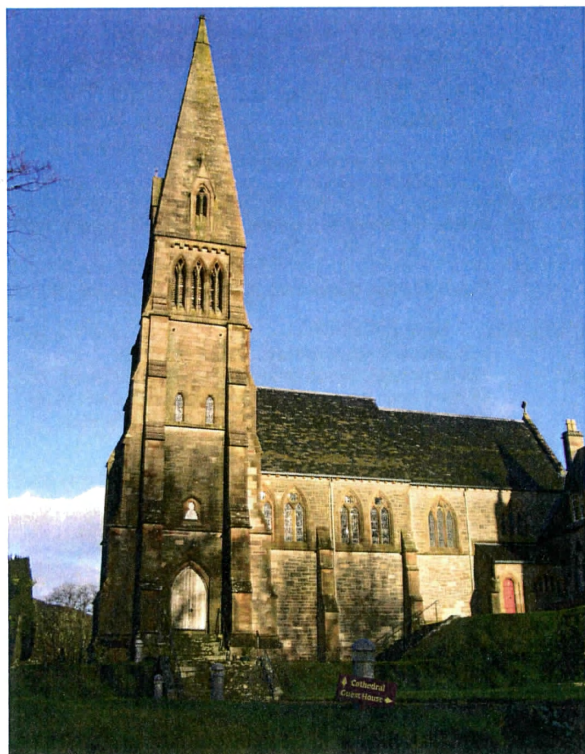


The Journal

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***Last date for copy for the next Journal is Saturday 18th May 2006
Why not send your contribution by email to
ron_watson@onetel.com***

The editor writes....

Screened on television over the Christmas period was an adaptation of Thomas Hardy's *Under the Greenwood Tree*. The central character is Fancy Day, the new village school mistress, and the main story is about her romantic entanglements. A sub-plot, however, centres around the fact that the vicar has purchased a new organ for the church and has in mind that Miss Day should play it. This unsettles the band of musicians who accompany services from the gallery. They go in deputation to see the vicar who tells them *'I myself, I must own, prefer organ music to any other. I consider it most proper and feel justified in endeavouring to introduce it; but then, although other music is better, I don't say yours is not good'*.

The emergence of music groups in recent years has made organists jittery and the above passage reminds us that the boot was once on the other foot. In Hardy's novel the gallery musicians eventually concede and join their families in the body of the church whilst Miss Day leads the singing on the new organ. (Any organists who saw this programme will have squirmed as they watched the fingers of the actress playing the heroine doing things totally unrelated to the music which was being heard which in turn bore no resemblance whatever to the score on the music desk of the harmonium).

One wonders how good these gallery musicians were and indeed hears tales of some very inappropriate behaviour on the gallery during worship, so Mr Maybold can perhaps be applauded for replacing something good with something better.

People tend to be suspicious of change and I believe it should be resisted until it has been shown that it will be for the better. Most of us, I suspect, will have endured changes which were ill thought through and resulted in deterioration in some form or other. Changing anything for something worse can never be justified and I tend to take the view that "if it ain't bust don't fix it".

How I wish some editors of more recent hymn books had left things alone. One finds that the pitch and even the harmonies of perfectly good tunes have been tampered with and the result is certainly not an improvement. For various reasons it has been deemed justifiable to alter familiar words which in many cases has ruined the poetry of the verses, for poetry they are, (or were!). Some 'improvements' are so awful one hesitates to regard them as worthy of being used in praise of the Almighty.

However, I was once chided by a bishop for expressing the view that some of the music and words performed by music groups was unworthy. His view was that if people are conscientiously trying to worship with whatever limited talents they possess then the offering is worthy. It may not be *the* best but if they are offering *their* best then it cannot be deemed unworthy.

Food for thought the next time you see a singing celebrity crooning *Silent Night* with a microphone in one hand and the words on a sheet in the other (in a cathedral!).

Happy Birthday Herr Editor

David Watson

A large gathering of family and friends met in Norwich Cathedral on the evening of Saturday February 11th to celebrate the 70th birthday of our Journal's indefatigable Editor: composer, organist and choir trainer Ron Watson.

Four distinguished organists collaborated in presenting a recital largely made up of Ron's compositions. They were international recitalist Dr. Gillian Ward Russell, Dr Arthur Wills (distinguished former Organist of Ely Cathedral), our own Cathedral Organist David Dunnett and Tim Patient, Secretary of the Norfolk Organists' Association, of which Ron has been a leading light for many years.

Introduced by Events Secretary Gordon Barker (who had a good deal to do with the planning of the evening) Gillian began the proceedings with *Excursion*, a piece which Ron had composed specially for her. Tim Patient, who also accompanied the choral items – of which more anon! – then played four contrasting short preludes on well-known hymn tunes: *All things bright and beautiful*, *Aberystwyth*, *Waly,waly* and *East Acklam*.

Next to play was Dr Wills, who performed a composition of his own, dedicated to RW and commissioned by Gordon and Celia Barker, based on the well known plainsong *Adoro te devote*, while David Dunnett played Ron's *Toccata*, then the appropriately light-hearted *Badinage* written for Gordon Barker and ended with a stirring performance of the *Sonatina*, making good use of the newly-tuned tuba!

