

The Journal

Number 75

Spring 2011



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The editor writes.....

You have in your hand edition number 75 of The Journal, edited by someone who has just celebrated his 75th birthday. Some time ago I wondered how many Journals I would oversee as editor (bearing in mind the Ralph Bootman produced 100 editions of The Newsletter).

I concluded that by the time I would be producing the 100th Journal I'd be into my 80s and that doesn't seem a realistic prospect. So I concluded that when the edition number matched my age I would consider my position.

This I have done and have put it to the committee that, whilst being willing to continue for another year, I am now seeking to hand over to someone else.

Doing the Journal has not been a chore. As I feel myself to be a journalist *manqué* it has satisfied something within me which would perhaps not otherwise have found an outlet. It has also been nice to have a platform for things I wanted to get off my chest.



Since the last issue something amazing has happened. When I was at St Giles there was a member of the congregation, Peter Pope, who was an exceptionally talented musician. As a gifted pianist he was a pupil of Cyril

Smith and he also studied composition with John Ireland and later, more remarkably, with Nadia Boulanger. At one stage Augener offered to publish anything and everything he wrote. However, he and his wife Noreen, (who was also a well known piano teacher in Norwich), joined a religious sect, the Raven-Taylor Bretheren, which banned involvement with the arts. To the considerable dismay of his friends Peter set music aside and did not resume composing until 1971.

His songs and chamber works lay undiscovered until two years ago when Ann Martin-Davis came into possession of some of the songs. The outcome has been that she and Susan Legg have made a CD of some of them. The CD is entitled *Heaven-Haven* and is issued by Nimbus. Lovers of song will, I am sure, want to add this to their collection.

The *Classicfm* magazine of December 2010 declared Peter to be a genius of English song and there is much more of Peter's music waiting to see the light of day. I'm sure it will, sooner or later and the repertoire will be much the richer for it.

When recognition comes is very much down to circumstances. Many composers were very much the flavour of the month in their lifetime. Some have remained whilst others have sunk into obscurity. Sigismond Thalberg, (Sigismond who?!), was an exact contemporary of Liszt and at the time closely rivalled him as a virtuoso pianist and composer for the piano. Of those who did fall into obscurity several are enjoying a rediscovery and justly so, which is a reminder that had it not been for Mendelssohn the towering genius of Bach may still have been hidden from us.

New Year's Honour for NOA member

NOA member Margaret Hunter has been awarded an MBE in the New Year's Honours List for 2011. The award was "for services to the community of Thorpe Market".



Margaret who had learned the piano as a youngster, and was a Diocesan Organ Scholar in the 1990s with the late Kenneth Ryder became organist at the aptly-named St Margaret's Church in her home village nearly 20 years ago. The church was in danger of being closed and with a small team she set to work to ensure that the village did not lose its church. It was transformed "into a community honeypot, hosting a wide range of cultural events and services." The church was closed recently for ten months, re-opening last Easter after £165,000 of restoration work including a replacement roof and total redecoration inside the building. This is the last of a long line of restoration work totalling in excess of £250,000 which has left the Grade II star-listed building

almost in its original 1796 immaculate condition. Margaret said 'it must be one of the few churches which doesn't have any repair bill attached. Nothing needs doing. Its many new users include non-worshipping villagers who visit the church for attractions including concerts, drama, exhibitions, talks and wildflower walks. They think of it as their church and nurture it. They have developed a soft spot for it'.

Margaret said that she was absolutely staggered when she learned about the honour and accepted it on behalf of those who had shared her vision of the church's future when its falling congregation in a village of some hundred households had put it in grave danger of closure.

