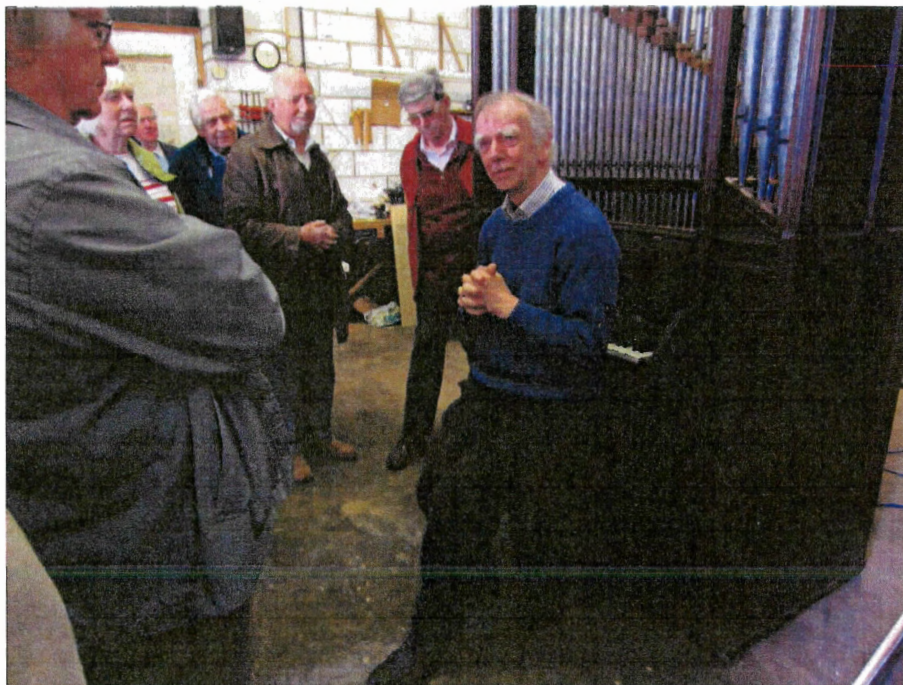


The Journal

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The editor writes.....

Quite surprisingly one of the sermons at the Eucharist at Norwich Cathedral in February began with a confession from the preacher that he was guilty of having music playing whilst he went about household chores and was not really listening to it. Not surprisingly he went on to urge the congregation to look below the surface of life's experiences to get the full picture.

I liked his opening and dislike intensely being in a situation where music is being played and nobody is really listening to it; musical wallpaper. One observation he made was that given the amount of time and trouble the composer and musicians have gone to to produce the music, the least courtesy one can afford them is to actually listen!

Certain art forms are more prone to this abuse than others. Paintings hung on walls for decorative reasons which no-one bothers to look at, for example.

Literature is one art-form which cannot be treated this way; all you can do with a book is read it, (unless it simply serves to prop up a leg of a piece of furniture which is annoyingly shorter than the others). Give someone a book and they will either read it or not; give someone a CD and they may put it on but not really listen, even carry on a conversation while it is playing, something which is not possible to do whilst reading.

As one who goes to operas I have frequently been amazed at the number of people who keep talking whilst the overture is being played as though the overture is not really part of the opera but is just something put there to give the orchestra something to do to warm up.

It is well known that in earlier times even the greatest artists have had to put up with people carrying on conversations whilst they were performing; not only is this rude to the performer(s) but also to those who are actually trying to listen.

As though the preacher's contrition were not enough he went on to confess that, as an instrumentalist, (he didn't say what instrument), he had gone to great lengths to learn to play pieces accurately in every respect but was so busy learning the notes and practising the technicalities of reproducing them that he lost sight of the underlying message of the music. How many of us are guilty of that!?

Which brings us to the question of interpretation. Prince Charles hit the headlines on 23rd April, the anniversary of both Shakespeare's birth and death, as he joined in a clever sketch at the RSC theatre in Stratford-upon-Avon in which well known actors each had a different take on the delivery of the famous line 'to be or not to be'. Each delivery whilst being different from the others had its own validity and this could apply to performing music just the same. You may be interested to see how Olivier Latty plays the final section of Bach's *Fantasia in G BWV 572* – quite a revelation! (It is on youtube). I recently heard a recording of Simon Preston playing the same piece with every note staccato – try it! Wanda Landowska once said to Pablo Casals 'You play Bach your way, I'll play him *his* way'. Would that we all had such insight as to know what was going on in a composer's mind when he or she wrote a particular passage. And if you are surfing youtube have a look at Schostakovich playing his own *Prelude & Fugue in A major* faster than any of the other recordings.

