

The Journal

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The editor writes.....

Our main excursion this year took us to the three Baltic capitals, Vilnius, Riga and Tallinn. Each visit was confined to 'the old town' districts which are the most picturesque and where there is the most historic interest; and so many churches. This certainly wasn't an organ crawl but we did visit most of the churches and there is such a variety of style and architecture mainly due to the three dominant denominations, Russian Orthodox, Lutheran and of course Roman Catholic. Riga Cathedral houses the second largest organ in the Baltic but unfortunately the case stood there like a skeleton as the pipework had been removed for restoration.

In each city there seemed to be a healthy programme of organ recitals in which Reger seemed to feature quite prominently and it has to be said from the publicity photographs that the Baltic seems to have more than its fair share of very attractive lady organists. Latvians have their own way of spelling the names of composers; it took a few minutes to work out who the following were: JS Bahs, G Foré, R Šūmanis, R Vāgners, GF Hendelis and my favourites, K Sensāns, VA Mocarts and R Vons-Viljamss.

In St John's, Vilnius, I bought a CD of my FaceBook friend Vidas Pinkevicius playing the organ and directing a superb choir of women's voices. The programme consists mainly of Vidas's own compositions for the organ (with two items by Lefébure-Wély) and choral music by Britten, Poulenc and Bob Chilcott beautifully

done. The organ in Vilnius University's St John's church was originally built for Polotsk Jesuits Church and was initially much smaller. Its builder could have been either the famous 18th century organ builder from Königsberg Adam Gottlob Casparini or Nicolaus Janson who was a leading organ builder from Vilnius organ school. In the 19th century the organ was enlarged by Theodor Tiedemann and Juozapas Radavičius. After seventeen years of reconstruction, it now has three manuals and pedals, and with 64 stops is the largest pipe organ in Lithuania. The instrument was reconstructed to the specification by Casparini/Radavičius and is most suited for the performance of German composers from 18th century to the first half of the 19th century. Nevertheless, the organ repertoire from France and other countries sounds well on this instrument.

On another occasion we were inside a Russian Orthodox church for part of a service in which the music was provided by a small group of very accomplished singers on a west gallery. It is not difficult to see why some are drawn to this very elaborate style of worship with its flamboyant gestures and vestments, incense and glorious singing which features those very deep and powerful bass notes which seem not to feature anywhere else.

At a recent service in our own cathedral the choir sang a motet by Bruckner which cries out for such powerful basses which don't seem to exist here; if only the power and clarity of the bass line matched that of the sopranos I remember thinking.

In praise of Mozart – conclusion

Allan Lloyd

with due acknowledgement to Emily Anderson's translation from the German and to the publisher, McMillan & Co of London 1938



VOLUME 2 1777 - 1781 - (Some 600 letters)

At 21 years of age Wolfgang received a letter from Leopold: 'My son you are hot tempered and impulsive in all your ways! Since your childhood and boyhood your whole character has changed... many discerning people of different countries sadly doubted whether your life would be a long one!' Leopold continues his philosophic advice - 'the greatest art of all is to know oneself, do as I do, get to know others, through and through.'-'Learning comes before doing!'

When the name Bach is mentioned in these volumes, it is virtually always JC Bach, Johann Christian - 'the London Bach' painted by Gainsborough. The death of JSB in 1750 very quickly brought to an end the Baroque era of music and by 1765

(Mozart was 7 years old) the new Classical Romantic era was rapidly sweeping in.

Mozart in this period was giving very serious consideration to visiting Paris again, and hopefully staying a reasonable period of time. Interestingly, his mother Maria Anna, was very keen on accompanying him. It was it seems almost a premonition on her part that she must be with Mozart as much as possible on a daily basis. There were only two options for travel; either coach and horses (Passengers) or Mail Coach. The latter was quicker but more uncomfortable. On one occasion the coach had no suspension, and Mozart had to support his backside in the air above his outstretched hands on the seat, an exhausting mode of travel. Leopold informed his wife and Wolfgang that a journey from Vienna to Paris would involve 35 changes of horses. A horribly boring, tiresome journey.

Wolfgang had a close rapport with Nannerl and they wrote to each other when they were separated by distance. Nannerl was virtually always at Salzburg, with her father. Very, very sadly, Maria Anna died two months after arriving in Paris with Mozart. When he wrote to his father on the day she died, he merely stated that she was very ill - to cushion the blow of the terrible tragedy. He then went on with descriptions of his recent compositions and chitchat. We are not informed of her diagnosis nor funeral arrangements! He never mentions his mother again.

