

The Journal

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Organists' Association

The editor writes.....

Only an elite few have names which are inextricably linked with the organ and its repertoire. Marie-Claire Alain was most certainly one such. Her father, Albert, was a gifted player, prolific composer and influential organ builder who had studied with Guilmant and Vierne. He served as titulaire at the Parisian church of St Germain-en-Laye for sixty years and on his death was succeeded by Marie-Claire who went on to remain there for a further forty years.

She had two brothers and a sister, all gifted musicians of whom Jehan, who was killed by German soldiers in 1940 aged only 29, was the most illustrious. (Jehan is pronounced in the same way as Jean just as John is pronounced in the the same way as Jon).

Apart from bringing her brother's music to public awareness she specialised in the French and German Baroque in composers such as Couperin, Grigny, Daquin, Buxtehude and Pachelbel and of course Bach whose complete works she recorded three times.

Prompted by news of her death, Martin Cottam posted on Facebook a link to her playing Bach's *Toccatà in F* on the organ of St Bavo in Haarlem. What a wonderful performance! To compare Cameron Carpenter's rendition would be an insult.

In his recital on 14th March David Dunnett concluded with Duruflé's *Prélude et Fugue sur le nom d'Alain*, in my view the most beautiful and perfect prelude and fugue of modern times. How totally appropriate. (Marie-Claire had studied with Duruflé for harmony at the Paris Conservatoire). There are many pieces of

organ music which I enjoy and marvel at but only a mere handful which engage me emotionally and transport me to a higher plane; this is one of them.

Like Nadia Boulanger, Marie-Claire Alain was *the* sought-after teacher and has had most of this century's outstanding players through her hands; Margaret Phillips and Thomas Trotter are among that number as is Simon Johnson, one time organ scholar here in Norwich and now organist at St Paul's, and June Nixon.

What makes a great interpreter of another's music? Surely having the requisite technique, underpinned by scholarship and reverence for the music and the genius of its composer, which means that no performance has as its central motivation 'look how clever *I* am'.

If, when I shake off this mortal coil I end up in Hell, then part of my torment will be enduring an eternity of gimmick-ridden performances of works of genius. My only consolation will be if those who executed them are there too! Sadly, those who enjoy that sort of thing will think they are in Heaven. Perhaps even God can't please everyone!

If, however, I go to Heaven, (which will bear a significant resemblance to Yorkshire), then I will be treated to Marie-Claire Alain playing Bach's *Toccatà in F* and Duruflé's *Prélude et Fugue sur le nom d'Alain*.



Jehan Alain

Our new President writes....



It is an honour to find myself graced with the title of 'President of the Norfolk Organists' Association'... and not a little surreal having never been remotely close to holding such a figurehead position before. I suspect I may be the Association's first President never to have officially held the post of organist, or choirmaster, or any other professional position connected with our chosen instrument. That said, my enthusiasm for the organ is beyond question and I shall endeavour to fulfil my duties and responsibilities to the best of my ability, aided and abetted by the indispensable efforts and support of my colleagues on your committee.

A worryingly detailed account of my life can be found in the Summer 2012 edition of the Journal so I'll try not to repeat too much of that biography here. I

have been a resident in Norfolk for only the last decade having followed my initial appearance in Croydon with over a quarter of a century of living in Kent and Sussex and a further fifteen years in York until my being a southerner full of Lancashire blood compelled me to look elsewhere for a place to call 'home'. Norfolk blood is to be found in my veins, albeit in diluted form, my maternal grandfather's mother having been born here of long established Norfolk stock (my 7x Gt Grandparents were married in Cantley church in 1695, for example).

As a boy in Sussex I sang in the local village church choir for two years but it was the music of Bach and the playing of Lionel Rogg that ignited my passion for the organ when I was sixteen. About the same time I joined the Anglican parish church of St John's in Tunbridge Wells, an evangelical church blessed with a good 3 manual Walker organ of 1904 and a fine organist, one Christopher Harris, a former Oxford Organ Scholar and the man who gave me my first organ lessons. Thanks to him I've hardly ever felt the need to look at my feet while playing... my encounters with the baroque pedal boards in and around Groningen last April being a notable exception!