The church has use of a two manual Allen organ. Amongst the musical activities established as part of the regeneration of the church are: *Village Folk*, an instrumental group of mainly young people, who provide music occasionally for services and also play for social events and busk in local towns to raise money for disaster relief; *Cantamus*, a community SATB choir with nearly fifty members who rehearse from September until April, giving three or four concerts each season in St Margaret's Church. (Cantamus is conducted by NOA member Richard Baker, Margaret's brother, is accompanied by Alan Morris, who lives in the village, and numbers NOA Committee member Brent Palmer amongst its singers!) On Good Friday they will be performing their annual afternoon workshop and evening performance of Stainer's *Crucifixion* – NOA members are warmly invited to join them for this occasion (let them know by email if you would like to: info@thorpemarket.org.uk

*St Joseph's Catholic Church,
Sheringham*



On Christmas day Alan Morris retired after thirteen years as organist at St Peter's Church, Sheringham. Alan became organist at Sheringham when he returned to Norfolk in 1997 having retired as Director of Music at Bethany School, Goudhurts, Kent. During his time at St Peter's he served under three incumbents and did much to re-establish the choral tradition of the church. He has also ensured that the 3 manual Bishop organ (visited by NOA during Alan's term of office as President of the Association) has been left in a fine state of repair. He has been appointed Organist Emeritus.

Organist required for the Sunday 10.30am Mass and, if possible, for occasional Funerals and Weddings.

The organ is a two-manual, built by Richard Heslop (Burma Road, London) and is thought to have been installed when the church was built in 1910.

The music for the Mass Ordinary and Hymns at the Sunday Mass is basically traditional: settings such as Gregory Murray, Paul Inwood and occasionally *Missa de Angelis*. The hymn book currently in use is 'The complete celebration hymnal, with new songs of celebration'. Attendance at Sunday Mass is about 130 in the winter and up to 200 in the summer holiday season.

There is a choir of about ten ladies. In Holy Week and for certain other major events, the St Joseph's choir joins forces with the choir from Our Lady of Refuge, Cromer, under the direction of the Cromer choirmaster.

For further details and arrangements for remuneration, please contact: Father Denys Lloyd, St Joseph's Presbytery, 58 Cromer Road, Sheringham NR26 8RT e-mail: ourladyandstjoseph@btinternet.com

The Norwich Tune Book

Submitted by Pauline Stratton

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THE NORWICH TUNE BOOK

Congregational Psalmody

JUST PUBLISHED BY JARROLD & SONS
NORWICH

Price Five Shillings, Embossed cloth

THE NORWICH TUNE BOOK
A COLLECTION of 250 PSALM and HYMN
TUNES,

from the Works of the
most eminent composers, together with many
that have never been published; selected by a
Committee and arranged in Four parts by
JAMES F HILL, Professor of Music, and
JOHN HILL; leader of the Norwich Choral
Society. The sale of 600 copies in Norwich
alone and its general use in the
Congregations of the City, are presumed to be
sufficient guarantees of its excellence

This advertisement appeared in the
Norfolk Chronicle on 6th July 1844 and at
least one copy of the "Norwich Tune
Book" still survives. It is held by the
Local Studies library at the Forum,
Norwich and is available for the public to
look at on request.

The reason for the tune book's
publication can be found in the
preface.".... for some time past several
large classes have assembled weekly in
Norwich for the purpose of receiving
instruction in singing; and as thereby an
increased number of persons in the
various congregations had become
acquainted with the science; a desire was
naturally excited to obtain such tunes as
were better suited to the Christian worship
than many that had been usually sung, and

to render singing more general among the
worshippers. Several tune books were
consulted, in hope of meeting with one
which might be adopted, both by the
singing classes and the congregations but
it was thought that a new one might be
prepared Meetings of ministers and
persons of musical taste, together with
other persons in their congregations were
frequently held; lists of tunes were
prepared and carefully examined and
ultimately a publishing committee was
formed. The great object aimed at by the
committee, has been to prepare a book
containing such tunes only as are suited to
divine worship carefully avoiding the dull
and unimpressive, as well as the fugue
and the frivolous and inserting those that
are simple, dignified and melodious.
Signed John Harmer, Secretary, Norwich
1844."

Yarmouth
CM John Hill

Alongside tunes by Handel, Stanley etc
are those by local composers and tunes
entitled Cromer, Acle, Norwich,
Felthorpe, Dereham and Yarmouth are
among the collection.

The "Norwich Tune Book" must have
been a success, as in 1870, a new edition
was printed.

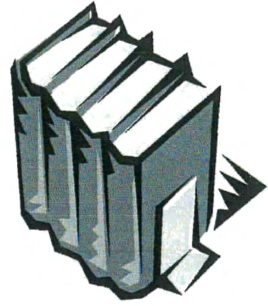
The last supper?

