

The Journal

Number 77

Autumn 2011



Published by the
Norfolk Organists'
Association

The editor writes.....

On our travels we have often found ourselves near the residence of someone well and in several instances the home of a composer. We have over the years been in the houses or apartments of Delius, Liszt, Kodaly, Handel, Elgar, Britten, Sibelius and Mozart. It is always very atmospheric to stand where some creative genius stood and to imagine them still there. (In Chekov's house there was an upright piano which had been played by Rachmaninov). On our most recent peregrination in Normandy we discovered when we were in Honfleur that Satie's house was open to the public and, not surprisingly, we visited it.

Unlike any of the other houses we have visited there are no rooms which were as they were when Satie lived there. No bedroom, study or whatever. Instead, the whole building has been turned into what might be loosely termed 'a Satie experience'. In almost all of the rooms there is something surreal and/or eccentric, entirely in keeping with the nature of the man. In one space is a white Yamaha baby grand piano being played electronically, (Satie's piano music of course!).



Editor NOT playing Satie

In another was a strange 'magic roundabout' which visitors operate by sitting on a bicycle seat and pedalling. As one makes the circuit a central umbrella opens and closes, lights brighten and dim and one can observe some bizarre instruments suspended inside.



In another room there is a display of jottings in Satie's hand, both musical and otherwise (for Satie was also a writer and a painter), and a video presentation in which prominent French musicians, (Poulenc, Nadia Boulanger and others), discuss the merits of Satie's music. He collaborated with prestigious artists like Picasso, Braque, Cocteau and had a considerable influence on Debussy, Ravel and Stravinsky. The logos for the whole exhibition and notices on doors are in the shape of a pear alluding to one of his pieces of the same name.

The whole exhibition is very cleverly put together and one leaves feeling that one has been in Satie's strange world, perhaps more so than if one had seen his bed, his desk or his favourite armchair. Well worth a visit if you are in that part of France and want a change from battlefields.

Round the Recitals

Tony Leake

Although my wife is an enthusiastic singer, she is not very keen on organ music. If you lived in a small house with a large pipe organ and an amateur organist would you be? Over the years I have taken her along to many organ recitals advertised as 'popular' but so often we have been disappointed. I well remember a recital at Bath Abbey that began with a well known and well liked piece by Bach that she really appreciated. However after this lollipop the programme *deteriorated into obscure and academic stuff not to her taste and her applause at the end was motivated merely by the relief that it was all over. This is a pattern that has often been repeated.

Congratulations then to Harry Macey at our local church of West Runton in presenting a light programme very appropriate to a seaside holiday mood. *The Dam Busters March* and Sousa's *Stars and Stripes* were particularly enjoyed and the ever popular Saint-Saens *Le Cygne*. John Farmer also put together an excellent programme including his own *Arrival of the Oliver Cromwell* steam locomotive at Sheringham Station. I felt that both programmes well matched the situation without having to resort to Blackpool style *I do like to be beside the Seaside*. (Leave that to me of course.)

Saint Saens too (The famous *Fantaisie pour Orgue en Eb*) at Richard Bower's Trumpet and Organ celebration at Dereham. A great uncle of mine was the self-taught organist in the Bunwell area, quite at home with familiar hymns and wedding pieces, but very uncertain when out of the blue a trumpeter appeared at his

elbow and asked to be accompanied playing Purcell's *Trumpet Voluntary*.

In place of this well-worn favourite Richard and Matthew Martin at Dereham gave us a *Trumpet Voluntary* by Stanley well known to me as it appears in my *Easy organ pieces for beginners* book, though not with the grandeur given here. The programme here really was unique, not just because of the juxtaposition of the two instruments, but the opportunity to stretch legs and move seats to the chancel to hear the little chamber organ.



The highlight of this recital for me was an *Impromptu* by William Faulkes. This was advertised as an organ only piece and the trumpeter was not at his music stand but seated under the crossing. I had my eyes closed and ears open when I became aware that the trumpet had quietly and at first almost imperceptibly joined in. This was the perfect meld of two grand instruments and two first-class performers.

