

# The Journal

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Association

*The editor writes.....*

What happened to Richard Richards? Indeed what happened to Paul Wachs or Jean Douste – or Arnoldo Sartorio or Nicholas de Wilm? You may not have heard of them but you've probably heard of Christian Sinding, Edward Elgar, Cécile Chaminade, Edward Grieg, Edward German and Jan Padereski. So who were they? Well they were all composers who had piano music published by Edwin Ashdown. They wrote pieces with such titles as *Chanson D'Orient*, *Valse Romantique*, very pleasant pieces, not trite and some not very easy. (It seemed like the thing to do to give pieces titles in French!). They (the pieces that is), once had a life and were in the repertoires of concert pianists of the day. Some of these composers were themselves concert pianists. Are they neglected composers or have they just had their day? What gives some music lasting quality?

When one considers any composer whose music we still hear today from Josquin onwards, it is easy to overlook the fact that all of them had contemporaries who produced equally wonderful music. How many contemporaries of Mozart can you name?

Then there are the composers who are known for, if not only one, then for a mere handful of their pieces. Why do we only ever hear the *Scherzo* from Littolf's *Concerto Symphonique No. 4*; what about the first three?

Did Pietro Yon only write *Humoresque Organo Primitivo*? How many other pieces of his have you got in your music cupboard?

Don't imagine that having posed the question I am about to give you the answer. Well I'm not, because it is as

much a mystery to me as, presumably' to anyone else. Some composers, probably the greatest of them all, JS Bach, fell into obscurity and may well have stayed there were it not for Mendelssohn in his case, and look at the wonderful early composers whom David Munro brought to light. How many unsung geniuses are there still lurking in obscurity?

As I have now embarked on my 80<sup>th</sup> year and done all the organ playing, choral directing and possibly composing I'm likely to do, I feel that the final phase of my life should be taken up with getting my compositions known and used. So far, this year has seen me doing a fair bit of self-promotion, making contact with as many organists across the globe as possible and giving them complimentary scores of my music, following the advice of Bill Elkin who told me that the main job of a publisher, (and that presumably means a composer as well), is to give music away. I have already had quite a degree of success as regards recordings of my organ music but there is still a lot as yet unrecorded. Then there is also quite a bit of choral music, some recordings of which would not go amiss, but getting a competent choir together to make a recording is a whole lot more difficult than sitting an organist at a console, and requires a lot more investment.

I have itched for years now to write a book about my musical experiences and only this month have finally sent off a manuscript to a publisher.

So as Spring is approaching I am wondering how many of the seeds I have sown will have fallen on stony ground and how many will enjoy some degree of fruition.

Will I be a Nicholas de Wilm or a Jan Paderewski? Time alone will tell.

## *Quiz and chips*

*David Ballard*

The first event of the Norfolk Organist Association's calendar was once again the popular 'quiz and chips' event held at Holy Trinity Church in Norwich. Our quiz masters for the evening were Isobel and Ron Watson, who set about teasing morsels out of our brains which had become rather sedated under the 17<sup>th</sup> playing of 'Hark! The herald angels sing' the previous month.

The range of topics covered was by no means appropriate to just organists, with many general knowledge rounds included, alongside a round requiring the participants to determine what hymn tune was being played from just the bass line. An extended debate was to follow about whether 'St George's' really was an acceptable name for the tune of 'Come ye thankful people, come' rather than the printed 'St George's Windsor.' The old Windsonians present, as those who feel that 'St Paul's' is eponymous with 'St Paul's Cathedral, London', debated this with great fervour.

As ever, the Fish and Chips were enthusiastically devoured, and thanks should once again go to Mathew Martin for coordinating this vital element of the evening. The winning team, for the second year in a row, was my own team associated with the choir of St Nicholas, North Walsham, but the opportunities to socialise with others and recount our unfortunate stories of the Christmas past, is always of a far greater importance and joy. We've already got the date of next year's quiz etched in our diaries – will you be there to join us?

For those who missed it, here are the questions against which you can pit your wits.

### *Round 1*

*Who am I?*

i) I was born in Cockthorpe, Norfolk in 1650. I was a naval officer who fought in many sea battles and was regarded as a hero. I was twice MP for Rochester. My naval career was brought to an end when I was killed in a disastrous shipwreck in the Isles of Scilly.

ii) I was born in Bradenham in 1856 and attended Ipswich Grammar school. In 1875 my father sent me to Africa where I became Registrar of the High Court in the Transvaal. With my wife and family I moved back to Ditchingham in 1882 and had connections with the church in Bungay. I was called to the bar in 1884. As a sideline I took to writing novels which portray many of the stereotypes of colonialism. I died in 1965 and my ashes are buried at Ditchingham Church.

