

The Journal

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The editor writes.....

Who was Bernard Johnson I wondered when I read the publicity for William Janssen's recital at Thetford's United Reformed Church for which I had been commissioned to write a piece?

I learned a little more when I was handed my programme in which I read that Bernard Johnson FRCO MA MusB (1868 - 1935) was born in South Pickenham and died in Horning. Both his father and his sister had held organists posts in Thetford, Bernard spending most of his time in Nottingham where he was appointed City Organist.

In the recital we heard three of his pieces, *Pavane*, *Canzonet* and *Caprice* which impressed me from the moment the first bars were played. These are delightful and well crafted pieces and I discovered later that they are published by Stainer & Bell and by Novello. More of Johnson's music is still in print.

My immediate reaction was that Johnson was Norfolk's answer to Lefébure-Wely as these pieces are on the lighter side and would certainly be of use to players who set out to entertain in their recital programmes.

Bernard Johnson was also the consultant for the new JJ Binns organ in St Cuthbert's, Thetford which replaced the instrument which is now in the URC. Built in 1870 by William Denman of York for St Cuthbert's, this instrument was in 1910 considered to be inadequate for that church and was sold to the URC.

As a basis for my piece I chose

the tune *Rendez à Dieu* and began with fairly grand ideas which had to be somewhat curtailed when I received the specification of the organ, a modest two manual affair. The final result was, (and is), I believe manageable on such an instrument and aims to show off the various stops and combinations of stops. This of necessity involves quite a few changes of registration and the Denman organ has no stop-changing aids at all. William Janssen, with the help of an assistant who was scuttling from side to side of the console only a few yards in front of the audience, did his best to manage the registration changes which were accompanied by much clattering as the stop knobs were pulled out and slammed back in. Some of the rapid pedal passages which were included in order that the player could show off his skills, had the organ sounding like a carpet-weaving loom with all its attendant rattling.

The Denman organ has a BIOS certificate which was on display near the console and is virtually unaltered from the original and so to organ buffs would prove very interesting. However, a programme of music which would actually come off on it would, I suspect, soon begin to pall.

Having gone to the trouble of learning this piece I hope that the recitalist will play it again somewhere where the gymnastics of actually performing it will be less in evidence and the sounds made by the pipes are the only noises heard. Tommy Beecham's reference in a slightly different context involving skeletons on a tin roof came all too readily to mind!

Brian Lincoln 1933 – 2016

On 7th November in Swaffham Parish Church there took place the funeral of one of the town's musical sons. Brian Lincoln learned to play the piano at an early age but always wanted to play the organ and so went for lessons with the organist of St Nicholas' Dereham. It soon became apparent that Brian needed a higher level of tuition and an approach to the then Norwich Cathedral organist, Heathcote Statham was made resulting in Brian studying with him. As a young man Brian went off to London to study at the Royal Academy from which he emerged as a highly trained and qualified musician.



Brian held several posts in Norfolk including Princes Street URC, Cromer Parish Church and finally Ss Peter & Paul, Swaffham. He was an exceptionally fine organist, a demanding choirmaster and a composer and the funeral service highlighted all of these aspects of his life. Music before the service had been recorded by Brian himself as was the outgoing

music, *La Nativité* by Messiaen, recorded at a recital in 1977 in Coventry Cathedral. During the service the choir sang Brian's setting of Psalm 130.

This musically gifted man was also an amusing raconteur and wonderful company with his jovial disposition and great skill as a conjurer. Whilst he was never a member of the Association we benefited on more than one occasion when he was invited to entertain us.

Greeting

This is the last time I will be producing a Winter Journal which annually affords me the opportunity to reassure everyone that I hope that they have an enjoyable festive season and all they could wish for in the coming year.

As a token of my limitless goodwill towards the whole of mankind, (with the possible exception of those who tap their feet during concerts to the time of the music or basses who sing the tune transposed down two octaves), I have pleasure in appending this pictorial representation of a sprig of holly.

Happy Christmas!