Certainly at this time (1778) there are recurrent mentions of the parlous state of the family's financial

situation. Leopold states he has to go round shabbily dressed! Wolfgang responds to his father's letter saying how he, (Wolfgang) is economising in every possible way. He comments on the great difficulty he had trying to sell their chaise carriage. Mozart was 22 years of age. 'I have set my hopes on Paris, for the German Princes are all skinflints'. The brilliant film *Amadeus* does not allude to the above state of affairs whatsoever.

There are a number of Italian phrases Mozart likes to use in his letters: 'Questa e una grantesta' - 'He's a first rate fellow'. 'Senza burle' - 'Joking apart.' Padre Martini's name is frequently mentioned in these letters. He was a music teacher, violinist and composer of high order, and a great friend of Mozart.

Italian castrati were all the rage in 1770 - and exemplified by one, Ceccarelli, who was so highly paid for years - 3000 gulden a year - that he owned some 20 - 25 prestigious houses in Venice at the time of his death. This is equivalent to some £70,000 (UK) income per year in current values.

In Paris, Mozart became disillusioned at first to discover that 'the streets weren't paved with gold'. Things improved with two new symphonies, but overall the visit was a lamentable failure. 'Chi va piano, va sano' - 'slow and sure wins the race.' 'A piano piano, si va lentano.'

At this time, there was great rivalry between French and Italian Operas, viz the Gluck - Piccinni schism. Mozart was caught up in the middle of it. Salzburg 1778, Leopold, in a letter to Wolfgang, who was

feeling disillusioned and wondered whether life was worth living, comments: 'that where money is plentiful, everything is dear, and where living is cheap, money will be scarce.' 'Experience is our only teacher.' 'There is no reason for you to be unhappy. God has bestowed great talents on you. You were desperately impatient to leave Salzburg, and you have now found out that a great many things I prophesied have turned out to be true. --- Nothing can be achieved without some effort.'

In 1780 Leopold's eyes were troubling him. He was 60 years old and lived another eight years. Mozart and Constanza married in 1781, but Leopold did not attend the ceremony - indeed, he did not meet Constanza until some time after.

VOLUME 3 1781 - 1791 - 1826 (240 Letters)

In contrast to how Leopold and his children were treated, almost like royalty in 1763, (Wolfgang was 7 years, Nannerl 11yrs), by the Principalities and aristocracy, Mozart at 25 years had to get used to eating below the valets but at least above the cooks. He kept to himself and did not take part in the crude joking that went on around him. It was customary in the eighteenth century for Court Musicians to be treated in the same way as other servants in the retinue of a Prince Archbishop or any other great lord.

In a letter to his father 1782, Mozart states that he will see the Archbishop (of Vienna) and tell him that if he won't allow Mozart to earn anything, then the Archbishop will

have to pay him, for Mozart couldn't live at his own expense.

Mozart had many residences in Vienna where he largely spent the last ten years of his life always looking for cheaper abodes. It is a paradox that in a letter to his father (1781) he states that 'his sole purpose was to make as much money as possible, for after good health, it is the best next thing to have. Necessity alone teaches me to value money.' 'The Archbishop of Vienna runs me down to everyone here and has not the sense to see that such action does him no credit, for I am more highly respected in Vienna than he is'.

Gluck, mentioned earlier, sadly had a stroke in 1779 and again in 1781. He was a great opera composer (45) and broke away from the prima donna orientation in operas to greater orchestration participation. His music is inspirational.

A fellow clavier player and composer of grand opera, L. KOZELUCH 1752 - 1818, became a bitter enemy of Mozart - whom he succeeded in 1792, at almost double the salary Mozart had received! Mozart to his father about Opera: 'in opera, the poetry must be altogether the obedient daughter of the music. Why do Italian comic operas please everywhere, even in Paris?' 'Verses are indeed the most indispensable element for music, but rhymes solely for the sake of rhyming, the most detrimental.'

In 1781, Gluck's big opera, 'Iphigenie' was performed in German and his 'Alceste' in Italian. This caused Mozart problems as he was wishing to stage his 'Il Seraglio' at the same time! Up until 1787 Gluck was

HammerKomponist to Emperor Joseph II, with a yearly salary of 2000 gulden. Mozart took on the appointment at 800 gulden a year!(equivalent to £25,000 today).