**deteriorated – in Bath Abbey!? Ed.*

John Hudson 1939 - 2011

Local church music has suffered a major loss with the death of John Hudson on Friday 29th July.

Very much a native of these parts, born in King's Lynn, John had piano lessons with Winifred Stubbs (nee Allen) in Vicar Street in Wymondham and in 1953/4 had organ lessons with his father who was an organist and with the then organist of Wymondham Abbey, Brian Hesford.



John at St Botolph 1970

After completing his National Service in the RAF, mostly at Mildenhall, in 1960 he was appointed Organist & Choirmaster at Morley St Botolph and St Peter. The Rector at that time was Revd Brian Henharen and the choir had about 20 boys, several of whom came from Morley Hall which was a residential home for boys with emotional problems. Having this commitment must have been a great help for these boys and it gave them the opportunity to be involved with the church which they might not otherwise have had. John also organised outings for them in conjunction with the superintendent of Morley Hall, Albert Davis. One of the Morley choristers

Christopher Anderson had a scholarship to Kings College Choir, Cambridge.



The choir at Morley

In 1974 John took up the post of Organist & Choirmaster of St Peters, Easton and St Andrew's Colton. The priest-in-charge was the Revd John Bliss who had been a curate at Wymondham Abbey. Here the choir was about half the size as that at Morley and John held the post for about 6 years. Both of these choirs were affiliated to the Royal School of Church Music of which John was Area Secretary & Treasurer, posts which he held until his death.

John moved to Norwich in 1980 and has been involved in Norwich Cathedral as a server, guide, organiser of outings with the Events Committee and his continued work with the RSCM in organising various functions and choral festivals etc. During this time John assisted as organist at the Great Hospital and other churches when required.

As he had wished, there was a Funeral Requiem with full rites in Norwich Cathedral on Friday 19th August reflecting all the things most dear to John's heart. It was attended by about 250 people whose lives had been touched by his in a variety of ways. Ave atque vale.

Opening of St Andrew's Church organ

Pauline Stratton

"A special service was held yesterday in St Andrew's Church when the new organ, which has been erected by Messrs Norman & Beard at a cost of something like a thousand pounds was formally dedicated in the presence of a large congregation. During the course of his address, the Dean (Lefroy) said there were three things he wished to say about the organ. In the first place it was a necessity of public worship. In the second place it had been supplied by a Norwich firm. This was as it ought to be. He might by so saying grieve some who thought otherwise. If so he was sorry for them. Living, as he did, in Norwich, face to face with the difficulties, the complications of commerce with the labyrinthine widening of competition, he declared that it was but right, it was but just, it was but equitable that the citizens should support the manufacturers of the city, especially when those manufacturers had proved their right to the confidence of the citizens, as, in the present case had been done again and again.

These great builders, who had been obliged to enlarge their works because of the extension of their trade, had been called upon to erect this organ and if one might judge of the new instrument by what the firm had already done then those who had contributed towards the construction of the organ would get the very fullest value for their money.

The third point he wanted to emphasise was that the organ was opened without a farthing of debt upon it. If there had been he would not be there, and so they opened that organ with three things

on their mind. i a want had been supplied, ii a Norwich firm had supplied it and iii the organ was open free of debt.

Now what was the purpose of the organ, what was it designed to do? It was not to overpower a nobler voice than it could ever possess No mechanism could produce anything grander than the human voice. For the organ to be used as a mere machine for drowning better voices than its own would be unworthy, unscientific unprofessional, unmusical. In the second place the organ was not there for the capricious exercise of certain of its features. No man who presided at the organ had the right to use it in a capricious way, for to do so would be to distract attention from the sacred song that might be in hand. The capricious organist drew stops suddenly; he closed them suddenly; he remembered them suddenly, and happily, he forgot them suddenly. The instrument was not there for the constant use of some stops to the neglect of others but was there for the presentation of all the powers of the organ in due proportion.

