

The Journal

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The editor writes.....

I had no sooner got the last Journal onto your doormats with my editorial sounding off about purism when I had the misfortune to hear the first of the two Proms given by Cameron Carpenter. I had already seen this phenomenal technician on YouTube playing Chopin's *Revolutionary Study* with the rapid semi-quaver left hand notes played on the pedals, and other wizardry, but felt sure that his 'all Bach' Prom might show him in a more straightforward light; after all, you can't really spoil Bach, thought I, (except by playing it badly).

What followed was stomach-churning with Carpenter pulling rhythms about and featuring silly solos. His final arrogance was his 're-working' of the *Toccata & Fugue in D minor*.

Equally incensed by Maestro Carpenter was a very good friend of mine from 'oop North' who had prepared himself for the ordeal by reading the article in the Radio Times which explained Carpenter's approach, (amongst other things). The following is what he wrote to the Radio Times, (which they didn't publish!):

Those faithful followers of the organ at the Albert Hall on September 1st and 2nd were granted a true revelation in Organ Proms. It was something the like of which had never been heard before – a new approach to Bach in registration, tempo, rhythmic freedom, phrasing; and what a technique, with never a wrong note or fluff of any kind. Truly remarkable.

As it turned out, and rather fortunately, I was able only to undergo the second one. There had been an article in the Radio Times to prepare us for this

eventuality, with a dramatic picture of the artist, to give us as complete an impression as possible of the nature of what was to come our way.

Perhaps the most valuable piece of information to emerge, and one which can only be of the greatest assistance to organists far and wide who can with great profit follow the virtuoso's example – is that he sleeps with women.

That he counts this as one of his accomplishments and is good enough to bring it to the notice of a world hungry for organ music of the highest quality is knowledge they will receive with nothing but profound relief, clasping it with both hands and uttering a grateful prayer for the generosity bestowed on them. And the musicianship....??

Having listened to the first offering, I could not face the second and was less fortunate than my northern friend who heard only totally accurate performances of the pieces. In the *Toccata in F* (which began miraculously with a pedal C# thanks to the fact that Mr Clever Carpenter transposed it up a semi-tone) there were noticeable mistakes, not least the first note.

What is it with American organists? Why is it that such technically accomplished players feel that they must sensationalise perfectly good music? Do they think it needs popularising? I am not one who subscribes to the notion that to introduce people to haute cuisine there has to be at the same time a bottle of ketchup on the table.

What were the BBC thinking of giving this clown a prom? Marcus Huxley's recital in Norwich Cathedral in October restored my sanity and belief that there is nothing wrong with 'wholesome'.

Dr June Nixon will be relinquishing the position of Director of Music at St Paul's Cathedral Melbourne in February 2013 which will coincide with the 40th anniversary of her appointment in January 1973 having served the cathedral for one third of its life, one third of the choir's life, and considerably more than half of her own. Her last service will be on February 3rd 2013.

Dr Nixon is known internationally as an organist, choir trainer and composer. Her influence outside the Anglican Church was recognized in 1995 by the Catholic Archdiocese of Melbourne awarding her the Percy Jones Award for outstanding dedication and service given to music for worship. She was made a Member (AM) in the General Division in The Queen's Birthday Honours in 1998 for services to church music. In 1999 the Lambeth Degree, Doctor of Music (Cantuar) was conferred on her by the Archbishop of Canterbury.



Dr Nixon at Lambeth Palace

She hands on to her successor a thriving choir of men and boys whose commitment, enthusiasm and dedication has carefully nurtured the vision of the original cathedral chapter. This unique (in Australia) musical ministry of six choral services weekly, with evensong on weekdays in addition to the Sunday services, has been sustained since the cathedral's opening service in January 1891.

Congregations at choral services, particularly those at Advent and Christmas, have reached unprecedented numbers in recent years, and that the congregations for weekday evensong (the cathedral's "Opus Dei") are now consistently greater than those of many parishes on a Sunday.

She is looking forward to pursuing other interests. There are composition projects in the pipeline, in addition to examining, teaching and adjudicating.

Dr Nixon will be visiting the UK next year and has agreed to talk to the Association – not to be missed.

The editor of *Organ Australia* did not shrink from publishing the following salutary observation by Sir John Stainer in the June issue. Make of it what you will.

Music seems to be an art which offers a peculiar temptation to many who are by nature very poorly equipped for its mastery. To be fond of music is frequently accepted as synonymous with having a gift for music and the miscalculation of their own powers is not discovered by such persons until their eyes are rudely opened by the adverse judgement of qualified examiners.

