

# The Journal

## Winter 2018



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Norfolk Organists' Association

# Norfolk Organists' Association

## The art of music as related to the organ

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Front cover:  
The Crotch Organ, Octagon Chapel, Norwich  
(Photo: Martin J. Cottam)

Back cover:  
Elinor Hanton at the console of King's Lynn Minster  
(Photo: Martin J. Cottam)

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## The Editor writes...



I have been contacted by a fellow member (anonymous by request) who has been transferred from self-employed to employed, PAYE on all fees/salary, by their church group. They have also received a new contract – see the new ‘model contract’ on the website of the Guild of Church Musicians. This is quite exhaustive but can be changed in detail, by agreement, to suit the particular employment circumstances. It’s worth a read as it covers what seems to be all eventualities, including ‘Gardening Leave’.

Although churches had been advised on the matter of PAYE-or-not a few years ago, it is quite topical at the moment after all of the test cases for those ‘self-employed’ people working for the taxi firm Über or Pimlico Plumbers (for example) who work for one company and are given jobs on a daily basis. Neither of these actually meet the original

requirement for tax Schedule D that most self-employed musicians worked under. If you work for Über or as a plumber who is given jobs by one company, how can you be self-employed if you have one single employer? To be self-employed you create/generate/find your own work, and quite rightly, any costs finding and executing that work are free of tax. You also used to have a number of employers, not a single one.

The problem for the Church now is that if they are paying a regular organist regularly, they are *employing* the organist and the organist is therefore an *employee*. The church is obliged to pay tax on those earnings via PAYE. Makes sense I suppose, but that is only part of the picture. The organist/musician then has to submit self-assessment for anything else that they earn – few musicians have just one job.

It’s complicated I know, I have two jobs that are PAYE’d and a number of others for which I submit self-assessment – well my accountant does as that makes the whole matter much easier and safer (and more expensive!). That does mean that any reasonable expenses I have connected with

either of these jobs (such as travel) I can no longer claim. There are tests on HMRC website to see if the position is self-employment or not. Test such as: the church provides the instrument, the church provides the gigs – services, funerals, weddings, etc., employed. I provide my own tools – music, shoes, computer, office supplies, coffee, etc., self-employed. It worked out as six of one and half-a-dozen of the other, so I was advised by their helpline to go with 'employed'. (It is a shame that the church is exempt from keeping employees warm due to historic buildings exemption!) At the same time I took my other job into PAYE. All I can say is don't forget that you can get the church to buy new hymn books for you to use should you need them, but also any music you buy for anything is tax deductible.

**C**opy deadline for the next issue is 22<sup>nd</sup> February 2019. May I ask that, if you submit something, the more plain the text (i.e. no boxes, little formatting and so on) the better. It can take what is seemingly an age to prepare something for the Journal pages from copy that has been made to look lovely, and then I have to undo it all for me to make lovely

again, as the format I go into is different. Not a gripe just a request. I would rather have lots of copy than none – of course!!

**I**ncluded with this issue are two important pieces of paper, one is your subscription renewal form, please don't forget. The other, a questionnaire about events. As has been touched-on in this column before, we need to make an effort to attend events otherwise they will inevitably disappear, depriving us of the chance to meet like-minded people, but also to visit important organs and venues. Please do return both.

**F**inally, may I take this opportunity to wish you all a very merry Christmas and a happy and prosperous New Year.



King's Lynn Minster (© Martin J. Cottam)

## OUT OF SIGHT

I recently read a short article about the idiosyncrasies of cathedral organists amongst which was the following about Dr Statham. Apparently, he made careful notes on regular preachers at the cathedral and had made arrangements with a local publican to slip out for a quick half or so at sermon time. One Sunday, unknown to him, the preacher had been switched at the last moment and on his return from refreshment he was horrified to hear the last hymn being sung unaccompanied. Fortunately, he had perfect pitch and he waited for the last verse, came crashing in with a wonderful variation on the harmonies and left the impression that it had been planned that way.

