the guest of honour and speaker and very fitting this was as he celebrates a remarkable forty years in post at St Peter Mancroft in Norwich.

One wondered what new Kenneth would have to tell us given the amount that has been written about him and by him over the past few months, but he entertained us with anecdotes and gave a rare insight into his own approach to the words and music used to praise God. There were surprises too as we learned that his two favourite composers were Chopin and (less surprising perhaps) Mozart. He quashed any rumours of imminent retirement which is something in which we can all, at least for the moment, rejoice.

The tribute was also most appropriate in the light of what Kenneth has contributed to the Association (Guild) over the years and the regular master classes and educational and informative presentations which bring distinction to the Association's programme.

This was a most pleasant evening and, as an event, one which it is hoped will be repeated before too long. Thanks and congratulations are due to Mathew and all who contributed to the planning

## *Young organists day at Fakenham*

Gordon Barker is to be congratulated most heartily for the way he has is championing the worthy cause of introducing young people to the organ. This event was a worthy successor to last year's in Wymondham and one came away feeling that something really worthwhile had been done. Nine young musicians showed a keen interest in all that went on with John Plunkett's explanation and demonstrations of 'the works' retaining its fascination even for those of us who have seen it all before.



Then to the organ itself with all the possibilities of sounds which the young recitalists were helped to explore by Gordon as they came to perform their piano music on this quite different instrument. With the announcement that next year's event is already being planned there came the cry 'Why not one for adults?' from the audience of parents and friends. Why not indeed?

This is clearly going to become an annual event and quite rightly so. The enthusiasm from all present was almost tangible as was the appreciation. The Rector and organist of Fakenham church had been extremely co-operative and the whole experience most heartening. This is what's needed!

## *Without an organ - village church music of the 18<sup>th</sup> & 19<sup>th</sup> centuries*

*Chris Gutteridge*

From the Restoration in 1660 until the Oxford Movement and the introduction of "Hymns Ancient & Modern" in Victorian times, there was a strong tradition of home-grown music making in English village churches. This developed into what has become known as "West Gallery Music".

The West Gallery Music Association exists to "study, revive and enjoy the church music of our Georgian forbears", and has published several volumes of the music that it has revived. The term "West Gallery Music" was coined by Thomas Hardy, because the "quire", as they were known, often sang from a gallery at the west end of the church. They were usually, though not always, supported by the village band, usually consisting of string and woodwind instruments, sometimes with a serpent on the bass. Hardy himself played fiddle in such a band when young, and his father was the bandleader. Sometimes they sang unaccompanied. Organs were rare, and when they did start to appear, were often barrel organs such as the one Dr Gifford describes in his article in your Spring issue, number 47.

The quires consisted of men, women and children, all mixed up together – one of the reasons that the Victorians disapproved of them. The tune was often in the tenor line, and the tenors were often supplemented by female sopranos singing an octave above them – an ideal opportunity for flirting and such like high-spirited behaviour.

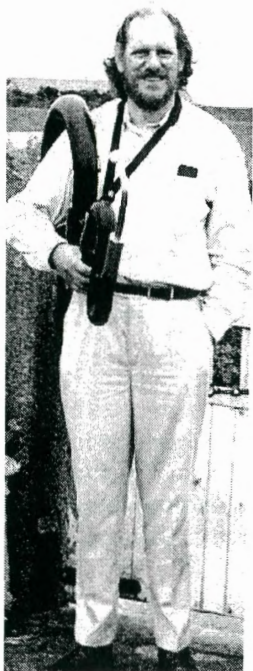
The instrumentalists in particular tended to be tradesmen, partly because the baker, the blacksmith, etc., could retire to their business premises of an evening to practise without disturbing their neighbours, and partly because wood turners, carpenters and such like craftsmen would make their own instruments. The instruments, especially the flutes, oboes and bassoons, continued to be made to what we would consider Baroque designs, well into the nineteenth century, and the music is similarly Baroque in style.

Having made his own instrument and learnt to play it, the player would also teach himself to read music. The singers, many of whom could not read the words, let alone the dots, could then take their musical line from the relevant instrument. It was found a good plan to have an instrument of a different timbre on each line; for instance, an oboe playing the tenor line an octave above, a simple system clarinet in C on the treble line, a fiddle on the alto, also an octave above the singers, and a serpent on the bass – often playing an octave below the bass voices.