The choir at St John's in those days wore robes and sang anthems. I thoroughly enjoyed singing in the Bass section but never felt drawn to the challenge of accompanying the choir on the organ, nor indeed to that of conducting the choir (or any other singing group for that matter). I did, however, play the organ each week for the early Sunday morning service at St. Michael-le-Belfrey church in York for a few years until the organ there became unplayable. In addition to the occasional evening service I even played

in two or three BBC radio broadcasts! It was always a great thrill to hear a vibrant congregation singing heartily to my attempts at accompaniment but truth be told I've always found hymns quite a struggle to learn and often stressful to play, and I've never been properly able to conquer my 'shaking hands' syndrome when playing in public. This a source of great sadness and frustration to me because as a Christian I believe there is no higher calling for an organist than to help draw people into 'the throne room of God' as it were, whether by dint of choral/congregational accompaniment or by beautiful, expressive, and (hopefully) musical solo playing.

My passion for the organ has always been led primarily by a love of its sound and fuelled by my interest in the solo repertoire written for it. Almost from the start I became enthralled by the experience of hearing that repertoire being played on the quite specific types of organ it was written for in any given era. My explorations came mostly by way of recordings but I've also had the privilege and joy of hearing many a wondrous 'authentic' instrument in the flesh as it were. Once you've heard the likes of Franck, Widor, or Vierne being played on a Cavaillé-Coll, John Stanley on an 18th century English organ, or Buxtehude on a late 17th century instrument by Arp Schnitger things can never be quite the same again.

As many of you know I'm afraid I don't count too many of the organs we have here in England amongst my favourites. There are plenty of very fine instruments, both large and small, but arguably few I would call truly 'beautiful' either to listen to or look at compared with so many I've encountered on the

continent. That's very much a matter of personal taste of course, but the undeniable plethora of frankly dull, bland, or even ugly sounding collections of pipes so often crammed into chambers seemingly designed to restrict the egress of sound to all but the vicar sat in his stall is a cause of great despair to me. Basic pipe-rack casework rarely satisfies my artist's eyes and we have a surfeit of it in this country. That said, I believe we are particularly fortunate here in Norfolk to have so many delightful instruments (often housed in quite exquisite free-standing cases) gracing our incomparable collection of medieval churches.

My immediate predecessors as President have served as excellent role models and I will do my best to emulate them. I'm afraid I didn't get off to too good a start having totally neglected at the end of our May event to thank publicly Melanie Macey for the magnificent array of home-made cakes she provided or Mathew Martin for all his hard work clearing up in the kitchen. These 'backroom' efforts are as important as any work done by members of the committee and need to be given proper recognition and thanks. The faithful service of David and Gwyneth Watson, frequently aided by Colin Ward whenever we meet at Brooke is another example that needs highlighting.

I hope the two years of my Presidency will see the Association, with its distinctive variety of events, continuing to flourish and that as our kindred spirit interest in the organ is further fed our friendships too will deepen significantly.

Martin J Cottam

Annual General Meeting 2013

Michael Flatman

In unseasonably cold and snowy conditions, this year's Annual General Meeting took place on Saturday 23rd March in the Church Hall at St Nicholas' Church, North Walsham at 11.30 a.m. Twenty seven members were present.

As is customary one minute's silence was held for deceased members during the past year. Those remembered were Margaret Barrell, Ann Brown, Roger Buck and John Jordan. Retiring president Harry Macey oversaw the proceedings and the business was conducted in the usual speedy and concise manner. After the adoption of the minutes of the 2012 AGM from which there were no matters arising, reports were given by the President, Membership Secretary, Treasurer and Events Secretary. All officers and committee members were thanked for their valuable contributions to the smooth running and success of the Association. Next came the election of officers and the committee for the coming year.

Members were strongly urged to give some thought to contributing ideas for generating more income and increasing the membership of the Association. One such way of boosting income was through the generosity of members donating prizes and buying tickets for the raffle at various meetings.

As was stated at last year's meeting, Ron Watson has expressed a wish to relinquish the post of Journal Editor in due course so members who have some editorial and ICT skills are asked to

consider whether they might like to take over this position under Ron's guidance.

The post of Events Secretary has been replaced by an Events Committee comprising of Martin Cottam, Michael Flatman, Harry Macey and Brent Palmer. This committee meet regularly to formulate a programme for the months ahead and any ideas and suggestions from members would be warmly welcomed. We pride ourselves that our meetings include educational talks on composers and the organ, visits to organs at home and abroad and much more besides.

