

The Journal

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Last date for copy for the next Journal is Saturday 17th May 2008
Why not send your contribution by email to
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The editor writes.....

Expressing my enjoyment of Dupré's *Variations sur un Noël* after David Dunnett's New Year's Day recital to a fellow organist, the response was 'that's in my impossible drawer'. True, these variations are virtuosic and well beyond the capabilities of the average player but I too have a copy which rarely sees the light of day. I remember buying my copy after they featured in a radio broadcast from York Minster by Francis Jackson. Like most of the 'impossible' music I own it was bought after hearing it made easy by a virtuoso - what a rude awakening there is when the score is explored for the first time (and French music is not cheap!).

I own quite a lot of music which I could never convincingly perform but I wouldn't be without it. My enjoyment of my recording of Tamas Vasary playing Chopin's *Grandes Etudes* is greatly enhanced by following the dots on the page and realising that to some these pieces are not impossible and in the case of these studies they are such beautiful music into the bargain and not just technical exercises. One can marvel on so many different levels, marvel at the inventive powers of the composer, the technique of the player and at the beauty of the music.

The Dupré variations used to feature more regularly in recitals than they do these days. I've heard them several times here at Norwich from Roy Massey, Adrian Lucas and Daniel Chorzempa and I know there were others. I also have an LP by Brian Runnett which includes them and, again, what a revelation it is to listen and follow the score at the same time.

Sets of variations are among my favourite musical forms as they display the composer's ingenuity. My first exposure to variations was at the age of 21 when I received a recording of Brahms's *Variations on the St Anthony Chorale* and this has been built on over the years by, of course, the *Enigma Variations* and Rachmaninov's *Paganini Variations*. They are all so clever and such beautiful music.

Dupré's variations are, in my opinion, as good as variations get and make quite a lot of use of canon, another device which fascinates me, some of the movements being very cleverly managed canons, which, whilst not mentioned by DD in his pre-performance spiel, would be picked up by the musical ears present.

The boundaries of what is playable have receded over the years. Tchaikowsky's Violin Concerto was deemed unplayable by its dedicatee and Kevin Bowyer has exploded the belief that Sorabji's organ music is unplayable. In some cases, however, one is tempted to wonder if some music is worth wrestling with at all. If the music in itself is not enjoyable then why put oneself through the torture of learning it?

I have over the years given away several scores to others whom I guessed could play them thus, hopefully, sending them to a home where they would be used instead of just gathering dust and occupying space on my music shelves. Others I have kept mainly for reference and perhaps to nibble away at bits of them when the mood takes me. Also to remind me that there are still challenges in life if one feels like pitting oneself against them.

Serious Fire in Pottergate Street

From the Norfolk Chronicle 16th July 1859

Pauline Stratton

An alarming fire broke out last (Thursday) night, about half-past ten o'clock, on the premises of Mr Noble, organ builder, in Pottergate street. Mr Noble's factory is a lofty three-storied building, the front wall being of brick, but the whole of the back part consisting of wood. It stands between two dwelling-houses, the one on the west end belonging to Mr Samuel Pigg, and being occupied as an hospital for the invalids of the West Norfolk Militia, and that on the other side being occupied by Mr Spinks, who, while sitting in his back room, saw flames bursting from the roof of the factory. Information was at once despatched to the police station and the Leviathan, City and Exhibition engines with all the hose in the possession of the fire brigade, were got out without loss of time, and were accompanied by Mr Hitchman, the Chief Constable, Superintendent Amis, Inspectors Barnard and Steward, and the men of the brigade.

The fire which first appeared at the west end of the upper story, had before then spread over to the whole of the upper part of the building, which was highly combustible, since, in addition to a timber wall at the rear, that part of the premises, having been used as a store room, was filled with dry wood, and moreover the timber roof was covered with asphalt which had received several coatings of tar. A plentiful supply of water was procured without the slightest delay, and in a very short time eight jets were at work, the three engines were in full play,

and seven standards were also employed in connexion with the hydrants. The water for the engines was obtained from the locality and the Market - place, a strong body of the militia, under the command of Colonel Custance who was accompanied by all the officers, were soon on the ground, and rendered very able assistance.