Anecdotes abound concerning the anarchic behaviour of these quires. In Berwick upon Tweed the quire was chastised for leaning over the edge of the gallery and "spitting upon the top hats of the burgesses as they entered the church". In some churches a heavy curtain was drawn across the front of the gallery during the sermon "so that the band can re-tune their instruments without disturbing the congregation". In fact, it was so that playing cards and jugs of beer could be employed to pass the time!

Much propaganda was also spread by the Victorian clergy to the effect that

the quires made a horrendous noise. Doubtless there were some bad quires, musically speaking, but there is much evidence to support the fact that many of them were true musicians, producing excellent music of its kind. It was mainly the cheerfulness of it, and the relish with which it was performed, that the Victorians disliked. A new rector in one parish arrived for the first time in his church to find quire and congregation already lustily engaged in singing a psalm. He climbed to the pulpit, waited until they finished, then said, "You appear to be having a jollification without the benefit of pipe and pot!"



*Chris Gutteridge and serpent*

When I first joined the West Gallery Music Association I was quite taken aback by the sheer exhilaration of playing and singing the lively psalm tunes, anthems and hymns. They tend to be robust, sometimes idiosyncratic music, often with fuguing (sometimes with hilarious results as the words would be arbitrarily chopped up to fit) and with grace notes and other ornaments more commonly found in folk singing. Parallel fifths are not only tolerated, but sung with relish.

I started casting about for some local examples, and found three books in storage at Strangers' Hall, Norwich. All three are similar in appearance to the ones that Dr Gifford mentions in his article, as are most West Gallery manuscript books. The books were usually supplied, together with fiddle strings, reeds and other necessities for church quires, by pedlars, some of whom doubled as peripatetic choirmasters, and were not above renaming a tune with a local place-name and passing it off as their own composition! Musically literate members of the quire would copy the music, and sometimes the words, into their own manuscript book, or the bandleader or quire master would do it for them.

Manuscript music book 8.972.2 held at Strangers' Hall contains four-part psalm tunes with words, and consists mainly of the works of the same William Tanser whom Dr Gifford mentions, cut from his printed book and pasted in, but it also has a few hand-written items, including the stirring "Stow Bardolph Tune to psalm 33 Old or New Version". It would be interesting to know whether it turns out to be the same tune that, in Dr Gifford's

book, is called "Cottenham", as that is also for use with psalm 33.

Manuscript music book 105.942.1 is a fiddler's tune book. It is inscribed inside the front cover: John Brown His book November 16 1785, Robert Jas Goff His book January 27 1835. Its contents include dances, marches and some four-part psalm tunes.

Manuscript music book 105.942.2, frustratingly, consists of only the alto parts of psalm tunes, many with local place-names for titles.

I then came across the Briston metal 'cello. This eccentric instrument was made by the village blacksmith, a Mr Clitheroe, some time in the nineteenth century, for use in the church band, and is now kept in a glass case in the church together with his book of music. This Briston manuscript contains over sixty psalms, hymns and anthems, including several local tunes such as the cheery "Acle" and the wistful "Bury", which is specified for use with John Wesley's words "Thee will I love, my strength, my tower".

The Parochial Church Council at Briston kindly gave me permission to digitally scan the manuscript, and in return I organised a concert featuring the music from the book, and employing Mr Clitheroe's 'cello, for church funds. We formed a band, "The Fall of Eve", so-called because of the serpent that I play, and got together a group of local singers and members of the West Gallery Music Association, and performed to a packed church.

Such was the interest resulting from this that I am now forming a "Norfolk Gallery Quire" to revive our local West Gallery music, and am keen to locate more

manuscript books. I know that there are one or two at the Norfolk Record Office, which are demanding my attention, and would be very pleased to have an opportunity to examine Dr Gifford's two volumes, and any others that might come to light.

I am also interested in gathering information about Norfolk quires. There are some church band instruments, including two serpents, in storage at Strangers' Hall, and I have found some Norfolk West Galleries – a beautifully panelled Queen Anne example at Downham Market, one built in the 1840s at Brisley, and another nineteenth century one at All Saints, Hempstead, built from parts of the thirteenth century rood screen, and with graffiti carved on the music desks, including some ships in full sail – presumably the work of some young lad dreaming of running away to sea instead of listening to the sermon.

