

The Journal

Summer 2018



Number 104

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

President – Matthew Bond	01692 409957
President Elect – Michael Flatman	01603 452485
Membership Secretary – Matthew Bond	01692 409957
Secretary – Timothy Patient	01603 402944
Events Secretary – Henry Macey	01692 501023
Treasurer – Sylvia Martin	01263 731075
Publicity Officer – Mathew Martin	01263 731075
Journal Editor – Adrian Richards	07768 582208 anmr@btopenworld.com

Committee Members

Martin Cottam, Prue Goldsmith, Ray Bedwell.

Honorary Life Members

Ralph Bootman, Bryan Ellum, Ronald Watson

Front cover:

AGM Recital with Ginny Plunkett

Back cover:

Planning how to put the new CCC replica Holdich open wood pipe into the Upton Case! © Richard Bower

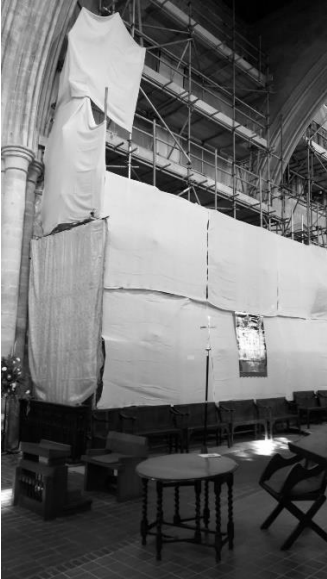
Copy deadline for next issue 19th August 2018

The views expressed herein by contributors to *The Journal* are their own views
and not necessarily the views of Norfolk Organists' Association

Norfolk Organists' Association – registered charity no. 277560

Published by Norfolk Organists' Association

© 2018 Norfolk Organists' Association



King's Lynn Minster organ, hidden to the naked eye

The Editor writes...

What is to become of tomorrow?

At King's Lynn Minster we find ourselves in the doldrums and there is good reason for it – as well as reason for good, that is, a building that will remain standing. The building work is taking its toll on all of us. The vicar and administrator find themselves in-between the devil, the architects and the builders; and the deep blue sea is not too far off either. I am completely shrouded and sealed in polythene in the organ transept. The air is cold and unchanging and smells of dead organists – live ones are bad

enough! The music lists (which were done 6-months in advance due to the library being relocated in a different building and scheduled music having to be extracted before the relocation) have changed due to availability of choir and organists; not to mention the choir being temporarily relocated for morning services and the organist relying on a less-than-brilliant CCTV – it's all very depressing. Oh, and the organ is out of tune with little prospect of tuning due to the behind-schedule work – voluntaries are not fun at the moment. This has led me (and the choir) to turn in on ourselves a little and look carefully at what we do, and how we do it.

The 'tomorrow' of the title is my real worry though. Scaffolding will be struck, organ tuned and the library will have a lovely new home (and we will have a new exit door out of sight, just by the organ. It would be so useful during the sermon if I smoked!)

But the choir has suffered during this period from a similar downside in outlook and we are being hit by illness, pregnancy and childcare practicalities. Now we tend to field twelve singers for Choral Evensong compared with

an average of sixteen a couple of years ago. So, I need to have a good moan and wallow over these matters – that’s the easy bit. The difficulty comes in knowing what to do about it. I do have a number of other singers I can call upon, but they don’t sing regularly with us so don’t get the benefit of rehearsals like the core choir does – but they are welcome despite that. As a choir we rehearse for an hour a week plus 20-30 minutes before a service to cover everything that anyone missing on Friday didn’t see. That’s a full, usually unaccompanied, Choral Evensong every week, plus high days and holy days when we sing a Latin mass setting.

We often get expressions of interest from people who wish to join the choir but our music list and schedule of *under*-rehearsal scares many away with the excuse of ‘... you’re too good for me’. In the last few years we have had fewer recruits than deaths, retirements and relocations. But we have to be realistic that in this busy world of ours, the idea of a weekly commitment on a Friday and a Sunday is too great for most. King’s Lynn Minster has a parish, but not many dwellings within it, so we rely on people outside of the parish to populate and fulfil its

many positions. Also, as with many coastal towns, draw a catchment circle around it and it is half river and sea – perhaps we should be recruiting mermaids, I gather they are good sopranos. Poor transport and roads make anyone living outside the town susceptible to holiday traffic at crucial times.

