

The Journal

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Last date for copy for the next Journal is Saturday 16th February 2008

Why not send your contribution by email to

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Often, when launching into a piece of organ music (and beginning, as one does, at the first page) I have looked at the dedication and wondered who the person was and what connection he or she had with the composer.

I recently opened Guilmant's *IVth Sonata* and spotted the name Clarence Eddy which I knew I had seen elsewhere, on Gigout's B minor *Toccata* as it happens. Who could this be to have had music dedicated to him by these two eminent French composers (and possibly others)?

When in doubt, go on line and a search for Clarence Eddy revealed that he was an American virtuoso who befriended several other virtuosos - in fact there is a picture of him with Guilmant.

Another often visited piece, this time by Franck, his *Troisième Chorale*, bears a dedication to Augusta Holmès (note the grave accent!) who turns out to have been a pupil of Franck and quite a composer herself. Her parentage and involvements with some of her contemporaries could be described as somewhat Bohemian.

I suppose dedications give a picture of the sort of company composers kept, perhaps whom they were patronised by, or perhaps whom they were out to cultivate. Knowing a bit about the dedicatee can sometimes give some insight into the piece in question. Franck dedicated his *Final* to Lefébure-Wély and bearing in mind the somewhat corny music written by the latter one cannot help but wonder if Franck had his tongue in his cheek when writing it.

Organ builders feature too; Franck, we know, was a close friend of Aristide Cavallé-Coll and dedicated pieces to him, and Vierne's *Carillon de Westminster* is dedicated to Henry Willis.

More enigmatic are the dedications on each of Whitlock's *Five Short pieces* each simply bearing three initials. The *Folk Tune* is headed RAD who turns out to be Rita Adeline Dyson who was a patient in Midhurst Sanatorium at the same time as the composer. But here I must stop simply listing pieces and their dedicatees as it could become quite tedious.

Having appended dedications to most of my own pieces I realise that my own motivations for doing so are various.

Several pieces have been dedicated to people who have requested a piece of music and to others by way of a 'thank you' for having played or recorded pieces of mine. I must confess to some small amount of cultivation, dedicating a piece in the hope that the dedicatee will not only perform it but explore other bits of my output.

This all sounds very clinical but there are also the pieces dedicated to people for whom I have considerable affection, perhaps someone who will not ever play the piece but who will regard it as a unique and very personal gift and tribute.

You will realise by reading the above why my curiosity is aroused whenever I see a dedication on any piece of music, not so much as who the person was but why the composer was moved to make the dedication.

Elgar's *Enigma Variations* are probably the best known series of dedications in the musical repertoire and are subtitled *To my friends pictured*

within and enough has been written about these over the years to enable the dedicatees and their connection with Elgar to be identified. Nimrod will have been lost on any who are unaware of the significance of the name of Jaeger.

I am finding myself increasingly interested in dedications as I explore the musical repertoire. I discovered only recently that Vaughan Williams' 5th Symphony is dedicated to Sibelius. I find both of their 5th symphonies amongst my top few favourites and knowing about this dedication has led me to see parallels between the two works.

Talking of 5th symphonies I find it curious that so many of the symphonies that are my favourites are the 5th of that composer. Alongside those of Beethoven and Shostakovitch, both of which have a special appeal, there is Widor's 5th organ symphony with its renowned *Toccata*, and the rest of it is not bad either! Furthermore, if you listen to the main theme of the last movement of Sibelius 5th you will hear a remarkable parallel with Widor's *Toccata*. The wonderful strident themes which stir the emotions could almost be played together (if they were in the same key!) as they are based on Doh Te La Te Doh (Widor's continues Te La Te Soh).

To come full circle, Widor's 5th Symphony is not dedicated to anyone and Guilmant's well known First Sonata bears the dedication *In respectful homage to His Majesty Leopold II*; read what you will into that!

In November we took up a long standing invitation to visit a school friend of Isabel's in South Wales. Arriving in Usk in mid afternoon and after the welcoming cup of tea, we were taken for an exploratory stroll through the village. I

was amazed to discover that only a few hundred yards from our friends' house stands St Mary's which houses a magnificent organ, Great en chamade Trumpet and all. The claim is that this instrument by Gray & Davison is the only Victorian cathedral organ still in existence, having been moved to Usk in 1900 from Llandaff Cathedral. This instrument was recently featured in Organists Review and with just cause.

What chance of getting my hands on it at such short notice and in the two days of our visit for which several outings were already planned to explore this area of breathtaking beauty? A chance meeting with the vicar early on the Saturday morning led to a 'phone call being made to the organist, Gareth Williams, who lives immediately outside the gates to the church yard and who willingly presented himself at the church within no more than three minutes to open up the console and give me access.

By the console is a visitors book which reads like a Who's Who of organists and contains some well known names, Carlo Curley, (who gets a full page because he reopened it after its restoration), Roy Massey (twice), Margaret Phillips, Paul Hale, Gordon Stewart, Graham Barber to cite but a few, and all appending glowing comments about the instrument. Also included is Carole Williams, now of San Diego but originally Welsh.

Gareth Williams was most accommodating and I'm sure that if you were ever in this neck of the woods he'd be delighted to show you the instrument. What a treasure!

