

The Journal

Autumn
2004

Number
49



Published by the
Norfolk Organists Association

The editor writes....

I feel I must share with you some information about César Franck - hold on to your hats! *A half failure by obtaining only a second price of organ makes his father did not make it possible him to persevere in the studies of organ. It is however in contact with the organ that is built all the career of César Franck under the double activity of concert performer and servant of the worship.*

Had you been present at a concert in Notre Dame on 15th June given by Olivier Latry and the Maîtrise Notre-Dame de Paris this is what you would have read in the programme. About the *Prelude & Fugue in G minor* by Mendelssohn you would have read: *Long topic introduced by a octave jump and punctuated agreements which will be still exposed to the end. The four voices fugue which follow exploits a lullaby subject according to three groups of entries which two entertainments connect.*

Wouldn't you think that in a concert venue of the stature of Notre Dame they could find someone to write programme notes in English which weren't gibberish?

Attending this concert was, in fact, a wonderful conclusion to a 10 day holiday in Paris and Rouen. The Maîtrise Notre-Dame de Paris is the cathedral choir and is made up of 5 female sopranos, 3 male and 1 female altos, 4 tenors and 5 basses and is directed by a woman, Nicole Corti, and very good they are too. They sang sometimes unaccompanied and sometimes with piano accompaniment, works by Schubert and Brahms interspersed with organ solos on the Grandes Orgues by

Olivier Latry who played, amongst other things, Franck's *Pièce Héroïque*.

I took neither music nor shoes with me on this trip as I had at the outset no intention of doing any organ 'crawling'. But it was to turn out differently.

A chance meeting on the Paris-Rouen train with a former member of a French choir of our acquaintance brought to light the existence of an organ, thought to have belonged to Marie Antoinette, now in a church near Dieppe.

Our hosts in Rouen followed up this lead and a visit was arranged to see this remarkable instrument, which brought with it, en passant, invitations to play a Mutin-Cavillé-Coll in Saint-Saëns and a new screen organ in Arques-la-Bataille.

The Saint-Saëns organ had once been in the Salle Gaveau in Paris where it had been played by Saint-Saëns, Vierne, Dupré, amongst others, and on which there had been the first performances of Vierne's *3rd Organ Symphony* (by Dupré in 1912) and Poulenc's *Organ Concerto* (by Duruflé in 1939). Ironically, the composer Saint-Saëns had no connections whatever with this town of the same name.

In the village of Lammerville we found the two manual instrument which had been thrown out from Versailles at the time of the Revolution and picked up at a sort of jumble sale by the Maire of the village who installed it in the church at the time of the restoration of the monarchy in the early 19thC. It turned out not to have belonged to Marie Antoinette but to have been purchased by Louis XV's queen, Marie Leczinska for her chaplain to use in his chapel. The organ has two manuals,

which are coupled by pulling forward the lower manual, and has eight stops.

One of my host's basses is the son of the organist of Rouen Cathedral so I got to play that too! A very unlovely instrument by Jacquot-Lavergne of Rambervilliers, due to be replaced within ten years. But I forget; we had gone to France to eat!!

As a young person I was often treated to the occasional adage from someone whom I was meant to consider older and wiser than myself. One such adage was that 'the best things in life are free'. Well, some wonderful things *are* free, like a magnificent sunset or tramping through the gorse on the North Yorkshire moors. Also in the 'free' category there are, fortunately, attending evensong in King's College, Cambridge or even a fine recital there after which, at worst, you may have to walk past an extended plate into which you may, or may not, feel disposed to put something. At such a moment of choice between a £5 note or the 67 pence you have in loose change, it is easy to forget that you have just heard some of the finest music ever written played by a first class exponent on one of the world's finest organs in probably the world's most famous and beautiful chapels. (67p?)!

In fact evensong in any cathedral is a treasure beyond measure and is free, even in buildings where non-worshippers are charged to get in.

Moving into the realms of 'pay as you go', there is not much better value than organ recitals or concerts in cathedrals or churches. These usually give value well in excess of what one has had to pay to hear them.

Further up the scale, however, it does get quite expensive to see an opera or to take in more than a handful of concerts in a festival. It is at this stage that one realises that all of the best things in life are not free and that the very best can be very expensive. Here choices have to be made and values revisited.

Which brings me back to programmes, where I began. One of the best investments a classical music lover can make is the Proms booklet which not only gives the programmes for all of the proms but some fascinating articles about composers and other matters musical. Prominent in this year's issue were several pages dedicated to the organ. No-one can complain that the rebuild of the organ in the RAH has been ignored in BBC publications. I know some of you spotted one glaring error in a Radio Times feature where it was stated that the smallest pipe in the instrument is 8m long, (which makes one wonder how accurate some of the other things were!).

The organ fell silent, however, for one of the concerts due to a failure in the power supply to the blowers, an event the Beeb saw fit to discuss with Carlo Curley on air. Its place was taken by a synthesiser.

Those attending the Norwich Cathedral summer organ recitals will have encountered the booklets which gave the programmes for the whole series along with biographical notes and photographs of the recitalists and the specification of the organ.

I encountered some who thought that one should not have to buy a programme at a concert. Why not? You'd have to buy one at the theatre or a football match! I bought mine in Notre-Dame.

IAO Congress 2004 - observations of a non-organist

Barbara Knowles

'Beware! Congresses are addictive' I was told after going to my first congress in 1993 - and it is true. 'Hang on', I hear you say, 'what is a non-organist doing at the IAO Congress anyway?'

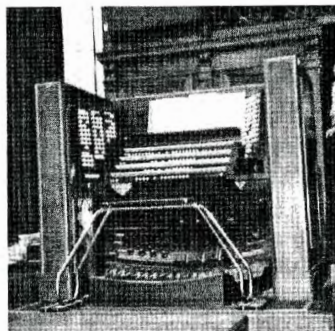
Well, I was first won over by the organ and its music after hearing Brian Runnett playing at Norwich Cathedral. It was Easter 1970 and the piece was Messiaen's *Transports de Joie*. Wow! I was hooked! So I love listening to organ music and getting to know more about the instrument and what better place than at a Congress of organists?

My choice of which congress to attend depends on the programme offered and/or the venue. This year's was a South Coast Congress based at Portsmouth. The programme sounded wonderfully varied and the venue took me back to childhood when I spent some years in Dorset and regularly met my parents at Bournemouth. This year's dates were in July and we stayed at the Marriott Hotel. Nice place but situated miles from the town and charmingly surrounded by large roads and motorways various! Positively no use for an after-dinner stroll! The programme offered was positively 'something for everyone'. To quote from the President, Simon Lindley, referring to the various organists involved, 'All have assembled inspirational programmes, a number of them very happily on the lighter side'.

I am not proposing to give details of the whole congress but will just mention the range of musical experiences involved.

