

The Journal

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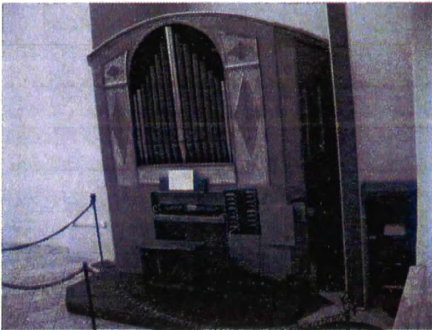


Published by the Norfolk
Organists' Association

The editor writes.....

The thought of a budgie dying of starvation has obviously touched a few hearts which shows that beneath the harsh exteriors, there beat in some organ buffs hearts of pure marshmallow.

Last year we visited Pompei and Herculaneum primarily but also part of the package was a breathtaking coach trip along the Amalfi coast. In Amalfi itself there is the Duomo di Sant'Andrea and on display in there was this little gem of an organ. On the music desk is a card bearing the following information about the organ, (in Italian, of course, but here translated by my linguist wife).



Organ built in 1871 by the Fratelli brothers, a dynasty of organ builders working throughout most of Italy and Europe. They built during six generations from 1720 to 1895 about a thousand instruments, catalogued with work numbers and acclaimed everywhere as noteworthy masterpieces by celebrated performers.

The organ in question bears the work number 716 and has 691 pipes distributed over 16 stops. This instrument came from the crypt of S Andrea and was relocated in the choir.

We are recently back from our latest travelling, this time to Turkey; no organs there! The one fascinating musical encounter was at a Whirling Dervishes ceremony. We were told very firmly that this was not a show but a service and therefore we should not attempt to photograph or film the proceedings. The audience (onlookers) sit on tiered seats on all four sides of the square wooden floor on which the dervishes perform the rite.

The setting is a caravanserai, an atmospheric place in itself, particularly at night, imagining the place heaving with merchants and their camels. The popular image of furious whirling was soon dispelled. The whirling is not furious at all, it is mesmerising, which is the whole point as the dervishes engage in it in order to go into a trance. The music was provided by a small group of instrumentalists who made an interesting sound and the music, improvisatory, was of another genre, featuring almost constant quarter tones. I went with the idea of coming away with musical ideas with which to make some organ music but there is no way that an organ could recapture the music that emanated from this small ensemble.



The audience were totally respectful to the plea not to use their cameras which was a great relief to me as I get very unsettled expecting some idiot to ruin the whole thing by thoughtless flashing. After the ceremony the dervishes repeated some of their performance to allow photographs to be taken which I, and the lady in the picture, took advantage of.

In several locations in Turkey there are notices making it clear that photography, or at least flash photography, is not allowed. Inevitably there are those who totally disregard the request and in the process spoil the experience for others. The problem is that this sort of behaviour code is not policed and the thoughtless simply get away with it.

Having travelled in Israel, Italy and now Turkey, (not to mention Bath!), I am struck by the sheer number of Roman cities there are and what an amazing civilisation it must have been.

What they achieved was truly amazing and all without the aid of cameras and mobile 'phones. I wonder what state of the art devices annoyed the ancient Greeks and Romans.

Applications are invited for the post of Sub-Organist at St Mary's Church, Bury St Edmunds due to the forthcoming retirement of Adrian Marple after over 20 years sterling service.

The church has a fine four manual organ, (second largest in East Anglia), a choir of boys and men plus a ladies choir. Further details can be obtained from the Director of Music: Peter Tryon on petertryon@btinternet.com Tel:01449 736049

Musicians of Norfolk – an irregular series

David Ballard starts a new series of articles looking at composers and musicians who have featured in the musical life of Norfolk. The articles are presented without source reference, but David is happy to provide these if contacted.

John 'Christmas' Beckwith. (1750 – 1809)

Unusually, Beckwith was the holder of organist posts at both St Peter Mancroft (1794 – 1809, succeeding his father) and also at Norwich Cathedral for the final two years of his life, concurrently with his duties at St Peter's. His period at the cathedral saw him admit as a choirboy Zechariah Buck, who was to become organist in 1817 and a much acclaimed choir trainer. Beckwith studied in Oxford during his time at St Peter Mancroft, gaining a Mus. Bac. In 1803, and his doctorate in 1808.

Most of Beckwith's compositions were for organ or choir, and it is probably his six voluntaries of 1780 that are heard most frequently – our past president for one has played them in recital in recent years. His main skill however was performing. He was the joint co-ordinator of music festivals held in Norwich in 1788, 1790, and 1802, as well as being the festivals' resident organist. One of his students, later the professor of music at Gresham, D. Edward Taylor (1784 1863), was quoted as saying 'I have never heard Dr Beckwith's equal upon the organ'.