Besides the organ music there was plenty of audience participation. David Dunnett skilfully directed lusty performances of Ron's amusing 'take' on *Wachet auf* called *Happy Birthday Herr Bach*, and as a Grand Finale, a musical tribute all the way from Melbourne Cathedral, whose organist Dr June Dixon had set some apt and amusing words to one of her organ pieces – a trio on *Ellacombe*.

One notable absentee was the eponymous Mrs Thing, dedicatee of much of Ron's recent output. Gordon Barker passed on her apologies; one of her bicycle tyres developed a puncture just as she was setting out.

A most enjoyable evening finished with a reception in the beautiful surroundings of the Cathedral's new Refectory.



.....and thanks from Birthday Boy

I was very moved that so many people from my present and earlier musical life came to the Cathedral on 11th February to mark my 70th birthday, which had occurred three days earlier. With the best will in the world the two main

the car, while we pretended to be mere tourists, until the approved time! Back in the car we were politely checked for identity in a most friendly fashion, and put at ease. Soon we were summoned into the forecourt and lined up with the other cars, and then we had to drive through the right hand arch and into the inner court yard, leaving marks in the hand raked 10mm red granite chips. A hand brake turn was called for, but not executed, lest I should be!

We were able to park close to the entrance stairs and soon made our way into a large reception hall where outdoor clothing was collected and placed in the cloakroom. Directions were given for the loos, which were excellent, but in no way grandiose, lest you should wonder. About two hundred people gathered from all over the Kingdom, of whom I recognised a good many. I was greeted by Christopher Gower (Peterborough) who had visited us recently to hear Ginny's instrument, and spotted other organists, including Peter Hurford, members of the trade, including Robert Shaftoe, William Drake and his team with their wives, advisers, churchmen and hangers-on.

Strolling into the ballroom, Derek, his wife and I took some elevated seats on the banking to one side at the front, so that knowing our place, we could 'look down on them' and have an unimpeded "aural vista". To my exceeding great delight, the seat to my left was quickly taken by Dr Francis Jackson, the organist star of my youth, and a great supporter of NOA. What more could a boy want than to sit with an organist emeritus in Buckingham Palace. We had a sotto voce conversation about the suitability of the programme, the performance, the qualities of the organ and days gone by. I shall

never forget him saying "I do so many gigs these days that I can't remember where I was a few days ago". I know the feeling.

More in the next copy of the Journal; Taking tea and the cup size protocol, sniffer dogs excluded from organ, Reger's 94th and other revelations.

Help the IAO

The Association is affiliated to the Incorporated Association of Organists and the benefits of this have been mentioned in previous issues. The IAO are asking for the Association's help on two matters.

The first one is a request: the IAO would like to know of any music festivals, whether or not they are competitive, where there are organ classes. The Norfolk County Music Festival takes place in the spring each year and the committee wondered whether there are any other music festivals in the area. I would be grateful to hear from anyone on this matter. Contact details are inside the front cover.

The second matter that the IAO would like to draw to the Association's attention is that it might be useful to compile a list of organ teachers and also organs that are available for practice. I would again be pleased to hear from anyone on either matter.

Tim Patient

The Chinese Organ Museum

Extracts from an article by Rhys Boak in Organ Australia. Reproduced with permission.

Said to be the largest in the world, the Gulangyu International Organ museum, near Xiamen in southern China is an institution that defies belief. Australian philanthropist and music lover Michel Wu, was born on the small Island of Gulangyu, near to the busy port city of Xiamen, (formerly Amoy). At the time of his birth, Xiamen was one of China's most important ports, and the Island of Gulangyu was home to many foreign embassies, foreign missionaries and foreign companies. The piano and the reed organ travelled from Europe to Gulangyu along with the diplomats and the missionaries. One can hear the music of Chopin and Rachmaninov as one walks along the streets of the picturesque island with its stunning mix of grand European homes and buildings alongside traditional Chinese shops and homes. The Island is now said to have the highest concentration of pianists per head of population on Earth.

Michel took a strong interest in the piano and the organ. He, like many, believes that the pipe organ is the single most important instrument in western culture. Michel's studies continued to draw him to the organ, eventually traveling to Belgium to study the organ. In 1974, Michel and his wife Lillian migrated to Australia. Michel had a strong interest in particular antique pianos and organs of all types. Over the years he built up a unique collection of rare and interesting pianos and reed organs. By the year 2000, Michel desperately wanted to

share his collection with as many people as he could. He wished to open a viable museum in Melbourne, but decided with great regret that this would not be possible. So, in the year 2000 he opened the first of two piano museums on the Island of Gulangyu, or "Piano Island" as it is known by the locals. He has donated a large part of his collection to the people of China, and tens of thousands of people view them every year. The two piano museums are among the most visited tourist attractions in that part of Asia drawing visitors from everywhere from Australia, the USA and Japan.

