

The Journal

Winter 2004
Number 50



Published by the
Norfolk Organists Association

Contents

Regular features		Page
The Editor writes		2
Membership notes	<i>Sylvia Martin</i>	6
From the mailbag		20
Events update		24
 Articles		
Recording at Norwich Cathedral - a delicate operation	<i>EDP - Pauline Stratton</i>	4
Adventures of a hymn tune	<i>Francis Jackson</i>	9
A likely story	<i>Ronald Watson</i>	16
 Reports		
Plunkett's Progress	<i>David Watson</i>	7
Lecture recital by Julian Thomas	<i>RW/Julian Thomas</i>	12
Let bygones be bygones	<i>Ronald Watson</i>	18
Desert Island Discs	<i>Peter Moss</i>	19
 Obituary		
Douglas Corke		5
 Sundries		
New Organ Scholar		6
Festive fun		23

***Last date for copy for the next Journal is Saturday 19th February 2005
Why not send your contribution by email to
ron_watson@onetel.com***

The editor writes....

Well, we've arrived at Journal number 50. Actually this is the 51st one I have produced because the prototype wasn't numbered and was still called 'The Newsletter'. It became 'The NGO Journal' in Autumn 1992 and since Summer 1998 has been simply 'The Journal'. These publications succeeded 'The Newsletter' of which Ralph Bootman produced 100 editions and at the outset I undertook to produce 50 editions, looking ahead 12½ years to what seemed at the time to be in the very distant future. Tempus fugit.

So here we are. The improved quality of the Journal is really a reflection of the advances made in computer packages, which weren't available to Ralph, who did what he did using a typewriter and Gestetner.

Even at the start of my effort, the earliest Journals were physically cut and pasted, using scissors and glue, by David Berwick whose job it was to get them printed. But now Microsoft Word has taken all this sort of drudgery out of the preparation of the booklet and, in fact, made it very easy.

At this historic milestone I thought I'd share with you some of the constraints which govern the production of the booklet you receive.

Regarding size, because the booklet is made up of folded A4, then the number of pages is always a multiple of four. With about two weeks to go to publication, if I have, say, 26 pages of copy then I must decide whether to prune what I have to 24, or fill it out to 28. I don't like blank pages

and I don't like printing on the rear inside cover unless I'm really up against it.

If you think that your article has been pruned, then it probably has! This is not out of pedantry on my part but primarily to make it fit (though I do have an allergic reaction to over-wordiness, tautology and repetition). There was once an article which went on to the next page by two lines - most untidy! This was cured by changing 'single-manual' to 'one-manual'. All the words shuffled up and the article finished neatly at the end of a page. I wonder if the author noticed!

As '*For your diary*' invariably contains notices of concerts very early in the month, it is my aim to get The Journal on your doormat before the new month starts, which brings me to the question of the deadline. Naively, the deadlines I have been setting have assumed that people wouldn't leave things till the very last minute; I was wrong. Another factor impinging on this is the work load at the printing unit and things like Bank Holidays.

The best way for anyone to ensure that their contribution gets in, is to send it early, as I include material on a 'first come first served' basis. Even material which has arrived just before the deadline but which can't be made to fit, will have to wait until the next issue, though I always keep space for the *Events update*, *Membership notes* and *Organ news*, as the most up to date information on such things (which is what you need) will, by its very nature, not be available until near the deadline.

Hand-written copy I have to type in; typewritten copy I can scan. This latter is

much better by far as it ensures that what you typed doesn't suffer errors in transcription. Typing from sometimes not very decipherable handwriting is always accident prone and I'm not a trained copy typist!

Illustrations always add interest to the booklet. Pictures, whether hard copy photographs or electronically produced images, are only suitable if, when reduced in size and transmuted from colour to black and white, they still look distinct.

We print between 150 and 165 copies of the booklet. 120 or so of these are, obviously, for members, but others go to interested parties in the music and organ world. Some go abroad and several end up in distant corners of the UK. For all that, The Journal is primarily a house magazine, for and about members and their doings, though I have on occasions edited out such minutiae as what was in the sandwiches that people ate on an organ crawl, (more appropriate, I suggest, in the Observer's *Food Monthly* supplement). With the help of my wife I doctor unlovely English and spelling, 'it's' and 'practise', (or is it 'practice'?), being the most common errors*.

It would be totally remiss of me not to pay tribute to all who have, over the years, fed me with items large and small which have gone to make up the booklet, the most prolific of whom must surely be Pauline Stratton. But there are and have been others. The late and greatly missed Alan Thorne contributed several articles on a wide variety of topics, always informative and entertaining, and I must mention an article about *Music on Stamps* by Claire MacArthur which drew a mention in a national magazine. Then there

have been those who, when pounced upon, have been willing to write reports of the Association's events.

Several distinguished non-members too have contributed articles, Francis Jackson, Roy Massey, John Norman and most recently Chris Gutteridge, all of which means that in the past issues there is a wealth of fascinating reading, and many articles in earlier editions are well worth re-visiting. Hearty thanks are due, therefore, to all our contributors, past present and to come - you are what gives the Journal its character.

And so to the future. If I produce another 50 issues (unlikely!) by the time we get to 100 I'll be 80 and whilst I don't feel like stopping just at the moment I am constantly aware that the Journal (Newsletter) Editor is one of the posts in the Association to which anyone can be elected at an AGM. However, I can foresee that, DV, I will be 'willing to stand' for the foreseeable future whilst being happy to stand down if someone else were to be elected to serve in this capacity. But, as I have yet to produce the *perfect* issue I wouldn't mind a few more cracks at it!

**Footnote:*

If it is of any help, *it's* is short for *it is*. *Its* is the same as *his* or *hers* and does not require an apostrophe.

Practise (with an s) is a verb like *advise* and *devise*. *Practice* (with a c) is a noun like *advice* and *device*.

Take heart, even former schoolmasters get these wrong!

Recording at Norwich Cathedral - a delicate operation

This article comes from the Eastern Daily Press dated 2nd July 1927 and is reproduced by the kind permission of the Eastern Daily Press. Submitted by Pauline Stratton

For nearly three hours last night a little group of men occupied the organ loft of Norwich Cathedral. The most intent of them all was the Cathedral assistant organist, Mr R J Maddern Williams, who was engaged in the exacting task of recording for His Master's Voice Gramophone Company. Beside him was the company's recording manager. Stationed just outside the great west door of the Cathedral was another apartment of quiet but keen activity.