The name 'Christmas' does not appear in any official records, and the contemporary publication of his

compositions are all under the name John Beckwith, with his Oxford College, Magdalen, referring to him as John William Beckwith. He had both a son and uncle called John Beckwith, so there is a probability that the nickname 'Christmas' was adopted to distinguish him from these. He died of paralysis on 3rd June, 1809. His remains are buried in St Peter Mancroft. *When was he born - on Christmas day perhaps? Ed.*

Books on offer

Having passed the first flush of youth, and a bit more, I am having a sort out. It's amazing what turns up and there's quite a lot to dispose of. I have a fair collection of organ music which I wish to pass on (free), also a collection of books. The music I can bring along to a future meeting but the books I would like to pass on by special arrangement. If anybody is interested they could contact me and delivery could be arranged; there is no question of payment. The list is as follows:

Essays in Musical Analysis books 1, 2, 4 and 5

The Master Musicians - Dvorak - Tchaikowsky

Some English Symphonies - Tovey

The Symphonies of Mozart - G de Saint Foix

John Robbins

9 Old College Close

Ballygate,

Beccles NR34 9LY

Telephone 01502 470840

Richard Bower writes.....

When tuning the lovely 1817 Elliott chamber organ that is in Broome St Michael (next to Ditchingham) recently, I was told that their new Rector had said it was one of only 3 hand-blown organs in the county, the other two being in North Norfolk. I said there must be more but have had to think because in my younger days in organ building I installed quite a number of electric blowers, generally of the Discus variety, and each formed a good day's work to make a nice job. My predecessors, the Storr brothers, once wrote out for me a quite long list of blowers that they had fitted.

I am aware of the following that are still hand-blown, all parish churches. May be others can add to this list: Broome, Lessingham, Larling, Crostwick, Little Fransham; I assume that Holkham and Great Cressingham which I used to tune in the past also remain hand-blown. I would guess that the list reaches to 10 if not more.

Electric blowing is the one thing we all accept and take for granted - but it is the one thing that is not historical in all of these accurate historic restorations which we otherwise attempt in the present grant aided age.

Update on the NPOR (National Pipe Organ Registry)

Harry Macey

In February 2014, I attended the excellent BIOS conference at Birmingham University where delegates received an update on the NPOR.

The RCO is now responsible for the day-to-day management of the National Pipe Organ Register. The NPOR is a unique internet-based database containing details of organs plus pictures and sound recordings.

Having been started in its present form in 1991 in Cambridge by Peter le Huray and Mike Sayers, the NPOR project has since been guided by the Council of BIOS (the British Institute of Organ Studies), with data input and editing carried out by a small group of dedicated volunteers.

Today's NPOR is a remarkable and important resource, widely admired and heavily used.

The manager of NPOR is RCO Administrator, Andrew Macintosh, through whom updates should be addressed via the link on NPOR and RCO websites.

Some background to the present situatio.

Representatives of the RCO and BIOS meet twice a year, and Mark Venning is the current link from BIOS.

Data Searches

January 200527,000, January 2014 46,000.

There are now 12342 photos. In 2013 there were 18,676 address searches.

All updates are channelled through Andrew who farms out the verification

and editing of data to a team of eight volunteer editors. The database is currently 12 months in arrears but do not hesitate to send in fully-substantiated updates. More editors are required but they need extensive training and that can only be done by experienced editors and whilst they are training they are not editing!

Most contributions are received electronically, mainly from organists and organ builders. Submissions from abroad often concern defunct or re-sited UK instruments which have been exported and re-installed.

The future

The software is being updated and it is hoped that new surveys may be submitted via a new-style blank pro-forma. Those submitting corrections and additions to existing surveys will be presented with an online pro-forma containing existing NPOR data. Contributors will be able to amend, BUT the existing data will not be over-written until the amendments have been verified.

There are serious gaps, mainly Scotland and Northern Ireland, which are gradually being addressed. Also, there are financial implications for the NPOR and these are constantly being addressed by BIOS and the RCO.

Mathew Martin drafted the following. Please share it with as many people as you can whom you think might benefit.

The Norfolk Organists Association is considering introducing corporate membership for churches of all denominations. We have a very active membership and an exciting and varied range of events. The Association, many years ago, decided that at least one event each year would be dedicated to young people as a way of encouraging them to be able to perform in public and to promote the art of organ playing in our parish churches.

We offer a wonderful range of events, from the sociable, like our Quiz and Chips evening that starts each year's programme, to educational events where we visit many churches across our diocese to see new and historic instruments, as well as many other interesting events. This year will see us once again heading to Groningen in the Netherlands for another tour of some of the wonderful organs that can be found in that part of Europe.

Before we discuss the introduction of corporate membership further we would like to know what clergy and their colleagues would want or expect from such a membership. In my own research, I have learned that advice or support in choosing music for weddings and services throughout the liturgical year would be useful as well as having access to a list of organists that are able to deputise from time to time.

