

The Journal

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Last date for copy for the next Journal is Saturday 17th August 2008
Why not send your contribution by email to
watron@tiscali.co.uk

It is rare for us to have a holiday or trip without encountering churches or organs but our recent tour of Northern India proved to be such an excursion. We were in temples, palaces and forts galore, but no churches. That isn't because there aren't churches in India, of course there are, but they weren't on our itinerary.

I am sure that our organ builders were just as busy supplying instruments to British India as they were to the other far flung parts of the world which were our colonies, protectorates or possessions. I also had it at the back of my mind that Norwich Cathedral former organist Heathcote Statham had been organist at Calcutta Cathedral where there was an instrument by Father Willis.

Spurred on by curiosity on my return about organs in India, I resorted as ever to the Internet and put in a search for 'organs in India'. Not the right wording, obviously, as without exception the results had everything to do with hearts, kidneys and livers and nothing at all to do with Diapasons and tracker action.

Being more selective about my wording I eventually had some success and discovered, for example, that using the services of F. Sands as their agents William Hill & Sons, Norman & Beard Ltd had in 1931 supplied a three manual and pedal instrument to The Cathedral Church of the Redemption in New Delhi. By our cathedral standards this organ is very modest indeed with a mere 9 stops on the Great, 7 on the Swell, 5 on the Choir and 4 on the pedal and the only reed an Oboe on the Swell.

I also discovered the following, obviously written by a very proud

organist, about the instrument in St Andrew's Church, Bangalore.

Any organist who sits at the console will agree with me that it will be considered to be one of the finest instruments in the country. Having had the privilege of playing on many different kinds of organs, this instrument can be termed as a "Gentle Little Monster". The two manual Pedal Organ has seven stops on the Great Organ, five stops on the Swell Organ and one Bourdon stop for the Pedal Organ. The fine tonal quality of this organ is superb and when one hears the full organ, its grandeur is remarkable. Organs at a very high volume can tend to be rough, but this "Little Monster" maintains a very pleasant tone. The tracker-action system is amazingly smooth. Many renowned organists have given several recitals in the past and this speaks of its worth. The pipes, the casing and other parts of the organ still remain original and intact even after 100 years of regular use. Installed in 1881, one can still wonder at its existence. I consider it a great privilege and honour to be at the console of this great instrument and I thank God for giving me this opportunity. My sincere thanks go to the Pastor and his committee for the constant care taken to maintain the organ. The other Great Organs in Bangalore were erected at St Mark's Church and St Patrick's Church (this one is totally destroyed). Sadly, in his euphoria this exuberant titulaire omits to tell us who built the organ.

After further surfing I found this:
Christ Church Shimla is the second oldest church in India and the pipe-organ was completed in September 23rd 1899 and the dedication and the opening recital was conducted in September 28th, 1899. The organ is the biggest in the

Indian subcontinent and was made to order for a then princely sum of Rs.23,000. It was refurbished and retuned in 1932. Christ Church is functional even today and an English language service is held every Sunday.

These snippets have made me very curious to know more about these and other instruments in India and I wonder who the celebrity recitalists were (or are) who played or still play there. How are they currently maintained and by whom? If anyone can satisfy my curiosity on any of these things then any article on the subject will be received with enormous gratitude and no small amount of fascination.

And whilst it has no bearing whatever on organs, organ builders or organists, I have to report that the Taj Mahal is quite simply the most beautiful building in the world.

On a domestic note I must express my alarm about write-ups of Association events in the Journal. I have, uncharacteristically, been absent from all of the events so far this year. Apart from one which clashed with a trip to India, the other absences were brought about by my need to attend to family illnesses and eventual bereavements, one in Scotland and the other in Yorkshire. The result of this appears to have been that no-one was designated, or offered to write up accounts of the events which took place in the first quarter of this year.

It would be a lamentable omission from the Journal if readers were not kept informed of our events and were oblivious to their excellence. Martin Cottam has put together a first class programme of events for this year which deserve everyone's support and, for the benefit of those who

don't attend, for whatever reason, a resumé of what took place.

Please be alert to the necessity for someone to write up events whether or not I am there to chivvy someone into doing it. Your Journal will be the poorer for the lack of such reports.

Situation Vacant

The association is very grateful to Colin Fenn, who has been the honorary independent examiner (previously known as auditor) for a number of years. He feels that the time has come for him to stand down and we extend our thanks to him for all that he has done to help the association.