The first and most important point to which the exertions of the firemen were directed, was the back part of the building, which being composed, as we have stated, of timber, became an easy prey to the devouring elements, and threatened to communicate the fire to the contiguous property. Two of the pipes were taken through the gateway to the centre of the front of the building into the yard at the rear, to where the heat prevented the men from occupying so close a position right under the burning mass, ladders were procured and they mounted on a wall behind from which a most effective flood of water was pumped on the building. Other men were stationed in the yard of the Friends' Meeting house, which abuts on the corner of the building at the rear, and played on the same spot. Finding the flames were rushing through the roof, Mr. Hitchman directed ladders to be placed against the houses opposite the front of the building in Pottergate street, and Sergeant Curtis and Police Constable Dickerson courageously mounted with the hose, and from the roofs of the opposite houses directed a powerful stream of water on the roof of the burning premises. Another pipe was brought into the militia hospital, and a hole having been broken in the wall the room adjoining the roof of the factory, Sergeant Nary (K division) with the greatest daring, ascended the flaming roof and rendered valuable aid in extinguishing the flames in that part of the

building. The hospital was occupied by ten sick militia men, who made their escape from the house in great alarm, and only partially dressed. In the room contiguous to the factory, was a quantity of furniture and clothing belonging to two sergeants of the regiment, which was nearly all destroyed, and the premises sustained also a good deal of damage, but more from the water than the flames. By the combined efforts of the firemen directed on every accessible part of the factory, the fire, with the exception we have mentioned, was confined to the building in which it commenced, and in less than an hour all danger of its extension had ceased, and the fire was totally subdued by about half past one o'clock.

The street, which is extremely narrow, was thronged with people within a few minutes after the alarm was given and some difficulty was experienced in getting room for the operations of the brigade. From the circumstances that the only part of the fire visible from the street was the burning roof and that the efforts of the firemen were chiefly directed to the rear of the building, where consequently nearly all the water was at first brought into play, an impression gained among the crowd that there was an insufficient supply of water, which was not the fact, the supply being abundant, and no difficulty or delay whatever being experienced in procuring it.

The artillery engine was also on the spot, but before it arrived the fire had been subdued to such an extent that its assistance was not required.

Had the fire commenced in a lower storey, and the night being at all windy, the houses opposite, from the narrowness of the street, could not have escaped

damage, and an extensive conflagration might have been the result. As it was, the occupants of the neighbouring houses felt so much alarmed that they began throwing out their furniture in great hurry and confusion, and we are sorry to learn that one of the officers of the West Norfolk militia, Lieutenant Menzies, was struck by some furniture and severely hurt.

The whole of Mr Noble's stock was completely destroyed, except a few articles in the lower part of the building. Among the property were three fine organs, nearly finished. Mr. Noble, we understand, is insured in the Phoenix, but only partially. The premises belong to the Norwich Union Life Office.

Not even a conjecture can be formed as to the origin of the fire. When the workmen left the factory at a quarter to eight, everything was safe. There had been no fire lighted in the factory for three days, nor any light, except a gas light to warm the glue-pot.

This is the second time that a fire has occurred on the same spot. The house which formerly occupied the site of Mr. Noble's factory burnt down in the year 1844.

It has been proposed to open a subscription to reimburse the two militia sergeants for the loss they have sustained through the destruction of their property - a very serious loss to men in their position, and entailed upon them by peculiarly unfortunate circumstances."

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Old barrel organs in Norfolk churches successors to village church band

The following article by Rev Noel Boston appeared in the Eastern Evening News on March 9th 1949 - submitted by Robert Woodcock

Would you like to hear a band in church on a Sunday? I rather think I should. It could be much more interesting than some organs. But then, we do not know the drawbacks of the village bands of 150 years ago. Generally speaking anyone then who played any instrument would bring it along on Sunday, climb up into the west gallery which once existed in very many churches, and take their part in playing the accompaniments of the hymns, or more accurately the Metrical Psalms which in those days did duty for hymns.

We know a good deal about these late 18thC and early 19thC church bands, and a number of their instruments still exist. What we have no such means of telling is how far they played in tune and kept accurate time.

It was fashion, and nothing else, that killed the old village church band; for the village churches tried to ape the town churches and the cathedrals where there had always been organs, and many were the heartaches and high ran the feelings in numbers of villages at the innovation, especially among the superseded village musicians.

Such a story is for ever preserved in Hardy's novel *Under The Greenwood Tree*. I do not know if the events he recounts are founded on fact but I know of several villages where something very similar took place.

Of course, the introduction of an organ could be made only if there was someone in the village who could and would play it. It is probably true to say that 150 years ago far more people could play musical instruments than can do so today, but the dominance of the keyboard instrument was far less.

For one thing, many people could not afford harpsichords or pianos so that very often the impossibility of producing an organist prevented the change from band to organ. Yet there was the desire for the fashionable organ, and, as we today know to our cost, if people cannot have the genuine thing they will often be glad of the substitute. I am quite sure that if gramophones had existed in those days many a village church would have been condemned to listen to 'canned music'. As it was, the mechanically-played organ came to the rescue.

There was nothing particularly new in them. Queen Elizabeth had one built for the Sultan of Turkey in 1599. You could, certainly, play this instrument by hand or, if you liked, you could wind up a spring whereupon, provided, presumably, it was blown, it would play continuously 'without any intermission or ceasing or discord' for six hours.

These organs were real organs with pipes and stops, but instead of the keyboard there was a barrel with staples on it which pulled down the valves operating the pipes in exactly the same way that the barrel of a musical box plays upon the comb.

