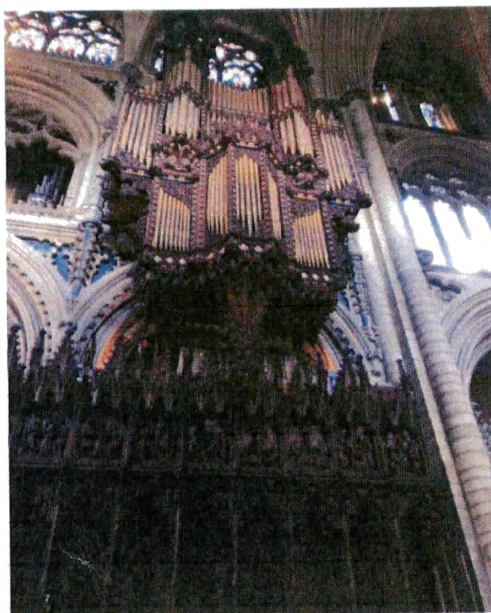


The Journal

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Organists' Association

The editor writes.....

Since the last Journal we have had the IAO Congress in Norwich and a gallant few Association members rallied around Martin Cottam helping with arrangements. Martin's input into this Congress was substantial and was duly mentioned by President James Lancelot at the first event in St Peter Mancroft and at the Annual Dinner. The burden of responsibility on Martin was not helped by an eye infection which meant him having to fit hospital visits into an already heavily laden week. Martin flew the Association flag and thank goodness for that. There may well have been very good reasons for it but there weren't many NOA members at the events.

The one free event, (which was not part of the Congress programme), was David Dunnett's recital on the Wednesday evening. They do say that there's nothing like hearing a cathedral organist on his own instrument. Well I've heard a few but this recital was one of the most extraordinary I have ever heard from anyone; it was astonishing. The near capacity audience gave David three standing ovations and in his inaugural speech the incoming President Peter King was unstinting in his praise and admiration for David.

Also favourably commented upon at the Annual Dinner were Allan Lloyd's exhibition of portraits of composers and his lecture tour, also reported in the EDP. An article about these would I am sure be of real interest to members.

A telling anecdote in James Lancelot's farewell address struck a chord with me. It seems that a candidate for admission to the choir of Durham

Cathedral asked 'do you teach magic?' James declared himself to be firmly of the opinion that in teaching boys to translate dots on a piece of music into sounds which affect people deeply he does teach magic. As musicians that is what we all do and he urged us all to keep on doing it to the best of our ability.

The other big event in my sphere of activity was to send off the final script of my first book, *A Thousand Blended Notes - Musical Tales of Three Cities*. With a foreword by Dr Francis Jackson and a cover design by Martin Cottam, this is a *mémoire* and covers all my musical development and numerous experiences with organs, organists and choirs in the cathedrals and churches of Durham, York and Norwich and further afield. I found writing it reasonably easy except for the issues of what to include and what to leave out and how to deal with encounters with awkward customers, pseudos, wannabees and downright oddities to whom the organ world seems particularly magnetic, without ending up being sued for libel.

Looking back through the programmes of the hundreds of concerts given by my choirs I found myself wishing that some pieces which had a quite short life were still in cathedral and church choir repertoires. I found many gems in the RSCM's Choral Service Books. *O How Amiable are Thy Dwellings* by John Gardner, *Behold now Praise the Lord* by Arthur Wills and *The Shepherd Boy's Song* by Derek Healey are worth digging out if you still have these books.

Reminiscing has reminded me at every turn what a great blessing being involved with music has been. Music is indeed magic.

Visit to Soham Parish Church and Ely Cathedral – 6th June 2015

Mathew R Martin

On a glorious sunny day 13 members headed to Soham Parish Church to play the new Richard Bower organ installed by him in 2013. It stands on a new gallery in the space where its predecessor once stood.

Some of the old pipework of the previous Forster & Andrews organ has been incorporated into the new organ which is as pleasing to the eye as the tonal quality is to the ear. No doubt Richard spent many hours voicing it. The acoustic was not so good in the church but this was probably due to heavy curtains and staging which had been set up in the church for a performance later in the day.

We were greeted by the organist Peter Scott and his wife who kindly provided us with some welcoming tea, coffee and biscuits.

A short demonstration of the organ by Peter allowed us to hear the many colours of sound it can provide and witness its versatility. Members were then invited to play.

Richard Bower was also present and members spoke with him about the work he had completed at Soham.

I understand that the Vicar has introduced a slot for the organ to play during each service so that people can reflect upon the sermon and be given the chance to allow this fine instrument to help in that reflection.

After our thanks were given at the end of the visit, there was time for the organist and his wife on behalf of the church to thank Richard once again for his

skills in producing a fine quality Parish Church organ that will sing out for generations to come.