That afternoon they would have the advantage of listening to a master of the organ, and a Norwich man, organist of one of the great universities, and the greatest Handelian scholar in the East of England who would show them what a great musician could do with an organ. He hoped there would be other recitals in that church for they elevated the public taste and brought good music within the range of those who were all too ill -acquainted with its mellifluous and softening influence. In conclusion the Dean appealed for a good response to the collection, for money was needed to pay for the expenses of that service and for a case for the organ which it currently lacks for want of funds.

At the close of the service a recital was given by Dr Mann of Cambridge, while vocal items were supplied by Miss Mildred Jones and Miss Ethel Lister. The pieces selected by Dr Mann served admirably to reveal the varied excellencies of the organ. Rheinberger's *Sonata No 5 in F minor*, was freely played, with registration at once highly effective and appropriate. The capabilities of the instrument for purposes of accompaniment were also strikingly revealed in the support given to Miss Jones's finished interpretation of *Abide with me* and the Bach-Gounod *Ave Maria* ably sung by Miss Lister.

The organ has three manuals and contains 26 speaking stops, a spare slide being left for an extra stop on the choir, while a space has been provided on the pedal organ for the insertion of two other 16ft stops, Violone and Trombone. Tubular pneumatic action has been fitted throughout, the wind is supplied by an electric motor operating three throw cranks and feeders and the French normal diapason pitch has been adopted. Excellent balance has been secured and the tone leaves nothing to desire being charmingly even and mellow. The softer stops display artistic voicing and the more powerful registers are more notably free from harshness and roughness.

It was originally intended to have a divided organ but funds would not permit. The instrument is placed in the South aisle on the spot where the old organ stood.

Taken from the EDP dated 7th March 1905 and reproduced with the kind permission of the EDP.

Organ News

Geoff Sankey

Holmes & Swift are continuing work on the rebuild of the two manual Walker organ for St Mark's, Oulton Broad, which should be completed this Autumn. They are also currently completing full restoration of the organ in St Andrews Little Massingham. Edmund says that this is a nice substantially built single manual instrument by Wordsworth of Leeds 1898. At Girton Parish Church, Cambridge, they are making improvements to the pedal department of the Bedwell organ.

W & A Boggis have added more stops to complete the Redgrave specification, this time a Diapason and Salicional on the swell. I notice that Paul Hale refers to Rodney's work on this instrument in his article on "Casson's Creations" in the August edition of the Organists' Review.

At St Peter's, Baylham, in Suffolk, they are restoring the one double soundboard of their small two manual built by T S Jones as well as cleaning and overhauling the action.

They are doing some minor repair work at North Tuddenham and Sprowston.

Word play

Amuse yourselves with these:

There was a young curate from Salisbury,
Whose behaviour was Halisbury
Salisbury.

He went all round Hampshire
In bright purple Pampshire
Till the bishop said not to Walisbury

Moses was the daughter of Pharoah's son
Moses was the son of Pharoah's daughter

President's Day

Ronald Watson

The July event was something of a Bachfest and a very enlightening and rewarding experience.

In the morning we watched a BBC film about the life of Bach, an eventful life with no shortage of tragedy and confrontation with authorities. The opening sequence reminded us that the works of JS Bach were aboard a spacecraft sent from earth in the hope of falling into the possession of beings who, as a result, would learn that they were not alone in the universe and that this species (us) had achieved many wonders, one of which was the music of Bach. In the film several eminent musicians spelled out the importance of Bach's music and the miracle that it should exist at all, emanating as it did from a fairly obscure part of what was then a collection of states, not yet Germany.

Bach was not a touring virtuoso but a very busy craftsman, employed by the church and the aristocracy.

Dr Nicholas Groves painted a clear picture of the worshipping environment in which Bach worked and thereby made a valuable input into the day's exploration of the understanding of Bach's music.

A sumptuous lunch provided by Melanie Macey was enjoyed in St Thomas's newly restored church hall.

The afternoon session saw Harry at the console of the St Thomas's organ using several of the Eighteen Chorale Preludes to demonstrate the various approaches Bach took in producing chorale preludes and underlining the inventiveness of Bach encased in what is also beautiful music. Some members had

scores in their possession and were able to follow the notes, to see what Bach did with them (and what Harry was doing with them!). They were in safe hands.