iii) I was born in Norwich in 1786. My father was Rector of St Laurence Church and I began music lessons with Dr Beckwith aged 6. With my sisters I ran a school in Black Boys Yard off Colegate and also taught at the workhouse. I invented two things to make the teaching of singing easier one of which was a glass harmonicon which resembled a xylophone, an example of which is in the Strangers Hall museum. When I was 65 I moved to Cromer then to Hereford and died in Malvern aged 87.

iv) I was born near Southampton in 1875 and ordained as a priest in the church of England. I was defrocked in 1932 having been convicted of

immorality. I attempted to raise money for my campaign for reinstatement by parading on Blackpool's Golden Mile in a barrel. I died as the result of being attacked by a lion in its cage in Skegness.

v) I was born in Shropshire in 1877 and educated in Liverpool and the Royal Academy of Music. In 1895 I abandoned my studies of the violin and turned to acting. By 1902 I was stage manager for the Elizabethan Stage Society. In 1909 I directed a series of historical tableaux at St Andrew's Hall and from then on my career centred on Norwich. 1911 I formed a company of amateur players to produce mystery plays and morality plays which I housed in a renovated Catholic Chapel which had once served as a baking powder factory. I died in 1958.

*In Round 2 five extracts from organ pieces were played and quizzers had to identify the nationality of the composer.*

### Round 3

*Next in line*

What would follow the following?

Gladstone 1877; Atkinson 1881; Bates 1885 ??

Dr No 1962; From Russia with love 1963; Goldfinger 1964 ??

Elgar 1924; Walford Davies 1934; Arnold Bax 1942 ??

Cape St Vincent 1797; Aboukir Bay 1798; Copenhagen 1801 ??

John Masefield 1930; C Day Lewis 1967; Sir John Betjeman 1972 ??

*In round 4 the bass line of five hymn tunes was played. Quizzers had to give the name of the tune and the first line of the hymn for which it is primarily used.*

### Round 5

*By what name are the following best known?*

Eric Arthur Blair

William Joyce

Mary Ann Evans

Domenikos Theotokopoulos

Rodrigo Diaz de Vivar

Samuel Langhorne Clemens

Charles Lutwidge Dodson

Helen Porter Mitchell

Simon Templar

Clark Kent

### Round 6

*The monarchy*

**In which market town was the first king of England crowned?**

**Who was the first monarch of the united kingdom of Great Britain and Ireland?**

**At the execution of which queen was a Skye terrier found to be hiding under her skirts?**

**Which prince is buried at Sandringham?**

**Where was the present queen born?**

**What annual event did the Duke of Edinburgh describe as 'b\*\*\*\*y daft' which led to the Queen discontinuing it in 1958?**

**How many great grandchildren does the present queen have?**

**What two documents does the present queen not need?**

**Where is the Duke of Windsor, formerly Edward 8th buried?**

**Who is Viscount Severn?**

Round 7  
Fictitious pubs

What was the name of the inn where the smugglers met in Treasure Island?  
What was the name of the inn to which the lovers walked in Delius's opera 'A village Romeo and Juliet'?  
What is the name of the pub in the television series Heartbeat?  
In which opera is there an inn owned by Lilas Pastia?  
To which hostelry is there an invitation to 'come and make eyes at me'?  
From which inn did the Canterbury pilgrims set out on their pilgrimage?  
In which film did the song *White Christmas* first feature?  
Which smugglers inn was the location for a Daphne DuMaurier novel?  
From which operetta did the song *Goodbye*, famously sung by Joseph Locke come?  
Which film starring Ingrid Bergman is the story of Gladys Aylward, an English missionary?



Round 8  
Trivia

What is the southernmost city on the English mainland?  
Who won Strictly Come Dancing in 2014?  
What are the 6 colours on a Rubik's cube?  
Who composed 'Keep the Home fires burning'?  
What is the name of the angel in the film 'It's a wonderful life'?  
In which childrens' TV programme did Prof Yaffle play *Summer is y'comen in* on the mouse organ?  
What were the names of the Olympic Games mascots in 2012?  
Schubert had 1, Buxtehude had 2, Beethoven had 3, how many did Liszt have?  
In what two ways did Dopey differ from the other dwarfs?  
From which spacecraft did the Philae land on the comet 67P in November?

Arthur Ingrey

Some of our more long standing members will remember Arthur Ingrey who died on 9<sup>th</sup> January aged 91.

He and his wife Alice were stalwart members of the Guild (as it then was) in the 1980s and '90s. Arthur was organist at Limpenhoe near Acle and served on the committee in the 19190s. Alice, who died recently, often helped to provide lovely refreshments when needed.

They were a kind and generous couple whose contribution to the NGO made events of those years all the more enjoyable for their involvement.

