

The Journal

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The editor writes.....

We were in Rome a couple of weeks before Christmas on a nostalgic revisit. The eternal features of the Eternal City are – well – still being eternal. Getting close to them is less easy than the last time we were there. Wandering freely, as one did in St Peter's 25 years ago, is no longer possible thanks to security and barriers which direct your progress. Walking down the centre aisle of the largest church on earth is no longer permitted. I had to rely on my memory when it came to the markings in the floor showing the comparative lengths of other massive cathedrals, like our own St Paul's in London.

Rome has many magnificent churches – a bit like Paris. The difference is that in Paris you wander in, turn around and look up at an impressive organ. In Rome you walk in, turn round and see nothing. Then you wander around looking for an organ but invariably fail to spot one. Where do they hide them!? St Peter's has six organs but you'd never know it.

Just before leaving for Rome my computer gave up the ghost. I hadn't realised how many things I couldn't do without it – like send out Christmas cards. When all your address lists are on a hard drive you can't access what can you do? To all those who might have been looking for a card from me, apologies. But that gives me the opportunity to tell you that whether you got a card or not, I am constantly full of good will towards you, which means not just in December.

There is not much about Christmas as it is widely observed which chimes with me but the one thing I love is the

music. This, I discovered, I share with John Rutter which came out in the programme about his Christmas music which was broadcast on BBC2 on Christmas Day.

Christmas music is so distinctive, it couldn't be anything else. The broadcast from King's is a must every year and I even remember trying to tune into it four years ago in Tanzania on a wind up radio. The reception was awful but through all the crackles and hisses one could pick out the beautiful language of the readings and, of course, the carols.

Christmas this year was different in that earlier in 2011 we were in Israel and visited the locations which feature in the nativity stories, even a hilltop which 'could well have been' (as they put it), where the shepherds were watching their flocks by night.

As for me I rejoice that the Word was made flesh – but then I do that every day! I also identify with the pagan celebration of the turning point between Winter and Spring as the days start to become longer, which, of course, I don't do every day. I always heave a great sigh of relief on 22nd of December.

The sad thing about Christmas is that the wholesome sentiments seem to be so short lived. After Boxing Day it is business as usual. It is well known that during the First World War there was a cease-fire on Christmas Day and the opposing forces emerged from their trenches to greet each other in friendship. But after that.....

I hope you had a wonderful Christmas and that the warmth and feelings of well-being remain with you well beyond those few days when things, as John Rutter put it, are as they should be.

Apostates for Evensong

The following article appeared in a newspaper in Australia on 5th September 2011 and was written by Dick 'Godless' Gross. It was posted on the internet and is therefore in the public domain.

There are many crimes that one would flay the Anglican church for. The heinous felony that concerns me today is an appalling sin of omission. I accuse the Anglican Synod of concealment.

The secret of which I speak is Evensong. Daily in Anglican cathedrals around the world, observant Anglicans sing and chant their way out of the working day in a short but outstandingly beautiful ceremony known as Evensong.

It is a quotidian calming. It is an opportunity for rest and reflection at the end of a day's travails. It would move the iciest atheist soul as it indeed moves mine. In fact I am a bit of an Evensong junkie, having gravitated to these Evensong ceremonies in the great choral centres of Anglicanism.

More accessible than the Sistine Chapel, more inspiring than the Western Wall, more easily reached than the Dome of the Rock, sung Evensong represents at once the most rousing and soothing aspects of faith.

In my home town of Melbourne, Evensong is celebrated at St Paul's Cathedral at 5.10 pm (during school term) frequently to an almost empty house. St Paul's is the sort of place that can look empty even when it is full. On occasions the only attendees at Evensong might be the choir and other functionaries. This is an abomination. It is criminal PR neglect. And the risk is that if no one goes it might be canned. That would be a disaster – a

financially rational disaster but a disaster none the less. Evensong is practised less regularly in other cathedrals, for example Sydney's is on Thursday at St Andrew's; Perth's St George's has one on Sunday.

Evensong also has costumes, solemnity and parading. In the capital city cathedrals there will be a wonderful choir. In Melbourne the choir is competent, at times verging on the sublime. Originally formed in 1888, the choir today consists of 20 boys (on scholarships) and 16 men. It must cost a fortune to fund.