NOA Quiz and Chips 2016



The answers

Round 1

False
False
True
False
True
True
True
False
True
True

Round 2

Byzantium - Istanbul
Burma - Myanmar
New Amsterdam - New York
Van Dieman's Land - Tasmania
Camulodunum - Colchester
Aquae Sulis - Bath
Islas Malvinas - The Falklands
Tsarytsin - Volgograd
Northern Rhodesia - Zambia
New Hebrides - Vanuatu

Round 3

Borscht - beetroot
Mock Turtle Soup - oxtails
Spotted Dick - suet

Haggis - sheep's pluck
Welsh Rarebit - cheese
Wiener Schnitzel - veal
Biltong - any meat (air dried)
Savoury Duck - offal (pork)
Black Pudding - blood
Laverbread - seaweed

Round 4

John Paul 1st - popes
U Thant - Secretaries General of the UN
Alistair Darling - Chancellors of the Exchequer
Simon Preston - Organists of Westminster Abbey
Colossians - letters of Paul

Round 6

Walton - The first of the few
Richard Adinsell - Dangerous Moonlight
Vaughan Williams - Scott of the Antarctic
Rachmaninov 2nd piano concerto
Charlie Chaplin - Limelight

Round 7

Scarlet O'Hara - Gone with the wind
Richard III
Sidney Carton - Tale of two cities
Narrator - Under Milk Wood
William Wordsworth - Upon Westminster Bridge

Round 8

Royal residences
Anagrams of composers
Davy Crockett
Ambassadors
Kirkpatrick
17
Cinq Ports
Harpo
Sicily
Mice

In praise of Mozart

Allan Lloyd

Introduction

This article is a précis of Emily Anderson's epic translation from the German of 'The Letters of Mozart and his Family' published by Macmillan & Co. St. Martin's St London 1938. Mozart's actual words are written in parenthesis.

Family:

Leopold, Maria Anna, Nannerl and Wolfgang were a very close loving family, and it is a total paradox that they were so rarely living together. Disparate would describe the situation. When Leopold was not touring with Wolfgang he was living in Salzburg with Nannerl, and probably Maria Anna - Wolfgang's mother. Despite 1060 letters, there is very little description of Maria Anna or Nannerl. The converse appears with Leopold and Wolfgang. The only means of communication in the 18th century was by letter to maintain privacy, with frequency varying from three a week to one every six weeks.

Leopold had a permanent post as Vice Kappelmeister at Salzburg. He was of a philosophical disposition and made numerous statements in his letters including Latin phrases/maxims.

Domestic living:

Strangely, Maria Anna did not cook, so when a cook was not employed, meals were taken at friends' houses or inns when Leopold and Wolfgang were not on the aristocracy trail. Not infrequently, only one meal a day was taken by the Mozarts! Maria Anna appears to have lived a very dull, boring and lonely life. Certainly the

latter was true in Paris (1777) when Wolfgang was out regularly for the whole day. Nannerl was a constant help and support to her father in proof reading and copying, until she married in 1784, when she was 33 years old. (5 years senior to Wolfgang).

Health:

Nannerl and Wolfgang not infrequently picked up acute infections such as streptococcal and even smallpox, the latter giving rise to mild scarring on Wolfgang's face, that is minimized in formal paintings of him. It is highly probable that the Streptococcal infection sensitised Wolfgang's kidneys and later played a role in the nephritis which contributed to his death.

Leopold was relatively healthy all his life (1719 - 1787) but he and Wolfgang had a terrifying accident involving their horsedrawn carriage, when the wheel came off and the shaft broke. The latter was suddenly forced back into the carriage and was about to pierce Wolfgang's abdomen. Leopold adroitly threw his body over Wolfgang and the shaft very severely injured his leg - which took some eight months to heal: acute on chronic osteomyelitis of the tibia?

Maria Anna died around the age of 50 years. Quite possibly the stress of worrying about Wolfgang made a contribution. The two of them were alone in Paris at the time, 1778.

Constanza was pregnant every year 1782 - 1791, six infants died by their 5th or 6th birthday, only two sons survived to adulthood. The stress and unbelievable tragedies appear to have been partial causation in depressive illness or breakdown, necessitating taking the

waters at Baden. Wolfgang's letters are a little vague on this point.

Travelling:

Leopold traipsed Wolfgang and Nannerl round some 20 - 30 courts, cities or towns from 1762 onwards, some visited several times. In his teenage years Wolfgang accompanied his father, or had his mother as companion on some trips i.e. Mannheim 1777, Paris 1778.

The weather between October and March appears to have been invariably bad. Some inns were cold and inhospitable. The innkeepers were not averse to overcharging. On some occasions Maria Anna, although desperately short of money, still tipped maid or man-servants.

Roads were wretched and potholed. Average speed was 4/5 mph, achieving only 25 -30 miles per day. A journey of several hundred miles was indeed one of epic proportion such as when Wolfgang and his mother travelled from Vienna to Paris. Journeys were often uncomfortable even harrowing, as the front of the chaise or carriage was often open to the elements.

Finance:

As Wolfgang reached his teenage years, Leopold increasingly advised him on the cost of food, travel and touring. As a typical young man Wolfgang did not give this matter the attention he should have done. In the last ten years of his life (1781-91), the former close friendship became increasingly strained. In 1787 Leopold wrote a letter in exasperation... 'my son, you have brought all your calamities on yourself. You have no one to blame but...'

The marriage to Constanza brought no money to the couple and increasingly through the 1780s they were on or near the breadline living in Vienna. On top of family costs were the costs of medication, doctor's fees and treatment.