There was nothing particularly difficult or intricate about these barrel organs as they were called. Usually the barrels were so arranged that one barrel could play several tunes. You could buy any number of these and it was quite a

simple matter to slip one out and substitute another.

Usually barrel organs are not large and the 'operator' blew with one hand and turned the handle revolving the barrel with the other.

Please do not confuse these little organs with the mechanical pianos which used to be lugged around the streets and which were so often and wrongly called 'barrel organs'.

Real barrel organs still exist in several Norfolk churches. There is one in the west gallery of Wood Rising and the particularly beautifully toned one still in working order at Mattishall Burgh.

In some churches are organs which can be played either by hand or by a barrel. One of the finest examples of these is at Witton, while the splendid church of North Elmham contains a notable organ of this type.

Barrel organs are always of interest since not only do they give us the hymn tunes of 150 years ago but, what is far more valuable, they give us that which no book can preserve - the precise manner in which the tunes were played at that period.

Hannah Parry is one of five music students to share about £2000 in grants awarded by the Norfolk Youth Music Trust. She will join the others in the Trust's concert in December at Princes Street URC.

Organist/Choir Leader required for St. Faith's Gaywood LEP King's Lynn, Norfolk for a church with a wide variety of services. Expressions of interest in either or both posts welcome.

RSCM recommended rates plus substantial organist's fees (average £4000 annually).

Further details are available from The Revd Sally Theakston, St Faith's Rectory, Gayton Road, King's Lynn PE30 4DZ

Tel: 01553 774662

Email: STheakston@aol.com

For Sale

Gentleman's organ shoes size 9 black lace-up. Excellent condition. (These were acquired some time ago from a specialist company in the USA). £20 o.v.n.o. Contact Mrs Margaret Hunter on 01263 833252



Vaughan Williams and 'The Vocalist'

Claire MacArthur

What a pleasant surprise it was to find an excellent music programme filling most of New Year's morning on Channel 5! The 2½ hour film on Vaughan Williams certainly stole a march on any others preparing to celebrate the 50th anniversary of his death this year, and presented a comprehensive view of his life, with many interesting interviews and extracts. One fact that stood out for me was that 'Linden Lea' was the piece of music which earned him the most money.

Some years ago I acquired a (very tatty!) copy of a periodical called 'The Vocalist', issue no. 1, dated April 1902 (32 pp. large format - 15x10). The editorial states its intention to publish in each issue 'the complete music score for four good new songs, suitable for all voices'. (The stated criteria include (i) that the music is distinctly good, neither trashy nor common-place (ii) melodic interest... to appeal to any singer of average ability (iii) accompaniment... not too difficult; (iv) words... free from sentimental rubbish.)



The first song in this issue is by 'that masterhand, Gounod'; the second is 'by a composer whose name will be new to the musical public'... '...on the strong recommendation of Professor Stanford...' Thus appeared, presumably for the first time, Vaughan Williams' 'Linden Lea' - (in G major) complete with original (?Dorset dialect) words. He briefly held an appointment as organist in South London, but apparently did not enjoy it at all.

'The Vocalist' contains several interesting articles, including [how to sing] *I know that my Redeemer liveth*, 'On voice production', 'Sullivan's *Golden Legend* and 'On busking'; another, entitled 'A school of English music' (signed RVW) is about the difficulties facing an English composer and also about folk song collecting. A column headed 'What we think' includes among 14 items the following: that it is high time the Government dealt with the grievous injury being done to composers and the music trade by the wholesale piracy of their properties; that the long-time neglected and despised Wagner is the fashionable and present-day craze; that we should prefer to hear more works of English composers; that "The Times".....has rendered a good service to Anglican church music, by taking such a firm stand against the sentimental and mawkish church music of the modern style; that the new Education Bill would have been a great boon to the nation, had it contained some provision for the proper teaching of singing in the schools which come under the sway of the Government; that every organist should secure a copy of P. Godfrey's Prize Coronation March, and should use it(!)

A Peep into the Archives 7

Compiled by Tim Patient

From Issue No.22, October 1972:

Taverham – 16th September 1972..... Here was a meeting of the Guild that would have delighted those who love an 'organ crawl' for on this afternoon's visit we were to see, to listen to and to try no less than three different organs.

Meeting first at St Edmund's Church, Taverham, we had the 1862 Holditch organ demonstrated by Robin Wilson, to whom our thanks for the arrangements for the whole of the afternoon are due, and we were asked to guess just what this organ's specification was, we had been told that it was a one-manual, all unenclosed, instrument, and we were then treated to the delightful music this centenarian-plus could make. Wing Commander King was pretty near in his guess (your Editor was barred from the contest!) and then Mr Wilson revealed to the goodly number of members that the stop-list was...