Corporate members would be welcome at all our events and would receive our excellent Journal, which is published quarterly and to which all members are encouraged to submit

articles. I also encourage you to visit our website at www.norfolkorganists.org.uk

Further suggestions on what people might want from the Norfolk Organists' Association would be much appreciated. We have not set a fee for this type of membership yet but will decide what we can realistically offer once we have reviewed any response to this article. We cannot mediate in potential disputes between clergy and organists but look forward to working together with you in the future.

Please email any thoughts or suggestions to mathewmartin@hotmail.com

Brain workout – the answers

Isabel and Ron Watson

Who am I?

- (a) Jean-Baptiste Lully, whilst conducting a Te Deum in thanksgiving for the recovery of Louis XIV, with a longstaff which he banged on the floor, stabbed himself in the foot. He refused amputation and developed blood poisoning and things went from bad to hearse.
- (b) Leopold Stokowski
- (c) Gesualdo was not punished because of his rank.
- (d) Percy Grainger
- (e) Pablo Casals

What have the following in common?
Beethoven and Smetana both went deaf.
Franz Xaver Sussmeyer and Anthony Payne both completed another composer's works; Mozart's Requiem and Elgar's 3rd Symphony.

Earth and Pluto do not feature in *The Planets* by Holst. Pluto's existence was not known at the time.

JS Bach and Michael Tippett both served time in prison, Bach for brawling and Tippett as a conscientious objector.

Mercury and Philosopher are both symphonies by Haydn.

Edward Bairstow and Percy Whitlock died on the same day, 6th May 1946. They also had both built clocks which kept perfect time.

Jupiter and Paris are symphonies by Mozart.

Eric Fenby and John Christopher Smith were both amanuenses to Delius and Handel respectively

Sea and Antarctica are symphonies by Vaughan Williams.

Chopin and Oscar Wilde are buried in Père Lachaise cemetery in Paris.

Numbers

Bach had 20 children.

Elgar completed two symphonies.

A triangular prism has 5 faces.

The First Lord of the Treasury resides at 10 Downing Street.

BWV 582 is Passacaglia & Fugue in c.

One side of a 78 rpm record has one groove.

Elizabeth Taylor had 7 husbands.

A Bactrian camel has 2 humps.

Mount Everest is 29,000 ft high to the nearest 100 ft.

There are 48 demisemiquavers in a dotted minim.

Where is it?

The Golden Gate Bridge is in San Francisco.

The Taj Mahal is in Agra.

The CN Tower is in Toronto.

Pity Me is in County Durham.

The Electric Brae is in Ayrshire.

The Liberty Bell is in Philadelphia.

The Angel Falls are in Venezuela.

Reykjavik is the most northerly capital city on earth.

The Giant's Causeway is in Antrim.

The Burj Khalifa is in Dubai.

Can you complete the following?

Johann Nepomuk Hummel

Christoph Willibald Gluck

Domenico Gaetano Maria Donizetti

Edward Cuthbert Bairstow

Modest Petrovich Mussorsky

Johannes Chrysostomus Wolfgangus

Theophilus Mozart

Charles Hubert Hastings Parry

Percy Aldridge Grainger

Bedrick Smetana

Arcangelo Corelli

How are/were the following better known?

Reginald Kenneth Dwight/Elton John

Frederick Austerlitz/Fred Astaire

Helen Porter Mitchell/Nellie Melba

Solomon Cutner/Solomon

Priscilla Maria Veronica White/Cilla

Black

Marion Mitchell Morrison/John Wayne

Claire Mary Teresa Rawstron/Kiri te

Kanawa

Harry Roger Webb/Cliff Richard

Virginia Katherine McMath/Ginger

Rogers

Norma Jean Mortenson/Marilyn Monroe

Well, how did you do?

Could it be that you would have been the winner of a chocolate orange?

Why not come along next year and enjoy an evening of fun and company?

John Farmer writes.....

Having not contributed to the Journal for some time, I felt slightly guilty when I read Ron's editorial in the last edition. His liking of it to a pet budgie which, if you don't feed it, will die, was particularly apt, I thought. So here goes with my small contribution, and I do hope other members will follow suit. After all, it would be such a pity if our Journal were to die.

I have to confess I don't get to attend any of the monthly events so efficiently arranged by our events secretary, but I always try to attend the AGM, which is at a different venue each year. This year it was held at Dereham, which was particularly poignant for me because the post of organist and choirmaster at the parish church of St Nicholas was my first-ever 'full time' job.

Having graduated in Music and French at Manchester University, I lived in Nottingham for a year, where I gained my teaching certificate. I moved to Norfolk in September 1959 to take up my first teaching post as head of music at Fakenham Grammar School, where I succeeded Bernard Burrell, who had started at FGS as a science teacher, but gradually moved over to teaching music. Bernie lived in Old Catton, and when the post of head of music at the newly opening Thorpe Grammar School was advertised, his successful application for it meant he would not have to travel from Norwich to Fakenham and back every day, much to his great relief.