Once the Norfolk Gallery Quire has built up a suitable repertoire of Norfolk psalms, hymns and anthems, I would very much like to present some Georgian church services, possibly in Georgian dress. I have taken part in several of these with the West Gallery Music Association, including one in Norwich which was televised by Anglia Television, and they have been great fun.

*Find out more about this fascinating movement by visiting [www.wgma.org.uk](http://www.wgma.org.uk) or [www.chrisgutteridge.me.uk](http://www.chrisgutteridge.me.uk) or email [chris@chrisgutteridge.me.uk](mailto:chris@chrisgutteridge.me.uk)*



## **Book Review**

*David Watson*

### **'What we really do' by Peter Phillips Musical Times 2003 price £16.99**

Imagine the scene. The Tallis Scholars have just sung a demanding programme of Renaissance polyphony to an audience of over 2,000 – with several hundred thousands more listening to the live radio relay. So prestigious is the event that the post-concert bash is being held at the British Embassy. Up comes the ambassador, G & T in hand. "Tell me," he says, "What do you chaps *really* do?" In this fascinating collection of essays, their founder and long-serving director Peter Phillips sets out to put the record straight by explaining to the philistines just what is involved in researching and performing early music to the highest standard.

One of the questions most commonly asked is how it all started. The author's answer is simple: 'Nobody stopped me'! When looking at the long list of distinguished conductors who have come from the music faculties of Oxford and Cambridge –Andrew Davis, John Eliot Gardiner, Harry Christophers to name but three – it is salutary to realise that there is no formal training in conducting at either university. So when a group of ten undergraduates gave a concert of Renaissance polyphony in Oxford in 1973 neither they nor their conductor could have imagined that it would ever be possible to make a full time career of it. Yet within ten years this is exactly what Peter Phillips was doing.

The opening chapters trace the story of the Scholars from those early beginnings to their present eminence, and include a detailed account of 'Gimell', the recording company which Peter Phillips founded together with Steve Smith in 1981. Norfolk readers will be particularly interested in the section dealing with making recordings in Salle church. Next come two chapters which form the central core of the book. The first lays out the ways in which the performance of this particular repertoire has evolved over the past thirty years, the second examines the global impact of the Scholars' work.

The remaining chapters lift the lid off the life of a globe-trotting group of professional singers. How, for example, do you cope with a raging and rapidly spreading throat infection? (Answer: be sure that you always have with you some three and four part Palestrina, to be performed by whoever is still standing!) The book includes a full discography together with lists of all the singers who have taken part in the Scholars' first thirty years of music making. Highly recommended!

***It is unusual to have one of our Association members as Vice-President of another organists' body but Rod Paton has just succeeded to that office with the Glasgow Society of Organists, so congratulations are in order I think.***

*Review - Samuel Wesley: Organ Works Volume 12 Duet for the Organ; Introduction to the Grand Fugue in E♭ by J S Bach; Fuga A 5 Con Pedale pro Organo Pleno by J S Bach (arr. V. Novello)* Edited by Geoffrey Atkinson, Fagus-music.com 2003.

Many of us, I would imagine, have come across Samuel Wesley's popular *Duet in C major* for organ. The old 1964 Novello edition, edited by Walter Emery, has given years of faithful service, and remains extremely valuable. Having said that, this new edition may nevertheless be warmly welcomed, and the volume also includes good modern performing editions of Wesley's '*Introduction to the Grand Fugue in E♭* by J S Bach' and Vincent Novello's 4-hand arrangement of the '*St Anne Fugue*' itself. This edition provides extensive prefatory material that gives further insight into the composer's life, describes some representative organs, and gives advice on specific issues of performance practice. There is also a full explanation of the editorial procedure adopted, and this includes the attendant critical commentaries on the texts consulted. This publication is the twelfth volume that Fagus has produced in its collected edition of Wesley's organ music, and Geoffrey Atkinson is to be congratulated on his initiative of thus bringing much of the rich corpus of Wesley's organ music to the attention of modern-day performers.