Once again the opening event of the year was the familiar Quiz and Chips evening at Holy Trinity Church in Norwich. Martin Cottam, having put in hours of meticulous preparation and research, had come up with a most fascinating and wide ranging set of brain teasers. This, interrupted by the arrival of succulent fish and chips, made for yet another evening of good humour and fun and, yes, education, with appreciative mutterings of 'I didn't know that' coming from various quarters. Winners were rewarded with chocolate and the rest, as Ann Robinson would have put it, 'left with nothing' except full tums and a feeling of well-being.



Martin did announce, however, that he was stepping down from this particular podium which means that if we are to continue to enjoy this evening of bonhomie, a successor will need to be found.

It would indeed be sad if no-one came forward as this is undoubtedly the perfect way to start the Association's year in the depth of winter. So, in a mood of optimism I say 'here's to the next one!'.
RW



The organists of St Andrew's Church, Hingham

Carey Moore has been at it again. He has followed his excellent self-published book about the organs at Hingham with another thoroughly researched book about the organists of that church. This is a valuable piece of local history and there are one or two familiar faces in this publication which is generously and interestingly illustrated.

If you would like a copy do contact Carey on 01953 452682.



One of the organists at one of the organs at Hingham

James Kibbie plays Bach Organ Works

Brent Palmer

Recently I was listening to James Jolly's programme Classic Collection on BBC Radio 3 when I suddenly heard him mention a new set of Bach's organ works by an organist I had not previously heard of, James Kibbie. Was this a new set of CDs I wondered? The answer for some people is, sadly, no. It is a set of recordings which are only available on the world wide web and is a project that has been sponsored by the University of Michigan School of Music, Theatre and Dance with generous financial support from Dr Barbara Kirin Sloat in honour of her husband J Barry Sloat who had attended James Kibbie's series of recitals of the complete works in 2000 at the University and had enjoyed them immensely.

James Kibbie himself is Professor of Organ at the University as well as being a widely-travelled recitalist and a frequent jury member at many organ-playing competitions. He has played in this country at the Royal Festival Hall and is regarded as an authority on the Bach organ works.

For the project he has obviously recorded all the works that are known to be by Bach as well as some of the "dubious" ones which may be by him. These include the Kleines Harmonische Labyrinth, the Pedal Exercitum and the *Gigue* Fugue. He has not recorded works which were previously thought to be by Bach but are now regarded as "spurious" and may be by other composers. Therefore there is no recording, for example, of the Eight Short Preludes and Fugues.

He has chosen to record the works on seven historically contemporary German organs. The website is set up so that you can access the works in several ways. If you just want to spend an hour or two listening to your favourites, you can go to the "Favourite Works" page or if you want to go right back to the beginning and hear all the works in chronological order, you can call up the "Catalog" page. If you go to the "Search" page, you can type in the BWV number if known or the title of a particular piece that will call up the relevant work. If you want to hear a particular collection such as the Trio Sonatas or a particular instrument just click on the dropdown lists, choose the collection or venue you want and, as with the other pages I have mentioned, click on the search button.

For the purposes of this review I used the "Venue" section on the search page and have chosen one work on each instrument as an example of the repertoire recorded. Whichever way you access the works, you first get the page on which the work is mentioned. This will also give you information on the registration used and the bars in which stops are either added or withdrawn. If you click on the line where the instrument is mentioned, you can call up a page which gives details about the instrument (maker, date it was built, stoplist etc.). You also get three photos: one of the whole instrument, one of the console and an external view of the church and its setting. What you don't get, unfortunately, along with the registration details, is a note about where or when each piece was composed. Perhaps this could be added to the site at some later date?