## *100 Years Ago*

*From the Eastern Daily Press dated 26th January 1915 reproduced with permission.*

*Submitted by Pauline Stratton*

Fire in Norwich  
Big blaze at Queen's Rd  
Organs Destroyed  
Help from soldiers and Special Constables

Damage amounting to several hundred pounds was caused by a fire last night which wrecked many properties in the locality known as Scarle's Yard, Norwich. The greatest havoc was wrought in the organ-erecting shop of Messrs Norman & Beard's branch establishment, where five instruments (two of which were two-manual) were destroyed together with parts of at least half a dozen other organs. The building itself was completely gutted. Adjoining it was a large store belonging to Messrs Grix Ltd., which suffered a like fate. A stable in the occupation of Messrs Copeman & Sons demolished. Another stable belonging to Messrs Buckingham, coal merchants, was in the danger zone, but escaped without damage.

How the fire originated is not yet known. An admirable feature of the occurrence was the splendid help given by soldiers and special constables to whom the thanks of the community are due.

Apparently the fire broke out about nine o'clock. The area involved was situate about 200 yards from Queen's Rd and surrounding it are King Lane, Goldwell Road and Gordon Road. Most of the property and buildings attacked by the fire belong to Messrs Scarles, builders.

One of the first to notice what was happening was Mr Ferguson of Ashby Street, an employee of Messrs Norman & Beard. The foreman (Mr R Benson) and he had left the premises at five o'clock when everything appeared to be safe. At 9.15pm. Mr Ferguson saw a great blaze in the neighbourhood of Messrs Copeman's stables which backs on to the rear of the organ shop. He at once burst the locks on the stables and released two horses and a couple of wagons. Happily the animals were uninjured and were removed to a place of safety.

Next Mr Ferguson with others, went to Buckingham's stables, out of which the only horse was rescued quite safely and without hurt. Afterwards Mr Grix's horse was got out and taken out of danger. The hydrants were in Queen's Road and the motor fire engine was stationed in Goldwell Road where it was supplied with three lines of hose in Goldwell Road and King's lane and delivered two very powerful jets, the effect of which was early noticeable. The steam fire engine was sent for, and arrived but as the brigade had gained an effective control of the fire the services of the engine were, unfortunately, not required.

The troops who worked so well with coping with the outbreak were under the direction of a major of the pontoon section of the Royal engineers of Norwich. Not the least meritorious thing they did was to remove from the burning buildings, large quantities of seasoned and valuable timber, used in the construction of organs. This timber covered a large space in the yard but by dint of strenuous labour it was practically all saved. Had it been allowed to get alight the damage would have been enormous. As for the Special Constables they were mainly

engaged in keeping in good order the large crowds which assembled at various points in the neighbourhood.

All the buildings destroyed and those threatened by fire were single storey structures, and adjoined others. Luckily the flames did not reach the workshop of Messrs Norman & beard's alongside the erecting room. The former is used for making organs which are moved to the latter for erection. In it were three fine instruments and a quantity of workmen's benches, tools and appliances.

The brigade worked with fine spirit and great courage in a situation which was by no means free from personal peril. They accomplished their primary object in cutting off the fire to prevent its spreading to other premises. At midnight it was extinguished with the exception of an occasional red glow from charred wood where the five organs had once been.



### *NOA Desert Island Discs 2014*

*Harry Macey*

Desert Island Discs is one of our association's most successful and popular events. On Saturday February 7, we gathered in the Weston Room at the cathedral to welcome our special

castaway, Ashley Grote, Director of Music at Norwich Cathedral. The afternoon was, as usual, chaired by Ron Watson who guides our castaways so effectively, allowing them to relax and tell their story. Ashley recounted his early years in Colchester, how he became interested in the organ, and how this led to a choristership at King's College Cambridge from 1990. From King's, Ashley won a music scholarship to Uppingham School and, as a horn player, joined the National Youth Orchestra in 1998.

Uppingham provided opportunities for conducting so to mark this we heard the wonderful, concluding fugue from The Young Person's Guide to the Orchestra. Ashley passed his ARCO at aged 16 and FRCO at 18!

After an enlightening gap-year in South Africa, Ashley took up the organ scholarship at King's College, Cambridge from 2000-2004, and we listened to 'Once in Royal' from the 2003 BBC recording with Ashley as organist. After King's, Ashley served as organist-in-residence at Tonbridge School where the splendid 1995 Marcussen organ enabled him to develop his solo organ repertoire.

From 2005-2008 Ashley was Assistant organist at Westminster Abbey working under the influential James O'Donnell whom he much admired. Following his time at the Abbey, Ashley became Assistant Director of Music at Gloucester cathedral, enjoying the controversial 1999 Nicholson organ - not very convenient for accompaniment but splendid for certain solo repertoire. The icing on the cake is, of course, Gloucester's wonderful acoustic. He was at that time closely involved with the Three Choirs Festival.

Norwich cathedral welcomed Ashley as Director of Music in 2012. His contribution to the cathedral's music has been magnificent. Ashley suffered an anxious time when his little daughter Emily suffered a serious brain tumour along with other medical complications. Her treatment involved two serious operations at Great Ormond St followed by extended and complex treatment in Florida. We rejoice that little Emily is now making a wonderful recovery.

