

The Journal

Winter 2017



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Norfolk Organists' Association

The art of music as related to the organ

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Front cover: Francis Jackson enjoying his telegram from the Queen
(Photograph reproduced by permission of Mr Ed Jackson)

Back cover: King's Lynn Minster –extrapolated reproduction of the missing Snetzler Cornet on the Great
made by Holmes and Swift

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The Editor writes...

Christmas is coming the goose is getting fat, please to put a penny in the organist's hat – that way you might get a Widor Toccata! I know it's the season of goodwill with all that entails, but at this time of year we organists get asked to do a lot of extra things, and of course, most come within the remit of what we do for our church/ employer. But there are many extras. We will all put ourselves out for those who put themselves out for us; choir members, choir mascots, supportive congregation members and so on. But when outside organisations come along for a one-off carol service for example, they expect an organist and are often astonished that they need to be paid. A recent instance happened to me. A local charity booked a carol service and wanted an organist and possibly a choir (in

the end, yes). I was asked by my employer – the vicar – 'how much would you charge, it is a charity and a good cause'. Straight away that is unfair as I was expected to do a discount rate. I agreed, although surely, I must be allowed to choose which charities I support! (My other, non-musician life is working with the charity sector.) I did go on to say to the vicar that it would be more if I have to arrange a choir. The office forgot that I had stipulated an extra fee and I was booked for a discounted non-choir rate. A *bijou disputette* ensued; of course I lost. Remember the old quip?
Congregation member: *Why is it called the Organ Voluntary?*
Organist: *Because by the time we get to it the money has run out!*

Where am I going with what should be a jolly, festive editorial? Music these days is perceived as provided for free. Everywhere we go the disjointed sound-track-of-modern-life follows us; we are surrounded by music of all sorts that invades our lives and we don't pay for it as it is inflicted upon us. But somebody wrote it, somebody performed it and somebody is trying to make a living from it. Yes, it is largely paid for by Performing Rights Society

collections, but it is not the perception of pay-at-point-of-use in the same way that buying a CD or a concert ticket is; and it certainly isn't regarded as a cost in the same way that fuel is for the home or car, but still music is used in large quantities. I wonder how many people attending a carol service will think about the organist's remuneration let alone *know* who pays them and how. In the same way they wouldn't worry about the composer or arranger of a carol getting their fair pay; nor worry about those illegally downloaded songs and albums. The record business has been grappling with the idea of lost revenue for the years, since the introduction of domestic recording equipment and never more-so since the development of a lossless duplication system called digital recording.

But back at the more mundane level, we organists are regarded as music to be talked over, or part of what happens in the church, no wonder we are regarded as part of a package, a package that would be far less than the sum of its parts without us. I feel strongly about this, as we all should, because, like many, over the last 41 years I have been honing my

skills to become an acceptable organist, and that doesn't include the years before learning how to do it. Only 20% of all Musicians' Union members make a living solely from music, the others have to supplement their income in one way or another. I know some organists who are happy to give their remuneration back to the church, but this is their choice and they probably have a primary income or pension they can rely on. I'm sure I am not the only one who also has travel expenses to consider either, mine is a 56-mile round trip. Yes, it's my choice to live where I do, but that doesn't stop it costing money to go to work.

My daughter's college principal regards her A-level music as 'a hobby and a pastime'! It would be lovely if musicians universally were respected as workers and for organists, an acknowledgement of the extra work at Christmas would be appreciated, after all, music is expected in church. I'm sure we would feel more valued. And when, finally(!), we raise that cherished glass* at the Christmas table, it might well be a whole lot nicer!

**Drink responsibly and don't play the organ whilst inebriated*

Onto more pertinent matters! Sorry if this quarter's Journal seems a bit thin, things haven't quite gone to plan as some regular contributors have been unable to contribute in their normal volume and the email reminder couldn't go out, which I'm sure would have elicited copious copy-inches now languishing in the 64-foot depths of the collective brains of members of NOA, perhaps never to see the light of day(?). It would be good to get more feedback or fresh discussion from members, so that we could interact a little more, although the word 'interact' in this connected world is a little inappropriate when it will take three months to read a response to something written in the Journal.

Do get in touch, deadline for copy for the next Journal is 28 February 2018. anmr@btopenworld.com

A thinner Journal gives you more time to rummage through the draw containing Christmas organ music and perhaps learn that something you keep postponing until next year. So, until next year, may I take this opportunity to wish you

all a very Happy Christmas and prosperous New Year.