In 1788, following the death of his father, Mozart turned in desperation to Baron Michael Puchberg, a Freemason of two lodges, for immediate financial support. Twenty begging letters were written to him, one requesting 2500 gulden, quite a colossal sum and each time he helped. What a test of friendship! At Mozart's death in 1791, 90% of his vast compositional output was totally unknown to the general public. Occasionally, when very short of cash, he'd had to sell some works for 'peanuts.'

While living in Vienna, Mozart and Constanza were constantly on the move, shifting to poorer and poorer accommodation, each time further and further away from the city centre. The wonderful film *Amadeus* ignored this aspect of Mozart's life.

Mozart -The Man:

Mozart expressed a kaleidoscopic assortment of differing personality and character traits: artless, often amusing, outspoken, coarse, lavatorial, profound poignancy, humanity, the timelessness of his music.

He wrote in a great hurry, with erasures, splashed with inkblots, scrolls and flourishes, a very spontaneous letter writer, he indulged in colloquialisms or slang. Sentences were strung together by dashes. While expressing himself in words, he was often in reality thinking in terms of music. There were words written backwards, phrases reversed and other oddities of expression. When he

extemporised fugues he used all sorts of tricks to maximise the number of variations possible in a wealth of interlacing, flawless texture. Apart from one letter to Joseph Haydn, he never wrote to any composer or musician.

Wolfgang and Leopold undoubtedly made many friends in their lives, but it is profoundly sad that they encountered enemies in the form of jealousy and rage, ie. Salieri, Archbishops, brothers-in-law and Kozeluch. It would appear that these people could not come to terms with the fact that Mozart was so VERY MUCH cleverer than they were, when they had reached the pinnacle of their career. Rather like having Leonardo da Vinci, Albert Schweitzer or Albert Einstein living next door to one!

This article was commenced stating that the family was 'disparate' in terms of family life. In 1791 the family were in desperate straits, only Nannerl remaining alive, of the original Mozart family.

Constanza played an enormously important part in Mozart's posthumous life, a fact for which all music lovers must be profoundly grateful. If she had been negatively motivated, in a fit of pique, she could have destroyed any number of Mozart's priceless compositions.

It is a total mystery that Mozart states repeatedly how, when visiting new cities and towns he was most diligent in trying out the organ in the local churches, Courts, Abbeys etc. playing on spec at services, - and yet his organ compositions are lamentably few.

Another paradox to the interested observer is how one can equate his occasional outbursts of vulgarity and crudeness with his greatest, sublime sacred works. An opinion has been hypothesised regarding the above as to

whether Mozart suffered from Tourettes Syndrome or similar genetic neurological disorder.

VOLUME 1 1762 - 1777 (15 yrs) 220 Letters!

In February 1764, Wolfgang was eight years old and in Paris with Leopold and Nannerl. He had a severe throat infection and temperature and in danger of choking (diphtheria?). In Paris at that time, it was all the rage to be inoculated against smallpox. However, Leopold was vehemently against it, and expressed 'his aversion to this impertinence, leaving the matter to the Grace of God'. Leopold was profoundly religious and this strongly influenced Mozart as he grew up. Wolfgang did in fact contract smallpox and was left with many red spots on his face, which were particularly distinct in cold weather.

Germany at that time was divided into 400 principalities. Each day, Leopold took Wolfgang and Nannerl to be introduced to Emperors, Counts, Archbishops, Dukes, Barons, Lords, Electors, the rich and famous and their entourage. Travelling was an expensive business and Leopold repeatedly makes this point. Additionally the roads were often bad and the weather wretched. Some innkeepers overcharged and at times, the room allocated to them had no heating, no fireplace and was colder than the weather outside!

In Vienna 1768, Leopold in writing one of many letters to his Salzburg landlord Lorenz Hagenauer, deploras the musical taste of the Viennese, who he claims, have no interest in serious music, wanting only vulgar entertainment.

Increasingly, Leopold found that as fame spread of him and his talented

children, they had a growing number of enemies. 'Deeply laid plots and malicious persecutions -: 'IN TE, DOMINE, SPERAVI; FIAT VOLUNTAS TUA! What God does not want, I do not want either'. A Voltaire follower stated after seeing Mozart perform, 'Now for once in my life I have seen a miracle, and this is the first'.

Leopold and Wolfgang were repeatedly confronted with unpleasant professional jealousy: the notable ones being, Salieri, the Archbishops of Salzburg and Vienna and later on the two elder brothers-in-law, husbands of Josepha and Aloysia. Leopold stated, 'You see how one has to fight one's way through the world. If a man has no talents, he is unhappy enough; but if he has, envy pursues him in proportion to his ability.' Leopold and Wolfgang indeed found that, 'a prophet is not without honour save in his own country'. This became increasingly so a few years later in Salzburg, where Leopold was Vice Kappelmeister for most of his life.

When Mozart was 12 years of age, malicious scandal-mongers spread the gossip that he had received 2000 gulden (approximately equivalent to 2 years pay today), for a recent Opera. Again, in 1768 a number of jealous musicians were hell bent on preventing the display of Mozart's great musicianship as a composer. He was 12 years old!