Small is beautiful

Tony Leake

What a thrill it is to 'discover' instruments not on the National Pipe Organ Register, but to find two on one day is exceptional. On the Bike Ride day I found these instruments in two churches that are rarely open.

The first by Corps of Norwich was a small single manual with only four ranks but quite playable.



The second, this time by Corps of Reading (formerly London), must surely be the most basic ever made. It is true that at Broughton there is an instrument by Scott with only 37 keys but it does boast a full chorus, including 16 foot. This tiny instrument however has a single rank, so no stops whatsoever. I was unable to see inside the swell box to determine the type of pipework, but the six bass pipes not enclosed were stopped wood. The display pipes are half round wooden dummies, once painted gold.

Unfortunately, though the instrument was not in bad order generally (I took off the front to find the trackers

mostly functional), mice have devoured the bellows and the only notes I could play were by blowing through the exposed pipes.

Does anyone have any more information about this most basic instrument please?

Ann Brown

One time Secretary of the Guild (as it then was), Ann had of late been in reasonable health apart from a leg ulcer, which had caused her great concern as she thought it would affect the plans she had made for a coach holiday to Shropshire in June. She was so pleased when she was told all was well and she did not have to attend the doctors for any more dressings. Sadly Ann did not get to Ironbridge or any of the places she was looking forward to visiting, as she died unexpectedly 20th May. It appears that Ann went to bed, put out the light and fell asleep. The cause of death was an Abdominal Aortic Aneurysm. Her funeral took place at All Saints Church Thornage on the 6th June, it was the place where her Sunday School teacher encouraged her to learn to play and her love of the church organ began. She is buried in the churchyard.

There was some dismay on the day of her funeral when it was discovered that the village was experiencing a total power cut, affecting the organ blower. But eventually someone managed to find the handle and the organ was hand pumped and played beautifully, the very same organ that she had learned to play; maybe she just wanted things done as they had been all those years ago.

Flûtes harmoniques and Goldfish

Harry Macey



Louis Vierne

June 2nd this year saw the 75th anniversary of the death of one of France's finest musicians, the blind organist and composer, Louis Vierne (1870-1937). On September 29 at Brooke Church Hall, Martin Cottam presented a fascinating celebration of his life and music. A chronological survey of the often traumatic events of Vierne's career was illustrated with carefully chosen CD tracks. The talk began with an emotional account of Vierne's death at the console of Notre Dame during his 1750th recital. Duruflé, who was assisting in the loft, recalled, "He realised his romantic dream of dying at the console of his beloved instrument."

Vierne's chamber and orchestral works are less well-known than his organ output, so Martin took the opportunity to focus on these, notably the early Franck-like *Quartet for strings* (1894), the *Violin Sonata* (1907) and large-scale A minor *Symphony for orchestra* (1907-8), an outpouring of anguish following a long period of personal distress. (This last work is not to be confused with any of the six symphonies for organ.) Further personal ordeal followed when the First

World War took Vierne's brother, René and then his beloved son, Jacques, both killed in action. Severe eye problems and financial worries made matters even worse.

Martin's fondness for Cavallé-Coll enabled us to enjoy the rich colours and sonorous acoustics of Notre Dame and St Ouen, Rouen ranging from the opening movement of (*Organ*) *Symphony No.3* with a thundering 32' reed through to the sorrowful '*Stelle pour un enfant défunt*' where the pathos of the solo melody on *flûte harmonique* is set high above typically rich and chromatic harmonies on *montres* and *célestes*.

I would endorse Martin's plea to explore Vierne's piano and chamber music. The early works are less chromatic and may be a good start. One special treat was the poignant *Goldfish* from *Evenings Abroad* (1928) for 'cello and piano.

If I may be allowed a personal observation; part of the affinity I feel for Vierne is because one of my early mentors, Tom Reed, was a very talented, blind FRCO and Vierne's situation often reminds me of him. How Tom memorised Vierne's more complex music was astonishing! He would sit at the console, large Braille score across his stomach, reading and learning the score as he played. Tom was born blind and took his FRCO in 1934 (with Sir Ernest Bullock and GD Cunningham as examiners). Before moving to Berkshire, Tom was President of the Suffolk Organists' Association (1953-4) when an organist in Ipswich.

Thank you to Martin Cottam for a splendid afternoon and for inspiring his appreciative audience. We also thank Gwyneth and David Watson for the refreshments.