After leaving Soham, members had the opportunity to take in lunch and then head a few miles up the road to Ely Cathedral.

I was grateful for the opportunity to wander around Ely and spend some time alone in this place, which afforded me the opportunity to also get my organ shoes re-heeled! The Cathedral appears to sit high up on a hill as one approaches it from any direction. It is a building where one wishes its walls could speak.

We met promptly at the West End at 5pm, albeit slightly depleted in numbers as some members had returned to Norwich to attend a recital by Lionel Rogg. After a choir rehearsal we entered reserved seating in the Choir for Evensong. The Preces and Responses were by Rose; Magnificat and Nunc Dimittis - Short Service - Orr; Anthem - Hymn to the Trinity by Arthur Wills

The office hymn was sung to plainsong by the Cathedral Choir - an

absolute lesson in how plainsong should be sung! The organist for the service was the Assistant Organist, Edmund Aldhouse with Paul Trepte playing the *Paeon* by Howells to finish the service.

After evensong, Edmund Aldhouse, came to meet us and gave a brief talk about the instrument and stated that if money was ever found then they would consider a nave division to boost congregational singing as where the present instrument is situated it does not carry to parts of the cathedral. We learned that the organ case was based on the organ in Strasbourg Cathedral and we were advised to look at the Ely Cathedral Website for more details about the organ.

Edmund then demonstrated the organ with a 15 minute recital for us showing the versatility of this instrument, after which the three remaining organists, William Moss, Michael Flatman and myself had the opportunity to play. I was offered the chance to register for myself but asked Edmund if he would do this for me. I felt I could learn a little more that way and appreciate and experience the sound better. We were very grateful that the Cathedral closed its doors to the public in order for us to have the freedom to experience the sound of the organ from various parts of the cathedral.

I would like to express my thanks to Rev Alban-Jones and Peter Scott at Soham and to Paul Trepte and Edmund Aldhouse and the Dean and Chapter of Ely Cathedral for their welcome and assistance in arranging these visits.

JOHN ROBBENS 1923 - 2015



Several members of the Association were present at the Thanksgiving Service in Somerleyton Church on 17th June which celebrated John's life.

Tributes were paid to him by family members, work colleagues and Revd Leslie Hobbs, the vicar of the church. All spoke of John's total dedication to whatever he undertook. Particularly mentioned was his sensitivity as an organist. Members of the church's choir sang two items very movingly, *Ave Verum Corpus* by Mozart and *The Lord Bless you and Keep You* by Rutter.

A Life Member of the Association and former Chairman, John was always approachable and friendly and extended a warm welcome to many. Many of us will remember him with much affection and recall the warm smile he always managed to share with so many.

John bequeathed his two manual and pedals Allen computer organ to the Association which is currently being temporarily stored at the home of one of our members. This instrument is available to anyone or any organisation, church or other institution which might want it, so please get in touch with any committee member if you know of anyone who may be interested.

'...folk do long to go on pilgrimage.'

Henry Macey

To the south and west of Leipzig in present-day Germany, lies Thüringen (Thuringia), a district where Bach spent much of his working life. Here are 'Bach' places such as Eisenach, his birthplace, Orhdruf, Arnstadt, Mühlhausen, Weimar, Köthen and, to the east, Leipzig - in Bach's day a city of greater importance than nearby Dresden.

Being the foremost organist of his day, Bach was often engaged as a consultant for the building, renovation and improvement of organs in the district. But when Bach died in 1750, his music fell out of favour and tastes began to move on. With this came the inevitable alterations to organs and, as time passed, many instruments with Bach connections became more romantic and eclectic.

After WW2, Thüringen found itself in the Soviet Occupation Zone and then in the DDR from 1949 until 1990. Throughout that period visiting Thüringen was largely impossible. The opening up of all German provinces has provided opportunities to visit beautiful countryside and fine restored towns and cities, many with splendid churches; this opening up has incentivised the remarkable advance of Bach scholarship. It became possible, with what remained in terms of organ infrastructure and documentary evidence, to re-create to varying degrees instruments which Bach would have worked with.

Several instruments rebuilt in the nineteenth and early twentieth centuries have now been returned to specifications pertaining at the time of Bach. This enables one to play Bach's music with resources he had at his disposal, albeit

with the caveat that, as Peter Williams wrote, "on no single organ that Bach is known to have played would all of his music have sounded at its best" ¹ and "the organist-historian need find it of no particular disadvantage, since the many influences on and cross-currents in the music of J.S.Bach are reflected in the various organs he is known to have played and admired." ² A few instruments retain some original pipework and are of considerable interest despite being reconstructions - even those with electro-pneumatic action!