Finally, Harry Macey invited Martin Cottam to assume the role of President whereupon Martin thanked Harry for his very successful term of office as our retiring President for the past two years, a sentiment that was echoed and applauded by all the members present.

The business of the meeting was concluded at 12.08 pm. and was followed by a tasty and varied lunch which was as usual provided by Melanie Macey to whom we must express our thanks. Thanks also go to the other volunteers who assisted Melanie during lunch.

After lunch we moved across to St Nicholas' Church for a talk and recital given by organ builder and restorer Richard Bower.

Richard told us that the organ was originally built as a two manual instrument by Hill & Son 1875. In 1913 it was rebuilt by Norman & Beard as a three manual instrument and moved to its present position. Further work was carried out in 1964 by Hill, Norman & Beard. In 2009 & 2010 Richard undertook the work to restore and enlarge the instrument and install a solid state system and tonal improvements. Ably

assisted by David Ballard operating a video camera inside the organ case we were able to see on a big screen the various sections and pipework of the organ. One addition was a fine Tuba stop from Haileybury College which Richard demonstrated in the first piece of his recital.

Pieces played were *Fanfare* by Percy Whitlock, *Fantasia in F Minor and Major K594* by W. A. Mozart, *Tune in E* by Sir George Thalben-Ball, *Grand Fantasia in E minor (The Storm)* by Jaak-Nikolass Lemmens and finally *Prelude and Fugue in D major BWV 532* by JS Bach.

Martin Cottam gave a final vote of thanks to Richard for his recital which demonstrated the many colours of this fine instrument and to all present for attending. He then extended an invitation to any members who wished to ask Richard about any aspect of the organ and its restoration.

John Robbins writes.....

I have to say that I was surprised when I received the Spring issue of The Journal to see that I had achieved 'front page publicity', and even more surprised to read a potted history of my life. I must say that the research investigations which produced this were very effective in that I didn't know a thing about it.

From a very young age music has meant a great deal to me and has given me endless pleasure. My personal achievement as a musician has been very modest, but as the years have passed, apart from the great pleasure I have encountered from my various 'involvements', I have met and enjoyed the

friendship of so many fellow musicians (not least in the NOA), and to me this has been an invaluable bonus for which I am eternally grateful. God bless 'em all!

Return to Groningen!

Following the unqualified success of our organ tour to Groningen last year plans are now in hand to arrange a follow-up tour in 2014. At the time of going to press there are no firm details that can be presented to you but I will outline what we are hoping to do:

Travel will be by car using the overnight Stena Line ferry from Harwich to the Hook of Holland followed by a day driving to Groningen where we plan to stay, as before, in the Martini Hotel.

We are very much hoping to secure Sietze de Vries as our guide again and we are also exploring the possibility of adding an extra morning to the tour, this time making our way home on the overnight ferry rather than the afternoon one.

We are hoping to be able to hold the tour during the half term week of May 26th-30th 2014. The last week in July or the first week in August 2014 are our preferred alternatives.

We very much hope to be able to publish full details of the tour well before the publication of the Autumn 2013 Journal. If that is the case members will receive the tour details via email. Places on the tour will be limited so if you currently do not receive emails from NOA but would like to receive the tour details please let me know now (01603 703921, martin@cottam.eclipse.co.uk, or by post) and I will forward them to you by post (or email) as soon as they become available.

Martin J Cottam

June Nixon in Norwich

Matthew Bond

On Saturday 11th May a good number of NOA members and visitors had the privilege of spending a highly entertaining afternoon with June Nixon during her visit to England.



June has been the director of music at St Paul's Cathedral, Melbourne for the past 40 years. During this time she has seen 6 archbishops, 7 deans, and 5 precentors. She has played or directed the music at 1200 services. In 1999 she was awarded a Doctorate in Music by former Archbishop of Canterbury George Carey. June will be known to many Journal readers because of her numerous organ and choral compositions.

June's opening words to use were a confession that she always gives this same talk each time, and she has been able to do this as she has never been asked back anywhere! This set the mood for the afternoon which was full of anecdotes relating to the trials of church musicians as they try to be; organists, choir trainers, administrators and teachers simultaneously. One such incident she recalls was when local massage girls

decided to hold a meeting at St Paul's Cathedral. The Dean did not really want the meeting there, but did not want to be seen to be throwing them out of the Cathedral. So instead he instructed June to go in and practise as loudly as possible for an hour! This she did, and they went. Another incident she recalls from St Paul's was when an enterprising Dean was so determined to raise money for the restoration of the cathedral's organ, that he arranged for the pigeon droppings that had been accumulating in the tower to be collected and sold for \$5 a bag as garden fertiliser!