Muzio Clementi 1752 -1832 is mentioned on numerous occasions. He was conductor of the Italian Opera Company in London 1777 - 1780. He later toured Europe and had two further stays in London. He was a teacher of JB Cramer and John Field. Mozart stated, 'his greatest strength lay in passages played in thirds. Apart from this he has not a farthing's worth of feeling.' In a letter to Nannerl, Mozart criticizes Clementi's works as worthless apart from striking passages in sixths and octaves and that she should not practise these too much. 'He has not the slightest taste or feeling.'

Leopold in a letter to a Baroness states, 'unfortunately it is the most capable people and those who possess outstanding genius who have the greatest obstacles to face in life.' In a letter to his father (1782), Mozart, still searching for a well paid permanent appointment states, being a true patriot. 'If Germany, my beloved Fatherland, of which I am proud, will not accept me, then in God's name let France or England become richer by another talented German to the disgrace of the German nation. You know well that it is the Germans who have always excelled in almost all the Arts. They did not make their fortune and reputation in Germany. Take even the case of Gluck. Has Germany made him the great man he is? Alas no. Musicians are all very much displeased with the Emperor, because he does not value

men of talent more, and allows them to leave his dominions. ---- such people only come into the world once in a hundred years and must not be driven out of Germany, particularly when we have them in the capital (Vienna)'. Mozart was not prepared to wait indefinitely for the Emperor to offer him a permanent post. Paris was beckoning him, 1782.

In 1781 Mozart had a room in Frau Weber's house. The widow had four daughters, the middle two being Aloysia and Constanza. Unfortunately there was unfounded scandal-mongering in the city, which necessitated Mozart having to move out - and indeed, write a letter of intent of marriage to Constanza. Mozart showed the letter he had written to Constanza, who tore it up, stating that Mozart's spoken word was good enough for her. They married in haste (1781) because of the social pressures imposed upon them, with the minimum number of witnesses. Leopold was not present at the wedding. Mozart was 25 years and (1781) it was the first time he had mentioned Constanza's name to his father.

Mozart's description of her to Leopold is intriguing - 'she is not ugly, but far from beautiful. Her whole beauty consists in two little black eyes and a pretty figure. She has no wit, but she has enough common sense to enable her to fulfil her duties as a wife and mother.' She appears to have had the role of 'Cinderella', in the female household before marriage! It is poignant, that when Mozart had the first opportunity to introduce his new wife to Leopold, (1783) she was

apprehensive in case, 'he should not like her, because she was not pretty.'

Frau Weber wanted the newly weds to continue living with her, but Mozart and Constanza wished to live in their own apartment. Between 1782 and 1790 Constanza was always pregnant. Of the eight babies, four died in early infancy, two more died around five years and only two reached adulthood.

Mozart and Constanza were vehemently opposed to breastfeeding and even more so against employing a wet nurse. In a letter to his father, the above is expressed, stating additionally that they would bring up the babies on water as he, Wolfgang and Nannerl were! The first baby died, not surprisingly, at 3 months, and the third in 1786, again only months old.

In 1785 J Haydn met Leopold and stated...'your son is the greatest composer known to me ... he has taste ... and what is more, the most profound knowledge of composition.'

In April 1787, in a letter to Leopold, Mozart states that he has heard that Leopold was very ill, when previously he had been so well ...'death is the key which unlocks the door of our true happiness. I never lie down at night without reflecting that, young as I am, (31 years), I may not live to see another day.' Mozart died four and a half years later.

In March 1789 Mozart starts his acute begging letters, the first to Franz Hofdemel, a request for 100 gulden for the next three weeks. It is devastatingly sad that of the 700 or so compositions of Mozart, only 70 were published in his lifetime! People were slow in

paying his fees, yet some of his debts had to be promptly paid, otherwise imprisonment was a reality. The family had to pay for a cook, a maidservant, a butler, a wet nurse etc. Mozart acted like an 18th century Mr Micawber, 'income 19 shillings a week, outgoings 21 shillings - result misery.'

The Life and Letters of Mozart by Emily Anderson is economical with the truth about Constanza's health in the 1780s. She was certainly sent to Baden Baden for several convalescences. Nervous breakdown? Infection in a foot? She certainly contracted bed sores and the medical/nursing fees were not inconsiderable. She was certainly bled a number of times, - a plateful was the usual volume. The reasoning is unclear. Leeches were sometimes applied.