The association's constitution states that the independent examiner should be elected annually. The Charity Commission defines an independent examination, which is carried out annually, as "a review of the accounting records kept by the charity and a comparison of the accounts presented with those records."

Is this something that you are interested in doing? An independent examiner does not need to hold any professional accountancy qualifications so this would not exclude anyone who feels that they are not mathematically gifted!

If you are interested, please let Tim Patient know by the end of June. As the independent examiner has to be elected annually, a voting card will be included in the August issue of 'The Journal'.

Sousa in Norwich

Pauline Stratton

Some of you may have been at the Easter Bank Holiday recital in Norwich Cathedral and heard Sousa's *The Stars and Stripes Forever*. Maybe the following article from the EDP dated 10th April 1905 will be of interest.

"The name of the American March King has loomed large in Norwich and district during the past few days and huge audiences have crowded to see the world-famed conductor, and to hear the splendid performances given by his band. Lynn was visited on Friday evening, Norwich and Lowestoft on Saturday, while yesterday Yarmouth was favoured with two concerts. In each place the same programme of music was played. The concert given in St Andrew's Hall on Saturday afternoon attracted a large audience in spite of the inconvenient hour (3 p.m.) at which it was held.

The instrumentalists played their music magnificently. The programme included a movement called *Sunrise* from Mascagni's opera *Iris* and a new march *The Diplomat*. Needless to say encores were vociferously demanded and in reply such old favourites as *The Stars and Stripes Forever* were offered and received with enthusiasm.

In the popular marches Sousa's eccentric beat and studied attitudinising caused endless amusement. During the interval in the programme a representative of this journal had a short conversation with Sousa upon the laxity of the musical copyright law in this country, a matter upon which Sousa has recently approached the American Ambassador in London - 'It is no good whatever

publishing new compositions in this country', observed the genial composer with a look of despair; 'In America a man who attempts to bring a cheap and unauthorised copy of a man's work is at once tracked down, mulcted in a very heavy penalty and music confiscated, but here in England a composer has no protection. A new suite which I have composed and which I intended to produce in England still remains in manuscript and will continue to do so until I return to America. It's no good publishing it here. In some towns where I have played recently I have seen individuals standing outside the building selling cheap and unauthorised editions of the very pieces to be performed! I do trust some remedial measure will ere long be passed!'

Reproduced with the kind permission of the EDP



John Norman

Those who aren't BIOS members might like to know what it has been up to lately. April saw a feast of music and of organ information on offer at Merton College, Oxford in a four-day conference on *The Organ in Stuart and Georgian England*. The lectures and events were both theoretical and practical, including everybody in a demonstration of Stuart psalmody - Thomas Tomkins' setting of Psalm 113, sung so slow we were all left breathless. The famous 1742 Holywell Music Room in Oxford was the venue for no less than four organ concertos, by John Stanley, William Hayes, Thomas Arne and, of course, Handel. With an attendance of over sixty, including visitors from as far afield as Hong Kong and the USA, this was the second in a four-year sequence which began last year with *The Organ to the Death of Elizabeth I*, and which will be followed in April next year by a focus on the nineteenth century.

The Historic Organ Sound Archive (HOSA) project is now complete, with recordings by seven distinguished performers on 44 different organs in East Anglia, all now available on the Internet for you to listen to. A selection has now been published on CD, available from Peter Harrison, PO Box 383, PH Music, Bury BL8 4WX at £10 + £1.50 p & p. Now it is successfully complete, BIOS is looking for ways to replicate the HOSA project in other areas of the country. The British Organ Archive at Birmingham Central Library gained a new archivist last year.

Chris Kearn (c.kearl@blueyonder.co.uk) handles something like 150 queries a year. BIOS has now successfully purchased the famous Leffler manuscript, an extensive compilation of stop-lists of about 1800 and added it to the Archive. Plans are in hand to publish a facsimile edition. There are now seven volunteer editors working on updating the NPOR (National Pipe Organ Register) which, although not yet quite complete, has established itself as a widely-used and valuable source of information. BIOS is looking at plans for enhancement.

BIOS has also been active in seeking better protection for historic organs. Following encouragement from the DCMS (the Department of Culture, Media and Sport), BIOS is planning to expand the Historic Organ Certificate Scheme (HOCS) so that all significant historic instruments can be listed. Hopefully Norfolk Organists Association members will be able to assist in their identification.