Bach is obviously very dear to Harry's heart and that he should have opted for this format for his President's Day is no great surprise, but it was to the great benefit of those present that he did. Thank you Harry for such a wholesome and inspiring event, to Melanie for the food and to St Thomas's for the use of their fine facilities.



Photos by Barry Newman and Barry Gordon

Anne Page uncovers the Harmonium and its music.

John Plunkett

True to her word, Anne Page was able to rearrange her postponed Harmonium presentation for May this year, and indeed it was worth the wait. Her 19th century Alexandre instrument resides at St. George's Colegate, and I got to know it a bit better before the event by carrying out some minor repairs.

My first introduction to the Harmonium was at a children's birthday party in a Salvation Army Captain's house in Norman Road Norwich in 1952. "Go on, have a go!" he said. "March of the Elves", which could be played using the fingering notation. Whilst I didn't do it justice. I did however discover that it could go from ppp to very violent, even before I could say Max Reger. Anne explained that the Harmonium was developed in France as early as 1830 following the growth of expression in music from 1750 to 1850, demanding smooth but substantial variations in sound intensity, rather than terraced dynamics of the sort available to the organ before the advent of the swell box.

The organ pipe if blown gently will sound flat if it speaks at all, and when blown hard will go sharp and eventually jump to a series of untamed harmonics. The free reed in the harmonium can be made to speak from almost inaudible to very noisy at nearly constant pitch by varying the wind pressure. The harmonium can be operated with a spring loaded reservoir in the pipe organ manner, or by selecting "Expression" the instrument can be made to perform as an instrument of the "squeeze box" family.

The air regulation is then entirely in the hands of the feet, so to speak. Foot control of the wind is done with the toes of the foot resting on the centre of each blowing pedal, moving forward in a downward arc to produce the flow of wind required. The change over from one foot to the other at the end of the stroke is critical to a steady sound level and requires a great degree of skill. At least one of our number could do this quite well. In addition there can be sliding covers to the reed boxes called "Forte Fixe" (General) to increase the level further, but with a brightening of tone.

Other expressive devices include the percussion stop which "pings" the reed to start it when keyed, giving the effect similar to the piano-forte, but without dying away. Best described as plinky-plonky perhaps. Keyboards are generally split middle e/f and are 5 octaves CC to ccc as modern pipe organs. Whereas this split in a small pipe organ may be designed to allow a single 8ft stopped rank to be used as the bass for more than one stop, the idea has been extended to allow contrasting accompaniment and melody to be played on a single manual. More than that, reed banks for each stop are full compass and typically consist of two 8ft., one 4ft., and one 16ft. It is therefore possible to have a 4ft. accompaniment in the left hand and a melody at 16ft in the right, or many other combinations. The reed banks are tonally different and are given numbers, a larger instrument numbering 1 to 8. These are marked on the stop heads and standardised between makers to give similar results whichever manufacturer's instrument you are playing.

César Franck, in the last year of his life, in response to a commission by the

publisher Enoch, wrote *L'Organiste*, a series of suites of short pieces specially for the harmonium. They were composed concurrently with the Three Chorals. There were to be one hundred pieces in all, but he only completed sixty three before his death in November 1890. Anne used a selection of these from the *Suite in C* to demonstrate the features outlined above and the techniques required to make use of them.



Can anyone here play the scale of C?

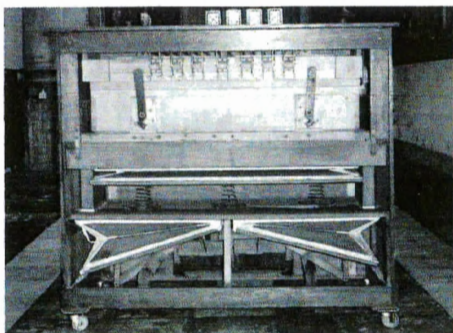
For the performance, the Harmonium had been placed centrally in front of the chancel at the front of the central aisle. It is about 4ft x 2 ½ ft x 4ft, but weighs about 3 cwt. (150 kg)! The dynamic range was quite stunning in the St. Georges acoustic. It got somewhere near G.P. England's gallery organ's sound levels, and would doubtless accompany a considerable number of non conformists! I was really impressed. Franck's pieces have recommended registrations given in the music using the standard numbers mentioned. The pieces were ingenious, deceptively simple, instructive teaching material, ideal for "covering the action" in a service, and good music. Anne's mastery of this much maligned and

misunderstood wonder is a revelation. Mrs. Thing would be stunned!