On the 'lighter side' mentioned above, there were a number of events which featured the Compton Organ, its history and efforts to preserve it.

The first of these was on Saturday when we visited Southampton Guildhall, a very impressive building in the 1930s style. In this Guildhall was the John Compton Dual Console Pipe Organ, a unique instrument taking two years to build and now worth about £1 Million. It is in working order and still used for civic events. We had a talk by Ian Bell on 'the Compton Tradition' and Harold Britten demonstrated it, playing on each of the consoles.



The Concert console

A study of the 'Compton Tradition' would not be complete without a visit to the famous Bournemouth Pavilion with its celebrated organ installed in 1929 and modified in 1934. Our visit occupied the morning of Sunday July 25th and the emphasis was naturally on Percy Whitlock, the Pavilion's most famous organist. In the first part of the programme was a talk about the life and work of Percy Whitlock and in the second half Richard Hills entertained us in true 1930s style at the organ. In traditional fashion, it rose from below, brightly lit and to one side of it was

the stage with its massive, shimmering curtains which changed colour as various lights played upon it. Very nostalgic and very beautiful.

Finally, Congress members were privileged to be present at a special ceremony outside the Pavillion, when a plaque honouring Percy Whitlock was unveiled by an elderly gent who knew Percy. Looking on was the Congress President and other associated dignitaries.

Another aspect of Congress was the encouragement given to young organists. The venue was the lovely Romsey Abbey (a 'first' for me). In the Abbey is what has been described as 'one of the nation's finest Victorian instruments'.

Four students played for us in this 'Workshop on English Organ Music'. The first young person was Ben Lewis-Smith who has just been awarded the 6th Form Organ Scholarship at Wells Cathedral School. He was the most experienced and played some well-prepared Elgar and Stanford. The other three participants (aged 15 or 16 years) were on the 'Pipeline Organ Scholarship Scheme' operated by Portsmouth Diocese.

Elgar was the chosen composer for these three and all these young people were given a helpful, critical assessment by Simon Lindley. One young man had hurt his right arm but was able to use left hand and feet so Simon Lindley 'filled in' with his own right hand! This workshop session was really inspiring as all these young people displayed considerable technical ability and musicianship and did not seem at all fazed as they played before a very large audience - mainly organists.

For the rest of the Congress I will just mention some of the 'highlights'. On

the Saturday afternoon we were in St Mary's Church, Southampton, for what was described as 'Organ plus One'. The organist was Simon Lindley and the 'Plus One' was the outstanding violinist Marat Bisengaliev from Kazakhstan. This recital, some organ solos - eg. Reger's *Dankpsalm* and some duets and some solo violin - really had us on the edge of our seats! Among the outstanding, but unfamiliar pieces, were Vitali's *Chaconne in G minor* and Tarrega's *Recuerdos de la Alhambra*. Simon later confided to us that for him it was a nerve-wracking experience as Marat never played in the recital in the same way as he played in rehearsal!

Saturday evening saw the Congress Dinner at the Marriott Hotel. Food was quite good (though I have had better at some previous Congresses) and the obligatory speeches were short and interesting. Many of us ordered cheese and biscuits for our dessert and the portions were very ample! Strangely no cheese was left over at the end - but it did re-appear in the lunch sandwiches we made for the following day —!

One of the Congress organ recitals was given by Geoffrey Morgan in Bournemouth's St Peter's Church. Among the items played was my favourite piece of Bach - his *Toccatto in F*. He was playing on the floor console and I was sitting not far behind him. He mentioned the difficulties in the pedal part, so I was lucky in being able to watch his nimble footwork. So I not only had the joy of HEARING the *Toccatto in F* but also WATCHING it.

Monday July 26th was Isle of Wight Day. The main event was a recital in All Saints Church at Ryde. We were given

coffee on arrival and a buffet lunch generously provided by the Isle of Wight Organist's Association. After all, there were nearly 200 of us! Not only was it a good recital but the church itself is outstanding, inside and out having been designed by Sir George Gilbert Scott. The downside was the weather, cool, dull and occasionally wet. Those of us going to Carisbrooke Castle spent a great deal of the time snarled up in traffic in Newport. We ended up catching a ferry later than the others as a consequence.

The last day of Congress was a memorable one. At St John's RC Cathedral at Portsmouth we were treated to a very spectacular demonstration of organ playing by the Australian Thomas Heywood. He is described as 'a gifted and prolific transcriber for the organ'. His recital consisted of numerous transcriptions, from Beethoven to Rossini and all played with such virtuosity as to leave us stunned. Just how many fingers had he got?

Congress ended at St Jude's, Southsea. The occasion was the annual R.C.O. Lecture given this year by the composer Andrew Carter. His theme centred on the difficulties of composing for the organ and his talk was illustrated by some CDs and by some organ playing by Simon Lindley. R.C.O. lectures can be dull affairs, but this one was really fascinating.

I hope that this review of the 2004 Congress has whetted your appetite. Do give it a try. Congresses ARE addictive! *Barbara has kindly offered to bring along to the next meeting the Souvenir Handbook should anyone wish to see the full programmes, stop lists etc. Ed*

A timely coincidence

Ronald Watson

The 1st of May 1946 saw the deaths of two outstanding organists and composers, Sir Edward Bairstow and Percy Whitlock, the latter almost 30 years the younger. But apart from dying on the same day, these two leading English musicians had something else in common; they had both built a clock using Meccano. Bairstow built a clock which went for twelve hours which he submitted in a competition and shared the first prize of £20. Bairstow was a great one for building with blocks, constructing model railway layouts and making all sorts of models with Meccano. A short article in the Yorkshire Post tells of Bairstow engaged in making a model motor delivery van complete with left hand drive, accurate steering, two forward gears and one reverse, though we are not told how the vehicle was powered. But powered it was as, in low gear it would climb a rug.

Whitlock, as well as building a home organ, built two clocks from Meccano, the second told not only the hour of the day, but also the date and state of the moon, the age of the moon and the time it crosses the Meridian, the signs of the Zodiac and the state of the local tides.

Acknowledgements: These snippets of information were discovered in two books, well worth investing in; Blessed City by Francis Jackson Pub. Sessions of York ISBN 1 85072 182 3 and Percy Whitlock by Malcolm Riley Pub. Thames Publishing ISBN 0 905210 64 6

Visit to three Cambridge colleges

Gordon Pollard

Twenty plus members boarded our coach on a warm sunny June day and headed for Cambridge where we made our way to St John's College to be greeted by David Hill, the distinguished Director of Music who took up his post in September 2003.