Is tomorrow to be a problem for us all? No, certainly not, there are cathedrals and greater churches better endowed than the King’s Lynn Minster, and music in these places has probably never been better. The old chestnut of ‘if there are no youngsters in choirs where will the organists of tomorrow come from?’ I think refers more to the day after tomorrow. No, the worry I have is, if the choir disappears there will be no music for tomorrow, let alone the day after tomorrow.

I popped into St Nicholas King’s Lynn to see how Richard Bower was getting on with the cleaning and maintenance of the organ there. I have played it on a number of occasions since and can report that it sounds quite fresh and splendid. If you have played it before, go again to reacquaint yourself. The church is run by the Churches Conservation Trust who

were instrumental in raising the money for the work. As Geoff Sankey mentions, they are most accommodating to anyone passing wishing to play, even better, the church is now open every day staffed by CCT and enthusiastic volunteers.

Adrian Richards

2018 ANNUAL GENERAL MEETING AND RECITAL

This year's AGM was held at Rosebery Road Methodist church in Norwich. The Meeting was chaired by Matthew Bond now in his second year as our President and the important reports and formalities were completed during the morning. The meeting was followed by a delicious lunch provided by Melanie Macey.

John and Ginny Plunkett are terrific supporters of the Association and I was so pleased that I managed to get Ginny to give our customary afternoon recital. Ginny is the organist at Rosebery Rd and John has developed and maintained the organ. It is an unusual instrument and Ginny's description is

appended here. She began the afternoon from the pulpit with a description of the organ and background information on her programme which was mostly English music of the late 20th century. We enjoyed a fine and above all entertaining concert played with great panache, sense of style and highly imaginative registrations.

Harry Macey

PROGRAMME

Denis Bédard (born 1950)

From *Suite Romantique*

i) Prelude-Choral ii) Allegro giocoso

Brian Lincoln (1933-2014)

From *Four Cameos*

i) A Little Rhapsody ii) Reflections

Malcolm Archer (born 1952)

From *Lancaster Suite*

i) Claire de 'Lune' ii) John of Gaunt's Gigue

Norman Cocker (1889-1953)

From *Four Pieces*

i) Trio ii) Interlude

Anthony Foster (1926-2012)

Jubilate Deo

Ernest Tomlinson (1924-2015)

i) Quiet Prelude ii) Interlude

THE ORGAN OF ROSEBERY RD METHODIST CHURCH, NORWICH

In 1909, a harmonium, believed to be a Mason & Hamlin 2 manual 56-note compass was purchased which remained on the premises until the rebuild of the Sunday school. Then in 1918, a second-hand Nicholson two-manual and pedal pneumatic action pipe organ was installed and hand blown until 1950 when an electric blower was added. The hand blowing remained available.

Today's *organ* was built in 1959, after a fire that started when the blower had been left running after the Sunday evening *service*. Unfortunately, the then caretaker had stored a supply of coke for the Church hall tortoise stoves in the area under the organ – where you now fetch your cup of tea from – which all added to the inferno. John tells me that the metal from the pipes was flowing down the aisle.

The Church Trustees choose a small local firm, who used old pipework of unknown make from a North of England Methodist Church. The price of £1500 was right but perhaps technical refinement and reliability was lacking and by 1972, the electric

action in the console began to fail. For £1000, this was attended to, along with re-voicing the horn stop, cleaning and dust proofing, all entrusted to Cedric Arnold, Williamson and Hyatt of Thaxted, shortly before they were taken over by the long-established firm of William Hill & Sons, Norman and Beard Ltd.

In 1984, exceptionally dry weather warped a poorly seasoned part of the organ and to save money, this was removed and delivered to Hill, Norman and Beard whilst they were working at St *Andrew's* Hall. This part was then expertly copied and professionally replaced later. This cost £150, considerably less than the estimate.

Next, in 1985, the Great *clarinet* stop which was seldom in tune and in dire need of re-voicing, was replaced by a Twelfth, the voicing and installation was to be about £700 plus the cost of the pipework. Sadly, at that time, Thorpe Road Methodist Chapel was closing; the *organ there* was investigated, a deal struck with the organ purchaser, the relevant pipes were transported to our home, where they were crated up and delivered to the South door of Norwich Cathedral to be loaded on a lorry delivering new equipment

for the *Cathedral organ* rebuild and *carried* to Essex to be re-voiced. (More money saved.) Likewise, other parts for modification were delivered at our Cathedral. In return, all the scrap works from the Cathedral organ including brand new material from HN&B. were delivered to John's workshop at home, from which chests and action were built for a new pedal stop.