The first instrument is the 1721 Silberman instrument in the George

church in Rotha. This is a two manual and pedal instrument in a spacious gallery and the church appears to be in the middle of the town. The pitch is stated to be "Chirton" where A is approximately 465 Hz therefore above modern pitch. The work is the 5-part Fantasia and Fugue in C BWV 537. The instrument has a bright tone with mixtures on both manuals. There seem to be very few reed stops, just a cornet of three ranks from the C one octave above middle C upwards on the Hauptwerk and an 8ft Trumpet and 16ft Trombone on the Pedals, the rest of the stoplist being foundation stops and flute stops. He plays the Fantasia on the Hauptwerk and only couples the Hauptwerk and Oberwerk towards the end of the Fugue. Professor Kibbie plays the Kleines Harmonische Labyrinth on the 1721 Silberman organ in another church in Rotha, the Maria church. This is a single manual instrument with a flat pedalboard in a gallery, with the church set amongst trees. There are nine stops on the manual mostly of flute quality, including a 3' Nasart, a 1½' Quinta and a 1ft Suflet with just a 16' Subbass in the pedal. There was no manual-pedal coupler until one was added in 1833-34 and the keyboard looks fairly modern with black naturals and white sharps and flats.

There are three sections to the work: Introitus, Centrum and Excitus. He uses four stops starting with 8' Gedacht then adding the 4ft Rohrflute at bar 17. The 8' Principal comes in at bar 20 in place of the Gedacht and he then reverts to the Gedacht and the Rohrflute plus the Pedal coupled up at bar 32. The first section is improvisatory in nature, the second is fugal and the final section includes a coda. The organ has a very sweet tone. The BWV number is 591

For the Prelude & Fugue in A major BWV 536 he chooses the organ that Silbermann built in partnership with Zacharias Hildebrandt in 1755 in the Cathedral in Dresden. This is a three manual and pedal instrument built like the previous two instruments in a gallery and with a flat pedalboard. Interestingly, and possibly uniquely, it has an 8' Chalumeau stop from G on the Brustwerk, a 16' Bassoon on the Hauptwerk, a 1' Flaschflot (a stop I have never come across before) on the Oberwerk and an 8' Bass Trumpet and a 4' Bass Clarin on the Pedal. Once again, it looks as though the manuals are modern additions with black naturals and white sharps and flats.

Rather surprisingly, the engineers have chosen to split the prelude and fugue into separate tracks, whereas for the Fantasia and Fugue reviewed earlier they have just used one track. I find that by separating them the musical flow is destroyed as you have to exit the Windows Media Player after the Prelude and go back to the web page, click on the fugue and wait for it to load up.

The Chorale Prelude *Herr Jesu Christ wahr Mensch und Gott* is from the Rudolf collection of chorale preludes which has been produced as a result of research by the Johann Sebastian Bach Institute in Gothingen and is played on the two manual and pedal organ in the church of St Walpurgis in Grossengottern. One of the pictures shows a very interesting and possibly unique console layout as there are not only rows of stops on either side of the player but also a row running across the top of the console level with the player's head. The organ dates from 1717 and is by a builder whose name is unfamiliar to me, Tobias Heinrich Gottfried Trost. This short prelude shows

that the organ has a very sweet sound as he uses a 16' Quintaton played an octave higher on the manual and also, very briefly, the 16' Bass Quintaton and an 8' Bass Bordun, both of which are extensions from the Manual 1. The Pedal section also has an 8' Bass Trumpet and 4' Bass Octave extended from Manual 1.

Professor Kibbie uses the 3 manual and pedal organ that Trost built between 1724-1731 in the church in Waltershausen to play the Chorale Prelude *Ach Gott und Herr* BWV 714 which comes from the Neumeister collection of chorale preludes compiled by Johann Gottfried Neumeister in the last decade of the 18th century and discovered by Professor Christoph Wolff and the Yale University librarian Harold E Samuel in the John Herrick Jackson Music Library at Yale University when they were looking at a book of chorale preludes compiled by Neumeister. On looking at the photo, I discovered that it must have been a trademark of Trost's work to put stops across the top of the console as this one is designed in exactly the same way as the previous example of his work. Professor Kibbie states that he uses the 8' Principal and 8' Undamaris on the Hauptwerk, the 8' Gedacht and the 8' Nachthorn on the Brustwerk, the 8' Hohlflute and the 8' Vox Humana which only sounds when the Hohlflute is drawn and the 16' and Subbass, the 16' Quint and the 8' Bortun Bass which is an extension from the Hauptwerk and that the registrations for the Hauptwerk and Oberwerk were suggested by J F Agricola in 1757. The organ has a nice warm sound with an attractive brightness and a nice differentiation of timbres between the manuals.