Anne then played a selection from some modern pieces written for her by Lionel Rogg from his *Suite Anglaise* entitled Prelude, Stream, Mist and Fanfare, as part of their investigation of the possibilities of the Mustel Harmonium at the Royal Academy of Music. where they both teach. Once again I was pleasantly surprised by these approachable pieces this time by a modern composer/master organist.

Members were then invited to have a go. Some of us held back in fear of the complexities, two or three brave souls came forward, but no doubt already knew it wasn't as easy as it looked, but were suitably encouraged. Thanks indeed to Anne Page who took us into a dark place and showed us a new light, with such enthusiasm..

Anne has recorded César Franck's *L'Organiste* as a 2 CD set, all the pieces, on three excellent instruments in three different acoustics. It is on the Voix Celeste label No. CEL004/1. I recommend it highly.



Rear view of harmonium interior showing pedals, wedge feeders, sprung reservoir and reed chest

And so to Breckland...

Martin J. Cottam

On Saturday 18th June, the day after the three month rain drought in Norfolk finally broke, some twenty or so NOA members made their way westwards to savour yet more of the richly distinctive church and organ delights that so abound in this county. First stop, Hilborough, a tall, elegant and textured church hidden down a lane amongst trees and invisible from the road. Such discretion still does not allow the building to be kept unlocked alas, a serious theft in the past forcing the legacy of a resolutely locked door and no information about the availability of a key.

Entrance for us was no problem however, and the present incumbent, the Rev. David Hanwell could hardly have been more welcoming or accommodating. The church is a beauty with a silvery grey hammerbeam roof sailing over the nave and supported by angels, every single one of which has had its head neatly sliced off by misguided but unusually determined iconoclasts. David told us something of the building's association with Horatio Nelson. Not only was the national hero's father vicar here till his move to the more celebrated church at Burnham Thorpe but his grandfather was too. Amongst other Nelsons there is even a Horatio Nelson buried in the chancel, the Admiral's older brother no less who died in infancy in 1750. One can't help wondering by what name we would know the scourge of the French navy had the sibling lived; Fred, or Walter Nelson doesn't have quite the same ring somehow.

David related how he'd been told in no uncertain terms shortly after his appointment at Hilborough that the organ

was "cr*p". Thankfully more astute assessments were to be proffered by the likes of Andrew Hayden and Anne Page, funds for restoration found, and the instrument brought back to life and rightly awarded its BIOS Historic Organ Certificate (Grade II*).

The organ was built by Bevington in 1857 and exhibits several features characteristic of the transition English organs were making from the Georgian era to instruments embracing the more modern 'German' system. Thus we find a full pedalboard (albeit only reaching top C) but a Swell manual that descends only to Tenor C, for instance. The Great principal chorus is complete to Sesquialtera and quite punchy though the Diapasons look back to the lighter examples of an earlier era rather than forward to the thicker, more robust examples of the Edwardian years. Housed in a handsome, free-standing case, the instrument is full of characterful colour. In truth it's a slightly awkward organ to play but Tim Patient showed great prowess with his rendition of the Bach 'Dorian' Toccata.

From Hilborough we moved to nearby Gooderstone, a smaller church but ennobled by a full set of impressively carved late 15th century pews with pierced and traceried backs. The interior has a warm and comfortable demeanour so the presence of a chamber organ that once graced a private residence in Sydenham feels somehow appropriate. Built c.1835 by J.C.Bishop, the organ was transferred to Gooderstone in 1947. Possessing one manual and a 13 note detachable pedalboard, the organ has just 7 stops. The tone is gentle, sweet, easy on the ear, and utterly delightful. To my eyes the beautifully finished casework seems to

stand somewhere between Georgian elegance and Victorian chunkiness.