Some things never change

Letter from Thomas Harris (father of Renatus) to the organist of Canterbury Cathedral in January 1661. He was clearly so busy he did not know if he was coming or going. *'I thinck I shall be in 8 or 10 days either at saulsbury or winchister...I know not who will be first'.JN*



A Brief History of The Organ in Thorpe St Andrew Episcopi

Andrew Hayden

According to Rev'd Gordon Paget, the first organ in the new church of Thorpe St Andrew Episcopi was a one manual and pedal instrument by Hedgeland of 1879. It stood on a gallery above an east end vestry in the south aisle. This went to Stratton Strawless Hall and thereafter to Lound Hall, the residence of Mrs W J Birkbeck. The present organ, built in 1901 by Abbott & Smith of Leeds, letter book no. 260, cost £800; information based on one of two estimates dated November 19th, 1900 held in Norfolk Record Office. The consultant was Sir Walter Parratt. Drawings exist suggesting it was to have had architectural casefronts but these never materialised.

When first erected, the organ had several interesting features, one of which survived until 1969. It was always blown electrically, at first by a motor geared to a triple-throw crankshaft working feeders. This was replaced with a new Discus blower in 1956 by Hill, Norman & Beard at a cost of £213.19s.

The other feature was an adjustable, blind combination system. Three pistons to each manual meant for example, that a prepared hand registration could be cancelled when a piston setting was in operation and returned to when a 'release' piston was pressed - very much on the lines of the German free-combination system. For reasons unknown, it was removed in 1969 which was a great pity given that it was something of a rarity and highly flexible. Fixed combinations were provided by toe-levers.

Prior to these two dates, the only record of major work done was in 1931

again by Hill, Norman & Beard who carried out unspecified repairs costing £67.10.0.

After 1956, nothing appeared to happen until in 1968/9, Wood Wordsworth overhauled the organ at a cost of £1580, adding a balanced swell pedal. £300 was also spent on a radiating and concave pedal board, and tonal alterations to the Choir.

Regrettably, the instrument continued to deteriorate and from 1979 onwards, notes in the tuner's book, the care of the organ having meantime reverted to Hill, Norman & Beard, make grim reading. Barely 15 years later, the Choir primary and secondary motors all had to be re-covered and a year after that, the Swell and Great drawstop motors too. The couplers were also a constant source of trouble given that they were complex in design and appeared not to have been attended to at the overhaul.

At some stage, weights were transferred to the main reservoir from the Great/Pedal reservoir, presumably in an effort to make the action more responsive. This lowered the pipewind to $2\frac{5}{8}$ " and made Great and Pedal sound weak and flabby.

By 1999, the organ was so unreliable that its condition changed weekly. Before use, all the keys needed running through particularly on the Choir, to adjust valves where necessary and make sure they worked.

The then rector, Rev'd Tony Snasdell, decided that a full overhaul was needed and Ian Bell was engaged as consultant. Fortunately, his report sufficed to persuade the PCC not to ditch the instrument and tenders were sought from Bower, Holmes & Swift, and Bishop & Son. Bishop & Son were chosen and work

commenced in 2002 costing £43,000. This would overhaul the essentials with electrification, remove the console from its chancel position to one at the east end of the south aisle, and add a replacement piston system.

In the course of the work, the wind pressures were rebalanced to what is thought to have been their original, practical values so restoring that northern forthrightness so characteristic of the best of the Yorkshire builders. Subsequently, considerable work was done to the Pedal Open Wood which had been very badly planted when first installed. It now supplies adequate weight for full organ. The tonal changes of 1969 were also reversed using pipework from a redundant Abbott & Smith organ at St Stephen's, Elton near Bury, Lancashire.

It is now an excellent workhorse, ideal for accompaniment yet suited to a surprisingly wide recital repertoire. No further work is planned since it is felt the organ, tonally, reflects what its builders intended. Sacrificing the tubular pneumatics was something of a mixed blessing since, when new, the response was probably very good but the couplers were the weak point from a time when design sometimes got the better of practicality. All redundant action parts have been retained for the future.