But, Michel was not satisfied and his driving ambition became the establishment of an organ museum, not just a museum for reed or electronic organs, but also fully functioning pipe organs.

In 2004 when the city of Xiamen decided to build a new and large modern museum, the old museum, a large building with a high central dome built in 1907, became available. This building, which was blessed with an excellent acoustic, was easily big enough to hold several pipe organs. Without delay, Michel took control of the building and within months had moved his large collection of reed organs into the museum. In a room bigger than many suburban churches, where most of the reed organs sit there are many player reed organs, orchestrelles, two and even three manual organs, French and German Harmonium type organs etc.

Underneath the high central dome now stands the museum's first playable pipe organ. Formerly installed in the Grainger Lane Methodist Church, Cradley Heath, West Midlands, England by Norman & Beard in 1909, this organ was in very real danger of being sold for scrap.

<i>Great</i>	
Open Diapason	8
Claribel Flute	8
Principal	4
Fifteenth	2
Mixture	II
Trumpet	8
Swell to Great; Swell to Great Octave	
Swell to Great Sub Octave	
Choir to Great	
<i>Choir (Unenclosed)</i>	
Lieblich Gedeckt	8
Dulciana	8
Flauto Traverse	4
Clarinet	8
Swell to Choir	
<i>Swell (Enclosed)</i>	
Violin Diapason	8
Rohr Flote	8
Echo Gamba	8
Gemshorn	4
Hohl Flote	4
Voix Celeste	8
Cornoepen	8
Oboe	8
Swell to Pedal	
Choir to Pedal	
Action: Triple Pneumatic	
Exhaust (Tubular Pneumatic)	
Swell Octave	
Swell Sub Octave	
Tremulant	
<i>Pedal</i>	
Open Diapason	16
Bourdon	16
Bass Flute	8
(from Bourdon)	
Great to Pedal	

On 24th September 1906, the new Grainger Lane Methodist Church opened its doors for the first time. The church needed a suitable organ to compliment this impressive red brick structure. This

was made possible in 1909 with a gift of more than half of the £750 needed to purchase the organ, given by Mr Andrew Carnegie Esq. The organ dedicated and opened on 3 February 1910. One can only imagine what the original benefactors and congregation would have felt like if they knew that the organ would end up in a museum in China, after less than a century. The Opening concert was given by the prominent organist, Sir Reginald Goss-Custard, who was at the time one of Edwin H Lemare's successors at St Margaret's Church Westminster. The Grainger Lane church closed its doors, (sadly an all too common occurrence), in July 2004.

The Grainger Lane Methodist Church, in Cradley Heath, England, had stood closed for several years. Former organist Paul Carr and his wife Hannah had desperately been seeking a home for this fine heritage instrument for more than a year. After having their hopes dashed many times they were delighted to hear from Australian organ builder Ian Wakeley who had been looking both locally and overseas for a suitable organ for the museum.

Thankfully, he saw on the Church Organ trader website that this remarkable gem was in desperate need of a home. At the eleventh hour, Ian flew to the UK, and rescued the organ, packing it immediately for shipping to China. The installation of this organ in the museum took around 6 weeks. The 40 shipping container contents had to be loaded by hand onto a specially chartered ferry. As there are no cars permitted on Gulangyu Island, the organ was transported up to the museum by 40 hand carts with many labourers. One challenge for the organ builder, (and the organists), was constant interruption

by members of the media. It was astonishing to see the level of interest in this museum, and its first playing pipe organ. It seemed that everybody wanted to have their photo taken next to the organ.



The museum building is the highest building on Gulangyu Island. Its distinctive red dome and colonnaded facade can be seen from the mainland. At night, the building is floodlit in bright colours. Since the installation of the Norman and Beard organ, the number of people visiting the museum has more than doubled. Even though this first organ is important, it is by no means the largest or only organ the museum will house.

Michel Wu also hopes that a reasonably large theatre organ can be installed on the second level, just for fun! There is also a room which displays some now historic electronic organs. There are many large rooms easily capable of housing average size church organs, hopefully of varying types.

With the collecting of every sort of organ, the complete story of the pipe organ and its related instruments can be told, and the public can learn the difference between them. The Museum

will also continue to be a performance venue with further recitals planned for 2005 and 2006. It is only a matter of time before several other instruments find a home, and are heard by thousands every week. (Photograph by Ian Wakeley).

The original article appeared in the inaugural edition of *Organ Australia* which is an excellent publication, full of interest and very nicely presented and which appears quarterly. They welcome articles from all over the world and also subscribers. If you would like to subscribe then contact the Editor, Bruce Steele at 36 Campbell Road, Deepdene, Victoria 3103, Australia or email him on editor2@sov.org.au

Annual airmail subscription is £20 sterling.

Organist required.....

.....for 9.30 a.m. services on the 3rd and 4th Sundays each month at Edgefield Church.

The church is situated 2 miles south of Holt on the B1149.

Please contact Lorna Ross on

01263 712359

Three days in the shadow of Handel

Ronald Watson

The dramatisation of Jamila Gavin's 'Coram Boy', at the National Theatre received such terrific reviews that we decided to go to see it. All we really knew about the production was that it was about the Foundling Hospital and that it ended with the entire cast singing the *Hallelujah Chorus*.