The present volume is practically laid-out in comb-bound A4 landscape format, and the music processing is efficient, elegant and clear. I did find, however, that the visual appearance of the old Novello portrait edition of the *Duet*,

with slightly smaller music print, meant that fewer page-turns were necessary. Mr Atkinson's text of the *Duet for the Organ* acknowledges the composer's endorsement of the work's suitability for Piano Forte as well, and in order to facilitate performance on the single keyboard, appropriate 8va *ossia* signs have sometimes been provided. (These could also be serviceable, in part, in performance on a one-manual organ.) The sources of the materials consulted for this new edition are fully described, though I did find it a little strange that Mr Atkinson should have solely relied upon Vincent Novello's copy of the Introduction to the Grand Fugue, now in the British Library, without apparently consulting the other important source reference material in the manuscript collection of the Royal College of Music. (See Kassler/Olleson: *Samuel Wesley (1766-1837) A Source Book*, Ashgate, Aldershot 2001).

There are some different readings apparent in the RCM material, and some are to be preferred. (In bar 23 of the Secondo part, for example, the left-hand semibreve A♭ in the Fagus edition causes a clash with an A♮ in the right-hand at the end of the bar; RCM MS 4029 however gives a low F semibreve at this point, and thus renders the right-hand's A natural perfectly logical). Evidence such as this may point to a need for a broader engagement of the surviving source material when producing a modern performing text of this music, though having said that, Vincent Novello enjoyed a particularly close association with the composer, and his version (and thus Mr Atkinson's text based upon it) has much to commend it, and will repay careful study.

© Gerald Gifford 2004

## *From the mailbag*

### *Letter from France*

It doesn't seem possible that it will soon be over a year since we left Norfolk to live on this side of the Channel, something that neither of us really regrets. In the course of letters and telephone conversations with friends in England, I have been frequently asked about church services over here and I must be honest when I say that we have attended none!

But most Sundays we either view, or record to watch later, the Sunday Sung Mass televised on France 2. This comes from almost anywhere, including Spain and Belgium and it is interesting to see the enormous number of variations in the services. The rite used over here seems almost like a make-it-up-as-you-go-along service in which the usually packed congregation has but very little part to play. Almost everything is centred on the Altar party which is, I suppose, as it should be. All the services we have seen lack two most important elements to my mind, reverence and dignity. There is always much to-ing and fro-ing round the altar, most off-putting, and often the clergy seem to get in each other's way! We have seen only one service where folk actually knelt, well the choir did anyway, and that was from the Chapel of Mont St Michel. This was a stage-managed service but the congregation seemed unable to join in anything. The choir of monks and nuns, I think six of each, stood or knelt in the chancel. But even here, like in so many other places, the conductor was far too prominent. Some churches had two conductors, one for the choir, generally mixed, men and women, and wearing everyday clothes from jeans and open-necked shirts or blouses to 'Sunday best', and another for the congregation. Organs and organists are sometimes shown as at Mont St Michel, where the instrument used was a small one-manual upon which the organist improvised during the Administration. What music! Left hand down below, right hand 'up top' twiddling about on a piercing 2ft stop. Poor show!

The service from Strasbourg to celebrate the entry of more countries into the EU was, in its way, just as bad. The packed congregation there had to suffer a very long highly political discourse which obviously did not go well with some, and particularly with the youngsters who had been brought in to stand in an arc behind the altar party. Several of these boys wore football strips and amused themselves by seeing how far down they could pull their shorts without being rude! The organ here was in the west gallery and for some reason soloists were brought in, a trumpeter and a 'cellist. The former played as and when he thought he would, the latter one could not hear anyway and their playing of the EU 'anthem' at the conclusion of the service had to be heard to be believed. Other soloists heard have been a recorder quartet, school children, a very good flautist, a rock and roll group, a Gospel Choir and some very good organists have played, too!

In the 'old days' services had reverence, and one of the most off-putting acts in the service seems to be the greeting one is supposed to give others. This usually causes an upheaval which takes time to settle and it is painfully obvious that very many of the congregation do not like it and abstain from wishing their neighbours well. The almost casual way in which the consecrated Host is administered by both men and women takes away all that mystery that is essential to such a service, I feel. The administration of the

sacraments looks more like a crowd queuing outside a football stadium. To an outsider, it appears that the Roman church is just as bad as the old C of E. Re-writing services does not make them any better or even more easily understood. That was the beauty of the Prayer Book when it was in use in the C of E. One could go to Matins, Evensong or Communion and follow the service almost anywhere in the world. I suspect it was the same with the old Latin Rite. But now there are so many variations that seem to be taken from the most 'free' of the 'free' churches. Such is progress. Is it any wonder that fewer and fewer people attend or that some have not been at a Sung Mass for years?

