

The Journal

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Last date for copy for the next Journal is Saturday 19th May 2007
Why not send your contribution by email to
watron@tiscali.co.uk

The editor writes.....

Travelling as we do invariably brings us into situations where one wishes to enter a building of particular interest. Twice we have had to don slippers, once in the Levadia Palace in Yalta and most recently in Liszt's rooms in Budapest. In a Maori meeting house in New Zealand the removal of shoes was required and I have twice had to don a yarmulke, once when entering a synagogue and the other time when approaching the wailing wall in Jerusalem. A recent visit to the state rooms at Buckingham Palace required the same security procedures on entry as one finds at an airport and something similar, whilst a little less rigorous was required for entry into the Houses of Parliament in Budapest. Here, photography was allowed but in some rooms only without the flash.

To enter the sauna areas in an Austrian hotel **all** clothing had to be removed, strictly birthday suits only; and a former Dean of Norwich was once barred from entering Raffles Hotel in Singapore because he was wearing sandals. His rank in the Church of England and the fact that sandals were all that he ever wore, being a Tertiary Franciscan, cut no ice.

Which brings me to cathedrals. A distinguished organist friend of mine was once barred from entering St Peter's in Rome in shorts and most of you will I am sure have come across huge notice boards outside continental cathedrals stipulating the restrictions relating to clothing and other matters to be observed before entry is permitted. On a recent visit to the Russian Orthodox Cathedral in Tampere (Finland) one of our party wearing shorts was offered a large scarf to wrap around his bare legs to enable him to enter. So

what am I getting at? Simply the slackness here in the UK regarding appropriate clothing and behaviour in our cathedrals.

Any theory that imposing requirements deters people who would otherwise enter is not borne out by the fact that in countries where they are strict about such things people still enter their buildings in their droves and, for the most part, comply. I do get hot under the collar when I see men wandering around our cathedrals with caps on and, sometimes in summer, stripped to the waist. What is the matter with us!?

What prompted this outburst was the poster outside St Istvan's Basilica in Budapest which makes it perfectly clear that the following are not permitted: casual clothing, eating and drinking, dogs, flash photography, using mobile phones, smoking, wearing skates(!) and wearing hats (men). Good for them I say and how I wish we would follow suit.



Photo display

At the AGM there will be a display board and members are invited to bring along any photos they may have of Guild/Association activities and personalities from yesteryear. Simply pin them up and take them away again at the end of the afternoon; I already have some which have come across the channel, and others of my own.

Double Diamond

Submitted by Pauline Stratton and reproduced by kind permission of the EDP

120 years ago

From the Norfolk Chronicle 26th February 1887. A letter to the editor on the subject of SURPLICED CHOIRS

"Sir, In nearly all the village churches of Norfolk one can not fail to note the immense progress made during the last few years in the conduct of the service. Instead of the old drone hymns, led, perhaps by a cracked voiced clerk, and followed by long fatiguing sermons (making listening a penance), we find the musical portion of the service musically rendered by a choir of fresh sweet voices: and the discourse usually short, pithy, and suitable.

A want, however, is too often observable in the discrepant aspect of the quire. One young fellow has a bright waistcoat with a gorgeous blue stock, ornamented by the pride of his heart, a horseshoe pin; another delights in blazing red, with an ire-inciting globe for a fastener! The whole of the members are mostly unsorted and the balance of the voices utterly disregarded,

The difficulty of keeping up an effective choir in country places is well known and can not be over-rated. Your principal soprano leaves you; the fine tenor, upon whom you have lavished kindnesses, is suddenly offended; the grand basso has a pain in his head (or toe), and is conspicuous by his absence.

Well, sir, all this is vexatious and might be overcome were all the congregation willing to help the parson to the utmost in the selection and training of

aspirants; but above all, by making the choir a surpliced choir. This is the want I particularly wish to notice. A surpliced choir has the feeling of an organised body of religious worshippers with the esprit de corps belonging to organisation and this ensures a more regular attendance at church and at practice, as well as more reverential attitude during service.

The extra expense, I am certain, would be cheerfully met - as one or two collections for the purpose would amply testify. A serious matter with the parson, in facing the question of surplices is "What is to be done with the girls? They give us great help, we can neither spare them or give them up." Surely this is a problem of very simple solution, as space is generally available behind or near the male members of the choir.

Hoping the time is at hand when the surpliced choir will be considered a sine qua non in all our churches.

I am, sir, yours faithfully, N.S.M."

.....and from the Norfolk Chronicle dated 16th April 1887

"The New Organ at St. Gregory's.

A handsome new organ just built for St Gregory's church in this city, by Messrs Norman Bros., of the Norwich Organ Works, was opened on Easter Sunday, when there were crowded congregations. The organ, which has involved an outlay of £450, is a fine instrument of rich tone and a credit to the builders. Mr C. J. Campling presided at the inaugural performances with his accustomed ability and skill.

In the evening the church was so thronged that extra seats had to be provided, and then there was only standing room. The service, which was full choral, was Tours in F, the anthem, the *Gloria* from Mozart's 12th Mass. The voluntaries during the day were *Largo and Andante* (Batiste), *Offertoire in G* (Collins), and *Inauguration March* (Scotson Clark).

The merits of the new instrument were adequately expressed by Mr Campling in the evening anthem, the *Gloria*, which was a really excellent performance. In the evening, the Vicar, (the Rev Canon Medley), previous to delivering a most eloquent discourse upon 'The Resurrection', took occasion to congratulate upon the efforts that they had made to beautify God's house and expressed the hope that these were but outward tokens of their heartfelt love and devotion to Him.

The following are the specifications of the instrument :-

Two manuals and pedal organ, 24 stops

1. Open Diapason, 8 feet, 58 pipes
 2. Gamba, 8 feet, 58 pipes
 3. Dulciana, 8 feet, 58 pipes
 4. Wald flute, 8 feet, 58 pipes
 5. Principal, 4 feet, 58 pipes
 6. Flauto traverse, 4 feet, 58 pipes
 7. spare slide
 8. spare slide
 9. spare slide
 10. spare slide
- Couplers

Swell organ CC to A, 58 notes

11. Lieblich bourdon, 16 feet, 58 pipes
12. Open diapason, 8 feet, 58 pipes
13. Stopped diapason, 8 feet, 58 notes
14. Viol d'amour, 8 feet, 46 pipes
15. Vox celeste, 8 feet, 46 pipes
16. Principal, 4 feet, 58 pipes
17. Mixture, 2 ranks, 116 pipes
18. Cornopean, 8 feet, 58 pipes
19. Oboe, 8 feet, 58 pipes

Pedal organ, CCC to F, 30 notes

20. Open diapason, 16 feet, 30 pipes
21. Bourdon, 16 feet, 30 pipes
22. Swell to great
23. Swell to pedal
24. Great to pedal

Three combination pedals to great organ; three ditto to swell; tubular pneumatic action to pedal organ. The manuals, which are situated behind the pulpit, are quite separate from the organ, and are so arranged that the organist sits back to the organ and facing his choir. The console is of oak and the front of the case of stained pine filled in with tracery.

To avoid obscuring a handsome stained glass window in the north aisle, the organ has had to be supported on columns, and the bellows placed away from the organ, by which means the desired object has been attained, there will be a special service to commemorate the opening of the organ on Trinity Sunday, when the Mayor and Corporation are announced to attend."