The pipework from a large scale 8ft trumpet from Colchester, bought in 1973 for £15 (in case he had time to install it) was re-voiced to a 16ft bassoon. This was completed at the same time that the Twelfth was returned. The vents had their design improved using low cost materials and encouraged by Hill, Norman and Beard, John completed their renovations successfully. Also, about this time, two pedal stops were added – 4ft Super Octave and a Mixture II from Thorpe Road leftovers. In 1986, the Cymbelstern was added when John managed to get a collection of the telephones that had bells. These were removed from the GPO instruments, tuned to C major and fitted to a revolving stand which had one switch. The star was shaped and connected to a separate switch. This means I

can use the star and bells independently or together, depending on how many switches I manage to touch at the appropriate time. After all, if the Cathedral could have one, so could we. It has been known that the bells sound at a totally inappropriate time, when music books left on the small shelf above said switches, get knocked down accidentally and hit the bell switch.

The Positive was produced in 1989, as the result of the first three years of John's seven years of Thursday nights' apprenticeship 1986-1993, pipe making lessons with Derek Jones, a pipe maker of exceptional talent who made ranks for Manders, Robert Shaftoe, Bill Drake, (Buckingham Palace included), Walkers and others. This is an unenclosed, extension organ, built as an extra to the IIP that was being used, and a substitute for the Great, should that fail at all. It has both wood and metal pipes and is the extra case built out to one side. This had three pistons put in place that were not connected until thoughts and plans for this recital demanded that they worked at least with fixed choice!

In 1992 a trumpet division above the porch gained us a 3 stop (extended) 16/8/4 from German pipework by Oscar Walcker. This came from an ex Catholic Church in Bedford and was very loud, very exciting, and difficult to tune. To be used for special occasions only, as it had the power to remove little old ladies' hats and perhaps cause a few heart attacks. The six lowest pipes were removed from the back wall for decorating purposes, but it wasn't re-energised because of inappropriate use (to the detriment of the congregation's ears) but NOT by Ginny. There are three non-musical additions to this case – a sun, a moon and a small section (three fishes) of the East/West Germany fence that once prevented families and friends from mixing. John also made it possible to change the choice of stops for the three pistons on each of the Swell and Great, plus Pedal, first of all in 1973 and then when more pedal stops were added, in 1987. These are controlled in a cupboard to the left of the console. Other couplers were added: Pos - Gt, Pos - Ped, Solo on Gt reverser, Solo on Pos reverser, Solo - Ped.

As you can see, this instrument is rather a 57 Varieties beast but it

quite happily and easily copes with our diminishing congregation as well as a full church when necessary.

GREAT

Diapason	8
Flute	8
Dulciana	8
Flute	4
Principal	4
Twelfth	2 2/3
Fifteenth	2
Swell to Great, Swell Octave to Great, Positive to Great, Solo to Great	

SWELL

Lieblich Gedackt	8
Viol di orchestra	8
Celeste	8
Gemshorn	4
Piccolo	2
Horn	8
Swell Octave, Swell Sub-octave, Tremulant	

Cymbelstern

POSITIVE

Flut	8
Open Flute	8
Nazard	2 2/3
Flageolet	2
Tierce	1 3/5
Larigot	1 1/3
Solo on Positive	

SOLO (not working)	
Double trumpet	16
Trumpet	8
Clarion	4
PEDAL	
Bourdon	16
Flute	8
Super-octave	4
Mixture	19-22

Swell to Pedal, Great to Pedal,
Positive to Pedal, Solo to Pedal

3 thumb pistons for each manual
1 thumb piston for Gt/Pedal
6 toe pistons (3 each for repeat
Swell and Great)
1 toe piston: Solo to Positive
reverser
1 toe piston: Solo to Great
reverser

Ginny Plunkett

APRIL IN GORLESTON

The April Meeting of the NOA took place on a brisk, sunny afternoon at St Andrew's Church, Gorleston, a new venue to a number of members. Our President, Matthew Bond, welcomed the speaker, NOA member, John Stephens, Director

of Music for the Inspiration Trust and former Director of Music at Great Yarmouth Minster.

John Stephen's career Before addressing the theme of the meeting 'From Bach to Bedard, favourite liturgical music', John gave an outline of his musical career to date. He studied the organ initially with the late Colin Fenn, for many years treasurer of the NOA and organist of Caister Parish Church. He moved on to become a pupil of the late Kenneth Ryder on the Diocesan Organ Scholarship as well as studying at the UEA. John has taught music for some 20 years, at the UEA, Langley School and Greshams College. He had two periods of the minster totalling some 15 years which included setting up a number of new initiatives in his pioneering role as Director of Music Outreach.