When I sit in the cathedral I see history, music and architecture paraded before me. One of the great duties of faith is to be the carrier of culture. Religions are the repository of our wonderful liturgical music and the majestic language of the King James Bible. The soaring architecture evokes images of both the mediaeval roots of our European history and the Victorian English who, whether we like it or not, shaped much of the Australian persona. The art and painting, while less than genius, are the greatest of religious art (unfortunately to be found in other places). And the music is, for aficionados, deeply moving. It is the total package

One can sit there at the end of the day and drain your brain of all the earthly distractions and let it recover in this precious anachronism. The cavernous acoustics carry the peerless multi-layered choral offerings to you and through you.

The irony is that when I speak to some Christians about Evensong they sort of pooh-pooh it, arguing that such ceremony is about form not substance. They are Bible-centric believers for whom the archaic liturgy is a distraction from the text. I demur. Part of the power of faith is the excellent methods they have of

helping the congregation transcend the daily grind. Music and architecture can be a legitimate method for reaching an emotional rather than logical state.

One of my most touching Evensong experiences was in King's College Chapel in Cambridge. It was packed and I was stuck in the back. In front of me were two women, a mother and daughter. The daughter cried throughout. Clearly some trauma had assailed her and she and her mum had repaired to Evensong for sustenance. Parental love twinned with Evensong was the chosen balm. I hope it worked; her heaving sobs trouble me to this day.

If you go you can think spiritual thoughts, or, as I do, think secular thoughts about the history of Australians who carried the culture to this land, struggled to build mighty edifices and bothered to preserve this timeless liturgy. And even the costs of our culture are manifest with the war memorabilia and token nods to the indigenous culture. It is a complete picture of a part of Australia that is disappearing down the drain. For all this sacrifice and achievement, the modern Australian ignores it. The poor old demoralised Anglican Church lavishes this jewel with institutional neglect and we are in danger of losing what we do not appreciate.

Well I am sick of it. I believe we need to support this glory box even though it goes right against my godless ways. I propose that we have a society, Atheists and Apostates for Evensong. And I further suggest that we gather and attend sung Evensong in every city that it is sung. None of us should let this atrophy continue.

Please blog me now on what gives you feelings of transcendence. What gives

you a sense of the non-logical, the spiritual and the numinous?

Is the search for mystical highs a noble one or merely a distraction from biblical truths?

Is it bad for Evensong that an incorrigible atheist loves it? What rocks your spiritual world?

Princes Street URC

*Lunchtime Recitals on the first Thursday
of every month 12.45 – 1.45*

*Admission free – donations for the organ
maintenance fund*

April 8th – A Spanish programme

May 3rd – Mike Seabrook – cello

*June 7th – Peter Stevenson – a life in
music*

SATURDAY, 14th APRIL at 7.30 pm RICHARD BOWER (Organ) ORGAN RE-DEDICATION RECITAL

Richard Bower, internationally-renowned Norfolk-based organ builder, performs on the 1808 William Gray organ at St Botolph's Trunch, which he has recently restored. Richard musically illustrates the heritage and build of this historic instrument.

*Visit to St Mary's Attleborough Saturday
15th October 2011*

David Watson

It's not very often that an 'organ crawl' finds itself being welcomed to the church by the grandchildren of the organist who held the post in the years before the Great War and was involved in a rebuilding which took place around 1912. But this was only the start of the family connection with this particular organ bench. When the time came for the next rebuild in 1962, it was Herbert Hill's son Haydn who was reigning Titulaire, and, bringing us up to date, Haydn's daughter Wendy, now married to association member Mike Tooby, was there with her brother Nick to welcome us to St Mary's Attleborough on October 15th.

Members much enjoyed listening to her reminiscences and looking at the archive material found in her father's attic, which she produced for us to see.

Turning to the organ itself, there was plenty of opportunity to sample the work that Bill Johnson has carried out in recent years. Most notable has been the splendidly lively solo reed which adds considerable bite and richness to full organ. Perhaps these visits also play their part in giving us the opportunity to get Tuba to Great out of our systems; the splendid new Tickell organ in Worcester lost a lot of its impact during the opening Three Choirs Festival when the young assistants treated the superb tuba stop as a chorus reed!