The organ at the church of Saints Cosmae and Damiane in Stade is a 3

manual and pedal organ built by Behrend-Huss and the great builder Arp Schnitger in 1675, which means that it slightly predates Bach's time. From the photograph, it seems that the top manual is set right under the music desk so one would have to be careful not to bang one's knuckles when playing it. The acoustic appears to be quite dry with no reverberation. The chosen work is the Prelude & Fugue in G BWV 535 and it demonstrates that the organ has a nice bright sound with plenty of punch to it..

The final organ I shall review is the 3 manual and pedal instrument built by Erasmus Bielfeldt (another builder new to me) in 1736 in the church of St Wilhad also in Stade. On this, James Kibbie plays the "other" Toccata & Fugue in D minor BWV 538. Interestingly, the pedal organ has a 4' Trumpet as well as an 8' Trumpet and a 2' Cornett. It also has check valves for the chest work and Positive manuals. I wonder what these are and what their function is. The Positive organ also has an 8ft Reed pipe and 3-4 rank Nasat making this an unusual stop list for the organ. The pitch is a $\frac{3}{4}$ step above modern pitch. Once again, the organ sound is bright. The acoustic is a little more reverberant than the previous church. For the first time in this review, I felt that the speed could have been a little slower as there are odd moments when one loses some of the definition, making some bars sound slightly mushy.

With that one quibble, speeds in general for the other works reviewed are just right and the recordings are excellent, making the set a major addition to the recorded collections of Bach's organ works. However, it is only available through the world wide web and when I contacted Ron Torella at Michigan

University, I was told that there are no plans to issue it on CD. So if you want to hear it, get a computer and log on to James Kibbie Bach Organ Works. Like me, you will spend many enjoyable hours of listening. And you can also log on to James Kibbie Audio Holiday Cards and here him playing his house organ in modern organ works. They are also worth listening to.



I am most grateful to Brent for this. I have visited the site and can recommend that you do likewise. What a wealth of stuff there is on the internet for music lovers which would cost a fortune to purchase on CDs. I accept that folk who choose not to avail themselves of this facility in this day and age probably have very good reasons – but I can't think of one! Ed.

The Heart of the Matter

Tim Patient

A wet Saturday afternoon in February did not deter 23 people from attending the second NOA event of 2011. This was a talk entitled 'The Heart of the Matter'. It was given by Ron Watson and was held at Brooke Church Rooms. The afternoon explored the development and use of rhythm in music and followed on from Ron's talk last year on tritones and other musical sins.

Ron introduced the importance of rhythm by firstly tapping the rhythm of two well known tunes. Even without the melody, it was possible for several members of the audience to identify the tune. However when Ron played a melody both without its rhythm or even with a different rhythm, it was much more difficult to identify.

Following the introduction, Ron moved on to illustrate a history of notation. The score of *Summer is icumen* in demonstrated that early written music had no bar lines. Instead lines were written to signify the end of a 'phrase'. Performers of polyphony usually performed from manuscript containing only their part rather than a full score. Bar lines were still not used in the way that they are now. Instead of emphasising the first beat of the bar, the singer naturally emphasised the stronger syllables.

Eventually music was composed and performed in regular time - at first 2 or 3 beats per bar. Composers realised that a beat could be subdivided into 3 shorter beats, so that a 2/4 bar could also become a 6/8 bar. This allowed composers to experiment with mixing bars of 2 and 3 together. An example used was *Danzucas*

Populares by Miguel Perez. This device, used by Monteverdi, has continued to be used in more recent times, such as *America* from *West Side Story*.

Tchaikovsky was the first classical composer to write a piece in 5 time, the second movement of his sixth symphony (The Pathétique). Many pieces have been written with a time signature of 5 since then. Amongst examples that we heard were *Mars*, from Holst's *The Planets*, *Toccata-Prelude on Pange Lingua* by Bairdston and *Take Five* by Dave Brubeck. In this example, each bar is made up of 3+2 beats although other pieces in 5 are made up of 2+3 beats per bar. In the final movement of Bernstein's Chichester Psalms each bar contains an unbroken sequence of 5 notes.