Leopold died in 1787 and left Mozart bereft of his fatherly advice although they had become increasingly estranged, following Mozart and Constanza's marriage in 1781.

In the last four years of Mozart's life, he wrote no fewer than twenty begging letters to Michael Puchberg for urgent money. He was a wealthy businessman and a Freemason of two lodges! Puchberg never once refused, and often gave the full amount requested - even on one occasion 2000 gulden - a huge sum. What friendship!

In the 17th letter to Puchberg Mozart states that Constanza, 'will have to take the baths at Baden, sixty times! ... 'I have now been obliged to give away my Quartets, (those very difficult works), for a mere song, simply in order to have cash in hand to meet my present difficulties.'

Two months later in August 1790 in a letter, again to Puchberg, Mozart states, ...' picture my condition - ill and consumed with worries and anxieties - such a state prevents me from recovering.' September 1790 in a letter to Constanza, '-we are in desperate straits.' In his penultimate letter to her, still in Baden in October 1791 Mozart states, he has been told a great many people are ill in Baden. He wrote his last letter to Constanza on October 14th 1791.

Seven weeks later Mozart died (December 5th), after a month of being totally bedridden, his body generally swollen. A painting of his deathbed was labelled Typhus as causation, but it is extremely likely he had secondary kidney, liver and heart failure. It has been propounded that Mozart was poisoned by Salieri, which, while making a very plausible case, cannot be substantiated.

Thirty-four years after his death, his youngest sister in law Sophie, wrote about his final hours, 'Ah Sophie, how glad I am that you have come. You must stay here tonight and watch me die. Why, I am already tasting death.' Süßmayr, Mozart's amanuensis, was at the bedside. Mozart's final words to Constanza were that she must let his death be a secret until Albrechtsberger who was in charge of all the services, had been informed. Mozart's *Requiem* lay on the bed and Mozart had expressed how he wanted Süßmayr to finish it. Sophie's last comment about Mozart was, 'All my life I have never seen Mozart in a temper, still less angry.'

By the irony of fate the success

of his last opera won him, for the first time, universal popularity, but still the greater part of his work was inaccessible to the general musical public. It took Constanza a little time to realise that Mozart's vast output of manuscripts was by far the most valuable of her assets.

The world of 1791 was totally different from 200 years later, from various points of view, viz musical publishers, collectors of manuscripts, the copyright of unpublished compositions, signed works. There were no rich collectors to pay handsome sums. Moreover his papers were in hopeless confusion. Constanza was limited in her musical knowledge and had to rely on the help of Nissen initially but he was a non-musician. He worked for the Danish Embassy, and some years later married Constanza.

Within a few years musicians such as Abbé Stadler and André came on the scene. André was a shrewd but lovable person, kindly at heart but not afraid of giving momentary offence by outspoken criticism. It is regrettable that his correspondence on Mozart's colossal output has not been preserved. Constanza found her role in life by cataloguing the many hundreds and fragments of manuscripts. She was honest and logical in all her dealings. She made no financial fortune just enough to enable survival into her late seventies.

Karl Thomas Mozart, the elder of the two surviving sons, was nine years of age at Mozart's death. Karl lived until the age of 74 (1858). He embarked on a commercial career in Italy, was dissatisfied, and wanted to

turn to music. Constanza no doubt thought being a music publisher was the best compromise. It is unclear what Karl later achieved.

Breitkopf & Härtel, the music publisher, was involved on numerous occasions over the many years. Constanza, Nissen, Stadler and André were battling with the endless manuscripts. The need to prove the authenticity of some works or fragments occasionally arose. In 1800, the exchange rate between Austria and Germany gave rise to André being better off and Constanza worse off financially, according to the agreement they had at the time. Constanza's letters are well written, expressing knowledge, logic and critical appraisal that any modern secretary would be proud to express.

Again in 1800, Constanza in a letter to André states; 'I shall welcome the appearance of your thematic catalogue. There is no one else who can publish this catalogue in so complete a form as you can ... so you will thus remain the sole authentic publisher.'

Mozart's *Requiem* was incomplete at his death and Constanza had suggested to André that Süssmayr, when publishing, should clearly print two individual editions, firstly Mozart's and then Süssmayr's.

Franz Xavier Wolfgang Mozart, the second son of Mozart and Constanza, was born in 1791, the year in which his father died. In 1826, he was summoned by Constanza to attend the funeral of Nissen. He resided in Lemberg most of his life, where he had a fairly comfortable livelihood as a teacher of music.