Within the recording van belonging to the company, operators manipulated apparatus of great interest. Between the organ loft and the van the only connecting link were microphones hung in the nave and choir, and lengths of electric land lines. But they meant everything, for it was the microphones which picked up the organ notes and the electric land lines that conducted the sounds to the recording machine in the van.

The van arrived in the morning, and part of the afternoon was spent in making ready for the evening's business. This began at six o'clock when Mr Maddern Williams took his place at the organ stool with the company's recording manager close at hand and an organ tuner and two or three other interested persons in the group.

To record successfully is a test both of nerve control and endless patience. Anything like perfection is not to be reached by mere desire. In the case of the organ there are preliminary tests as to the effect of varying stops, balance, and so forth. Intervals of brief discussion are followed by periods when all sound, save that produced from the instrument itself, has to be eliminated if the recording is to prove satisfactory. A footfall, a slight cough, or an untimely voice interposition is sufficient to spoil a record, and recording is an expensive process.



Telephonic communication was maintained last night between the operators in the van and the recording manager standing by the organ stool. "Are you ready?" called the recording manager to the operators before each test.

The answer proving the organist required the recording manager would turn to Mr Williams with an encouraging inquiry. "Are you quite happy?" A nod of assent from the one upon whom depends so much and the recording manager called "Silence, please," to the little group of interested persons, raised his hand at the sound of the buzzer, then lowered it, and at this signal the organist immediately started to play.

At the finish of the piece silence was still enjoined until the sound of the buzzer indicated that movement and conversation might be resumed. What of the result? The lapse of a few seconds and it was revealed.

Sometime last night the record was relayed to the organ loft and heard through

a loudspeaker, or Mr Williams and party listened to it in the recording van. Any little deficiency was quickly noted and where flaws of any kind occurred the piece was repeated. One is not at liberty to state at this stage the compositions performed, but it may be sufficient to state that they were works popular both among musicians and non-musicians*.

Both the Dean and Dr Bates, the Cathedral organist, truly welcomed this recording of the Cathedral organ and the recording manager of the Gramophone Company said at the close of the recording last night that he had never known any task of the kind to work more smoothly than had been the case that night. The apparatus employed was the same as was used for recording purposes at Westminster Abbey, the Chapel Royal, Canterbury Cathedral, Salisbury Cathedral and York Minster.

**Does anyone know what the recorded works were and if this recording still exists?Ed.*

Wanted - a good home for old copies of Organists' Review

old small size - 1973, '75, '76, '86, '88 (1)

other years 1994 to 1999 and 2000. No price is being asked but contributions to Eaton St Andrew's re-thatching fund would be appreciated. Copies will be brought to the next Association meeting or could be obtained direct from Barbara Knowles on 01603 461 457.

Douglas Corke 1913 - 2004

Many members will remember Doug Corke as a stalwart member of the Guild, as it then was. He served on the committee for several years and acted as Membership Secretary for a time.

Doug was a 'singing man' and sang with the Sheringham and Cromer Choral Society. On his arrival at St Agnes, Cawston he built up the choir from 6 in number to 16 by becoming affiliated to the RSCM and following its system of advancement for choristers. He often joined forces with the choir of Cawston College and on such occasions there were as many as 30 singers at services. He was also indispensable when it came to Cawston College staging productions, not only in arranging the stage lighting but in recruiting additional singers and orchestral players. It was only his advancing years with attendant frailty that brought to an end his unflinching support for all that the Guild did. He will be affectionately remembered by many.

For sale

Harmonium (no name), three octaves, knee swells, 2 foot pedals, music stand (broken) in poor visual condition but it works - currently in the vestry at All Saints, Beeston Regis. Further details from Joan Wylie 01263 838179 through whom offers may be made.

New Cathedral Organ Scholar

James Mooney-Dutton began his musical training singing in the choir of St Giles, Ickenham before going to Westminster Abbey as a Chorister where he sang at many state occasions including the funeral of Diana, Princess of Wales and the golden wedding service for HM The Queen and HRH The Duke of Edinburgh.



Aged 13 he gained a music scholarship to Harrow School where he took A-levels in English, Music and Religious Studies.

Aside from playing the organ, James appeared in the school's eight main ensembles playing the flute and piccolo and singing. He has given recitals in England, North America and played in concerts throughout Europe. In addition to his duties as Organ Scholar, James will conduct the Norwich based chamber choir, The Viva Voce Singers.

Membership Notes

Sylvia Martin

We are pleased to welcome our newest member, William Moss from Hunstanton, who joined us following his attendance at Julian Thomas's lecture/recital in October.

May I remind you that **subscriptions are due for renewal on 1st January 2005** - £16 Ordinary Membership and £8 Student Membership. Please complete the enclosed forms and return them to me with your cheques made payable to 'Norfolk Organists Association', preferably before you forget to do so in the mad rush of Christmas!

Since the last Journal, we have changed our bank. Here are the new account details for those who wish to make payments directly into the bank:

CAF Bank Ltd, West
Mailing, Kent Sort Code: 40-52-40
Account Name: Norfolk Organists Association
Gold Account Number: 00089291

If you do pay directly, please still remember to return your completed membership forms to me and remember also to cancel any previous standing orders to NOA's NatWest account.

In the meantime, best wishes to you all for Christmas and the New Year as we look forward to another great year with the Association.



Plunkett's Progress or a brief account of the NOA pilgrimage to Bedfordshire on September 11th

David Watson

Every Mystery Tour needs a subplot, and this was no exception. Our genial guide, together with local organ builder Robert Shaftoe, set us the task of evaluating four completely different solutions to the problem of how best to provide an organ for a village church.

Our first port of call was at the beautiful church of St Mary, Northill, where we had our first big surprise. What other small village church in 1922 would install a pioneering extension organ, by a builder yet to make his name, with a complicated electro-pneumatic action, especially when the village had no mains electric supply? (In case you're wondering how it was done, a water wheel powered a charger which was connected to a bank of heavy duty batteries!).

When organist Richard Tyler came to live in the village a decade ago the organ was almost unplayable. Leatherwork throughout the instrument had largely perished and so both action and winding were in a parlous state. The basic structure, and also the pipe work (protected by total enclosure) were however still sound. Richard set to work to replace the original electro-pneumatic note switching (a works prototype was J.P.'s charitable description) with a Taylor switch system, and repair the unit chests in situ. Restoring the winding to its original $5\frac{7}{8}$ inches allowed John Compton's characteristically bold voicing full rein once again, filling the church with sound.