It seems that he always played wearing his trilby hat, (I believed it was his mortar board) and frequently brewed a pot of tea during quiet moments of services and one could see the steam from his boiling kettle if one knew where to look.

Ronald Watson

## FARNBOROUGH ABBEY, CAVAILLÉ-COLL, AND ASHLEY GROTE



Turn left out of Farnborough station and try not to be too despondent at the sight and sound of a busy highway lined by an ever increasing number of depressingly bland and grotesquely inflated 'lego-land' brick office blocks. A few yards further on lies a large roundabout aswirl with traffic and accompanied by yet more affronts to the label 'architecture'. Look carefully though and on the far side of the roundabout, set back and easily missed, the more discerning eye will spot a pair of dauntingly shut iron gates supported by pale brick piers. On the first Sunday afternoon of each month from May to October however, the gates stand open giving access to an idyllic tree tunnel of a lane curving up and to

the left in a way that invites exploration. Enter and proceed. As the drone of traffic begins to recede an intriguing range of buildings in brick and rough stone eventually comes into view on the right. They do not look typically English; the tall pyramidal roof in the centre capped by a quirky and decidedly un-English cupola confirms that impression. At the far end stands a tall chapel built in pale cream stone ashlar to the designs of one Gabriel Destailleur in the finest French 'flamboyant' late gothic style. It is topped by a stylistically anachronistic but not unharmonious dome and cupola.

This is Farnborough Abbey; a little corner of rural, monastic France lying unexpectedly in its own sylvan haven in the midst of suburban, commuter-belt Hampshire, a stone's throw from both the mainline railway from London to Southampton and the roaring A331. How on earth did such an Abbey come to be here?

It was in the wake of disastrous defeat in the Franco-Prussian war of 1871 that the French Emperor, Napoleon III was duly banished from his homeland. Somewhat bizarrely he chose to settle himself and his family in Chislehurst. By mid-January of 1873 he was dead

and buried in Chislehurst's Catholic church and in 1879 his son, the Prince Imperial perished fighting the Zulus with the British army(!). Distraught the widowed Empress Eugénie, a highly devout Roman Catholic, had the Farnborough chapel built as a memorial to both and the tombs of all three now reside in the chapel's crypt. By 1903 the memorial chapel had become a Benedictine abbey in which capacity Farnborough Abbey continues to function today. For the organophile however, the Abbey is most particularly prized as being home to a largely unaltered organ bearing the hallowed nameplate of 'A. Cavallé-Coll à Paris'.



The organ was purchased by the

Abbey from Charles Mutin (1861-1931) and installed behind the high altar of the chapel in 1905. Unresolved debate has continued to this day as to the exact origins of this two-manual and pedal organ of 14 speaking stops (3 of the 4 pedal stops being borrowed from the manuals). Mutin was Cavaillé-Coll's right-hand man for many years and took over the running of the company following the Maître's death in 1899. There are those who insist the organ is a Mutin instrument but many believe this is too simplistic a conclusion. Writing in 2002 following the complete restoration of the instrument by Klais of Bonn, the esteemed organ advisor, Dr John Rowntree described how "the Cavaillé-Coll instrument still leaves us with some puzzles." Apparently, the casework is clearly contemporary with the purchase but the material within appears somewhat older. The pipework is marked in the manner of Cavaillé-Coll and all the stop knobs save that for the Soubasse are engraved in the Cavaillé-Coll style, not that of Mutin. Does the instrument date back to the 1870s, a standard *Orgue de Choeur* model left unsold in the workshop perhaps? Or maybe it came from another church? To date there is no firm documentary

evidence to support any proposed theory one way or the other.



As a devotee of Cavaillé-Coll this is an organ I had long desired to visit and hear. The discovery that our own Ashley Grote was to give the September recital there coupled with the fact I have close enough acquaintances in Farnborough with whom I could stay overnight sealed the decision to attend. Being blessed with warm sun shining unfettered from a virtually clear blue sky on the weekend in question was a most felicitous bonus!