Reading:

"Louis Vierne: la vie et l'œuvre"
(Bernard Gavoty) (France)

"Louis Vierne: organist of Notre Dame
Cathedral" (Rollin Smith) (USA)

*Film of Vierne at the organ of Notre
Dame:*

www.youtube.com/watch?

And still on the subject of Vierne the NOA warmly welcomes Ashley Grote to the position of Master of Music at Norwich Cathedral and we have bestowed on him Honorary Membership of the Association. Before leaving Gloucester he issued a splendid CD of Vierne's Symphonies 2 and 3 which you *must* buy now! Here are exciting and beautiful performances on that splendid organ (not without its critics!) in the magic acoustic of Gloucester cathedral; you didn't believe it could produce Cavallé-Coll sonorities, did you? The CD, Acclaim Productions APCD4014, the company founded by Adrian Lucas after he left Worcester Cathedral. (Adrian was, of course, assistant organist at Norwich, 1983-1990).



**Watch out for the new DVD of the
Norwich organ and David Dunnett from
Priory Records**



**CHAPEL FIELD ROAD
METHODIST CHURCH**

WANTED – AN EXPERIENCED ORGANIST

Chapel Field Road Methodist Church is a large Victorian building situated on the Norwich inner link road and is widely recognized for its musical tradition. Its 2-Manual organ was built by Norman Brothers in 1886, and has recently been refurbished.

A considerable variety of music is sung, ranging from classical works by great composers, through contemporary music such as that from the Iona Community, to modern Worship Songs.

The person appointed will to be sensitive to the traditions of Christian worship, and be sympathetic to a wide range of traditional and contemporary church music. Main duties will be playing for our Sunday morning Service, and for the Singers' Friday evening rehearsals.

Remuneration will be paid by agreement.

If you have a love of music and the ability to fulfil this role in the musical life of a large City-Centre Church, please ask for further details from Reverend John Fenn 01603 452086

email jjf246@btopenworld.com

The new Master of Music at Norwich Cathedral, Ashley Grote, introduces himself

I first came to Norwich Cathedral in the summer of 1991, as a very junior chorister with the choir of King's College, Cambridge. We were performing a concert for the Norfolk and Norwich Festival of music commissioned for King's. Although I was only nine years old, certain things about the trip stick clearly in my mind. I remember singing Howells' 'Collegium Regale' setting of the Te Deum and Jubilate, and Judith Weir's carol 'Illuminare Jerusalem', written for a Festival of Nine Lessons and Carols and now a well-established part of the choral Christmas repertoire. I also remember being impressed even at that age by the size and volume of the Cathedral organ. The King's organ scholar at the time, Christopher Hughes, played Howells' powerful Rhapsody in C sharp minor. He also treated us to a quick demonstration of the famous Cimbelstern during the afternoon practice! Little did I know that twenty-one years later I would be in the privileged position of being Master of Music in this most beautiful building and City.

I have never wanted to do anything other than become a Cathedral Organist and Master of Music, but it is a particular joy for me that my first position in this role has come at Norwich, having grown up in East Anglia. My family still live in Colchester, and having spent my chorister years in Cambridge, coming back to this part of the country is in a sense returning to my roots. I have already been impressed by all that Norwich and Norfolk have to offer. It truly is a vibrant city, rich in history, culture, architecture,

restaurants, shops... all that one could hope for in fact! I look forward to exploring the local area with its beautiful countryside and coastline too. The Cathedral and its Close is a truly uplifting place in which to work. Michael Nicholas, one of my distinguished predecessors, wrote to me recently and remarked on how the open space and the lightness of the stone were a constant source of inspiration to him, a sentiment I can relate to already.

Since being a chorister at King's, I have been privileged to enjoy so many exciting musical opportunities. My senior school years were spent as a music scholar at Uppingham School from 1995-2000. Coincidentally my colleague and friend David Dunnett spent taught at Uppingham as Organist before moving to Winchester Cathedral as Sub-Organist, and we have enjoyed comparing notes and swapping anecdotes about the place! In the year 2000-01, I spent an inspirational 'gap' year as Organ Scholar of St George's Cathedral, Cape Town. This opportunity arose through the Cathedral Precentor, who had some years earlier been my housemaster at King's College School. I fell in love with Cape Town, an amazing city which combines stunning natural beauty (Table Mountain towering over it all) with a vibrant, diverse and of course politically complex culture. Thanks to the great support of the Director of Music at the Cathedral, Dr Barry Smith, I was thrown into all kinds of different music making across the City, making many friends during my eleven months there.