This state of affairs has led to so many organs becoming disused. They fall then into that state which necessitates large sums being spent on the to restore them to their glories, but, unfortunately, it is cheaper to import electronic substitute, often of the cheapest kind. I have come across several churches with fine west-galleried organs which are covered with dirt, bird droppings, dust and grime and are quite unplayable. Some have been in this state for 20 years or more, I am told.

Restoration is carried out differently over here. There are no Diocesan organ Advisers as we know them, but rather a Diocesan Committee which deliberates for seemingly years before coming to a conclusion and then tenders for the work are invited which takes more time, then, at last the work may start. An example of this happened in a fine church not far away. When we first saw it, some 15 years ago, a start was being made on the restoration; it was completed last year and we were pleased to attend the re-opening ceremonies.

Yes, life is different here in France, as English friends told us it would be, and there are some things we do miss. But life is good. Why not come over and see us at some time?  
Ralph Bootman

Dear Ron

If I may, I would comment briefly on the reference in the winter edition to Miss Mylene Klass, who is, I am given to understand, a very charming young lady. She is also a brilliant pianist. I would not presume to comment on her dress. She lived in Gorleston and took piano lessons up to grade 8 with Miss Wright, the organist at Fritton Church and also sang in a small girls' choir run by Miss Wright. She moved on to the Royal Academy of Music and the Guildhall School.

She is now doing what she does best for money, and this does mean that her career is to some extent manipulated by others. This is, I think, unavoidable. I received a copy of her first CD for Christmas, and I am enjoying it. It includes the plagiarised version of part of Bach's *Toccatà*. Would Bach have objected? I think may be not. I don't know a great deal about him. I love his music which occupies much of my time (to no very high degree of success). He was obviously very much a family man, (20 Children?), and so I think he must have been quite a jolly soul. I wonder if he may not have been happy to know that his music is being presented ( even if in a modified manner) to the younger generation. It has been done before: example 'The Swingle Singers'. John Robbins

*The Swingle Singers, if I may say so, skilfully transferred the intricacies of Bach's instrumental music to the medium of the voice without ever dumbing it down. Ed.*

***A message from the President***

I would like personally to thank Ken Smith for providing the Norfolk Organists' Association with his own copies of missing minutes which have now been duplicated and given to Pauline to place in the archive. I would like to put this matter to rest and so if anyone has copies of the following I would be pleased to receive them to complete our records.

AGM minutes for 1984, 1985, 1987

Committee Minutes for 1984, 1985, 1986 and 1987

Committee Minutes for 10th February 1989.

Also minutes for the meetings on 21st March 1992 and 11th April 1992 need completing.

If you can help please contact me. Mathew Martin

***A message from the Secretary***

Thank you to everyone who sent details of instruments in various churches in the county following a request from the National Pipe Organ Register. The information has now been passed on to the NPOR. Tim Patient

***A message from the Events Secretary***

I would thank most heartily all those members who contributed in so many various ways to the very successful series of events held in 2003-4. Please keep your ideas flowing in! Gordon Barker

\*\*\*\*\*

***Organ news***

***Brent Palmer***

Members may have seen in the EDP recently that the organ at St Ethelbert, East Wretham has been restored. It is a James Corps organ which was installed in the church when it was rebuilt in 1865 with much of the funding and impetus coming from the Wyrley Birch family and the Rev James Walley, who was rector at the church for more than 40 years. It was enlarged in 1884 and has been regularly used for services ever since with the original manual pump being replaced by an electric version in later years.

When Holmes and Swift tuned it last year, they discovered that there was serious wood-worm damage. As a result of this, the PCC took the very brave decision to have the organ completely overhauled while the wood-worm was being treated. The cost of the work is £10500 which is a large sum for the congregation to raise but they have worked hard and so far have raised some £7000.