I find it amazing that I can have clocked up three score years and eleven and can still stumble across things which I never knew. Until we were in Budapest in December I had never heard of Chickering pianos, yet in Liszt's apartment in that fine city, there is (alongside a Bösendorfer) a Chickering piano which was, so we are told, Liszt's favourite piano. It seems that Chickering & Sons started making pianos in Boston Mass. in 1823 which were highly sought after in Europe, and indeed kept making them until 1983. I also discovered that one of Hungary's most revered composers was someone called Erkel and the largest auditorium in Hungary, at which we saw a production of Nabucco, is named after him. How can I not have heard of a composer regarded as being on a par with Liszt?

One of Liszt's instruments is a pianino-harmonium, which I never knew existed. It is a combination of a piano and a harmonium, each part being made by a different builder - the piano by Erard and the harmonium by Alexandre Pèrè et Fils.
RW

Are you still a member?

Invariably at this time of the year there are those of you who, sidetracked by Christmas (or something!), have overlooked renewing your subscription.

We forgive you but look forward to having your renewal as soon as you can, particularly if you want a free lunch at the AGM!

On 10th February 1943 aged 93, Walter Utting died at his home in Cromer. He was the last surviving pupil of Dr Zechariah Buck (organist at Norwich Cathedral 1819 - 1877).

Born in Norwich of Liverpool parents, Utting showed early signs of possessing an exceptional singing voice and so became a Norwich Cathedral chorister under the skilful tuition of Buck. During his stay there he came into contact with Dr Sedgwick and Dr Livingstone and was one of four pupils picked to sing for Queen Victoria at Windsor Castle.

When Buck retired, Utting was articled to Dr Bunnett. On leaving the cathedral Utting took up the position of organist at St Mary's, Thetford where he stayed for 25 years before leaving Norfolk to become the musical director of a military college in the Midlands. Returning to Norfolk Utting took up the post of organist at St Thomas's, Heigham on 15th June 1890 and was responsible for designing their first organ. He remained at St Thomas's for over 50 years, retiring in March 1937 and was succeeded by Mr Basher.

Utting's last meeting with the choir of St Thomas's was on their annual outing to West Runton in 1939. He took tea with the choristers and amused them with tales from his childhood days with Dr Buck.

We are grateful for the kind permission of the EDP and the EEN to use this information.

WILLIAM BOGGIS - centenarian

The name of 'Bill' Boggis is well known to most organists in Norfolk and Suffolk but it is not perhaps known that 'Bill' celebrated his 100th birthday on 8th June last year. We are sorry not to have congratulated him nearer his centenary, but we extend to him now our very best wishes and warmest congratulations.

Bill began his long career in organ building by being apprenticed to Roy E Huntingford, an organ builder then flourishing in Forest Gate, East London. After some time there he went to work for the firm of Imhof and, later, to the works of John Compton. He decided to start up on his own in 1932 and moved to Louies Lane, Roydon, just a stone's throw from Diss town centre, where he built his workshop in the garden of his house and, with his father, set up the business under the title of W & A Boggis, the name of which is carried on today.

Work was difficult at that time, but his tuning round increased and soon jobs came his way. The first instrument on which he worked was at Wattisfield, near Diss, which was removed from Bury St Edmunds to this church. Being so close to Diss, it was only natural that the Parish Church there called upon him to rebuild their 3 manual Rayson organ. This he did in 1937, applying pneumatic action, in which he was an expert. Many instruments today are still functioning well with these actions put in over half a century ago. His first new organs were built for private purchasers, the Revd Dr James at nearby Fersfield and for Mr King, owner of the large brush and furniture factory at Wymondham.

His tuning round was extensive and he managed to keep this going throughout

the Second World War when times really were hard. After the war was over, he was one of the few organ builders who was able to supply new electric blowers, and many of the organs in Norfolk benefited from this. About the same time, the Revd Gordon Paget was busy trying to find suitable small organs for Norfolk churches and Bill made many journeys to various parts of the kingdom to bring back and re-erect in Norfolk and Suffolk some of the reverend gentleman's 'finds'. Bill has often told me that many of these instruments were really not worth transplanting, but new organs were virtually non-existent and it was Gordon Paget's enthusiasm which enabled these moves to take place. I think it is a well-known fact that Gordon Paget paid for many of the instruments himself, not only the cost of purchase, but also of transportation and rebuilding, so keen was he to see a 'real' organ in all Norfolk Parish churches.

In 1961 Bill took on an apprentice, Rodney Briscoe, who passed from apprentice to journeyman organ builder and later became a partner before taking over the firm in 1975. Under him, the firm has continued to expand and its work may be found not only in East Anglia but in Essex, Cambridgeshire, Lincolnshire, London, Surrey, Sussex and both north and south Wales whilst two water-organs may be found in Italy at the gardens of the Villa D'Este, Tivoli, and Spain, at the Real Alcazar Gardens in Seville..

I know that Bill is modestly proud of the achievements of the firm he founded and he has good reason to be. He has never claimed fame as have some, but always provided good, solid and enduring workmanship and individual attention to all work undertaken. RFB

DEREK JONES

It is with sadness that we heard of the death of Derek Jones of 'Pipecraft' North Walsham. There cannot be many organs throughout the world that do not contain examples of his work for his pipework is to be found in churches, cathedrals, college chapels, the House of Lords, Buckingham Palace, in Britain, Africa, America, Australia, Japan and even the Vatican.

Derek was plagued by illnesses throughout his life and spent many months in Great Ormond Street hospital when a child. His early work included being a chef in the House of Commons and this undoubtedly led to his being in the Royal Army Catering Corps for his period of National Service.

On being demobbed he took a course in watch and clock making and repairing but the fluids used caused dermatitis in addition to his asthma, hay fever and a strong allergy to flour. He enjoyed model engineering and was employed by the Miller Organ Company in Norwich for some time. Their voicer was Clifford Hyatt and it was he who encouraged Derek to take a course in pipe-making. This he loved and soon became well-known for his excellent craftsmanship, attention to detail which earned him an enviable reputation. Many of our organ building firms had pipes made by him for their instruments and he specialised in pipes to about 4ft though he could, and did make larger. His favourite, he once told me, was the making of Mixtures; 'Almost an organ in itself,' he said.

He also restored Bacton Wood Mill (a tremendous undertaking), and it became his workshop. He restored the

Edwardian launch *Princess Margaret* and, using his metalworking skills, made ecclesiastical objects including a crozier for the Bishop of Norwich.

A man who overcame his many physical handicaps, he will be greatly missed in the organ world but his pipework will continue to sound for many, many years to come.

Derek Jones – vale.

RFB

....and this year **BASIL COOPER** will have been a member for 50 years having joined at the AGM in 1957!

Midday Music at Princes Street URC

First Thursday of the month

from 12.45 until 1.45

come when you can - leave when you must

HANDEL'S 12 ORGAN CONCERTOS will be played by Peter Stevenson, beginning with No.1 in G on Thursday, 1st March at 12.45, and thereafter in order at the monthly recitals

Songs of Praise sparks off Memories

Keith Shaw

Viewing a Christmas *Songs of Praise* from Lichfield Cathedral on BBC1 recently, I was reminded of a memorable occasion spent at the console of the organ in that place back in 1964. At that time I was a student at the old Birmingham School of Music, housed in the Birmingham and Midland Institute Building with its attractive Victorian facade in the city centre - long since demolished, alas, to make room for the far less impressive, if more user friendly premises of the Birmingham Conservatoire. My organ tutor in Birmingham was Richard Greening, then Organist and Master of the Choristers at Lichfield.