I am delighted to see that Francesca Massey's CD of King's Lynn Minster was Editor's Choice in the *Organists' Review* December issue.

A lack of recitals at King's Lynn Minster is due to the extensive restoration work about to take place in the vestry (new exit) and restoration of the north quire clerestory. As soon as schedules for clean air are known we will book and publish details of our Tuesday lunchtime concerts. In the meantime, the organ will be sealed up, but hopefully useable.

Adrian Richards



King's Lynn Minster

MUSIC FOR A LONG WHILE Reminiscences of Dr Francis Jackson CBE [born October 2nd 1917]



Portrait of Francis Jackson hanging in the Song Room at York Minster. (Photo: Harry Macey, 2009)

On October 14th, members and guests gathered in the pleasantly refurbished Princes Street URC, to enjoy an illustrated lecture celebrating the legend that is Dr Francis Jackson CBE. Ronald Watson, himself a published composer, is a long-standing friend of Dr Jackson so was able to give us a delightful miscellany of biographical and anecdotal snippets, demonstrating Dr Jackson's character, personality and musical achievements.

Sir Edward Bairstow (1874-1946) admitted the young Francis to the choir of York Minster in 1929 at the age of 12 – quite old by

today's practice. He became organist at Malton Parish Church at the age of 16. The first recording we heard was Dr Jackson speaking affectionately of Bairstow whom he clearly idolised as his mentor and teacher. We then listened to the Prelude in B minor BWV544 played by Bairstow in 1927, a fascinating insight into how Bach was played in England in the 1920s – a surprisingly fast tempo, the music beginning quietly and building to a grand climax. ⁽¹⁾

Whenever possible, Dr Jackson composed whilst serving in the forces during the war – most notably the expansive *Impromptu* Op.5, completed in 1944 in Bari, Italy. Whilst stationed at Catterick and before being demobbed, he became assistant organist at York Minster as Bairstow was becoming very ill. In practice, he ran the whole caboodle until Bairstow's death on May 1st 1946, when he became Organist and Master of the Choristers. Consequently, Dr Jackson's first major service was Bairstow's funeral!

Ron continued to weave the fascinating story of Dr Jackson's long and distinguished career around some significant

recordings. Most memorable for me were the great man's performance in York Minster in 1990 of Bairstow's *Toccata-Prelude on Pange lingua* and his own *Agnus Dei* from the virtually unknown *Missa Matris Dei*, the latter surely a fine example of what Dr Jackson means by *espressivo*. Ron emphasised that Dr Jackson considers musical *expression* a core principle and this quality is always inherent in his approach to music.

To expound on the compositions further, we also heard Dr Jackson play his splendid *Diversion for Mixtures* at Blackburn cathedral. Another especially beautiful piece is the *Arabesque* recorded in York in 1994/5.

Dr Jackson's best-known individual composition must be the splendid hymn-tune *East Acklam*, originally intended for *God that madest earth and heaven* – much more fitting to the text than that miserable Welsh thing! However, this fine marriage of words and music did not catch on; only later did the great Methodist hymn-writer, The Revd Fred Pratt Green CBE (1903-2000) write the lovely Harvest hymn, *For the fruits of his creation*. Dr Jackson wrote a fine

Prelude on *East Acklam* (Banks Publications) as has Ron Watson (Fagus Music), both well worth learning for use at Harvest-tide or for a contemplative spot in a recital.

Dr Jackson has a music studio in the grounds of his house in East Acklam where he has lived since 1983. Sadly, his wife, Priscilla, died four years ago. Ron reported that he still maintains the large sloping garden unaided; when Ron and Isabel visited Dr Jackson two years ago they interrupted him mowing the lawn with a hand-mower – at the age of 98! The studio contains an organ and a piano plus all his scores, etc.

Dr Jackson has never lived further than 18 miles from York and he has never formally applied for any of the three jobs he has held! He is also the only living organist/composer to have made recordings on 78s, LPs and CDs!

Recordings played during the afternoon were:

A spoken tribute to Bairstow by Francis Jackson.