This summer (2015) Melanie and I visited a number of important organs in the region. After a few days in Berlin which included a splendid concert in the Philharmonie, we drove south to Thüringen. Our first port of call was **Köthen**, where Bach was Capellmeister for the small Court of Anhalt-Cöthen from 1717-1723. Life at Cöthen (Köthen) was easy-going for Bach and in this happy atmosphere he wrote much of his fine chamber music, the violin concertos, sonatas and keyboard music. We paid €1 to park in a side street and found ourselves outside the site of Bach's own house! (the street is now called Bachstraße!) The Jakobskirche in the Marktplatz is a large, plain hall-church characterised by an exposed bridge between the two western towers, visible for miles. The original organ was a 1674 Thayßner but after many rebuilds is now a large Ladergast (III/47) of 1877. Whilst in Köthen, Bach's family belonged to the nearby Agnuskirche where he rented a seat for Anna Magdalena in the women's section.

After a Bratwurst mit Brot we moved on to **Halle**, where, on entering the spacious Marktplatz, one is greeted by a

tall statue of Handel, standing proudly in the centre of his birth city. The Marktkirche "Unser lieben Frauen" dominates the north side of the Marktplatz. Here, Friedrich Zachow, Handel's teacher, was organist until 1712 when, after a successful audition, the post was offered to JS Bach. After a three month delay, Bach declined the offer and became Konzertmeister at Weimar. There are two fine organs in the Marktkirche; Christoph Contius built a large instrument in 1712-16. Bach's detailed and critical report of 1716 survives and is counter-signed by Johann Kuhnau. Several rebuilds followed leading to the present new (1984) (III/56) west-end organ by Schuke of Potsdam which re-uses the original case; otherwise nothing from Bach's time survives. Beautifully positioned over the altar is a one-manual organ (I/6) by Georg Reichel (1664) in a tiny, gorgeous Baroque case. Schuke restored this instrument in 1982 after a rebuild of 1875 had lowered its pitch by a major third!! This little gem is tuned to quarter-comma meantone.

We then drove to the 11th century Gothic cathedral in nearby **Merseburg**, where Bach was involved in the planning of the specification of the large Wender rebuild of 1714-16. The present huge Ladergast (IV/81) of 1877 is in a glorious Baroque case of 1665. We arrived and chatted to an organ builder from Eule Orgelbau who was tuning the organ prior to a recital due to start at midnight!

On to the lovely old town of **Naumburg** where the 15th century Stadtkirche St. Wenzel, with its jaw-droppingly beautiful baroque sanctuary, pulpit and fittings. The stunning west-gallery organ case of 1695-1705 by Johann Goenicke contains a superb

restoration of the organ by Zacharias Hildebrandt, new in 1743-1746. Meticulous reconstruction took place from 1993-2000. Bach's extant report on the organ, dated 27 Sep 1746, whilst complementing Herr Hildebrandt's work, advises him to "*go through the organ again, stop by stop, to achieve more evenness in voicing as well as in stop and key actions*". This organ is wonderfully maintained and each Wednesday and Saturday at noon sees recitals (Orgel punkt Zwölf!) by the young, resident organist David Franke. The programme we enjoyed consisted of *Toccata Octava* (Muffat), followed by *Dies sind die heiligen zehn Gebot* BWV 678, *Wo sol ich fliehen hin* BWV 646 and Bach's BWV 593 transcription of the Violin concerto in A minor RV356 by Vivaldi. The wonderful colours range from the stunning Unda Maris to the massive organ pleno underpinned with a powerful 32' Posaune. Bach's music wafted around the gorgeous acoustic to the delight of the large, attentive audience. If ever proof were needed of the axiom, *'the organ's most important stop is the building it is in'* here it is.

We then drove the eight miles to **Weißenfels**, a hilly town some fifteen miles south-west of Leipzig. Here remains something of the demeanour of the DDR; cobbled streets lined with some drab, ruined buildings contrast with McDonald's and Lidl just down the road. The large Marienkirche dominates the town centre; bullet and shrapnel holes in the stonework are salutary reminders of what took place in all towns in eastern German in early 1945. Bach's second wife Anna Magdalena grew up in Weißenfels where her father was a trumpeter in the court orchestra. We drove up the steep

cobbled driveway to the Schloß Neu-Augustusburg, a huge rural estate with a large central castle of three wings, completed in 1682 and built around a broad courtyard. On entering through the gate-house, one is confronted on the right hand side with restored, white-painted buildings including offices, a museum and the entrance to the Parish offices and the church. To the left, in astonishing contrast, is the drab old stonework of unused, unrestored buildings looking to all extent as if the Russian army left yesterday! It was in this Schloß that Bach directed the first performance of the *Hunting Cantata* BWV 208 (which includes 'Sheep may safely graze') following a commission by the Duke of Saxe-Weißenfels for his special birthday hunt. We were warmly greeted by the wife of the Pfarrer (Parish Priest). (The Schloßkirche is used as the Lutheran church for the town).