The London of Handel's time was wonderful for some and horrific for others, as tellingly depicted by William Hogarth, and the action of the play is centred on child exploitation, child desertion, child mortality and infanticide.

In 1720 Captain Thomas Coram was semi-retired and living on the outskirts of London. Business occasionally took him into the City where he was appalled by the sight of young children '*exposed, sometimes alive, sometimes dead and sometimes dying*' by the roadside. His determination to do something about this resulted in the Foundling Hospital, the story of which is, in itself, a fascinating one, too long, alas, to be told in a publication for organists.

The centre piece of the set, at the outset representing the interior of Gloucester Cathedral, was a most convincing mock-up of an organ and the

central characters are church musicians and choirboys. After the interval Handel features as one of the characters for Handel '*generously and charitably offered a performance of vocal and instrumental musick*' to raise funds for the completion of the chapel. As a boy Handel would have known of Professor Francke's famously progressive orphanage in his home town of Halle in Saxony. He may also have been inspired by the example set by Vivaldi and his work at the Pieta orphanage in Venice.

In 1749 Handel conducted a benefit concert in the Chapel with a programme that included the first performance of his *Foundling Hospital Anthem* and the following year conducted the first of his many performances of *Messiah* in the Chapel, the concert opening on the organ he had just donated. The tickets for this performance included a request that gentlemen should not wear swords nor ladies their hooped skirts so as to make room for the large audience that was anticipated. On the night so many tickets were sold at the door that many advance subscribers had to be turned away, and so the performance was repeated a fortnight later. One concert alone raised 500 guineas for the Hospital.

Shortly afterwards Handel agreed to become a Governor of the hospital and *Messiah* became an annual event. Handel attended every performance until his death in 1759 even after he had become too ill to conduct. In his will Handel bequeathed a fair copy of *Messiah* to the Hospital which is on display at the Foundling Museum with many other items of interest associated with Handel. On one of the staircases hangs a portrait of Charles Jennens who was Handel's librettist for *Messiah* and who lived at Gopsall.

(Visitors to the Gopsall Hall web site will hear the tune of that name, no doubt so called because Handel stayed at the hall for a short time).

Back to the play. The music was provided by a group of instrumentalists and a twenty voice choir who were all positioned on the stage at the rear and under the 'organ'. The music and the soundscore were the work of Adrian Sutton and was quite simply inspired, using, as it did, the music of Handel, metamorphosed to fit with the action on stage. In one sequence when children are being murdered on stage, the music of '*for unto us a child is born*' was used in a most chilling distortion.

The following day, a return visit (for me) to Handel's House in Brook Street and then around the corner into St George's, Hanover Square seemed like the only possible thing to do, although a visit to see rare manuscripts of Mozart at the British Library alongside other manuscripts by more recent masters, did not seem inappropriate.

The copy of the Ruckers harpsichord in the Brook Street house is often played by students and we were fortunate to coincide with such an interlude in which Masumi Yamamoto, a Junior Fellow at Trinity College, played pieces by Couperin.

'*Coram Boy*' played at the National Theatre until the end of February but is, I heard, being performed again next year, probably because during this run it has been a sell-out. See it if you can.

(Had Handel lived on a little longer then he would have had as his next door neighbour the rock legend Jimi Hendrix who lived at No. 23 Brook Street in the 1960s.) Lucky Handel!

Book

The Organists of St. Andrew's Church Hingham Norfolk by Carey Moore

Consisting of 74 pages A5 format (similar to Journal but single column text) this beautifully presented and illustrated little book covers the interesting stories of just under thirty organists of St Andrew's Hingham, from 1840 to the present day, whose terms of appointment ranged from just a few months to one of over fifty years. Some deputy/assistant organists are also mentioned.

The price is £4.95. Postage and packing (when required) £1.00 from Carey Moore on 01953 452682.

***Many happy returns to
Barbara Knowles,
long standing member and
supporter of cathedral music and
Association events who will be 80
in March***



Some recommended lesser-known works by Bach and Andriessen.

Peter Stevenson

Fantasia and Fugue in A minor BXV 561

It is rather puzzling that this truly brilliant work is so rarely heard since its almost straightforward simplicity in design and its structural balance make it one of the easiest works to enjoy and appreciate; the sprightly and memorable fugue subject is of special attraction. The toccata-like *Fantasia* is of striking brilliancy which reappears, like a cadenza, after the working out of the fugue is complete, a feature which Harvey Grace abruptly condemns in his book *The Organ Works of Bach*.



Prelude and Fugue in D minor BWV 530

This tuneful fugue first saw light of day as the second movement in the first of six sonatas for solo violin. Consequently it is sometimes known as *The Fiddle Fugue*. Bach was always an enthusiastic "arranger", and this work reveals much of his approach and methods. Part of its uniqueness is that in no other organ work are there so many rests in the texture, letting in the air and defining the structure of the music, contrary to the opaqueness of much organ music which accounts for its bad name with many musicians. The simple but effective independent *Prelude* is for manuals only.