Following hearty refreshment at the hostelry situated so conveniently across the road from the church, we made our way southwards to Mundford. Many of the lanes in this part of Norfolk are lined by closely planted Scots Pines, most of them curiously writhing rather than tall and stately. Very distinctive: palisades of pines, not hedgerows.

Arrival at Mundford coincided with the end of a torrential shower. The church of St. Leonard sits in a spacious churchyard surrounded by the neat and well kept houses of a prosperous looking village. The exterior immediately proclaims the handiwork of Victorian restorers and the eradication of medieval texture. Inside, the aisle-less nave is dominated by the magnificent carved wood rood screen designed by Sir Ninian Comper and erected in 1912. Integral to the design is the organ case which sits atop the screen and contains a 12 stop, 3 manual and pedal organ by Harrison & Harrison of the same date.

The specification is individual to say the least, the Choir manual possessing just an 8ft Salicional and 4ft Harmonic Flute, for example. Step into the richly appointed chancel however, and possible explanations become apparent. The Choir organ speaks directly into the chancel which is, of course, where the choir pews are to be found. The main organ, facing away on the other side of the chancel arch as it does, sounds quite soft when one is seated here and would be quite drowned out once the choir started singing. The Choir stops offer just enough support and guidance to any singers here without overwhelming them or intruding on the

sounds issuing forth in the nave. Clever stuff.



Compared with the previous two instruments, the sound at Mundford is much more akin to that which most would expect to hear in an English parish church. The main chorus is warm but forceful. Harry Macey, no stranger to the oeuvre of messers Harrison & Harrison, positively drooled over the clarity of the 8ft Open Diapason and 4ft Octave on the Great.

The incumbent organist was happy for us to play to our hearts' content for as long as we needed. She confessed to me that she was really a pianist and that after thirty years of accompanying services at Mundford she has yet to use the pedals.

And so to our homes after a full and very satisfying day out.

Young Organist's Recital by Matthew Searles at St Margaret's Kings Lynn

Adrian Richards – Director of Music St Margaret's Kings' Lynn

We were delighted to welcome NOA and the beneficiary of the Young Organist's Recital, Matthew Searles. The series of recitals at St Margaret's is well-established in the organists' calendar and as such draws good and friendly audiences, including many regulars. I was delighted to welcome 100 to hear (and see!) Matthew play.

Matthew began his recital with a bold performance of the Grand March from *Aida* not afraid to display the louder stops of the organ. We were then treated to a sensitive performance of Bach's famous *O Mensch beweine*, which was followed by a capable and well registered performance of Buxtehude's E minor *Ciaccona*.

There then followed four of Haydn's *Flötenuhrstücke* (I know them better as pieces for mechanical clock) using only the Snetzler stops on the Choir manual. The audience sat very still and silent during these quiet exquisite pieces. Matthew concluded the recital with a performance of Franck's A minor *Choral* which was a model of clarity. For someone so young to play with such sensitivity and to get to the core of the instrument so well is quite unusual, so many recitalists make the organ sound ordinary or 'samey', I was very pleased that Matthew made the instrument sound so lovely and versatile.

The recital was well received by the audience, and many kind and positive comments were made to me (and I'm sure Matthew) afterwards. I will certainly be trying to book him for seasons to come.

Matthew Searles was born in 1991 and has had an interest in music from an early age as a chorister at Peterborough Cathedral which further developed during his education at the Cathedral School, The King's School, where he studied. During the sixth form he gained a Distinction at ABRSM Grade VIII Organ, performed Handel's *Organ Concerto Op.4 No.4* with the First Orchestra in Walsingham Parish Church, and accompanied the Senior Choir at home and on tour abroad in Barcelona and Venice.

Matthew has recently finished a year as Organ Scholar of Doncaster Minster in South Yorkshire, where he regularly played the illustrious five-manual Schulze Organ and accompanied all the choral services. He is due to sit the practical exam for the ARCO Diploma in September, having recently taken the written tests, currently studying with Andrew Reid at Peterborough Cathedral.