The beautiful Baroque chapel with its high galleries houses a reconstruction by Mitteldeutscher Orgelbau Voigt (1983-5) of the 1673 Christian Förner organ (II/30), the previous organ having been badly damaged in WW2. This 'new' organ is electro-pneumatic but the magnificent sound is a result of considerable research. The work was funded by the DDR government for a prestigious Handel Festival.

Melanie keeps an informal record of the number of steps up to organ lofts!! Weißenfels sets a new record as it is 76 steps up to the console from the floor! So high is the console that, for fear of possible damage, I had to stop playing Bach whilst the heavens darkened and a violent thunderstorm rattled around the estate and surrounding hills. The Schloß and its organ have verified links to Bach but nothing from his time remains in the

organ. Also in Weißenfels is the fine Heinrich Schütz museum, housed in the only originally preserved home of the composer and where he spent his last years until 1672.

We moved on to the lovely Südharz town of **Sangerhausen**, some twenty miles west of Halle and on the south-west corner of the Harz. To the Jacobikirche where, again, the Pfarrer's wife gave us a warm welcome, explained access to the organ, handed us the keys and off she went for shopping to Aldi! The organ in this beautiful three-aisled Gothic hall church is again a faithful 1976-78 reconstruction by Eule Orgelbau of the original Hildebrandt instrument of 1726-28, (II/28) all housed in a stunning case of 1603 with its carved white and golden trumpeting angels added by Valentin Schwarzenberger in the eighteenth century. Here was another example of the acoustics blending so happily with the organ. Most wonderful are the beautiful flutes on the Oberwerk and an array of independent, versatile mutations on the Brustwerk.

Our next two days were spent just outside Bach's birthplace, Eisenach (in the suburb of Stockhausen – no musical associations as far as I know!). On a bright sunny morning we headed to the small country town of **Waltershausen** which lies on the old trade route between Weimar and Gotha. In the town centre is the beautiful central-plan Baroque Stadtkirche, "Zur Gotteshilfe" consecrated in 1723. The ceiling is a beautifully painted false dome and the architecture may have been a model for the famous Frauenkirche in Dresden, now faithfully reconstructed following the horrors of February 1945. The Waltershausen organ is, to my mind, beyond superlatives in

terms of playing Bach. Tobias Heinrich Gottfried Trost began building the organ in 1722 and it must have been visited by Bach, perhaps en route to Kassel in 1732 or to Mühlhausen in 1735 by which time the organ would have been completed. In central German organ building Trost was the most important builder at the time of J.S.Bach. Inevitable rebuilds followed in the 19th and 20th centuries and then from 1996-98 a faithful reconstruction of Trost's instrument was carried out by Waltershausen Orgelbau. The console is stunning and the musical colours are indescribably beautiful; there is a velvety *tremblant doux* across all manual divisions and two original Cymbelsterne by Trost. Amongst other pieces, I enjoyed playing the Prelude and Fugue in Eb BWV 552 on organo pleno, and *Schmücke dich, O liebe Seele* BWV 654. A very quiet rendition of *Vater unser in Himmelreich* BWV 683 (manualiter) on the Oberwerk *Flöte dupla* with slow tremulant was mellifluous in the context of the silvery crystal-clear acoustic of the church. The organ's pedalboard goes up only to D and the pitch is High Chorton (a¹ = 466.8Hz).

Most organs in Lutheran churches are on a west gallery but at Waltershausen it is proudly erected on the east-end gallery above the High Altar and pulpit, in fulfilment of Luther's vision of sacrament, preaching and music being a trinity of importance in worship. The gallery has a pair of permanently fixed timpani hanging precariously over the gallery balcony above the sanctuary, ready for those festive Cantatas with their trumpets and drums.

All the organs I encountered have independent pedal divisions and are a joy since the need for pedal couplers is

negated; notes coupled from the pedals don't steal your left-hand notes!

Our trip did include other non-musical visits not least to the wonderful Barabossahöhle, in the Kyffhäuser Hills near Rottleben. This is a large and fascinating network of caves – not unlike Wookey Hole in Somerset - which excited Melanie who has a keen interest in geology. We have been visiting Germany regularly since 1970 when my choral society in Egham established a link with a choir near Cologne.

Please do google the places mentioned for some interesting pictures; also, there are many clips on Youtube, especially of Waltershausen.