Trio in C minor (in two movements - Adagio and Allegro) BWV 585

Written long before the better-known set of six *Trio Sonatas*, the engaging transparency and tunefulness of this short work are immediately attractive. The *Adagio* contains echo effects, and the *Allegro* has a sure flight with stylish interplay of the three parts in true trio-style, alla Bach.

Fantasia in G major BWV 571 (not to be confused with the well-known piece with the same title BWV 572). One early editor of this piece entitled it *Concerto*, possibly because it has three distinct movements. The texture of the first is contrapuntal with a great deal of free imitation and the movement ends on the dominant of the relative minor, leading into the *Adagio* movement in that key - a quietly effective piece based on an inversion of the opening theme of the *Fantasia*. The expected allegro last movement is based upon an unobtrusive basso ostinato consisting of a descending scale-wise passage of six notes. Of this movement, the aforementioned critic, Harvey Grace, was unreservedly enthusiastic.

These four lesser-known works by Bach will form the first half of my next recital at St Thomas's, Earlham on Saturday, 22nd April. The second half will consist of a performance of one of the few organ 'symphonies' written after the prolific period of organ symphonies by Widor and Vierne in Paris.



The four movement *Sinfonia* by the mid-20th Dutch composer, Hendrik Andriessen, will be a first-time in Norwich; his *Theme and Variations* written for Lady Susi Jeans is frequently played. I gave the first broadcast performance of the *Sinfonia* on Radio 3 in 1972 from Portsmouth Cathedral, shortly after launching it at New College, Oxford. The extensive opening movement - *Fantasia: maestoso-allegro moderato* is followed by a fugue, *molto sostenuto*; the energetic *Finale* with cyclic content is preceded by a whimsical *Intermezzo*. Andriessen's music could be described as conservatively modern, but decidedly not avant garde, in which some will recognise links with César Franck; Andriessen wrote four extended works called Chorales like his French predecessor, (who wrote three).

Membership Notes Spring 2006

Sylvia Martin

A warm welcome is extended on behalf of the Association to our new members this quarter:

Roger Buck from North Walsham, *Ellie Gregory*, a student from Eaton, *Henry (Harry) Macey* from North Walsham, *Edward Sutton*, a student from Long Stratton and *Dr Stephen Taylor* from Ely.

Our condolences go to the family and friends of Hilda Thompson who sadly died on 19th November 2005.

I have had several comments to the effect that people would like to have membership numbers, so I have allocated membership numbers which can be used as a point of reference for any correspondence and to enable identification of any payments made directly into our bank.



Have you renewed your membership? At the time of going to press several members have not paid this year's subscription. The absence of your name from the rear cover cover will indicate if you are one such.

Organ news

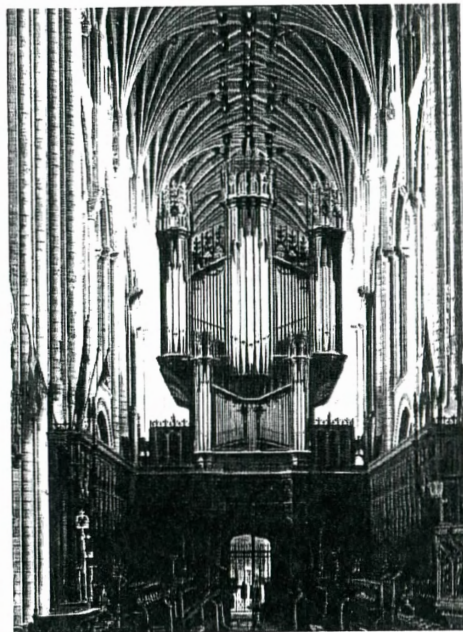
Geoff Sankey

W & A Boggis are carrying out a complete workshop restoration of the two manual Hill instrument from St Mary and St Walston at Bawburgh. This is a six stop instrument dating from 1867, now being completely stripped down and rebuilt. It is planned to have the work completed around Easter. I understand that this workshop based project has come at a welcome time when working in churches can be so very cold, not that Rodney ever complains about his working conditions. Boggis are also looking forward to overhauling the organ at Lurgashall near Perworth in Sussex.

The building of the new water organ for the Real Alcazar gardens is underway in our workshop. The plan at the moment is for installation before the grand Easter Festivals and also before it gets too hot in Seville. This water organ will work on the same basic principle as the Villa d'Este organ in Rome where the air is created in an aeolian chamber. For this one, however, in addition to building the organ and music barrel, we will also be constructing the chambers for the air and water.

Holmes and Swift have just finished their work on the one manual instrument at Bale, near Fakenham. In St Margaret's at Cley, they are undoing the problems created by bat droppings to the thirteen stop instrument by Bryceson. Originally built by Norman & Beard, it was substantially enhanced in 2002. As well as building a roof over the instrument to reduce future problems with droppings, Holmes & Swift are also carrying out some re-regulation of the pipe-work.