The instrument in the school's concert hall was a three manual Hill, Norman & Beard, upon which I usually had my lessons and could practise daily. Just before the Christmas break, Richard invited me to take my lesson on the Lichfield Cathedral instrument. Of course, I jumped at the opportunity and, on the appointed evening, set off on the fifteen mile journey in an ageing A35 van, leaving myself plenty of time, since fog was forecast. By the time I arrived at the Cathedral I could barely see a car's length in front of me, so thick had the blanket of fog become. But the difficult journey was small price to pay for the thrill I experienced playing Lichfield's superb Hill organ. It was the largest, most interesting and exciting instrument I had ever been privileged to play at that time.

My joy that evening was increased when, at the end of the lesson, my mentor suggested that I may care to stay on for a

while to practise on my own. Ensuring that I was familiar with the organ shut-down and building lock-up procedures, he left me alone in that vast darkened space, itself enveloped within a world of dense, swirling fog outside. Being alone at night perched high up in the organ loft bathed in a tiny pool of light over the console in the stillness of a vast dark cathedral building was an extraordinary experience for me. It was close to midnight before I had exhausted the repertoire contained in the sheet music I had taken with me.

At that time I was working on Bach's Chorale Variations on *Sei gegrusset, Jesu gutig*, an ideal work to experiment with the vast tonal range available from the Lichfield organ, and I am still reminded of that foggy evening in Lichfield each time I tackle the variations even today.

Back in Birmingham the following summer, Richard Greening invited me to take part in an organ master class to be given by that doyen of teachers and performers, Ralph Downes. I was dubious about my ability to play in this way under public scrutiny, but Richard was very reassuring and in the end I agreed to take part. It was a most challenging experience. I chose to play the opening movement to Hindemith's Organ Sonata No.1, naively thinking that since the Master was renowned as an exponent of Bach, his appraisal of my interpretation of a work in a more modern style may not be so pointed and severe.

Downes listened along with an audience of about 100 other students, tutors and visitors, to my carefully rehearsed endeavours before announcing that he had known Hindemith personally and had been privileged to give the first performances in this country of all that

great composer's organ sonatas. My heart sank into my boots!

I need not have worried. Downes was kindly and positive in his criticism, focussing his remarks chiefly upon my choice of registration. He had me play the piece once more whilst he registered the work, changing stops and combinations almost incessantly. I swear he was working as hard as I did, but it was a remarkably different and more exciting Hindemith that issued from that Birmingham and Midland Institute organ on my second attempt!

For sale Lowrey organ Holiday stereo with Genie (TLOKS) - (originally cost £1370)



Two 44 note manuals
13 note pedal board
38½" high 45" wide 24" deep in traditional walnut with matching bench seat.

Further details from Donald Steward
01603 783768

The 'Extra Pedal'

Ann Henderson (Rose Bay NSW)

On a recent visit to Germany I took part in a tour of Colditz Castle, which most people know was a prison for captured officers of the allied forces. There are many legendary stories, books and films about the escapes and attempted escapes, and there is a fascinating museum documenting the castle's history.

We were told the story of the organist who had used an ingenious device to warn prisoners who were plotting escapes from the fortress. At one time, some French prisoners were digging an escape tunnel which went underneath the chapel. All the congregation were told to sing their loudest to cover any noise. However, there was an extra 'pedal' on the organ. When the guards walked too close to that part of the floor under which digging was taking place, the organist pressed that pedal which was connected to a light in the tunnel. This turned out the light, a signal to stop work until the light came on again to tell them the coast was clear.

The tunnel can still be seen underneath the chapel, and many others and all manner of escape devices, some successful, others not. Sadly, the little organ in the chapel was ruined by water damage and is in pieces and nobody knows any more about the brave organist of Colditz.

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A brief guide to the Historic Organ Sound Archive (HOSA) project.

Anne Page

The British Institute of Organ Studies has provided the organ world with a major new resource for the study of English organs and their music. Thanks to its continuing work towards raising awareness of our organ heritage through the Historic Organ Certificate Scheme and the National Pipe Organ Register with its massive online database, together with the expertise and dedication of its members, BIOS is the only organisation in the country which could have conceived and executed such a project. The HOSA project is offered freely to the public, and is accessible worldwide through the internet. Funded by the Heritage Lottery Fund (eastern region), it covers the counties of Norfolk, Suffolk, Essex and Cambridgeshire.

The sound archive consists of about 20 hours of specially recorded music on 44 organs dating from c1750-1913. The organs were selected for their musical quality, as representative of builders both local and national and having undergone minimal change. As a non-commercial venture some organs in need of restoration but of outstanding interest were able to be included (the Lincoln organ in Thaxted Parish Church is the most important of these). Programmes were chosen by the players to demonstrate the features of each organ in music from around the time of its construction which show how they might have been used.

In addition to the recorded archive there was a programme of events in 21 of the chosen churches, featuring the WOOFYT (Wooden One-octave Organ For Young Technologists) and led by

Jeremy Sampson. Schoolchildren and adults were introduced to the principles of the pipe organ and discovered the special features and history of their own instrument.

22 organs in Norfolk were chosen for recording, half of the total number of instruments and more than any other county; an asterisk indicates that an event also took place: Bergh Apton*, Burnham Thorpe*, Cawston*, Colton, Gooderstone*, Great Snoring*, Little Snoring, Hilborough, Hillington*, Hingham, King's Lynn (St Nicholas)*, Mundford*, Norwich St George Colegate, St Helen's Bishopgate, Oxborough, Redenhall*, Sculthorpe*, Sedgeford*, Thornage, Tittleshall*, Wiveton*, and Wymondham (small organ).

What is the significance of the HOSA project? The following points are worth considering:

1. For many years now this country has been an importer of organ culture from abroad, and this project focuses on our own traditions, which at times in the past were also strongly influenced by developments in other countries. It gives us a wider perspective on those developments and a chance to export a little of our organ culture as well.
2. The number of historic organs remaining to us is small and under increasing threat of diminishing further as more churches cease to be active places of worship. We would do well to look after such instruments as we have.

It would be encouraging to think that organists might see themselves as enthusiastic curators of the beautiful if often small instruments still to be found in many of our towns and villages. Sadly, many seem beguiled by the 'standard' console replete with mod cons, and

dismiss any instrument which does not conform to their expected norms of compass, not to mention copious numbers of pistons and of course a Swell. It takes a musician's ear to appreciate the beauty of tone which characterises many older instruments, which speak of the love of beauty in worship which inspired those who made them - and made them to a standard which has already given them a life-span very, very many more years greater than the most extravagantly-appointed electronic substitute will ever have.

To hear the recordings and find out more about the project go to: www.bios.org.uk and click Historic Organ Sound Archive.

Participants in the HOSA project:

Project Leader: José Hopkins.

NPOR Director: Michael Sayers.

Sound Engineers: Peter Harrison, Gareth Stuart.

Events organiser: Jeremy Sampson.

Players: Andrew Hayden, Daniel Hyde, Paul Joslin, Jonathan Lilley, Anne Page (musical co-ordinator), David Ponsford, Malcolm Russell.



***Desert Island Discs with Anne Page
Brooke Church Rooms Saturday
December 9th 2006***

David Watson

There can be few desert islands with as many organists per square mile as the island to which our genial Grand Inquisitor, Ron Watson, has been banishing a select company of international recitalists at annual intervals.

This year it was the turn of Anne Page, now based in Cambridge, who delighted a goodly gathering of members with an entertaining and informative account of her journey from apprentice days in Western Australia to her present eminent position as teacher, recitalist and recording star, and perhaps most interesting of all, acknowledged international exponent of the harmonium.