The afternoon was spent looking for people who weren't called Williams! I

The Organ day

David Watson

We were by and large very pleased with the response to this event and it is clear that there was a good deal of enthusiastic participation. Not surprisingly, our town churches tended to fare better than their rural cousins; the largest number of visitors recorded was at St Michael's Aylsham, where Harry Macey and his team logged a magnificent total of 79. They were given a close run for their money by St Mary's Watton who came second with 69, and by Claire MacArthur at Trinity URC, Norwich with 66 visitors. Mundford came next with 51; very well done!

Student member Alexandra Herring deserves a special mention. With Mum as transport officer, Alexandra managed to make music in all 14 churches of the Upper Waveney group. I say 'make music' because her final score was: eleven organs, three harmoniums and one clarinet. Finding one church had no instrument of any sort the resourceful Alex fetched her clarinet from the car and gave an impromptu recital!

Other members who managed to play their way included Peter Sharp from Alington, who actually *cycled* to the 14 churches in his area which he managed to play, and Tony Leake from East Runton, who played 15 organs in the north east of the county. Basil Cooper from Hainford was our best cyclist, visiting 34 churches and chapels, but found the organ being played in only three of them; he reported that many of the churches he visited seemed not to know of the organ day.

With copious mentions in the Journal and Across the See – thanks Barry

– and with tremendous help from the diocese - the Bishop's Chaplain Jan Macfarlane circulated information to every parish in the diocese - it is difficult to know what more could have been done publicity-wise. This is something we can look at if we decide to have another go in the future. For now, well done and thanks to all those who took part. I hope you enjoyed the day as much as I did.

.....and so to Oxnead

For the final fling of this our anniversary year members turned up at Oxnead Mill for an evening which offered the opportunity simply to enjoy each others' company. The evidence of careful preparation greeted us as we drew up to the mill in the form of an illuminated 60. This, and the careful and tasteful setting out of the upper room, right down to flower arrangements, had been undertaken by Ginny and John Plunkett and quite delightful it was too. Ginny had organised desserts, a variety of drinks and a very imaginative, and as it later proved, delicious cake. The savoury fare was brought by those who came and all of this gave us a buffet supper par excellence over which to engage in conversation.



Then came the cutting of the cake, executed by the member present with the 'longest service', John Robbins - but not before members had striven to identify the eight fragments of music which had been sculpted in icing around the sides.

The final part of the evening took the form of an entertainment by artistes drawn entirely from amongst those present. We heard piano duets, *The Hippopotamus Song*, the tale of Sam's musket, an ode about page turning, the joys of being a Farmer's Boy, Betjeman's *Church Mouse*, some rumpy-tum items on the Compton organ and penultimately *The Dambusters March*, again, on the Compton.

After votes of well earned thanks we all sang *Happy Birthday to The Norfolk Organists Association* (not easy! - you try it!) to organ accompaniment.

It was great to see members from some considerable distance, Buckinghamshire and Cumberland, no less and one had to wonder where folk from much nearer to home were.

Photographs taken at the party are on the Association's website and others are reproduced here. The choice of whose picture appears was a choice of the most reproduceable photos; if you don't appear it means the photo of you did you no favours - be grateful!

.....and whose is the empty chair? - why the photographer's of course!

And so as this year of celebration came to its end we must record our thanks to all who helped organise the various events and not forget the considerable groundwork done by our previous Events Secretary, Gordon Barker, whose scheme it was for the whole series of events except this final one. Thank you all. *RW*

The members 'Mardle' at Oxnead Mill

I would like to say a sincere thank you to Ginny and John Plunkett and their helpers for organising a most enjoyable 'Tea Party' at Oxnead. It was a very 'laid back' occasion. The leisurely atmosphere and appetising tea afforded ample opportunity for members to have a good old mardle, and to enjoy the members' light entertainment which followed.

I have been a member of the Association for several years during which time I have met many delightful and interesting characters, have visited many interesting places, sat on several 'strange' stools and been entertained by many enjoyable events for which I am deeply grateful. I must say however that the bonus to all this is the many friendships past and present which I have enjoyed and continue to enjoy. Bless 'em all!

John Robbins





Brent explains the sex life of the Hippopotamus to an empty chair

We have ways of making you enjoy yourselves



John and Jean tell of life on the farm
(whose chair is that?!)



Ginny invites Tim to dance to Grieg

Organs in France

Ralph Bootman

The French, on the whole, are far more artistically minded than their British cousins and they delight in all things good – food, wine, and art in all its forms. Many organs in France not only delight the ear, but their cases also delight the eye. In its wisdom, the French government set up, some years ago now, the *Inventaire National des Orgues*, an immense undertaking to catalogue all organs in the country. This inventory is still being carried on and may take many more years to complete. Then each region and each department will, on its completion, have a permanent record of all the organs within its boundaries, both in secular and ecclesiastical buildings, which will be kept up to date by law.