In 1814 it was printed/stated that Mozart's Masses were notoriously composed to order, and were almost his weakest works. His two *Grand Vespers*, hitherto unknown until 1825, were both works that bear throughout, the stamp of Mozart's genius. The very last letter of Constanza to André was written from Salzburg, on January 1st 1826, thirty-five years after Mozart's death.

André took the hint from Constanza about the *Requiem* and did indeed label the editions Mozart and Süßmayr. In Volume 3 the Index of Persons runs to 25 pages.

The Classified Index of Works (even smaller print) runs to 20 pages. In Summary therefore, there are 45 pages with approximately 35 items on each page, that is 1575 items, equal to the number of pages in Grey's Anatomy! Emily Anderson's Index of Persons and Classified Index of Works is a worthy counterbalance and tribute to Mozart's 700 works.

ADDENDUM

In the summer and autumn of 1791, Mozart was increasingly stressed and in desperation about his financial situation. Bankruptcy waited at the door. From a bacteriological point of view his immunity was so low that he succumbed to Typhus? infection on December 5th. There are corollaries in musical history with Henry Purcell, Prince Albert and Antonin Dvorak. In November 1695, Henry Purcell, (a fit young man of 36 years), arrived home in the early hours of the morning and found himself accidentally bolted and barred from his house in Westminster.

Unfortunately, it was pouring with rain at the time and he was soaked to the skin and profoundly chilled. He sought refuge in a hostelry, which was unheated. The stress of this ordeal made him succumb to fatal lobar pneumonia and four days later he was dead.

In 1865, Prince Albert, consort to Queen Victoria - yes, he was an organist as well - was extremely annoyed with his wayward son 'Bertie'. The latter was at an Army camp in Northern Ireland. Albert undertook the very difficult journey from London, to confront his son. The return journey was even more stressful and very uncomfortable and he arrived at Windsor Castle in a near state of collapse and succumbed to Typhoid infection.

In late April 1904, Dvorak, standing on the platform of Franz Josef station collecting steam engine locomotive numbers, caught a chill. He was already suffering from uraemia and progressive arteriosclerosis - three days later he died.

Bacteriologically speaking, we exist in this life by kind courtesy of our competent functioning immune system.

(Organists will be interested to know that one of the very first PEDAL organs in this country, was installed at Buckingham palace in the late 1830s. It would have been a major reason, apart from their great friendship, for Felix Mendelssohn visiting Victoria and Albert on his three journeys to England and Scotland. The Illustrated London News captured this historic moment in a magnificent line illustration of the Organ Room at Buckingham Palace).

Young organist recital

David Bunkell

We were very pleased once again to welcome members and guests across the Suffolk county border on Saturday 20th August to St Margaret's Lowestoft (while remaining firmly in the Diocese of Norwich) for this year's concert by a young organist.



Jonathan Palman has just left Bungay High School with three good 'A' level passes, and is off to Cambridge in the autumn to read music at Anglia Ruskin University. After just two years of formal organ tuition from Victor Scott (Director of Music at St Edmund's Southwold), Jonathan has already passed Grade 8 organ.

He chose a very varied programme displaying his already significant achievements and versatility. Bach's *Fantasia in G minor BWV 542a* was taken at a rapid pace, but played accurately. John Ireland's *Menuetto-Impromptu* made a complete contrast, utilising some of the quieter stops on the organ. The finale from Guilman's first sonata received a spirited performance, and was followed

by *Erbarme dich mein*, attributed to Bach. Messiaen's *Apparition de l'église éternelle* was played with great sensitivity and followed by *Boëllmann's Prière à Notre-Dame* from his *Suite Gothique*. Elgar's *Triumphal March* made a suitably rousing conclusion to an excellent concert.

All then moved to the church centre to enjoy an excellent tea provided by Ray and Jean Bedwell.

The Journal – the future

It is well known that I have flagged up for some time now that when I had produced 100 Journals I would call it a day.

If you look at the front cover of this issue you will see that the time for me to hand over to someone else is not far off.

Your committee will be discussing what happens next. Will the Journal continue at all and if so will a new format be considered?

I have to say that in doing this job four times a year I have enjoyed every minute and learned so very much.