Each part of the story was illuminated by aptly chosen musical illustrations. Childhood memories of Anne's mother playing the piano were evoked by a recording of the incomparable Dinu Lipatti playing Chopin. For Anne, as for many others, a major turning point was hearing Lionel Rogg's Bach series of LP's recorded on the magnificent Metzler in the Grossmünster, Zurich. Organ lessons at both catholic and protestant cathedrals in Perth led to further study in Europe. We listened to Marie Claire Alain playing some of her brother's music, which reminded Anne of the times she spent living in Chelmsford and making regular pilgrimages to Paris to study.

Peter Hurford was another important influence and soon Anne was deputising for him at the Royal Academy. Other people who have played a large part

in Anne's story have been the Swiss composer Carl Rutti and the Dutch early music specialist Jacques van Oortmerssen, and we heard Rutti playing both piano and organ and van Oortmerssen playing a Bach trio sonata.

Time was pressing and we had to hurry on, but not before Anne had shared with us her tremendous enthusiasm for the harmonium. She reminded us that it was an instrument which some great French composers had taken very seriously, notably Franck and Vierne, and illustrated her point with a charming selection of short pieces by Franck.

The last part of the afternoon was devoted to Anne's work as one of the recording artists for the British Institute of Organ Studies Historic Organ sound archive (or HOSA for short). The proceedings were brought to a rousing conclusion by a performance Anne recorded on the Snetzler organ at Hillington, where she was partnered by Paul Binski in a late 18th c duet arrangement by John Marsh of 'The Grand Hallelujah in the Messiah.' You must all go *straight* to the BIOS website for this and other delights!

A thoroughly enjoyable afternoon - and the mince pies weren't bad either!

I have just been passed a small pile of music for violin and 'cello solo and trios (with piano accompaniment) which contains some very attractive pieces. Any string players out there are welcome to it. Please contact me if you are interested. RW

A Peep into the Archives 3

This is the third in a series extracts from previous editions of the Norwich and District Organists' Association newsletter.

From Issue No.6, July 1968:

Work on the remodelling of the Choir department in the Cathedral has now been completed. This was carried out by Messrs. William Hill & Son and Norman & Beard Ltd.

Musical Research Ltd have a large three-manual electronic organ installed as a demonstration organ in St Peter Mancroft. Those who have heard it say that it is even better than the Sprowston Organ in St George's Roman Catholic Church, Sprowston Road.

The lunchtime recitals have been most successful and many people have said how lovely it has been to hear the fine organ in the Chapel in the Field Congregational Church once again. Our thanks are due to those who supported them in any way and, of course, to the recitalists, Cyril Pearce, Bernard Burrell, Margaret Browning, Paul Searle-Barnes and Kenneth Ryder. The Committee has decided that, in view of the success of these recitals, a further series will be held in the latter part of September and early October.

From Issue No.7, November 1968:

Messrs. Cedric Arnold, Williamson & Hyatt have recently installed a small organ in Rockland St Peter Church, near Attleborough. It came from Bradfield Congregational Church, near North Walsham and Mr Arnold attributes the case as a 'hashed-up Snetzler' and the action certainly could not be attributed to

any particular builder. All the pipework was in a dreadful state and has been replaced by good quality secondhand pipework about 100 years old.

From Issue No.8, March 1969:

Recitals have been arranged in the Cathedral to commence at 7.45 pm and to be given as follows:

18th June Christopher Dearnley

25th June Herrick Bunney

2nd July Brian Runnett

9th July Noel Rawsthorne

16th July Peter Hurford

From Issue No.9, August 1969:

As this issue of the Newsletter is prepared, the series of lunchtime recitals in the Chapel in the Field Congregational Church is under way and we note that this year the audiences are increasing in number, for which we are very pleased, and a great interest is being shown by many people who have heard how fine the organ there is. Our venture was mentioned on the BBC and it is hoped that a feature article may be presented on the organ and the recitals in a future issue of the 'Eastern Daily Press'. So many have remarked upon the suitability of the building as a small concert hall for the City, a point which is enhanced by its wonderful acoustics and by the proximity of the building to the Theatre Royal and the Assembly Rooms, that again we would wish that it may be fully used one day in this way and that it could be called 'Chapel Field Hall'. Is this too much to hope for?

From Issue No.10, October 1969:

Among future events are:

Saturday 18th October, 7.45 pm Recital in the Cathedral by Anton Heiller.

Saturday 8th November, 2.30 pm onwards – a half-day conference of Organists to be held at Acle Parish Church.

Saturday 29th November – The President's Recital in the Cathedral at 6.00 pm

Saturday 7th December 3.30 pm in the cathedral – evensong sung to music composed by Dr Heathcote Statham to mark his eightieth birthday which falls on that day. To him, and to Mr W Mowton, who also plays at the nave services at the Cathedral and whose birthday is the same day, we wish 'Many Happy Returns', congratulations and our best wishes for continued good health and happiness.

New cathedral post

Julian Thomas will be leaving Norwich at the end of term. He will be replaced by someone who will look after the choral side of the work whilst David Dunnett will devote his time to playing the organ.

Julian will be missed as he has been very generous with his time and effort to the Association for which we offer him our sincere thanks.

We wish him, Ellen and Dominic all happiness and will follow Julian's progress with interest.

Organ News

Geoff Sankey

William Johnson & Co ended 2006 by completing the work at Attleborough: I gather that the newly added reeds sound most impressive. The enhancements to this instrument are being celebrated with a series of recitals over the next few months by leading organists from a wide range of musical traditions. In addition to the specific projects, the Johnson team also fitted in some 500 tuning visits during the last year.

They have started this year with a busy schedule both locally and, more often, further from home. At Ten Mile Bank (near Downham Market), they are restoring an 18thC chamber organ. A number of quotations in hand indicate that demand for organ building skills is still lively. William tells me that they have now extended their IBO accreditation to cover Tuning & Servicing, Historic Restoration, and Rebuilding.

Boggis & Co consider that their work at Bawburgh was one of their most interesting projects during 2006. As reported in the Spring 2006 Journal, the work carried out comprised a complete workshop restoration. This elegant little 6 stop instrument comprising two manuals and pedals was originally built in 1867 by William Hill & Sons for Dr Bunnett, Norwich Cathedral organist, for his home.

They are now working on a reorganisation of the extension organ at St Giles in Norwich. It is an extension organ built by Alfred E Davies, with two manuals and pedals. There are three ranks of pipes (Flute, Diapason and Salicional) from which 22 stops have been derived. Originally they had a large detached console, with the pipe chests,

wind regulator and blower completely unenclosed standing on the floor beside the console. Rodney Briscoe's team have constructed a wooden platform in the archway at the east end of the north aisle and put the organ onto this platform. They have also re-arranged the bass pipes to make the biggest pipe central in the archway. The console is now positioned under the platform and with a CCTV system which they have installed so that the organist can observe proceedings in the nave and chancel.

Richard Bower has begun the restoration of the organ in St Helen's Bishopgate. The organ is by Mark Noble of 1850, and was extended into a 2 manual by Mark Noble Junior, in 1857. The Council for the Care of Churches would not authorise Richard's proposal to restore the organ whilst properly placing the keys within the case; they also rejected his plan to place the Bourdon stop on the pedals whilst completing its compass, presently of 12 notes. The organ will therefore remain uncomfortable to play and the Bourdon will remain solely on the bottom octave of the great, but will regain its pristine sound and look beautiful with the fine details restored.