In 1769 Mozart conducted a new Mass, conducting with a baton, which was the custom for church music, whereas operas and orchestral works were generally conducted from the harpsichord. At the age of 13 years (1769) Mozart comments to 'a girl friend', 'for what reason is idleness so popular in young

people that it is impossible to encourage them into better ways of living'.

In Volume 1 1763 - 1777 (7 - 21yrs) Leopold and Wolfgang toured largely in the absence of Maria Anna, (Mozart's mother). Leopold's letters (many hundreds) were largely to their landlord Herr Hagenauer, and Maria Anna, and Nannerl, when she wasn't with them. She was 5 years older than Wolfgang and a very talented harpsichord player, able theorist and copyist.

In the above years, a number of cities and towns were visited; Vienna, Munich, Mainz, Frankfurt, Coblenz, Brussels, Paris, London, The Hague, Lyons, Olmutz, Innsbruck, Verona, Bologna, Rome, Milan, Naples and Wasserburg. Many of these cities were revisited several times!

These books of 'Lives and Letters' give accurate portrayals of the character and personality (physiognomy) of Leopold and Wolfgang. Sadly there is a lack of information on Maria Anna and Nannerl - as people. It has been admitted that some letters have been purposely curtailed in length to stop the volumes being too unwieldy. As it is, they amount to nearly 1600 pages in total. Details of illnesses have been omitted, - but it is highly likely that Mozart had repeated Streptococcal throat infections as a child, that played a significant contribution to his nephritis in later life which led to the fatal nephrotic syndrome in the last month of his life - November 1791 - when he was grossly swollen and totally bedridden. A painting of his death has been labelled 'TYPHUS' ? the reliability of diagnosis.

South Norfolk Delights

Martin J Cottam

The true worth and usefulness of a particular invention can often be evidenced by its longevity. Take the vacuum cleaner or the motor car, or even the television, for example. Invented many, many decades ago each of these technologies has undergone all manner of developments and refinements. Initial prototypes may have been superseded and subsequently junked (no-one watches TV in the form Logie Baird envisaged) or simply by-passed awaiting more opportune times (the electric car of 1895) but the present day manifestations of each of these examples continue to fulfil the same tasks they were originally designed to accomplish if rather more efficiently and, occasionally, more stylishly than their predecessors.

Much the same could be said for the pipe organ. We no longer use water to power our instruments in the way the ancient Romans did, and much other development (for better or worse) has taken place during the intervening centuries. But music is still made by pressing keys to allow the passage of wind through a succession of carefully constructed and tuned pipes.

In one highly significant respect, however, the organ is quite unlike those aforementioned inventions. Museums and collections all over the world contain lovingly preserved and cared for examples of those other machines from each stage of their technological or aesthetic development. But rare indeed are those organs from the past that have come down to us in anything like their original form. Being in the main a fixed structure in a

specific location most organs have undergone greater or lesser degrees of reconstruction and alteration as technological developments or liturgical and tonal fashions (and the sometimes over-zealous whims of resident organists!) have come and gone. The overwhelming majority of instruments we see and hear today (unless built in recent decades) are not the ones our forbears would have known even if large amounts of original pipework remain. We have been fortunate, however, in recent years to be the beneficiaries of an increasing number of meticulously researched and exquisitely crafted reconstructive restorations that have returned some of the world's most significant historic organs to something like their original form. But a measure of compromise and informed conjecture will have been necessary along the way, the truly 'authentic' voice forever elusive to a lesser or greater degree.

That is why virtually unaltered survivors like the organ at Redenhall parish church are so incredibly precious. Apart from the possible later replacement of the Great Trumpet and the provision of an electric blower the GM Holdich organ at Redenhall (II/P 24) is just as it was when first brought by twelve horses from his workshop in London and erected on the purpose built west gallery in 1843. Those NOA members who availed themselves of the opportunity to visit Redenhall on the morning of Saturday 16th April had the privilege of hearing and playing an instrument sounding just as it must have done over 170 years ago.

At first sight the specification looks straightforward enough with complete principal choruses on both manuals, Flutes, and a generous provision of colourful reeds. The low G compass of the

Georgian organ has been discarded in favour of the 'German' C compass then coming into vogue and which we are all now so familiar with. Indeed this organ is one of the earliest on which Holdich employed this compass. There is also the provision of a pedalboard, something still relatively uncommon in England at that time.

Such developments were apparently encouraged by increasing awareness of the works of JS Bach as championed by the likes of Mendelssohn, and the demand for instruments on which they could actually be played. But as we quickly discovered, the organ at Redenhall was most definitely not designed with the works of Bach in mind! For one thing the pedalboard has only 20 notes, and only the bottom 13 of those actually have pedal pipes! And those manuals may have a C compass, but only 8 of the 23 manual stops go all the way down, most of the remainder stopping at Tenor C! On the other hand, both manuals are provided with 'Sesquialtera/Cornet' stops. But try playing a traditional 18th century English Cornet Voluntary and you quickly hear that the all important Tierce rank is there for only an octave or so, the rank sounding like a more straightforward Mixture in the remaining octaves.