Back in Attleborough, sanity was restored by the President by means of some stately Bach and a sprightly performance of Stanford's D minor

prelude – preparation, he let slip, for a forth-coming cathedral visit.

All good things must come to an end and it was soon time to thank the Rev Lilley and the other members of the home team for their hospitality, which can not have been the easiest task with the church floor in the hands of the heating engineers.

*Binns, Dunnett, & Späth; the
Bloomsbury Group*

Martin J. Cottam

NOA member Philip Luke has been organist at the Bloomsbury Central Baptist Church for a quarter of a century now and has overseen a complete rebuilding of the organ there. It's an instrument he's long been eager for other NOA members to visit and enjoy, and the occasion of a recital given by David Dunnett there on Saturday 26th November 2011 proved to be the perfect opportunity for an outing to be undertaken.

In the event, only a handful of us were able to be there from Norfolk but we, along with the rest of a large audience, were very well rewarded for making the effort to get down to central London. David's playing was everything we've come to expect, his seemingly effortless virtuosity being allied to good musicianship, not the desire to show off how fast he can play.

His programme was typically wide-ranging and displayed to the full the impressive array of fine colours the Bloomsbury organ now possesses. Having treated us to pieces by Cook, Bach/Vivaldi, Jongen, and Reger, David

led us through the melancholic frustrations of Ireland's '*Elegaic Romance*' before inviting us to skip jauntily down the Strand at a fair old lick in company with Handel and Grainger. Extraordinarily deft playing! As if that wasn't enough, David had the temerity to suggest his final piece, Dupré's '*Variations on an old Noel*' always gives him the 'heebie-jeebies', requiring as it does, the sort of phenomenal technique Dupré demanded as standard but which is the possession of few. David fooled no-one of course, and the dazzling final toccata was rattled off as swiftly as ever I've heard it... but not at the sacrifice of musicianship. A magnificent blaze of glory with which to end a marvellous recital.

Recital-goers at Bloomsbury are rewarded by the provision of an after-concert buffet. We NOA members had even more to enjoy. Stomachs suitably filled we were invited to inspect and play the organ at our leisure for as long as we needed.

Functional the post-war case may be, but the contents are now largely comprised of pipework from not one, but two redundant organs by J.J.Binns (Beechen Grove Baptist Church, Watford, and St. Augustine's, Tonge Moor, Bolton). The work was carried out by B.C.Shepherd & Sons in 2008. It makes for a very fine ensemble, the full-blooded strings being particularly impressive to my ears. The reeds pack a splendidly fiery punch, especially when the organ is heard in the gallery rather than downstairs in the main body of the church.

This was not the only west end gallery organ we encountered during the day. At Philip's suggestion, arrangements were made to visit two other organs nearby. Having arrived at St. Giles-in-the-

Fields by midday, we were confronted by the sight of a decidedly locked church. The arrival of a key-holder was not forthcoming and we dispersed for lunch and various amusements.

If the start of our tour was not exactly auspicious, our disappointments were soon forgotten upon arrival at the Swiss Church in Endell St at 2pm. Here we were warmly welcomed by the church's new young organist, Peter Yardley-Jones who gave us an introduction to the recent remodelling of the interior of this unusual church.

The interior is essentially a tall, plain, rectangular box now stripped of all but the most minimal of fittings. There is a hardwood floor overlooked by a barrel vault of subtly decorative plasterwork at the apex of which glass skylighting runs the length of the church. There are no other windows. The west end is a modern composition of offices and rooms whose interiors can be seen from the nave by virtue of clear glass windows from floor to ceiling. Mirrored panels are also incorporated into the design. All very clean and Swiss, as is the organ of 2010 by Späth Orgelbau which sits at the top.

The surfaces of this uncluttered interior impart a marvellously lively acoustic which must be the envy of the Central Baptist Church round the corner! The organ itself is quite small, just 13 speaking stops ranged across 2 manuals and pedals. But the tone is really quite forceful, filling the building with ease. It can sound a little uncompromising when one is seated at the console but all blends superbly when heard at ground level and there are some truly beautiful sounds to be enjoyed. The standard of workmanship and finish is superb throughout. The mechanical action is a dream; light but in

no way intimidating. It positively invites you to play well. The Frobenius at Queen's College, Oxford, and the Dutch organ in Austin Friars are the only other actions I've so far encountered to match that at the Swiss Church.