June then played 6 tracks as a miniature desert island discs and explained the reasons for her choices. The first was an arrangement of 'Lord of the dance' by John Bertalot and sung by the choir of St Paul's Cathedral, Melbourne. June thought that the idea of the dance still going on, as referred to in Sydney Carter's text, was analogous to the tradition of cathedral music continuing despite the many changes and challenges it faced.

June's second track was psalm 23 to a chant by Walmisley by the Temple church choir under George Thalben Ball. June explained that this reminded her of when she visited England to hear as many major choirs as she could. During this visit she noticed that each choir has its own unique and distinctive sound.

The third track was one of June's own compositions, an arrangement of the hymn tune 'Anima Christe' (Soul of my saviour). This took the form of a hymn anthem which June had added organ introductions and interludes and particularly effectively in the last verse added some chromatic chords and

repeated the words 'where I may praise thee'.

Other tracks played included Psalm 24 sung by Peterborough Cathedral choir to a chant by Stanley Vann, *The Holly and the Ivy* arranged by June Nixon, which was broadcast on from Kings in the annual festival of nine lessons and carols in 2011. Her final piece was 'Variants on a bass' by June Nixon, which was written for a competition by the American publisher Leupold and also played at her final service in St Paul's Melbourne.

Following this several members asked June questions regarding her inspiration to first learn the organ, her compositional methods, her favourite periods of choral music and her path to becoming organist of St Paul's.



President Martin Cottam then thanked June for talking to us which was followed by an enthusiastic and grateful round of applause.

Thanks are also due to Mathew Martin for arranging the venue and, once again, to Melanie Macey for providing mouth-watering cakes.

Norwich Cathedral Benjamin Britten Centenary Concert Saturday 22nd June



An evening of music and al fresco dining
Pre-concert talk 6.30 pm *Britten as I knew him* given by Peter Aston Emeritus Professor of Music, UEA.

Tickets available on a first come first served basis to concert ticket holders by contacting 01603 218306 or precentor.assistant@cathedral.org.uk

Choral concert 7.30 pm

Performed by Norwich Cathedral Consort featuring some of Britten's choral works including Hymn to St Cecilia and Five Flower Songs.

Midsummer reception 8.30 pm. A midsummer wine and strawberries reception served al fresco in the Cloister.

Tickets including the midsummer reception £12 for adults and £6 for under 18s. To book call 01603 630000, buy online or visit Norwich Cathedral Gift Shop, Prelude Records or The Theatre Royal.

Sunday 23rd June

10.30 am Sung Eucharist featuring Britten's *Missa Brevis* in D sung by Norwich Cathedral Girls' Choir

3.30 pm Choral Evensong with a feast of Britten's works sung by Norwich Cathedral Choir, including *Rejoice in the Lamb*, *Festival Te Deum* in E and the world premiere of Richard Allain's *Norwich Service*

Organ News

Geoff Sankey

Richard Bower and company are about to start a period of significant maintenance work on the organ of St Margaret Lowestoft as well as continuing to work on the new 28-stop instrument for Soham.

Whilst thawing out from tunings in cold churches, Richard has been reflecting on the fact that Norman & Beard built around 100 organs in their factory at the top of St Stephens during 1913, and again in 1914, but by April 1915 it was over and the works was closed. He speaks highly of the quality of these instruments as they come up to their centenary celebrations, mentioning in particular Cromer Methodist Church, Trowse and Drayton. Richard feels that the fact that the pedal pneumatic actions on these instruments is still so responsive with minimal intervention after 100 years is testament to the quality of their design and manufacture.

Holmes & Swift have just completed a historic recreation of the Cornet stop on the 1754 Snetzler organ in Kings Lynn Minster. This five rank mixture (8', 4', 2 2/3', 2', 1 3/5') runs from Tenor F and includes a chimney flute as the fundamental. Edmund tells me that no original Snetzler Cornet exists, but they have deduced the scales and voicing from research and examination of the very few remaining pipes from the original stop.