What we have then is an instrument with German C compass and pedals on which you can't really play Bach, whilst at the same time being an organ on which the native music of the previous century doesn't sit quite as easily as one might have expected. What on earth was Holdich playing at?! This is very much an instrument of that curious 'transition' phase of organ building between the Georgian and Victorian eras. It was never designed to be a 'recital' instrument but a

liturgical one. Anyone wishing to explore the subject of just what sort of music these 'transition' organs were designed to cater for would do no better than to read Andrew Hayden's fascinating and illuminating article in the 2015 BIOS Journal (No.39), "Small Organ Design in the Nineteenth Century".

For our part we found the instrument possesses a very fine range of colour and a bright, robust tone that reaches with ease into the furthest corners of Redenhall's imposing church interior. The west gallery position certainly helps in that regard but so too, surely does the happy fact that the walls joining the nave to the west tower are built at an angle thus acting almost as if purposefully designed to aid sound deflection! The organ looks as good as it sounds too, being housed in a carved wooden case adorned with gilded pipes. I was particularly taken with the rather large and bizarre Green Man heads supporting the side towers!

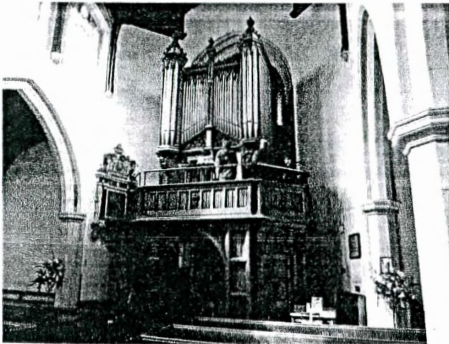
For all its character, colour, and grandeur I should imagine this marvellous organ could prove somewhat frustrating if it were the only one you could practice on week after week. Its 'transition' features are just too limiting for so much of the organists' repertoire. But that is exactly why most other organs of this era have been so radically altered or destroyed by subsequent generations... and why this precious survivor should continue to be preserved and treasured just as it is!

After lunch we regathered in the chapel at All Hallows Convent, Ditchingham where we encountered an altogether more familiar style of organ (III/P 23): manuals and pedals of full, conventional compass and dimensions; comfortable console; generous provision of playing aids, etc. Originally built by

Hill, Norman & Beard in the 1950s with a specification containing an interesting mix of the romantic and neo-classical, the organ was enlarged slightly by Richard Bower in 2005 and housed by him in a very fine, carved wooden case on a gallery in the impressive, high rounded western apse.

Following a warm welcome by one of the Sisters and an entertaining short talk on the history of the convent by Dr Nick Groves we took our turns on the organ. I have to confess I did not find it so bright, colourful, or 'punchy' as I had anticipated but the generous supply of woodwork and carpeting in the chapel might have had something to do with that! Others found it much more to their liking than the more awkward Holdich at Redenhall. Encountering such variety is, of course, one of the particular joys of being an organist.

Special thanks must go to Jonathan Palman (Redenhall), Sister Sheila (Ditchingham), Dr Nick Groves, and our Events Secretary, Harry Macey for enabling us to enjoy such an agreeable day's organ exploration on the Norfolk/Suffolk border.



Annual General Meeting

Alan Morris

Saturday 19th March saw NOA members heading towards the seaside town,, but not seaside weather, of Cromer on the North Norfolk coast. Our venue this year being the lofty and spacious church of St Peter and St Paul. The proceedings began with the administrative meeting in the lounge under the tower which was ably chaired by our President Mathew Martin and attended by a pleasing number of members.

After a minute silence to remember David Watson and John Robbens who had died during the year the usual business began: apologies, minutes of last year's meeting, reports and election of officers and committee members. Our thanks to the Vicar and PCC of Cromer for the use of their building for this meeting.

At the close of the meeting, members made their way to the Parish Hall for the lunch prepared as always by Melanie. Out grateful thanks to Melanie for the contribution she makes year by year to our functions.

When all were replete, the gathering headed back to the church for the recital by our member John Stephens of Yarmouth Minster. John began by giving us some details of the pieces he was to play. Incidentally, he could certainly give instruction to some clergy on the art of speaking in a large building as sitting towards the back of the church I could hear every word!

To begin, John took us to Canada for *Quatre Psaumes* by the Quebec born Denis Bedard. These were commissioned by the Canadian Reformed Church in Langley, British Columbia.

Psalm 124 was delightful, with an ornamented trumpet melody which contrasted and interacted with flutes; *Psalm 91* quite brief but a most delicate interpretation; *Psalm 86* this contrasted with the first two psalms, intense and with wonderful moving dissonances in the accompaniment; *Psalm 100* 'O be joyful' it certainly was. A most arresting start and had the 'wow' factor throughout.

Back in England for Philip Moore's Variations on the French carol *Noel Nouvelet*. Very interesting registration which gradually brought the piece to a magnificent climax near the middle before descending to allow a soft conclusion.