On then to Taverham Hall School where two organs were to be placed at our disposal. The first of these, build ingeniously into the entrance-hall of this 'stately home' was constructed out of 'odds and ends' by Robin Wilson, 1952-1956, and contained pipes and other work by such people as Albert Pease, of Stoke Newington, whole speciality was evidently providing impecunious churches with impressive looking organs! The celebrated voicer, Frank Wesson: Mark Noble, Bailey of Manchester and England of Harlestone, near Northampton, Compton and others...

After a welcome refreshment break, we then made our way to the school

Gymnasium where the impressive three-manual stop-key console of a Compton Cinema Organ stood on the platform. This instrument was brought down from the Regal Cinema, Harrogate, for where it was build in 1937, in 1969 by Mr. Wilson and his colleague, Mr. Orr, and was installed in two specially built chambers opening off the side of the Gymnasium...

So the Organ in St George's, Great Yarmouth is being moved at long last. Many of you will have seen in the 'Eastern Daily Press' that workmen from the firm of N.P.Mander Ltd., have dismantled the instrument prior to re-erection in St. John Smith Square, London. The 'E.D.P.' quotes of Messrs. Mander that they are '...the London organ builders, who are specialists in antique instruments and who are rebuilding the organ in St Paul's Cathedral.' Rather an unfortunate choice of words, perhaps, - or is it just my mind? Anyway, we are told that, in St. John's, it will be used, amongst other things, for lunch-time recitals and BBC recordings.

The organ in Diss Parish Church, originally build by Rayson in 1877 and rebuilt by W. & A. Boggis of Diss in 1937, is to be completely rebuilt by Denis F Thurlow Ltd., of Brandon...

It is understood that Messrs E & W Storr are shortly to commence work on the new organ, which will incorporate parts of the present Norman & Beard organ of 1893, in Wroxham Parish church and that the same firm has also carried out work to the organs in Honingham and East Tuddenham Parish Churches.

Your Editor has carried out work on the 1853 barrel-and-finger organ by JW Walker at Witton Parish Church, near North Walsham. This fine old instrument, of G compass, is still able to be played by

using the barrels, by the way, and sounds remarkably well now that it has been cleaned and overhauled. The work on the only Willis 'Scudamore' organ in the Diocese, at Hanworth Parish Church, near Cromer, has also been completed and the whole instrument has been unenclosed and given a 'new-look'. He has other work in the pipeline...

At long last, the Organ in Binham Priory seems to have been completed. One Geoffrey Robinson, of Tooting, was the person concerned with this instrument, originally by Middleton, of 1926...

The twin pipe-fronts of the organ in Holy Trinity Church, Heigham, the only Rothwell organ in the City, have been gilded as a memorial to the present organist, Richard Cockaday's, grandfather. The firm of Rothwell, which was absorbed by J W Walker & Sons Ltd., some years ago, did not despise producing a form of casework to their organs which, even if not up to the standard of those designed by the 'greats' – Arthur Hill, Bodley, Hare, Garner, Jackson and Dykes-Bower, to name but a few, were more than just ordinary 'pipe-racks, seemingly beloved by so many of our builders and called 'organ cases'...

NB. References to 'Your Editor' refer to Ralph Bootman

Quiz and chips

David Watson

It has become something of a tradition for the Association's year to kick off with a Quiz and Chips evening, and so the evening of Jan 26 saw a representative selection of the membership foregathering in the warmth and comfort of Holy Trinity Essex Street, ready to have their knowledge tested (and their ignorance exposed!) under the genial supervision of our newly appointed Events Secretary, Martin Cottam, stepping into the shoes so excellently occupied by retiring Events Secretary Gordon Barker. (And what a pleasure it was to meet in such agreeable surroundings; I had not been in the church for over forty years and marvelled at the transformation brought about by the recent refurbishment.)



Having warmed up by trying to identify a selection of German and Austrian composers from their portraits in the Oxford Companion, we were divided into teams and settled down to the serious business of the evening. Our quizmaster had devised a wide ranging selection of questions to test us. We were invited to identify the composers of instrumental works written by composers generally

known just for organ pieces, and to spot tunes in a variety of disguises - including the rudest noise ever made by a member of the saxophone family (it made the average Trinity House foghorn sound mellifluous!) But it was good to hear some splendid jazz.



An interval for dealing with the excellent fish and chips fetched for us by Mathew Martin was followed by further testing rounds including Geography and the natural world and Television. Possibly the hardest challenge came when we were asked to name the country of origin of a selection of different organs. There was no mistaking the Harrison Tuba at York Minster (played with customary panache by distinguished member Francis Jackson); rather more taxing was the task of deciding whether a full-bodied reed chorus came from Portugal, Spain or France! Clearly, we are still in need of further enlightenment, so do come along to Brooke Methodist Church on the afternoon of Saturday April 26th to hear Martin's talk on Cavallé Coll. (And please note the alteration of date and venue!)

A wide ranging general knowledge round brought a splendid evening to a fine conclusion. Thanks again, Martin, for the first of what will surely be a long succession of splendid meetings.