¹The Organ Music of JS Bach by Peter Williams (2003)

²A New History of the Organ by Peter Williamsß

Reference: Die Orgeln JS Bach: Ein Handbuch Christoph Wolff & Markuz Zepf (Bach-Arkiv-Leipzig) 2008 available in English (University of Illinois 2012

Organ specifications

NAUMBURG : (Hildebrandt, 1746)

Hauptwerk (II)

Principal 16'	Quintathen 16'
Octava 8'	Spitzflöte 8'
Gedackt 8'	Octav 4'
Spitzflöte 4'	Sesquialtera II
Quinta 3'	Weit Pfeiffe 2'
Octav2'	Cornett IV
Mixtur VIII	Bombart 16'
Trompet 8'	

Ruckpositiv (I)

Principal 8'	Quintadehn 8'
Rohr Floete 8'	Viol di Gamba 8'
Praestanta 4'	Vagara 4'
Rohrflött 4'	Nassat 3'
Octava 2'	Rausch Pfeiffe II
Mixtur V	Fagott 16'

Oberwerk(III)

Bordun 16'	Principal 8'
Hollflött 8'	Unda maris 8'
Prestant 4'	Gemshorn 4'
Quinta 3'	Octav 2'
Tertia 13/5'	Waldfloet 2'
Quinta 1½'	Sif-Floete 1'
Scharff V	Vox humana 8'

Pedal

Principal 16'	Violon 16'
Subbass 16'	Octav 8'
Violon 8'	Octav 4'
Octava 2'	Mixtur VII
Posaune 32'	Posaune 16'
Trompet-Bass 8'	Clarin-Bass 4'

WEIBENFELS (Förner, 1673)**Brustwerk (I)**

Quintadehn 8'	Gedackt 8'
Principal 4'	Gedackt 4'
Quinta 3'	Sesquialtera 13/5'
Octav 2'	Mixtur III 1'
Krummhorn 8'	Schalmey 4'
Tremulant to entire organ	

Oberwerk (II)

Quintadehn 16'	Principal 8'
Grob-Gedackt 8'	Spitz-Flöt 8'
Octav 4'	Quinta 3'
Sesquialtera 13/5'	
Octav 2',	Mixtur IV 2
Fagott 16'	Trompet 8'

Pedal

Sub-Baß 16'(wood)	Principal 8'
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Octav 4	Spitz-Flöt 8'
Octav 4'	Quinta 3'
Octav 2'	Mixtur IV 2'
Posaunbaß 16'	Trompet 8'
Cornet 2'	

SANGERHAUSEN (Hildebrandt, 1728)**Hauptwerk (I)**

Bourdu 16'	Prinzpal 8'
Gedackt 8'	Quintadena 8'
Oktave 4'	Spitzflote 4'
Quinta 3'	Octava 2'
Mixtur V	Cimbeln III
Cornet IV	Trompete 8'
Vox Humana 8'	

Brustwerk (II)

Still Gedackt 8'	Rohrflöte 8'
Violdigamba 8'	Principal 4'
Rohrflöte 4'	Nassat 3'
Octava 2'	Quinta 1½'
Siflet I'	Cimbeln III

Pedal

Prinzpalbas 16'	Subbas 16'
Oktavenbas 8'	Posaunenbas 16'

WALTERSHAUSEN**Hauptwerk (II)**

Portun Untersatz 16'	Gros Quintadena 16'
Principal 8'	Gemshorn 8'
Viol d'Gambe 8'	
Portun 8'	Quintadena 8'
Unda maris 8'	Octava 4'
Salicional 4'	Rohr-Flöte 4'
Celinder-Quinta 3'	Super-Octava 2'
Sesquialtera II	Mixtura VI-VIII
Fagott 16'	Trompette 8'

Brustwerk (I)

Gedackt 8'	Nachthorn 8'
Principal 4'	Flöte douce II 4'
Nachthorn 4'	Gemshorn 4'

Nassad-Quinta 3' Spitz-Quinta 3'
Octava 2' Sesquialtera II
Mixture IV 2' Hautbois 8'

Pedal

Gros Principal 16' Sub-Bass 16'
Violon-Bass 16' Octaven-Bass 8'
Celinder Quinta 6'
Quintadenen-Bass 16'
Viol d'Gambenbass 8'
Portun-Bass 8' Super-Octava 8'
Rohr-Flötenbaß 4' Mixtw-Bass VI 2'
Posaunen-Baß32' Posaunen-Baß 16'
Trompeten-Bass 8'
(Trost, c.1730)

Oberwerk (III)

Flote Dupla 8' Flöte travers 8'
Vagarr 8' Lieb. Principal 4'
Spitz-Flöte 4' Gedackt Quinta 3'
Wald-Flöte 2' Hohl-Flöte 8'
Vox humana 8' Geigen-Principal 4'

Tremblant doux on all manuals.

Two Cymbelsterne by Trost

Princes Street United Reformed Church, Norwich require an Organist. The Church has a fine 2-manual Willis organ. Services are held on Sunday morning at 10.30 am. There is also a small choir who would normally meet twice a month for practice.

Payment for this post, together with conditions of service, will generally be in accordance with the recommendations of the Royal School of Church Music.

If you find this position of interest, please contact Miss J. Helen Read either in writing to Princes Street United Reformed Church, Norwich, NR3 1AZ or by telephone to 01603 454253.