Jim Laird, who is the organist at St Joseph's RC Church Sheringham, has written to say that they have placed an order with Holmes & Swift for the cleaning and full restoration of their

Richard Heslop organ dating from around the beginning of the twentieth century. The work will include releathering the bellows and pneumatics, re-voicing the reeds (Clarionet and Cornopean) and pedal Bourdon stop, renewing the Swell upperboards, conversion of the old ratchet/lever Swell mechanism to a balanced pedal, repainting the display pipes in gold, as well as other cosmetic repairs to the keyboards etc to improve the console appearance.

W&A Boggis have continued to be busy in Worcestershire, South Wales and across the border in Suffolk.

If any members are aware of work that I've missed which is being carried out on Norfolk organs, please let me know on GPSankey@aol.com

...and if you can't get an organist why not get a harpist as seen at this wedding in Sorrento playing *Moon River* whilst they signed the register.

They also got the Mendelssohn to go out to! Ed.



For your diary – centre page pull out

Forthcoming Association Events

Saturday 22nd June 2013, St Peter & St Paul's Church, Cromer at 2pm:

Organ visit: Cromer church possesses not only the tallest tower of any Norfolk parish church but also a large 4 manual organ by Hill, Norman & Beard. Well known as a recital instrument this is the perfect opportunity for NOA members to come and play this 50 stop instrument.

Saturday 20th July 2013:

President's Day, Outing to London's West End: taking inspiration from the Association's trip to Groningen last year we shall be gathering initially at the church of **St George's Hanover Square** at **10.30am** where the Director of Music, Simon Williams will be introducing us to the newly installed organ by the American firm of Richards, Fowkes & Co (III/P 45). Modelled directly on the late 17th/early 18th century organs of the North German master organ builder, Arp Schnitger, this fine new instrument also possesses some stops of a more English Romantic character on the Swell.

After lunch (own arrangements) we shall regather at the **Grosvenor Chapel** in nearby South Audley St from **1.15pm** where the resident organist, Richard Hobson will introduce us to the English Classical style organ of 1991 by William Drake (II/P 24).

Housed in splendid buildings in the heart of Mayfair, these two superb instruments provide excellent opportunities for members to play a great deal of historic repertoire with authentic registrations and sounds. Not to be missed! Some members may like to complete their outing with a trip to the Handel House Museum in nearby Brook St (open 10am-6pm, admission £6)

Members should make their own travel arrangements for the day. If travelling by train to Liverpool St Station, or by car and parking at an outlying tube station with cheap all-day parking facilities such as can be found at Epping or Redbridge, take the Central Line train to Oxford Circus. It is but a 5 minute stroll or so from there to St. George's.

There will be a charge of **£5 per head** for the day (possibly very slightly more depending on numbers) to cover the expenses of the two organists who are so kindly giving up their time and allowing us to hear and play these fine instruments.

Do please let Martin Cottam (01603 703921 or martin@cottam.eclipse.co.uk) know if you intend to come as it would be very helpful to have some idea of numbers.

Saturday 17th August 2013, St Thomas's Church, Earlam Rd, Norwich at 2pm:

Young Organist's Recital: Hannah Parry-Ridout was our young recitalist a few years back but we are delighted she is returning to play for us following the completion of her studies at the St. Giles Junior Organ School, the Royal College of Music, and Royal Holloway College.

Tea and homemade cakes will be available afterwards at £2 per head.

Saturday 28th September 2013, St Stephen's Church, Rampant Horse St, Norwich at 2pm:

Benjamin Britten, Herbert Howells, William Harris, and Norman Cocker: Brent Palmer gives a presentation celebrating the significant anniversaries of all four men.

Tea and home-made cakes will be available for £2

Saturday 19 October 2013, Downham Market Parish Church at 11am:

Organ Visit: the Vicar of St Edmund's, Downham Market has kindly invited us to explore and play the 2 manual, 22 stop organ extensively rebuilt by EJ Johnson of Cambridge in 1977.

Wednesday 27th November 2013. Norwich Cathedral at 4pm:

Evensong (with Full Choir): followed by the opportunity to visit the organ loft with David Dunnett to play the Cathedral organ.

The BBC will be broadcasting this service so members need to have taken their seats by 3.45pm.

Saturday 11th January 2014. Holy Trinity Church, Essex St, Norwich at 7pm:

Quiz and Chips: Ron and Isabel Watson have very kindly offered to tickle our brains as quizmasters for our traditional and much loved curtain-raiser to a new year of events.