Prelude in B minor BWV 544 played by EC Bairstow (York Minster, 1927) Percy Whitlock *Folk Tune* played by FJ (St Michael's,

Malton, 1997)
 Billy Mayerl *Marigold* played by FJ
 (Welmar piano at East Acklam,
 1997)
 Bairstow *Andante in F* played by FJ
 (the organ at his home, 1997)
 Vierne *Impromptu* (Pièces de
 Fantaisie) played by FJ (York
 Minster, 1981)
 Bairstow *Toccata-Prelude on Pange
 Lingua* played by FJ (York
 Minster, 1990)
 Bairstow *Let all mortal flesh keep
 silence* dir FJ (Choir of York
 Minster, 1974)
 Jackson *Agnus Dei* from Missa
 Matris Dei (Exon Singers dir
 Matthew Owens)
 Jackson *Gabriel's Message* (Exon
 Singers dir Matthew Owens)
 Jackson *Diversion for Mixtures*
 played by FJ (Blackburn
 Cathedral, 1993)
 Jackson *Arabesque* played by FJ
 (York Minster, 1994)
 Jackson *Daniel in Babylon* (St
 Peter's Singers dir Simon Lindley;
 FJ organ)

For those wishing to delve further
 into this afternoon's story, I would
 cite three books. First, "*Blessed
 City: the Life and Works of Edward
 Bairstow*". (William Sessions,
 York). Bairstow began to "write up
 his reminiscences" (to quote FJ)
 when he was 70 and the

completed portion ends at the
 time, tantalisingly, when Bairstow
 moved from Leeds to York Minster
 in 1913. Dr Jackson completed the
 book in honour of his great
 mentor, publishing it in 1996.
 Secondly, Dr Jackson's own
 autobiography, "*Music for a long
 while*" (available on Amazon) and
 finally, Ron Watson's biography of
 his musical journey so far, "*A
 thousand blended notes: musical
 tales of three cities*" (Roseberry
 Press c/o Ron Watson)

We thank Ron for the hours of
 research involved in preparing
 such an event. We also thank
 Melanie Macey for providing the
 delicious cakes – especially the
 flapjacks – and Prue Goldsmith for
 serving the refreshments.

The Norfolk Organists' Association
 sent a 100th birthday card to Dr
 Jackson whom we are proud to
 have as a member and we have
 received a gracious
 acknowledgement.

Harry Macey

(¹) Is such skilful hand registration
 taught nowadays when general
 pistons and steppers are available on
 even a modest-sized organ?

VISIT TO SOUTHWOLD

Saturday 16th September 2017



The skies may have been somewhat overcast, but what could be more pleasant than a visit to Southwold on a September Saturday? Several of us enjoyed a fish-and-chip lunch, a bracing stroll on the sea-front or a ramble round the charming town. (Unfortunately, our scheduled visit to Southwold's glorious Parish Church was not possible as it is temporarily closed for some structural refurbishment; we have been invited to return at a later date.)

In the afternoon, all assembled at the architectural curio that is the Electric Picture Palace. The cinema is situated in a quiet side-street and is, in ambience, a step back in

time – all you would expect when arriving at the 'flicks' in the 1950s, complete with commissionaire, usherette, ice-cream girl, and even a small-scale Wurlitzer rising from the orchestra pit. The only thing missing from this nostalgia-trip was the rising plume of cigarette-smoke! On second thoughts, perhaps we don't miss that! There was none of the old fuzzy sound and neither did the film fall off the reel heralding boos from the audience! This cinema delivers a quality experience with digital images and excellent sound, the latter enabling us to appreciate the subtle musical detail from the 18th century organs and, at the other extreme, to *feel* the full fortissimo, seismic power of Cavallé-Coll's 32' reed at St Ouen! But then, we organists are not megalomaniac, are we?

Our programme featured two splendid films from Fugue State films ⁽¹⁾ who have built up a fine and unique catalogue of DVDs covering a wide range of organs and organ music. First on the programme was Daniel Moul't's fascinating survey, "*The Elusive English Organ*". ⁽²⁾ Between about 1550 and 1830 some of the most beautiful English music ⁽³⁾ was written for the organ by

composers such as Byrd, Purcell, Stanley and Handel (an Englishman as from 1727!). Moulton explained the difficulty in finding appropriate instruments from this period given the destruction resulting from the Reformation and the Civil War and the Victorian 'modernisation' of many of the organs which did survive. He played organs in private chapels, country houses, and even one in France, thus showing the relationship between the English organ and its music. Other contributors to the film included Dominic Gwynn, John Mander and Dr Kimberly Marshall.