A church organist is an employee

The following press release was issued by Organist Publications Ltd on 15th February 2008

An employment tribunal has ruled that a church organist is an employee. This means that organists in the Church of England have full employment rights. After a year, they may bring a claim for unfair dismissal against the vicar and PCC if sacked without good reason. Although it has long been believed that church organists are employees, this is the first known case where such a decision has been given by an Employment Tribunal.

The case concerned an eminent and well-qualified organist and choirmaster in the north of England who was dismissed. He brought a claim for unfair dismissal. As a preliminary point, the church authorities said that he was not an employee. This matter was addressed in two hearings over three days last November and December. The decision has just been made public.

The case can now proceed to hearing the substantive issue of whether the organist's dismissal was fair. An Order has been made which prevents publication of any material that can identify either the organist or church. Accordingly this preliminary decision has been issued as A v B and C [2008].

In the decision, the judge paid particular attention to the amount of control exercised by a vicar under Canon B20. Strictly, this decision only applies to the contract, which applied for this one organist, but the terms of the judgment are such that the ruling will apply to almost all organists in the Church of England. Organist Publications Ltd director Robert Leach who appeared as an expert witness

at the tribunal for the organist says, "This is a landmark decision which should greatly help to improve the working relationship between organists and church authorities. It is estimated that about two-thirds of qualified organists are no longer prepared to accept an appointment in the church. Problems in working with vicars are one of the most quoted reasons. Establishing that an organist is an employee will help ensure that the relations are now properly governed by employment law."

Notes :

1 The appointment of organists in the Church of England is governed by a mixture of canon law, contract law and employment law. There is no single test for when someone is an employee. The matter is decided by considering indicia for employment and indicia for self-employment. In this case, the indicia were clearly in favour of employment status.

2 The vicar and PCC have the right to appeal against this decision, though the clear and decisive wording of this judgment would seem to make the chances of success unlikely.

3 An employment tribunal does not establish a binding precedent under English law, but this decision does establish a persuasive decision that may be quoted in any future dispute relating to an organist.

4 At the tribunal, the church authorities argued that the organist was self-employed because he agreed to be paid gross without any deduction under the PAYE system. The judge accepted that the tax treatment of an individual is irrelevant in determining employment status. There is, anyway, a special "religious centre exemption" scheme which allows organists and other

church employees to be paid gross without having PAYE deducted, provided that there is no PAYE scheme in existence and the sums paid do not exceed the PAYE threshold.

5 Organist Publications Ltd was established in 2005 to provide assistance, advice and other resources for church organists. Barry Williams, a lawyer, and Robert Leach, a chartered accountant, run it. They deal with at least one new organist dispute every week. They work closely with the Royal School of Church Music and other church music bodies. They wrote and published *Everything Else an Organist Should Know*, which has become the standard reference book on legal and financial issues relating to organists. The book was authoritatively quoted at the tribunal. Robert Leach appeared as an expert witness for the organist.



Organ News

Geoff Sankey

W & A Boggis, who are celebrating 75 years of organ-building this year, are busy in their local parish church in Roydon restoring the instrument built by Mr. Boggis at St Remigius. This has involved a complete strip-down and clean of the instrument, but without any changes to the original design. This is a two manual and pedal instrument with pneumatic action throughout. As well as the usual couplers, there is a swell sub-octave to great for those that like a really muddy texture. The stop list is:-

Pedal:

Bourdon	16'
Flute	8'
Principal	8'

Great:

Open Diapason	8'
Claribel Flute	8'
Gamba	8'
Dulciana	8'
Principal	4'
Fifteenth	2'

Swell:

Open Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Voix Celeste	8'
Gemshorn	4'
Oboe	8'

They have restored the 1919 William Hill, Norman & Beard organ at St Edmund's Church, Costessey, Norwich where they returned the pneumatic action to full working order and remade the side oak casework which was damaged when the blower was added many years ago.

At St Mary's Redgrave in Suffolk they have rebuilt and altered the pedal department on the large two/three manual Casson organ. It has three manual departments, swell, great and choir, but only two sets of keys and a pneumatic piston control system. This church was made redundant a couple of years ago and with great enthusiasm from the village it has been restored. The work on the organ was necessary to give access to new facilities in the tower behind the organ. They had to move the Pedal Open 16 pipe chest and the Bourdon pipe chest to a new location within the organ casework and remake the building frame and organ platform.