This enormous task has already seen the publication of several volumes in the series which are produced in book form. They are not cheap, (some €50.00 or more is needed for the smallest volume), as may be expected, for they are printed on high quality art paper, have many coloured plates and every instrument is illustrated, if not in colour, then in black and white. Each individual instrument is described in detail with historical facts presented in chronological order and giving the names of the various builders who built or rebuilt the instrument from time to time: who designed the casework: the full stop-list with erudite comments: a description of the action: the console layout: wind pressure: make and type of blower if an electric blower is used: the manual and pedal compasses: the position of the organ within the building: the tuning temperament: the pitch: the

acoustic properties of the building with the period of reverberation and, most importantly, the actual condition of the instrument when the survey was carried out. Here the comments range from excellent, through very good, good, satisfactory, mediocre, poor, very poor and unplayable! Quite an exhaustive list, indeed. What a pity something similar cannot be undertaken in England. Thankfully there are several guides available, often printed privately, and societies like the British Institute of Organ Studies, The Organ Club and several Organists Associations have made it part of their aims to register organs – maybe with a Historic Organ Certificate – and to preserve these details for posterity.

But back to France! The French organ is likely to be placed in a western gallery, the first place one looks for it when entering the church, and the case, often ornate, coloured and carved, may well fill the viewer with admiration for those who designed and made it, possibly more than a century ago. Of course, there is the possibility that the case may not be so pleasing to see, perhaps a row of Diapason-like pipes standing on the impost and looking for all the world like an English non-conformist chapel. But these are not the norm. Frequently, French organ cases are items of beauty, designed to please the visual sense as much as the instrument itself will please the auditory. There are many churches that have caseless organs with pipes arranged in naked array and with no visible means of support. But the craftsmanship of earlier days can be appreciated and every effort is made to pass on the good design, carving and woodworking skills of the present in the construction of real cases which are a delight to behold.

For those familiar with the British organ, the typical French counterpart may come as something of a surprise. First, the console may well look old fashioned, with rows of stops placed either side of the keyboards, perhaps in terraced jambs, something like the consoles of T C Lewis, these, seemingly in no particular order, having a very long draw, maybe three or more inches, with stop-heads rather like handles or door knobs with their names written on labels fixed alongside. Occasionally the stop knobs are placed in a semi-circular terraced sweep on either side of the manuals and even placed in a straight line just below the impost above the organist's head. The manuals will probably be of 54 or 56 note compass with, perhaps, one manual, maybe the Positive, having a shortened compass of but 44 or 37 notes. Sometimes the manual compass descends to the A below CC as does the pedal board Couplers may be operated by short pedals, reminiscent of our composition pedals, and occasionally a manual is made to draw forward above the one below to couple them together.

The order of the manuals is different, too. The lowest is often the Grand Orgue (Great) next, the Positive, (sometimes enclosed), the third the Récit, again maybe enclosed, the fourth manual the Solo, and the fifth, if there is one, the Echo. Just to confuse, the Grand Orgue and Positive manual may be interchanged. The console itself may be *en fenêtre* – set in the instrument, or may be detached slightly and facing the instrument itself or down the church. This is frequently of small dimensions, rather like a harmonium, low, so that the player may see over it, or placed sideways on so that the player looks to his left or right into the body of the church. If the instrument has a

separate case for the Positive, this is positioned at a lower level than the main organ, after the style of, say, King's College, Cambridge. You may look in vain for a Swell pedal and there may well be smaller pedals above the pedal board, vents, which cut off the wind supply to various parts of the instrument. The pedal board is often straight and flat and may vary in compass from 13 notes upwards to 30 notes. I know of at least two organs whose pedal boards have but five notes and there are more, I'm certain. Sometimes the pedal keyboard dimensions may confuse. The sharps are as we know them, but the naturals are of very short length, thus making the playing by the heels well-nigh impossible. Our so-called RCO radiating and concave boards are virtually unknown.

In many organs one will find that mechanical action is used and this may vary in touch from very light to very heavy, especially when the couplers are in use, but in so many cases the touch is remarkably light. Tracker action may well be used in organs with detached consoles, showing the mechanical ingenuity of the builders. The pedal action may be mechanical also, but both electric and pneumatic actions may be found in the more modern organs.

For those encountering a French organ for the first time, the transition from English to French consoles may well take a little time to master. However, the musical results may well be electrifying and suddenly a whole new tonal world will open up. The *Montres*, roughly our Open Diapasons, have a different tone from ours; the Flutes are full, yet transparent and liquid, not thick and cloying as are some English ones; the strings are full and rich and the reeds

often 'splashy' with the Mixture work topping all and giving an intense yet musical sound. The Pedal organ may well contain flues at 16ft, 8ft and 4ft pitch and 16ft and 8ft reeds are not uncommon and the lack of an enclosed division encourages the player to use both feet! Once heard the French organ is never forgotten.

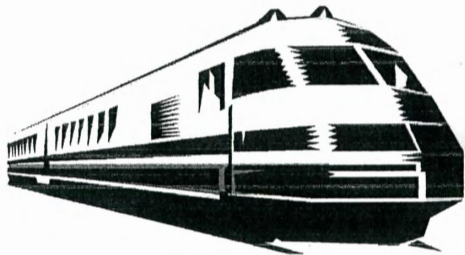
French instruments are frequently out of tune and often receive little or no tuning and maintenance as we know it. To reach some of them may well entail a climb up ladders, through part of the tower, often through the pigeons, both dead and alive, and down again to the organ gallery, a trip not for those afraid of heights or the squeamish.