Once composers realised that it was possible to write pieces in 5, it was not long before pieces in 7 were written. The possibilities for subdivision of 7 beats increase. Ron showed an excerpt from *L'ange à la Trompette* by Jacques Charpentier where the time signature was $3\frac{1}{2}/4!$ The composer alters the point in successive bars where the $\frac{1}{2}$ pulse comes, generating considerable interest and keeping listeners on their toes.



When music is written in $9/8$ time, this can be 3 main beats of 3 (such as Bach's *Jesu, Joy of Man's Desiring*) or *Blue Rondo a la Turk* in which the 9 is made up of 2+2& 3.

Ron mentioned the music of Olivier Messiaen. His motet *O Sacrum Convivium* is written with every bar having a different number of beats. The first bar consists of 9 quavers (3+2+2+2). This is followed by a bar of 7 (2+1+4). This arrangement is repeated for much of the piece. Part of the score of one of Messiaen's organ compositions was shown - the second section of *Les Bergers* (The Shepherds) from *La Nativite du Seigneur*. In this there is a freedom from regular bar lengths.

One of the final pieces Ron played on the piano was *Serenade* by Derek Bourgeois. This was written for the composer's own wedding and begins with a time signature of $11/8$. The second section is in $13/8$.

The musical excerpts towards the end of the afternoon contrasted very much with those mentioned at the start and show just how far the idea of rhythm has developed over the past millennium.

The afternoon was very enjoyable and everyone will have gained from it. We are very grateful to Ron for preparing the talk, along with the relevant extracts and are indeed very fortunate to have someone like Ron as one of our members. We look forward to his next talk!

Our thanks must also go to David and Gwynneth Watson and others at Brooke for all they did to make the afternoon such a success.

Organ news

Geoff Sankey

W & A Boggis have replaced the old multi contact wiring at St Andrew's Church Lowestoft with new, modern note switching.

At Needham, near Harleston they restored the casework by re-painting the wood and the display pipes. The instrument is now looking elegant in its green livery in this newly decorated and re-ordered church. They also made a new wind regulator and in doing this discovered the inscription "Mark Noble 1857" inside the soundboard, although the nameplate says W Middleton.

They are now in the process of completing a full restoration of the two manual and pedal Wordsworth & Maskell dating from 1888 in St Andrew's Church, Quidenham, Norfolk. This has mechanical action throughout. As in so many parish churches the organ here was condemned to a confined space in a recess in the north wall, confounded further by a swell box that did not project towards the church. Rodney is confident that as a result of the present reorganisation the instrument will not only be in fine condition, but that it will also speak well into the church.

Not far away from Quidenham, assistance has been given with the completion of a German organ relocated to a Norfolk barn. This instrument has now been tuned and ready for any members who care to contact the writer.

Richard Bower tells me that his company's work at North Walsham is finally complete and shining in all its glory, the work having spanned at least four issues of the journal. The 32' Sub Bourdon adds sonority to the pedal organ

now revised to also include the mixture IV. The choir organ has a new life based upon a Byfield Stopped Diapason 8ft (from Eye) whilst its previous Lieblich 8' has migrated to be the 4ft stop, all now tonally balanced to give a much more cohesive blend. The swell is now complete from 16ft Bourdon and 16ft Bassoon to mixture IV and the great has gained a Clarion 4ft (from the Trumpet) as well as a Tierce 1 ³/₅'. The crowning glory is the Tuba on 15" pressure; it is sited in heaven above the choir swell and speaks through full organ. The console has 300 levels of piston memory as well as record/playback and midi facilities. Amongst other things, this makes it possible for the voluntary occasionally to seem to be played without a visible organist.



The restoration of the 2 manual Thomas Jones at St Peter & Paul Edgefield is nearly complete and the organ will be reinstalled and finished in the church during March. An earlier Bishop instrument at this church moved from London was burned in the churchyard by the rector after one of Willis's tuners died after a fall in the instrument. He said it was the work of the devil and so set fire to it.

For your diary

Forthcoming Association Events

Saturday 26th March. URC. Princes St. Norwich at 11.30am:

AGM, Buffet, and Recital: We shall follow once again the format established in recent years for our AGM by providing a **buffet lunch** after our **business meeting** and concluding proceedings with an **organ recital**. Our recitalist on the URC's splendid **Father Willis organ** this year will be former NOA President, Alan Morris.