Ashley's final pieces of music had close personal associations – '*She*', sung by *Elvis Costello* and finally, a jolly song which became Emily's favourite during her illness and recuperation - *She'll be coming round the mountain*.

Ashley says he is a practical person and could cater for himself on a desert island, although he is a 'people person' and would feel rather lonely. His choice of book, apart from the Bible and Shakespeare, would be a manuscript book. No power on the desert island so no Sibelius!!

Ron asks our castaways to nominate a person from past or present with whom they like to be shipwrecked. He chose Katie, his fiancée, whom he is to marry on 26<sup>th</sup> May. We wish them all possible health and happiness.



Ashley's Desert Island Discs were:

- 1: *Sanctus* from *Requiem* by Fauré
- 2: *Erbarne dich, mein Gott* from *St Matthew Passion* J. S. Bach
- 3: *Fugue* from *Young Person's Guide to the Orchestra* Britten
- 4: Final scene from *Die Zauberflöte* Mozart
5. *Once in Royal David's City* King's Nine Lessons and Carols 2003
6. *Prelude & Fugue in E flat BWV 552 ...* J. S. Bach (Simon Preston)
7. *She* sung by Elvis Costello
- 8: *She'll be coming round the mountain* for little Emily

Ashley has broad musical tastes but, when forced to name a 'favourite' composer, cited (surprise, surprise!) J.S. Bach. And if he had to choose just one CD it would be a complete *St Matthew Passion* boxed set.

Ashley will be running the London Marathon on April 26 in aid of Great Ormond Street. I am sure donations and sponsorship would be gratefully received.

We thank him for a most interesting and entertaining afternoon and for arranging the use of the Weston Room. Thanks also to Ron Watson for chairing the event.

Please note that our next Desert Island Discs will be on Saturday February 20<sup>th</sup> 2016 at 2pm when the castaway will be The Very Revd Dr Jane Hedges, Dean of Norwich. The Dean has generously allowed us to meet in the beautiful Priors Hall, Norwich Cathedral.



*Early adventures in church music*  
*Part two - Moving on to new pastures*

Gordon Barker

The 1960s was undoubtedly a golden period for church music making in Croydon. The national influence of the RSCM was at its height, and the contribution of Addington Palace to the local scene was immense. It even acted as an organist/choirmaster employment bureau, as local clergy always contacted the RSCM about vacancies. The school scene was similar; many classroom music teachers were closely involved in church music as well, and choral music flourished in both schools and local festivals. Every year the Schools' Music Association arranged a festival concert in the Fairfield Hall which involved hundreds of pupils from both junior and secondary schools. Demanding programmes usually contained several commissioned pieces from noted composers.

In the autumn of 1960 I obtained the post of Organist & Choirmaster at St Martin's, Addiscombe, a church which took its Parish Communion seriously in the Percy Dearmer (Primrose Hill) mould. This was new ground for me, as my playing and choir work experience had so far involved just Mattins and Evensong. After a settling-in period which involved numerous hairy mistakes things began to come together and my boys' choir and I were beginning to enjoy ourselves. The vicar's patience certainly paid off, and he was delighted with the comments he received from the Bishop of Croydon following a confirmation service. By that time my plainsong skills with psalm and hymn had moved forward to a reasonably adequate rating. During my three years at

St Martin's the bishop attended on a number of occasions, and he always found time to come to the decent 2 manual Hill organ to thank the boys and myself after the service which was encouraging for us all. Practices were held on Monday and Friday evenings from 6 to 7.30 pm and were always attended by the vicar. On my arrival he chose the settings and anthems, but as my expertise increased he allowed me to take over the responsibility, and also to introduce new music. Looking back, it was the really thorough preparation for each service that stands out – not just the music; every aspect of the worship had to be as right as possible. It was my job to inspect the choirboys' attire before I went off to play the pre-service voluntary, and the lads knew that the vicar would check them over again before they left the vestry.

During my three years the choir numbers grew from twelve to twenty (age-range 8 to 14+) which encouraged us to develop our repertoire with the gradual introduction of the two-part anthems which the RSCM were making available – *Christ whose glory fills the skies* (Knight), and sections of *The souls of the righteous* by Nares were just two examples. At this time we were also singing four communion settings; Merbecke in the JH Arnold version, George Oldroyd's *Parish Mass*, Burton in F as well as the setting by LJ White in E flat, which was the boys' undisputed favourite.

St Martin's did not have a big congregation, but it was certainly big on support. The boys were paid sixpence a practice and a shilling for the service while their wedding fee was fixed at half a crown. The vicar's warden would often dip into his pocket to supplement their money if he was pleased with the singing,

and he could be especially generous to a youngster who had sung his solo really well. Each Sunday a pound or so was set aside from the offertory collection for the choir fund. My own salary was set at £60 per annum, plus two guineas for a wedding and one guinea for a funeral.