We were given ample opportunity to put the organ through its paces, and Peter Yardley-Jones graced our time there with one of the most expressive performances I've yet heard of Buxtehude's D minor Passacaglia.

Our visit to the Swiss Church alone was worth the train fare to London but to have David Dunnett and the delights of the Central Baptist Church too was richness indeed. Our heartfelt thanks go to Philip Luke for making such a fine day possible.

Chips and Quiz

Once again this popular event got the year off to an enjoyable start at Holy Trinity Church. One of the slight differences from previous years was the quizmastery of Harry Macey who retained the well proven format devolved by Martin Cottam but with his own particular stamp.

Another difference was that the food arrived at the start. Contestants brains weren't addled by raging hunger.

Another regular feature seems to be emerging in that Babbling Brooke (ie David Watson and his team) won -AGAIN!

Thanks to Harry and to Mathew for making sure the food came. Ed.

Is there anybody there who could be....

.....the next Journal Editor. As intimated last year I would now like to hand this over. All you need is a decent word processing facility and a means of editing photographs. A knowledge of the workings of the English language sort of goes without saying and/or a proof reader with equal understanding and with an eye for mistakes.

Etymologically speaking

Organic food is food grown in a church organ. Organised crime is crime committed by organists.

Once upon a time the ancient Greeks had the word *organon*, which meant something you work with. An *organon* could be a tool, an implement, a musical instrument or a part of the body.

In the musical sense an organ was any musical instrument and this was still the case when, in the ninth century, people decided that every church should have a pipe organ in it, for, as Dryden said, 'What human voice can reach the sacred organ's praise?'

Slowly the 'pipe' part of pipe organ got dropped and other instruments ceased to be organs (except the mouth organ). And that's why an organ is now only the musical instrument you have in a church.

From The Etymology published by Icon books.

From Hedgeland to Yarmouth

Carey Moore

Pauline Stratton's article in the previous issue left the story with the following advertisement from the press dated 29th August 1866. "St. Peter's Mancroft organ case, for sale in good condition, the splendid carved oak case, together with the large gilt front pipes of the organ formerly standing in the church. Also the soundboards etc.. The whole the work of the celebrated Renuus Harris. Apply to Mr. Hedgeland organ manufactory, 117 Gower St. London WC". The Harris organ case was then purchased by St Nicholas Great Yarmouth Church some time between 1866 and 1875.

The original organ in St Nicholas Great Yarmouth was one built by Abraham Jordan in 1733 and this was situated in a gallery in the north transept in a confined space close to walls which were said to be damp. Since that time the following organ builders worked on the instrument. George Pike England, 1812; Gray & Davison 1844; and Hill & Son 1870.

In about 1875, Bishop & Son were called in to inspect the organ and it was decided to move it from its present position and divide it placing the Great Organ and the pedal 32ft Open Diapason on the north side of the chancel (Hopkins 1877 says aisle) in the Jordan Case. The Swell, Choir and the remainder of the Pedal organ were positioned on the south side of the chancel (again Hopkins says aisle) within the recently purchased magnificent Renuus Harris case from St Peter Mancroft, Norwich.

Here is an extract from Bishop & Sons Order book. (c. 1875/6)

"No. 1205. St. Nicholas Church Great Yarmouth. To remove and divide the organ, placing the Great Organ and the 32 ft Open in the present case on the North side of the chancel with new bellows to supply it. Carry to the back sides of impost in Deal and place the Great Organ Double Open Diapason as prospect pipes, and part of the 32 ft Open Pedal. Fit up keyboards with the Swell, Choir and remainder of the Pedal Organ on the S side. Rework the Great Organ Roller boards, refit trunks, trackers, drawstops, composition etc. Connect the N side with key-boards by Pneumatic action with new heavy pressure bellows. New Choir Organ soundboard of 10 slides viz. 1. Open Diapason. 2 Dulciana. 3 Stopped Diapason or Hohl Flute. 4 Principal. 5. Flute (wood & metal). 6 15th. 7 Mixture 2 ranks and 3rd rank prepared. Clarionet. Salicional prepared. No. 1 to have its bass removed for new Viola Gt, & to have its bass from front pipes of old Norwich case.