After a long wait for a faculty, they are finally about to install a chamber organ into Houghton parish church. Although the maker is unknown, this is apparently a very fine instrument housed in a gothic case.



Mystery organ

The organ described on page 17 of the last issue was - yes - Norwich Cathedral. Well done Rod Paton and Ralph Bootman for recognising it. The extract was taken from a Norwich Cathedral blotter, calendar and year book for 1935 - 36.

Britain's smallest cathedral

Ronald Watson

A ten minute ferry ride from Largs on the Ayrshire coast takes one to Great Cumbrae, a very small island around which one can drive in about twenty minutes. On the island is the resort of Millport where Glaswegians flock for their holidays and in Millport stands Britain's smallest cathedral, the Cathedral of the Isles, with a nave of a mere 40 feet by 20 feet. It is one of a group of buildings comprising two residential buildings (colleges) and a collegiate church designed by William Butterfield. Planned as a theological college for the Scottish Episcopal Church it was seen as a 'new Iona' and was consecrated in 1876.

In 1867 a two manuals and pedal tracker organ was built by Frederick Holt for the opening of All Saints' Episcopal Church in Edinburgh and in 2004 this was restored and installed in the cathedral by Wood of Huddersfield. The cathedral is also home to an 1897 Lipp boudoir grand piano and the 1976 'Cumbrae' harpsichord.

There are extremely fine recitals in this tiny cathedral featuring some of Scotland's finest singers and instrumentalists and 2005 saw performances also by George Bayley from Delaware, USA and a talented group of singers, Voskresenije, from St Petersburg. The cathedral organist is Alastair Chisholm.

The cathedral is beautifully maintained and well worth a visit if you are ever in this area.

Organ restoration

*The organ in St Vitus' is now neo-baroque
And, heard for the first time, it gives one quite a
shock*

As its tone is somewhat fierce.

*This is due, amongst other things, to the inclusion
of a Tierce.*

*However we are told that in a hundred years of
so*

This stop should mellow.

As is only right and proper

*All new pipework, except the Nazard and Sifflole,
is made of copper.*

*These, because the financial position was drastic,
Are made of plastic.*

The action is tracker - and erratic,

*But the builders, Goose and Gander, scorned
electric or pneumatic.*

*Each pipe chuffs very carefully before it speaks
And this sometimes takes days - if not weeks.*

Wind pressures are dangerously low,

But even so

It takes six stalwart fellows

*With biceps as large as Tarzan's to pump the
bellows.*

*The specification is interesting, not to say
curioso!*

*On the pedals sixteen mixtures, Piffleflote and
Bombarde Furioso.*

One can achieve astounding harmonic variations

*But there is still nowhere for the organist to
change his combinations.*

*Of course a Trompette Militaire en chamade has
been fitted*

*Though when it is in action teeth have to be
gritted*

*As it sounds like some primeval donkey braying
at the moon*

Is apt to get stuck and is impossible to tune.

*Although the organ weighs five tons, the whole
thing rests on wheels*

And can be moved around as the organist feels.

*Thus a very effective diminuendo may be made,
By pushing it into the churchyard whilst it is
being played.*

From the mailbag

LETTER FROM FRANCE

Sad to say church attendances are getting lower and lower throughout France and Champagne-Ardenne is no exception. I have heard of two churches that have declared the organs they possess to be redundant for the current form of worship and have decided that they will no longer be used. In one case this decision was taken by the newly appointed Director of Music and the organist, a person of long standing and a fine musician, refused to serve under her and to play as and when she directed, and left. What music there is will be accompanied by a 'group' or by the electronic keyboard and what there was of a choir has been disbanded as all singing should be by the congregation. Now, where have I heard this tale, or something very similar before ? Is it any wonder that the majority of organ students at our local music college are not seeking church appointments and are aspiring to become reasonable recitalists?

On a happier note, a church in Reims decided that their organ which was no longer needed, (I must find out why this was), should benefit another church and so the organ was removed and transplanted to the church in the village of Neuvizy - not all that far from the village where it was made - Librecy - by the local organ-builder, M. Petit-Falaize, in 1987. Neuvizy has a large church with twin western towers still carrying the scars of wartime shells and the organ has been placed in the shallow north transept which it fits very well. It is a two manual and pedal instrument with the following specification:

Manual I [56] Montre 8 Prestant 4 Plein-Jeu III

Manual II Bourdon 8 Flute 4 Cymbale II

Pedal [30]Soubasse 16Basse [ext]8

Couplers Man I - Pedal Man II - Pedal Man II - Man I

Mechanical action. Attached drawstop console Electric blower.

In this resonant church, it sounds very well and the Organist is more than pleased with its acquisition and has granted me free use of the instrument.

I hope that the NOA has a happy and successful year ahead and I expect to be over at sometime when, perhaps, I may join you all in one of your events.