I then returned to take up the organ scholarship at King's, Cambridge. The three years that followed were a special time indeed, with all the excitements of University life that everyone enjoys

combined with incredible musical opportunities that cemented my desire to pursue a career as a Cathedral musician. With the choir, I was fortunate to perform in concerts all over the world, accompany on CD recordings and of course play on television and radio broadcasts that included the annual 'Festival of Nine Lessons and Carols'.

From there, the next step was to apply for an Assistant Organist position. When I left University, there seemed to be no vacancies (Cathedral organist jobs being like London buses – none for a year then three at once!). As a consequence, I had a very happy and productive year as Organist in Residence at Tonbridge School, playing their fine Marcussen organ for school services, and during the same period playing on Sunday mornings at the Chapel Royal of St Peter ad Vincula in the Tower of London.

In July 2005 I was appointed Assistant Organist of Westminster Abbey. Working alongside the Organist and Master of the Choristers James O'Donnell and Sub-Organist Robert Quinney was a great privilege. I learnt a lot from these two outstanding musicians and from taking part in the many big services and occasions for which the Abbey is famous and does so well. One of the highlights was playing the organ for Ronnie Barker's Memorial service, at which the procession was led somewhat inevitably by 'four candles'!

At Easter 2008 I moved to Gloucester Cathedral to become Assistant Director of Music. This role was a far broader one than my post at the Abbey, which had primarily involved a lot of organ playing. At Gloucester, as well as accompanying the Cathedral Choir, I conducted them often in the absence of

the Director of Music Adrian Partington, directed the Cathedral Youth Choir, conducted a chamber choir and Ross on Wye Choral Society, and was accompanist to Gloucester Choral Society and the Three Choirs Festival Chorus. This breadth and variety of work was crucial in giving me the experience necessary to be prepared for running a music department of my own – something I am now enjoying a great deal here in Norwich.

So what aspirations do I have for the music here at Norwich? In short, to continue the good work done by my colleagues and predecessors to put Norwich on the map as a Cathedral that boasts excellent music. With our enviable new song school facilities, I will be striving to continue to raise choral standards and to recruit a steady stream of excellent boy and girl choristers and choral scholars. We have an exciting programme of concerts and events in place for 2013, including a performance of Bach's St John Passion with the Cathedral Choirs and a BBC radio broadcast. We are starting a new programme of monthly lunchtime organ concerts which I hope will be popular with people in the city. David Dunnnett and I are also looking closely at the cathedral organ to ascertain what work is necessary in the years ahead. All in all, it is an exciting time, and I am grateful to my colleagues here for their support and enthusiasm.

I look forward to meeting members of the NOA here at the Cathedral whether at services, concerts or recitals. Please do come and say hello!

Alfred R Gaul

*From the EDP dated 15th September 1913
and reproduced with permission.*

Submitted by Pauline Stratton

Death of Mr A R Gaul, a Norwich musician.

We are sorry to record the death of Mr Alfred R Gaul, which occurred at his home in Edgbaston on Saturday. The deceased, who was in his 76th year, had been in rather poor health since an accident which befell him about two years ago. But those who saw him when quite recently he was paying a visit to Norwich, staying with his brother, Mr Donald Gaul, had no reason to suspect that he was seriously ill. The name of A R Gaul will be handed down to posterity chiefly on account of the unaffected tunefulness, sound musicianship, and sympathetic colouring of sacred words, so strikingly displayed in his highly popular cantatas *Ruth*, *The Holy city* and *The Ten Virgins*. All his works, and they include cantatas, anthems, a communion service, hymn tunes, chants, part songs vocal trios and duets, songs, carols etc. are recommended by a pleasing and ready flow of melody and very graceful harmonisation in which far fetched discords and unconventional resolutions find no place.

Some idea of the popularity of his cantatas may be gathered from the fact that the band parts of his best known works are in request from 300 to 400 times a year in various parts of the world. As showing the wide circulation of his composition, it may be interesting to note that his music has been performed in Persia, Russia, China, India, South America, South Africa, the USA, France and most of the British Colonies.

Born in Norwich on 30th April 1837, Mr Gaul came from a musical family. His father played the trumpet at many of the Norwich Triennial Festivals and his sister was organist at the church attended by his family, St Clement's.