Last year John was appointed to a brand-new post with the Inspiration Trust, a multi-academy trust managing some 14 schools aimed at fostering relationships between music and other disciplines including maths, science, etc. His post is extremely varied, ranging from sourcing clarinet reeds to leading choral and orchestral groups as well as

organising the rejuvenation of the organ in what was Great Yarmouth High School. The trust is about to receive from the Netherlands a pipe organ kit in the hope of encouraging children's knowledge and appreciation of the organ. Similar schemes are running in the Netherlands and Canada and John hopes to be able to create, through the Inspiration Trust the UK base for this facility.

THE ORGAN AT ST ANDREW'S

The organ was built by Norman and Beard in 1904 for St John's Lowestoft, no longer gone. Tradition says that Benjamin Britten's mother was organist here, so the composer may well have also played it. In 1972 the church was declared redundant and the organ offered to another church which kept it in store without rebuilding it. In 1978 it was acquired by St Andrew's and installed to a more or less playable condition so that now the church has a comprehensive 3-manual instrument which is more than adequate to fulfil its primary role to accompany the liturgy.

The organ specification
Manual compass C to A 58 notes
Norman and Beard 1904, Rebuilt
Wordsworth & Co. 1978-79

GREAT	
Double Diapason	16
Open Diapason	8
Hohl Flute	8
Hohl Flute	4
Principal	4
Stopped Flute	4
Twelfth	2 2/3
Fifteenth	2
Mixture	19.22.26
Trumpet	8
Clarion	4
S/G, P/G Gt Reeds on P	

POSITIVE

Chimney Flute	8
Spitz Flute	4
Nazard	2 2/3
Block Flute	2
Tierce	1 3/5
Cromorne	8

SWELL

Bourdon	16
Open Diapason	8
Lieblich Gedackt	8
Salicional	8
Voix Celestes	8
Principa	4
Lieblich Flute	4
Gemshorn	2
Furniture	19.22.26
Sharf	26.29
Contra Fagotto	16
Horn	8
Oboe	8
Tremulant, Oct, Sub, Unison off	

PEDAL	
CCC to F 30 notes	
Open Wood	16
Bourdon	16
Echo Bourdon	16
Quint	10 2/3
Principal	8
Bass Flute	8
Fifteenth	4
Flute	4
Mixture	19.22.26
Trombone	16
G/P, S/P, P/P	

FROM BACH TO BEDARD

FAVOURITE LITURGICAL MUSIC

From his experience as a liturgical organist John focussed his discussion on music he found to work well, taking examples from early music and modern music and leaving aside music in the middle such as Mendelssohn. He said he always played music he enjoyed playing regardless of whether anyone was listening! The topics covered were registration and the way the same piece with a totally different scheme could serve different purposes. Perhaps not for the purists. Music with sequences, simple themes and variations in touch were all well illustrated from the console with quite a few pieces new to members.

A thoroughly enjoyable meeting in a hospitable church by one of the younger members of the Association now in a position to encourage the younger generation on the joy of traditional music making at a time when there is a lot of angst concerning the future of traditional church music in fast evolving 21st-Century church.

JOHN'S PROGRAMME

JS Bach

Nun komm' der Heiden Heiland,
BWV599

Thomas Arne

Allegro from an organ concerto

Kenneth Leighton

Fanfare

Jean Langlais

Priere

Helmut Walcha

Herzliebster Jesu was hast du

David Bednall

Toccata *Aberystwyth*

Rene Vierne

Prayer

Denis Bedard

Variations on *Christus vincit*

Pru Goldsmith

ON THE ELBE WITH FREDERIC CHOPIN

In April we boarded the MV Frederic Chopin in Brandenburg for a river cruise along the Elbe to Prague. Our compact but comfortable en-suite cabin on Mazurka deck would be our floating hotel room for the coming week. Prior to this we had spent two nights in Berlin, something we had wanted to do since the wall was taken down, having been there on two previous occasions with our choir Sine Nomine singing in what was then West Berlin and venturing through the checkpoint to briefly experience the atmosphere of the Eastern Sector, an uncomfortable experience.