Sandy joins me in sending you all our best wishes. Ralph Bootman

Dear Mr Watson,

Your editorial in the Winter 2005 Journal raises some interesting points about organs in Ireland. Last year I visited Ireland with The Organ Club, the tour was based on Dublin, Waterford and Cork. The President of the club is an organ builder and does tuning work in Ireland and therefore has detailed knowledge of the organs. His article on Irish organ builders mentions William Telford, later Telford & Telford were the leading Irish organ builders and were based in Dublin. They were founded in 1830, but they closed in 1950 and were taken over by R E Meates & Son of Dublin, four generations of the Meates family having worked for the Telford firm. T W Magahy & Son were well known family Irish organ builders from approximately 1875 until 1959 when they were taken over by Conacher. They were based in Cork. Magahy was workshop foreman for Telford before he set up his own business.

The Kenneth Jones organ in Christchurch Cathedral was not entirely successful and the Wells Kennedy Partnership and Flentrop cleaned and overhauled the organ and did some additional work on it. An interesting organ is the Hill organ in St Fin Barre's Church of Ireland Cathedral in Cork. The organ is placed in a pit about 14 feet deep and it is strange to look down from the top of the pipes and see the pipework below, the sound projects very well into the cathedral. Ireland is certainly worth a visit with its beautiful countryside and friendly people. Cheap flights are now available from Norwich Airport although prices have risen in Ireland since they went onto the Euro.

One problem of being on a touring holiday is that most churches you see are locked for security reasons. Arriving at Port Elizabeth by air from Durban early one morning I saw an interesting church near the sea front. The well built church was called The Hill Presbyterian Church but unfortunately nobody was about and it was locked. It was a pleasant surprise later to read in the BIOS Journal 2004 an article on churches in Port Elizabeth. The Hill Presbyterian Church was opened in 1865 and a substantial organ by Bevington & Sons, 11/P/23, was installed in 1892. The present, rebuilt instrument still contains most of the original pipework.

New Zealand has a fine collection of pipe organs and it was good to see Martin Setchell the organist at the Town Hall, Christchurch playing at Norwich Cathedral last year. I spoke to him and his wife after the recital about the Rieger organ which I managed to see on holiday in 2004. In the Spring, 1997 NOA Journal I mentioned a visit to a picturesque church in Moose, Wyoming, USA. I wrote that there is a similar type church and location at Lake Tekapo on the South Island of New Zealand. Little did I realise that eight years later, 12,000 miles from England, I would be visiting that church. The views from the Church of the Good Shepherd are magnificent and attracts many people. Inside there is a small Estey organ which looks in good condition and used often for services.

Yours sincerely,
G.A. Rant

For your diary

St Thomas's Church Earlam Road Norwich concert series 2006
All concerts begin at 7.30pm Admission £4.50 or £3.50 Concessions

**Admission £5 or £4 Concessions*

Tea and Coffee are usually served during the interval

- Saturday 25th March* Hellesdon & Sprowston Brass
Sunday 9th March *'Come & Sing' Crucifixion* £5 per singer Proceeds to be given to the Quidenham Children's Hospice Rehearsal 3.15 p.m. – 5.15 p.m. Performance 6.30 p.m. Tea and Refreshments provided
Saturday 22nd April Organ Recital **Peter Stevenson**
Saturday 6th May Organ Recital **Dr Gillian Ward-Russell**
Saturday 13th May **Fine City Chorus** Barbershop Singing
Saturday 24th June **Sine Nomine** Directed by Matthew Wright
Saturday 8th July **Norvic Concordia** Award winning accordion ensemble
Thursday 27th July **Robin Jackson & Maureen McAllister** A recital of organ duets
There will also be a rare opportunity to hear the organ played by 3 organists at the same time!
Saturday 12th August* **Celebrity Organ Recital Dr Francis Jackson
Saturday 30th September Organ Recital **David Dunning**
Saturday 21st October Organ Recital **Charles Wooler** Organist, Gosforth Parish Church

St. Andrew's Hall

Lunchstop recitals 2006 - 21st year

Mondays at 1.10 p.m. admission £3.

June 19th	<i>Gary Sieling</i>	June 26th	<i>Ronald Watson</i>
July 3rd	<i>Kenneth Ryder</i>	July 10th	<i>Julian Thomas</i>
July 17th	no concert	July 24th	<i>Andrew Parnell</i>
July 31st	<i>Tim Patient</i>	August 7th	<i>Ben Giddens</i>
August 14th	<i>David Ivory</i>	August 21st	<i>Gillian Ward Russell</i>

Norwich Cathedral

Bank Holiday Recitals at 11 a.m.

Admission free

Easter Monday **Julian Thomas**
May 1st **Matthew Martin - Assistant Organist Westminster Cathedral**
May 29 **Greg Morris & David Gibbs (organ duets)**
August 28th **David Dunnett**

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.

THE ORGAN SYMPHONY

In the second half of each programme, March to August inclusive, movements from organ symphonies by Franck, Widor, Vierne and Andriessen will be played to illustrate this organ genre.

St Lawrence Centre for the Arts South Walsham

Saturday 22nd April at 7.30 p.m.

'Mixed Doubles'

Gordon Dodson, Jane Berry and Bryan Ellum play piano duets, solos and a trio

St Nicholas Dereham

Monday 15th May at 7.30 p.m.