Cantores Sancti Nicolai - Tour of Catalonia

Prue Goldsmith

Cantores Sancti Nicolai is a 30 strong Chamber Choir drawn from St Nicholas Church, North Walsham, Cantamus Choir, Sheringham & Cromer Choral Society and friends. The tour, organised by Musica Europa, was for four days in the Barcelona area of Catalonia, singing in Tarragona Cathedral, Montserrat Monastery, the Basilica de Santa Maria in Igualada, the cemetery chapel of St Sebastian in Sitges, and in the crypt chapel of the famous unfinished Basilica of the Sagrada Familia in Barcelona.

The music programme was chosen by Director of Music at St Nicholas, David Ballard, and devised to show a full range of English Choral Music over 500 years.

<i>O Nata Lux</i>	<i>Tallis</i>
<i>Ave verum corpus</i>	<i>Byrd</i>
<i>In pace</i>	<i>Blietheman</i>
<i>O sing joyfully</i>	<i>Batten</i>
<i>Remember not Lord our offences</i>	<i>Purcell</i>
<i>Rejoice in the Lord always</i>	<i>Anon</i>
<i>Beati quorum via</i>	<i>Stanford</i>
<i>My soul there is a country</i>	<i>Parry</i>
<i>As torrents in summer</i>	<i>Elgar</i>
<i>My spirit sang all day</i>	<i>Finzi</i>
<i>Faire is the heaven</i>	<i>Harris</i>
<i>In Flanders fields</i>	<i>Caldecote</i>
<i>A Hymn to the Virgin</i>	<i>Britten</i>
<i>O Thou that art the Light</i>	<i>Jackson</i>
<i>If ye love me</i>	<i>Tallis</i>

Thursday 27th October
TARRAGONA. Now a port with many preserved remnants of its Roman past. The capital, Tarraconensis, was used by the Romans as its base for the conquest

of the peninsula in the 3rd century BC. The cathedral dates from the 12th century and was built on the site of a Roman temple to Caesar Augustus and subsequently an Arab mosque.

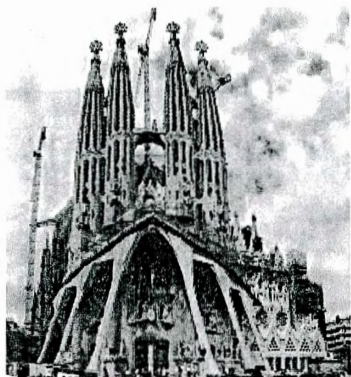
The organ is some two years old and was built by the Dutch firm Verschueren Orgelbauw BV and housed behind a magnificent 16th century screen. Rather than a hypothetical restoration or an eclectic organ it was decided to explore the historic links between the Southern Netherlands and Iberian Peninsula, particularly from the 16th and 17th centuries when there was intensive contact between musicians and organ builders. The resultant organ was beautifully demonstrated by David and Phillip Adams who played two interludes in the concert.

Friday 28th October
MONTSERRAT Following an Eastons bus onto the car park we arrived at this spectacular location on the 'Serrated Mountain'. This is Catalonia's holiest place, first mentioned in the 9th century. The monastery of Montserrat is still a working Benedictine house and pilgrimage site and houses the statue of Le Moreneta, the Black Virgin, patroness of Catalonia. We sang four pieces before the altar of a packed basilica and were followed by the world famous boys choir who everyday sing the Montserrat hymn. After sightseeing, eating and souvenir hunting we departed for IGUALADA for a charity concert in the Basilica. Before the concert we visited a highly ornate, old 19th century theatre, richly decorated in crimson and gold, followed by supper in the restaurant

there.

Saturday 29th October
BARCELONA. A morning of sightseeing, fighting the crowds and failing to get into places of interest, in my case the Picasso Museum! So much to see, but after sampling the local Crustacea for lunch it was into the coach again heading for the next concert venue, the cemetery chapel in the well-known holiday resort of SITGES. After a glass or two of bubbly at the apartment of one of our choir members we headed for the town centre for supper and an impromptu sing to folks sitting at bars.