The Britons Arms will be providing the food for our buffet lunch as they did for our last visit to the URC in 2009, news that will gladden the hearts of those with fond memories of their sausage rolls! The cost will be £6 per head (£8 per head for non-members).

For catering purposes please let Martin Cottam know by Friday 18th March at the latest if you wish to have the buffet lunch.

Saturday 16th April. St. George's RC Church, Sprowston Rd. Norwich at 11.30am:

A Rodgers Digital Organ Revealed: In recent years an impressive 3-manual and pedal digital organ made by the American company, **Rodgers** has been installed at St George's RC church. Possessing a predominantly **French stop-list** it speaks into a splendidly spacious acoustic. Resident 'titulaire', Paul Allen will be on hand to talk about the project and demonstrate this highly interesting instrument before members have the chance to play it for themselves.

Saturday 21st May. St. George's Colegate, Norwich, at 2.30pm:

'L'Orgue Expressif': It was with great regret that Anne Page had to postpone her Harmonium presentation last May because of illness so we are delighted she has agreed to return and have another go.

Anne is Professor of Harmonium Studies at the Royal Academy of Music in London and she will be using her own 19th century **Alexandre Harmonium** during her presentation about this unjustly neglected instrument for which the likes of Franck, Widor, Guilmant, Vierne, and Langlais wrote much fine music. The 19th French Harmonium is a very different creature from the more familiar 'American' organ that resided in so many English Victorian and Edwardian parlours.

This event will conclude with the opportunity to take part in a **masterclass** so get out your copies of Vierne's 'Pièces en Style Libre' and get practising!

Saturday 18th June:

Outing to Breckland: We shall be visiting and playing 3 small but very interesting and important organs, all of which have been recorded for the HOSA project.

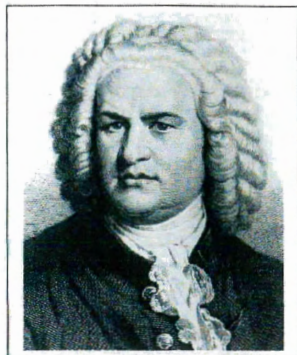
We meet first at **All Saints, Hilborough** (Bevington, 1857, IIP, 14 stops) at **10am** before moving on to **St George's, Gooderstone** (J.C.Bishop, 1835, IP, 7 stops) by **11.30am**. The church at Gooderstone is also distinguished by its possessing a complete set of carved 15th century benches.

Following lunch (own arrangements) we shall regather at **St Leonard's, Mundford** at **2.15pm**. This church was transformed in the early 20th century by the work of Sir Ninian Comper which included the erection of a spectacular rood screen. He also designed the beautiful organ case which sits atop the screen. The instrument itself is very unusual. Built by Harrison & Harrison in 1912 it has 3 manuals and pedals but only 12 speaking stops.

Please feel free to come to all or part of the day as convenient.

Saturday 23rd July, St Thomas's Church, Earlham Road, Norwich at 10.30am:

President's Day: Our new President, Harry Macey has organised a rich and fascinating programme exploring aspects of JS Bach's creative genius. The programme is:



- 1030 Arrival and Coffee
1045 Welcome and Introduction
1050 DVD "Allein Gott in der Höhe sei Ehr"
(Glory to God Alone)
PRS Licence 941254
1150 Introduction
1155 *Singet dem Herrn ein neues Lied* (Sing to
the Lord a New Song)
Bach, Luther and chorales.
Talk on Lutheranism in the context of
Bach's life and work by Dr Nicholas Groves MA, BMus, PhD, FRHistS,
1230-1345 Lunch in church hall administered by Melanie. £4.50 per head.
Eat food by 1315 so ladies can clear up and be clear of the hall before
the afternoon session.
Free time for members to explore the St Thomas's Organ.
1345 Lecture Recital on The Eighteen Preludes BWV 651-668 by Harry
Macey
1445 Conclusion and Tea
1500 Departure

August:

Young Organist's Recital: Date, time, venue, and recitalist to be confirmed.