Holmes & Swift have now installed the Casson Positive as described in the last Journal organ into Fulmodeston church near Fakenham. They are currently restoring the one manual Rayson organ in Tibenham church. This is tracker action instrument was installed in 1871, and comprises:-

Pedal:

Bourdon	16'
(bottom 13 pipes only)	

Manual:

Open Diapason	8'
Gamba	8'
Stopped Diapason	8'
Dulciana	8'
Principal	4'
Flute	4'
Mixture	II

OBITUARIES

Robert Gillings - former Association member

from notes kindly supplied by Rev John Smith, Vicar of Swaffham and used at Robert's funeral on 7th December 2007

Robert led a most interesting life and for nigh on 70 years Robert has devoted his life to music and especially Church music. He was born and raised in Great Yarmouth the eldest of three brothers, and was a chorister at Great Yarmouth Church, received music lessons from Dr Hayden Hare, went to Trinity College London just before the war and was for a while at the beginning of the war assistant organist at Aldeburgh Suffolk. He served in the RAF during the war with Transport Command and then with a Meteorological Unit based in the Middle East; he played at the Anglican Church of St George's in Jerusalem. After the war he became organist at Burgh Castle Church in Suffolk not far from his home town and there is a programme from the Royal Hotel Yarmouth of piano duets that he played in and a press cutting from his early musical years states and I quote "he proved to be an able and sympathetic accompanist". Robert received the Colman Prize awarded to the person with the highest exam marks throughout the whole of the United Kingdom for the piano. In 1953 he was appointed organist and choirmaster at St Nicholas Church Wells-next-the-Sea and there he started a tradition of holding choir festivals. He was the conductor of the Fakenham and District Choral Society in 1954, he led the Holt Choral Society and was a visiting music master at Greshams School in Holt.

Robert as conducted the joint choirs brought in to sing at a wedding at St Wythburga's Church Holkham and present in that congregation at this society event was the Queen Mother and Princess Margaret.

In 1956 Robert went to take up a series of posts in Somerset, Crewkerne, Frome in 1960, in 1962 Bridgewater and he became very much involved in giving recitals in that part of the world including Glastonbury and Minehead. He also started the St Cecilia Festivals in that part of the world.

Then in 1970 came a move to Scotland for Robert was appointed organist and choirmaster at St Ninian's Cathedral Perth and again he started music festivals there. In the 1970's he moved to Shrewsbury Abbey and, while there, was an extramural lecturer at Birmingham University; he then went to St Oswald's Oswestry in 1976 and then on to Lampeter in 1982 where he was organ tutor at the University of Wales in Aberystwyth and learned to speak some Welsh.

Retirement brought him to Swaffham in 1985 and he was organist and choirmaster up until 2002. Even in semi-retirement music continued to play a large part in Robert's life; he continued with his teaching of pupils, he continued composing including hymn tunes some of which he named after members of the church choir. One of Robert's tunes was sung at the service and the Nunc Dimittis to one of Robert's settings. An Advent Carol, the words coming from Somerset, specially composed for the Swaffham choir, was sung at the Advent Carol Service.

Desmond Greef

As you will know, 2007 marked the association's Diamond Jubilee. One of the decisions by the committee to mark the event was the invitation to four organists to become honorary members for the year. At the final committee meeting of 2007, it was decided to invite Desmond Greef to become an honorary member for the year 2008. He accepted the invitation but sadly died on 27th January.

For more than half a century, he played in his village church at Thornham, and also at St Mary's Church, Old Hunstanton. He was appointed director of music at Glebe House School, Hunstanton in 1959 and he remained in post until failing health forced his retirement in 1998. Under his baton, the school choir earned a great reputation. One highlight was an invitation for the choir to sing at a wedding at Holkham, which was attended by the Queen.

Born in Thornham, he was highly respected by his musical peers and taught a range of instruments. He also loved singing and had served as organist and choirmaster at St Mary's since 1958. He also left a very fine grand piano to enable concerts and recitals to continue to be staged at the church.

He started playing the church organ at Thornham at the age of 14, where his mother was also the organist. His musical talent was recognised and the Royal Organist, Freddie Bone, and music director at King Edward VII School at King's Lynn, taught him to play the organ at Sandringham. Although largely self-taught and a perfectionist, he was always

modest about his skills. He studied for a doctorate at the Royal College of Music but, unwilling to travel to London, never completed the course.

His great friend, Dr Gerald Gifford, played at his funeral and several former students sang at the service which took place at St Mary's Church, Old Hunstanton, on Wednesday, February 6th.

FREE WURLITZER 575 TA

Our member Graham Dickerson, who lives near Litcham is looking for a good home for this organ as he needs space to move in a baby grand.

The organ has a beautiful horseshoe case and is generally in good playing order.

The main departments are

- 2 octave orbit solo keyboard with Leslie speaker
- Upper ensemble
- Lower ensemble
- 1 Octave pedals
- Programmed rhythm orchestra
- Swingin' rhythm
- Six side lights to keyboard

A full specification can be obtained from graham
(email grdick@hotmail.co.uk or call 01328 701617) It will be necessary for the new owner to collect the organ.