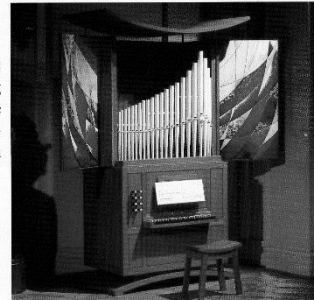
We were delighted to discover that our hotel this time was in the former East Berlin and what a transformation we noticed. Only a five-minute walk from our hotel was the Cathedral which has now been fully restored and, not surprisingly, is home to a very fine main organ and another little gem in the side chapel on which we heard a lesson in progress being given by the cathedral organist Andreas Sieling; any relation to Gary, we wondered. In

Magdeburg Cathedral they were publicising a forthcoming recital by Olivier Latry on a fine new instrument there; he certainly gets around!

A visit to the Meissen porcelain factory and showroom revealed one curiosity in the shape of a chamber organ with a rank of porcelain pipes which is used quite frequently and of which there was a CD which I bought.

The Sound of porcelain

Matthias
Eisenberg
at the
Jehmlich-
organ




Meissen

with pipes made of Meissen Porcelain®

The final major church visited was the reconstructed Frauenkirche in Dresden with its new Kern instrument. The inevitable question arose about the motive for flattening Dresden in 1945 with the end of the war only a few months away. However there are several reconciliatory touches associated with the reconstruction of the city which are very positive and reassuring.

I didn't get my hands on any of the fine instruments encountered on the trip nor, in fact, did I hear any of them. We went to hear a free organ recital in the Marienkirche in Berlin only to find that it had been supplanted by an orchestral rehearsal for a performance of *Messiah* (in English).

However, this trip was never intended to be an organ crawl and it is clear that if one wants access to their instruments it has to be arranged in advance. This has been our first river cruise and will probably not be our last; a nice experience. Perhaps next time on the MV Karlheinz Stockhausen! (I think not!).

Ronald Watson

ORGAN NEWS

It's a while since Richard Bower has had time to update us on his activities so it's not surprising therefore that there is much to tell (and this is only the Norfolk part). He has releathered the bellows in Horsham St Faith's church – an organ that underwent much change in the time of Revd Jonathan Boston's incumbency. Richard says that this is a difficult

instrument to work on because "much of the work was done locally". I guess this is a tactful way of having a gentle dig at amateur organ builders! Some pedal pneumatics have been releathered in Kessingland, and Cromer has had its left-hand-side drawstop machine releathered so that all stops now work again with the pistons.

The stop machines at St Thomas Heigham (or Saint Thomas Norwich as we're now supposed to call it following the HTB takeover) have been repaired so that all stops function properly again.

Richard tells me that one of his greatest joys of the last quarter has been the cleaning and resetting of the great organ of St Nicholas in King's Lynn. This is a Father Willis instrument about which Richard enthuses greatly. He confesses that when he restored the organ 30 years ago, he questioned whether the Trumpet was original. He is no longer in doubt and comments that it now sounds as it should. Apparently, the chapel is open during the week and they are happy for *bona fide* organists to play the organ. A word with the

folk on duty should be all that's needed to obtain access.



The organ at St Nicholas, King's Lynn

Finally, showing again the breadth of work our local organ builders take on, he has also cleaned and reset two smaller modern organs. One by Nigel Church in Hoveton RC church, and the other by Bower in St Walstan's, Costessey. Both are single manual instruments but still colourful, responsive and pleasing to hear. *Multum in parvo.*

Boggis and Co have been busy making their contribution to the reordering of St Peter Mancroft.

Their addition to this project has been to implement a moveable console for the east end organ opening up more flexible opportunities for the use of the east end space.

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

Geoff Sankey

VISIT TO HAMBURG

Thank you very much for all those who expressed an interest in participating in the visit to Hamburg next October.

Unfortunately, there has been insufficient interest in the visit to make it a cost-effective proposition, so we have decided not to go ahead with this trip.

Hopefully there will be other opportunities to visit some locations in mainland Europe in the future.

Michael Flatman
President Elect Norfolk Organists'
Association

THOMAS ATTWOOD (1765-1838)



Thomas Attwood was an English composer and organist. He was born in London, possibly in Pimlico and at the age of nine became a chorister in the Chapel Royal. In 1783 the Prince of Wales paid for him to study abroad as he was so impressed with Thomas's skill at the harpsichord. After he had been at Naples for two years he travelled to Vienna where he became a favourite pupil of Mozart. He returned to London in 1787.