Great Organ. 1 A Viola 13 inch $\frac{1}{4}$ mouths to be added. 2 Harmonic Flute in lieu of Tierce. 3 Clarabella tenor C in lieu of Cornet. No. 1 to be spotted metal to tenor C.

Swell. 1. Convert Sw Horn into Double Horn 16 ft with new bass (French 8ft tubes). 2 Add new large Horn. The Vox Humana to be removed to the back of the base in a separate base of its own, opening in to large base. This leaves a spare slide for additions of spare slide Vox Celestes to draw with Gamba. New Tremulant.

Solo Organ. Keys only to be inserted. Pedal Organ Quint? 32 ft Soundboard pallets by cutting away wood. Add a Bourdon 16 ft Large Scale (No. 1)".

The above proposed specification can be compared with the final specification as given below.

The four manual console (with stops in tiers) was placed also on the south side of the chancel in amongst the choir seating. The fourth manual for the solo organ was only prepared for.

The whole of the Yarmouth Organ worked on the tubular pneumatic action which worked on the exhaust principle. Manuals, pedals, drawstops, and even the Tremolo actions.

The work was carried out by Bishop & Son in 1876. Iron pipe was used across the chancel floor instead of the usual lead compo tubing.

Charles Kenwick Kenelm Bishop (usually referred to as CKKB) born in 1850 had designed the tubular pneumatic action over a period of several years, and this seems to be the first time he used the exhaust principle.

The stop list as given by Hopkins in 1877 is as follows:-

Great Organ CC to G 56 notes. Double Open Diapason (metal) 16ft. Open Diapason large (metal) 8ft. Open Diapason Small (metal) 8ft. Viola (metal and wood) 8ft. Stopped Diapason (metal and wood) 8ft. Clarabella ten C (wood) 8ft. Principal (metal) 4ft. Octave (metal) 4ft. Harmonic Flute (metal) 4ft. Twelfth (metal) 3ft. Fifteenth 2ft. Mixture III ranks (metal). Sesquialtra V ranks (metal). Double Trumpet (metal) 16ft. Posuane (metal) 8ft. Trumpet (metal) 8ft. Clarion (metal) 4ft.

Choir Organ CC to G 56 notes. Open Diapason 8ft. Hohl Flute (closed bass) 8 ft. Dulciana 8ft. Keraulophon (grooved bass CC to BB) 8ft. Flute (metal) 4ft. Principal 4ft. Fifteenth 2ft. Cremona 8ft.

Mixture II ranks (third rank prepared for).
Orchestral Oboe prepared for.

Swell Organ CC to G 56 notes. Lieblich Bourdon (wood) 16 ft. Open Diapason 8ft. Stopped Diapason (Wood and metal) 8ft. Gamba (grooved bass CC to BB) 8ft. Voix Celestes (Ten C) 8ft. Principal 4ft. Suabe Flute 4ft. Piccolo (wood) 2ft. Fifteenth 2ft. Mixture IV ranks. Contra Fagotto 16ft. Horn 8ft. Hautboy 8ft. Clarion 4ft. Vox Humana (in a separate box inside the large swell box) 8ft.

Pedal Organ CCC to F 30 notes. Double Open Diapason 32ft. Open Diapason 16ft. Violon 16ft. Bourdon 16ft. Principal 8ft. Trombone 16ft. Slide prepared for Mixture.

Solo Organ CC to G 56 notes (keys only fitted).

Couplers and other items Swell to Pedals. Choir to Pedals. Swell to Great. Swell Octave. Great to Pedals. Swell to Choir. Choir to Great. Swell SubOctave. Tremolo to Swell Organ. Compositions to Pedal Organ. Compositions to Swell Organ. Compositions to Great Organ.