The St John's organ is a Mander - Great 15, Swell 15, Choir 11, Solo 8 and Pedal 15 with three 4' stops to match three 8' stops and two 2' stops, two Mixtures and a Cornet, reeds and double on the Great; four soft solo reeds on the Swell, Choir and Solo, the heavy artillery of the Tuba Mirabilis, unseen but not unheard, and the Trompeta Real aimed meaningfully at the south wall, and Pedal reeds 32', 16', 16' 8' and 4'.

After a brief talk about the organ which revealed certain unsatisfactory aspects of the instrument, David Hill demonstrated its resources, starting in a 'pre-evensong-like' way, building up to full organ. The harmonic interest intensified with the rising power of the music and waned as the music relaxed and the whole flowed naturally and expertly. We were let loose and a goodly number of the members played. Our generous host showed an interest in all that we were doing. This was truly a rewarding visit.

Then we walked to Robinson College chapel, an elongated rectangular brick building. Robinson College was endowed in the 1980s by a philanthropist of that name. We were greeted by the Organ Scholar from whom we learned that he had never before experienced such a

'plein jeu' of organists visiting the Frobenius. This instrument, Great 10, Swell/Positive 9 and Pedal 7, is built on a broad gallery with each department set in echelon and with transparent swell shutters. The Organ Scholar demonstrated the organ by playing *Nun Danket* of 'organo pleno' fame by Karg-Elert.

In the afternoon, lunch digested, we entered the world of mediaeval splendour, King's College Chapel, built by Henry VI for Eton scholars to tread the path to the higher education of the day, and of course the paragon of English Church Music, church architecture (viz the awe inspiring fan vaulting). We crowded around Tom Winpenny, one of the two Organ Scholars, in the organ loft as he demonstrated the Harrison & Harrison; Great 15, Swell 15, Choir (enclosed) 16, Solo 11 and Pedal 22. One slight surprise was to learn that the Great reeds are enclosed and duplicated on the Choir and the Pedal. In 1934 the Choir mutations $2\frac{2}{3}$, $1\frac{3}{5}$, $1\frac{1}{3}$ were added, far in advance of the 1960s' tendency.



Saturday afternoon is a busy time in the chapel but we were regaled with a choir practice, with all other visitors excluded, under the direction of Stephen Cleobury.

They were preparing the Saturday evensong which was strongly 16thC - Introit Byrd *Gloria tibi Domine*, Tomkins *Responses*, Weelkes *Service for treble voices* and the anthem Whyte *O praise God in his holiness*. We also heard parts of a setting of the Mass by Widor for Sunday's Eucharist. All the care, thoroughness, flexibility and fluency we saw in rehearsal was confirmed in evensong itself.

To round off our day we stayed on for the forty minute recital of French music given by Stephen Disley, assistant at Southwark Cathedral. He began with the *Prelude & Fugue* from Vierne's six movement 1st Symphony written in 1898. In 1887 Vierne started studies on the organ with César Franck and in 1890 he commenced his studies at the Conservatoire. After the untimely death of Franck in 1890, Widor was appointed as Professor of Organ at the Conservatoire and it was under his influence that this symphony was written. Immediately a two-fold interest was created in Vierne's mind - the powerful influence of colour, mysticism, chromaticism from Franck's music, and the down-to-earth, mild chromaticism and clearly stated power of Widor's music. The Prelude has a fair measure of Franck in it but the Fugue comes over as a successful academic exercise. The subject strongly recalls that of Bach's *C minor Fugue BWV 546*.

This was followed by *Française, Meditation sur les jeux de fonds* and *Arabesque sur les flutes* from *Suite Française* by Jean Langlais. *Française* seems to evoke 'la douce France', joy and capriciousness written with strong Lydian tendencies. *Méditation* is loud, dark-toned,

slow, ponderous and effective. *Arabesque* is for three 8' flutes on three manuals.

Chant Héroïque, also by Langlais, is a powerful piece quoting the phrase from La Marseillaise whose words are 'Aux armes, citoyens!'. *Offrande au Saint Sacrement* by Messaien was discovered in 1997 and resembles in some respects *Le Banquet Celeste* from this composer's earlier period.

The final work in the recital was the *Scherzo Symphonique* by Pierre Cochereau whose improvisations at Notre-Dame have become legendary and the focus of much interest and reconstruction in recent years. It is a work with instant appeal and is totally beguiling.

And so it was back to the bus bringing our memorable visit to Cambridge to an end. Many thanks to Mathew for organising it so well.

Premature proposal

In 1905 Charles-Marie Jean Albert Widor, then aged 61, was proposed to by Mathilde-Marie-Anne-Elisabeth de Montesquiou-Fezensac, aged 21. Widor told her to wait until she had reached 'a reasonable age'. In 1920 she returned and they were married, Widor being 76 and his bride a mere 37. Widor died in 1937 and his widow in 1960.

Members may like to know that the organ at St. Thomas's Earlham Road will be available, in addition to the instrument at St. Peter Mancroft, for the Norfolk County Music Festival organ classes held early in March.

Visit to J.W. Walker & Sons Ltd.

John Plunkett

An early start from Norwich was required to reach Walker's Brandon works by the appointed time of nine-thirty. Fears of a low turnout were allayed as twenty or so, (including some members!), gathered in the reception area of this modern factory to take tea and Danish pastries provided by our hosts and dispensed by our guide, David Wilson.

It was soon evident that we were in the hands of someone whose enthusiasm and knowledge runs deep, considered answers and opinions being given on a wide range of questions from the floor.

Starting at the end, so to speak, we visited the large and spacious erecting shop, where the new organs are assembled and de-bugged before being shipped all over the globe. Before us stood the grand new four decker, encompassing Cymbelstern, Tuba, Contra Trombone and Chimes. This monument to the art of engineering in joinery is destined for St Mark's Episcopal Church Grand Rapids Michigan USA. How do they afford such instruments? All about us were timbers from forests of many different countries, selected and brought together for a worthy and enduring purpose. The smell and feel of each variety have an inexplicable appeal, and when mixed with the scents of felt, leather, glue, varnish, and even M.D.F.*, you know where you are without looking.

Pipework is a mystery to most of us, so it was good to have some time in the voicing shop. 2ft. Cs from Principal, Dulciana, Gamba, String, Celeste, Flute

and Trumpet ranks from different divisions of the St Mark's job had been assembled on the voicing machine just for us, so we could hear the subtle differences, and discover the methods by which these are obtained. We would have liked to see a bit of nicking in progress! Walkers produce their own reed stops, but currently buy in flue work from Germany. For several years our local pipe maker, Derek Jones, made most of the upper work and mixture work for Walkers, and I used to visit Brandon with him and spend the odd hour in the factory. Then, as now, they combined the best of the old with the best of the new, machinery doing the tedious, with the craft left to hand and eye.