Exhibition by our member Allan

Pauline Stratton

A chance meeting with members Colin and Trudie Fenn at a city bus stop led me to Allan Lloyd's *Portraits of Composers* exhibition in Norwich Cathedral library, during IAO week.

Visitors were greeted by stunning portraits of Handel, Elgar and Parry, images of whom I had been use to as black and white photographs- brought to life in the rich colours of oil paints.

The delicate painting of the braid on Handel's coat made me realise that this exhibition was going to be a treat.

By way of Vivaldi, Cavallé-Coll, Vierne, Karg- Elert and Messiaen I passed through the centuries as I wove my way in and out of the library's bays, each corner revealing more of the 90 portraits. Over the years, the adjoining cathedral must have echoed with the sounds of their music but here were the faces of the men and women who created it.

Allan must have spent a lot of time researching the life, character and health of each individual bringing expression and warmth to their features.

I am so pleased I managed to see this exhibition; it was an amazing display of talent.

Lionel Rogg comes to Norwich

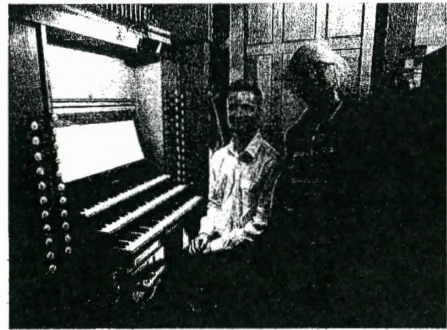
Martin J Cottam

Towards the end of 1971 my father began to express a desire to own a recording of 'that' Bach Toccata in d minor as played on an organ. My Christmas present to him that year thus decided upon I duly paid a visit to our local classical record shop. My mid-teens knowledge of Bach was largely confined to his being the stern looking man in a wig who wrote the '48'; of the organ I knew even less. There were two LPs with the required piece available in the shop; I chose the one with the more exciting photo on the cover. Great Organ Works by Johann Sebastian Bach played by Lionel Rogg on the Metzler organ in the Grossmünster Church, Zurich.

The persistent, foot-tapping pulse and contrapuntal complexities of Bach's organ music were a revelation, as was the sound of that big, neo-classical Swiss instrument, all brought so vividly to life by the young Rogg's masterly playing. It is no understatement to say that record changed the course of my life and I've since heard of many others who could give similar testimony to the seismic effect on their own lives of those early Rogg recordings of Bach. And what of that other recording fate so kindly stopped me from choosing? I heard it at my Grandfather's a year or so later; the playing was turgid, the sound of the organ irredeemably ordinary. It is inconceivable that particular record could have inspired my ensuing passion either for Bach or the instrument I love so much!

As soon as the announcement was made that Rogg was coming to give an afternoon of Bach masterclasses and an

evening organ recital at St. Peter Mancroft on 5th and 6th June I knew I had to be there, and I was duly joined by a good number of other devotees to learn from the master! Four 'pupils' had bravely booked themselves in for the Friday afternoon masterclasses; Jonathan Stamp (Toccata & Fugue in F major BWV 540), Alex Little (Prelude & Fugue in b minor BWV 544), Matthew Bond (Prelude & Fugue in C major BWV 547), and Tim Patient (Toccata, Adagio, & Fugue in C major BWV 564).



It was interesting to hear how each player approached the playing of Bach in their own particular way. In response Rogg did not seek to impose his own way of playing Bach. Rather he dispensed a whole variety of pearls of wisdom from his own vast experience designed to assist each player in their own quest to get to the heart of Bach's music and reveal its glories to their listeners.

A radio mike and a big screen video link to the organ loft enabled us to follow what was being said and done but Rogg is quietly spoken and talks with a Swiss French accent. It was not always easy to hear what he was saying but I caught much that was worth noting. For instance, the need to give the music sufficient

breathing space; to impart 'lightness and joy' (Bach as the master of dance!); to give due attention to moments of tension and surprise in the compositions, etc. As a player you need to decide how to convey what is all there in the music but without "being a tourist guide"! Rogg spoke too of Bach's own notation; all those wonderful curves in his music manuscripts and how our playing should likewise follow those expressive curves rather than being just a succession of notes. At one point I remember Rogg saying, "don't do anything special; just follow the curve of the music". There was also much detailed analysis on points of phrasing and the like. All highly illuminating.

From time to time Rogg would demonstrate the playing of various phrases himself. I was intrigued to see how chunky his hands looked, much as I've always imagined Bach's own hands to have been like. His fingers were quite tightly curled, often lifted individually quite high off the keys as he played. Now in his eightieth years, Rogg's best playing days are behind him, composition and teaching occupying far more of his time than performing. There were quite a few splurges to be heard in his little demonstrations, slips that had me worrying about his recital the next day. But as Julian Haggett stepped in and played the Fantasia in G major (the 'Pièce d'Orgue' BWV 572) as we awaited the arrival of Tim Patient from his place of work I was intrigued to see Rogg 'playing' the right hand part of the piece's opening movement in the air, his hand lifting up and down expressively from the wrist as if dancing with the music. When Julian had finished playing Rogg took his place on the organ bench to demonstrate what he was trying to convey and suddenly that

right hand figuration took off effortlessly and flew as light as a bird. The old magic was still there!