If you are considering volunteering to take it over be assured that with a decent word-processing programme on your computer the task of putting it all together is quite simple. I am only really busy in the final week before the Journal is due out so it is not going to take over your life; articles sent in by email, (which is most of them), are copied straight into the document. If anyone wants to see how it is done then please 'phone me and I'll be happy to show you. RW

Outing to Hampton Court Palace

Isabel Watson

Saturday 16th July was set fair for the NOA visit to Hampton Court. This famous historic royal palace needs little in the way of introduction. The imposing Tudor gatehouse, set with its astronomical clock, is an iconic image of its time. Although having been constructed as a grand dwelling for Cardinal Thomas Wolsey, it is probably best remembered for the period after it passed into the hands of Henry VIII, who would gain access from the River Thames arriving aboard the Royal Barge. Little remains of the original Tudor building, having been extensively enlarged and refurbished in the later Stuart and Hanoverian eras.



The Chapel Royal, the main focus of our visit, retains only the timber and plaster ceiling as a fine example of Tudor decoration. Although there had been 'a grete paire of organs' provided for Cardinal Wolsey, and subsequently further instruments in the chapel, the organ was removed during the Puritan era in the 17th century. Then at the time of the Restoration of the Monarchy an organ was again considered necessary and by the time

of the accession of William and Mary in 1689, 'Father' Bernard Smith was commissioned to provide a new instrument for the chapel. The original organ for this purpose was destroyed by fire before it could be installed and its replacement by Christopher Schrider was installed between 1711 and 1712. The case is believed to be by Grinling Gibbons and its historic importance was recognised in 2014 with the award of a BIOS Historic Organ Certificate Grade 2. It was enlarged by William Hill during the 19 century and substantially altered in the 20 century by JW Walker & Sons and Hill, Norman & Beard. Its most recent overhaul was by Harrison & Harrison Ltd who provided new electro-pneumatic key actions and transmission. At the same time the tonal scheme was revised and the size of the organ reduced in order to recapture the musical character established by Hill. (A fuller history of the organs in the chapel can be found on the Hampton Court website).

At 2 pm the chapel was closed to the public and we were warmly welcomed to our private visit by our gracious and knowledgeable host Carl Jackson, Master of the Music. After an introduction to the chapel and the organ, he set about illustrating its capabilities by demonstrating its Baroque and Romantic personalities in a splendid short recital which comprised a *Voluntary in D* by James Hook, *Four pieces for mechanical clock* by Haydn, *Trumpet Voluntary in D* by John Stanley, *Adagio in E* by Frank Bridge, finishing with the *Grand Choeur* by William Faulkes.

Then it was 'open house' for members to spend some time exploring the instrument for themselves. Although the chapel itself had not been particularly helpful for listening to the music, this fine instrument proved a pleasure to play, totally responsive and comfortable to manage.



It was unfortunate that the day had got off to a bad start with the coach arriving over an hour late at the rendezvous. This curtailed the time available for exploration of the palace itself, not to mention the glorious gardens and park. The Watsons were able to seek shade in the rose garden while awaiting the arrival of the coach party on such a scorching day.



Can you name this famous composer?

President's Dinner

Ronald Watson

Who knows why the take-up for this event was so small as only nine members gathered at the Park Farm Hotel in Hethersett for this somewhat more glittering occasion. As it was, five of us men thought it worth the effort to dig out our dinner attire, and the ladies their more elegant dresses, to enjoy an excellent meal in the company of our distinguished guests Dr Alan Thurlow and his wife Tina.

In his address Dr Thurlow entertained us royally with tales from his childhood onward about his experiences as a church musician which culminated in his tenure of the organ loft at Chichester Cathedral. These highly amusing anecdotes were interspersed with Dr Thurlow's take on the problems currently facing organists, choirs, even congregations and hints on what church musicians operating at parish and village levels can do in the present climate. One initiative suggested was to get involved with the local community and fund-raising for worthy causes.

One advantage of the small numbers was that we all managed to be seated at the same round table which made conversation and discussion involving everyone much easier and what a wealth of humour, points of view and general information there was.

A master of Staccato

Peter Moss

It may at first sight appear trivialising, even insulting, to describe a distinguished performer and teacher as 'a master of staccato', but it is intended to be a supreme compliment to Norfolk's very own Gerald Gifford and his peerless recordings.