More was yet to come. The original console is still in the north chancel gallery along with the rest of the instrument, and while not quite in the Cavallé-Coll league in the hair-parting department, anything more than half throttle makes it impossible to hear what is going on in the body of the church. The chance availability of a redundant Norwich organ has allowed its console to be mounted on a movable platform in the nave and wired up to the pipes in the north chancel - a process in which J.P. was once again much involved. Richard's stirring performance of the Boëllman *Toccata* on the nave console was followed by much happy experimentation, proving that it was indeed possible to play both consoles at the same time! Fascinating.

A short excursion along sunny lanes brought us to St Nicholas, Wilden, where we found something completely different. In his book on Father Willis, Sumner tells how the Great Man built a small three stop organ for the Rev Dr John Baron in the tiny village of Upton Scudamore, near Warminster. So successful did it prove, that Willis is said to have built over 200, and here was one of them: Open Diapason 8 (1-12 stopped wood) Dulciana 8 (open metal to CC) and Principal 4, with pedals permanently coupled. Willis rarely put name plates on his smaller instruments but Robert Shaftoe, who met us at the church, said that he had found the initials HW on the CC pallet when he restored the organ a few years ago. One change was made at that time, prompted by the DOA: the substitution of a full-sized pedal board for the original short compass pull-downs. Robert also straightened out the lowest pipes of the Dulciana, which had been

mitted to fit its original location. Odd perhaps not to have an 8 ft flute, but the Dulciana more than earns its keep, while the diapason chorus is worthy of St Paul's - a masterly sound and ideal for hymn accompaniment. And what a perfect organ to learn and practise on. NO distracting buttons to press, just prompt and precise action and speech.

On to Ravensden. We had been warned that there would be a memorial service in the church at noon, but not that the entire congregation would move straight to take over the pub where we were hoping to eat. Local knowledge quickly guided us to an adjacent hostelry, whence fortified we returned to All Saints for our third surprise - the most beautiful imaginable small two manual classical instrument, built for the church in 1997 by Robert himself in consultation with the then organist, Frederick Rawlins. Robert told the story of its provenance thanks to the generous bequest of a parishioner, in the teeth of opposition from those who would have been happy to restore a failing Victorian instrument in the chancel - opposition partly pacified by the re-use in the new organ of a rank of pipes from the old.

With case design by Stephen Bicknell, and an open west end position, the organ looked as beautiful as it sounded. Robert explained that he was not really interested in (and had no direct experience of) the continental organ. His inspiration was the English Classical organ. Lucky Ravensden!

And so on to Turvey, for yet another entirely different set of circumstances and thus of instrument. What do you do if you are both organist and squire, with oodles of

money and no DAC to worry about? Simple; you knock down half the church, rebuild the chancel twice the size and get the leading builder of the day to provide a large four-manual complete with Tuba Mirabilis. You then keep changing your mind and have the instrument altered every few years, making life impossible for later generations as they struggle to make sense of keeping the monster in playing condition. But what an instrument!

Sadly, we were a very small group of pilgrims, though one positive benefit was the chance it gave everyone to play as much as they liked. Luckily, our two genial guides enjoyed the day so much that they were happily discussing possible menus for a second helping. Not to be missed! And, dear reader, I wonder which of our four instruments would be your choice? Thank you again, John, Ginny and Robert. A cracking day out.

Norfolk Broads Benefice seeks

**ORGANIST & DIRECTOR OF
MUSIC**

from 1 January 2005 Two Sunday services (9.30 a.m. Ranworth and 11.00 a.m. South Walsham) plus festivals and weekly choir practice. For further details contact Canon Phillip McFadyen, The Vicarage, Ranworth, Norwich NR13 6HT
PhillipMcFadyen@aol.com

Adventures of a hymn tune

Francis Jackson

It all began when I took a dislike to playing "All through the night" when the choir and congregation were singing "God that madest earth and heaven"; a lovely tune and perfect for its original purpose, which was a secular one (not that there is any harm in using some secular tunes in church: this has been done from time immemorial). Another factor is that many Welsh tunes are repetitive with the same phrase appearing three times (e.g. Llanfair, St Denio and the tune already mentioned). This, however, has not prejudiced their popularity or durability. Where secular tunes are concerned, everything depends, of course on their quality, and this, in the case of some which have been produced in recent years, and in a plethora, is not necessarily very high.

So, in an effort to find something else I sketched three or four tunes of which I retained one; in E flat, in five-four time and was sung, I think for the first time, at the 1957 Old Choristers' Reunion. By then it had become clear that two beats on 'God' and two on 'earth' were unnecessary (bar 3 was always in common time). And then, of course it needed a name. I considered *Purey-Cust*, the dean who founded the Old Choristers' Association, but eventually decided that a place name could be more appropriate than a personal one. We had recently bought our present home at Acklam, but this presented a slight problem since another place of the same name which is part of Middlesbrough exists. On a map printed around 1900 it is called West Acklam. Ours, according to

the war memorial in the church, is called East Acklam, though not so on any map I know of. But this solved the problem and abolished any ambiguity.

A year or two later, it so happened that I was at a gathering of musical Methodists at Hoddesdon and had taken a tape with me for illustrations for my talk. When we came to the end of one of these the next example followed immediately, so I let it play on - it was all accidental I swear - and I was startled to observe the Reverend Dr Francis Westbrook, the chief Methodist musician, becoming excited and declaring that this was just what he wanted for a hymn he was including in the supplement to the Methodist Hymn Book which he was in process of preparing, entitled *Hymns and Songs*.

Duly it appeared there with the words "Through the love of God our Saviour" and was spotted by John Wilson and Cyril Taylor whose wish for the tune to have different words caused them to approach Fred Pratt Green. He produced a three-stanza harvest hymn beginning "For the fruits of his creation, Thanks be to God" which quickly gained wide acceptance joined with *East Acklam* and has appeared in some thirty hymnals as well as collections made by several churches and schools, so far numbering twenty-seven, each for its own special needs, one of which puts East Acklam as second tune and *Ar hyd y nos* first. One of these was for the Sisters of St Paul de Chartres in the Philippines.

Needless to say, the words sometimes had to be changed to suit the odd (in more than one sense) whim so that, for instance, the first line would become "For the fruits of ALL creation". In the

1982 American Hymnal ploughing becomes 'plowing' which is the normal usage there. "Silent growth while men are sleeping" found no favour with a certain sector of the gentle sex; but even some of those who did not wish to grind that particular axe, male or female, could interpret that line as denoting wide-awake women while the chaps slept.

It was inevitable, I suppose, that someone would like the words so much that they wished to produce their own tune for them. This happened. In America. In the same country an amateur organist domiciled in Old Hickory chose the tune on which to compose a voluntary for a competition; but it failed to bring him any reward.