In September he takes up the prestigious Organ Scholarship at Royal Holloway, University of London, where he will accompany the celebrated Chapel Choir in services, concerts, broadcasts and tours, alongside studying for a degree in Music.

Free to anyone interested!

28 copies of *The Organ* 1927 - 1969

9 copies of *The Rotunda* 1927 - 1932

11 copies of *Musical Opinion* 1965 - 1973

13 copies of *The Organists Review* 1973 - 1987

The Organ Club Journal list of members. AGM etc. 1960 -1961

Various details and programmes, some autographed, of major organ recitals in Norfolk area over several years.

Contact Mike Hudson 01953 603688

For your diary

Centre page pull-out

Why not remove this sheet and keep it somewhere for easy reference

Forthcoming Association Events

Saturday 17th September, Church Rooms, Brooke at 2.30pm:

Liszt, Composer and Transcriber: Aided by the use of recordings, Brent Palmer celebrates the work of the great Hungarian, the bi-centenary of whose birth falls in 2011.

Saturday 15th October, Attleborough Church at 2.30pm:

Organ Visit: In place of the postponed trip to Groningen (see below) we shall instead be visiting and playing the organ in the church of the Assumption of the Blessed Virgin Mary in Attleborough, a church noted for its 52ft long medieval rood screen which stretches the full width of the church and retains its original loft and parapet (one of only a dozen or so medieval rood screens in England to do so).

The organ was rebuilt in 1962 by Arnold, Williamson & Hyatt and is a fine example of their work. Restored in recent years it is a sizeable instrument spread across 3 manuals and pedals.

Saturday 26th November; Bloomsbury Central Baptist Church:

Outing to Central London: NOA member Philip Luke has been organist at **Bloomsbury Central Baptist Church** (235 Shaftesbury Avenue) for 25 years. In that time he has overseen the complete rebuilding of the organ there and the establishment of a highly successful regular recital series.

Philip has invited us to join him for the **4pm recital** to be given by our local favourite, **David Dunnett** after which there will be a special Christmas buffet (recital and buffet are free but donations are, of course, very welcome). Following the buffet, Philip has given a warm welcome for NOA members to play the organ for themselves for an hour or two. The large 3 manual west gallery instrument is comprised mainly of ranks from two redundant JJ Binns organs, the work being undertaken by BC Shepherd & Sons who have added the 32ft Sackbut and 16ft Trombone in the pedal along with some new pipes in the re-scaled mixture stops.

It is very much hoped we can also visit and play the equally interesting organs in two other churches very nearby earlier in the day. **St. Giles-in-the-Fields** (St. Giles High St) has a most important instrument recently restored by William Drake (31 III/P). With GG compass Great and Choir manuals, the instrument contains a significant amount of 17th century pipework, the rest being largely by Gray & Davison or Drake himself.

At the other other end of the historical spectrum, the **Swiss Church** (79 Endell St. Convent Garden) contains a brand new organ (13 II/P) by Späth Orgelbau.

At the time of going to press the visits to the Swiss church and St. Giles-in-the-Fields have yet to be confirmed. I shall email online members as soon as I have firm details (which will also be posted on the NOA website). Non computer users interesting in coming should phone me for further details in the next week or two. Members should make their own travel arrangements. Excellent offers are available to those who book rail tickets in advance. A good alternative is to drive down and park at an outlying tube station such as Epping and purchase a London Transport Day Travelcard (Tottenham Court Rd on the Central Line being the nearest Underground station to all three churches).

Saturday 14th January 2012: Holy Trinity Church, Essex St, Norwich at 7pm:

Quiz & Chips: Our traditional and ever popular opener for a new year returns with a new Quizmaster at the helm. Our President, Harry Macey has very kindly agreed to supply a goodly selection of brain-teasers. A suitable local establishment will provide the all important fish & chips.

Cost: £5 per head.

February 2012:

Desert Island Discs: The Precentor of Norwich Cathedral, Canon Jeremy Haselock has very kindly agreed to be our latest castaway. Many of you will remember the very entertaining after-dinner speech he gave at one of our President's Dinners a few years back and he will undoubtedly give good value again this time round. Ron Watson, as ever, will act as Grand Inquisitor.