In 1796 he became the organist at St Paul's Cathedral and was made composer of the Chapel Royal. He was appointed as musical instructor to the Duchess of York

and later to the Princess of Wales. In January 1806 he played his own composition, *Grand Dirge*, on the organ for the funeral of Lord Nelson, the only piece specially written for the occasion. For the coronation of George IV, he composed a setting of the traditional anthem *I was Glad*, which was also used at the coronations of King William IV and Queen Victoria. The king, who had neglected him for some years on account of his connection with the Princess of Wales, now restored him to favour, and in 1821 appointed him organist to his private chapel at Brighton.

Soon after the institution of the Royal Academy of Music in 1823, Attwood was chosen to be one of the professors. He was also one of the original members of the Royal Philharmonic Society, founded in 1813. He wrote the anthem *O Lord, Grant the King a Long Life* for the coronation of William IV, and he was composing a similar work for the coronation of Queen Victoria when he died at his house at 75 Cheyne Walk, Chelsea, on 24 March 1838. Attwood's funeral took place at St Paul's Cathedral on 31 March 1838. He is buried in the Cathedral, in the crypt, under the organ.

Attwood is now only remembered for a few short anthems:-

Teach me, O Lord (1797)

O God who by the leading of a star (1814)

Turn Thy face from my sins (1831)

Come, Holy Ghost (1834)

His compositions show the influence of his teacher, Mozart. He also wrote the music and songs for some twenty musical plays and comic operas between 1792 and 1807. He taught John Goss, and Thomas Attwood Walmisley

Martyn Marshall

SPOOF SPEC

I have been searching for a couple of spoof specs in Musical Opinion and The Organ as was in the 1950 and 60s, large pale blue paper magazine with the index on the front. I remember chuckling to them as a young chorister, but the memory is distant. Sadly, I have not been able to find them. Organists' Review was sent another recently so I include that here, knowing that it is actually out of copyright, so with apologies to them (and those of you who already take it), I repeat it here. It is from the pen of Arthur Hutchings, Prof of Music at

Durham University from 1947 to 1968.

PEDAL

Gravissima	128
Delirium Tremens	64
Basso Profundo	64
Boredeep	32
Spitzdeep	32
Major Road (mental)	16
Bourdstiff	16
Double Orquitz	10 2/3
Bombard (Bearded)	16
Serpent	10 yards
Gt to P	
Sw to P	
Ch to P	
So to P	
Orch to P	
P to K4	
Gone to T	
Ophicleide) by reversible piston	
Onicleide)	(ossified)

GREAT

Double Entendre	16
Diapason Major	8
Diogenes the Younger	8
Smith Minor	8
Flute	8
Hoot	4
Toot	2
Tootsi wootsi	1 4/5
Tutti Fruitti	1
Entente Cordiale	V ranks
Furniture	III pieces
Per & Contra	16
Broken Reed	4½x3½ ft

GREAT (cont)

Cornet	6p
Bonbe	9p
Bombe Praline	15p

SWELL

Open Diapason	8
Stopped Diapason	8
Stopped Diarrhoea	3 cheers
Opening Time	6pm
Nux vomica	--
Vox populi	4
Diocesan Conference	IV
Corked Cornopaen	16
Oboy – Oboy	16
Oboy	8
Obituary	4 lines
Board on) By rocking tablet	
Board off)	

CHOIR

Bourdon Quixote	16
Dulciana del Tobosco	8
Cor de Nuit	8
Coup de Grace	4
Crème de Menthe	Extra
Mixed Grill	III

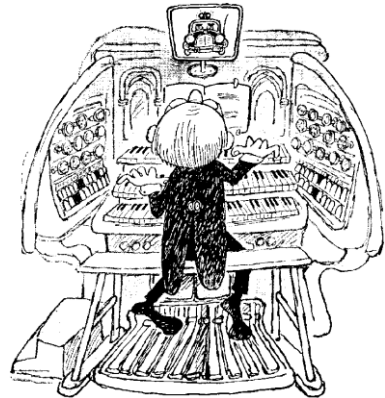
ORCHESTRAL

Cor Lumme	16
Bassoon	16
Tenoroon	10 2/5
Oon	8
Octoroon	4

SOLO

Tuba Mirabilis	8 (30" wind)
Tuba Incredibilis	8 (60" wind)
Tuba Wagneriensis	16 (Gale force 8)
Tuba rubber	4
Popover	2 2/3
Cadaver	2
Sissistop	1 3/5
Echo Gambit	8
Echo Narcisse	7
Vox Nannigota	4

Overt Action is by covert sniggers
 Discuss Blower till blue in the face
 4 thumb pistons to each manual
 4 toe pistons to each boot
 5 graves to Cairo



Drawing by Gerard Hoffnung,
 The Organ Player



The console, Rosebery Road Methodist Church





**FORTHCOMING ASSOCIATION
EVENTS Season 2018-2019**

Events Sub-committee: Michael Flatman, Prue Goldsmith, Harry Macey (Events Secretary), Mathew Martin, President

SATURDAY JUNE 23RD 2018

Two beautiful rural Norfolk churches plus a Summer Picnic Lunch.