The west gallery position enhances the instrument's musical qualities as there is ample space around the organ for the sound to escape and only rarely does one come across an organ squeezed into a small chamber off the chancel such as is done in England. Sometimes one may find a second and smaller organ in or near the Chancel, the *Orgue du Choeur*, used in various parts of the services with or against the *Grand Orgue* when they support the singing of those in the body of the church. These organs may be found in even the small churches and although smaller than their relation 'upstairs' are still remarkable small instruments designed especially to accompany singing.

Like everything else, French organs take getting used to and I am sure their unique tonalities grow upon one. I love the sound of the English romantic organ: I love the sound of the French organ, too, but the two are different and they both have so much to offer the listener and the player.

Generalisations are risky – but I prefer an English console and I love the sound of a French organ but there, one cannot have the best of both worlds, or can one? Marrying the two together was tried at the Royal Festival Hall and at churches throughout England when the classical tones were preferred by some who held the future of the British organ in their hands. Maybe the answer will be in the field of electronic instruments where, at the flick of a switch, one may have say, an English organ or a French one with Pedal schemes to match. But this is not the same as the real thing.

Come over to France and try some of these wonderful instruments for yourselves. Most French organists are only too pleased to grant visiting players permission to play the organ at which they preside and there are even day trips to France from Norwich which will thrill those who travel by Eurostar and give those who would rather see and try organs for themselves, the chance to do so. You will never regret it and I should love to organise it 'from this end' for you.



Celebrating a great man

I felt immensely privileged to be present in York Minster on 3rd October for a concert to honour the 90th birthday of Dr Francis Jackson CBE which had occurred the previous day.

The Minster, the largest Gothic cathedral in northern Europe, saw its nave well filled with Dr Jackson's associates, friends and the general public to hear works by Sir Edward Bairstow and Dr Jackson himself, performed by the Minster's musicians.

John Scott Whiteley conducted the choir of girls and men accompanied by Richard McVeigh in the opening item, Bairstow's *Blessed City, Heavenly Salem*. This ensemble alternated with the boys and men, and sometimes boys, girls and men under the direction of Philip Moore in other works by Bairstow, *If the Lord had not helped me, Let all Mortal Flesh keep silence, Though I speak and I sat down under his shadow*.

A rare treat in the form of four songs by Francis Jackson for baritone solo with piano accompaniment, provided by Geoffrey Coffin and each sung by one of the lay clerks, provided a bridge between the Bairstow items and Dr Jackson's choral and organ works. These were settings of *Carillon* by David Swale, *Slow Spring* by Katharine Tynan, *Stopping by woods* and *Tree at my window* by Robert Frost. Remarkably, Dr Jackson began these songs during the Desert Campaign in 1942 when he was with the 9th Lancers near Tobruk, one in a tent during a sandstorm!

Choristers and organists then performed *Domine Ihesu Christe, The Creed* from Jackson in G now rarely heard given that in most services these days the

Creed is said, *Audi Filia*, written for his wedding in 1950, performed then with Alan Wicks at the organ. Before this last item John Scott Whiteley played two organ pieces *Scherzetto Pastorale* (1955) and *Festivo* (2005). The organ's nave console was used throughout the concert which made the final item, not on the programme, emotional and unforgettable.

Having stood in front of the assembled gathering acknowledging a lengthy standing ovation, Dr Jackson scuttled over and sat down at the console. From memory he played Bairstow's *Prelude in C*, a piece which must, after all these years, be part of his very fibre, bringing off the final ascending flourish and last chord with breathtaking panache which could hardly have been equalled by any player of half his age. Being present at *that* will be a memory I shall carry with me for the rest of my life.

A further standing ovation followed and one could then either join a substantial queue to try to have a word with this diminutive yet towering figure, or spend time in the north transept looking at a collection of photographs which depicted Francis Jackson throughout his long and fruitful life.

The Whitlock Trust commissioned a commemorative collection of organ pieces from some of Dr Jackson's musical associates, Noel Rawsthorne, John Scott Whiteley, Simon Lindley et al which is published under the title *Fanfare for Francis*. This is a delightful collection of pieces, several of which would be manageable by lesser mortals, and the cover contains a CD of John Scott Whiteley playing the whole set. This is available from Banks Music Publishers at about £15.

Dr Francis Jackson, we salute you!

Nothing but the best

This year seems to have seen a plethora of anniversaries. Radio 3, if you count its years as The Third Programme, is 60 this year. The launch of the Third Programme saw an important milestone in radio broadcasting and the philosophy was that the BBC made available the very best in the arts. The first item was a programme entitled *How to Listen* because The Third Programme had to be listened to. The music and other features were not something to have playing in the background, listeners had to concentrate. Whereas other programmes might broadcast a single movement from a Symphony or a few arias from an opera, The Third Programme broadcast whole operas, whole symphonies.

As a purist (some may even say a snob) I find that Radio 3 suits my listening tastes totally and I rarely listen to anything else. We are awoken every morning at 7 as our radio alarm cuts in, tuned, of course, to Radio 3. The car radio too is on this channel the majority of the time with the occasional visit to Radio 4.