After Friday evening rehearsal most of the boys on stayed for 'Club' which comprised a games hour for choir and servers which included table tennis, numerous board games and table football. It was a great incentive for the probationers as 'Club' was a perk for the boys who had qualified for ribbons, another seniority aspect which was taken very seriously. Each year the boys took part in the Deanery Choral Evensong which was directed by Derek Holman (later Roy Massey) in Croydon Parish Church with one of the local organists playing the 4 manual Hill. I was lucky enough to be given that opportunity during my third and last year at St Martin's. By the summer of 1963 Celia and I had been married for a year and we were saving like mad for our first home – a bit more cash for the savings account would be more than welcome. As it happened, an interesting post was being advertised locally that offered much wider choral responsibilities at a very well-attended church just across the Kent border, and the Bishop of Croydon suggested to me that I should apply for it.

## *Fading recollections of a bystander*

*Peter Moss*

I stand very much on the sidelines of our excellent Association. Having been for 28 years a serving clergyman (but now a Quaker), I have, unlike most of you, never been a church organist, though I still occasionally play for funerals at Foulsham

I had piano lessons from age 5 to 19 (but never got beyond Grade VI) – I currently listen to CDs of Schubert's sonatas every week. I began organ lessons at school, aged 14, but I was not well taught and we had access only to a small 2-manual instrument. So I never understood registration – I could not tell you what a Sesquialtera sounds like, nor the difference between an open and a stopped diapason. One of my fellow-pupils did achieve his ARCO, but he had been at Canterbury Cathedral Choir School. He could transpose Bach's 48 into every key.

I acquired a full set of the Novello Bach edition. I mastered a number of Preludes and Fugues, especially the St Anne. I played a lot of Mendelssohn and a César Franck *Choral*, and I acquired a liking for Rheinberger – his *Passacaglia* remains top of my pops. And in the holidays I was able to practise on the heavy 3-manual tracker action in one of the Loughborough churches.

At Cambridge, I let my music slip, spending too much time as an ineffectual oarsman. (Roger Norrington sang in our voluntary college chapel choir). At Lincoln Theological College (where Alan Webster was Warden) I was on a rota for accompanying plainsong psalms and the hymns. (The Lincoln Cathedral organ –

and organist – were at that time in a state of serious collapse).

Between Cambridge and Lincoln, I spent time in an ecumenical work-camp in Friesland (NE Netherlands) and there I first met my wife and went to a recital on the massive Hinsz organ in Bolsward (with 450 in the audience, as every week through the summer). It was a transformative experience.

We return to my wife's home in Friesland every year with many opportunities to attend the weekly series at each of Bolsward, Sneek, Leeuwarden, Grouw or Easterein, and to marvel at the deep and extended organ culture. Friesland has a very flourishing *orgelstichting* (association). In earlier years, for many Saturdays the Tourist Office advertised *orgeltochten* (trips) to three or four churches (but you could only listen, not play). They do have a very comprehensive Open Day once a year over the whole province, and you can book times to play).

The only time I have been to an IAO Congress was when Peter Hurford took us to Haarlem. I recall especially a splendid French organ in Haarlem's Catholic Cathedral, the West Church in Amsterdam and Piet Kee playing Andreissen's *Sonata* in the Concertgebouw (where we had a fabulous buffet, and where Spohr is listed with Beethoven and Mozart among the All-Time Greats).

I have once commissioned a brand-new organ. It amazes me now that I did it with no organ consultant or other advice !!! In 1965 I became priest of a brand-new housing estate in Sunderland and was given funds to build a new church. (To start off with, we worshipped in our house and the music came from the

piano in an adjoining room). With Frisian sounds in my ears, I was reluctant to settle for electronic. Somehow I had become aware of the Organ Reform Movement and I found myself in High Wycombe, generously entertained by a Mr Walker, a reforming offshoot of the main family firm, and a bit later in Bethnal Green, where Noel Mander showed me a small instrument almost ready for delivery. I soon ordered its twin. I can no longer accurately describe it – I think it is one divided manual, with three or four speaking stops and one buzzy (but cheap) pedal stop. A local curate gave the first recital.

We had a lively association in Sunderland and an even livelier one when we reached Norfolk in the 70s. I recall several coach outings into Suffolk and Hertfordshire with prolonged pub calls on the way home, but otherwise (apart from remembered friendliness) amnesia triumphs. When I became a Quaker, the monthly business meetings seemed always to clash with the Association. That made me a very occasional bystander, which I have remained.

My principal claim to organ fame in Norfolk is having been responsible for having the lovely little barrel organ at Mattishall Burgh restored and used. It has a sweet tone and its 3 barrels include many of the most common tunes. The rarer tunes came in handy as voluntaries. Later on, in the Hempnall Group, my colleague Stuart Nairn had the Hill organ at Bedingham restored.