In a centenary memoir of Dr Buck, Gaul wrote - "I commenced my musical career so far as church music is concerned, by blowing the organ in St Clement's church, Norwich where my sister was organist, during the young lady's practise. I was then about 8 years old and after serving for a brief space as chorister at St Clement's, I entered the choir of Norwich Cathedral. Here, from the age of 9, I underwent the discipline of Dr Buck."

At the age of 14 on the breaking of his voice Gaul was articled to Dr Buck and afterwards became his assistant. He held the post of organist at Fakenham for a time, and after filling several other appointments went at the age of 22, to Birmingham as organist of St Augustine's church and has made the Midland city his home ever since.

The deceased took a great interest in the annual gatherings of Dr Buck's articled pupils which have been held since 1885 and the "old boys" will greatly regret the loss of a genial, clever and successful comrade.

2013 will mark the centenary of Gaul's death. I wonder if there will be a revival of his music in Norwich/ Norfolk?

It was a great joy to see Pauline at the November event looking so buoyant after her traumatic ordeal earlier in the year.

Craftsmanship first

We recently enjoyed a holiday in Spain which was undertaken entirely by train. Having taken the Eurostar to Paris and crossed the city to the Gare de Lyon, (pronounced 'loyn' by our less than clued up guide), we left on the TGV for Figueras, only about 30 miles on the Spanish side of the border with France. Figueras (or Figueres depending on whether the Spanish or Catalonian language is being used) is the birthplace of Salvador Dali, or to give him his full handle, Salvador Domingo Felipe Jacinto Dali i Domènech Matthew Maratti, 1st Marqués de Dali de Pubol.

In Figueres is the largest collection of Dali's work in the world and it is housed in the Dali Theatre and Museum, the layout of which was largely created by Dali himself and in the crypt of which he is buried.

The most common image of Dali's work which springs to mind when his name is mentioned is *The Persistence of Memory* with its melting watches. But as with most artists who have experimented with new ideas, Dali's grounding was based on the perfection of the skills and crafts which are fundamental. His great craftsmanship is plain to see in *The Basket of Bread* which could be so easily be by any of the Dutch masters.

He was also a master of likeness which he demonstrates in his portraits of his father and his grandmother.

In the museum it is not long before one is confronted by his more bizarre portrayals, a self portrait and a portrait of Picasso which are strange in the extreme yet beautifully executed with meticulous brushwork or penwork.

Often one hears it said of paintings by artists who saw things differently, such as Lowry with his matchstick figures, 'anyone could do that'. But early drawings, sketches and paintings by Lowry and so many others are evidence that before they went on their exploratory way, they were masters of the basics.

This also applies to composers. Many may not like the later works of Schoenberg, Berg, even Messiaen but their early works are evidence that they were masters of harmony and counterpoint and could write perfectly worked fugues.

The statement by Stainer earlier on in this Journal is so very true. So many self styled musicians, particularly composers, have not mastered the basics – and it shows.

And if you want to see a most impressive painting by Dali you don't need to go further than Glasgow's art gallery where his *Christ on the cross*, seen from above, has no bizarre surreal features and displays all the mastery of a true craftsman.

Confronted with hundreds of Dali's works I couldn't always see what he was getting at but in every case marvelled at the skill which had gone into the execution. I could not say the same of Tracey Emin's *Unmade Bed!*



Organ News

Geoff Sankey

Our local organ builders have all established themselves national reputations which means that they have recently been executing more of their work outside the county than within it. I would always be happy to hear comments from members who are aware of work in progress by other builders in the NOA area (emailGPSankey@aol.com).

W&A Boggis continue to work on their Welsh projects. It is reassuring to know that there are some Welsh instruments that are still loved – looking at eBay sometimes make one wonder whether there will be any left by the end of the decade. Closer to home they have also found time to add a 16' trombone to the pedals at Redgrave, thus completing the specification. At Frettenham Church, Norfolk, they have added the missing bottom octave to the great principal and carried out several action improvements. They have carried out action repairs and improvements at Hawstead in Suffolk.

Holmes & Swift are working in Rothwell, Northants where they are converting the Wordsworth organ to electric action, complete with mobile detached console. At Kings Lynn Minster, they have carried out tonal additions this summer including the addition of a four rank Sesquialtera and a Tierce, both voiced in Snetzler style, with a five rank Cornet currently in production. The rebuilt Walker organ for Oulton Broad is nearing completion.