Still in England Francis Jackson's *Meditation on Love Unknown* was next. Dr Jackson, the most distinguished organist of York Minster for many years, is a much valued friend and member of the Association. The tune 'Love Unknown' is used for the hymn 'My song is love unknown'. The melody weaves interestingly between the registers. A lovely, moving and contemplative piece.

We were next treated to our own Ron Watson's *Immortal, invisible*. An undulating introduction leads into the first statement of the tune which is given to a reed stop in the pedal. Next comes a chordal section which takes the piece into a flourish of the tune, returning to the more contemplative mood with which the piece began.

Then came *Toccata: Aberystwyth* by the young organist of Bristol Cathedral. Powerful introduction to the initial statement of the tune. Later the pedals take over the melody with the manuals dancing above.

Travelling to the continent we encountered the freelance composer Hans-Andre Stamm. We were treated to his

Toccata Gallica. This was quite foot-tapping. A most exciting, multi-rhythmic and energetic composition.

The recital finished as it started with Denis Bedard – his *Variations sur Christus Vincit* A grand opening showing off the Cromer reeds alternating with some almost full Great chords followed by a very delicate melody over the tune on the pedals and further by an ornate rendition of the tune over a chordal accompaniment before a fantastic finish. This piece demonstrated not only what the organ can achieve but also John's ability as an outstanding organist.

Some of us first heard John at a composite recital by Kenneth Ryder's pupils in St Peter Mancroft. We thought then that he had great potential; how right we were.

Organ News

Geoff Sankey

Boggis & Co have been working in Somerset since the beginning of the year although they have work closer to home scheduled to start after the Somerset job.

It was good to see that the beautiful historic Russell instrument from East Bradenham is receiving attention by Richard Bower.

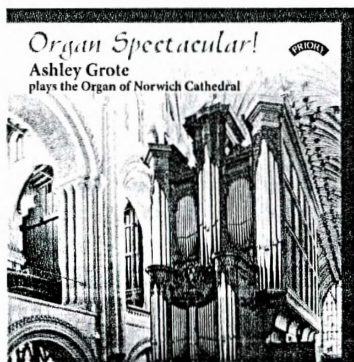
The Hunter/Mander instrument in a Deopham barn continues to make good progress and has issued its first musical sounds in Norfolk since being removed from Guildford where its old home has now been demolished.

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.

Such fun!

Michael Flatman

On the chilly evening of Friday 11th March it was heart warming to see Norwich Cathedral so full for an organ recital entitled *Organ Spectacular* given by Ashley Grote. The purpose of the evening was two-fold, firstly to mark the release last week of a new CD by Ashley on Priory Records with the same title and secondly to raise money for the work of Great Ormond Street Children's Charity. As many of our readers will know, Ashley's daughter Emily underwent two long and difficult operations there followed by a course of proton beam therapy in Jacksonville, Florida. In 2015 Ashley ran the London marathon and raised over £20,500 for the charity.



If ever there was a programme designed to make non organ aficionados enjoy organ music this was surely it! In all my fifty five years of recital going I don't think I have ever heard all of these popular pieces played in one session. We had Bach's *Tocatta and Fugue in D Minor BWV 565*, Vierne's *Carillon de Westminster*, Elgar's *Imperial March*,

Lefébure-Wély's *Andantino in F* and *Sortie in E Flat*, Boëllmann's *Suite Gothique Op 25*, Sousa's *The Stars and Stripes Forever*, a rousing duet played by Ashley and Organ Scholar Jonathan Stamp and to end Widor's *Tocatta from Symphonie No. 5 in F Op 42*. Ashley also included one of his own compositions a short piece entitled *Prelude on 'Cross of Jesus'*. All of these pieces are featured on the CD apart from the Sousa which Ashley described as a 'bonus track'.

The whole concert showcased Ashley's virtuosic skill at the console and his fine musicianship shone through making the Cathedral organ really sing. Each piece was warmly applauded by the audience and at the end of the concert, judging by the long queue, brisk sales of the CD were taking place in the Cathedral Shop which Ashley was happy to sign.

I listened to the CD the following day at home and Neil Collier and his team at Priory have done a fine job in capturing the sound of the Cathedral Organ. The microphones were placed carefully to give a sense of the ambience of the building so not too close to the instrument. The sound I am getting at home is very similar to what I was hearing about six rows back in the nave. Many of our readers might be tempted pass this CD up when they view the contents of this disc, being mostly very well-known items in the organ repertoire of which we will have many recordings in our libraries. However, this is a thoroughly enjoyable CD and one is reminded of just how enjoyable many of these pieces are. As I have said in my review of the recital, this CD would make an excellent introduction to the organ but will also be enjoyed by many who know the instrument and its repertoire well. It will also serve as an excellent historical

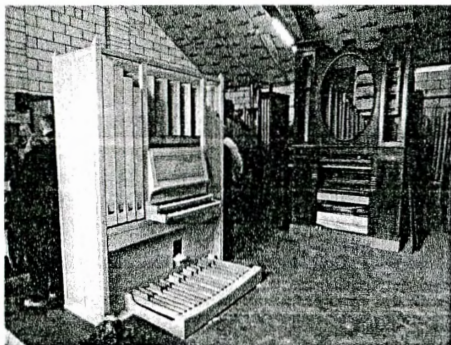
recording of the organ as it sounds now prior to the forthcoming work that is to take place.