But as well as teaching at Fakenham Grammar, Bernie was also organist and choirmaster at Dereham parish church, and as the opportunity of becoming assistant organist at Norwich Cathedral presented itself, he asked me if

I would consider taking on the Dereham job. Since the age of 15 I had held various posts as assistant organist – in Welton (near Skegness), Gainsborough, Manchester and Nottingham – but this would be my first full post as organist and choirmaster. Something of a challenge, but I agreed to give it a go.

Living in digs in Fakenham usually necessitated two or three journeys a week covering the 12 miles between the two towns. But Canon Noel Boston, the incumbent at St Nicholas' Church, was incredibly kind and helpful to me, as was his family, and I greatly appreciated their warm and generous hospitality between morning and evening services on many a Sunday. His son Jonathan was also extremely helpful and supportive in the choir, often training the boy probationers as well as singing a useful bass.



Recently I came across a photograph, (above), that was taken of the fully-robed choir, grouped in the sunshine in a corner of the churchyard in December 1960. The back row comprises 12 boys, obviously standing on chairs. Immediately in front of them stand 9 gentlemen, and seated in front of them are Canon Boston and his 2 curates, 2 lady choristers, the vergier and me! And to complete the

picture, squatting on the front row, are 9 probationers and an acolyte. Quite a lineup!

I also have in my possession a programme of the first concert I ever put on in a Norfolk church, when Jack Burns, in charge at Fakenham PC, and I combined our church choirs, together with choral soloists and a small string ensemble, to perform a programme of baroque music. And as a solo item I performed the very same Prelude & Fugue, BWV547, by JS Bach, that Tim Patient played in his splendid recital at this year's AGM. That for me really was a trip down memory lane.

It was while I was organist at Dereham that I met my future wife, who lived with her parents in Colkirk, just south of Fakenham. It was a great pleasure and privilege that Canon Boston and the Dereham choir came to St Mary's Church, Colkirk, to officiate at our wedding. And what a first-rate job they did, because this April, Pauline and I celebrate our 53rd wedding anniversary.

One other 'event' I remember dating from around this time (and I still have the report of it from the Dereham and Fakenham Times) concerns a wedding I was asked to play for at St Andrew's Church, Hoe, near Dereham. The church only had a harmonium, but I'd been told that an electronic organ complete with pedals had been hired from Norwich for the service. However, when I arrived there was no sign of the organ, so I began playing on the harmonium. After about ten minutes, and just as everyone was resigned to the fact the harmonium would have to do, four swarthy gentlemen marched down the aisle ceremoniously carrying the said organ. Apparently they had lost their way. As the newspaper

report goes on, *the men did not waste time in explanations. They swung into action, and in six minutes the organ, complete with booster cabinet and its relevant equipment, had been installed. Without even testing the instrument, John Farmer swung into action – and the organ responded magnificently – much to everyone's relief and mine.*

I greatly enjoyed my two years as organist at Dereham. But in 1961 Jack Burns moved to the organ post at St Mary's, Walsingham, where he played for the rest of his life. This left the Fakenham post free, and I was lucky enough to secure the appointment, thus eliminating my travelling to and from Dereham. But I shall always treasure my memories of that post, as it initiated me into some very happy music-making, both sacred and secular, in Norfolk and north Suffolk, which I continue to enjoy to this day.

ORGANIST WANTED at St Andrew's Church, Eaton who will work with the Music Director to develop the worship of the Church, especially at 10 am services (alternating Common Worship Holy Communion and Morning Worship). We use Hymns Old & New at present (though we are looking at alternatives) plus our own Worship Book of current worship songs. There is a small but keen choir and the opportunity for other instrumentalists to use their gifts of music.

The organ is a 2-manual Rodgers 520/530 classical electric organ.

Above all, we are seeking someone who will enjoy working in the music team, who will share in the life of the church - oh, and who has a sense of humour!

For further details please contact Margaret Smith, tel. 01603 453010 or emailmargaretjsmith@btinternet.com

*Visit to The Royal Hospital School
Holbrook, Ipswich, 26th April 2014*

John Plunkett

Twelve members set off in good time to reach Holbrook by 11am, but some were delayed by an accident involving a British Oxygen tanker which started to discharge its load on the southern by-pass. This situation was dealt with surprisingly quickly, and no one was too late.

The Royal Hospital School was established in 1712 at the naval site in Greenwich, and still has strong naval connections. By the thirties it had outgrown its facilities, and thanks to a phenomenally rich benefactor who provided the land, the magnificent facilities including organ and a funding, the entire establishment moved to the Shotley peninsula by the river Stour at Holbrook in 1933. The splendid buildings by architect Herbert Tudor Buckland in the Queen Anne style and somewhat reminiscent of Lutyens, are of epic proportions as is the school chapel.

We received a very warm welcome from Oliver Morris, the Crompton Organ Scholar, who took us to the chapel and introduced us to the organ, a relatively unknown giant. We were given a masterly demonstration, and he clearly had difficulty prising himself off the bench. He kindly then left us alone to do as we wished. I had been warned by Andrew Stevens, who looks after this instrument, to take my ear defenders with me, and we soon discovered he was not joking. Tim Patient soon scored 98.7 db on my meter, using only great principal chorus and swell reeds plus suitable pedal registration. I learned recently that the record there is an unbelievable and dangerous 147db.