Like many people approaching dotage, I am continually de-cluttering, and that includes not a few organ CDs which no longer speak to me, but I shall never discard my clutch of Gerald's recordings. The blurb says that he has made over 60, and Amazon lists 20 or so. Primary for me are three on the Cantoris label: Organ Music from Walsingham (mostly chorale preludes for the church's year by JS Bach and J Pachelbel; Buxtehude Organ Music (at Robinson College) (a wide cross-section of various formats); Organ Music from Hexham Abbey (a very varied recital from JSB to SS Wesley).

Time bears all its sons away, and something very good was lost when Jack Burns died and the series of summer Wednesday recitals at Walsingham by distinguished organists (performing without fee) came to an end. Among the best were David Saint, Roy Massey and GG. Several times Gerald appeared more than once in the season. He loves going off the beaten track. He once filled a gap at short notice playing utterly neglected pieces from his substantial collection of British 18thC printed music – not all masterpieces, but a great night out. Another of his Robinson CDs contains

six JG Walther concerti and twelve French Noels from the 1700s.

What are the secrets of these CDs' magnetism? First, the impeccable technique and articulation. This is where Gerald's unerring use of staccato is so productive (as in the third section of the *St Anne Fugue* in another Walsingham disc). Not too short, not too long – absolutely right. This contributes to a wonderful clarity, so that you can hear each part. And every time he chooses the ideal tempo.

The main ingredients of success are Gerald's choices of instruments and his great skill in registration. The organs in my pantheon are all modest in size, two-manual-and-pedal, werkprinzip and modern – 1964 Williamson and Hyatt (26 stops) at Walsingham Parish Church, the 1974 Phelps (34 stops) at Hexham Abbey, and the 1980 Frobenius (26 stops) at Robinson College, Cambridge (where Gerald advised as consultant). All have a wonderfully refreshing clarity.

Speaking of his Walsingham organ, Jack Burns used to say 'less is more'. He was right. Each of these organs speaks with a harmonious voice, rich and bright and strong. They do not attempt too much. The result, brought to us by GG's great skill and trained ear, is sheer organ heaven. And the greatest of these is Buxtehude.

Norman & Beard Ltd

Richard Bower

I am reminded that it is one hundred years since the demise of Norman & Beard Ltd. This by a paper of which I have a faint copy entitled 'Re Norman & Beard Ltd. In Voluntary Liquidation'.

On Wednesday September 27th 1916 St Stephen's Road Norwich. Catalogue of Organ Builder's Stock, Fixtures, Fittings &c. Commencing at 11 o'clock punctually'

Lots 1 – 35 were in the STORES
36 – 49 in the DRYING SHED
41 – 43 in the MAIN BUILDING
44 – 51 in the OFFICE
52 – 54 in the BUILDING ROOM
54 in the PAINT SHOP
57 – 65 in the MILL
66 – 81 ORGAN MOTORS LEATHERED
82 – 92 BRASS REEDS
93 – 97 in the GIRLS' DEPARTMENT
98 – 109 in the GIRLS' STORE
110 - 114 on the BALCONY
115 – 119 in the ORGAN OFFICE
120 in the VOICING ROOM
121 – 136 in the PAINT SHOP
127 – 130 in a VOICING ROOM IN THE PAINT SHOP
131 – 139 in the MECHANICS' SHOP
141 – 148 in a VOICING ROOM
149 – 150 in a BALCONY VOICING ROOM
151 – 152 on the SOUNDBOARD FLOOR
153 – 154 on the ZINC FLOOR
155 – 180 NEW WOOD ORGAN PIPES
181 – 192 seemed to be sound effects
193 – 197 in the SMITHY
198 – 199 OUTSIDE
200 – 234 in the SECONDHAND STORE

Two days will be allowed for buyers to take their lots away and no further time must be expected. Auctioneer's Office – 10 Upper King Street, Norwich

How tragic that grand organ

building in Norwich ceased at this time. My own tentative connection with the firm is that Edward Storr began work shortly after this time when he assisted Ernest Norman in person with Norfolk tunings, at first going out from Roaches Court in Elm Hill by horse and cart. By the time his younger brother Wilfrid joined three years later they had acquired a motor bicycle. I was apprenticed to E & W Storr.

Meanwhile at Aylsham Parish Church.....



Organ News

Geoff Sankey

Richard Bower has been awarded the contract to restore the GM Holdich organ at Upton, funded by a substantial Heritage Lottery Award grant. This work will start in mid-September.