The CD, Priory Records PRCD 1153 is available from all the usual sources.

I am sure all our members would like to congratulate Ashley for completing this year's London marathon in 3 hours 42 minutes 18 seconds and raising almost £13,500. If anyone would like to send a donation they can do so by visiting the website

www.justgiving.com/ashleymarathon2016 or by sending cheques payable to GOSHCC to 53a The Close, Norwich NR1 4EG.

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Old and new in Richard Bower's factory

A trip to Welgrove organ manufactory

Prue Goldsmith

“Come Queen of months! In company with all merry minstrelsy.....” said John Clare, and it was down some Norfolk country lanes just as he described, that a large company of organists headed on May 14th looking out for that NOA sign announcing the venue.

After a welcome cuppa in Mrs Bower's kitchen we all followed Richard to the complex of workshops which house all the tools of the trade to design new organs, plus the wherewithal to bring to life organs of many ages and builders. The only concession to modernity was his computer system which not only can design but actually make sections of an organ.

The exciting bit was the 'emporium of second-hand organs', a large shed housing organs Richard has collected over the years and which we were invited to count! The highlight included a brand new 2 manual tracker organ which Richard hopes to develop as an economic practice organ; a barrel organ of ca 1780 by Benjamin Flight with two barrels and eleven tunes, and a Casson positive organ recovered from Devon. In addition there were instruments formerly in St George, Bloomsbury looking for a new home; a 2 manual Walker organ of 1977 from the Royal Academy of Music surplus to need and a two rank organ recently returned from Norway. I was amazed to hear how challenging organ building can be, clambering about in high restricted spaces and heaving organ parts about. Thanks to the Bowers for such an interesting afternoon, not to mention the superb banquet afterwards on the lawn.

Forthcoming Association Events

Saturday 18th June 2016, Park Farm Hotel, Hethersett at 7pm for 7.30pm:

President's Dinner; Dr Alan Thurlow, former Master of Music at Chichester Cathedral and former President of the IAO has been booked as our guest speaker. He is very engaging man. Cost: £35 per head. Completed booking forms and cheques for full payment must reach Harry Macey by Wednesday 1st June.

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.

The cost of coach travel is £17.50 per head and group entrance to Hampton Court Palace and gardens £17.10 per head (£13.95 concessions, £8.55 per head for children).

There are two pick-up points for departure from Norfolk: the Easton's coach depot at Stratton Strawless (*leaving at 7.30am sharp*) and the Notcutts Garden Centre in Daniels Road, Norwich (*leaving at 8am sharp*). There is car parking available at both venues. **N.B. It will not be possible to wait for late-comers.**

We are anticipating an 11.30am arrival at Hampton Court and a 5pm departure, returning to Norwich at 8.30pm, 9pm at the Easton's depot.

Booking forms and cheques (for full payment) should be sent to Harry Macey by 1st June. Cheques should be made payable to 'Norfolk Organists' Association'.

All queries regarding this event should be addressed to Mathew Martin (president@norfolkorganists.org.uk).

Saturday 20th August 2016, St. Margaret's Church, Lowestoft at 2pm:

Young Organist's Platform Concert; Our 'Young Recitalist' this year is Jonathan Palman, organist at Redenhall Parish Church.

Tea & cakes will be available afterwards.

Saturday 24th September 2016, St. Mary le Tower, Ipswich, Suffolk at 11am:

Organ Visit; Built originally by Henry Willis & Sons in 1964 and enlarged by Bishop & Son in 1984 and 1997, the organ at St Mary's (III/P 48) is considered to be one of the finest in Suffolk.

After lunch (own arrangements) we shall regather at **2pm at St. John the Baptist, Felixstowe**, where the organist, Jeremy Prentice will introduce us to the organ (III/P 40) built by Boggis in 1992 and enlarged by Bishop & Sons in 2014. We shall then be free to play for ourselves.

Please feel free to come to all or part of the day.

23 - 29 October 2016:

Plans are currently in hand for our third tour to **Groningen**, travelling by the Stena Line overnight ferry from Harwich (**23rd/24th October 2016**) and returning by overnight ferry from the Hook of Holland (**28th/29th October 2016**). The wondrously gifted **Sietze de Vries** has once again been booked as our Organist and Guide, this time for three and a half days. We will be staying in the Martini Hotel in Groningen as before and hope to visit several of the extraordinarily important historic organs just across the German border in Ost Friesland. It is also hoped that Sietze de Vries will conduct an informal masterclass in improvisation, an art in which he excels!

Full booking details will be sent out to NOA Members via email as soon as they are available. If you do not currently receive emails from NOA or are not online but wish to receive full booking details of the tour please contact Martin Cottam (see inside cover) at the beginning of June.