Sun 30th October BARCELONA for the high spot of the tour, singing in the Mass in the crypt chapel of the Sagrada Familia, which again was standing room only. The elderly priest invited two members of the choir to read a lesson and say the prayers in English which all found very moving. And so the tour ended with the group photo in front of the altar there and another impromptu singing of one of the favourite English anthems before a sea of flashing cameras.



John Robbens Church Organ

forwarded by Geoff Sankey

The church of St Mary the Virgin Eccles is the most wonderful Saxon round tower church. But since the 1970s it has been without an organ, the existing one falling into disrepair and removed. We therefore made do with a pedal harmonium, various electric keyboards or backing CDs. So you can imagine our delight when we were offered the late John Robbens' Allen MDS2. It boasts two 61 note manuals plus a 32 note concave and radiating pedal board, not to mention the 3 internal speakers and 2 external tweeters. We just knew that it would be perfect for this building, which boasts some exceptionally good acoustics. A visit to Ray and Jean Bedwell, who were the temporary custodians, confirmed this. We arranged for a professional firm of removers to transport the organ from Oulton Broad to Eccles. Our organist and Headmaster of Eccles Hall New School put the instrument through its paces and was delighted with the sound quality and volume that could be achieved. In short, it has added a new dimension and raised the quality of our services.

An added bonus was that earlier this year one of the senior boys at the school, who has been learning to play the instrument, performed a piece at our Sunday service. It was a truly special moment. Thank you from all at St Mary's to John's family and the Norfolk Organist's Association. And do come and visit us if you are in the area.

NOA Trip to Ipswich and Felixstowe

Mathew R Martin

On Saturday 24th September a few members travelled to Ipswich independently to meet William Baldry, the Organist & Assistant Director of Music of St Mary le Tower. We were treated to a very interesting talk on the organ's history and William then played for us. This afforded us the opportunity to listen to the organ, a very interesting instrument sited in the North East corner of the church, from various places in the church. It sounded very loud from the choir stalls but less so as we moved around the church.

Members were then invited to explore the organ's tonal colours and that produced a variety in the styles of music played.

There was once an organ situated at the West End and I am sure that that organ would have sounded wonderful in this church, played from that position.

After thanking William and the church authorities we left and began our short journey to Felixstowe for a 2 pm rendezvous.

St John the Baptist Church in Felixstowe is a brick built church which reminded me of St Thomas's Heigham in style but more ornately decorated and of course with a tower.

Here the Organist and Director of Music Jeremy Prentice made us most welcome. Members were regaled with coffee and biscuits on arrival and Jeremy gave a most interesting talk on the organ, which had been rebuilt in the last two years by Bishops.

Jeremy took the time to play for us, once again showing the many colours of the organ and then invited members to play for as long as they wished. He had arranged for the ladies of the church to provide a wonderful array of refreshments, which were consumed at table complete with cloths and serviettes – a high tea indeed, followed by more unlimited playing time and a climb to the top of the tower. I have never known such a welcome in a church in all my years of being involved with NOA – truly amazing.

Rev Philip Young, one of the great vicars I worked with at St Thomas, retired to Felixstowe and is now an Associate Priest at St Johns and he, his wife and their own vicar joined with us during the afternoon.

I am pleased we also had the opportunity to meet with our partner association in Suffolk with two members joining us after they heard we were visiting the County. There was lively discussion on matters relating to out two associations.

It was a pleasure to organise this trip but I was a little disappointed with the small uptake for the event. However, I was grateful for some good feedback from at least three of our party, which makes the effort all worthwhile in the end.

Perhaps a further visit could be arranged and we could look at other fine instruments I am informed are available in the area! Maybe a joint event with our Suffolk colleagues!