There was opportunity for members of the audience to question Rogg during a break in proceedings and he proved very approachable afterwards too. I delighted in being able to tell him in person at long, long last how he'd effectively changed the course of my life when I was but a teenager, a story he said he found very moving but that mine was indeed not the only such example he knew of. It must be such a privilege to receive confirmation that your life's work has had such positive impact on the lives of others.

There was a large audience for Rogg's recital the following evening and we heard works by Buxtehude, Muffat, Böhm, Bach, Mendelssohn, and Rogg himself. For me Rogg's performance of Bach's mighty Fantasia & Fugue in g minor (BWV 542) was the undoubted highlight of the evening. Magisterial and authoritative playing born of years of informed study of the piece, Rogg's 79 year old fingers and feet making light of the unremitting succession of semiquavers in the fugue. Rogg closed his recital with his own *Suite Anglaise*, an effective work comprising eight short movements with descriptive titles such as 'stream', 'mist', 'drops', and 'clouds' and concluding with a 'fanfare'. It is a privilege to hear a composer perform his own compositions; the ultimate 'authentic' performance I guess you could say. But I suspect I was not alone in wishing Rogg had treated us with some more Bach to bring his recital to, arguably, a more resoundingly satisfying conclusion.

Our sincerest thanks must go to Julian Haggett for inviting this highly regarded and enormously influential icon

of the organ world to Norwich and giving us the precious opportunity to learn from him, hear him play, and to actually meet him. A special event indeed.

Organ News

Geoff Sankey

Holmes & Swift have completed cleaning work at Litcham parish church. This is a Thomas Jones instrument on a west end gallery sporting 9 stops over its two manuals and pedals. Apart from this, the largest part of their work has been outside the county.

W & A Boggis have been working on a couple of crematorium jobs outside the county which have meant that they are only allowed access to work on the instruments during evenings and weekends.

Richard Bower has carried out a number of running repairs, particularly at Happisburgh, Great Cressingham, Calthorpe, St Margaret's Lowestoft and Hilborough.

He has also installed what he describes as a "wonderfully fine Carolus Allen large chamber-type organ" into St Mary's church at Fornsett Mary. The instrument had previously been in private ownership. This church had become redundant and derelict, but has now taken on a new lease of life following restoration as a community resource for concerts and other events.

Additionally, he has been carrying out work for an instrument outside the

county – for Eid in Norway. Although not in Norfolk, it is interesting to hear that he has installed a new organ stool in a Hampstead church: this bench has electrically operated rise and fall. Sounds more sophisticated than the fillets of timber many of us use!

John Plunkett is reviving an instrument to be installed in Oxnead church. It is a 2m+p house organ from Hempnall Methodist church, now closed. It has 8 stops including the pedal bourdon of 25 note compass. John tells me that it has a fine mahogany case and was built by E W Norman. John is progressing well, despite the complex tracker action, but he is not committing himself as to when it will be installed.

If any members have any information on any other work that I've missed which is being carried out on Norfolk organs, please let me know on GPSankey@btconnect.com

Centre page pull out

Forthcoming Association Events

Saturday 19th September 2015, Wymondham Abbey at 6pm:

Organ Visit: Mike Webb has kindly invited us to come and play the very fine, enlarged 1793 James Davis organ that resides in the west gallery of this magnificent edifice.

N.B. Please enter by the main north door. Once those attending 5.30pm said evensong have departed and we have gained entry the door will have to be locked behind us so please make sure you arrive in good time to go in at 6pm!

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.

Saturday 16th January 2016, Holy Trinity Church, Essex St, Norwich at 7pm:

Quiz & Chips; Ron and Isabel Watson have gamely agreed to be our quizmasters once again for our traditional curtain raiser to a new year of events. £7 per head for fish & chips/condiments/drinks. There will be a raffle and sale of goods to raise funds for the Association.

Saturday 20th February 2016, Priors Hall, Norwich Cathedral Close at 2pm:

Desert Island Discs; We are very grateful indeed that The Very Revd Dr Jane Hedges, Dean of Norwich has agreed to be our next castaway and that she has allowed us the use of the beautiful Priors Hall for the event.

Saturday 19th March 2016, Cromer Parish Church at 11.30am:

AGM, Buffet Lunch, Recital; John Stephens, NOA member and Organist at Great Yarmouth Minster has been booked to give the recital.