But before all this I received two other hymns from authors who had liked the tune, neither of which has, as far as I know, been published. And the tune has appeared set to another hymn "Gift of Christ from God our Father" and yet another "Into darkness light has broken. Christ has been born" and another "For the wonder of creation, God's name be praised"; and all this came about, as I have said, because of a whim of mine and my efforts to displace *Ar hyd y nos* plus the tape recorder that didn't stop where it was supposed to.

It was rather ironic, then, that when the new Methodist Hymn Book appeared in 1983 I found my *East Acklam* with its Pratt Green words provided with a second tune - none other than *Ar hyd y nos*! More ironically still, Fred's words have appeared in the new Australian Hymn Book recently with - guess which tune - *Ar hyd y nos* - as far as I know not an alternative tune, but the only tune.

Then a Canadian organist arranged the hymn as an anthem, with brass and organ, but quite differently from my own effort which was published by the R.S.C.M. in 1989. This latter was among a collection of six anthems for harvest entitled "Crown of the Year" among whose composers were numbered Richard Shephard and Prince Albert. I also provided a rather lush harmonisation for the last verse for the 1993 Three Choirs' Festival at Worcester when the singing of the hymn was led by the choir of All Saints Worcester, Massachusetts. This ends with six notes of descant of which four are the tune an octave higher. More than once I have been approached to provide a descant to fit in with the overdone practice which seems to be the fashion nowadays. My attitude is that a descant is unnecessary. This feeling was reinforced when one of the school hymn books contained, without any reference to me, a most unsuitable one which caused me to make a protest.

Doctor Fred Pratt Green, poet and greatly respected figure in the Methodist church, worked in York at one time and lived in Muncaster. I regret I was quite unaware of this until May 1993 when, happening to be in Norwich where he was then living it was my great pleasure to make his acquaintance. Four months later he celebrated his ninetieth birthday. He wrote more than three hundred hymns (nowhere near the seven or eight thousand of Charles Wesley, as he admitted, but a healthy total nevertheless) and I am greatly privileged to be counted among the elect who are associated with his work

Requests to use our joint hymn, to print it or to include it in a hymn book,

have come from many different places and still do so. One came from the Presbyterian Church of Ireland. Locations as far apart as Chicago and North Berwick, Norwich and Calgary, Ballybrack New Brunswick, Dringhouses, Nebraska, Australia and Pickering have asked for it. Hymn conferences have included it, and the dioceses of Bradford, Bristol Canterbury, Leicester, Llandaff, Salisbury and, of course York have used it for their diocesan choirs' festivals and Dulwich, Harrow, Boston (Mass.), Gloucester and Monmouth have printed and made use of it. Little did I contemplate such a state of affairs when I scribbled those sixteen bars. Broadcasts of it have been heard on Sunday Half Hour, Songs of Praise and the Daily Service.

Most composers would, I suppose, like to think that their works might be durable enough to go into the general repertoire, like the Beethoven and Mozart symphonies, and be played and heard for ever! They should remember, however, that with each new composition the corpus of music has become that much larger and anything added to it has to be increasingly excellent to find a place among it. Fashions change, too, and what, for instance, were once usually referred to as 'those dreadful Victorian tunes' have undergone a striking resurgence which should be salutary to any creative person no matter how popular he may be during his lifetime; and, if he by any chance proves not to be a Bach, a Chopin or a Gershwin, perhaps, like Scholefield or Shrubsall, he might be well content to look down from heaven - fairly continuously - and hear the one tune he left on earth

raising the roof of mission church or cathedral anywhere at all on its surface to the joy and satisfaction of all those who participate in recreating his musical microcosm, sounding as fresh and spontaneous as on the day it was written.

As I say, fashions change, so I do not expect those sixteen bars to gain, much less retain, immortality. If by chance they did, well and good, but there is always a possibility that someone may dislike playing them as much as I disliked playing "All through the night" and feel that Fred's words are worthy of something better!!



Fred Pratt Green

Lecture-recital by Julian Thomas

Ronald Watson

On Wednesday 6th October Julian Thomas welcomed members to Norwich Cathedral for a lecture-recital entitled the French Symphonic Organ Tradition. Julian has saved me the task of summarising the content of the lecture as he has kindly agreed to let me publish his own edition of the address. What cannot be produced in print, however, are Julian's musical illustrations which constituted the 'recital' element of the evening and which were, as such, most enjoyable. Julian also illustrated in fragments of music how the specified registration for the selected pieces was to be re-interpreted on this English cathedral organ and thus made the point that, given an understanding of the characteristics of the organ for which the music was written, performances on any instrument must use registration which brings the pieces off to best effect.

At the end of this excellent, informative and enjoyable presentation, Mathew Martin thanked Julian on behalf of Association members and members of the public present.

The following is his own edited version of Julian Thomas's talk.

The French symphonic organ tradition developed in the 19th century as a distinct musical genre, shaped by the historical and cultural influences of the period, and inextricably linked with the work of French organ builders, such as Aristide Cavallé-Coll. As performers, we need to appreciate these influences in order

to play this repertoire sensitively. The first illustration, César Franck's *Pièce Heroïque*, for me, really captures the essence of the period. In order to appreciate fully why this repertoire is so important, one has to start with some kind of historical context. The key word, really, is *symphonic*: if I were to be talking about a Mozart symphony you would probably all have a fairly uniform idea about the sort of sound and structure this entails. Classical symphonies are essentially a fairly fixed form, with either three or four movements, and the term 'Symphony' refers specifically to orchestral music. If we move on a century or so, it suddenly becomes much harder to generalise. With the rise of Romanticism, really from Beethoven and Schubert onwards, all the familiar terms of reference become rather more blurred (we have for instance *Songs without Words* from Mendelssohn). The term 'Symphony' no longer applies just to orchestral music, indeed it becomes more of an umbrella term to describe a whole range of large-scale works; we get, for example, César Franck's *Grande Pièce Symphonique* (for solo organ), Franz Liszt's *Symphonic Poems* (for orchestra) and of course the organ symphonies of Widor and Vierne.

It is to the French Revolution of 1789 that we have to turn, though, for the true birth of this repertoire. Before this we had what was known as the *Grand Siècle*, highly-evolved contrapuntal movements (fugues, duos, trios etc.) exemplified in the music of Couperin, Lebègue, de Grigny. Almost all of this music was written for the Church and used at specific points during services to cover the Offertory, Communion and sometimes in alternatim

with voices for the Gloria, for example. Crucially, this repertoire demanded very specific registrations and French organ builders responded with instruments that provided these colours.