Specification

Great

Double Open Diapason	16
Large Open Diapason	8
Small Open Diapason	8
Hohl Flöte	8
Principal	4
Harmonic Flute	4
Twelfth	2 ² / ₃
Fifteenth	2
Trumpet	8
peppercorned (new harmonic trebles*)	

Swell

Lieblich Bourdon	16
Open Diapason	8
Lieblich Gedackt	8
Viola	8
Voix Celestes	8 from A
Octave	4
Horn	8
(with new harmonic trebles*)	
Oboe	8*

Choir

Open Diapason	8
Rohr Flöte	8
full-scaled stopped flute with high cut mouths	
Viol di Gamba	8
lowest 12 spotted open bass by Ingram (was canistered Qunitadena type)	
Dulciana	8
lowest 12 stopped wood	
Lieblich Flöte	4
replacement wood bass from Bishop's stock	
Clarinet	8

Pedal

First Open Diapason	16 wood
Second Open Diapason	16
metal from Great	
Bourdon	16
Bass Flute	8 from Bourdon

* *revoiced by Duncan Booth*

A Peep into the Archives 8

Compiled by Tim Patient

From Issue No.23, January 1973:

The Second Annual General Meeting, 13th January 1973, was held at the Sexton Room, The Assembly House, Norwich, when the President [Michael Nicholas] took the Chair. The usual business was dealt with smoothly and the thirty-six members present (out of a total of 91) agreed to the current year's subscription being fixed at £1.50 with a reduced rate of 75p for student members. A motion to introduce a Guild tie, with a scarf for lady members was discussed, but the meeting was not in favour of such a venture.

Mr Bussey (the treasurer) reported that a total of £52.20 was in hand – including a sum of £25.00 kindly donated by the City Council towards the organ-playing competition it is hoped that the Guild may introduce later on, and for which we are most grateful. Our Treasurer would be grateful for all subscriptions to be sent to him as soon as possible and he would also be very pleased to receive any donations towards the I.A.O. Benevolent Fund – a collection for this most worthy cause was taken at the end of the meeting – and from which the dependents of three of our late members receive monetary gifts at regular intervals, plus a bonus at Easter, Summer and Christmas.

From Issue No. 24, April 1973

The old Bishop organ of 1902 in Brundall Parish Church...has been removed and a virtually new extension instrument installed by Messrs E & W Storr. Two ranks are extended over two manuals and pedals.

Moves are afoot to remove the old Corps organ from the disused church of St Martin-at-Palace to Horsham St Faith Church. The organ there, originally in the 'Chancel' of St. Andrew's Hall which was used as the Blackfriar's Hall (Dutch Church), built in 1862 by Mark Noble, is to be 'sent up the road' to Horsford Church. This one-manual and pedal organ...is of fine tone and will stand in place of the present Horsford organ – Hill, 1863...and it is proposed to dispose of this instrument.

The Methodist Church, Fakenham, has gone electronic. A Compton-Edwards two manual and Pedal 'Cantata' instrument has been purchased and the Wood, Wordsworth 'Model' extension organ has become redundant.

It is understood that the organ in Diss Parish Church, originally by Rayson of Ipswich, rebuilt in the 1930s by W & A Boggis of Diss, a three-manual instrument, is to be rebuilt as a fairly comprehensive two-manual instrument. The work will be carried out by Denis Thurlow, who, as many of you know, has done so much wonderful voicing in recent years – York Minster, Ampleforth Abbey, Carlisle Cathedral and the Metropolitan Cathedral at Liverpool – to name but a few of the instruments for which he has been responsible. As readers will recall, Mr Thurlow was responsible for the rebuilding recently of the small organ in Great Hockham Parish Church and also for the magnificent rebuild of the organ in Hethersett Parish Church.

Work is expected to commence in the summer on the restoration of the organ in Wymondham Abbey. This is to be carried out by Messrs William Hill & Son & Norman and Beard Ltd. and will

include the provision of certain new ranks.

From Issue No. 25, July 1973

Our last meeting, held at Gresham's School, Holt, was a most enjoyable occasion – it was a delightful afternoon with the School grounds looking their best. Mr. Michael Allard, the Director of Music, made us all most welcome, gave an excellent recital and talk upon the organ and a fascinating lecture on acoustics, arranged an excellent tour of the School and saw to it that a really fine tea was provided...

From Issue No. 26, October 1973

Saturday 22nd September 1973 – Hethersett Parish Church and Denis Thurlow.