Richard Bower and company have moved a large Nigel Church organ built for Newcastle Roman Catholic Cathedral in the early 80s, to SS Mary & Joseph RC

Church in Poplar East London. In their workshop, work continues on the new 28 stop instrument for Soham which will arrive there in 2013. Richard has been re-joined by Philip Carriage who has returned after a spell working away from the area.



A prize winner

I am occasionally asked to play at North Tuddenham. The organ here is quite delightful. It was built by Bevington and proudly inscribed into the lid is the fact that this builder (or was it this organ?) won prize medals in Paris in 1855, London in 1862 and again in Paris in 1867. During non-playing moments I wondered at what events these medals were awarded and by whom? Any ideas?
RW

For your diary

Forthcoming Association Events

Saturday 12th January 2013. Holy Trinity Church, Essex St, Norwich at 7pm:

Quiz & Chips: Harry Macey has kindly agreed to be our quizmaster once again as we enjoy our traditional curtain-raiser to a new year of events. Cost: £6 per head.

Please let Martin Cottam know by **Saturday 5th January at the latest** if you require fish & chips.

Saturday 16th February at 2pm (hopefully at the Church Room, Brooke Church. Venue tbc at time of writing):

Desert Island Discs: Following two abortive attempts to consign Rev. Canon Jeremy Haselock (Precentor of Norwich Cathedral) to Ron Watson's desert island we are very much hoping this will be a case of third time lucky! Both Ron and Jeremy are willing to give the event one more go, the date and time has been fixed, and Jeremy's choice of discs will finally be revealed (D.V!).

Saturday 23rd March 2013. St. Nicholas, North Walsham at 11.30am:

AGM, Buffet Lunch, and Recital: Continuing with the format we have come to enjoy in recent years we shall start proceedings with our business meeting (in the Church Hall). A buffet lunch will follow (£6 per head) and our meeting will conclude with a recital by Richard Bower in the Church on the organ he himself has restored in recent years.

April:

We are currently trying to arrange a visit to hear and play an interesting and significant organ (watch this space!)

Saturday 11th May at 2pm (venue to be arranged):

An afternoon with Dr. June Nixon: Dr. Nixon has been the Organist and Director of Music at St. Paul's Cathedral, Melbourne, Australia since 1973. She is a good friend of Ron Watson and has recorded his music. We are most fortunate indeed that this eminent musician and composer has agreed to spend an afternoon entertaining us during her latest visit to England. More details to follow. Not to be missed!

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.



Seasonal greetings
to you all

Norwich Cathedral

Sunday 16 December 2012

6.30pm

**Norwich Cathedral's new Master of Music plays
Messiaen's great Christmas cycle for organ**

La Nativité du Seigneur – Olivier Messiaen

Played by Ashley Grote, Organ

Admission free – no ticket required

NORWICH CATHEDRAL STARTS FREE LUNCHTIME ORGAN CONCERTS

Norwich Cathedral is launching a series of free lunchtime organ concerts starting in January 2013. The concerts will take place monthly on a Thursday from 1.10 – 1.50pm, hoping to draw in those working in the City as well as visitors to Norwich. Given by the Cathedral organists and visiting recitalists, the concerts will feature a varied repertoire and the audience can watch the performer at work via a large screen at the front of the nave.

The first concert is given on Thursday 24th January by the Cathedral's new Master of Music, Ashley Grote. Kris Thomsett, the Cathedral Organ Scholar, will play on February 14th, with the Cathedral Organist David Dunnnett following on March 14th.

A full listing of dates and recitalists for 2013 will be available shortly on the Cathedral's website.

NORWICH CATHEDRAL LUNCHTIME ORGAN CONCERTS 2013 THURSDAYS 1.10 – 1.50pm ADMISSION FREE

24 January	Ashley Grote <i>Master of Music, Norwich Cathedral</i>
14 February	Kris Thomsett <i>Organ Scholar, Norwich Cathedral</i>
14 March	David Dunnnett <i>Organist, Norwich Cathedral</i>

Details of further dates and performers at www.cathedral.org.uk

SATURDAY 23 MARCH 2013 7.30pm J.S. BACH - ST JOHN PASSION Boys, Girls and Men of Norwich Cathedral Choir Norwich Baroque

Ashley Grote *Conductor*
William Blake *Evangelist*

Ticket information available soon at www.cathedral.org.uk
Telephone 01603 218306

**Watch out for a new DVD from Priory Records
featuring David Dunnnett and the Norwich organ**