Come the interval, we didn't get *Tom and Jerry*, *Pearl and Dean* adverts, *Pathé News* or *Look at Life*, but we were able to buy ice-creams and witness the rising of the not-so-mighty Wurlitzer splendidly played by our own David Bunkell, who also looks after the organ in the cinema.

The lights then dimmed for the second half whereupon Gerard Brooks narrated a fascinating film on Widor's life and works, ⁽⁴⁾ concentrating on Organ symphonies 5 to 8. Many may have been surprised by how diverse was Widor's life and work,

his compositional output extending well beyond music for the organ. Additional explanatory commentary was given by Dr John R Near, author of "*Widor: A life beyond the toccata*" ⁽⁵⁾. Some excerpts were introduced and played by Gerald Gifford on the Cavallé-Coll at Farnborough Abbey, Hants., (Farnborough Abbey is a well-known RC Girls' public school where I enjoyed my first and only time playing a Cavallé-Coll organ. We were living in Windsor and friendship with a History mistress at the school made this possible.) Other excerpts performed in Saint-Sulpice were demonstrated in his inimitable, enthusiastic style by the great Daniel Roth, assisted by the usual entourage of registres with their note-pads! (Generals and a stepper can be useful!)

The heavens opened as we left the cinema, reminding us that going to the pictures is what you do at the seaside when it's wet. I well remember my dad taking me in 1957 to see the new film, "*Gunfight at the OK Corral*" in a very wet Littlehampton!

Thanks are due to Martin Cottam and Michael Flatman for arranging

the special private hire of the cinema for this Association event.

- (1) Visit www.fuguestatefilms.co.uk
- (2) "The Elusive English Organ" (Fugue State Films)
- (3) For modern quality editions of 18th century English organ music visit www.impulse-music.co.uk/fitzjohnmusic/organ/
- (4) "Widor: Master of the Organ Symphony" (Fugue State Films)
- (5) "Widor: A Life beyond the toccata" (Eastman Studies in Music, USA)

Photograph reproduced by kind permission of King's Lynn Community Cinema Club.

Harry Macey

ORGAN NEWS

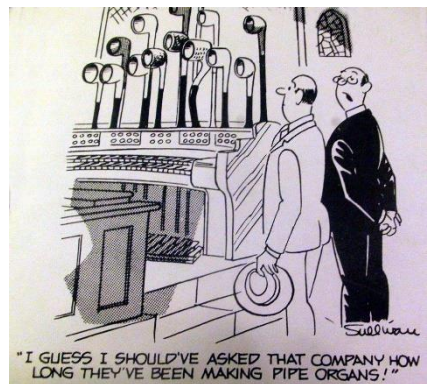
Boggis and Co have completed their major overhaul of the instrument at Watton St Mary. This organ had evolved from a modest configuration which probably only had a single manual. The voicing and mechanisms of the final instrument were not well blended resulting in a number of deficiencies. The modernised instrument now has electronic action throughout and has been voiced as a single entity. Julian

Haggart gave the opening recital. At Ditchingham St Mary's they have renewed the action beneath the floor which linked the two halves of this organ – the swell being on the opposite side of the chancel from the great and the console.

As well as projects outside the county, particularly in Wales, they have installed a new pedal action at North Tuddenham, which is a Bevington organ.

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

Geoff Sankey



WELCOME

Welcome to new member Jo Richards, who moved up to Norwich from Surrey a year ago.



'I happened to meet Adrian Richards when I purchased some hi-fi from him and had a go on his Hauptwerk organ. Wow! This led me to buy a three-manual instrument which had been put in the body of a 1970s Wurlitzer, and bring it home from Bristol. I then gradually replaced the two-octave pedalboard (midifying was done by my cousin), replaced the useless touch screens, replaced the inadequate computer (64Gb makes a big difference) and then added a fourth manual (and a raked fifth manual for those times when four manuals just won't do!) The sound comes via three amps, and nine speakers so far, which allows for spatial separation and the tuba coming through the serving hatch! It's a wonderful mix of hi-tech and lo-tech, with

drinking straws containing the reed switches, and bits of plastic milk bottle stopping squeaking pedals. It's been worth every penny, and I would be happy for any members to come and try her.'