Saturday 1st February 2014: church room, Brooke:

Desert Island Discs: Ashley Grote, our new Master of Music at Norwich Cathedral has kindly agreed to share with us his choice of discs for the mythical island.

N.B. All events are free for NOA members (unless stated otherwise). There is an admission charge of £5 per head per event for non-members.

Please don't hesitate to contact Brent Palmer (07733 137965 or events@norfolkorganists.org.uk) if you have any queries or require further details of any of our events.

Holy Trinity Church West Runton

Wednesday Lunchtime Organ Concerts

12.30 – 1.30 pm

Admission free – retiring collection

Bring your lunch and enjoy a coffee or tea with us

Car parking at Rectory adjoining

July

3 rd	Jim Laird	St Joseph's Sheringham
10 th	Richard Walker	St Chad's Shrewsbury
17 th	John Farmer	Gt Yarmouth (organ & piano)
24 th	Jonathan Hill	Stoke Minster
31 st	David Ballard	North Walsham

August

7 th	Matthew Bond	North Walsham
14 th	Alan Morris with	Zaira Palimbo – soprano
21 st	James Lilwall	Bawdeswell
28 th	John Stephens	Gt Yarmouth Minster

September

4 th	Philip Adams	late of Brighton
11 th	Bryan Ellum	Swaffham Parish Church

Swaffham Parish Church

Saturday 1st June 7.30 pm

Admission by ticket £7.50 – under 16s £4 to include refreshments

Music for a Summer's Evening featuring Meg Starling – soprano and Bryan Ellum organ and piano

St Andrew's Church Trowse

Thursday 27th June at 7.30 pm

Admission free with retiring collection in aid of the organ fund

A composite organ recital to celebrate the centenary of the organ in the church given by Richard Bower, Tim Patient and Ronald Watson

St Mary's Church South Wootton

26th July at 2.30 pm

Tickets £6 available from 01553 631539 or on the door

Themes and Variations Richard Bower shows off the organ he built in 1990

Music by Susato, Krebs, Saint-Saëns, Britten and Bach

Light refreshments afterwards

St Nicholas Dereham

Saturday 6th July at 7.30 pm

Admission £6

Organ recital in honour of St Withburga by
Richard Bower

Advance notice: **Ashley Grote** will play at St Nicholas Dereham on Saturday 14th September.

St Mary's Church Stalham

Saturday 3rd August at 7.30 pm

Organ recital by Matthew Bond to include music by Bach, Brahms, Widor and others

NORWICH CATHEDRAL ORGAN RECITALS 2013

Thursday lunchtime concerts with Big Screen

1.10 – 1.50pm

Admission free with retiring collection

13th June	Jonathan Lilley
11th July	Tom Etheridge
15th August	Julian Thomas
12th September	Oliver Waterer
24th October	David Ivory
14th November	John McGreal

Summer Evening Concerts Wednesdays 7.30pm – 9 pm
Admission £6/£5 concessions on the door

26th June	Graham Barber	St Bartholomew's Armley
17th July	Ashley Grote	
7th August	Johannes Trümpler	Maria Laach Abbey, Germany
MONDAY		
16th September	Hans Jurgen Wolf	Germany
9th October	David Dunnett	

Bank Holiday Monday Concerts 11pm – 12.00
Admission free with retiring collection

26th August Roberts Munns - London

St Andrew's Hall lunchstop recital series 2013
Mondays at 1.10pm (unless otherwise stated) - admission £5

June

17th Andrew Parnell 24th Roger Rayner

July

Tuesday 9th Adrian Richards 15th Henry Macey

Tuesday 23rd Mike Webb 29th Tim Patient

August

5th Peter O'Connor 12th David Ivory

Tuesday 20th Rob Goodrich (Wymondham Abbey)

September

2nd Philip Luke 9th David Dunnett

St Nicholas North Walsham

1pm on Thursdays with drinks available from 12.30. Please feel free to bring your own lunch to enjoy whilst the organist performs. Retiring collection towards further modifications to the organ.

July

4th Matthew Bond (Wroxham Benifice)

11th Brian Ellum (North Elnham)

18th Philip Adam (Sheringham)

25th The Boy Choristers of Saint Nicholas, North Walsham

August

1st Jonathan Hill (Stoke Minster)

8th David Shippey (Cromer Parish Church)

15th Tim Patient (Norwich)

22nd John Farmer (Gt. Yarmouth)

29th Harry Macey (Aylsham Parish Church)