Hopkins in 1877 says "The 'pneumatic tubular transmission system' remains here to be noticed. This recent improvement promises to supersede the ordinary tracker 'long movement' for the distant departments of all large organs... (list of other organ builders using the system).....by the Messrs Bishop, in the Yarmouth Organ recently re-built by them. The Choir Organ of ten stops was new, Three stops on the Great and the Horn on the Swell were new. The cost of the work was £1178-10s-8d. In 1877, the Orchestral Oboe was fitted and also the third rank of the Choir Mixture costing £46. A year later (1877) Mr. Stonex the organist said in a letter to Messrs Bishop and son "I am

glad to tell you that the organ gives very great satisfaction”.

Further additions to the organ contained in order No. 1358 C 1877/8 not certain of date.

“No. 1358 Additions to St. Nicholas Great Yarmouth.

Add on Pedal Organ.

Violone 16 ft 30 pipes CCC to be 8 ins Diapason. Open Diapason 16 ft 30 pipes CCC to be 11½ ins Diapason. Engrave knobs. Small Open Diapason. 16ft Wood. Knobs already in the jamb and will come here to be engraved. The soundboard may be 10ft 6 ins long and may project into church about 8 or 10 ins. Action must be tubular pneumatic, taking its wind from the pedal tubes already in. ½ inch compo will do.

The whole work must be finished by Aug 15.”

Then on October 25th 1878 a letter was sent to the rector at St. Nicholas Great Yarmouth Revd. G Venables from Mr. Bishop. As follows:-

“Organ Works

250 Marylebone Road. NW

Dear and Rev^d. Sir

Being anxious that some idea may be formed at Yarmouth as to the mode we would suggest that the Organ Cases should be finished on each side front, I have had the following suggestive drawings made out. I should presume? that it is not drawn to scale, nor is it a perspective view of the fronts.

I would personally prefer that each front should have the same design to conceal the organ behind,- in one case it would be the swell organ and on the other side the choir organ. A perspective drawing would have shewn two small fronts as lower down because they would stand behind, but by an error this was not shewn. In a

drawing to scale the side pipes should shew 8ft in length and it is very questionable whether the mouths should show at all or be concealed by the case below. The Drawing is not true to either front but as I have said is wholly suggestive as to the mode of concealing and ornamenting the upper part.

I have never seen any record to suggest that this was ever carried out. The organ was completely re-built by J. J. Binns in 1902/3.

Sadly the church was badly damaged in the second world war and the organ destroyed.



Organ Roadshow at Bawdeswell, Norfolk

You are cordially invited to the second Roadshow for the 2012 season at All Saints Church, Bawdeswell, Norfolk on Saturday 31st March from 10:00 until 16:00.

The church purchased a Johannus Conservatoire II Organ from Makin in 2008 which was built into the pipe façade. There will be several other instruments including the all new Studio 170 home practice organ from Johannus, a Makin Westmorland custom, a Makin Westmorland Village and it is hoped the new Copeman Hart touring organ.

There will also be on sale a wide variety of organ music from publishers including OUP, Kevin Mayhew, Animus and Spartan Press.

Please send an e-mail to roadshows@makinorgans.co.uk or call 01706 888 100 to register or to receive additional information. Whilst the event is free to attend, we'd like to have ideas for numbers planning to attend so we can plan for food accordingly.

Please do pass on this message to your organist friends who may be interested in attending.

Organ News

Geoff Sankey

Richard Bower has a number of interesting projects in hand, including the rebuild of a large Cambridgeshire instrument. He is also working on a 1786 Samuel Green instrument which will be installed in a Norwich church.

In January they removed a small but well built and well voiced Norman & Beard instrument from Dereham Baptist church. This is now looking for a new home – Richard can supply further details by contacting him on rbower@albatross.co.uk.

Further afield, Richard has worked on a couple of interesting instruments in the Oundle area which seems to be a real focus of quality organs, and general appreciation of the organ heritage of the area.

Even further afield, Richard recently tuned the organ in Norway where Norwich's Ralph Cupper is organist. He has asked Richard to convey his best wishes to those members of the NOA who remember him, and to point out that he will be visiting in June for a recital at Norwich cathedral.

The main work in progress at W & A Boggis is the continuing three manual rebuild in South Wales which is nearing completion.