With the French Revolution, however, and the 'Terror' that followed, there was an enormous period of secularisation of the Church: services were abolished, the Church's assets were seized and organists were therefore pretty much out of a job. To make matters worse, churches were often used simply as store-rooms, barracks or stables, and many of these historically important organs were sold, destroyed or melted down. As Gerard Brooks writes 'Stories abound of organists trying to save their instruments by playing patriotic songs, thus following a musical trend that was to reflect the political and military mood of the time.' I think it is no coincidence just how many arrangements, sets of variations and improvisations there have been on bombastic French tunes such as the 'Marseillaise' – there's quite a historical precedent!

Alongside this, it is not hard to under-estimate the influence of opera on all Romantic music, and the organ repertoire is no exception. Early 19th century organ works have all sorts of 'effects' from the depiction of marching armies and sunrises, right through to thunder-effects (apparently achieved by putting down a plank across the bottom octave of pedal notes and playing them all at once). Gradually the old-style sacred repertoire of Couperin and his contemporaries with the delicate Tierces en taille and the Fugues and Trios, were replaced by opera-inspired melodies with a simple accompaniment. The fact that so

little of the music from this period exists is simply down to the fact that most of it was improvised for specific occasions. Perhaps the closest one gets to this style of repertoire is the music of Louis Lefébure-Wély, heard in the second illustration in his *Sortie in E flat*.

That is what you might call the 'popular' side of organ repertoire, and it clearly has its place. Nevertheless, there will always be some kind of reaction against such draconian measures as Napoleon's in secularising the State. In 1819 the new professor of organ at the recently-formed Paris Conservatoire was François Benoist. From among his pupils come three well-known figures: César Franck, Camille Saint-Saëns and Georges Bizet. I am not for one moment suggesting that this unfamiliar teacher is entirely credited with re-inventing 'serious' organ music, but he demonstrates the way in which the 'Establishment' sought to bring organ music back into the mainstream as a proper art-form grounded in the rules of harmony and counterpoint.

Just before we leave the 'lighter side' of 19th century organ music, it is worth noting that the reason the organ lent itself so well to all these patriotic marches and ceremonial music, was its ability to imitate the orchestra, and this is key to understanding what happens in organ-building of the period. The organs which had been suitable for the music of the Grand Siècle (built by people such as Clicquot) were becoming more obsolete as the trend towards orchestral imitation developed. When organs started being rebuilt in the post-Revolution years, the high Mixtures and clarity which had been so necessary for Couperin and his

contemporaries, was replaced by more powerful foundation stops and sonorous reeds which provided a warmer, more orchestral colour. I think it is important to note, however, that this change in organ-building was not responsible for the change in musical taste but rather it was the way in which organ builders responded to the prevailing wishes of the period.

One name in French organ-building stands out: Aristide Cavallé-Coll. Indeed Gerard Brooks goes so far as to say 'Cavallé-Coll's reputation was launched by the organ he built in 1841 for the abbey of St Denis near Paris, which signalled the beginning of the symphonic style of organ building in France.' And later, in 1932, Widor himself concluded that 'Our school owes its creation to the special, magical sound of these instruments.'

So what was so special about them? Aristide Cavallé-Coll was from an organ-building family stretching back several generations. However, his legacy stems from quite an interesting perspective because he was actually a very talented engineer, and this is certainly one factor in his organ design: he was not afraid to embrace new technology. One has to look only at his improvements in the design of bellows (having subsidiary bellows to enable the use of different pressures within the organ, and providing a more steady wind supply), the use of the pneumatic Barker lever (which makes the keys easier to play when you have lots of different stops out and manuals coupled together on a large mechanical instrument), and importantly, composition pedals. These Jeux de Combinaison are in many respects the precursors to modern, adjustable pistons; they allow you to select stops and

change the colours and sounds of the organ just by pushing one pedal. If one had to choose which single factor most influenced French organ composition in the 19th century, I think it is these combination pedals – pretty much every piece of organ music from the period uses them.

Cavallé-Coll had actually been awarded the contract to build the organ at St Denis in 1833, having won a competition with his design. By the time he actually got round to building it nearly 9 years later, he had made quite a few modifications to the specification and this is important in showing just how quickly the trends in organ building were changing. His revised specification was actually *smaller* than what had originally been proposed, and specifically he had reduced the number of mutations and mixtures, whilst increasing the number of high-pressure stops and over-blowing harmonic stops (such as harmonic flutes). Even in these nine years, we see elements of the change from the Classical instruments of the pre-Revolution years to the more Romantic instruments of the later 19th century.

While we are on the organ design front, there are a couple of points which are worth noting. On an English three-manual organ, the layout of keyboards from top to bottom is: Swell, Great, Choir. On a French organ, however, the Great and Positif (or Choir) are the other way round, so you have: Récit, Positif, Grand Orgue. Why is this important? Firstly all those awkward passages (e.g. Franck's *Chorale no.1*) where with one hand you are supposed to be thumbing out the tune on the Choir whilst playing with the other four fingers on the Swell suddenly make

sense, and secondly, it highlights the difference in balance of the manuals. In England, the Choir manual does exactly what it says – it usually faces East into the Quire, and is often used for accompanying the Choir. In France the Positif manual is in fact simply a smaller Great – effectively you’ve got the Swell for colour, and then two full choruses, a Primary one called the Grand Orgue, and a Secondary one called the Positif. This means that by building them up gradually and coupling them all through to one another, you can get a gradual crescendo from a single stop on the Récit through to the full organ and it should all blend and balance.

How does all this relate to the music of the period and in particular the development of the French Symphonic organ tradition? One of the most obvious connections is that César Franck was appointed organist of the church of St Jean-St François du Marais in 1853. The organ in this church was built by none other than Aristide Cavaillé-Coll, and at the same time, Franck was attached to that same firm of organ builders as their “Artistic representative”. In this relationship then, it is easy to see the influence that Franck and Cavaillé-Coll would have had on each other’s work and even though Franck’s output of organ works is actually quite small (only some dozen or so major pieces), they are undoubtedly crucial to the birth of the Organ Symphony. The relationship was to last a long time too: the *Pièce Heroïque* which I played at the start was written for the inauguration of the new organ at the Trocadéro in Paris in 1878.