Wednesday 23rd November 2016, Norwich Cathedral at 5.30pm:

Choral Evensong; followed by the opportunity for Members to play the Cathedral organ.

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. A full list of events right through to the AGM in March 2017 can be found on the NOA website:

www.norfolkorganists.org.uk

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.

United Reformed Church, Earl Street Thetford

Saturday 3rd September 2016 at 7.30 pm – admission by donation

Organ Recital by William Janssen

to mark the 200th anniversary of the church.

William Janssen received his musical education in his native Netherlands graduating from Leeuwarden Conservatoire and Utrecht University.

The organ was built in the 1870s for St Cuthbert's Church in Thetford by William Darman of York and was moved to the URC in 1910.

The music by Charles Wesley, Bernard Johnson, Rheinberger and Widor reflects the history of the church and a piece specially commissioned for the occasion by Ronald Watson will receive its first performance.

Cromer Parish Church 131st season of summer organ recitals

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

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|-----------------------|--|
| 7 th June | David Shippey (Cromer) |
| 14 th June | Matthew Bond (Wroxham) |
| 21 st June | Dr Martin Neary (London) |
| 28 th June | Ralph Cupper (Norway) |
| 5 th July | Bryan Ellum (Swaffham) & James Laird (Holt) – organ solos & duets |
| 12 th July | Gordon Dodson (Cromer) & Brian Ellum (Swaffham) – organ & piano |
| 19 th July | David Ballard (North Walsham) |
| 26 th July | David & Carol Shippey (Cromer) – organ, piano & soprano |
| 9 th Aug | David Saint (Birmingham) |
| 23 rd Aug | Richard Walker (Shrewsbury) |
| 30 th Aug | Michael Nicholas (Organist Emeritus Norwich Cathedral) |
| 6 th Sep | Richard Bower (Dereham) |
| 13 th Sep | John Dillistone (Huntingdon) |
| 20 th Sept | Anthony Gowing (Norwich) |
| 27 th Sept | David Shippey (Cromer) - organ & piano |

Holy Trinity Church West Runton
Wednesday Lunchtime Concerts 2016
12.30 – 1.30 pm

Admission free – retiring collection
Bring your lunch and enjoy a coffee or tea with us
Car park at Rectory adjoining

| | | |
|----------------------------|-------------------------|-------------------|
| 22 nd June | James Lilwall | organ |
| 29 th June | Jim Laird | organ |
| 6 th July | Matthew Bond | organ |
| 13 th July | Philip Adams | organ |
| 20 th July | Ronald Watson at Eighty | organ |
| 27 th July | Jonathan Hill | organ |
| 3 rd August | Tim Patient | organ |
| 10 th August | David Ballard | organ |
| 17 th August | John & Melody Stephens | organ and soprano |
| 24 th August | Richard Walker | organ |
| 31 st August | John Farmer | organ and piano |
| 7 th September | David & Carol Shippey | organ and soprano |
| 14 th September | Bryan Ellum | organ |

St Andrew's Hall Lunchstop organ recitals 2016
Mondays (unless otherwise stated) at 1.10 pm
Admission £5 on the door

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|--------------------------|----------------|
| June | |
| 20 th | Jonathan Stamp |
| 27 th | Peter O'Connor |
| July | |
| 4 th | David Ivory |
| 11 th | Andrew Parnell |
| 18 th | Philip Luke |
| Tuesday 26 th | Tim Patient |
| September | |
| 5 th | Henry Macey |
| 12 th | David Dunnett |

St Nicholas Church Dereham

Saturday 11th June at 7.30 pm

A performance by the girl choristers and men of Norwich Cathedral singing a programme of favourite choral works alongside spirituals and folksongs

Tickets £10 including light refreshments available from the Church Office, Church Street, Dereham NR19 1DN Tel: 01362 693143

St Peter & St Paul Swaffham

Sunday 17th July at 3 pm

Admission at the door £10 including light refreshments

Music for a summer afternoon

Jan Kaznowski – violin

Brian Davis – harp

Bryan Ellum – organ/piano

Including works by Bach, Dubois, Vaughan-Williams, Saint-Saens

Kings Lynn Minster

Organ Recitals – Tuesdays at 12.30 pm

Big screen

| | | |
|-------------------------|-------------------------------------|-------------------------------|
| 7 th June | John Pryer | Alexandra Palace |
| 14 th June | David Dunnett | Norwich Cathedral |
| 21 st June | Richard Vogt | Litcham All Saints |
| 28 th June | Robin Jacson and Maureen McAllister | organ duo |
| 5 th July | Nigel Singletery | St John's Kings Lynn |
| 12 th July | John Stephens | Gt Yarmouth Minster |
| 19 th July | Francesca Massey | Sub-organist Durham Cathedral |
| 26 th July | William Saunders | Royal Hospital School |
| 2 nd August | Luca Luciano | - Clarinet |
| 9 th August | Chris Brown | Fakenham Parish Church |
| 16 th August | David Bryson | St John's College Cambridge |
| 23 rd August | Prof David Baker | Mytholmroyd |
| 30 th August | Dr Tim Williams | St Wulfram's Grantham |