This, surely, was one of the highlights of the Guild's programme since its inception – and, I venture to suggest, one that the Norwich & District Organists' Association, as we used to be called, would have also classed in this category. It was an afternoon which will long be remembered by those who were able to be present and it will be very difficult for me, as your Editor, to do anything like justice to the excellent talk which Mr Thurlow gave to us.

Hearing music in a perfect setting

Peter Stevenson

In this connection we think of hearing a capela Tudor Church Music in the Chapel of King's College, Cambridge, with its incomparable acoustic; in a different vein, the vast Roman amphitheatre in Verona is home in the summer to open-air opera on a grand scale; I can hardly face Verdi's *Aida*, for example, indoors since that experience. Such a treat was my privilege recently when attending the annual Melk Baroque Music Festival held in the great Benedictine Abbey in Melk, a small town on the left bank of the river Danube, some 35 miles west of Vienna. The abbey dates originally from the eleventh century, but had several rebuilds following fires, etc., eventually resulting in its present form in the early eighteenth century. It is Austria's most magnificent Baroque monastery - a vast yellow building perched dramatically on a high bluff overlooking the Danube.

Celebrating the thirtieth anniversary of the Melk Baroque Festival this year, there were a number of outstanding European Ensembles, including The King's Singers, "L'Arpeggiata" from Paris, "Cantus Colln" performing Schutz's *Psalms of David* with an accompaniment of seventeenth century trumpets and trombones (six of each!) - a particularly impressive sound and excellent tonal balance in this acoustic, the "Clemencic Consort" playing Heinrich Biber's *Mensa Sonora*, and the "Nederlandse Bachvereinigung" in Bach's *Mass in B minor*.

A diet of mainly instrumental music with period instruments such as the theorbe, salterio, cornetto, chitarra,

violone, and barockgitarre was performed at the morning and afternoon sessions in a series of venues in the abbey complex; the evening performances of choral music in the great abbey church with its gloriously ornate gold leaf and stucco work, were all followed by celebratory complimentary drinks and nibbles for audience and performers in the large courtyard. The music at High Mass on Whitsunday included the Latin-American *Missa Criole* with characteristic percussion, side by side with the familiar *Veni Creator Spiritus* ancient hymn from *Vesperale Romanum*; the impressive west-end organ was heard in accompaniments and brilliant improvisations throughout the service. During a visit to another Benedictine Abbey at Altenburg a few miles away, I played a notable seventeenth century organ (though with modern pedal-board), typically rich in mutation registers.

I would be pleased to give anybody particularly interested in this Baroque Festival, and any further details.

(tel. 01263 721838

Email: pas_stevenson@hotmail.com)



and Congratulations to Peter Stevenson who celebrates his 80th birthday on 28th August

NOA AGM 2008

David Watson

Last year's Diamond Jubilee AGM was, by common consent, one of the best for years, and so Events Secretary Martin Cottam knew that he would be on safe ground if he used a similar template for this year's meeting. So it was that the morning of Saturday March 29th saw more than forty members and guests assembling in the beautiful and historic surroundings of the Great Hospital in Bishopgate. The business part of the proceedings was dispatched with calm efficiency: members learned from the Treasurer, the Membership Secretary and the Events Secretary that the Association was solvent, in good heart, with a flourishing membership and an exciting programme to look forward to. We then turned our attention to an excellent buffet lunch.

After a suitable pause for digestion and conversation, we made our way through the cloisters to the hospital's chapel – the church of St Helen. Awaiting us were the 1850 Mark Noble organ, Association member Richard Bower who had recently finished a major work of restoration on the instrument, and our good friend Dr Gillian Ward Russell, who was to demonstrate its qualities to us.

Richard gave us a fascinating account of the organ's history, and then went on to lift the curtain, as it were, upon the problems and perils of embarking upon historic restoration. With an organ which had undergone several major changes, many of them now over a century old in themselves, which manifestation of the instrument should be chosen as the base line for the restoration? He explained to us that he believed the

organ had once had an oboe stop, and described the way in which he had been able to re-create the sound of a typical Mark Noble oboe. Unfortunately, some of the powers that be thought that this was a stop too far, and their opinions had to be listened to as they held the purse strings for the project. It was, therefore, possible that we would be the only people to hear the instrument with the oboe *in situ*. (Interestingly, those members who see Organists' Review will have noted that the rebuild as Richard conceived it, received the seal of approval from Paul Hale in this month's edition!)