Franck began his musical career concentrating on performance and

teaching, composition only really coming later. His compositional preference though was for orchestral and chamber music rather than the more popular genre of opera. I mentioned earlier, in passing, about the Symphonic Poems of Franz Liszt. Franck was familiar with these works (and indeed the two composers met on several occasions) and Liszt’s use of thematic transformation is something which Franck uses throughout his own compositions. Essentially thematic transformation is where the composer has an idea and squeezes every last possibility out of it rather than simply coming up with a new theme (as happens in opera). This is a characteristic which you find time and time again in 19th century music, and it is how composers create larger canvasses whilst still making them a whole piece rather than lots of little movements. Take the well-known *Prélude, Fugue et Variation* for example: here the use of increasing intervals in the melody, creates a sense of yearning and longing. This piece is in no sense an organ symphony, but I would argue it is certainly symphonic in concept.

If we think strictly in terms of the “Organ Symphony” though it is really to Charles-Marie Widor that we must turn and that will be the subject of the continuation of this article in the next issue.

For further reading, there is an excellent article, “French and Belgian organ music after 1800” by Gerard Brooks, in the Cambridge Companion to the Organ.

A likely story

Ronald Watson

What would you have to do to attract 350 people to an organ recital in the lovely church at Little Snoring on a cold Autumn evening? I wondered that on Saturday 30th October as I watched the people flock into the beautiful 12thC church in the tiny village of Cubillas, (population 250), which lies about half way between Valladolid and Palencia in northern Spain. (And it *was* cold!).



There has stood in this church for the past three months a brand new three-manual Allen 'Renaissance' computer organ which is not only the best organ for miles around, but one of only a handful of organs in Spain on which the standard repertoire can be played. Organs, as we know them, are

notoriously thin on the ground in Spain, as are organists. How this organ came to be in such a setting must surely be one of the most unlikely stories in all organ lore, and it is all to do with wine.

The Mayor and a group of wine producers in Cubillas decided a few years ago to apply to Brussels for money in order to promote their wines. In order to present their case as attractively as possible they engaged the services of Michael Reckling who was born in Germany but has lived and worked for the past 35 years in Spain in the field of publicity, producing high quality photographs, video presentations and now, of course, web sites. He is also a keen organist and was instrumental in having the largest pipe organ in a parish church in Spain installed in the church in Marbella in 1986 where, incidentally, he met and married Pilar Cabrera.

If anyone could sell ice-cream to Eskimos it would be Michael Reckling and he persuaded the Mayor of Cubillas (and the wine growers) that the best way to promote their wine was to have a really good organ in the church and regular organ recitals of a very high order. So convincing was Michael that the cost of installing this instrument was included in the bid to Brussels for funding, resulting in 80% of the cost of the organ being funded in this way with the wine growers came up with the other 20%. And there it stands for all to see and the villagers drift in and out of the church to look at it.

The recital on Saturday 30th October, in which I was privileged to take part, was given by Pilar Cabrera, (now mother to a 5 month old baby boy), and was part of the celebrations of the wine harvest being followed by a wine tasting in

a covered courtyard just a few steps away from the church.

And so they came, the entire village population and another 100 or so from Valladolid, Palencia and as far away as Madrid. In the audience were humble farmers who had probably never been to any recital of music in their lives, alongside some of the music cognoscenti from the region.

The programme was aimed to show the organ off and let people hear the more accessible classical organ repertoire, making no concessions to triter musical tastes. Pilar Cabrera played the two most famous and exciting Toccatas (Bach in D minor and Widor), the transcription by Capdeville of Pachelbel's, *Canon*, the delightful *El Baile del Cuco* by Michael Reckling and a brilliant *Intermezzo* by Gerónimo Giménez which is a really good concert piece, full of exciting Spanish rhythms. At Pilar's request I played four of my own pieces, again at the more accessible end of the spectrum, *Cradle Song* (written for baby Lorenzo), *Dances*, *Pastorale* and *Toccatà*.

The audience were totally mesmerised as they watched and listened, and after the recital spent ages inspecting their new acquisition and asking lots of questions. Furthermore, they seemed to be in no hurry to drift away for their samples of wine with accompanying cheeses and small slices of cured ham.

The only publicity for this concert had been on the internet and by word of mouth; admission was free.

The aim is that the regular organ concerts will bring people to the village from miles around, indeed 'put it on the

map' to the obvious benefit of the wine growers.

Michael Reckling and Pilar Cabrera have now moved from Marbella and made this village their home. They will, I am sure, make Cubillas a place of pilgrimage for organists and I'll bet that before too long, other organs will be popping up all over the place; just what Spain needs!

At mid-day on the day of the concert there was a wedding in the church for which Pilar played. In such a small village it is inevitable that the villagers turn out to see the bride and groom but on this occasion they were drifting in whilst the service was going on to look at the organ and watch it being played, even taking photographs! How much more fortunate were this happy couple to be entering and leaving the church to fine music played on a 'state of the art' electronic organ by an internationally recognised organ virtuoso, than countless previous couples who left either in silence or to the Spanish equivalent of Mrs Thing doing her best on an electronic device which now enjoys the ignominy it deserves covered with a dust sheet in an obscure corner of the building.

On Sunday 31st October Lorenzo Reckling Cabrera was baptised in this lovely church to the strains of music by Elgar, Handel and my *Cradle Song*.

I felt very privileged to have been a part of these two wonderful occasions.

For pictures of the village, specification of the organ and details of recitals visit www.cubillas-santa-marta.com

Let bygones be bygones

Ronald Watson

On the service sheet in the cathedral it said 'Evensong - attended by the Norfolk Organists Association' and at the start of the service the Precentor welcomed 'members of the Norfolk Organists Association'. No - not this year - this is how it was *last* year and in previous years. This year we were totally anonymous - just a few of us mingling with the normal evensong congregation, swelled by proud parents of the new recruits to the Girls' choir.

The Association's annual November event, originally linked with the feast of St Cecilia (now discontinued), was an appropriate opportunity for us music makers to make a corporate attendance and experience the exemplary music making which is a daily occurrence in our cathedral church. We would, afterwards, meet for a cup of tea and a biscuit in nearby Prior's Hall.

The event which was scheduled for Sunday 14th November this year was overshadowed by several things. Happily (for them!) the girls of the Cathedral Girls' Choir were welcoming their five new members in Prior's Hall following their ritual admission during the service, so we couldn't go there!

Another factor was that it was Remembrance Sunday, after Good Friday probably the most sombre day in the church's year, and whilst the music was, as always, exemplary, it was a long way from the celebration of music normally associated with St Cecilia's Day which used to brighten up a November afternoon.

Add to this the fact that our previous event was only the previous Saturday (which was well attended) and you have all the ingredients for a rather depressing occasion.

The service was sung by the girls and men of the cathedral choir, Julian Thomas directing, and with James Mooney-Dutton at the organ, the first time some will have heard the new organ scholar in action. The outgoing voluntary, Franck's brooding *Pièce Héroïque*, an admirable choice for the occasion (Remembrance Sunday that is!), was not calculated to pierce the gloom - and it didn't.