St Thomas's Church Earlham Road Norwich
2008 Concert s

All concerts begin at 7.30pm

Admission: Adults £4.50 Concessions £3.50

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

Further information from Mathew R Martin

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

Organ recital - **Ben Giddens** Organ Scholar Norwich Cathedral

Saturday 14th June

Tonally Different - **Anne May** - contralto **David Berwick** - keyboards

Saturday 28th June

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 Duettists. 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 - come when you can - leave when you must
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 almost through the series of all twelve Organ Concertos by Handel

St Andrew's Hall 2008 Lunchstop series Admission £2. 50
Mondays at 1. 10 pm

JUNE

9th David Dunnett 16th Anne Page
23th Roger Rayner 30th Andrew Parnell

JULY

7th Shean Bowers (young organist, Liverpool) 14th Ben Giddens
21th Roger Green (Sudbury) 28th Tim Patient

AUGUST

4th Robin Jackson and Maureen McAllister 11th David Ivory
18th Peter Crompton (Royal Hospital School, Holbrook)

RELUCTANT ORGANISTS COURSE

Saturday 24th May 2008 from 2.30 - 4. 30pm at St. Thomas's Church Earlam Road, Norwich

There are many churches in Norfolk who would like to have their organ played, but have no organist. If you are a pianist who can play hymns on a piano, would you like to consider trying to play them on your church organ? If so, the above course is exactly designed to help you. If you can already play a bit or if you would like to find out more about the workings of the organ, come to the above course.

David Dunnett, the Organist of Norwich Cathedral, is keen to help anyone struggling to come to terms with playing for church services. David will be conducting this RSCM Reluctant Organists Course for all of whatever ability, are most welcome and will receive positive stimulus and encouragement. The cost of the course is £10.

Applications by Monday 28th April. Application forms available from John Hudson 139 Cotman Fields, Bishopgate, Norfolk NR1 4EP Tel: 01603 662437

Christ Church Eaton

Sunday April 20th - 2008 RSCM Norfolk Area 'Come and Sing' Choral Evensong.
Registration and rehearsal from 3. 30 pm followed by tea and the service at 6. 30 pm.
Brewer in D and Wesley *Blessed be the God and Father*.
Cost £3 to cover the cost of tea (payable on the day).
Please contact Matthew Wright on 01508 492535
or email music_mcw@hotmail.com before April 5th to register.

ROYAL SCHOOL OF CHURCH MUSIC NORFOLK AND NORWICH AREA Choral Festival Service and PRESENTATION OF CHORISTER Awards Sunday 15th June 2008 at 6. 30pm Norwich Cathedral

The Choral Festival Service will be conducted by David Dunnett The organist will be Ben Giddens Organ Scholar.

The Chorister Awards will be presented by The Right Revd. David Atkinson (Bishop of Thetford) and The Very Revd Graham Smith (Dean of Norwich).

The Festival is a themed service entitled *Celebrating the Christian Year*, the text and the music are contained in the Choral Festival Service Book 2008 at £4 per copy available from the Area Secretary JR Hudson, 139 Cotman Fields, Bishopgate, Norwich, Norfolk, NR1 4EP. Tel: 01603 661437.

All choirs and singers in the Diocese are warmly welcome to sing in your Choral Festival!

The Contents of the book are:-

<i>Hymn</i>	We have a Gospel to proclaim -	Fulda
<i>Anthems</i>	Hark a thrilling voice	Eric Thiman
	Joy, Joy from every Steeple	Heathcote Statham
<i>Hymn</i>	From the Eastern Mountains	Cuddesdon
<i>Nunc Dimittis</i>	Harwood in A flat.	
<i>Anthems</i>	Wash me thoroughly	SS Wesley
	Christ the Lord is Risen	John Rutter
	The Easter Anthems	Brian Runnett
	God is gone up	Gerald Finzi
<i>Hymn</i>	Our Lord his passion ended	Naphill
<i>Anthem</i>	O Trinity most blessed light	Malcolm Archer
<i>Magnificat</i>	Harwood in A flat	
<i>Hymn</i>	Hark! The sound of holy voices	Lux Eloi

We will be printing **450 books only**, so do get your order in early.

Cheques payable to:-

Royal School of Church Music Norfolk and Norwich Area Committee

N.B. It will be a great help to the Secretary if your orders could be collected from the Cathedral Verger's Office and would also save you expensive postal charges but if you are unable to do this, then your order will be posted to you.

Advance Notice: **CAMBRIDGE ACADEMY OF ORGAN STUDIES**

The CAOS summer course will take place from July 28 to August 1st. Our theme is the grand narrative of French organ music from the 17th century up to Messiaen. Dr David Ponsford is an authority on the French 17th and 18th centuries with a book on the subject in preparation for Cambridge University Press - he and Anne Page are regular tutors on this course.

Accommodation is at Sidney Sussex College, tuition is in groups and individually, private practice is available and concerts or lectures take place in the evenings.

Course fees are £450 for residential and £250 for non-residents.

Open to players of all ages and abilities.