There was nothing controversial in the final part of the proceedings, when Dr Ward Russell delighted us with a recital of music specially chosen to display the fine quality of the instrument. Her programme – set out below – made full use of the differing voices of the organ (including its idiosyncratic pedal board!) and was beautifully played. It was the perfect conclusion to a very good day.

Recital by Gillian Ward Russell

Concerto in A (op.55 no 2) James Hook
(1746-1827)
Allegro moderato Moderato (Rondo)

Voluntary in B flat William Russell
(1777-1813)
Maestoso Allegro

Nos. 4 and 9 from 'Twelve Short Pieces'
Samuel Wesley (1766-1813)

Concerto in d minor Thomas Sanders
Dupuis (1733-1796)
Allegro maestoso Allegro moderato



Photographs by Barry Newman

Organ News

Geoff Sankey

Richard Bower has de-restored the Mark Noble instrument at St Helen's, Bishopgate, where it was necessary to remove the newly added, but historically legitimate, oboe stop in order to receive a planned grant from the organ committee of the Council for the Care of Churches. Members attending the NOA AGM in March will have heard Dr Gillian Ward Russell give a fine recital on this instrument.

Elsewhere, he continues work for St Agnes, Cawston on the instrument built by G P England. Richard has written of this instrument that it *"was supplied in 1813 to St Stephen's Church in Norwich by G.P. England, the Great being rebuilt from an earlier instrument of the late 1600s. The stoplist with its chorus from 8 foot Open and Stopped Diapasons up to Sesquialtera is typical of English organs from that time to the early 1800s and beyond. There is also a Flute, which was conventionally at 4 foot pitch."*

He is also continuing work for East Bradenham. Like the two instruments above, this organ, built in 1786 by Samuel Green, has been awarded a "Historic Organ" certificate by the British Institute of Organ Studies.

Holmes and Swift have brought new life to the organ in St Mary's, East Raynham, built by Wordsworth and Co of Leeds in 1890. This has included the cleaning and regulation of the pipework, and the fitting of new tuning slides.

W & A Boggis have finished restoring the instrument built by Mr. Boggis for St Remegius in Roydon. The

instrument now speaks clearly again with a lightness of touch from its pneumatic action that beats many tracker instruments. Unfortunately, Mr. Boggis, who will be 102 in June, was unable to be at the service of rededication for the organ and repainted church.

More recently, they have been working in St Mary's Church, Bungay. This two manual and pedal organ had been rebuilt by Walkers in 1961 with electro-pneumatic action from a previous E W Norman instrument. However, the switching and wiring had become unreliable and the whole organ was very dirty, mainly because of the bats in the church. They have fitted a new processor system and installed all new wiring. They also restored the pedal chests which had been damaged by dirt and grubs, cleaned and regulated the pipework, and cleaned the organ case. The opening recital was on May 11th; more events are planned in the future, including Tim Patient on July 20th.

E J Johnson and Son remain very busy both in and outside the county – to the extent that they have a vacancy for an experienced organ builder to join their team. They have this year finished work at St Peter's, Riddlesworth, where they added a pedal section to the single manual Hill, Norman and Beard instrument. Some repairs were carried out on the 1890 Norman and Beard at Christ Church, Eaton. They are now in the process of completing the repairs following water damage at Quy in Cambridgeshire, as well as repairing fire damage at Walkem near Stevenage. Closer to home, a restoration at Ten Mile Bank is planned, as well as a clean and overhaul of the three manual 1875 Hill in Newmarket.

From the mailbag

Dear Mr Watson,

I was delighted to read in the most recent issue of the Norfolk Organists' Association Journal the warm and appreciative obituary of my old friend Desmond Greef. However, I was surprised that the writer omitted to mention the MBE awarded to him a few years ago in the Queen's Honours list for services to music in Norfolk. I recall he was well nigh overwhelmed when the letter arrived but, of course, the award was a source of great pride to him. With his usual modesty he felt he could not face going to Buckingham Palace to receive it and, instead, the insignia was presented in his own music room by the Lord Lieutenant of the County acting in his role as the Queen's representative, in the presence of a happy party of family and friends. Desmond was a gentle, modest, man with no proud looks - as the psalmist says - but his influence for good in his community and on generations of young people is incalculable and many will have cause to be grateful to him.

While writing to you, may I say how very much I enjoy reading The Journal as there is often much of interest in it and it helps keep me in touch with a part of the country which my wife and I have visited twice yearly now for a very long time.