The reasons we had to settle for this particular Sunday are all valid and nothing is to be gained by chewing over them, but I think we must face the fact that, given that St Cecilia's Sunday no longer exists, and if we want an annual corporate attendance at a cathedral evensong, we should look for a Sunday in the year when the evenings are lighter and when the music is likely to be less Novemberish.



Desert Island Discs - Gerald Gifford

Peter Moss

Desert Island Discs was devised by Roy Plomley, says Mrs Plomley

When Dr Gerald Gifford was Assistant Organist of Ely Cathedral as a very young man about 1970, he was paid £400 p.a. and found himself in charge of evensong 88 times in a year (Dr Wills was an inveterate traveller), less than £5 a time. Last year he had just two hours' notice that the harpist at a joint Cambridge recital he was about to give was indisposed; he had to rush out to buy more music to fill another hour, and that cost him £70. No time to practise or to get used to an unknown instrument.

The informative and entertaining afternoon that Gerald Gifford gave the Association at Brooke on November 6th included dozens of anecdotes and facts which show how much the surface of the music profession has changed in the 35 years of his career so far, but how much it remains the same - inspiration, hard work, good teachers, luck, knowing the right people, heart, careful technique.

Ronald Watson was the interviewer, but there was quite a lot of banter with the audience. To this reviewer Dr Gifford had always seemed a serious and formidable presence (as with his achievements he deserves to be) but the afternoon revealed the humanity, humour and wisdom of the virtuoso scholar. He refused to choose between the harpsichord and the organ, but would opt for a clavichord if he were to be left with one option; he could think of times when Stanley or Howells spoke to his heart more tellingly than Bach; he did

not think it was the duty of senior Fellows of Cambridge colleges wash up wine glasses. Gerald gave us two and a half hours of pleasure, while challenging us with the highest musical standards.

His eight choices were: Handel's *Water Music* with Christopher Hogwood, who taught him as a teenager; Howells' *Hymnus Paradisi* (Harper, Tear, Willcocks) (Gerald was at the organ for Howells' 80th birthday performance); Stephen Dodgson's *Invention* (set 3 no. 4) for Harpsichord; Stanford's *Jubilate in B flat* (Ely Cathedral, Wills, with Gerald at the old Harrison); Stanley's *Organ Concerto op. 10* (Gerald at Hexham Abbey); Bach's aria, *Seid beglucht* from Cantata BWV 210 (Kirkby, Hogwood); Vivaldi's *Concerto for 2 Trumpets* (Steele-Perkins & Gerald at Hexham); Paradies' *Toccata* (Gerald on his Shudi & Broadwood harpsichord).

If he could take only one, it would be the *Hymnus Paradisi*, but again it might be Duke Ellington or Louis Armstrong. As a luxury, he would take some of the historic fountain pens from his collection, and as a book, a biography of Alec Guinness, but I think he mentioned "The Art of Fugue" for intellectual stimulation. His preference for an island companion was a difficult choice between Norah Batty and Nicole Kidman. He would not attempt to escape (unless it turned out to be Norah Batty who was washed up with him), but would exercise his skill at fishing.



From the mailbag

Dear Ron,

Congratulations on yet another deeply interesting Journal.

A few points which may be of interest - Brent Palmer's Organ News -.Earl Stonham's organ was rebuilt in 1899 at the cost of £100 by R.Gildersleeve of Bury St Edmunds. Originally it was reputed to be an early Walker. It was last rebuilt in 1955 when the Great lost an 8ft Clarionet and gained a Dulciana.

Sotherton organ is by Bevington, 1888. Sibton's organ is by Bishop & Starr, 1872, and tonally is very fine. It replaced an organ, reputedly played on by Mendelssohn, by Hart of Redgrave and is now at Castlemartin, Pembroke.

In Rod Paton's report on the Hillington and Ely meeting, the name of the builder who carried out work on the Hillington organ should be G M Holdich.

Can anyone think of a suitable home for many photographs of Norfolk organs - ancient and modern?

Ralph Bootman

Sir,

Carey Moore has kindly shown me this interesting discussion in your pages regarding the Hingham organ. It is hard to understand John Norman's reasons for insisting that the action of the pedal organ at Hingham must have originally been tracker.

By the time the Hingham instrument was built. Father Willis's work had shown, over some years, that pneumatic action was both reliable and durable. Other builders - members of a compact and gossipy trade - would have watched this development with interest, especially when it was applied at St Paul's cathedral.

As John Norman states, the first applications were "on a few pedal departments where the layout would have made tracker complex and expensive". This was precisely the situation at Hingham. The pedal stop here is divided between four windchests; each is placed relatively high in the case, at some distance from the other three. A complex and expensive tracker action would, indeed, have been required.

David Wyld, of Henry Willis, points out that Forster & Andrews used pneumatic action on pedal departments as early as 1869 and there seems to be no reason why this action at Hingham, made eight years later, should be regarded as anything but original. If the present pedal action dates from 1923, as Mr Norman thinks, there must be detectable evidence in terms of the workmanship, materials and the effects of ageing. Middleton, although a skilled cabinet-maker who had worked for Norman & Beard, was not in the antique-faking business!

The change in the form of the case at a late stage would have reduced the space available within. The provision of adequate working space for tuners and the protection of delicate mechanisms were features of F&A's work as were the quality of their workmanship and the

solidity of the materials they used. The decision to apply pneumatics may have been influenced by potential overcrowding problems within the reduced space.

Perhaps John Norman understates the importance of pneumatic action at Sydney Town Hall. It is true that the console is all tracker. Robert Ampt, the present curator and historian of the instrument, states that this action operates touch boxes behind the console. From these onward the entire instrument, five manuals and pedals, is a tubular pneumatic system. The whole Robert says, is entirely in original form.

Yours faithfully,

David Bridgeman-Sutton.

Dear Ron,

It is indeed an honour to read a response to my article "The Hingham Organ Jigsaw Puzzle, solved?" (see summer Journal) by the internationally respected organ adviser John Norman. (Autumn 2004).

Most of what John says on pages 14 and 15 will be interesting to readers I am sure, but seems to me to have little relevance to the pedal action in the Hingham organ, so the following comments apply mostly to page 16 of his response.

First, I think I should correct what must be a misunderstanding, in that John's reference to "work carried out only one year after it (the organ) was installed" was not made by me as he suggests. In fact the evidence we have shows that no work could have been done on the organ at that time.