*Treasure Sought and Found: The
2016 NOA Tour to Groningen &
Ostfriesland
Part One*

Martin J Cottam

'Are we going back to Groningen next year?' It was early autumn 2015 when the enquiries from veterans of our previous tours in 2012 and 2014 began to seep into my inbox. Wider opinion was sounded and the decision taken. The exceptionally talented Sietze de Vries (www.sietzedevries.nl) was again booked to be our Organist/Guide. An itinerary devised by me was put into place thanks once more to the administrative efforts and skills of the Stichting Groningen Orgelland (www.groningenorgelland.nl). On the evening of Sunday 23rd October it was a party of twelve that travelled in calm comfort on the overnight Stena Line ferry from Harwich to the Hook of Holland, three others sadly having had to pull out the week before because of health issues.

**Monday 24 October:
Harlingen, Grote Kerk**

A two hour drive north from the Hook and across the remarkable twenty mile long Afsluitdijk that separates the Waddensee from the IJsselmeer brought us to the historic port of Harlingen, a compact town with two steeple-crowned brick church towers and the masts of sailing ships and yachts punctuating the otherwise low-slung skyline. Quiet, narrow brick-paved streets (not a double yellow line in sight!) of rather dinky and delightful

brick houses lead to the most ancient of the church towers, all that now remains of the medieval Grote Kerk that was otherwise comprehensively rebuilt on a Greek cross floor plan as a Protestant preaching hall in 1775.

Huge, high, well-lit neo-classical interior of white painted walls and a multiplicity of grey green painted wooden galleries and balconies on all sides. Against the east wall stands a towering pulpit itself dominated by the church's crowning glory, the sumptuous organ case resplendent on its own gallery above. The whole ensemble is enormously impressive and immaculately maintained.

We were warmly welcomed by the church's clerk, Gruusje Roos, a woman of engaging vivacity. She told us the new church was designed with the provision of a perfect acoustic for the organ very much in mind. 'Perfect for the preacher too, surely?' I suggested. 'Definitely for the organ,' she replied with a rather cheeky smile! And my, how wonderfully well the organ does indeed sound, the acoustic being generous but not overwhelmingly so.

We had booked to be here for two hours but Gruusje told us she was not 'clock watching'. Having first prepared a generous supply of tea and coffee she gave us her phone number and departed with the instruction that we should 'have fun' until we were ready to leave. We needed no further invitation!

The organ (II/P 34) was built in 1776 by Anthoni Albertus Hinsz and superbly restored to its original specification by Flentrop in 2011 thereby reversing various 19th/20th century intrusions and alterations.

Hinsz (1704-1785) was a disciple of the Arp Schnitger tradition of organ building and worked with the great master's son, Frans Caspar even marrying the latter's widow after his untimely death at the age of 36.

For two and a half hours and more we revelled in the glorious instrument entrusted to us, thoroughly exploring the rich, warm tones available from the comprehensive palette of singing colours. Intriguingly people took more opportunity to play quieter pieces than is often the case on such occasions. Flutes to die for; characterful, buzzing, but not unduly raucous reeds; single or two stop combinations imparting a remarkable sense of nobility to even the simplest pieces. The acoustic and sheer beauty of the individual ranks encourage you to savour everything at your leisure; it all works, just take your time, play as slow as you like, it sounds divine. And full organ? A sonorous, reedy mélange of power, dignity, and rich 'meaty' colour; complex yet retaining transparency. Marvellous, and the perfect introduction to a week of organ wonders.

Fully satisfied we rang Grusje, made our farewells and, having consumed delicious apple tart and coffee in an elegant town centre bar, continued very happily on our way to Groningen and the familiar comforts of the Martini Hotel awaiting us there.

Tuesday 25 October: Ostfriesland

The German border lies just thirty one miles or so east of the city of Groningen. Ostfriesland is as much a treasure chest full of historic organ

gems as Groningen province, gems of not just national but international importance not least those to be found along the coastal strip west of Emden known as *the Krummhörn* towards which we now drove.

The change of road exit signs from *Uit* to *Ausfahrt* is the clearest indication you've actually crossed the border. No passport control, no change of currency necessary. This is the world from which we here in Britain have voted to extricate ourselves, wisely or unwisely depending on your point of view. Thick fog further obscured the transition from one nation to another but the pale grey murk had been replaced by glowing autumnal sunlight and colour by the time we reached our first destination of the day...