I suppose the wavelength suits me because I hate meaningless and irrelevant trivia. On the few occasions when I have tried to see what was on Classic FM I have been irritated, first for the 'extracts' it broadcasts and secondly for the meaningless information which is interspersed between items. Do I really care if Freda and Eric Mildew first heard the *Sabre Dance* when they were on a Rhine cruise or that Doris Entwistle loves to listen to *The Swan* when she is ironing. I wonder what she listens to when she's hoovering!

Is it snobbish to enjoy being told relevant facts about the music and the circumstances in which it was written? I think not; it can, and invariably does add a further level of interest and understanding.

The other interesting fact about the BBC's philosophy regarding this programme is that they seem not to mind about audience figures. Their main aim, as previously stated, is to make the best available.

We have a lot to thank the BBC for. They are great commissioners of new works and, if they did nothing else, then The Proms are a massive feather in their cap.

One major blunder of late, I believe, was shifting Choral Evensong to a Sunday afternoon. There is no shortage of programmes on a Sunday with religious content and the whole point of Choral Evensong being broadcast midweek was a reminder that Choral Evensong isn't something that occurs only on Sundays but is there day in and day out in our cathedrals. Wednesday Choral Evensong was a welcome oasis in the secular week and a timely reminder that while the world is going about its worldly business prayer and praise are being offered in the form of the very finest music.

I hope this Association always takes an uncompromising stand in favour of the very best and the very highest standards and is not dragged down to mediocrity in the pursuit of popularity.

As for me, I (like Winston Churchill) am very easily pleased - the best there is will do nicely, thank you.RW.

Laurie Bannister, 80 up and still going strong!

John Robbins

Laurie was born on 27th October 1927, to Mr and Mrs E K Bannister of Witton Farm, Oulton Broad. His father was a very progressive dairy farmer and was one of the pioneer dairymen to sell milk in bottles as opposed to supplying it via metal pint measures to customers' jugs or containers. No doubt some of our older members will remember the old horse drawn milk floats carrying large milk churns which used to do the deliveries. In the early nineteen thirties cream vans bearing the inscription, 'E K Bannister, Grade 'A'. TT Milk appeared and were well known in the Lowestoft and Oulton Broad area.



Laurie was educated at Lowestoft Grammar School, and at Culford, and after Agricultural College and a brief period of basic training in Norfolk, he joined the family firm which became E K Bannister and Son. He was and is a

dedicated agriculturalist in both cereal and dairy farming. He was chairman of Anglian Produce (a potato marketing co-operative), and has been an adviser to the Ministry of Agriculture, and was awarded the O.B.E. in the honours list for services to Agriculture. Although he has been retired for some time he still owns marshland in Barsham and takes a very active interest in the running and husbandry of the Barsham Level adjacent to the River Waveney.

Sadly, he lost his wife Mary, a few years ago after a long illness. She was a dear lady, very talented artistically, and a devoted and accomplished housewife and mother to four sons; none of whom are farmers!

Laurie is a deeply committed Organ Buff. His interest is not only in playing the instrument, but in what makes it 'sing'. He has had quite a selection of house organs, and presently owns a much travelled and modified four manual Wyvern. As a member and past President of the Association, he has taken a keen and active interest in its activities. He is probably best known to members for his first and greatest retirement

project; the purchase transport and rebuilding in a specially built 'Implement Shed', of a redundant Compton Cinema Organ. He was not averse to seeking advice from professionals which was

freely given, and the completed project was an incredible achievement and testimony to his dedication and hard work.

The excellence of the completed organ has since been very ably demonstrated in recitals by well known professional players. When Laurie and Mary moved to Eye, he sold the organ to Alan Foster of Potton Hall. Alan has since died and it is not known what has been the fate of the organ.

Laurie has worked and played hard throughout his life and we congratulate him and wish him 'Happy Birthday' in retrospect, (it was!), and all the very best for the future. "Dew yew keep a-troshin' ol' Partner?"

On September 15th Margaret McDonald was married at St Mary's Church Lt Walsingham to Edmund Holmes. Margaret was awarded a diocesan organ scholarship this year and is improving her playing under the tuition of Matthew Pitts on the Peter Collins organ at St Peter Mancroft in Norwich.

CD review

Bach from Walsingham Gerald Gifford PEPYS 12984

This is a reissue of recordings made in the late 1970s on the organ of St Mary and All Saints Church Little Walsingham. When they were first issued reviewers were swift to remark upon the excellent tonal qualities of this organ and its suitability for the performance of Bach's vibrant transcriptions of concertos by Vivaldi and Ernst. Those after Vivaldi are BWV 593, 594 and 596 and those after Ernst BWV 592 and 595.

The final two tracks are the Chorale Prelude *Nun komm' der Heiden Heiland BWV 659* and The 'St Anne' *Prelude and Fugue BWV 552*.