What was written in my article has been very carefully and meticulously researched over many years, and of course we have an important advantage in that we have access to the past church records, and these have been studied very carefully. We have found no suggestion whatsoever that any important action changes have been made since the organ was opened November 1877, and careful study of the pneumatic action chests during dismantling of the organ show that the integral chests were fitted into the organ as pneumatic chests from the beginning. There can be very little doubt that the pedal tubular pneumatic action was fitted before the organ was opened in 1877, and is of Forster & Andrews design and manufacture.

Press reports of the opening also are evidence that the organ case was completed before the November 1877 opening, (otherwise they would have mentioned it).

The design and development of each part of the tubular pneumatic pedal action at Hingham can be traced back to before 1870, as follows:-

1. The pedal touch box is constructed exactly as described in Edwin Horsell Pullbrook's patent of 1869.

2. The composition (tin and lead) pneumatic tubes in the Hingham Organ are $\frac{3}{8}$ " OD. The organ industry would have obtained their lead and compo tubing from the gas industry in those days where it was readily available. The 1870 (revised 1874) Gas Manager's Handbook page 140 shows that nine different sizes ranging from $\frac{1}{4}$ " to 2" diameter were standard stock items, and were supplied in lengths of 80 yards for $\frac{1}{4}$ " reducing down to 26 yards for 1" diameter. Contrary to John's response, evidence shows that pneumatic compo

tubing as small as $\frac{5}{16}$ " OD was being used as early as the 1860s (probably earlier) for individual off chest pipes mounted on separate wind supply (instead of conveyancing from main chests). Also, we have documentation which confirms that $\frac{1}{2}$ " compo tubing was specified for parts of the tubular pneumatic pedal action of the large divided 1876 Bishop organ at Great Yarmouth referred to in my original article.

The 1877 publication by W. H. Clarke refers to 'small' pneumatic tubing which can be curved around posts etc.

Of course some organ builders did use larger tubes, especially on very large organs like St Paul's Cathedral, but there is no doubt that smaller tubes were used where considered appropriate for the application by the organ builder.

3. The primary motors are standard hinged rectangular wedge shaped motors which would have been common from the 1830s.

4. The charge primary action as we have at Hingham can be traced back to the single stage actions of the 1860s, and the principle can be attributed to Joseph Booth's system of puffs in 1827.

5. The integral pneumatic internal motor/pipe pallet chest, as used in the Hingham organ (exhaust action main motors) is attributed to Hamilton from 1861. However, the idea of the tape pulldowns as at Hingham is said to be a Forster & Andrews' feature. (These are a development of the pneumatic lever which some builders were combining with the pipe soundboard / windchest.)

6. The development of two stage systems, (essentially in those days a single stage tubular pneumatic action operating the input of a pneumatic lever machine positioned under or integral with the pipe pallet wind chest), seems to have been triggered by the 1867 Paris Exhibition where Fermis exhibited this. From this time various organ builders were experimenting with combining the two systems to provide two stage tubular pneumatic action such as we have in Hingham. At the same time 1876/7 similar two stage tubular pneumatic actions were being applied to important organs such as St Nicholas Great Yarmouth, (CKK Bishop patent), the 1877 T.C. Lewis large organ in the Public Halls Glasgow, for example. Each builder had his own design, and research shows that both the Great Yarmouth and Glasgow organs used exhaust primaries, whereas Forster & Andrews opted for the more simple charge primaries in the pedal action at Hingham.

I feel it would have been rather more helpful if John had mentioned these organs, and also the 1877 Forster & Andrew's organ at St Matthew's Hull which I am informed still has its original tubular pneumatic pedal action and was opened a week before the Hingham organ.

David Wickens wrote in September 1998 "It remains perfectly possible that Forster & Andrews applied a pneumatic action to the pedals at Hingham in 1877".

David Wyld (managing Director of Willis) wrote in December 1997 concerning the Hingham Organ "In my opinion, the Pedal organ does not seem ever to have been anything other than pneumatic."

Carey Moore

Unless the skeleton of either Forster or Andrews is discovered inside the Hingham organ then I feel that this subject can be given a bit of a rest.Ed.

Seasonal orienteering

Solve the clues to identify the six carols (numbers in brackets refer to the first line)



- | | |
|---|-----------------|
| Enters forge south east of Guildford | (1 6 4 2 9) |
| Can harm between Stroud and Cheltenham | (2 3 5 9) |
| Part of Tay bridge overturned in the Wirral | (4 2 5 6 4) |
| Swing tokens near Bristol | (4 3 7 9) |
| End due in Scottish town and county | (3 4 4 4 2 8 5) |
| Risky hero changes north of Potters Bar | (10 5 6 3 5 4) |

.....and from the initial letters can you identify the following popular Christmas songs?

ISMKSC WIAWW IDOAWC DTKIC(FTW) RTRNR AIWAF CIMTFT



Kostya and Charlotta
Åkerberg

send all our readers
warmest greetings and
best wishes for the
festive season - and
that goes for me too!



Forthcoming Association Events

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

Saturday 22nd January St Mary's, Duke Street, Norwich at 7.30 p.m.

'Quiz & Chips' hosted by Gordon and Celia Barker. Another evening of questions and surprises all accompanied by an excellent fish and chip supper! Please let Mathew know you are coming by Saturday 15th January at the very latest. A very enjoyable evening for only £5.00 a head.

Saturday 19th February St Mary's, Duke Street, Norwich at 2.30 p.m.

Gillian Ward-Russell unlocks the secrets of Louis Vierne's well-known 'Twenty-Four Pieces in Free Style'. This illustrated talk is a must for all those who love to listen to and perform this music and wish to know it better.

Saturday 12th March St Thomas's Church, Earlham Road, Norwich at 2.30 p.m.

Annual Members' Recital followed by our AGM.

Off-street parking will be available and the location will be enclosed with the AGM mail-out. The recital which begins at 2.30 p.m. will be followed by a short break for tea/coffee after which the AGM will begin at 3.30 p.m.

Saturday 9th April Maid's Head Hotel 7.30 p.m.

President's Dinner

Price £18.95 per person for a three course meal which includes coffee. The Dean of Norwich and his wife will be our guests and the Dean will give an address. Numbers are limited to 60 people.

Please contact Mathew for further details and to confirm attendance by the end of January 2005 after which you will receive the menu from which to make your choice; this needs to be returned by the 28th February 2005.

!...Advance notice...!

Carlo Curley at the cathedral on Saturday 11th June, 2005

This recital is being partly sponsored by the Association and will be a fundraiser for the next phase of the Cathedral's building project which contains facilities for the cathedral's choirs.

NOA Membership 2004

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