Rysum

A small, blissfully quiet village of neat little streets that, quite literally, circle around the ancient brick church sitting at its heart which we entered via the squat but sturdy brick tower that stands untypically at the east end, not the west. Passing under a wooden gallery we found ourselves in an aisleless nave full of neat box pews painted in tasteful pastel colours contrasting with the immaculate, whitewashed walls. On the west gallery at the far end stands the irreplaceable treasure of this little known location, an organ built in 1457, yes, 1457! Henry VI was on the throne of England at the time and the Wars of the Roses were just flaring into open conflict.

Four of the seven registers on this remarkable organ date back to 1457 and its rebuild in 1513, including the

8ft Praestant pipes adorning the façade of the gothic case. The remaining three were added by Jürgen Ahrend in 1959/60 during one of the earliest of that builder's benchmark restorations of historic material. This is the oldest playable organ in Germany. It is a mere 230 or so years older than Britain's most notable early organ treasure, namely the instrument at Adlington Hall in Cheshire.

Teaching commitments at the Groningen Conservatoire prevented Sietze de Vries from being with us on this day but he had kindly engaged his friend, Thiemo Janssen (Organist at the Ludgerikirche, Norden) to receive us instead. Having given an outline of the organ's history Thiemo proceeded to the organ loft and demonstrated the various stops in turn, each voice being possessed of a quite remarkable dark, almost rough intensity and forcefulness without ever being overbearing. Who needs high wind pressures?! The Ahrend additions complement the antique stops perfectly, his 8ft 'Trompete' wonderfully reminiscent of the fire and rasp of Spanish reeds. Fabulous!

After performing examples of early German organ repertoire Thiemo allowed us to take our own turns on the instrument. Being able to play a piece by Conrad Paumann written in 1452 using a fulsome 4ft Octave stop fashioned just five years later took 'authenticity' to a whole new level for me. What a privilege!

Sadly Thiemo had to leave us after the first of our two booked hours here, taking the keys to the organ and organ loft with him. Disappointment was

soon assuaged by the opportunity to explore at leisure the village and its splendid open-to-the-public-free-of-charge windmill whose exterior balcony afforded fine views of the surrounding scenes basking peacefully in the late October sunshine.

Greetsiel

About ten miles north of Rysum lies the ludicrously picturesque fishing village of Greetsiel. With its two windmills, neat cobbled streets, hump-backed bridges, and pretty brick houses (many sporting Dutch-style gables) it's understandably a magnet for coachloads of sightseers for much of the year. The village is accordingly well stocked with cafés and teashops (apparently one third of Germany's tea is drunk in Ostfriesland!) and it's a perfect place for a lunch break or a delicious slice of apple tart.

Greetsiel's church has a teetering west gallery that sports a beautiful little early baroque organ case now sadly devoid of the instrument that one Valentin Ulrich Grotian built for it in the 1690s. Thankfully another of his organs survives reasonably intact just a couple of miles to the south...

Pilsum, Kreuzkirche

Tiny village with a large, 13th century brick church complete with rounded apse. Impressive central tower listing noticeably from the burden of supporting its own weight for so many centuries. The decision to provide a detached bell tower would seem to have been a wise one. The long, remodelled nave is clean and white, the crossing, transepts, and chancel beyond

more obviously gothic. Early 14th century paintings were uncovered in the ceiling vaults at the east end during renovations in the 1970s and 80s. According to the church's custodian the decision to retain them led to the resignation of the staunchly protestant minister at the time!

Thiemo Janssen was on hand again to demonstrate the organ which sits on the west gallery. Built by Grotian in 1694 with two manuals and attached pedals, and restored by Jürgen Ahrend in 1991 it is considered to be the most important non-Schnitger organ of its date on the North Sea coast. Eleven of its sixteen stops contain original pipework. Though relatively small the instrument, like that at Rysum, speaks with remarkable force filling the church with ease aided by a pleasingly generous acoustic. At the console the sound is very much 'in your face', especially with the Brustpositiv doors open! But down in the body of the church all blends into a singing, harmonious voice of exquisite character and colour. Truly lovely. At one point Tim Patient played a movement from a Bach Trio Sonata employing just the 8ft Quintadena (on the main Werck manual to which the pedals are permanently coupled) and the Brustpositiv 8ft Gedact. Down in the nave Geoff Sankey and I drooled at the sheer beauty of the sounds; they balanced each other perfectly and filled the church effortlessly. Upstairs Tim revelled in the lightness and responsiveness of the action.