By all accounts this organ was built (with an open cheque), by Hill Norman & Beard in 1933 in a luxuriously large chamber capable of containing the 32fts on their wind chests upright at the back. It stands at the back of the west end choir gallery and all of it is behind a huge wall to wall screen of top class joinery forming a grill, which has something of the 1930s wireless set about it. Not one pipe visible! The draw stop console is attached and luxurious, four manual divisions and pedals, and with all the latest gadgetry. It is known by older organ builders as the Rolls Royce job. The tuning was exemplary and everything works.

The sound it makes is something else. Firstly it comes from the HNB period between the Regal Cinema, Marble Arch (1928) and Norwich Cathedral (1942). Holbrook is not a unit organ, but uses borrowing for the pedal organ in the usual way. Whilst the voicing is almost exactly as it was when built, the acoustic of the building has been changed by fate. In 1984, a fire which started in the original east end choir organ caused extensive damage to the chapel interior wall and ceiling surfaces. These were replaced with a hard plaster finish with minimal accretions that absorb sound. In addition the grille cloth has been changed. As a result the reverberation now approaches eight seconds! In the west gallery even relatively modest registrations can become wearing, but clarity is achievable. The sound levels towards the east stay fairly constant, but the image becomes somewhat confused.

The sound is Edwardian, lush, smooth as in Harrison, loud as in 'battleship', and romantic as in 'A nightingale sang in Berkley square'. It will do Bach, is good with Mendelssohn,

Elgar, Sousa, and tuba tunes. Not bad with French - romantic to Messiaen. Skilled players familiar with it will manage most music.

The chapel seats some five hundred pupils, who all attend services and weekly hymn singing practice is compulsory for all. There is in addition a chapel choir. My contact has been present during hymn practice, and claims it is possible for the congregation to almost drown out the organ. Music features widely in the curriculum, with organ teaching for suitable candidates. A new £2.5 million music facility has recently opened, and Steinway pianos are available throughout the campus.

It was wonderful to visit an educational establishment which values music so highly, and cares for the traditions it has inherited from its early Royal Navy origins. Rule Britannia!

The usual information is available on the BIOS Register under reference N00981.

Kevin Bowyer put this organ through its paces in his CD Dambusters: Organ Explosion II some years ago. It is still available if you are interested. (Actually, it's still available whether you are interested or not!). Ed.

Holbrook - A Personal Viewpoint

David Ballard

The organ of the Royal Hospital Chapel at Holbrook can be summed up in one word; 'Loud!' With my regular instrument in North Walsham already gaining notoriety for being audible in both Sainsburys and Lidl's (though sadly the PCC failed to be convinced that a repeater to enable playing to be heard in Waitrose

was necessary!) it takes a lot to convince me that an organ is loud, almost 'too loud!' It must be a truly stirring thing to be present at a school service and hear several hundred massed voices producing the acclaimed 'Holbrook sound.'

We were given a whistle-stop tour of the organ by current Peter Compton organ scholar Oliver Morris, and his assuredness of technique and highly impressive musical memory make him a name to watch for in the future. A wander into the chapel proper for his exemplary playing of Widor's ubiquitous *Toccata* followed, though sadly the piece became a wall of sound in the very resonant acoustic and much of the semiquaver detail was lost to the building. But for all this, the true beauty of this 76 Stop IV manual HNB lies in its softer registers.

Tim Patient's impromptu rendering of Olivier Messiaen's first published organ work *Le Banquet Céleste* shimmered in the chapel so hauntingly that only the lack of incense stopped one believing that one had wandered into Ste Trinité. We were treated to more French music in the form of Louis Vierne's, *Lied* from Martin Cottam and Ginny Plunkett regaled us with her latest Denis Bedard discovery, again sounding very at home on the organ. The French theme continued with Boëllman's *Prière à Notre Dame* from the *Suite Gothique*. For anyone who has played at Norwich Cathedral, the organ would feel very comfortable and the temptation to play both Norman Cocker's *Tuba Tune* and an arrangement of *The Stars and Stripes* was just a little bit too tempting for me! All in all, it had been a thoroughly enjoyable morning concluding with a highly enjoyable lunch in a nearby hostelry.

A step back in time

Tony Leake

The Snetzler Organ at Sculthorpe Church. (See National Pipe Register N06636 if you would like to know the specification.)

So why take the trouble to track down the keyholder, open the vast January-cold church and sit down at this reversed keyboard playing till my fingers all but freeze? Well, here is a magical combination of machine, art and history.

It is something more than the delight of taking control of what was in 1786 one of the most complicated machines on earth with more moving parts than any clock or mill, and producing music from it.

It is something more than the music itself, in this case an artistic creation of John Stanley in 1756 and preserved through the artifice of notation to be reproduced here in the twenty-first century.