Saturday 16th April 2016, Redenhall Parish Church at 11am:

Organ Visit; The beautiful medieval church at Redenhall on the Norfolk/Suffolk border houses one of our county's most important and unaltered historic organs. Built by G.M Holdich in 1843 this intriguing west gallery instrument (II/P 24) is an early example of a C-compass organ by this builder but with features that place it firmly in the transition period between the Georgian organ and those of the later Victorian era. It retains its fine array of reeds and upperwork.

We are also hoping to visit the Hill, Norman & Beard/Richard Bower organ at Ditchingham Convent Chapel later in the day.

Saturday 14th May 2016, Bower & Co Factory, Weston Longville at 11.30am:

Organ Factory Visit; Richard Bower has very kindly invited us to come and explore his organ building works.

There will be a barbecue after the site tour.

Saturday 18th June 2016, Park Farm Hotel, Hethersett:
President's Dinner; Full details to follow.

Saturday 16th July 2016:

Coach Outing to Hampton Court Palace; Our day will include an afternoon visit to the Chapel and organ with Carl Jackson, the Palace Organist. 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.

Norwich Cathedral
Evening recitals at 7 pm

9th September Stephen Cleobury
14th October Jonathan Stamp

Bank Holiday and other recitals

24th September 1.10 pm RCO Winners

22nd October 1.10 pm Henry Websdale Organ Scholar Elect King's College Cambridge

13th December 6.30 pm Jonathan Stamp plays *La Nativité du Seigneur* by Messiaen

St Nicholas's Church Dereham

Saturday 19th September at 7.30pm

Celebrity Recital by David Dunnett to mark the 20th anniversary of the restoration of the organ. Retiring collection.

St Andrew's Hall Lunchstop Organ Concerts 2015

Mondays at 1.10 pm £5 on the door

Feel free to bring your lunch and eat it during the concert. The crypt restaurant is closed

September
7th

Philip Luke

14th David Dunnett

King's Lynn Minster

Saturday 10th October 2015 at 7. 30 pm

Tickets unreserved at the door £5 Children under 16 free of charge

King's Lynn Sinfonia

Soloist Adrin Richards Conductor Michael Hankinson

Organ Concertos by Vivaldi, Handel and Poulenc and Adagio for organ and strings by Albinoni

Tuesday Lunch-time recitals at 12. 30 pm

The café is open from 10. 30 am

1st September Stephen Hogger SS Peter and Paul, Lavenham

8th September John Stephens Great Yarmouth Minster

15th September Dr Tim Williams St Wulfram's Parish Church Grantham

22nd September Michael Whithall Wisbech

29th September Adrian Richards King's Lynn Minster

Friday 4th September at 7 pm Celebrity Recital Nigel Ogden

Most organ recitals will be accompanied by a big screen so that the organist may be seen

For more information contact Adrian Richards anmr@btopenworld.com and for future local and national concerts see www.organrecitals.com and www.stamargaretskingslynn.org.uk

St Mary's Church Attleborough (Norfolk) are seeking an enthusiastic and talented Organist and Musical Director.

Choir of adults and children trained to a high standard (recent engagements at St Paul's Cathedral and Westminster Abbey)

Traditional Churchmanship, weekly Parish Eucharist and monthly Choral Evensong and Festivals. Assistant Organist. Current salary £3,912 per annum plus fees for frequent occasional offices.

St Mary's has a well-maintained three manual Norman & Beard organ dating back to 1913. The organ was overhauled in 1962 and a full refurbishment was carried out in 2006.

Job description at www.attleboroughchurch.org.uk/director-of-music or phone the Rector, Revd Matthew Jackson for an informal chat on 01953 453185

Applications invited by 25th September 2015 for interview in mid October.

Cromer Parish Church 130th season of summer organ recitals

Organ recitals on Tuesdays at 8pm (free admission/retiring collection).

September

- 1st David Shippey (organ) Karen Smith (piano)
Pam Draper & Scarlett Askew (flutes)
8th Michael Nicholas (Organist Emeritus Norwich cathedral)
15th John Dillistone (Huntingdon)
22nd David Shippey (Cromer) – organ & piano
29th Othar Chedlivi (Montpellier France)

Organist wanted

Sprowston Parish, Norwich, requires a Director of Music/Organist to play at either of the two churches every Sunday while overseeing the music and its development at the other church. We would expect the successful applicant to work closely with our schools and parishioners to build up choir numbers to lead our worship within our two churches. The post holder will need to demonstrate good levels of energy and enthusiasm in this pivotal role to shape and develop our music ministry and will have the full support of our leadership team. Sprowston is a busy parish that has a significant number of occasional offices. The salary is negotiable. For further details contact Sprowston Parish office at office@sprowston.org.uk, phone 01603 411194 or the Vicar the Reverend Simon Stokes vicar@sprowston.org.uk, phone 01603 426492