For years I never missed Jack Burns' summer season of recitals at Walsingham – regular highlights were Roy Massey, David Saint (best of the best) and Gerald Gifford. It is a splendid instrument. The small attendances always

amazed me. I even began practising there with a view to resurrecting my adolescent organ skills, but then I had a car accident and playing for a time was painful. I miss my weekly trip to Walsingham, but Gerald's CDs are there to remind us.

I also miss the overseas organ trips led by Philip and Pam Carter of Bristol. They took place twice a year and ranged over the whole of Europe and occasionally into the States. There was a hard core of about 15, some of them very knowledgeable and accomplished players, who never missed. I joined them 4 or 5 times – Friesland, Germany (for JSB's 250<sup>th</sup> anniversary), Switzerland, Innsbruck and (with Gonnie) Slovakia. Ronald Buxton of Kimberley was usually in the party - entertainment guaranteed. Philip had great contacts, so we got into monasteries, private castles, organ builders – always a mixture of the old and the new. There must have been 1000 listening to the organ of the "other" church in Leipzig.

I booked to join Martin Cottam's party at Groningen last year, but the plane from Norwich was cancelled because of tropical storms at Schiphol. Martin's write-up in *Organists Review* is masterly.

I sold all my organ music (for a pittance) about 15 years ago. I listen to LPs of Lionel Rogg playing Bach and to CDs of modern Dutch chorale preludes and fantasias (especially Jan Swart), and to CDs of the great Dutch organs – Groningen, Leeuwarden, Alkmaar, Haarlem, Maasluis, Zwolle.. And I am as regular as I can be at Barry Newman's Lunchstop at St Andrews Hall (where distressingly 30 is a good crowd). I remember Carlo Curley playing at St Andrews, but for me at the moment Henry Macey is top of the pops.

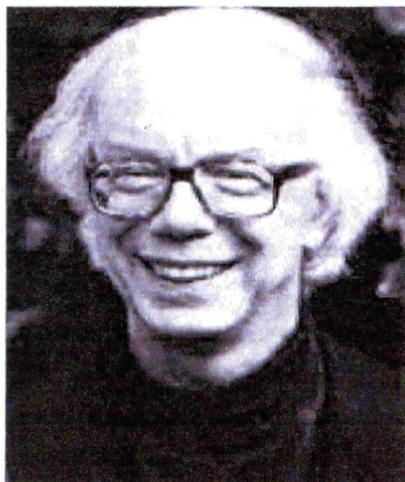
### ***Lionel Rogg, an international superstar at St Peter Mancroft Church, Norwich***

*Julian Haggett*

There is, perhaps, little required by way of an introduction or explanation when mentioning the name Lionel Rogg to organists or lovers of JS Bach's organ music for his name is synonymous with recordings of Bach and is recognised around the world. Born in Switzerland, he studied at the Geneva Conservatory and at the tender age of 25 performed the complete organ works of JS Bach to great acclaim. This propelled Lionel to the world stage where he was quickly recognised as one of the brightest talents of his generation and he went on to make many distinguished recordings including Bach's organ works, of which he made three versions, the complete organ works of Buxtehude, Couperin, Brahms, Reger, the list goes on. Lionel's playing is truly awe inspiring, and I myself remember listening to a recording of BWV 542, (Fantasia & Fugue in G minor), as a child, perhaps by chance, and it stood out as being alive with flavour compared to the recordings of Bach that I had by other well known artists. Lionel's recordings of Bach are one reason why I fell in love with the organ and decided to learn to play it. Recently I was in correspondence with our very own Martin Cottam conveying the exciting news that Lionel Rogg would be coming to Norwich in June 2015. It was exciting to hear how Martin was also inspired to learn the organ after hearing Lionel's recordings of Bach.

Last summer I was given the opportunity to study with Lionel. It was an incredible honour and the most fantastic experience, and one of the pieces

I presented for study was BWV 542. His expertise and knowledge are second to none. Lionel provided me with many new tools and ideas to add to my existing knowledge and understanding in performance on the organ. In the same way that his recording of BWV 542 inspired me as a child, I left Lionel's lesson in exactly the same mood, inspired. Since my time studying with him last summer we have been in correspondence on a regular basis.



His talents as a composer were revealed more thoroughly to me and in the autumn of 2014 he very kindly sent me two sets of chorale preludes which I have subsequently performed. He also informed me that he remembered playing the Peter Collins organ at St Peter Mancroft Church in Norwich soon after it was built. Having celebrated the instrument's 30<sup>th</sup> anniversary last June I decided that this needs to mark the beginning of the future for the Collins organ not just a marking of 30 years, so my idea was to create

something of a legacy in the form of an event that is both performance and education orientated, and happens on an annual basis each summer. The news from Lionel provided me with the perfect idea for this so I decided to invite him to give a recital and master-class. He very kindly accepted the invitation.