They have also asked the Cambridge art restorer Julie Crick to strip away two coats of blue paint so that the original case can be seen. This is a unique organ and the work will mean that the organ, which is one of the few remaining examples of the builder's work remaining, can be seen, heard and enjoyed at its best. They are also trying to get it registered with the BIOS.

## ***For your diary***

***Midday 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 Earlham Road Norwich***  
***2004 Concert Series***

*all concerts start at 7.30 p.m.*  
*Admission £4 or £3 concessions*  
*\*£5 or £4*

<i>*Saturday 12<sup>th</sup> June</i>	<b><i>The Octagon Singers</i></b> Directed by <i>Mary Rae</i>
<i>Saturday 26<sup>th</sup> June</i>	<b><i>Sine Nomine</i></b> Directed by <i>Kenneth Hytch</i> featuring <b><i>Top Brass</i></b>
<i>*Saturday 10<sup>th</sup> July</i>	<b><i>Cadenza</i></b> An a capella choir Director <i>John Simmons</i>
<i>Saturday 31<sup>st</sup> July</i>	<b><i>Norvic Concordia</i></b> Award winning accordion ensemble
<i>Wednesday 4<sup>th</sup> August</i>	<b><i>Robin Jackson and Maureen McAllister</i></b> - organ duets

\*\*\*\*\*

***Gerald Gifford plays .....***

*29th May: St Mary, Sedgeford* (inaugural recital of restored Mack organ, together with music for harpsichord) 7.00 p.m. (Bach, Handel, Mozart etc)  
*22th June: St Peter & St Paul, Cromer:* Music for Organ and Chamber Organ 8.00 p.m. (Bach, Guilmannt, Boellmann, etc)

\*\*\*\*\*

***St. Andrew's Parish Church, Hingham Saturday 21st August 2004 at 7.30 p.m.***  
***NOA Young Organist Recital 2004 - Sohyun Park***

\*\*\*\*\*

***St Nicholas Dereham*** *Fridays at 1.15 p.m. buffet lunches £2 also on sale in church from 12.45 p.m.. Retiring collection*

*11th June* ***Richard Bower*** (St Nicholas Dereham)  
*25th June* ***David Dunnett*** (Norwich Cathedral)  
*9th July* ***Jonathan Dodd*** (Organist North Elmham)

***Richard Bower also plays.....***

*29th June 8 p.m.* SS Peter & Paul Cromer  
*15th July 1.00 p.m.* St Nicholas North Walsham  
*30th July 2.30 p.m.* St Mary South Wootton (near Kings Lynn)  
*12th August 7.30 p.m.* St Martin Overstrand

## ST.ANDREW'S HALL ORGAN CONCERTS 2004

### *Lunchstops*

*Mondays at 1.10 p.m.*

#### *June*

- 21st **David Dunnett** Norwich Cathedral.  
28th **Karen Beaumont** Wisconsin USA (American organ music)

#### *July*

- 5th **Daniel Hyde** Kings College, Cambridge.  
19th **David Ivory** Cotton Organ Museum (popular British music)  
26th **Timothy Patient** Assistant Organist St. Peter Mancroft

#### *August*

- 2nd **Maureen McAllister and Robin Jackson**, duet recitalists.  
9th **Robert Crowley** Director of music, St George's School Harpenden.  
16th **Andrew Parnell** Kings Lynn  
23rd **Peter Crompton** Director of music, Holbrook School, Suffolk

## EVENING CONCERT WITH NIGEL OGDEN

*Saturday 10th July at 7.30 p.m. £7.50 on the door - bar and tea/coffee available.*

\*\*\*\*\*

## NORWICH CATHEDRAL ORGAN RECITALS

### SUMMER 2004

*Wednesdays at 8 p.m. Admission £6 with concessions*

- July 14th* **Thomas Leech** (Organ Scholar, Norwich Cathedral)  
*July 21st* **Bernard Robertson** (Manchester)  
*July 28th* **Hans Heilscher** (Germany)  
*August 4th* **Neil Taylor** (Sheffield Cathedral)  
*August 11th* **Gillian Ward Russell** (Concert Organist, Suffolk)  
*August 18th* **David Dunnett** (Norwich Cathedral)

*Monday August 30th 11 a.m. Free Bank Holiday Recital by Neil Ricketts (Norwich)*