In the console and chest shop we observed work on the console frame and key bench for St Marks. Birch faced ply is used wholesale, and it is mighty expensive. Modern tracker materials allow cedar to be replaced on long runs by carbon fibre, and more recently titanium, which is surprisingly light and incredibly strong. A 1.6 mm diameter rod costs about £6 per metre! The manuals are 'suspended' in the console key bench by 'trackers' of the same material and length as those that the keys of that division operate. This allows the depth of touch to be maintained, and ensures consistent pallet opening and touch characteristics over wide ranges of temperature and humidity. Most of us have to be content with an instrument which just about works!

Walkers under their 'P & S Organ Supplies' banner make and restore keyboards for other builders as well, and a considerable area is devoted to such work. Keyboards of different periods, styles, and materials could be examined. Ivory is out,

and generally replaced by bone, graded for colour and texture. Two contrasting colours of wood have also been popular on and off, but such surfaces are harder to keep clean when played by sweaty hands. It is interesting to note that the exact position and width of the sharps is not fixed and that players have different preferences. Other keyboard, and inter keyboard dimensions and inclination have varied over the years, and may provide reasonable excuse when performing on an unfamiliar instrument. However, I once asked Tim Patient if an instrument on which he had recently performed had a straight or radiating pedal board, and he said he couldn't remember!

After nearly three hours at Walkers we expressed our thanks to our guide, and made our way back home by various routes. My group enjoyed a good lunch and a bit of squit at Mundford Crown and drove back via Watton and Hingham for a change of scenery.

Our thanks are due to David Watson for arranging this visit, and to Walkers for their hospitality and enthusiasm.

**MDF is medium density fibre board once described as organ builders' cheese! It is a grainless board made from wood dust, mixed with resin, heated, and rolled into sheets under enormous pressure. So now you know!*

Photograph by Carey Moore Ed.



Music, Motifs and Meaning in the chorale preludes of Bach and Buxtehude - lecture recital by Kenneth Ryder.

David Watson

Rarely can there have been so much collective *angst* in so short a space of time! Martina was losing at Wimbledon to someone half her age, the rain was sheeting down at Old Trafford, and in case you've forgotten, England were dumped out of the European Championship on penalties. There were no such concerns to bother the disappointingly few members who gathered in Mancroft as Kenneth Ryder shared with us some of the fruits of his lifetime's engagement with the music of Bach and his contemporaries.

Kenneth took as his starting point a selection of seasonal chorale preludes from the *Orgelbüchlein*, using them to demonstrate some of the ways that Bach's deep spirituality and mysticism found musical expression. For example, when played on a simple flute *Nun komm der heiden Heiland* could sound like the unfolding petals of the rose which features so strongly in Advent symbolism. Play the same piece on the *pleno* with a pedal reed and the jagged pedal figuration which Bach used to represent God the Father becomes a dominant feature. Even more striking was Kenneth's unpicking of the seemingly innocuous *Herr Jesu Christ*, where he showed us not only Bach's use of canon but also how the running semi-quaver accompaniment derived from the opening three notes of the chorale itself.

By contrast, Buxtehude's treatment of chorale melodies seemed to lack any such deep spiritual element, as did the

music of other contemporaries such as Couperin. Not all Bach's music could be interpreted in this way, but a magisterial performance of that most Trinitarian of pieces, the *St Anne Fugue*, brought the evening to an emphatic conclusion. How fortunate we are to have such expertise so readily to hand here in Norwich and, of course, the perfect instrument for its expression.

A real star

Ronald Watson

Isn't Maria Sharapova wonderful? Seventeen, beautiful and talented. And she really is talented and will not have to rely on her stunning looks to join the glitterati. As our sport-loving cathedral organist once pointed out to me, in sport you can't fake it. It is not a matter of opinion that Sharapova is one of the finest tennis players in the world, she has proved it by beating the best.

How different from the world of music where tenth rate musicians are paraded as major talents when there are many much more talented players who, for want of a bit of gimmickry, go unnoticed.

Would that there were some definitive way of measuring the talent of artists, but art isn't like that and most judgments about it and those who indulge in it are subjective.

What can one say to anyone who declares that someone only modestly talented is a great pianist, except that if there were a pianists' *Wimbledon* they probably wouldn't even qualify.

Peter Moss

Ron Buxton and I were again participants, with 20 others, in the most recent organ tour led by Philip Carter, from Bristol, early in May. This time the destination was Friesland, one of the north-east provinces of the Netherlands (where my wife was born and where I have been attending organ recitals for 45 years). Philip Carter (with Pam, his unflappable wife) has led more than three dozen such tours in all parts of Europe, the USA and Canada.

The organ culture in the Netherlands is at a far remove from our own. Hundreds of historic organs are counted as state monuments and maintained with public funds. Dozens of organs in every province have long annual series of weekly recitals, not a few with regular audiences of several hundreds. Organ improvisations and chorale preludes play an important part within the worship of both Reformed and Catholic traditions. Organists are trained to tune their own reeds.

Philip Carter has contacts in every loft, so en route from Schipol to Leeuwarden we were able to visit the notable organs, two in each church, of St Bavo, Haarlem and St Laurens, Alkmaar where we joined a public recital for four hands.

In five days of organ visits in Friesland (and one day beyond into Groningen) we were taken to 26 organs by Theo Jellema, a leading Frisian organist, teacher, organ historian and musicologist. At each place he played pre-planned recitals of 20 or 30 minutes, never the

same piece twice. Most of the music was pre-1800, though for me the most memorable recital was of Hendrik Andriessen at the one Catholic church we visited, (where I preached at my brother-in-law's wedding 38 years ago).

Theo had been asked to take us to historic organs, which meant that we did not hear any organ built since 1891. (11 predated 1750). Many that we heard were small, a few massive, but all had excellent choruses of principals (Prestant in Dutch), mixtures, flutes and reeds. Surprisingly, a number of quite large instruments had only pull-down pedals and in several cases the second manual did not have an independent chorus, just complementary registers.

Dutch organ conservators are now fundamentalist to a fault. Not even the most elementary playing-aids are found or permitted to be added. One fine organ in a large village church (originally 1652) had been returned to a short octave state at the most recent restoration in 2002 (which foxed one of our party who tried to play Handel), a devotion to history which struck me as crazy. When Theo took us to the vast organ at the Grote Kerk in Groningen, he disappointed several of us by playing JSB's *Passacaglia* throughout on a very loud 16' registration with absolutely no changes. A nice surprise is that almost every church had good loos.

Theo Jellema is not only a first-rate organist but a raconteur with a fund of knowledge of all aspects of Dutch and Frisian life, so that we had a week of enormous interest and pleasure. One of the highlights was the Sunday morning service for which he played at Franeker, the town where my wife and I first met.