Gerald's keyboard skills are well known to Association members who will not be surprised that the readings of these works are meticulous and full of insight and artistry and consequently a delight. Again, not surprisingly, Gerald's own programme notes add greatly to one's understanding and enjoyment of the pieces and the cover photographs, Gerald's own, set the context admirably, particularly the rear shot of the church in the snow which, with the featured Chorale Prelude mark this CD out as an admirable Christmas present. RW.

Available by mail order only from Gerald Gifford, 1 Folgate Close, Church Street, Thornham, Hunstanton, Norfolk PE36 6NJ for £10 inclusive of postage and packing.

Organ News

Geoff Sankey

Holmes & Swift have releathered the bellows on the Norman & Beard organ in Swanton Morley church. The leather had rotted through exposure to daylight, since the organ has no casework on the East side where it faces a plain window. There is a longer term plan to make casework, but for now they have boxed in the bellows where they were vulnerable. They have also carried out major repairs to the 20+ speaking stop Wordsworth & Maskell/Rushworth organ in St Mark's Church Peterborough, an instrument which they rebuilt ten years ago with new electric action. However, during this summer, thieves stole lead from the organ chamber roof, allowing water to literally cascade into the instrument, destroying the tromba unit, and severely damaging the swell windchest, pedal chests and more. (It seems that the problem of water leaking through roofs into organs is a recurring theme in our region, as witnessed by previous articles and by William Johnson's work below.) They are currently waiting for the roofing work to be completed before installing new and reconditioned parts.

They are about to install a Casson Positive organ at Fulmodestone church, near Fakenham. After renovation, it will have the following specification:-

- Double Bass 16
- Open diapason 8
- Gedeckt Bass 8
- Gedeckt treble 8
- Dulciana 8
- Dulcet Bass 4
- Dulcet Treble 4

As further proof of the versatility of our local organ builders, Holmes & Swift have restored a Rushworth & Dreaper piano pedal attachment. Probably built in the 1920s, this device allows an organ pedalboard to be fitted to an upright piano. Edmund tells me that it functions pneumatically, but has no external air supply, and has tensioned strings threaded through the lead pneumatic tubes to sustain the notes.

E J Johnson & Son are sufficiently upbeat to be looking to take on additional organ builders. They have recently cleaned and overhauled the Nicholson & Lord at Ixworth, and the Walker at Biggleswade. They are about to remove the Norman & Beard instrument from Stow Cum Quy near Cambridge where water entering through the roof (after thieves stole the lead covering) was flowing out through the pipes. This has led to fungi taking hold in the less metallic areas. Later in the year they will be starting work on the restoration of the Rushworth & Dreaper instrument in Newmarket, as well as other instruments outside the region.

Further planned work includes the building of the "prepared for" pedal section at Wigglesworth near Harling, repair of fire damage at Walkern near Stevenage, and a new instrument. William tells me that the long-running saga at Eye to install the substantial Binns instrument removed from Leeds some four years ago is still running on. At present the instrument is stored in various barns around the area, awaiting the go ahead for its restoration and installation.

W & A Boggis are fitting a new note switching system at St Catherine's, Mile Cross, as well as wiring and cleaning the organ. This is a two manual Norman

& Beard extension organ. At Costessey, in St Edmund's Church, they are restoring the 1919 Wm Hill Norman & Beard two manual pneumatic organ.

Richard Bower & Co have completed the repairs at Dereham which were caused by the ingress of water from a leaking roof, celebrated with a celebratory recital the day after work had been completed. They are overhauling the instrument at St Mary le Tower in Ipswich, working particularly on the 16' Violone. At Cawston, Richard is about to start work on the instrument bearing the name of G P England, but also containing pipe work dating back to the 18th century. Richard believes that England constructed the nag's head swell when the instrument was moved from St Stephen's in Norwich, but that the remainder of the instrument was already in existence. A fine Gothic style case by Mack was added in the 19th century. The historic Samuel Green instrument from East Bradenham is in the workshop undergoing restoration.

Organist required for Blakeney and Cley churches (north Norfolk coast) for 2 services on Sunday plus weddings and funerals; pay negotiable. Cley has a Bryceson organ of 1860, updated in 2002, and Blakeney's is by Norman & Beard, 1913, rebuilt 1983. Please contact the Reverend Neil Batcock (01263 740686).

Peter G Walder GRSM LRAM

1926 - 2007

Peter Walder, who was a keen supporter of the Association and I'm sure will be remembered by many, died peacefully in his sleep on August 4th, after a short illness.

Peter held positions at a number of public schools including Worksop College before moving to Norfolk in 1966 as the Director of Music at Cawston College, where he stayed until his retirement in 1991.

Moving to his house on the south coast, Peter led a quite retirement, occasionally playing at the parish church when required. Peter's funeral, attended by family, Old Cawstonians and past teaching colleagues, was held at Sompting Parish Church, Sussex, where he was laid to rest, on the 24th August.

I had the honour and privilege of playing for the service, which included music closely associated with Peter and his time in Norfolk. RIP

James Lilwall

A Peep into the Archives 6

Tim Patient

From Issue No.18, October 1971:

The old organ from Intwood Parish Church, a one-manual by Mark Noble Senior, of 1865 with work by Corps of 1872, has been moved to Felmingham Parish Church, near Aylsham, and placed towards the west end of the north side of this aisle-less church. It sounds remarkably fine in its new surroundings and it is good to know that it is assured a new lease of life. At Intwood, a Hammond organ has been loaned until such time as a new organ may be found.