Richard's company has nearly completed the restoration of the fine W C Mack organ in All Saints Catfield, probably probably Mack's last organ and, although completed in 1900, it reflects earlier times in its beautiful tonal scheme and action (and yet has a proper 30 note pedal board and Bourdon). The full restoration of a certain organ by Samuel Green is also in hand; more details in due course. But it's not all historic restoration: at St Thomas's Heigham the provision of tremulants and of a piston system with 10 levels 10 ebony generals is well advanced.

The organ under the swastika

John Sayer

For most people, the traditional, even cherished view of the organ is of something inherently noble and benevolent, one of the great achievements of Western culture. The chosen instrument of Saint Cecilia, its sounds have accompanied Christian worship for centuries, its music sustaining the faith of the believer and, at its best, lifting the soul to a vision of the numinous and the eternal. It has also been the embodiment of civic pride and cultural enlightenment, as in the great town churches of eighteenth-century Holland or in the town halls of Victorian England. Its musical mission, whether sacred or secular, has almost always been regarded as positive and benign. Yet, at one period in its recent history, that same mission was systematically manipulated in order to serve the political will of one of the most evil and oppressive regimes of the twentieth century.

On 21 March 1933, in the Garrison Church at Potsdam, Adolf Hitler was formally inaugurated by the ageing President Hindenburg as Chancellor of Germany to the 'thundering strains of the organ', thus marking the culmination of the National Socialists' struggle for power. Over the twelve years of the Third Reich's existence, the organ, like so many other aspects of German culture, would not escape the malign influence of the totalitarian world view. An account of the organ's Gleichschaltung to National Socialist (NS) ideology makes uncomfortable reading and has only become possible at a historical distance of over half a century. The word itself - one

of the most sinister of Nazi neologisms - is almost untranslatable. It means, literally, 'equal-switching', and signifies a methodically imposed conformity with NS ideals. This process had its origins in the relative innocence of the aftermath of the Great War, when new organs in churches and schools were often dedicated to the memory of fallen comrades or 'heroes', as they were known. The best known surviving example of such a Heldenorgel is, the outdoor instrument built in 1931 at Kufstein in the Tyrol.

The National Socialists were not slow in finding ways of fitting the organ into their own propaganda, in which solemn ritual and ceremony played an important role in winning over impressionable minds. Initiations, oath-swearing, flag dedications and commemorations of dead comrades were incorporated into an annual NS ceremonial calendar of thirty or more such events. These were often elaborately 'choreographed', and a pseudo-religious atmosphere was deliberately engendered. There were doubts, initially, about the organ's association with the church, but it was realised that this might actually help to win over bourgeois churchgoing citizens, and that the organ could sanctify any ritual, whether sacred or secular. (Indeed, the word *weihen*, 'consecrate', occurs frequently in this context.) In due course, a special repertoire of pieces would be created to avoid too much reliance on music used in churches. Massed singing often featured in such events and typically included the Deutschlandlied and Horst Wessel Song. Where the accompaniment was provided by the organ, it was to be 'manly and crisp', 'rhythmic and energetic', 'straight-backed' and 'with striding bass lines', so

that the participants would be 'carried away and taken out of themselves' in a deliberate appeal to the emotions rather than the intellect.

Party officials soon recognised that the organ was *parteifähig*, literally 'party-competent', and, with typical Germanic thoroughness, developed a philosophy to go with it, based on the equally Germanic (and untranslatable) concept of *Volksgemeinschaft*, or people's community. The organ was to be seen as a 'political' instrument in the true sense of the Greek polis - that is, belonging to the people and thus central to the whole NS ethos.

The Second Conference of German Organ Art held in Freiburg in 1938 helped to formalise these ideas. Numbered among the protagonists of the *Orgelbewegung*, as anywhere else, were NS sympathisers, who obligingly found ways of adapting its principles to suit the new ideology, and so highly qualified organists and scholars began to put their knowledge and expertise at the service of the Party. The reawakened interest in the instrument's historic (ie Germanic) past led them to pronounce on the sort of instrument fit for music colleges and educational establishments. There was no place, for example, for sentiment and romanticism as in the organ of the nineteenth century, with its orchestral tone-colours and exaggerated dynamic range. Taking one of Adolf Hitler's own vacuous slogans, *Deutsch sein, heißt klar sein* (lit., 'To be German means to be clear'), they declared, not surprisingly, that the 'clear' sound of the baroque organ, as typified by such luminaries as Praetorius, was most suited to the political purpose.

Specifications of instruments from this period are based largely on

Orgelbewegung principles, often with a particular emphasis on reed stops for the accompaniment of massed singing. As in so many other areas, the educational requirements of the young received special attention. An 'Organ Committee of the Hitler Youth' was formed in 1938, charged with supervising the design and installation of organs in Adolf Hitler Schools and Hitler Youth Hostels to be built throughout the Reich. Later, in 1942, Josef Goebbels established an Organ Committee within his own Ministry of People's Enlightenment and Propaganda in Berlin. Large firms were encouraged to install organs in ceremonial rooms (*Feierräume*) within their factories, sometimes with player roll attachments so they could be played in the absence of an organist, for example if he should be called up for military service.

In one of their more grotesque propaganda stratagems, party leaders sought to promote the military associations of organ music, their efforts being prompted by evidence from an archaeological dig in Budapest (*Acquincum*) in 1931 that the Romans used primitive organs to encourage soldiers in gladiatorial combat. The organist was a combination of artist and soldier. Leading the rhythmic singing of large bodies of men required the highest level of self-discipline and skill. He was to be an organ 'fanatic' in the best sense of the word, treating his instrument as a 'messenger' or 'herald' in NS ceremonies. As one Freiburg musicologist wrote, 'In time of war, the musical instrument in the hands of the artist is the weapon with which he defends German culture and protects the homeland from the danger of decline and decay amid the hardships and tribulations of ever more difficult times'.

In countries overrun by the Germans, organists on active service were called upon to give recitals of 'good, authentic, German organ music' for the benefit of the conquered peoples. Among these was Fritz Heitmann, organist of Berlin Cathedral, who played in Danish churches and on Danish radio. The whole spurious mythology of the 'soldier-organist' even produced a full-length feature film in which a young flight lieutenant saves his comrades by drawing enemy fire upon himself as he plays the organ in a church surrounded by superior French forces.

Whether the NS top brass had any real appreciation of organs and organ music is difficult to say. Göring, on the occasion of his marriage in 1935, was presented by the Krupp firm with a two-manual organ of 27 stops from Walcker & Cie for his grand residence in Berlin, later enlarged and moved to his country estate at Carinhall. Given his love of gadgetry and ostentation it was probably never more than a toy. There is also a comical press picture of a uniformed Goebbels sitting at an organ console and picking out a tune with one finger. On the Führer's birthday in 1937, the City of Berlin presented Hitler with a clock containing an organ which played folk tunes on the hour, together with excerpts from Tannhauser and Siegfried.

The whole direful artistic philosophy of the National Socialists is epitomised in a poster of 1935 bearing the words *Deutschland - das Land der Musik*, above which towers a huge dark, shadowy eagle, its wings outstretched to enfold a shining array of organ pipes mysteriously lit from within.