A trip round my console (of twenty years ago)

George Marley

First, the lights. We had suffered from the antics of a young athletic practiser, Alf. When he wasn't pulling the stops out of the jams, and kicking the sharps off the pedals, he kicked the pedal light out of commission. I spoke to the electrician mending this, and recalled how, a few years before, we had assessed the cost of a wire up the aisle, with fittings, to be around seventeen shillings (85p). So I blithely asked him to install a lights system. A beautiful system it turned out to be, with different coloured lights from the west door, the vestry and the Lady Chapel. But it cost more than seventeen shillings. I offered to mortgage my salary for a year, but they let me off with a letter. Alf ended up in Denmark.

Next to the lights was an attractive book-mark of 'Hail Mary' which I constantly found reversed. My Swiss Calvinist friend insisted his innocence, but finally confessed.

Next was a picture of the Old Man, the Haussmann portrait. At times the eyes twinkled in appreciation of a performance. Other times they frowned in criticism.

Lastly the pencil contraption. There was a tell-tale, a weight on a pulley, left over from hand-blowing days. I hung the weight at the back, and attached a pencil to this side. It was always in place ready for use, and when released always returned there. The church is Kirkley in Lowestoft. Only the lights are extant.

Tom Leech

Organ Scholar at Norwich Cathedral for the past three years, Tom Leech is now moving on to take up the post of Assistant Director of Music at Ripon Cathedral.



In a warm tribute to Tom preceding his fine recital on 14th July, David Dunnett, whilst acknowledging that Norwich had had some very distinguished Organ Scholars, told the assembled gathering that none had contributed more than has Tom. His involvement with local music has included directing the fine chamber choir *Viva Voce*, playing continuo in major concerts and playing a major role in the organisation and publicity for the cathedral's concert series.

In response Tom expressed his gratitude for the help and support he has had from David Dunnett and Julian Thomas and all that he has learned under their guidance.

In his recital, which began with Liszt's *Prelude and Fugue on B.A.C.H.*, he showed himself to be a very fine player indeed, and his telling performance of Vierne's 3rd *Symphony* is something I will remember for a very long time.

Lucky Ripon getting Tom (and if I may say so lucky Tom going to Yorkshire!). Congratulations and all good wishes.

Pneumatic actions - The Hingham organ Jigsaw Puzzle

John Norman

Carey Moore is to be congratulated on all the enthusiasm and hard work that he has put into the history of the action at Hingham (Summer 2004 issue). I think, however, that it may be helpful to put his story into the context of the national development of tubular-pneumatic key action.

The first serious user of tubular action was Father Willis. The first examples were on a few Pedal departments where the layout would have made tracker complex and expensive. The first use on the manuals seems to have been at St Paul's Cathedral, London (1872), where he used it to allow a console on the north side of the choir to control the Swell and Choir divisions on the south side. The hallmark of the Father Willis action is that it is a single stage mechanism. The motor or purse that controls the sound-board pallet is fed directly by charge and exhaust valves connected to the keys. There is no intermediate relay and one can think of this action as being just like a Barker Lever action with the two halves separated and joined by a tube. One can always identify this mechanism by the massive tubes (1 inch or $\frac{3}{4}$ inch diameter) required to transmit the air to the power motor all the way from the console. Wooden groove-boards were often used instead of long runs of tubing. Willis used this mechanism wherever he needed to control the action at a distance, such as across the choir at Durham (1876) and Salisbury (1877). In order to keep the tubes as short as possible

and minimise action delay, the manual actions at Salisbury Cathedral were placed at floor level in the bottom of the case, connected to the sound-boards by long trackers. Although displaced at Salisbury in 1934, a similar layout survives in the 1900 Fincham organ in St Mary's Star of the Sea, Melbourne, Australia. Willis retained mechanical couplers; the whole objective of tubular mechanism was to conquer distance, only used when no other solution was available. It was still seen just as an expensive way of getting round architectural/layout problems.

Even as late as 1889, the main action at Sydney Town Hall — made by Hill and still in use today — was made mechanical (including octave couplers) with a pneumatic lever action to the Great but tubular action to the remoter parts of this huge instrument. Not surprisingly, Hill's early pneumatic actions were developments of the Willis action. The 1891 Hill at St Mary's Cheshunt, Herts. retains mechanical coupling and uses $\frac{1}{2}$ inch bore tubes to connect direct to Willis-style purses which open the sound-board pallets directly. This is still a single-stage action, depending on the use of heavy pressure and short tubes to make the action reasonably responsive.

The next stage came with the development of the two-stage action. Here the tube from the 'touchbox' operated by the keys goes to a purse or a small motor at the sound-board end which, instead of opening the sound-board pallet directly, just works a small valve which, in turn, controls the power motor. With only a small motor to operate, less air passes down the tube, making distance less critical and allowing smaller diameter

tubing to be used. This saved space and reduced costs. Some of Carey's research suggests that the development of the two-stage action was pioneered by T C Lewis.

Keeping the mechanical coupling actions on large organs in good adjustment was a major maintenance chore and, by 1895, builders such as Hill and Walker had developed pneumatic slide coupling systems. Action response was also an issue. To gain speed, J W Walker used as short a run of tubing as possible and long and potentially noisy tracker connections between power motor and sound-board. In 1889 Vincent Willis applied the principles of the floating lever to a tubular action, a very clever design which, in good condition, can be amazingly responsive. Examples can be identified by the plate giving the patent number.

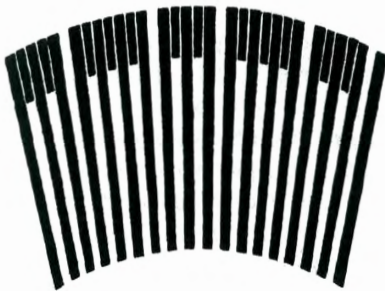
In the quest for increased action speed, the response of other builders was to go to three-stage designs. These have a tiny primary motor or pulse, needing only breath of wind to trigger the secondary action which, in turn, controls the power motor. The Norman & Beard exhaust action was used from about 1895 and their famously reliable 'membrane' coupling action arrived shortly afterwards. Norman & Beard's London workshop was, for a short while, managed by T C Lewis and it may have been he who introduced the charge-pneumatic action, with relay coupling, used by Norman & Beard in their large instruments for Wellington Town Hall, New Zealand (1904) and Cape Town City Hall, South Africa (1905), both still going with their original actions. As actions became more sophisticated, the one inch and $\frac{3}{4}$ inch bore tubes of the original Willis actions became unnecessary and

organ builders standardised on $\frac{1}{2}$ inch bore and, from about 1896, on $\frac{3}{8}$ inch. Later, $\frac{1}{4}$ inch tubing became available but was seldom used by builders of the first rank.