\*\*\*\*\*

### *St Peter Mancroft*

*Lunchtime Organ Recitals Fridays at 1.10 p.m. Admission at door £4.00 (£3.00)*

- 9<sup>th</sup> July* **Julian Thomas** (Assistant Organist, Norwich Cathedral)  
*23<sup>rd</sup> July* **Deirdre Benians** (Former Organ Scholar, Chichester Cathedral)

*Highly colourful 17<sup>th</sup> & 18<sup>th</sup> century music will be played on the Organ at 12 noon for twenty minutes every Wednesday and Saturday from April to September; and every Saturday throughout the year*

### **St Peter's Sheringham Summer Serenade 2004**

*All Concerts and Recitals are on Thursdays at 8.00 p.m. with retiring collections unless stated otherwise.*

#### *June*

- 24th **The Anglian Singers** (to include Vierne's *Messe Solennelle*)  
26th (Sat) at 7.30 p.m. **Broadland Youth Choir** - Director *Carole Tims*  
Admission: £3 proceeds to St Peter's Building Fund

#### *July*

- 1st **Timothy Patient** - Organ (assistant Organist at St Peter Mancroft)  
8th **Strings Galore** - Concert by pupils of Norman Moor  
15th **Michael Allard** - Organ (former Director of Music, Gresham's School)  
with **Brian Wood** - Violin  
22nd **Big C Concert Salvation Army Band**, Choirs and Organ. Admission £3.50  
29th **Richard Cockaday** - Organ, and **John Balls** - Dramatic Readings.

#### *August*

- 5th **Anne Allen** - Pianoforte and **Alan Morris** - Organ  
12th **Brian Lincoln** - organ (Organist at Swaffham Parish Church)  
19th **Richard Walker** - organ (Director of Music, Harrow School)  
26th **Freddie Pointer** - organ (Organist Emeritus St Peter's Sheringham)  
27th **Sheringham Shantymen** proceeds to St Peter's Building Fund

#### *September*

- 2nd **Mixed Doubles** **Jane Berry** - organ **Gordon Dodson** - piano **Bryan Ellum** - organ and piano  
9th **Alan Morris** - organ (Organist at St Peter's, Sheringham).

### **Barnham Broom Parish Church**

*Saturday 12<sup>th</sup> June at 7. 30 p.m. Flower Festival Concert with*

*The Windmill Handbell Ringers **Jane Berry** - Electronic Organ and **Bryan Ellum** - organ.*

*St Andrew's Methodist Church Sheringham Friday 18<sup>th</sup> June at 7. 30 p.m.*

***Bryan Ellum** and **Jane Berry** present 'The Organists Entertain' featuring the 3 manual  
Hugh Banton Digital Organ 2002*

*St Mary, Little Walsingham 11th August at 8.00 p.m.*

*(Programme based on the *Organ Mass* and featuring the main organ and a chamber organ)*

*St Mary, Old Hunstanton 12th August at 8.00 p.m.*

*(Bach, Liszt, and Reger)*

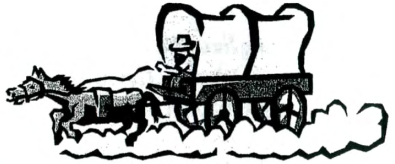


## ***Forthcoming Association Events***

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

### **Saturday 5<sup>th</sup> June Annual Outing to Cambridge**

Visiting St John's College, Robinson College and King's College (including Evensong and recital by Ashley Grote). Meet 8.00 a.m. at Sainsbury's car park, Longwater Lane. Trip cost £12.00. It would be good to have a full coach. Please contact Mathew Martin asap for a booking.



### **Thursday 24th June St Peter Mancroft at 7. 30 p.m.**

***Kenneth Ryder*** explores the Music, Motifs and Meaning in the Chorale Preludes of Bach and Buxtehude.

### **Saturday 3rd July Factory visit to JW Walker & Sons Ltd. Brandon.**

Further information to come

### **Saturday 7th August Car outing to West Norfolk and Ely Cathedral.**

Meet at Hillington Church (just off A148) at 11 a.m.



### **Saturday 21st August St Andrew's Parish Church, Hingham at 7.30 p.m.**

Norfolk Organists' Association 'Young Organist Recital 2004' given by ***Sohyun Park*** (a student at Cheetham's School, Manchester.) Do come and support this important occasion.

*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	