The ultimate subornation of so-called deutsche Orgelkunst to perverted NS ideology may be seen in the account

of the giant instrument built for the Kongresshalle in Nuremberg. It was the misfortune of this ancient city to become the spiritual home of the National Socialists and the venue for the annual party congress from 1933 onwards. The site chosen covered some 11sq km to the south-west of the city, and was laid out on a grandiose scale by Hitler's favourite architect, Albert Speer, in a mammoth exercise in self-glorification of the NS regime. The existing Zeppelinfeld, a landing-field for airships, was turned into a vast parade ground for the huge outdoor rallies featured in Leni Riefenstahl's celebrated film *Triumph of the Will*. The site was to be linked to the city by a ceremonial way two kilometres long and sixty metres wide. Among the buildings planned, but never completed, were a German Stadium seating 400,000 spectators and a new Congress Hall with an interior the size of five football pitches and accommodating no less than 50,000 people. The party faithful would arrive in huge trains running on a new wide-gauge (3-metre) railway linking Nuremberg with Munich and other German cities. They would then stay on the enormous camp-site adjacent to the station specially built for the rallies. The venue for indoor events was the Luitpoldhalle, a large Jugendstil civic hall built in 1906 and named after the Bavarian Prince Regent. This building some 600 feet long, 200 feet wide-and seating up to 16,000, was to serve as a temporary Congress Hall. The story of how the hall gained its vast organ of over 200 stops was recorded by its builder, Dr Oscar Walcker, proprietor of the firm of Walcker & Cie, in a short memoir written in 1937.

Walcker tells of arriving by air at Boblingen, near Stuttgart at 5 pm on 20 August 1935 from a trip to Barcelona, to find a summons from the Deputy to the Fuhrer, Martin Bormann, to present himself at the Deutscher Hof Hotel in Nuremberg 150 miles away, at 10.30 am the next day. On arrival, he found Bormann and Speer, together with Franz Adam, conductor of the Reich Symphony Orchestra and on Bormann's staff, awaiting him. Bormann told Walcker he was directed by the Fuhrer to provide an organ for the Congress Hall to be ready in time for the opening of the Congress on 2nd September. Bormann asked for suggestions to which the astonished Walcker replied that it would be impossible to provide an organ large enough to fill the vast spaces of the Luitpoldhalle in just 12 days. Bormann countered that the word 'impossible' did not exist. This veiled threat was enough to start Walcker's mind working and he recalled a new organ of 3 manuals and 50 stops then under construction at his Ludwigsburg works and destined for a church in Berlin. He told Bormann this might be suitable but could not judge until he had seen the Luitpoldhalle for himself. At this point Bormann announced 'To the cars, Gentlemen', and the party roared off at great speed to the hall.

After a brief inspection the Berlin organ was declared suitable and Bormann returned to his hotel, leaving Walcker to discuss details with officials. At a subsequent meeting, Bormann said he would prepare a contract and would hold Walcker personally responsible for completing the organ in time for the dress rehearsal at 11 am on 2nd September. On his return to Ludwigsburg, Walcker added another 10 stops to the organ before

having it packed up, loaded on to two railway wagons and delivered to Nuremberg. An instrument of this size would normally have taken four men four weeks to erect but on 30th August Walcker was able to inform Bormann that it would be ready at 8 am on the specified day. The organ appears to have passed the test holding its own against the orchestra, and its sounds, reinforced by loudspeaker relay throughout the hall were first heard as a prelude to the promulgation by Goring of the infamous anti-Jewish race laws at the opening session of the Congress.

As far as is known, the congregation in Berlin knew nothing of the evil provenance of their new organ when it was duly installed a few weeks later. The instrument, in the Martin-Luther-Gedachtnis-Kirche in Berlin-Mariendorf, survives and was visited by the Organ Club on the Berlin-Baltic Tour in June 1993. The success of the interim organ persuaded the NS hierarchy to commission a larger instrument worthy of the dignity of its surroundings in time for the 1936 Congress and issued invitations to tender to Furtwangler & Hammer (Hanover) Steinmayer (Oettingen) and E. F. Walcker & Cie (Ludwigsburg) for an organ of around 200 stops.

The shortlist comprised the last two, with the contract being awarded on Bormann's instruction, to Walcker, possibly because Steinmayer was married to an American. Walcker was summoned to a meeting with Adam and newly-appointed Music Director Eduard Kissel in Nuremberg on 2nd February 1936, and told to draft a specification for finalisation and agreement that same day. The guidelines specified by Adam were as follows:

1. The specification must be designed so that the sound of the organ suffers no distortion when relayed by loudspeakers.

2. The purpose of the organ is to support the orchestra and to accompany massed singing. The organ will largely be heard via loudspeakers throughout the hall, as the large distances involved would otherwise destroy the unity of singing.

3. Many years' experience with loudspeaker systems has shown the need to avoid, as far as possible, the tuning differences between tempered intervals (e.g. thirds and fifths) and the non-tempered intervals in mixtures. For that reason mutations and multi-rank mixtures are to be restricted and emphasis placed instead on principal and reed choruses.

4. Allowance must be made, both in the layout of the organ itself and of the console, for additional registers deemed necessary for purely concert use when the organ is transferred to the new Congress Hall.

5. The 'elemental force' of the organ sound is not intended to attract individual listeners through artistic subtlety, but must actively assist the spirit of the Congress in the most important annual proclamation in the Third Reich.

Walcker and Kissel jointly drew up the specification for an organ of 5 manuals and 220 stops, which was due for completion by 15th September 1936. For the Walcker firm, working with its associated company, Wilhelm Sauer, Frankfurt-an-der-Oder, it became Opus 2500 - dubbed with hindsight Opus Diabolo, Work of the Devil. This time, the finished instrument required no less than twelve railway wagons to transport it to Nuremberg, where it was installed in the Luitpoldhalle. The broad facade, designed by the City Building Works Office,

comprised four towers made up of pipes from the Tibia Major 32 of wood and the Principalbass 32 of zinc, enclosing the Bombarde 32 (with over-length boots) in the centre and the Grosnasat $21\frac{1}{3}$ on each side. The three enclosed divisions were accommodated in chambers in the back wall of the hall, with Hauptwerk and Pedalwerk in front and Kronwerk above. The six unenclosed Feldtrompeten on the Hornwerk were arranged horizontally on 500mm wind pressure. There was no extension or borrowing so that each of the 220 ranks had a full complement of pipes, giving a total of 16,013. The reversed five-manual stop-key console stood some way in front of the pipework, partially sunk into the platform. It incorporated a mass of gadgetry, including two crescendo Walzen and, unusually, a radiating and concave pedal board.

The stop-list (below) boasted a plethora of fanciful names what did a *Niederlandisches Vox*, a *Russisches Horn* or *Englisches Prinzipal* actually sound like, for instance? In reality, there was probably a certain amount of repetition. Notwithstanding items 3 and 5 of the official remit, it seem to have included a fair number of quieter stops (perhaps in anticipation of its 'purely concert use' in a bigger hall), together with a dozen or so separate mutations and no less than 22 mixtures with over 100 ranks. The large quotient of reeds, 53 in all, a quarter of the total number of stops, must have met with due approval.

It is difficult to tell from the few surviving recordings, how the organ actually sounded. Although Walcker's opus 2500 was destroyed in the Allied bombardment of Nuremberg in 1945, the church of St Lorenz in the same city still possesses a large instrument (IV-100) from

1937 by the rival firm of Steinmeyer which may give us some impression. The full organ has that slightly hard-driven, under-nourished sound characteristic of large German organs of the period.