One must not forget that while all this technology was very useful (but expensive) for large organs with all their elevated wind-pressures and complex layouts, tracker action remained the mechanism of choice for all the normal two-manual instruments built for the average suburban and village church. The one exception was the Pedal organ where even a modest instrument might have two stops on separate sound-boards making a mechanical action correspondingly complex and, after about 1895, the use of a simple two-stage pneumatic action became general even on instruments that were otherwise tracker. After that date, and as the large numbers of instruments built in the 1870s came up for overhaul, organ builders also did a good trade in converting Pedal organ actions to pneumatic operation. The reason for this was simple. A Victorian tracker action to the manuals is kept in tension by a weighted 'thumper' rail which lies across the top of the keys where you can't see it, just behind the key-slip. If the organ frame or the trackers move with differing humidity the depth of touch will vary but the action is still kept taut. However, a pedal key has a fixed depth of touch and, in a typical Victorian action, there is no alternative tensioning mechanism. The result, after 30 years of use, was a somewhat rattly action, often running under the bellows and difficult to reach for repair. What could be better than replacement by a relatively quiet pneumatic mechanism?

This brings us to the Hingham organ. Here, I am afraid, I must part company with Carey Moore. As he says, work was carried out on the organ only one year after it was installed. Carving on the case, probably designed by the architect Arthur Blomfield, matches that on the choir stalls and it looks as if the case, presumably not made by the organ builder, arrived at that stage. However, the pneumatic action on the Pedal organ uses $\frac{3}{8}$ in bore tubing (not found on actions made before 1895) and the workmanship of the action and its housing is not consistent with the standards of either Forster & Andrews or of Norman & Beard (who cleaned the organ in 1899). As Carey says, paper inside the Pedal sound-boards indicates work on them by Middleton of Norwich in 1923. I think therefore that Middleton has to be the chief suspect as author of the pneumatic action to the pedals, not Forster & Andrews.

I am informed by Carey Moore that John Norman allowed him a preview of this article and that we can look forward to a response in the next issue. Ed.



Organ news

Brent Palmer

Messrs Boggis are busy restoring the two manual and pedal Guildersleaf organ which was built in the 1890s and is in Earl Stonham church in Suffolk. As this organ builder's name is new to me, I wonder if anybody knows their history. Boggis are restoring the action and cleaning it as well as cleaning the case. They are not making any tonal changes.

They are also carrying out a complete overhaul of the one manual Bishop organ at Sibton which includes the sound-boards and the action. I presume this is an instrument made by Bishop of Ipswich.

The organ in Southerton church is a rarity as it is one of only a few instruments to have triple-rise bellows and Boggis will be re-leathering these as part of the restoration which will begin in the autumn.

David Plummer of Norwich Organs tells me that they are doing a lot of work for private customers at the moment. They have a couple of jobs in hand at the moment for private customers in Essex and in Derbyshire where they are updating their Norfolk range to Walsingham and Sandringham specifications respectively, which means updating the electronics and the keyboards and adding player aids such as programme memories. They also recently made a digital electronic addition to a pipe organ in Burnley in Lancashire which entailed adding a new department and speakers. They are about to bring out a new catalogue.

Annual Car Outing - Hillington and Ely

Rod Paton

As a 'country member' of the NOA, I was delighted that our annual visit to our friends in Mundesley once again coincided with the annual car outing (it was not entirely coincidental of course!). It was clear as I drove towards Hillington that Saturday 7th August was to be a very warm day. We all assembled at Hillington Parish Church which contains a Snetzler instrument of 1756 originally built for the Duke of Bedford for his musical gallery but subsequently moved to Christ Church, Westminster and then to the National Society's Training College before being bought by J A Holditch, the organ builder, from whom it was purchased for Hillington Church where it was erected in 1857 almost in its original state. It features a 'Nag's Head' swell operated by a lever pedal. It also appears to have gained a pedal board and some rather unsympathetic electrical wiring and switch for the music desk light.

After working out the rather strange stop layout which required both bass and treble stops to be drawn on each side, several members played their pieces, notably Tim Patient who played the Bach *St Anne Fugue* so well that John Plunkett was moved to pick up the hymn board numbers stored in the pulpit and award him 10 points (presumably out of 10)!

After everyone had played who wished to, Mathew announced that due to the visiting choir practising at Ely, we would not be able to play the organ until after evensong and should meet up again at 5 p.m. by the main door of the Cathedral

and in the meantime we could 'do our own thing'!

As I had only ever visited Ely Cathedral briefly once previously, I took the chance to explore the city and at 5 p.m. we all met up and entered the thankfully cool cathedral where we took our places in the choir stalls opposite the organ. The service was sung by the visiting Howells Choir with Scott Farrell playing the organ. The closing voluntary was Vierne's *Carillon de Westminster* and the sound of the organ with its still very French-sounding pedal reeds at the climax of this piece was quite earth-shattering and very exciting.

After the public had left, Paul Trepte, just returned from holiday, came over and welcomed us to the Cathedral and gave a short resumé of the history of the organ and the changes made to it over the years and then we were invited to accompany him to the organ loft and play the instrument. Paul was on hand to assist with registrations and seemed quite happy to pull out more stops if needed rather than push them in to stem our exuberance. It was a great thrill for me to play this famous instrument and our thanks go to Paul Trepte for allowing us access and not minding (too much) if we played rather louder than lovely at times!

It was a long way back to Mundesley afterwards but the 160 miles travelled in total were worth every inch of the way and the day will remain in my memory for a long time to come. Despite our friends in Mundesley having decided to move on, I hope to be back to Norfolk some day as there are still plenty of reasons to visit your lovely part of the country.

Of Underwoods and organs

John Robbins

A few weeks ago I was being entertained in the Lake District by my family in the hamlet of Low Cunsey. During my stay, I went to an organ recital in nearby Hawkshead Church, given by one Philip Underwood, who is a music teacher and a very competent recitalist, having performed throughout Britain and abroad. He played a very interesting and varied programme.

In particular I must mention two items. One was *Hawkshead Sonatina* which he composed to mark the occasion as a 'thank you' for friendly connections in Hawkshead. It was in three movements, and was very well received.

During the evening he said that some time ago he did a recital in Norfolk and afterwards was approached by a gentleman who thanked him for an enjoyable recital, informed him that he was also a composer, and presented him with some of his compositions. Mr Underwood said that one piece particularly took his fancy, and he played it to us and the audience approved! It was *Badinage* by our resident Journal editor/composer. Need I say more. It's good to know that Ron's music is getting such airings.

Still on the subject of Underwoods, at the end of my week in the Lakes, I attended a recital at St Andrews Church, Gorleston given by another Underwood, Greg, who is a past member of NOA, and will be remembered by several of our members. He and his wife lived in Gorleston during the 70s and 80s. He taught music at Wroughton School in

Gorleston, and was Organist and Choir Master at St Andrews. He masterminded the installation in St Andrews by Wood Wordsworth of Leeds, of the redundant HNB organ, removed from St John's Church in Lowestoft, since demolished.