Jo is organist at Ranworth and South Walsham, and can be contacted via her website: www.dicelandmusic.co.uk

INTRODUCING



George Inscoe is the Organ Scholar at Norwich Cathedral, having previously held the same position at both the

Temple Church and St Mark's Church, Hamilton Terrace in London. His musical career began as a chorister at Canterbury Cathedral. He began taking organ lessons with Dr David Flood in 2008 having already been studying piano since 2003. He is a recent graduate of the Royal Academy of Music where he was a scholarship student, studying with Susan Landale, and latterly with Bine Bryndorf in Copenhagen. Whilst at the academy, George won prizes for performance and academic achievement and performed in numerous concerts as part of the renowned Bach Cantata series and Widor Organ Symphonies series. During his four years in London, George performed with the London Mozart players in Cadogan Hall, the City of London Sinfonia in St Paul's Cathedral and appeared on stage at the Royal Festival Hall. When not at the Organ, he enjoys Jazz piano and playing football and golf.

ORGAN RECITALS OUT AND ABOUT

NORWICH CATHEDRAL

January 2018

1st Ashley Grote

11th Loreto Aramendi

14th George Inscoe

February 2018

1st David Hobourn

March 2018

8th Neil Wright

April 2018

2nd David Dunnett

ST. ANDREW'S HALL, NORWICH

LUNCHSTOP ORGAN RECITALS

2018

June 2018

4th Philip Luke

12th Florian Pagitsch

18th Daniel Justin

25th Ashley Grote

July 2018

9th Henry Macey

16th Andrew Parnell

30th Tim Patient

August 2018

6th Peter O'Connor

13th David Ivory

20th Paul Dewhurst

FORTHCOMING ASSOCIATION EVENTS

Saturday 13th January 2018, Holy Trinity Church, Essex St, Norwich at 7pm:

"Quiz & Chips"; Michael and Pamela Flatman reprise their roles as Quizmasters General in our traditional curtain raiser to a new year of events. **£7 per head** for fish & chips. Please let Mathew Martin (mathewmartin@hotmail.com) know **by 6th January at the latest** if you require fish & chips.

Saturday 17th February 2018, St Cuthbert's Church Hall, Wroxham Road, Sprowston, Norwich, NR7 8TZ at 2pm:

"Desert Island Discs"; Chris Duarte of St. George's Music Shop fame (amongst other accolades) has very kindly agreed to be our castaway this time round. Ron Watson will once again preside as Grand Inquisitor.

Saturday 17th March 2018, Rosebery Road Methodist Church, Norwich at 11.30am:

AGM, Buffet Lunch, and Recital; £7 per head for lunch.

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.

CLASSIFIED

Director of Music, Parish Church of St Peter & St Paul, East Harling

East Harling Parish Church wishes to appoint an energetic and imaginative Director of Music to lead and develop our musical worship, from January 2018 or soon afterwards.

Our worship is enriched both by our robed SATB choir and our contemporary Music Group, both of which are loved and appreciated in equal measure by our congregations. Our choir maintains a long tradition of choral excellence, singing a varied repertoire from the renaissance to recently-composed works, and currently leads worship on three Sundays a month and for all major festivals. Our Music Group plays one Sunday morning and one Sunday evening each month, and includes woodwind, brass and contemporary instruments as well as singers. We bring both groups together for Harvest and for Easter Day, as well as reaching out to work with the smaller Churches in the Benefice and to the local Methodist and Catholic communities.

You might be an organist, or a pianist, but we are primarily seeking a Director of Music who not only can inspire our current musicians but bring with them a vision for ensuring the sustainability of the music provision. This might involve working with local schools, establishing a youth choir, running workshop days, collaborating with other local groups, or innovating in ways we have not yet imagined! If you bring us your vision, we will work with you to bring it to life.

We offer generous remuneration on a self-employed basis and in line with RSCM guidelines. We are happy to consider appointing an assistant, or working with freelance organists, to support your work. We are blessed with a fantastic 34-stop organ with a ridiculously powerful pedal division down to 32', an extensive music library, and an appreciative congregation.

Interested parties are invited to contact Revd David Smith, Priest-in-Charge of the Harling United Benefice, ideally no later than Wednesday 15 November 2017, for an initial chat and more information, either by phone (01953 717140) or by email revdavidrsmith@gmail.com. We look forward to hearing from you.