They have also fitted in a few small items of repair at St Peter's Gunton as well as the restoration of keys and pedals at Bungay Emmanuel Church.

At St Stephens Church in Norwich they have done some preparatory work moving the console in readiness for its re-positioning in the newly restored and re-ordered Church.

Are you the next Events Secretary?

Martin J. Cottam

Almost five years have passed since I took over the mantle of NOA Events Secretary from Gordon Barker. Taking his excellent example as my lead I have tried to maintain the diversity of monthly events.

How successful my efforts have been is not for me to say, and I would certainly accept there have been serious omissions in the programmes I've put together, the absence of any event specifically designed to encourage young people to explore and take up the organ as their instrument of preference being chief among them! As an educator and as an 'evangelist' for the organ, that's an omission I can not easily account for.

Be that as it may, the time has come for me to pass the mantle of Events Secretary to a new pair of shoulders. Quite apart from the fresh perspectives a new source of ideas may bring, I am due to take over the post of NOA President as from the 2013 AGM and I don't think it's healthy to have a President also deciding exactly what events should be offered. We are, after all, an 'association'!

Yes, the role of Events Secretary brings a certain weight of responsibilities with it, but these can easily be shared by careful delegation. One of the great joys of the job is being able to pursue some of your own particular enthusiasms in the hope other members may find them rewarding too. Persuading Anne Page to demonstrate her French Harmonium was a particular highlight for me, and I've been able to arrange for members to visit and play a number of intriguing, beautiful, and historic instruments that I was especially

interested to see and hear. It's also been a privilege to find myself in communication with, and getting to know a number of eminent figures in our field as a result of the role.

So, do you find yourself harbouring ideas and enthusiasms you'd like to see followed up in the Events Diary? Maybe there's a specific lack of emphasis you'd like to redress? With my own passion for the instrument and its repertoire I'm aware I've been a little lax in catering for those of you with more interest in choral music or the accompanimental and liturgical aspects of our art, for example.

Be bold, and please give serious thought to the possibility of becoming our new Events Secretary! It would be ideal if you could put your name forward before the March AGM so the Association can give your appointment proper and formal approval.

I will happily continue to take the lead till the end of the year if you'd like me to. I already have ideas laid out for most of the remaining events for the year (though not all are set in stone by any means) so much of the work for your first few months is already done. I would also be more than happy to continue in the role of passing on information about events to both 'Organists' Review' and the NOA website, so that part of your duties is delegated already!

If you're at all interested, or have any questions, please don't hesitate to contact me. And if you're thinking, 'yes, I'd like to give it a go', do please pass your name forward to our secretary, Tim Patient.

For your diary

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

Forthcoming Association Events

Saturday 31st March, St. Michael's Church, Aylsham at 11.30am:

AGM, Buffet Lunch, and Recital: Following the successful format of recent years we shall start proceedings with the business meeting after which there will be a buffet lunch (Cost: £5 per head for NOA members and non-members). Our two youngest NOA Committee members, David Ballard and Matthew Bond will conclude proceedings by each giving a short recital on the church's 3 manual Norman & Beard organ (1911), combining their talents in an organ duet at the half-way point.

Please let Harry Macey (president@norfolkorganists.org.uk) **know by Saturday 24th March at the latest if you require the buffet lunch.**

Tuesday 10th-Friday 13th April:

Organ Tour to Groningen, Holland.

Saturday 12th May, St Margaret's Church, Hollingsworth Rd, Lowestoft at 11am:

Organ Visit: David Bunkell, NOA Membership Secretary and Organist at St. Margaret's welcomes us to explore and play the 41 stop (III/P) Hill, Norman & Beard organ of 1937 inside this imposing medieval church. The entrance to the church car park is situated on Hollingsworth Road (at the west end of the church) and access to the church itself will be via a door on the south side of the chancel.

June:

Organ Tour: It is hoped that we shall be able to visit and play some important organs in the Kings Lynn area on either the 23rd or 30th June. Full details, when confirmed, will be posted on the NOA website and in the next issue of the Journal.

Saturday 21st July, Park Farm Hotel, Hethersett at 7.30pm:

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. Cost: £30 per head. Dress: Black Tie (by special request!).

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.