The Wroughton School Choir under Greg's direction, was very successful, and as a result of a television appearance by the choir, Greg was head-hunted in 1988 by the authorities in Jersey, where he was offered a teaching appointment. He also became organist at St Helier Parish Church, Jersey.

His recent return to Gorleston was to give a recital to mark the centenary of the organ which was built and installed in St Johns in 1904. It was a very happy and well attended occasion and one of the high spots of the afternoon was a short unrehearsed performance under Greg's direction by about a dozen young ladies from the audience who had been members of the School Choir in the 80s. There were some other members of NOA present at the recital. The afternoon finished in good style with a Strawberry Tea!

The Royal Hospital School Holbrook
(6 miles south of Ipswich)

Saturday 18th September at 7.30 p.m.

***Carlo Curley's Grand Organ
Extravaganza***

*Organ Loft £15 Nave £10 with
concessions*

*Further enquiries and booking Tel: 01473
326200 ext. 309*

St Joseph's, Howick, KwaZulu-Natal

Gary Rant

The Winter Journal 2003 had an item on the Bryceson organ from Holt which was moved to St Joseph's, KwaZulu-Natal and of Mrs Jessie Steadman's interest in this instrument. Last November I was touring South Africa and stopped for lunch at Howick after visiting the famous battle ground of Rorke's Drift made famous in the film 'Zulu'. Unaware that the organ was here I visited the spectacular waterfalls nearby.

Many tourists visit Howick located on the main N3 road from Johannesburg to Durban. It is known as the place of many waterfalls for here the Mungeni River and its tributaries tumble down gorges and over precipices on a journey to the Indian Ocean, some 95 km to the east.

On my return visit to South Africa I visited the following cities and towns and although I did not see all the organs listed below it may be of interest to members:-

Cape Town

City Hall, Norman & Beard - 4/52
Dutch Reformed Church, Pels & Zoon/Cape Organ Builders - 4/70
S.A. Missionary Meeting House Museum, Ladegast/Muller - 1/5
St George's Cathedral, Hill/ Cooper, Gill & Tomkins - 4/52
St Mary's RC Cathedral, Hill/Cooper Gill & Tomkins - 3/46
St Michael's & All Angels' Church, Norman & Beard - 4/45

Simonstown

Naval Dockyard Church, Cooper, Gill & Tomkins

Durban

City Hall, Brindley & Foster/Willis - 4/66

Johannesburg

City Hall, Norman & Beard/Cooper, Gill & Tomkins - 4/97
St Mary's Cathedral, Rushworth & Dreaper/Tomkins - 4/83

Pietermaritzburg

City Hall, Brindley & Foster/Cooper, Gill & Tomkins/Walker - 4/66

Port Elizabeth

Feathermarket Hall, Norman & Beard/Foster & Andrews/Laukhuff- 4/87

Pretoria

City Hall, Kimball - 4/101
Sacred Heart RC Cathedral, South African Organ Builders
St Alban's Cathedral, South African Organ Builders - 3/40
University of South Africa, Rieger - 3/55

Stellenbosch

Dutch Reformed Church, Cooper, Gill & Tomkins/Laukhuffi/Clift - 3/42
Endler Hall, Stellenbosch Conservatoire of Music - Marcussen - 3/44

There are many fine organs in South Africa and although money is scarce for restoration most are in playable condition. For railway enthusiasts the steam railway which runs along the coast from George to Knysna in the Garden Route District is magnificent and worth a visit. The people are friendly and the country is very beautiful.

CD Review

Gordon Barker

'In Tune with Heaven': *Choral Music by Parry, Stanford and Harris. The Girls and Men of Norwich Cathedral Choir directed by Julian Thomas with Thomas Leech Organ. LAMM 169D 72' 23"*

This excellent CD brought home more than a whiff of nostalgia, indeed it was a powerful reminder of long-gone 1950s student days spent at the Abbey, Paul's, Temple and Southwark when this repertoire was performed regularly. I must confess that my personal delight in this music has been strongly reinforced by this recent recording from Norwich Cathedral.

The Girls' Choir have made immense strides under the leadership of Julian Thomas and their contribution is almost faultless. The cathedral men display sensitive musicianship throughout the demanding programme - and only on rare occasions does the balance waver. The fine rapport between girls and men is a deserved reward for increased combined opportunities over the past year or so.

Parry, Stanford and Harris all had the knack of choosing quality texts which stimulated imaginative word-setting; a considerable choral challenge which has evoked a marvellous response from the Norwich singers. Julian Thomas obtains subtle dynamic shading in all the right places, while diction is crystal clear throughout.

I am too biased to pinpoint highlights, but if pushed I would go for the six-part *There is an old belief*, however, I know that my knowledgeable wife would

plump for *My soul there is a country*. Julian and the choir really get it all together in Parry's *Songs of Farewell*. We both rated *Blest pair of Sirens* very highly too - a flowing performance that easily overcame the problems created by the sectional nature of the music.

Stanford's glorious *Song of Peace* is the one girls-only contribution, and they relish the opportunity! The deceptive simplicity of Harris's *Come down O Love Divine* is movingly performed, while the atmospheric *Strengthen Ye the Weak Hands* contains exquisite moments.

Soloists Rebecca Greenfield, David Burrows and Matthew Camm deserve congratulation, while Tom Leech's able organ accompaniments are sensitively wrought.

This high quality CD reflects excellent teamwork between musicians and Lance Andrews of Lammas Records. The accompanying booklet containing informative programme notes by Tom Leech complements a superb package. Enjoy!

You can support the Girls' Choir by purchasing copies of the CD directly from Julian Thomas at the Cathedral Music Office 01603 - 768200 or 218313. The whole profit from the sale goes into choir funds.

It was good to welcome the Girls' Choir founder and first director Neil Taylor at his recent cathedral recital. A well-balanced programme containing no less than four English pieces was superbly performed. A large audience showed their appreciation with prolonged applause. GB

NOA Young Organist Recital 2004

Gordon Barker

The inaugural Young Organist Recital given by Sohyun Park at Hingham Parish Church on 21st August attracted a three-figure audience who were enthralled by some exceptional playing. Members will recall that Sohyun commenced organ lessons at the age of nine having moved to Norfolk from South Korea. Her last six years have seen exceptional progress. She gained a Diocesan Scholarship in August 2000 and in 2003 became a student at Cheetham's School, Manchester. Earlier this summer she was a participant in the RCO Young Organists' Day in London.

Sohyun opened her programme with the lively *Prelude & Fugue in G major* by J S Bach. Two contrasting Chorale Preludes from the Little Organ Book were beautifully played with clean articulation and delicate ornamentation. Her homage to JSB concluded with a delightful performance of the *Trio Sonata No 1 in E flat*.