And for the history, as a re-enactment it is flawed. As far as we know the instrument itself is preserved in virtually its original form retaining its long compass keyboard, most of the pipework, quirky five stubby pedals and a case still decorated to display the skill of its makers and the wealth of its owner.

But the location in a church is wrong. This was originally a chamber organ and came from the Assembly Rooms at York to rest in what is essentially a Victorian church. And socially speaking sitting here alone I do not match the status of its original players. For most of its life this organ has been pumped by hand, which immediately

implies a partnership between the skilled player and the more lowly pumper.



But put everything together, the machine, the music, the history and I feel a sense of awe that I am privileged to take this step back in time and it is at once an exhilarating and humbling experience. What owner of a veteran car would let you 'just take her for a spin'?

The Octagon Chapel relies on visiting organists for its Sunday morning service - 11 till Noon precisely, hymns and voluntaries only. If you'd like to help out occasionally contact Mary Rae on RaeOctagon@aol.com

The French Classical Organ and its Repertoire

Martin J Cottam

Many British organists will be aware of the names of composers such as Couperin, de Grigny, Dacquin, and Clérambault... or at least one would hope so! Some may even recall the name Marchand featuring in the famous tale of the improvisation contest with JS Bach that never was. But few seem willing to venture into the realm of playing the distinctive and often highly elegant repertoire that emerged from the creative minds of these 17th and 18th century French organists and their contemporaries. There are good reasons for this and Julian Hagggett addressed a number of them in his presentation to NOA members in St. Peter Mancroft church on May 17th.

Julian attended a summer school in Souvigny last year, an experience that further informed his existing knowledge of the French classical organ and its repertoire and he began his presentation by outlining something of what he enjoyed there. We watched his short home movie footage of the flamboyant and decidedly French gothic façade of the church at Souvigny. The tall and narrow interior of this church houses an almost unaltered masterpiece of an organ built in 1783 by the great François Henri Clicquot.

We saw footage of the pipework of the Récit Mounted Cornet inside the organ case and were provided with a specification of this glorious instrument. Sadly we did not hear recorded examples of its sound but there are plenty available on Youtube that are well worth searching out. Julian did, however, explain many of

the registrations characteristic of this repertoire: Plein Jeu, Grand Jeu, Duo, etc. And herein lies much of the problem for the British organist; the average British organ simply does not have the appropriate resources for this repertoire and a deal of ingenuity and compromise needs to be employed, preferably based on knowledge of what these classical French instruments actually sound like! For example our diapasons are mostly too thick and heavy compared to the much thinner, almost flute-like principal chorus equivalent on the classical French organ, the Montre. And how many of our organs are blessed with a decent stock of the mutation stops essential for so many of these pieces; Tierce, Nazard, Cornet, etc? French reeds are quite thin and clear in tone but blessed with enormous power and élan, especially in the bass. Our British reeds tend to be either too reticent by comparison, or too smooth and thick if loud.

Another problem for the British organist is the niceties of authentic performance practice and Julian duly enlightened us on matters of ornamentation and the thorny issue of 'notes inégales' (uneven notes), what they are and when to use them... or not. He also helpfully explored matters of 'note groupings' and the relationship of the French Classical organ repertoire with that of other musical genres of the era, notably opera. Musical lines in the organ music can sometimes seem to change tempo quite disconcertingly but this is merely a reflection of the 'recitative/aria' style characteristic of the vocal and orchestral music of the period. Julian attempted to illustrate this by playing a recording of a Clérambault cantata via his ipod but technical issues that had not been

apparent when he tested the system earlier now conspired against this, alas.

Though North German baroque in inspiration, the Peter Collins organ of 1984 at the west end of St Peter's has sufficient and appropriate resources to give a good account of this music, and Julian transferred to the organ loft to regale us with a short recital of pieces by Couperin, Clérambault, de Grigny, and Marchand to illustrate many of the points he'd highlighted thus far in terms of registration and performance practice. And very stylishly he played too. I found the Clérambault *Flûtes* (lovely Flute sounds made to shimmer with the subtly wavering Tremulant) and the de Grigny *Tierce en Taille* particularly affecting, the principal musical line in the tenor of the latter being beautifully and gracefully projected with great expressivity. We had the added advantage of being able to watch Julian playing, he having set up a big screen video link to the organ loft.

The event concluded with a short masterclass, two members (Sue Pomroy and myself) bravely (or was it foolishly?) volunteering to put our pieces to the test before the gathered throng far below. It was the first time either of us had actually played the Collins organ. It was a shame Julian had not been able to secure the use of a radio mike; the audience had to be content with the sound and sight of Sue and I playing our pieces (both by Clérambault) whilst we alone up in the organ loft benefitted from the very helpful pearls of wisdom Julian imparted to us. I hope this did not impair too much the enjoyment of a most worthwhile afternoon for which Julian deserves our grateful thanks.