The press release for this project states:-

The Victorian organ, built in 1865 by the noted organ builder George Maydwell Holdich, will be carefully dismantled before being painstakingly cleaned, repaired and restored to its former glory. It is one of only 50 surviving Holdich organs out of the 400 he built and is mostly in its original state. School children and the local community will be finding out more about the heritage of this important and valuable instrument over the next year and getting a hands-on opportunity to learn to play the organ too. Revd Canon Nick Garrard, Rector of Upton, said the project was as much about safeguarding the future as preserving and restoring the past. "Upton is well-known for its lively community-run pub and shop, but also deserves to be celebrated for the remarkable organ in its parish church, a largely original instrument from the golden age of British organ building. "We will be working with seven primary schools in the Acle area to involve the project within the curriculum. We want to encourage young people to develop keyboard skills and learn to play the organ. We will be organising a series of workshops and will be awarding an organ scholarship, which will be a great opportunity for a young organist to develop their skills."

Richard has pointed out that in the last Journal I incorrectly assigned the East Bradenham instrument to Russell when in fact it should have been Samuel Green.

Boggis & Co have renovated the organ at Larling. This is believed to be the only remaining instrument by Boughton of Thetford. It is a hand blown instrument and their work has included replacing the pneumatic pedal action with a mechanical system.

At Mattishall, the replacement of the blower with a more powerful unit has allowed the action to function and the pipes to speak – both at the same time!

John Plunkett's work on the installation at Oxnead has been held up by the summer rush of weddings.

Holmes & Swift have been working outside the area on an unusual instrument at Rushden in Northamptonshire, one of only two organs in the UK made by the Austin Organ Co. They have been re-leathering the bellows/wind regulator which is 10' long and mounted in a vertical plane - i.e. on its side. The whole base of the organ is airtight, forming both bellows and wind-chest. Edmund tells me that it is possible to stand inside the wind-chest whilst it's being played but that surprisingly there is no sense of pressure.

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.

Our most senior member

In October Dr Francis Jackson embarks on his 100th year. We send Dr Jackson our very best wishes on his 99th birthday.



Forthcoming Association Events

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 come to all or part of the day.

N.B. Refreshments will be provided at **St. John's** so please let Mathew Martin know by email (president@norfolkorganists.org.uk) by **Saturday 17th Sept** if you intend to be present for them so that sufficient provision can made.

23 - 29 October 2016:

Organ Tour to Groningen and Ostfriesland; With Sietze de Vries.

Bookings are now closed.

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

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

Saturday 14th January 2017, Holy Trinity Church, Essex St, Norwich at 7pm:

Quiz & Chips; Michael and Pamela Flatman have very kindly agreed to be our quizmasters for our traditional curtain raiser to a new year of events. **£7 per head** for fish & chips, condiments, and drinks. There will be a raffle and sale of goods to raise funds for the Association.

NB: Please let Mathew Martin (01263 731075 or president@norfolkorganists.org.uk) know by the end of Saturday 7th January at the latest if you wish to order fish & chips.

Saturday 18th February 2017, The Lecture Room, Rosebery Road Methodist Church, Rosebery Road, Norwich, NR3 3AB at 2pm:

Desert Island Discs; Our castaway this year will be Dr. Michael Nicholas, former Master of Music at Norwich Cathedral. Ron Watson will once again be teasing out our castaway's life story and choice of discs.

Refreshments will be available for £2 per head. There is plentiful car parking space in the school playground opposite the venue.

Saturday 18th March 2017, St. George's Colegate, Norwich at 11.30am:

AGM, Buffet Lunch, Recital; Our AGM follows the successful format of recent years. Melanie Macey will once again be providing the buffet lunch (£7 per head) and we are delighted to be able to announce that Anne Page has agreed to give the concluding recital.

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.

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

7th September David & Carol Shippey organ and soprano
14th 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

September
5th Henry Macey
12th David Dunnett

United Reformed Church, Earl Street Thetford
Saturday 3rd September at 7.30 pm
admission by donation

Organ recital by William Janssen
Music by Charles Wesley, Bernard Johnson, Rheinberger and Widor and the first
performance of a newly commissioned work by Ronald Watson

St Nicholas Church Dereham
Saturday 17th September at 7.30 pm
Admission £5 including light interval refreshments
Organ Anniversary Celebrity Recital

given by Stephen King Brentwood Cathedral
Music by Mendelssohn (Sonata No. 1), Wolstenholme, Gigout, Guilmant 'March on a
theme by Handel' and Henry Smart's tuneful Air with Variations and Fugato.