The organ really sparkled in the Bach and so the dark tones of Brahms's *Passiontide* prelude made a stark, compelling contrast. Marcel Dupré's '*Le Tombeau de Titelouze*' utilizes chants from the 17thC Rouen composer and the three chosen preludes are popular examination pieces. The *final Toccata for All Saint's Tide* came across with suitable verve.

During the interval our President made the presentation to Sohyun. In a neat speech he emphasised the importance of our work with young players before pointing out Sohyun's exceptional abilities which marked her out for the award. After

the hymn *O Praise Ye the Lord* accompanied by Sohyun, the recital concluded with a swaggering Karg-Elert '*Nun Danket*'.

It was good to see Kenneth Ryder as Sohyun's registrant and page-turner together with a good supporting turnout from our membership. Carey Moore deserves our thanks for his excellent organisation which so enhanced our enjoyment of the evening.

Membership Notes Summer 2004

Sylvia Martin

We are pleased to welcome five new young members to the Association following their attendance at the Young Organists Day held in Fakenham on May 1st this year:

Richard Hemming, Alexandra Herring, Joseph Meakin, Deborah Norwood and Lewis Westlake. We are glad that they enjoyed the experience and we hope that they will enjoy being part of the Association.

We also welcome *David Marquis*, organist of the churches of Congham and Grimston.

!! Could those who paid £12 subscriptions by standing order please forward the additional £4 to prevent their membership from expiring at the end of August 2004. We are currently in the process of changing our bank so standing orders will require amendment by you in preparation for next year's subscriptions. New bank details will be advised in the Journal when the transfer is complete. !!

From the mailbag

Dear Ron,

I would like to say sincere congratulations and thank you to Barry Newman for once again 'master minding' and putting on a most enjoyable series of Lunch Stop Recitals at St Andrews Hall. Despite his health problems, he has been an example to us all in the determined way he has approached and fought his disability. I gather there is a slow but steady improvement in his condition, and I'm sure we all wish him well, and that the improvement will continue. I'll just finish up in traditional fashion, "Barry, ol partner, dew yew keep a'troshin!". John Robbens

Sundries

Apologies... to those whose names did not appear on the back cover of the last issue. The print unit used an out of date members list.

From the Publicity Officer

This is a short note to all those whom I normally contact via cyberspace to apologise for the bizarre malfunction of my email completely unknown reason, it outbox to *everyone* in the NOA fascinating though the history of 217 wanted was a huge download of have re-built the NOA folder and time I try to use it.

When it works, email is so managed without it, and from the using it saves both time and money.

there who have email but haven't let the Hon Sec know, do please contact her. Who knows, you might get some more unsolicited information about WWar II. No, only joking!
David Watson



program the other day. For some decided to send *everything* in my address book folder, and squadron is, the last thing you pages from the London Gazette. I hope that it behaves properly next

useful that I don't know how ever I point of view of the association, So if there are those of you out

Riddle solution HANDEL

For the diary (or dairy!) (couldn't resist that! RW)

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
come when you can - leave when you must

Udder recitals in aid of the Send a Cow to Africa project

Peter Stevenson

will play short programmes of mooosic usually after the
afternoon/evening service on

September 5 th	Sea Palling at 6 p.m.
September 12 th	Witton at 3.30 p.m.
September 19 th	Bacton at 6 p.m.
September 26 th	Ridlington at 6 p.m.
October 10 th	Lessingham at 2.30 p.m.
October 10 th	Happisburgh at 6.15 p.m.
October 31 st	Walcott at 3 p.m.



St Peter's church Brooke

Friday 3rd September at 7.30 p.m.

Christopher Watson and friends present

Music for a late summer's evening

including items by Monteverdi, Purcell and their contemporaries

followed by a buffet supper at Porch House by kind permission of Mr & Mrs Peter Horner

Combined tickets for concert and supper £10 available from 01508 550284

Christopher Watson is one of the country's leading early music singers, working regularly with such prestigious ensembles as the Tallis Scholars, the Binchois Consort, the Clerkes Group, Polyphony and Tenebrae

Starston Parish Church (near Harleston)

Saturday 11th September at 7 p.m.

Music for a Summer's Evening featuring the **Windmill Handbell Ringers**, **Jane Berry** - electronic organ and **Bryan Ellum** - pipe organ. The programme will include the first performance of a new work for handbells and organ by **Ronald Watson**
Tickets £5 to include wine/fruit juice and refreshments available at the door

St. Thomas's Church Earlham Road Norwich
2004 Concert Series

all concerts start at 7.30 p.m.

Admission £4 or £3 concessions

Saturday 25th September **Simon Williams** *Organ Scholar Chelmsford Cathedral*

Saturday 9th October **Peter Stevenson** *Former Organist Portsmouth Cathedral*

St Peter Mancroft

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

10th September – **Simon Bradshaw** (*Organ Scholar, Peterhouse, Cambridge*)

24th September – **Matthew Cook** (*Oundle International Organ Festival Winner 2003*)

8th October – **Roger Rayner** (*Former Assistant Organist, St. Peter Mancroft*)

29th October – **Timothy Patient** (*Assistant Organist, St. Peter Mancroft*)

Highly colourful 17th & 18th 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

2nd September **Mixed Doubles** **Jane Berry** - organ **Gordon Dodson** - piano

Bryan Ellum - organ and piano

9th September **Alan Morris** - organ (Organist at St Peter's, Sheringham)

North Lowestoft U.R.C.

Saturday 9th October at 7.30 p.m.

'On a lighter note' with Jane Berry and Bryan Ellum - solos, duets and duos with guest soloist David Ward - Bass

Admission £4 to include refreshments

+++++

..and further afield

St Mary-le-Tower Ipswich

Tuesday lunch times 1.10 p.m. - 1.50 p.m.

Admission free - retiring collection

Organ and other recitals

for details visit www.stmaryletower.org.uk

Forthcoming Association Events

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

Saturday 11th September: Some Bedfordshire organs

An intriguing visit with John Plunkett and Robert Shaftoe which will include the only 4 manual village organ in the country. The tour commences at 10 a.m. at Northill Parish Church. Own transport, shared or otherwise. It will be possible to join up later in the day. Full details from John Plunkett on 01603 - 737768.

Wednesday 6th October: Norwich Cathedral 7 p.m. The 'Franck-Widor Tradition'

A lecture-recital by Julian Thomas who will look at how the development of French organ building influenced the two composers, together with the connected issues of performance styles and how we can tackle this repertoire on English instruments.

Saturday 6th November: Brooke Church Rooms 2. 30 p.m. Desert Island Discs

Ron Watson introduces castaway Dr Gerald Gifford and his choice of music.

Sunday 14th November: Norwich Cathedral 3. 30 p.m.

Members are invited to join the congregation for evensong. There will be light refreshments in the South Transept afterwards.