Once again Thiemo had had to leave us early but the custodian was happy to stay and listen to us play until

the need to return to our hotel in Groningen for our booked evening meal forced us to bring our music making to an end. The sunset that accompanied our westward drive 'home' was a fitting conclusion to a radiant day.

Wednesday 26 October: Marienhaf, Marienkirche

Thick fog greeted our arrival back in Ostfriesland, fog that this time lingered into the afternoon. Of Marienhaf itself we could see very little(!). The mist-shrouded Marienkirche loomed large in its churchyard adjacent to a small market square. Inside we found a long, tall, aisleless nave and chancel with unplastered gothic brick walls encouraging a rather dry acoustic. The gloom outside was more than offset by our re-acquaintance with Sietze de Vries who has become something of a friend to many of us now.

He introduced us to the organ built between 1710 and 1713 by Gerard von Holy. Housed in a beautiful, ornate case on a west gallery painted a rather striking shade of pale cobalt blue the organ comprises twenty stops over two manuals with attached pedals. It is virtually unaltered and has the distinction of being the only baroque organ of two or more divisions to have preserved its 'tonal cap' in its entirety.

What a joy it was to hear Sietze display the full range of colour this instrument has to offer with one of his trademark and well structured chorale fantasia improvisations. Another star organ. How appropriate then the sight and sound at one point of the two

revolving Cymbelsterne stars on the front of the Rugpositiv case! Despite the presence and brilliance of all its original upperwork my immediate impression on hearing this organ was that it spoke with a more restrained voice than those at Rysum and Pilsum, the whole sounding easier on the ear than my CD recordings back home suggested it might. Much pleasure was had by all as we took our own turns at the console.

Osteel, Warnfriedkirche

Just five minutes drive north west of Marienhafte lies the village of Osteel. The gothic brick church stands on a mound in the centre of a churchyard encircled by a little road like an inland island. Impressive and decoratively niched west tower of brick rising into the mist. The interior was something of a surprise. A sense of light pervaded despite the grey outside. Flat ceiling of gingery brown wood attractively emblazoned with renaissance style geometric shapes and panels. On a west gallery the late renaissance gem of an organ housed in a striking case adorned with folding doors like outstretched wings. The central pipes in each of the three towers are decorated with painted patterns and grotesque, frowning faces.

Built in 1619 by Edo Evers with two manuals and attached pedals all but one of the thirteen registers contain original pipework. Only the Hauptwerk Mixtur is wholly new (Ahrend, 1994/95). Sietze described the typical characteristics of a renaissance organ: plenty of rich, characterful tonal colour much like a renaissance wind band rather than the brilliance of later,

baroque organs. Smooth crescendos in the romantic English manner were simply not possible. Sietze then managed to contradict himself by achieving an almost seamless crescendo towards the end of his demonstration improvisation, one hand reaching across and pulling out stop after stop in just the right order while the other hand remained active on the keyboard. Masterly.

Once again we took our own turns at the console delighting in the lovely colours at our disposal and the exquisitely responsive action at our fingertips. On emerging from the church we found the mist clearing and a watery sun attempting to gain a measure of supremacy. Just five miles further to the north west lay Norden and the prospect of lunch. Norden is Ostfriesland's oldest town and home to the second largest Arp Schnitger organ restored to its original state. We set off with eager anticipation...