Organ News

Geoff Sankey

W&A Boggis have been carrying out cleaning, with a few minor repairs, of the single manual and pedal Bevington built in 1878 for South Lopham Church.

Out of Norfolk, they have carried out a full restoration of the one manual Hill at Gisleham in Suffolk, and re-leathered the bellows and feeders on the two manual Bishop organ at Lurgashall in Sussex.

Richard Bower has also been busier outside the county than within Norfolk. They have been working on the restoration and enhancement of a chamber organ by Flight for a church in Lincolnshire and have dismantled a sizeable Forster & Andrews organ in Stevenage ready for rebuilding later in the year

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



Well fed budgie!

Forthcoming Association Events

Saturday 28th June 2014, Church Farmhouse, Church Road, Deopham (NR18 9DT) at 11.30am:

A Barn Full of Organs: Some NOA Members may recall a most pleasant visit to the home of fellow member, Geoff Sankey some years ago. A recent addition to his organ collection housed in his adjoining barn is a German pipe organ (II/P 12) now reconstructed within a historic English organ case. Geoff has very kindly agreed to welcome us once more to his abode and enjoy his collection which also includes a 4 stop organ by W. Norman (believed to be the first instrument built by the Norman dynasty) and a 3 manual & pedal 'Norwich' electronic organ. The rather delightful little Nicholson organ of c.1870 (I/P 9) in Deopham church next door to Geoff's house will also be available for us to play.

Geoff's house is immediately to the north of Deopham church with ample space for parking. This event is open ended; do bring a packed lunch, come when you can, go when you must.

27th-31st July 2014:

Return Tour to Groningen: Bookings are now closed for our tour with Sietze de Vries to hear and play historic organs (including four by Arp Schnitger) in Groningen, Oostwold, Godlinze, Eenum, Krewerd, Appingedam, and Leeuwarden.

Saturday 9th August 2014, St. Peter Mancroft Church, Norwich at 2pm:

Young Organists' Platform Concert; Our annual Young Organist's Recital will this year feature four young organ students of Julian Haggitt and Lawrence Tao. Tea & cakes will be available afterwards. This will be a public recital to which all are welcome.

Saturday 4th October 2014, St. Peter's, Westleton, Suffolk at 11am:

Organ Visit to Westleton, Snape, and Framlingham; NOA member, Andrew Campbell is the organist at St. Peter's and is keen for us to come and inspect the new west gallery organ (III/P 28) currently being completed by Peter Bumstead in the English Classical style incorporating mid-19th century pipework by James Corps of Norwich from the organ at Little St. Mary's Church, Cambridge. We hope to have Peter Bumstead himself present to tell us about the work.

After lunch (pub!) we shall proceed to Snape church to inspect the organ Peter built there in 1999/2000 (II/P 17) and which inspired Andrew's choice of Peter for the work at Westleton. We then travel to the glorious church of St. Michael, Framlingham where, from 3pm, Sandra Cartwright will meet us and give access to the celebrated organ there (II/P 20). Built originally by Thomas Thamar in 1674 for Pembroke College, Cambridge the beautiful case still contains a good deal of pipework from the 17th and 18th centuries. This is an organ of national importance.

Please note the change of date from that given in the previous Journal.

Saturday 25th October 2014. St. Thomas's Church, Earlham Road, Norwich at 2pm:

The Development of the Organ and its Music; We are privileged indeed to have Richard Townend, long time organist at the Wren church of St. Margaret Lothbury in the City of London come and give us this talk on a fascinating and wide-ranging topic. Refreshments will be available afterwards.

Wednesday 19th November 2014. Norwich Cathedral at 5.30pm:

Choral Evensong followed by the opportunity to visit the organ loft, courtesy of David Dunnett.

Saturday 10th January 2015, Holy Trinity Church, Essex Street, Norwich at 7pm:

Quiz & Chips; Ron and Isabel Watson have very kindly agreed to be our quiz-masters once again for our traditional curtain-raiser to the New Year. £6 per head.

Saturday 7th February 2015, The Song School, Norwich Cathedral Cloisters at 2pm:

Desert Island Discs; Having avoided his planned shipwreck in February 2014 due to unforeseen professional commitments Ashley Grote, Master of the Music at the Cathedral has graciously agreed once again to be our castaway on the mythical island.

Saturday 21st March 2015, The Old Meeting House, Colegate, Norwich at 11.30am:

AGM, Buffet Lunch, Recital; Following the familiar format of recent years our business meeting will be followed by a buffet lunch (£6 per head) after which Philip Luke (Bloomsbury Central Baptist Church) will give a recital on the intriguing and historic OMH organ (II/P 12) now skilfully brought back to life by the efforts of our own John Plunkett.

Saturday 25th April 2015, St. Thomas's Church, Earlham Road, Norwich at 2pm:

The Preludes & Fugues of J.S.Bach; Following his previous presentations on the Clavierübung Part III and the 'Eighteen' Chorales, Harry Macey turns his attention to Bach's preludes and fugues in this lecture/recital.