The full programme will be notified shortly. Attendance at the evening events is possible - fee on application.

For more information and applications, email andrewp@waitrose.com or visit the website www.cambridgeorganacademy.org or tel.01223 240026

Forthcoming Association Events

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

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 (£7 per head for non-members).

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 1850s 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. The Lower School car park opposite the Great Hospital will be available for parking at no charge.

For catering purposes please let Martin Cottam know if you intend to come by Wednesday 19th March at the latest.

Saturday 26th April, the Methodist Chapel, Brooke at 2.30pm;

Aristide Cavaillé-Coll: "The greatest organ builder in the world - ever!": So says well known organ builder, David Wells. With the aid of recordings made on Cavaillé-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.

!Please note change of date and venue since the last Journal!

Wednesday 28th May:

Outing to the City of London: We shall be visiting and playing three superb and historic instruments in churches all within approximately ten minutes walking distance of Liverpool Street station.

Meet 11am onwards at **St. Helen's Bishopsgate** (enter via the parish offices on the south side of the church) where the organist, Richard Simpkin, will introduce us to the organ beautifully restored and placed in a new west gallery by Goetze & Gwynne following the infamous IRA bomb blast of 1992. It has been rebuilt in English Classical style (3 man/ped). Many pipes from the original 1744 Thomas Griffin organ survive to form its core.

After lunch (pub or packed), at **1.15pm**, we visit the **Dutch Church, Austin Friars** where Anne Page will introduce us to the intriguing 1954 neo-baroque organ (2 man/ped) by the Dutch firm, Willem van Leeuwen of Leiderdorp. Restored by Flentrop in 1995, this instrument is virtually unique of its type in England.

We end our outing at **St. Botolph's Aldgate** where the organist, John Bamford, will introduce us to the Renatus Harris organ recently restored by Goetze & Gwynne. This instrument (3 man/ped) contains the original windchests and much pipework (including two of the reed stops) from 1704 and is, arguably, the oldest working parish church organ in England (see page 16 of the Autumn 2007 Journal for more info).

Members are requested to make their own *travel arrangements*. Advanced bookings for train tickets can be made up to ten weeks before the date of travel and single journeys between Norwich and London may be had for as little as £6 each if you are lucky (and quick enough)! You will be restricted to travelling on your specified trains, however. **Group Saver tickets** can be bought up to the day before travel: £20.50 per person (Norwich/London return) for four travelling together, £27.50 for three. Travel is allowed on any train from 8.30am onwards but return from Liverpool Street cannot begin between 4.59pm and 6.59pm. Some may prefer to drive, perhaps parking at an outlying tube station and completing the journey by rail. There are no parking facilities at any of the churches.

Saturday 21st June:

Outing to West Norfolk: Michael Whitehall, organist at St Mary's, West Walton will be our guide for the day as we explore and play the organs in three of the finest churches in the region.

Meet 11am at **Walpole St. Peter** church. Organ by Boggis 1997 (2 man/ped). After lunching at the King of Hearts pub, **West Walton**, we shall cross over to the splendid Early English church of St. Mary's to play the small but powerful organ. 17th/18th century, rebuilt by Holdich, 1893 (1 man/ped). Our tour will conclude at the parish church of St Peter & St Paul, **Wisbech**. Organ by Harrison & Harrison 1951 and Richard Bower 1994 (3 man/ped).

Please let Martin Cottam know by Saturday 14th June if you wish to book lunch at the King of Hearts.

Saturday 19th July:

President's Day; Our president invites us to travel with him on the Bure Valley railway from Aylsham to Wroxham whence we shall embark on a boat trip. After lunch in Wroxham we return by train to Aylsham to celebrate Choral Evensong in the parish church. Members are invited to augment the choir under the guiding hands of Harry Macey.

Combined fares for train and boat trips will be £14.50 per person (incl OAPs) if at least 20 people come, £16 if there are less.

More details in the next Journal.

August: *Young Organist's Recital:* Suggestions for performer and venue would be warmly welcomed.

September: *Lecture/Recital:* Presented by Tim Patient in celebration of the centenary of the birth of Olivier Messaien.
Date and venue to be confirmed.

October: *St. George's church, Colegate, Norwich:* Anne Page gives a presentation on the Historic Organ Sound Archive project (HOSA) with particular reference to the English Classical organ. Using the 1801 George Pike England organ at St. George's as a demonstration resource Anne will explore such topics as long compass keyboards, temperaments, registration and performance practice, music editions etc.
Date to be confirmed.

November: *Desert Island Discs.* Date to be confirmed

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.

***David Briggs Live Organ Improvisation
to Cecil B DeMille's silent epic***

King of Kings

Wednesday 19th March 2008 at 7.30 pm

More information from www.kings.cam.ac.uk/chapel/easterfestival.

Tickets from Cambridge Corn Exchange 01223 35785 and on the door.