We have created a special 2 day event for his visit, hosting him on 5<sup>th</sup> and 6<sup>th</sup> of June. This VIP organ event in Norwich is an extremely good and rare opportunity for organists and those interested in the organ to gain experience, learning from Lionel's vast expertise on the organ works of JS Bach and improvisation, either participating or observing at first hand in the master-class on Friday 5<sup>th</sup> June. Needless to say this is also an opportunity to play the acclaimed Peter Collins organ which is perfectly suited to this music. The event will be relayed via our big screen and sound system in order to help make the event as inclusive and informative as possible. Pieces to be studied will be emailed to all attending in advance.

Anyone interested in coming as a participant or observer can contact me by email, [julian.haggett@hotmail.co.uk](mailto:julian.haggett@hotmail.co.uk). The recital on Saturday 6<sup>th</sup> June will be part of the Mancroft music summer series but held in the evening at 7.30pm and will also be on our big screen so we can both see and hear Lionel in action.

**The Octagon Chapel – Norwich**  
**Wednesday 22<sup>nd</sup> April from 1 – 2 pm**  
**Organ recital by Bryan Ellum**

## *Organ News*

*Geoff Sankey*

Adrian Reynolds, the organist at King's Lynn Minster, responded to my tongue in cheek comments in the last Journal to point out that as well as providing alerts to local shipping, the additions to their instrument have included ten softer stops to complement the six more robust ranks. Additionally, a Cymbelstern has been added comprising eight high quality cast bells. Some of the larger pipework was installed by Nicholsons, the remainder by Holmes and Swift. In the console, the electronics and controls have been modernised. All of this work was made possible because of a legacy from the late John Jordan.

Richard Bower has just completed a mini clean and repair of the little J W Walker instrument at Metton. Once a house organ, this mahogany gem with just two ranks of pipes carries a BIOS historic organ certificate.

Last year, the complete restoration of the one manual and pedal organ by Flight at Grayingham in Lincolnshire was completed. The organ was originally by Flight but had been Gothicized, as Richard describes it, early on. They have restored the original case size, keeping the Gothic above the impost returning the lower section to how Flight had it. Since the Bourdon pipes were not part of the original scheme, they have been re-sited separate from the main case.

More locally, the Scottow organ has received a tidy up with the pedal organ refitted; it now all works for the first time in years. The case of this was made from fireplace surrounds out of the hall dated 1642; the instrument itself comprises two

manuals constructed by Cedric Arnold using older pipework from the former organ by Benjamin Collins, bootmaker of Lammas. The rest of that former organ is in nearby Lammas church.

Further afield, Richard has been to Eid in Norway, where Ralph Cupper is organist, to plan the addition of a third manual.

Another small instrument benefiting from a makeover is the four stop organ by T C Lewis at Crostwick which has been cleaned and reset. It is blown by two pedals, harmonium fashion and the six-stop Felthorpe instrument, of uncertain parentage, was listing dangerously as a result of its base being devoured. It has been dismantled and is being cleaned prior to reassembly on a more secure base once the damp and worm problems in the church have been resolved. He also has work is in hand in St Nicholas churches at North Walsham and Stevenage.

W & A Boggis have been busy releathering reservoirs for a private customer's Mander instrument, the Stratton Strawless E W Norman instrument, and an organ outside the county.

Holmes & Swift are releathering three bellows for the much extended Rutt & Co organ in Heacham Parish church, as they were in imminent danger of splitting. They are also restoring a very elegant 1840 Daniel Gray chamber organ which will be available for sale once the work is complete.

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@btconnect.com](mailto:GPSankey@btconnect.com)

## *The French connection*

### *Tim Patient*

For the past few years I have spent part of the summer holiday staying with friends who moved permanently to France from Old Catton, ten years ago. I have been fortunate to have the opportunity to play some magnificent instruments whilst staying with them, the two most memorable being the Cavallé-Coll instruments in Perpignan Cathedral and in St Omer Cathedral.

Over the years I have learnt a reasonable amount of French romantic organ music but have been somewhat lacking in knowledge of French organ music from much earlier than the 19<sup>th</sup> century. However I felt that it was an area of music that I would like to explore and so enrolled on the 2014 Cambridge Academy of Organ Studies course, arranged by Anne Page. This took place on the Clicquot organ at the Priory Church in Souvigny, which is in the Allier Department in The Auvergne. Application sent off, accommodation and train travel booked, I set about learning some music in preparation for the course. The two great masses of François Couperin formed the main part of the repertoire. Other music was suggested and I decided to learn some pieces by Lasceux, a composer who was unfamiliar to me, and also to most other organists I have spoken with since the course.