Messrs E & W Storr of Costessey have been chosen to build a new organ for Wroxham Parish Church to replace the old Norman and Beard of 1893. The pipework will be made at North Walsham by Derek Jones' firm – Pipecraft. The total cost will be in the region of £3,000 of which £2,400 has already been raised.

Messrs Wood, Wordsworth & Co. Ltd. have been entrusted with the work of moving the fine old organ and its beautiful case from St Laurence, Norwich and rebuilding it, as far as possible in its original style to a specification drawn up by Mr. Nicholas Danby, in South Walsham Parish Church.

From Issue No.19, January 1972:

A new name – a new venue for a well-attended Annual General Meeting in the Sexton Room of the Assembly House, Theatre Street, on 15th January – a new Patron – a new President and a new Committee, Chairman and Vice-Chairman – and the year, 1972. Just 25 years after the original Norwich and District Organists' Association was founded, so with a 'new look', with a change of name

and with renewed vigour and with fresh ideas, we enter a New Year and a new era in the history of the Association. It will, perhaps, seem strange at first to remember our new Title – The Norfolk Organists' Guild – but we hope that this year will see the Guild going from strength to strength.

The first Annual General Meeting of the Guild was held on 15th January 1972 in the Assembly House, Norwich. The 34 members present elected the Lord Bishop of Norwich as Patron Mr Michael Nicholas as President Mr Maxwell Betts as Chairman Mrs Patricia Pritchard as Vice-Chairman Mr Ivor Hosgood as Secretary and Mr Arthur Bussey as Treasurer. Mr Bussey was also elected a Vice-President, as was also Dr Heathcote Statham. Elected to the Committee were Mr David Bird, Mr Ralph Bootman, Mr L. C. Chambers and Mr John Hudson. Mr Kenneth Ryder, as immediate past Chairman, becomes an ex-officio member of the Committee.

The Annual subscription was fixed at £1.50 for full members (75p for Student members) payable from 1st January 1972. In view of the loss of £3.18 (as at 30th September 1971) all members are requested to forward their subscriptions for 1972 as soon as possible.

From Issue No. 21, July 1972:

True Money Rates.

The commission comprised of members of the RCO. the RSCM. the ISM. and the IAO. with Dr. Robert Ashfield, has now made its recommendations for salaries to be paid to qualified Church Organists. They are based on four categories:

1. Appointment to a large Parish Church having a fully trained choir and singing fully choral services:

2. Other Parish Churches with a trained choir:

3. Small Churches with a choir:

4. Small Churches without a choir:

The salary scales suggested are as follows:

1. £600 pa. 2 £450 pa. 3. £300 p.a. 4. £150 pa.

In the case of organists who are not qualified by examination or experience, the recommendation is that they should be paid at half the above rates to two-thirds of the above rates.

The recommended fees for weddings and funeral, memorial services, etc. are as follows:

With Choir: 1. £6 2. £5 3. £4

Without Choir. 1. £5 2. £4 3 and 4 £3.

William Janssen

.....is to be the new organist at St John's RC Cathedral. William is Dutch, aged 43, married with two children and lives in Thetford. He is a cabinet maker by trade, working for a company which outfits luxury yachts and has 27 years' experience of church music in Holland and England. He took up his post on Advent Sunday. We are very pleased to welcome him to St John's and are sure he will be a great asset to the music-making at St John's.

Chris Duarte

Organist/Director of Music required for Reepham Parish Church

Reepham Parish Church is keen to appoint a versatile organist, as soon as possible, who is comfortable in both traditional and contemporary styles of worship. We need someone who will share our vision for creating vibrant, and inclusive worship which crosses the boundaries of different traditions, whilst at the same time celebrating our Christian heritage.

We already have a small choir, and it is hoped that our new Director of Music will be able to develop their Ministry as well as actively seeking to recruit new members, both adults and children, and as such the appointment will be subject to an enhanced CRB check.

Our current worship pattern is CW Sung Communion for two Sundays a month, with one all age service, and one Matins per month. Duties will also involve other occasional services when required. If you share our vision, and feel that you can become a part of it, please contact:

The Revd. Christopher Morgan-Cromar OblSB, The Rectory, Station Road, Reepham, NR10 4LJ. 01603 870220. morgancromar@gmail.com

First lady

Katherine Dienes has achieved her life's ambition by being appointed as organist at Guildford Cathedral, the first lady to hold an English cathedral post. We congratulate her and wish her all success in the post.