The organ aroused much public interest, with newspapers throughout the Reich extolling the qualities of the largest organ in Europe. There are photographs of Hitler himself, sitting alone in the empty hall and also with Rudolf Hess and other NS henchmen, listening to the organ. Another picture shows a party of NS bigwigs standing round the console listening to Gunther Ramin, organist and Thomaskantor from Leipzig, who played at the Party Congress in 1936. (Ramin, a pupil of Karl Straube, was a much-respected figure in church music circles, who fought to defend the Christian mission of the Thomaskirche's musical tradition from Nazi interference. His centenary in 1988 was marked by the issue of a commemorative stamp by the German Post Office. Music Director Eduard Kissel gave a series of four inaugural recitals. The first on Harvest Sunday 7th October 1936 included works by JS Bach, Beethoven, Schubert, Schumann, Wagner (Prelude to Act III of Die Meistersinger and the Prayer from Rienzi). This hour of 'rare edification', as it was described, ended with the Deutschland Lied and Horst-Wessel-Lied. One hapless newspaper erroneously reported that the organ 'was built by Rudolph Wurlitzer', and was ordered to print an immediate and fulsome correction stating that the organ in the Congress Hall was far removed from the artistically inferior American instrument found in cinemas - ironically overlooking the fact that Herr Musikdirector Kissel himself

regularly entertained cinema audiences at the Luitpoldtheater, where he played an Oskalyd Theatre organ, patented by the Walcker firm.

Seventy years later, the site of the Luitpoldhalle is now a car park, the Zeppelinfeld is divided into four football pitches and the unfinished Congress Hall has become a listed ruin. As for Opus 2500, it remains no more than a curiosity, a sinister echo from the past.

Sources.

Das Orgelwerk für die Kongresshalle der Reichsparteitage Nürnberg der Stadt der Reichsparteitage -builders' leaflet 1936.

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E. L. Roden, The Organ in the Congress Hall, Nuremberg - in *The Organ*, October 1951.

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Kronwerk (I)	Hauptwerk (II)	Oberwerk (III)
Nachthorn 16	Weitprinzipal 16	Violon Prinzipal 16
Ital. Prinzipal 8	Engprinzipal 16	Gedecktpommer 16
Prinzipal 8	Bordun 16	Tibia clausa 16
Bordun 8	Hornprinzipal 8	Engl. Prinzipal 8
Rohrgedeckt 8	Flötenprinzipal 8	Violon Diapason 8
Hellgedeckt 8	Geigenprinzipal 8	Echoprinzpal 8
Hornflöte 8	Diapason 8	Fugara 8
Viola 8	Viola da Gamba 8	Grosse Flöte 8
Oktavdiapason 4	Grossgedeckt 8	Nachthorn 8
Feldpfeife 4	Gedeckflöte 8	Spindelflöte 8
Rohrflöte 4	Tibia 8	Bratsche 8
Russisch Horn 4	Jubalflöte 8	Vox celestis 8
Spitzquinte 2 2/3	Quintatön 8	Oktave 4
Oktav 2	Weitprinzipal 4	Prinzipal 4
Querflöte 2	Singend Prinzipal 4	Spitzflöte 4
Philomela 2	Viola Pomposa 4	Bachflöte 4
Weidenflöte 2	Rohrgedeckt 4	Quintatön 4
Terz 13/5	Scharfflöte 4	Vox Angelica 4
Quint 1 1/3	Gross-Nasat 5 1/3	Nasat 2 2/3
Kleinoktav 1	Terz 3 1/5	Kleinprinzipal 2
Flachflöte 1	Rohrquinte 2 2/3	Nachthorn 2
Zimbelflöte	Viol 2	Gedeckflöte 2
Mixtur 4-6 fach	Hellprinzipal 2	Schwiegel 2
Scharf 5 fach	Bachflöte 2	Terz 1 3/5
Dulzian 16	Blockflöte 2	Quinte 11/3
Trompete 16	Kleinoktave 1	Flageolet 1
Englisch Horn 8	Querpfeife 1	Rauschpfeife 2 fach
Flügelhorn 8	Sesquialtera 3fach	Progressiv harm 5 f.
Niederland. Vox 8	Gross-Mixtur 5-8 fach	Kornettmixtur 5-6 f.
Sordun 4	Klein-Mixtur 5 fach	Helikon 16
Knopffregal 4	Kornett 3-7 fach	Rankett 16
Clarine 2	Posaune 16	Trompete 8
Sehwebung	Tromba 8	Tenorthorn 8
	French Horn 8	Klarinette 8
	Basson-Oboe 8	Vox Humana 8
	Piston 4	Zink 4
	Lure 4	Oktavoboe 4
	Hohe Trompete 2	Cornettino 2
	Schwebung	

Hornwerk (V)	Schwellwerk (IV)	Pedalwerk	Pedal continued
Starkprinzipal 16	Lieulich Gedeckt 16	Grosbass (akustisch) 64	Krummhorn 8
Syntematophon 8	Viola 16	Prinzipalbass 32	Trompete 4
Cello Pomposa 8	Oktave 8	Tibia major 32	Corno 2
Gamba 8	Prästant 8	Untersatz ga	Bassetthorn 2
Doppelflöte 8	Holzgedeckt 8	Grossnasat 21 1/3	Cornettino 1
Gedeckt 8	Rohrflöte 8	Contrabass 16	Compass: 61/32
Kupferprinzipal 4	Dulzianflöte 8	Flötenbass 16	
Octavflöte 4	Viola d'amore 8	Subbass 16	
Kleingedeckt 4	Unda Maris 8	Gemshornbass 16	
Diapason 2	Prästant 4	Gedecktbass 16	
Feldflöte 2	Fugara 4	VioIonbass 8	Accessories included:
Prinzipal 1	Portunalflöte 4	Tibia 8	10 couplers (to HW)
Sesquialtera 2 fach	Pommer 4	Gedecktflöte 8	5 pedal couplers.
Mixtur 4 fach	Dulclana 4	Sanftbass 8	14 octave couplers
Larigot 3 fach	Quintpfeife 2 2/3	Geigenbass 8	General crescendo (Walze)
Cornettmixtur 6-7f	Prinzipal 2	Terz 6 2/5	Ped. crescendo
Trompetenregal 8	Bauernflöte 2	Quinte 5 1/3	3 swell pedals (OW, SW, HW)
Saxophon 8	Flachflöte a	Choralbass 4	4 free combinations
Waldhorn 4	Hohlflöte 2	Oktav 4	2 free pedal combinations
Singend Regal 2	Siffelöte 1	Bachflöte 4	8 fixed tutti combinations
Feldtrompeten	Tertian 2 fach	Gemshorn 4	Individual reed cancellers;
Tuba 16	Grosskornett 5-6 fach	Terz 3 1/5	divisional reed cancellers
Flügelhorn 8	Kleinkornett 4 fach	Nasat 2 2/3	
Hohe Trompete 4	Harm. Aetheria 5-6 f.	Prästant 2	
	Bariton 16	Choralflöte 2	
	Echotrompete 8	Feldflöte 2	
	Krummhorn 8	Terz 13/5	
	Regal 4	Quinte 11/3	
	Saxophon 4	Waldflöte 1	
	Schwebung	Kornettbass 4 fach	
		Bassmixtur 6 fach	
Hornwerkpedal	Schwellpedal	Diskantmixtur 5 fach.	
Grossdiapason 16	Untersatz 16	Bombarde 32	
Tibiaquinte 102/3	Prinzipalbass 8	Bordun 32	
Violon 8	Bauernflöte 4	Basstuba 16	
Feldtrompeten	Waldpfeife 2	Euphonie 16	
Bassposaune 16	Mixturbass 4fach	Dulzian 16	
Tromba 8	Contra Saxophon 32	Trombone 8	
Octavtrompete 4		Helltrompete 8	

For your diary

The Church of the Assumption of the Blessed Virgin Mary, Attleborough, Norfolk

Inaugural Concert Series 2007 featuring Internationally acclaimed artists playing the three manual Norman & Beard organ recently refurbished by E J Johnson & Son (Cambridge) Ltd.