The Windmill Ringers with Jane Berry and Bryan Ellum

St Martin's Overstrand

Saturday 20th May at 7.30 p.m.

'On a lighter note' with **Jane Berry and Bryan Ellum**

Association events

Saturday March 11th AGM Christ Church Hall, Magdalen Road, Norwich

Please note that due to building work currently in progress at St Mary's, Duke Street, Norwich, this meeting has been relocated.

Saturday 11th March 2.30 p.m. at Christ Church Hall, Magdalen Road, Norwich.

Members' Choice. Several members will be presenting their favourite choice of recorded music before our AGM commences at 3.30 p.m. Any member wishing to participate should contact Tim Patient as soon as possible

Saturday 29th April 2.30 p.m. at the Church Rooms, Brooke.

'A Whistlestop Tour of European Organs' our guide will be Martin Cottam.

!Please note altered date!

Saturday 20th May 7.00 p.m. at Norwich Cathedral.

David Dunnett invites members to enjoy console time at the cathedral organ. Please contact Gordon Barker by Wednesday 17th May if you wish to attend this event.

Saturday 10th June 2.30 p.m. at St Mary's Parish Church, Somerleyton.

An Organ Workshop Event. Members are invited to bring a prepared piece for discussion and guidance. The organ at St Mary's is a fine 1912 Norman & Beard which was formerly at Chapelfield Congregational Church. Please contact Gordon Barker by Wednesday 7th June if you wish to attend this event.

Saturday 1st July President's Day

Members wishing to participate in this special event must return form and cheque by Saturday 11th March

Gordon Barker would be delighted to receive recommendations in writing from members and non-members for our Young Organist 2006 award. The recital would be held during a convenient date in August on an instrument that is familiar to the player. The recital attracts considerable publicity plus a recital fee of £50.

Nominees must be 18 or younger and possess the ability to perform a varied programme lasting approximately 40 - 45 minutes. A composite recital involving several players is also an option.

The closing date for nominations has been extended to Sunday 30th April.

List of members 2006

Mr Richard Baker
Mr David Ballard
Mr Lawrence H Bannister
Mr Gordon L Barker
Mrs Margaret Barrrell
Mrs Nora E Barwood
Mrs Jean E Bedwell
Mr Ralph Bootman
Mr Richard A J Bower
Mr Simon J N Bracken
Mr Rodney E Briscoe
Mrs Ann Brown
Mr Roger Buck
Mr David H Bunkell
Mrs Ruth A Burrows
Mr John Burton
Mr Ronald C Buxton
Ms Chrissie Clement
Mrs Penelope M Cooke
Mr Basil A Cooper
Mr Martin J Cottam
Mrs Sally G Desbois
Mrs Anne Duarte
Mr David Dunnett
Miss Lynda M Edwards
Mr Samuel D Eglington
Mr Bryan Ellum
Mr John A Farmer
Mr Colin H Fenn
Mrs Maria Gash
Dr Gerald M Gifford
Ms Prue Goldsmith
Miss Ellie Gregory
Mr William S Ham
Mr Rodney J Head

Mr John R Hudson
Mrs Margaret Hunter
Mr Freddie Hutchins
Mr Robert G Ince
Mrs Alice M C Ingrey
Mr Arthur W Ingrey
Dr Francis Jackson
Mr Mark D Jameson
Miss Celia A Joice
Mr John W Jordan
Mr Steven Kirk
Mr Michael S Kisby
Dr Barbara Knowles
Mr James N Laird
Mr Paul Leeder
Mr Anthony N Leeson
Mr J Richard W le Grice
Mr P James Lilwall
Dr Allan H Lloyd
Mr Cyril J Lockwood
Mr Dennis A Long
Mrs Claire R MacArthur
Mr Henry C Macey
Mr Mathew R Martin
Mrs Sylvia Martin
Dr Richard G May
Mr Brian C Milward
Mr Carey Moore
Mr Alan R Morris
Mr Peter H Moss
Mr William Moss
Mr Ian P Murphy
Mr Barry R Newman
Mr Timothy R A Osborne
Mr Brent L Palmer

Mr Timothy I Patient
Mr Rod Paton
Mr James A Pewton
Mrs Rita M Piessie
Mr John G Plunkett
Mrs Ginny M Plunkett
Mr Gordon M Pollard
Mrs Josephine A M Pollard
Mr Gary A Rant
Miss Nellie W Reeder
Mr John P Robbens
Miss Lis Room
Mr Kenneth S Ryder
Mr Geoff P Sankey
Miss Clare Seabrook
Mr Keith L Shaw
Mr Nigel Singletery
Mr Kenneth G Smith
Mrs Jessie Steadman
Mrs Pauline M Stratton
Mr Martin Sussams
Mr Edward J Sutton
Dr Stephen C Taylor
Mr Julian R P Thomas
Mr Peter G Walder
Mr H David Watson
Mrs Isabel Watson
Mr W Ronald Watson
Mr Graham Watt
Mr Robert P Woodcock
Mr Brian A Woodcroft
Mr Marcus E D Wortley
Mr Matthew C Wright