St Thomas's Church Earlam Road Norwich

2008 Concert series

All concerts begin at 7.30 pm

Admission

Adults £4.50 Concessions £3.50

**£7 Adults *£6 Concessions* to include a glass of wine*

Further information from Mathew R Martin

Saturday 16th February

Richard Bower - organ

Sunday 16th March

'Come & Sing' Stainer's Crucifixion Conductor ***Jason Collins***

Soloists ***John Simmons*** – Bass ***Chris Maule Oatway*** – Tenor ***Christopher Colby*** –
Organ

Rehearsal 2.45 pm – 5.15 pm

Performance 6.30 pm

£5 per singer to be divided equally between Water Aid and a young person that St Thomas's Church sponsors overseas

Saturday 3rd May

Ben Giddens Organ Scholar Norwich Cathedral Organ

Saturday 14th June

Tonally Different *Anne May* – Contralto ***David Berwick*** – Keyboards

Saturday 28th June 2007

Sine Nomine Directed by ***Matthew Wright***

Saturday 5th July

Iceni Choir Directed by ***James Lilwall***

***Saturday 19th July**

Minstrels Gallery 'Puddings and Pies'

Music from Medieval, Tudor and Restoration Europe. A gastronomic delight to feed the hungriest of audiences! A wonderful concert of music using period instruments and dress

Thursday 7th August

Robin Jackson and Maureen McAllister Celebrity Organ Duetists

There will be an unusual opportunity to hear the organ played by three organists at the same time!

***Saturday 6th September**

Millennium Male Voice Choir Directed by *David Storey*

Midday Music at Princes Street URC

The monthly recitals in 2008 (first Thursdays at 12.45)
will each include some orchestral favourites arranged for organ performance
including the Overture to the Mastersingers

Euryanthe (Weber)

the *Scherzo from the 5th Symphony* (Bruckner)

The War March of the Priests from Athalie (Mendelssohn)

the Coronation Marches *Crown Imperial* and *Orb & Sceptre* (Walton)

Pomp & Circumstance Military Marches (Elgar)

Finlandia and music from the *Karelia Suite* (Sibelius)

We are now half-way through the series of all twelve Organ Concertos by Handel
continuing with No.7 in B flat on 6th December.

come when you can - leave when you must

Eaton Concert Series

The Eighth season of classical recitals and concerts held in St Andrew's Church
Eaton on the first Sunday of each month at 3 pm
Admission by programme Adults £6 Students £3 accompanied children free

2nd December Elizabeth Trail - soprano with *Paul Plummer* - piano.

6th January Gretel Dowdeswell - piano

3rd February The Halcyon Piano Trio *Audrey Laycock John Wilkinson and Frank Cliff*

2nd March Benjamin Frith - piano

ICENI

President: Hannah Francis Director: James Lilwall Accompanist: Roger Rayner

2007 CHRISTMAS ENGAGEMENTS

Christmas Concert

Friday 7th December 7.30 pm Swaffham Parish Church

Christmas Concert

Friday 14th December 7.30 pm Reepham Parish Church

Festival of Nine Lessons & Carols

Sunday 23rd December 3.30 pm Salle Parish Church

Further details available from: James Lilwall Church View The Street Bawdeswell Dereham NR20 4RT Tel: 01362 688499

Forthcoming Association Events

Saturday 26th January Holy Trinity Church Essex Street Norwich at 7.00 pm

Quiz & Chips Old favourite, new venue. The popular mix of brain teasers and taste bud tantalizers returns this year with Martin Cottam as your quizmaster. Please let him know if you are coming by Saturday 19th January **at the latest**. Tasty value at £5 a head.

Saturday 1st March, Thorpe St. Andrew Parish Church, Yarmouth Road Norwich at 7.30pm;

An Evening with Andrew Hayden Mr Hayden, the organist at St. Andrew's and one of our Diamond Jubilee members, will demonstrate the very fine 1901 Abbot & Smith organ and talk about its recent overhaul. After an opportunity for members to play the instrument, Mr Hayden, well known for his superb organ photography, will give an illustrated presentation on the subject. Past and present copies of his famous 'Star Organs of Britain' calendar will be available for purchase.

Saturday 29th March, The Great Hospital Bishopgate Norwich commencing at 11.30 am

Annual General Meeting This will be held in the beautiful 'Refectory' at one of Norwich's most fascinating historic venues and followed by a **FREE buffet lunch** for members (a small charge will be made for members' guests).

After lunch we shall stroll through the delightfully intimate 15th century cloister to the adjacent church of St Helen's where Dr Gillian Ward Russell will give a recital on the 1850's Mark Noble organ. This intriguing instrument has recently undergone full restoration by Richard Bower who will give a pre-recital talk about the work.

Following the success of our Diamond Jubilee AGM your committee decided to retain something of the format for 2008 and we hope as many of you as possible will be eager and able to attend. For catering purposes please let Martin Cottam know if you intend to come by Saturday 15th March **at the latest**.

Saturday 19th April, the Church Rooms, Brooke at 2.30 pm

Aristide Cavallé-Coll: "The greatest organ builder in the world - ever!": So says well known organ builder, David Wells. With the aid of recordings made on Cavallé-Coll instruments large and small, famous and little known, Martin Cottam examines the life, work, legacy and genius of the prolific and hugely influential 19th century French organ builder.

May/June; Outings A weekday trip to the City of London and a Saturday outing to West Norfolk to examine and play various organs of great interest are planned. Final dates and details to be confirmed. Watch this space!

July President's Day.

Please don't hesitate to contact Martin Cottam (01603 703921 or martin@cottam.eclipse.co.uk) if you have any queries or require further details of any of our events.

Seasonal good wishes to you all