10th March	Carlo Curley
21st April	Miles Quick
19th May	David Dunnnett
16th June	Philip Aspden
28th July	Nigel Ogden
18th August	Simon Harvey
15th September	Tom Leech

All concerts start at 7. 30 pm. Tickets £10 available from the Parish Office (01953) 454977 or Sharon Negus (01953) 498877. Special season ticket £50 if purchased before the first concert. All proceeds to the Heritage appeal in the church. Refreshments served at each concert.

Lunchstop Organ Concerts at St Andrew's Hall, Norwich

1.10 pm on Mondays. Admission £2.50

<i>June</i>	18th	David Dunnnett (Norwich Cathedral)
<i>July</i>	2nd	Dr Florian Paglitch (Austria)
	9th	Andrew Parnell (recitalist)
	16th	Julian Thomas (Assistant Organist Norwich)
	23rd	Tim Patient (recitalist)
	30th	Paul McCaffery (Assistant Music Director, Holbrook School)
<i>August</i>	6th	Robin Jackson & Maureen McAllister (organ duettists)
	13th	David Ivory (Cotton Organ Museum)
	20th	Dr Gillian Ward Russell (recitalist)

From the mailbag

Dear Sir,

In my teens I had organ lessons from Mr Gage at Princes Street, interrupted by National Service in 1947; and over 20 years elapsed before I took further tuition.

In 1969, at the last recital arranged by NDOA at Chapelfield, I approached the late George Hawkins who had been 'page-turning' to ask if the organ was available for practice. The instrument was 'held in trust' by NDOA but George cleared the path for me to have access and I started to brush-up my limited repertoire. (I never took up an organ post but have deputised under persuasion). Soon after, in 1970, the organ was moved to Somerleyton.

George suggested that I join the NDOA and invited me to join him and Ralph Bootman on an organ crawl to one-manual instruments in North Norfolk. Kenneth Ryder was the principle performer for the day.

I remember an extension organ at Roughton, then the Willis Scudamore at Hanworth, so much smaller than Roughton, but tonally much more satisfying. Then Thornage, Swanton Novers where we met Ann Brown, who, I believe joined as a result of the meeting. Briningham, Horningtoft and Brisley completed the outing. (I think they were all on the same occasion). When the NDOA transformed into the NGO, the new constitution allowed people with an INTEREST in the organ to join. Holding a post was not essential as before.

In due course I became the Events Secretary then Membership Secretary. George introduced me to David Salter, the organist at Cringleford where George was verger etc etc and Reverend Ivan Bailey was the vicar. Circa 1972, then aged 45, I had a valuable one year's tuition with David before he left the city and I continued occasionally playing at Cringleford and renewed acquaintanceship with Princes Street when David Baker and Bryan Ellum were organists in turn. Retiring from work 20 years ago should have given me more time to play but it has not worked out that way. Whatever skills I acquired - with a lot of hard work not being a 'natural' - have gone with reduced concentration.

The notes from archives in the Journal have inspired this letter and I hope that you have not been bored to tears.

Michael Kisby

Dear Ron,

I have received in the post advanced information and programme for this year's Lunch Stop recitals in St Andrew's Hall. I am looking forward to these and would like to thank all those who give their time to make them possible. In particular a special word to Barry Newman for his invaluable contribution and for his attention to the organ.

Yours sincerely,

John Robbins

Events

Diamond Jubilee Celebrations 2007

Saturday 24th March at St Andrew's Hall commencing at 11. 30 am.

Annual General Meeting followed by a FREE lunch for members with guest speaker *John Norman*

Afternoon recital given by two former winners of the NOA Young Organist Recital Award, *Sohyun Park* and *Hannah Parry*.

It is hoped there will be an exhibition from local organ builders.

Saturday 19th May at Wymondham Abbey at 7.00 pm

Recital by *Catherine Ennis*, organist of St Lawrence Jewry, international recitalist and President of the IAO.

Saturday 14th July Norwich Cathedral (time to be confirmed)

Recital by *Robert Houssart* Assistant Organist at Gloucester Cathedral, former chorister of Norwich Cathedral and pupil of Kenneth Ryder.

Saturday 8th September (final arrangements to be confirmed) Norfolk Organ Day

The Association will be encouraging members and friends to ensure that as many organs in Norfolk as possible are played during the day, thus raising the profile of the 'King of Instruments'. It is planned to coincide with the annual Norfolk Churches Trust Bicycle Run. This is an opportunity for EVERY member to become involved.

!Attend in your droves!

NOA membership 2007

Mr Richard Baker	Mrs Margaret Hunter	Mr Timothy I Patient
Mr David Ballard	Mr Freddie Hutchins	Mr James A Pewton
Mr Lawrence H Bannister	Mr Robert G Ince	Mrs Rita M Piesse
Mr Gordon L Barker	Mrs Alice M C Ingrey	Mr John G Plunkett
Mrs Jean E Bedwell	Mr Arthur W Ingrey	Mrs Ginny M Plunkett
Mr R S Bedwell	Dr Francis Jackson	Mr Gordon M Pollard
Mr Ralph Bootman	Mr Mark D Jameson	Mrs Josephine A M Pollard
Mr Simon J N Bracken	Mr Steven Kirk	Mr Gary A Rant
Mrs Ann Brown	Mr Michael S Kisby	Mr John P Robbens
Mr Roger Buck	Dr Barbara Knowles	Miss Lis Room
Mr David H Bunkell	Mr James N Laird	Mr Geoff P Sankey
Mr J Burns	Mr Paul Leeder	Miss Clare Seabrook
Mr John Burton	Mr J Richard W le Grice	Mr Nigel Singleterry
Mr Ronald C Buxton	Mr B Lincoln	St Peter Mancroft
Mr L G Andrew Campbell	Mr P James Lilwall	Edna Stafford
Ms Chrissie Clement	Mr Cyril J Lockwood	Mrs Jessie Steadman
Mrs Penelope M Cooke	Mr Dennis A Long	Mr Peter A S Stevenson
Mr Basil A Cooper	Mrs Claire R MacArthur	Mrs Pauline M Stratton
Mr Martin J Cottam	Mr Henry C Macey	Mr Martin Sussams
Mrs Sally G Desbois	Mr Mathew R Martin	Mr Edward J Sutton
Mr David Dunnett	Mrs Sylvia Martin	Mr Julian R P Thomas
Mr Bryan Ellum	Dr Richard G May	Mr H David Watson
Mr John A Farmer	Mr James Mooney-Dutton	Mrs Isabel Watson
Mr Colin H Fenn	Mr Carey Moore	Mr Ronald Watson
Mr Ian Galliford	Mr Alan R Morris	Mr Graham Watt
Mrs Maria Gash	Mr Peter H Moss	Miss Elizabeth A Wilson
Dr Gerald M Gifford	Mr William Moss	Mr Robert P Woodcock
Miss Ellie Gregory	Mr Ian P Murphy	Mr Brian A Woodcroft
Mr A Hayden	Mr Barry R Newman	Mr Marcus E D Wortley
Mr Rodney J Head	Mr Timothy R A Osborne	Mr Matthew C Wright
Mr John R Hudson	Ms A Page	
Mr Brian Hunt	Mr Brent L Palmer	