To be continued



Organ News

Geoff Sankey

Richard Bower is continuing the full restoration of Upton's Holdich instrument; the soundboard repalletting and bellows releathering are virtually complete. The restoration of the pedal organ is well advanced; the original soundboards exist so they are removing the pneumatic action and remaking the tracker action in Holdich style just as the organ originally had. Richard says that the original Holdich pedal Open (wood) Diapason had been replaced with a Lieblich Bourdon. The big open pipes were apparently sawn into sections and used as extra seating, so unfashionable was a rich 16ft boom at that time. Richard is using a genuine Holdich Open Wood retrieved from a church in South London specifically for this job.

Recently they have also done work on the Forster & Andrews instrument at St Mary's Roman Catholic church in Great Yarmouth. This two manual tracker organ, a little larger than Hingham's, has a problem with collapsing pipework – reportedly a particularly acute and frequent problem for this builder. Richard had to carry out corrective work some time ago using extra pipestays for the swell; this time he has done the same for the great organ. The Open Gamba bass is now speaking for the first time in many years. They have also replaced the noisy out of balance organ blower, making the organ a joy to play without extraneous throbbing and vibration!

Henry Willis & Sons are well

under way with the full Restoration of the 1910 Norman and Beard organ at Aylsham. Much was removed in June and part returned in mid-November including the main reservoir which, being about 6' x 4' and weighing 3 cwt took six men and a lot of juggling to re-insert via the console aperture. A major part of the work is re-leathering and Harry Macey tells me that some superb restoration is being done.

Willis's men worked solidly for about 12 hours in order to make up two more lorry loads which were taken back to Liverpool. They plan to return these in mid-January thereby completing the job. It has been discovered in the process of carrying out this work that some parts were from the Bishop organ of 1853 and the Swell soundboard (originally tenor C) probably dates from the 1790s.

Boggis & Co have mainly been restoring a three manual pneumatic Norman & Beard in St Bartholomew's Church Ipswich. Otherwise most of their work has been for private clients. Holmes & Swift's schedule continues to be dominated by work for their private clients. However, locally they are completely restoring a fine French Alexandre harmonium for Clippesby church.

The Hunter/Mander/Sankey instrument has been completed in Deopham and enjoyed an inaugural recital by Roger Rayner. Please contact me if you'd like to experience it for yourself prior to next year's NOA visit. If members have information on any other work being carried out on Norfolk organs, please let me know on GPSankey@btconnect.com.

Forthcoming Association Events

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 that **Anne Page** (BMus, Hon ARAM, and Professor of Harmonium Studies at the Royal Academy of Music) has agreed to give the concluding recital.

Tuesday 11th April 2017, St. Botolph's, Aldgate, London, EC3N 1AB at 10.45am:

Organ Visit; The organ at St Botolph's (III/P 21) was built by Renatus Harris in 1704 and superbly restored/reconstructed to near original condition by Goetze & Gwynn in 2006. As such it is arguably the oldest playable church organ in Britain.

After lunch (own arrangements) we regather at **Christ Church, Spitalfields** (E1 6LY) at **2pm** to hear and play the wonderful Richard Bridge organ of 1735 (III/P 37). The largest organ in Britain when built this hugely important instrument was unplayable for almost 60 years until the recent, meticulous restoration/reconstruction by William Drake Ltd. The well known recitalist, **Gerard Brooks** has been appointed as the organ's curator and he will be on hand to give us a short demonstration recital before overseeing our own playing efforts.

These are the two most important surviving early 18th century organs in England. They are within 10 minutes walk of each other and Liverpool Street Station. We have booked a two hour session at each instrument. Not to be missed!

There will be a charge of **£10 per head** to cover costs. Please make your own travel arrangements.

Saturday 13th May 2017, Church Farmhouse, Church Road, Deopham, NR18 9DT from 11am:

Organ Visit: Another welcome opportunity to explore and play Geoff Sankey's remarkable collection of organs including an important new addition since our last visit in 2014.

Saturday 17th June 2017, Aylsham Parish Church at 11am:

Aylsham Organ Day; A day of events open to all in celebration of the restoration of the 1911 Norman & Beard organ (III/P 27). Ends 4pm. Full timetable in the next Journal.

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 can also 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.