Time: 1100 : Arrive at St Michael and All Angels', Oxnead, NR10 5HP
(See John Plunkett's wonderful restoration of the 1875 E.W.Norman organ)

1230 Arrive at St Andrew's, Mill St, Lammas, nr Buxton, NR10 5JE
Visit the beautiful church with its weeping chancel, and its organ
(Benjamin Collins 1845, Rothwell 1944, Bower restoration)
Picnic in grounds by the river courtesy of the vicar, The Revd David Hagan-Palmer and churchwardens.

Bring your own picnic; make it a nice social occasion. Although the weather will be glorious, there will be wet weather contingency, courtesy of Mr John Perkins.

Bring friends and enjoy this lovely spot by the River Bure.

SATURDAY JULY 14TH 2018
Outing to Stamford, Lincs., Visit this fine town including St Mary's and then St Martin's churches.

St Martin's Church PE9 2NT at 1pm
St Mary's Church, Stamford PE9 2BS 2.30pm
Specific enquiries to Mathew Martin (organiser).

AUGUST 2018

No event this year.

We are considering possibilities for a Young Organists' Platform Concert in 2019.

SATURDAY SEPTEMBER 22ND 2018

Visit to King's Lynn Minster To inspect and play this fine historic instrument, restored and extended.

Hear and play some wonderful Snetzler pipework from 1754.

(Snetzler 1754, Holditch 1847, Holmes and Swift/Nicholson 2003/2014)

Our host will be Adrian Richards, Director of Music and Editor of our NOA Journal. Venue: King's Lynn Minster, Church St, King's Lynn PE30 5EB

Time: 1100 Arrive; we have plenty of time to enjoy the Minster, its organ and the town. Bring your

Cornet Volunteers! We must leave the Minster by 1400. Make your own arrangements for travel and subsistence. Large NCP car-park opposite the east end of the church. [PE30 5EB] (c.£1 per hr)

**TUESDAY OCTOBER 23RD TO
FRIDAY OCTOBER 26TH 2018**
Visit to Hamburg CANCELLED

TUESDAY NOVEMBER 20TH 2018
Visit to Norwich Cathedral
Time: 1730 Choral Evensong (girls and lay-clerks)
1830-1930 Opportunity to play the organ afterwards.
Visit through the kindness of Ashley Grote and David Dunnett.

DECEMBER 2018

There is no NOA event in December.

SATURDAY JANUARY 12TH 2019
Quiz and Chips

Venue: Holy Trinity, Essex Street, Norwich, NR2 2BJ
Time: 1900 sharp. We begin with the victuals (£8) followed by the quiz on General Knowledge with music. Bring your own drinks, cutlery etc; condiments and the NOA pickled-onion jar will be provided.
Quizmasters: Pamela and Michael Flatman

SATURDAY FEBRUARY 23RD 2019
Desert Island Discs

Venue: St Martin-at-Palace, Palace Plain, Norwich NR3 1GU
Time: 1400 Our castaway will be **Adrian Richards** (Director of Music, King's Lynn Minster and Editor of our NOA Journal. A guaranteed afternoon of interesting tales, anecdotes, laughter and good music.
Host: Ron Watson
Followed by Melanie's Tea and Home-made Cake (£2)
St Martin-at-Palace is newly – and cleverly - refurbished and is now the Headquarters of the Norwich Historic Churches' Trust.
[www.fnhct.org.uk]

SATURDAY MARCH 16TH 2019
Annual General Meeting, Lunch and Recital

Venue: Christ Church, Eaton, Church Ave, Norwich, NR2 2AQ
Schedule:
1130 Annual General Meeting
1230 Lunch (arrangements to be advised)
1330 Welcome to Christ Church
Organ : Matthew Wright (organist: Christ Church)
1340 Organ Music (Recitalist: Harry Macey; Music by J.S.Bach)
1430 End

Non-members are warmly invited to attend most events for £5. Full details of events will appear in The Journal, the NOA website and our Facebook page.