Date, time, venue tbc.

March 2012:

AGM, Buffet Lunch, and Recital: Planning is still at the early stages but it is hoped we shall be able to make a return to the Great Hospital, Norwich for this year's AGM and all the trimmings.

Tuesday 10th-Friday 13th April 2012:

Organ Tour to Groningen, Holland: Negotiations are well underway to bring our postponed tour to the historic organs of Groningen and its surrounding province to fruition. Watch this space!

Saturday 21st July 2012, Park Farm Hotel, Hethersett:

President's Dinner; We are returning to Park Farm for our President's Dinner where our Guest of Honour and after-dinner speaker will be Carl Jackson, Organist of Her Majesty's Chapel Royal, Hampton Court. He will be speaking about the work of the Chapels Royal. Do please put this date in your diary.

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
Monday at September 5th 1.10 pm. Tickets £3 on the door
Adrian Richards

St Thomas's Church Earlham Road Norwich
2011 Concert Series

Admission Adults £5 Concessions £4
Saturday 8th October at 7.30 pm
Christopher Colby organ recital

Holy Trinity Church West Runton

Wednesday 7th September 12.30 – 1.30 pm
Admission free – retiring collection - car park at rectory adjoining
Bring your lunch and enjoy a coffee or tea with us
Bryan Ellum & Jane Berry organ and piano

St. Andrew's Church, Norwich

Friday 9th September at 1.00 pm. **David Berwick** will play organ music to mark the 400th anniversary of the King James Bible. Admission free.

Music at St Nicholas, North Walsham

This year sees continued use of a 'big screen' to enable the audience to see the organist at work with lunch available in the church from 12.30. Admission free with retiring collection

Thursday 15th September at 1 pm - Matthew Bond

Swaffham Parish Church

Organ Plus
featuring the Makin 3 manual instrument

Friday 16th September at 7.30 pm

'Sounds of Splendour' Music for organ and trumpet with **David Dunnnett** and **John Coulton**. Admission £7.50 includes refreshments

St Nicholas Dereham

Friday 23rd September at 7.30 pm 'Sounds of Splendour' flower festival
Recital of music for Trumpet & Organ by **John Coulton** and **David Dunnnett**
Tickets £6.00.

Norwich Cathedral

organ recitals with big screen - £6 with concessions

Wednesday 14th September at 7.30 pm

Simon Johnson – St Paul's Cathedral

Wednesday 12th October at 7.30

Ben Giddens – Assistant Magdalene College Oxford

**VESPERS for a feast of Fursey will be sung in Norwich Cathedral on Friday
16th September, at 5.30pm.**

This will be the first singing in modern times of part of the recently discovered 13th century French manuscript of an "Office for Fursey". The music is plainsong. The text was discovered by Dr Ann Buckley, of Trinity College Dublin, during her research into liturgies connected with Irish saints on the continent. It is known to have been used on 17th September 1256 in Peronne (northern France), at the translation of the body of Fursey, and the dedication of the new church there built in the saint's honour.

St Fursey is the first named known missionary in East Anglia arriving c.632, and is also the first Irish religious leader to work in England. He worked closely with St Felix, the first bishop of East Anglia, and they share a window in St Saviour's Chapel at the Cathedral.

The statue thought to be of St Felix, which pre-dates the present Cathedral, stands at the entrance to St Luke's Chapel, and recalls us to the beginnings of Christian work in this part of England.

Church Organist and Choir Director for St Peter's Parish Church, Sheringham. The post is available from October 2011. We have a large, well maintained, 3 manual Bishop organ and a RSCM affiliated SATB choir. Sunday services include: 10.00am Eucharist and 6.30pm Evensong/Evening Services. RSCM recommended fees plus fees for weddings and funerals. Appointment is subject to enhanced CRB check.

To apply or seek further information please contact:

The Revd Christian Heycocks,

St Peter's Vicarage

10 North St

Sheringham. NR26 8LW.

Tel 01263 822089

Email: rev.heycocks15@btinternet.com

Web: www.stpeters-sheringham.org.uk