Yours sincerely,

Roy Massey

For your diary

St George Colegate

7 June 2008 3.30 p.m.

Anne Page and *Paul Binski* - playing the organ and talking about the church building and its history.

10 June 2008 7.30 p.m.

St Andrew's University Madrigal Group giving a concert

22 June 2008 3.30 p.m.

Anne Page and *Anne Duarte* playing organ duets, with St George's Singers providing some choral interludes.

Any enquiries to St George's Music Shop 01603 626414

St John's R.C. Cathedral

Saturday 21 June 2008, 8 p.m.

Haydn: The Creation

Mary Nelson (soprano) *Ian Partridge* (tenor) *Mark Wildman* (bass) *Mark Jones*
(organ)

St John's Cathedral Singers directed by *Christopher Duarte*

Tickets, £6.00-£15.00, from Prelude Records & St George's Music Shop

St Thomas's Church Earham Road Norwich
2008 Concerts

All concerts begin at 7.30 p.m.

Admission: Adults £4.50 Concessions £3.50

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

Further information from Mathew R Martin

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*

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

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)

Holy Trinity Church West Runton

Wednesday Lunchtime Organ Concerts
12.30 p.m. - 1.30. p.m.

9th July	Ronald Watson	Mattishall
16th July	"Teacher and Pupil" Peter Stevenson and Matthew Bond	
23rd July	David Shippey	Cromer Parish Church
30th July	Jonathan Hill	Stoke Minster
6th August	Bryan Ellum and Jane Berry	North Elmham
13th August	Richard Walker	Church Stretton
20th August	Alan Morris	Sheringham Parish Church
27th August	Tim Patient	Norwich
3rd September	David Dunnnett	Norwich Cathedral
10th September	John Farmer	Great Yarmouth
	organ and piano	

Admission free - retiring collection
Bring your lunch and enjoy a coffee or tea with us
Car park at Rectory adjoining

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 Dunnnett 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 as listed in the previous Journal

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 Vergers, 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.

Midday Music at Princes Street URC played by Peter Stevenson, one-time Organist of Portsmouth Cathedral, BBC Recitalist, recordings on Phillips, Ryemuse, Priory - first Thursdays at 12.45, and to celebrate his 80 years, the following recitals in Norfolk:

<i>Thursday 3rd July</i>	<i>12.45 p.m. at Princes Street URC Norwich</i>
<i>Wednesday 16th July</i>	<i>12.30 p.m. West Runton Parish Church</i>
<i>Friday 25th July</i>	<i>7.30 p.m. Wells Parish Church</i>
<i>Tuesday 29th July</i>	<i>8 p.m. Cromer Parish Church</i>

Forthcoming events in Cambridge

Cambridge Academy of Organ Studies Summer Course

The theme for this year's Summer Course will be the grand narrative of French organ music from the 17th century up to Messiaen. The opening event will be a recital by Anne Page at 7.30 pm on 28 July in the Chapel of Jesus College. Her programme, *From the Grand Siècle to the Modern Age*, will survey French music for organ from Pierre Attaignant (1531) to the 20th century, including the *Grand Dialogue* by Marchand, pieces by Dandrieu and Boëly, Alain's *Première Fantasia* and Messiaen's *Dieu parmi nous* played on the new Kuhn organ. Pieces by Lefébure-Wely, Franck and Vierne will be played on the instrument which evolved in France during the 1840s, the Mustel harmonium (not to be confused with inferior specimens of transatlantic manufacture!)

The Academy aims to bridge the disciplines of scholarship and practical performance. The tutors are again Dr David Ponsford and Anne Page. David Ponsford is an authority on 17th and 18th century French music with a book on the subject in preparation for Cambridge University Press. The course runs from 28th July to 1st August and is open to players of all ages and abilities. Further information is available at www.cambridgeorganacademy.org

The IAO Congress

This year's Congress of The Incorporated Association of Organists takes place in Cambridge from Thursday 24th July to Tuesday 29th July. It is possible for non-delegates to attend recitals by booking in advance. Cheques should be made payable to *IAO Trading* and reach the Congress Administrator, Jeanne Cawley, 23 Blackberry Drive, Frampton Cotterell, South Gloucestershire, BS36 2SL by the end of June at the latest. The daily rate is £15 (£20 if you also purchase the updated edition of the Cambridge Organ Book published by Positif Press).