Please let Harry Macey know if you would like to do a write-up of an event. New writers are welcome. Reports should be emailed (in WORD) to our Journal editor, Adrian Richards. Deadline for copy for the Autumn issue is Monday 20 August 2018 anmr@bopenworld.com

Good quality digital photographs are very welcome.

Where an event has a closing date for orders or reservations, please do not leave it to the last minute!

Please let the sub-committee have feedback and ideas for future events.

Enquiries: ask any member of the Events Sub-committee.

ORGAN RECITALS

NORWICH CATHEDRAL

8 March Neil Wright
2 April David Dunnett
7 May Stephen Disley
28 May George Castle
20 June George Inscoe

ST. ANDREW'S HALL, NORWICH LUNCHSTOP ORGAN RECITALS

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

AYLSHAM PARISH CHURCH

Wednesday June 20, 1pm

Admission £5

Henry Macey

The programme will be largely popular organ music including the Widor Toccata and Handel's *The Cuckoo and the Nightingale*.

AYLSHAM PARISH CHURCH

Celebrity Recital

Saturday August 11, 7pm

Admission £8

Martin Neary (formerly organist at Winchester Cathedral and Westminster Abbey)

A celebrity recital

KING'S LYNN MINSTER

Lunchtime recitals begin June 5 and organ recitals begin again on 17 July and occur every week from 12:30 to 1pm-ish. From July 17 there is a café where lunch can be bought at a reasonable price.

GREAT YARMOUTH MINSTER

Organ Recitals Wednesday
lunchtime 12:30-1:15pm
June 6 Martyn Marshall
June 13 John Stephens
July 18 Colin Fenn Memorial
July 25 David Price
July 8 Martyn Marshall
August 8 Martyn Marshall
August 22 Martyn Marshall
September 5 Martyn Marshall
September 12 Stewart Whillis
September 19 Mike Webb
September 26 Ashley Grote

EAST HARLING CHURCH

Saturday 1 September 7:30 Organ
Concert with Nigel Waring

ST NICHOLAS, DEREHAM

Friday Organ recitals, 1pm
Organ Recitals
1 June Dougal Smith
8 June Jo Richards
15 June Relf Clark
22 June Richard Bower
Saturday September 15, 7:30
Organ Spectacular with Ashley
Grote

CLASSIFIED

Two manual Draw Stop Electronic Organ, built by Norwich Organs mid-1980s. Good for home practice. Fair condition. Delivery may be possible. For further details, email pwf@pwfoster.co.uk

Matthew Bond writes:

I have had a request from Paul Cook who will be working in Norwich for the next six months, he writes:

'At the end of July I am taking my ARCO keyboard skills exam. Would anybody able to help with finding an organ near Norwich where I could practice some evenings?'

If anyone can help with please contact

matthewd.bond@yahoo.com in the first instance and I will let Paul know.

TRIP TO STAMFORD

SATURDAY JULY 14

Due to a very disappointing take up of our planned coach trip, we shall now be traveling independently. We will be visiting two churches in the area.

Please arrive early and in the morning you can visit Burghley House (PE9 3JY) or even enjoy a morning of relaxing in the beautiful Town Centre and take lunch.

People of the Parish will themselves be away this weekend in Walsingham and their Rector apologises for not being able to be with us. We will be met in the afternoon by their Director of Music, Nigel Stark who himself is returning from Norfolk to open up the organs for us, hence the afternoon visits.

I do hope many of you can come and where possible car share. I would like to know some numbers if possible ahead of the event (not last minute!) so please let me know if you can come. It will be a lovely day in such a beautiful area.

St Martin's Church PE9 2NT at 1pm
St Mary's Church, Stamford PE9 2BS 2.30pm

Parking is available at several car parks around the town. Some car parks are available at the following postcodes: PE9 2EB, PE9 2WB, PE9 1EG, PE9 2WE

Mathew R Martin
Member of the Events Committee
Tel 01263 731075
Mob 07771620610
mathewrmartin@hotmail.com

ONLINE ARCHIVE OF BACK NUMBERS OF THE JOURNAL

We are grateful to Michael Flatman who has now completed the mammoth task of scanning and uploading copies of the Journal from the Summer 1992 issue to the present day and making them available to view online here:-
<https://issuu.com/norfolkorganistsassociation>

Some fascinating reading to be had!