Saturday 17th September:

Liszt, Composer and Transcriber: Brent Palmer celebrates the work of the great Hungarian, the bi-centenary of whose birth falls in 2011. Time and venue to be confirmed.

October:

Trip to Groningen: Inspired by the stunning sights and sounds of the historic organs revealed during the showing of the 'Martinikerk Rondeau' film at Southwold's Electric Picture Palace back in June we very much hope to arrange a trip to the city of Groningen during half term week. This Dutch city and its surrounding province arguably possesses the greatest concentration of fine historic organs in the world.

Planning is still in the early stages but we very much hope to liaise with the flourishing local organ association in Groningen enabling us to visit and play a number of these wonderful instruments. Start saving your Euros now!

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.

St Andrew's Hall LUNCHSTOP recitals 2011
Mondays at 1310 hours. Tickets £3 on the door

June

13th David Dunnett
20th Philip Luke *Bloomsbury central Baptist church*
27th Paul Dewhurst *St Giles, Pontefract*

July

4th Andrew Parnell
11th Roger Rayner
18th William Saunders *Ipswich School*
25th Timothy Patient

August

1st Maureen McAllister & Robin Jackson
8th David Ivory
16th Henry Macey
22nd Shean Bowers *Bath Abbey*

September

5th Adrian Richards

Forthcoming RSCM events

Saturday 16th April all choirs and singers are warmly invited to ***Come and Sing*** Maunder's *Olivet to Calvary* in the Chapel of Gresham's School, Holt conducted by David Dunnett. The rehearsal will be from 3 pm to 5 pm with the public performance at 6 pm. The cost for the singers will be £5 for Adults and £2 for Juniors.

Thursday 16th June, a Meet Eat and Sing event will be held at St Mary, Magdalene Church Sandringham conducted by David Dunnett. All singers and choirs are invited to come and sing for their supper. There will be a range of different music old and new - something for everyone! Do come and enjoy an encouraging and inspiring evening in the good company of your fellow singers. Cost £6 for Adults, £2 for Juniors, which includes the cost of the supper a glass of wine or fruit juice.

Sunday 26th June The annual Choral Festival Service will be held in the Cathedral on. The service will be Choral Evensong and be conducted by David Dunnett all choirs and singers in Norfolk are invited to join in this great act of worship.

The Choral Festival Service Book 2011 is now available and contains all the music for the service which includes the Magnificat & Nunc Dimittis in C by Ireland, Psalm 23 by Howard Goodall (from the Vicar of Dibley) and two anthems, one by John R Watkinson and the other by Malcolm Archer, and the hymns for the service. The cost of the book is £5 per copy, which is very good value.

Further details and booking forms for the Gresham's School and Sandringham events and order forms for the Choral Festival Service Books from:- John R Hudson (RSCM Area Secretary) 139 Cotman Fields, Bishopgate, Norwich, NR1 4EP. Telephone 01603-661437

St Thomas's Church Earham Road Norwich

2011 Concert Series

Admission Adults £5 Concessions £4

*Adults £6 Concessions £5

All concerts start at 7. 30 pm

Saturday 26th March

Flautissimo Music through the ages

Anna Hopkins – Flute David Morgan piano/organ

Sunday 17th April

Come and sing Stainer's Crucifixion

Rehearsal 2. 45 – 5. 15 pm Performance 6. 30 pm £5 per singer.

Proceeds to the Norfolk & Norwich Association for the blind. Tea and refreshments provided after the rehearsal

*Saturday 7th May**

John Keys organ recital with big screen

Saturday 21st May

Tonally Different 'Traditional airs of vice and virtue'

Anne May – contralto David Berwick piano/organ

Saturday 18th June

Norwich Harmony

Sunday 9th July

Framingham Earl Singers directed by Jason Collins

Saturday 30th July

Sounds of Splendour John Coulton – trumpet David Dunnett – organ

Thursday 14th August

Robin Jackson and Maureen McAllister – organ duets

admission free with retiring collection

Saturday 8th October **Christopher Colby** organ recital

St Andrew's Church, Norwich

Admission free

Tuesday 19th April 1pm. Tim Patient - Organ music on the theme of *New Life*.

Wednesday 27th April 1pm. Roger Rayner - Organ music with a royal theme.