Francesca Massey's recital at St Neots (6.45 pm on Thursday 24th July) and David Hill's (4.00 pm on Sunday 27th July at Ely Cathedral) at £5 each are the only recitals which may be booked individually. The provisional programme of events for the full days is as follows:

Friday 25th July

10 a.m.	Little St Mary's	11 a.m.	Emmanuel URC
12 noon	Queen's College	1 p.m.	Simon Hogan at Queens' College
2.30 p.m.	Colin Walsh at Selwyn College		
5.45 p.m.	Stephen Cleobury at King's College (RCO lecture)		

Saturday 26th July

10 a.m. Peter Yardley Jones at Emmanuel URC

11.30 a.m. Robert Houssart at OLEM

4 p.m. Bach Choir open rehearsal with David Hill at St John's College

6 p.m. Concert

Monday 28th July **Dan Hyde** will give a recital at 10.00 am in **Jesus College**, there is a student recital at 12.30 pm and John Rutter is booked for 3.00 pm, but at the moment it is unclear where and in what capacity! Further details should be posted shortly on the IAO website at www.iao.org.uk

Recital Diary

King's College Chapel, Cambridge. Saturdays at 6.30 p.m. Admission free, retiring collection

10 May Peter Stevens 17 May Tom Kimber

24 May Stephen Cleobury 31 May Christopher Stokes

7 June Mark Browne 14 June David Ponsford

Thursday 31st July at 7.30 p.m. **Kevin Bowyer** Admission details unknown.

Ely Cathedral

Monday 30th June at 8.30 p.m. David Briggs improvising to the silent film "Phantom of the Opera". Admission £ 10.

Sunday 6th July at 7.30 p.m. **Simon Preston.** Admission £10.

Sundays at 5.15 pm Admission free, retiring collection

13th July Paul Bryan 20th July Jeremy Filsell

27th July David Hill 3rd August Edward Taylor

10th August John Dillistone 17th August Paul Trepte

24th August Sarah MacDonald 31st August Parker Ramsay

7th September Jonathan Lilley with Prime Brass

Fitzwilliam Museum Friday 23rd May at 1.15 p.m. **Gerald Gifford** (Harpsichord and Spinnet). Treasures of Georgian music from the Museum's Collection. Admission free.

Jesus College, Cambridge.

Monday 28th July at 7.30 p.m. **Anne Page**

St John's College, Cambridge Tuesday 29th July at 1.10 p.m. **Peter Yardley-Jones**

Forthcoming Association Events

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 **1.15 p.m.** 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 Renuis Harris organ recently restored by Goetze & Gwynne. This instrument (3 man/ped) contains the original wind chests 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 8.30a.m. onwards but return from Liverpool Street cannot begin between 4.59 p.m. 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.

A map showing the location of the churches may be found on the Association web-site.

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; We start our day out by taking a ride on the **Bure Valley Railway narrow gauge railway**. Please arrive and park at **Aylsham station by 9.50 a.m.** for the **10.05 a.m. departure to Wroxham**. A 10-15 minute walk at Wroxham will take us to the boat yard for a 90 minute river trip through the Broadland landscape departing at 11.30 and returning to Wroxham sometime around 1.00-1.15 p.m.

Members are then free to enjoy their own lunch arrangements until we catch the **3.25pm Bure Valley train** back to Aylsham. We shall then proceed straight to **Aylsham Parish Church** where (at 4.20 p.m.) Harry Macey, the organist/choirmaster (and NOA committee member) will lead a rehearsal for **choral evensong at 5.15 p.m.** Members and friends are warmly invited to be part of the choir. Tea and cake will be available after evensong before our departure home.

The cost of the combined train and boat ticket will be £14.50 for adults and senior citizens and £10.20 for children aged from 5-15. These figures are based on 20 or more people travelling. Please will you send payment to the President (**cheques made payable to Norfolk Organists' Association**) by 21st June. If there are fewer than 20 people travelling, the costs increase to £16.00 for adults and senior citizens and £11.00 for children and any extra fare will be collected on the day itself.

August; Young Organists Recital: Details to be confirmed.

Saturday 13th September, St Thomas's church, Earlham Road, Norwich:

Lecture/Recital: Presented by Tim Patient in celebration of the centenary of the birth of Olivier Messaien.

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.

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.