Saturday 9th May 2015, The Royal Hospital School, Holbrook, Suffolk:

The East of England Organ Day; This is the first of what is hoped to be an annual enterprise. Improvisation is the planned main theme of the day's events and Olivier Latry, the celebrated and prodigiously gifted organist of Notre Dame in Paris has been booked to play. Full details to follow in due course but do put this in your diaries now!

Tuesday 27th -Saturday 31st July 2015:

IAO Congress; After too long an absence the IAO Congress returns to Norwich. Full details to follow.

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 Harry Macey (01692 501023 or events@norfolkorganists.org.uk) if you have any queries or require further details of any of our events.

St Andrew's Hall

LunchStop Organ Concerts 2014 Mondays from 1.10 to 2 pm

Tickets £5 on the door

You are invited to bring your lunch to eat during the concert

June

16th Mike Webb

23rd Gary Seiling

July

1st Henry Macey

14th Andrew Parnell1st

21st Paul Dewhurst8th

28th Adrian Richards

August

4th Tim Patient

11th David Ivory

18th Peter O'Connor

September

Phillip Luke

David Dunnett

Norwich Cathedral Organ Recitals 2014

Bank Holiday Mondays at 11 at 25th August

Thursday Lunchtimes at 1.10 pm 12th June, 9th October, 13th November

Saturday evenings at 5pm. 19th July, 2nd August, 9th August, 6th September, 18th October

St Nicholas Dereham. Sunday 22nd June at 7.30pm.

Choral and Organ Concert by the Choral Scholars of Gonville & Caius College College Cambridge, directed by Dr Geoffrey Webber with their Organ Scholars and James Leitch and Liam Crangle.

Tickets on sale £8, concessions £6, at the door or in advance from Dereham Church Office 01362 693143.

ORGANIST AND CHOIR DIRECTOR REQUIRED

This is a new combined post for two friendly Broadland parishes with significant ministries to visitors; St Helen's, Ranworth, and St. Mary's with St Lawrence's, South Walsham. We are looking for an organist to play for two services on Sunday mornings and other occasions. It is proposed that the post will also involve leading a Benefice Choir that practices regularly and participates in some Benefice services.

We are seeking candidates with liturgical awareness, flexibility and a sympathetic understanding of village congregations and their musical development, to effectively lead and inspire choir members at special occasions.

The churches possess three remarkable instruments; a two-manual Norman and Beard organ (1911, BIOS NO6577) at St. Helen's, a G.P. England organ (1795, BIOS NO6650) at St. Mary's and a 1905 Bluthner grand piano in St. Lawrence's.

Remuneration is within RSCM guidelines.

For further information please contact the Rector, Revd. Nick Garrard (01603) 270769/NickGarr39@aol.com Applications by 9th June 2014

This post is subject to enhanced DBS disclosure.

Cromer Parish Church 129th season of summer organ recitals

Organ recitals on Tuesdays at 8pm (free admission/collection) unless otherwise indicated

June

- 3rd ***David Shippey*** (Cromer)
10th ***Kris Thomsett*** (Norwich Cathedral)
17th ***John Otley*** (Bury St Edmunds)
24th ***Dr Martin Neary*** (London)

July

- 1st ***Richard Bower*** (East Dereham)
8th ***Bryan Ellum*** (Swaffham) & ***James Laird*** (Holt) – organ solos & duets
15th ***David Saint*** (St Chad's RC Cathedral Birmingham)
22nd ***Gordon Dodson*** (Cromer) & **Brian Ellum** (Swaffham) – organ & piano
29th ***David Ballard*** (North Walsham)

August

- 5th ***Gordon Dodson*** (Cromer) & ***Pam Draper*** (Cromer) – organ & flute
12th ***Nigel Kerry*** (Cambridge)
26th ***Richard Walker*** (St Chad's Shrewsbury)

September

- 2nd ***Alan Morris*** (Antingham) & ***Zaira Palumbo*** – organ & soprano
9th ***David & Carol Shippey*** (Cromer) – organ, piano & soprano
16th ***John Dillistone*** (St Mary's Huntingdon)
23rd ***Adrian Richards*** (Kings Lynn Minster)
30th ***David Shippey*** (Cromer) - organ & piano

St Nicholas North Walsham – lunchtime recitals 2014

*All recitals on a Thursday at 12:30 - "Come when you can, leave when you must."
Drinks will be available at the church, please feel free to bring your own food.*

- July 3rd ***Matthew Bond*** (Wroxham)
July 10th ***Philip Adam*** (Sheringham)
July 17th ***Carol & David Shippey*** (Cromer)
July 24th ***David Ballard*** (St Nicholas, North Walsham)
July 31st Organist to be notified
Aug 7th ***John Farmer*** (Great Yarmouth) (Organ & Piano)
Aug 14th ***Laurence Caldecote*** (All Saints, Nuneaton)
Aug 21st ***Tim Patient*** (Norwich)
Aug 28th ***Henry Macey*** (Aylsham)