There were four participants in the course, including NOA member Julian Haggart, and we all met together for the first time over a meal, along with the tutors, Pierre Dubois, Jean-Luc Perrot and Anne Page. After the meal we heard the Clicquot organ for the first time, when

Jean-Luc Perrot, the principal tutor, demonstrated its versatility. Following this, each course participant had the opportunity to play the organ for the first time and to hear its powerful Grands Jeux, Pleins-Jeux, gentle flutes, etc.

The first full day of the course was spent playing and listening to the organ. The whole course consisted of mini-masterclasses and something could always be gained, whether it was while playing the organ or listening to someone else playing it and the constructive comments provided.

After a night where three bats flew into my room through an open window, the pattern of Tuesday followed that of Monday. In the evening, an excursion to Moulins Cathedral was arranged. Here we were given a demonstration of the 1880 Merklin Organ. This has a very rich tone and a great deal of power, without sounding harsh. We stayed for a flute and organ recital after the demonstration, where the audience numbered more than a hundred. The second part of the course would continue (without me) at Moulins Cathedral later in the week.

The Souvigny course finished at Wednesday lunchtime so the morning was spent playing and listening to the instrument for the last time. Opposite the Church is a café, called Le Point d'Orgue. The café became almost a second home during the course, providing course participants drinks and lunch.

The course was a wonderful experience. Being immersed in music of the period was certainly enlightening and, being played on a period instrument, brought it much more to life. I have already booked my place on the 2015 course.

## Forthcoming Association Events

**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 NOA member, 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.

*Please let Harry Macey (01692 501023, [events@norfolkorganists.org.uk](mailto:events@norfolkorganists.org.uk)) know by Saturday 14th March at the latest if you wish to partake of the buffet lunch.*

**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 Chapel, Holbrook, Suffolk at 10am:**

***The East of England Organ Day - 'A Parisian Extravaganza!'***; The programme includes recitals by Tom Bell (organ) and Gemma Beeson (piano), and a lecture by Andrew Cantrill. The star attraction is the celebrated 'Organiste Titulaire' of Notre Dame de Paris, Olivier Latry who will be conducting a masterclass in improvisation and concluding the day's proceedings with a recital on the RHS Chapel's mighty organ featuring works by Boëly, Franck, Guilman and Vierne's Organ Symphony no.2. Unmissable!

Cost: £25 (All day, including Celebrity Organ Recital) or £10 (£7 concessions, students free) for the Celebrity Recital alone. Box Office: 01473 433100. [www.ipswichregent.com](http://www.ipswichregent.com)

**Saturday 6th June 2015, Soham Parish Church, Cambridgeshire at 2pm:**

***Organ Visit;*** We shall be hearing and playing the organ at Soham recently rebuilt by Richard Bower, and then attending 5.30pm Choral Evensong at Ely Cathedral. There will be opportunity for NOA members to play the Cathedral organ after the service.

**Monday 27th July -Saturday 1st August 2015:**

***IAO Congress;*** After too long an absence the IAO Congress returns to Norwich. Full programme and booking details can be found in the December 2014 edition of 'Organists' Review' magazine or online at: [iao.org.uk/newsevents/congress/](http://iao.org.uk/newsevents/congress/)

**Thursday 27th August 2015, North Walsham Church at 12.30pm:**

***Young Organists' Recital;*** This year we hope to have at least two young performers to entertain us with their burgeoning talents.

**September 2015:**

To be arranged.

**Saturday 17th October 2015, Aylsham Parish Church at 2pm:**

***An Illustrated History of Norman & Beard;*** As the 1911 Norman & Beard organ at Aylsham moves towards its restoration we are privileged to have John Norman give us this illustrated talk on the history of the great, formerly Norwich-based organ building company established by his forbears.

Followed by tea and cake.



**Tuesday 24th November 2015, Norwich Cathedral at 5.30pm:**

**Choral Evensong;** There will be opportunity for NOA members to visit the organ loft and play the Cathedral organ after the service.

**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](mailto:events@norfolkorganists.org.uk)) if you have any queries or require further details of any of our events.

*A message from Ashley Grote*

As some of you may know, my four year-old daughter, Emily, was diagnosed with a rare brain tumour in June 2014. Since then she has undergone three major operations and two months of proton beam therapy.

Thanks to the wonderful care of all the medical team and staff at Great Ormond Street Hospital, I am delighted to say that she is well on the road to recovery and a very happy little girl once again. Along with the whole family, I am very grateful to you all for your thoughts and prayers.



On 26 April I will be running the London Marathon in aid of Great Ormond Street Hospital Children's Charity. I would be enormously grateful if you are able to help me show just a small token of my thanks to everyone at GOSH by supporting this fundraising effort.

You can donate at [justgiving.com/ashleygrote](http://justgiving.com/ashleygrote) or by sending a cheque payable to GOSHCC to: Ashley Grote Marathon Fund, The Chapter Office, 65 The Close, Norwich, NR1 4DH

Any donation, however small, will make a difference and be much appreciated.