I felt slightly nervous as I walked alone up that curving drive, almost as if I were trespassing. The sight of others already beginning to gather near the chapel door was a welcome reassurance. I'd deliberately arrived early, unsure of how full the chapel would be for the recital but also to give myself plenty of opportunity to

scrutinise and photograph the buildings as they stood crisp and sun-blasted against the flat blue sky. Apart from the background drone of traffic and the occasional clatter of a passing train all was exquisitely peaceful and beautiful for situation. The chapel is an architectural gem bristling all round with long, slender gargoyles. A kind woman at the door handing out the programmes allowed me to sneak a couple of photos of the interior, a fine aisleless and vaulted gothic space with sun streaming through clear glass windows. Far away in an apse dark by contrast and ever so slightly diffused through the lingering remnants of incense haze stood the object of my pilgrimage: the Cavaillé-Coll organ!

As I contemplated the scene, I was passed by Eric Shepherd, of B.C. Shepherd & Sons, the organ builders who currently maintain the organ. Eric recognised me and, in the temporary absence of Neil Wright, the titulaire organist, asked if I'd be willing to help with some last-minute tuning! This was a slightly unnerving prospect but I quickly realised this would be my only chance to get beyond the rail at the end of the nave barring access to the crossing and sanctuary with its

uncompromising 'strictly no admittance' notice!

And so, it was that I found myself not only behind the high altar and looking at the classic Cavaillé-Coll terraced console but playing every single note on each manual in turn as Eric hailed instructions from inside the case. The fact we were tuning the reeds rather added to my stress – wow, the *Récit Trompette* is quite something close up, especially at the bottom end of the keyboard! But what a privilege, and all the better for being unexpected! It also gave me chance to snatch a couple of photos once the tuning was done and before I hurried back to claim a seat in the rapidly filling nave.

And what of the recital itself? I do believe I'd have been hard-pressed to choose a better player or a more ideal programme to demonstrate this instrument. To hear the whole of Widor's 6<sup>th</sup> Symphony was a treat and a privilege indeed, Ashley coming forward to introduce it to us first with characteristic aplomb. As the justly celebrated opening movement got underway, I momentarily felt the *tutti* wasn't quite as loud as I'd been anticipating, almost as if the sound was ever so slightly shaded by that



incense haze. There was also that not inconsiderable space and two arches for the sound to negotiate on its way to my ears. But then I remembered this was not a cathedral organ but one of just 14 speaking stops and my ears swiftly readjusted accordingly.

Intriguingly, as stops were withdrawn the remaining ones seemed to grow in stature to refill the space with unforced ease. Quite remarkable!

The organ sounded utterly glorious and a deal more powerful than many a British organ of twice the size; a miracle of blend coupled with tremendous warmth and astonishing gravitas. Cavallé-Coll equipped his organs only very rarely with super-octave couplers (*Octaves Aiguës*) but incorporated sub-octave couplers (*Octaves Graves*) almost as a matter of course on all but the smallest of his instruments. It's highly instructive to examine the *fff* passages in works such as Widor's 6<sup>th</sup> Symphony and many others of the French Romantic School. Note how frequently the left-hand parts are set almost entirely in the treble clef, and how they avoid straying below Tenor C when the left hand does venture into the Bass clef. The *Octave Graves* coupler is an essential component

of the *fff tutti* in works by Widor, Vierne, *et al*, supplying that weighty 16ft and even 32ft sonority in the manual parts, a sonority which, thanks to the superb blending qualities of Cavallé-Coll's foundation stops and the thin, yet fabulously fiery reed tone never cloys or congeals into a thick, woolly mess.

To my surprise it was the quieter movements that especially affected me as we got to hear the full beauty of individual or paired voices: the lush, plangent and powerful strings, the shining Flûte Harmonique, and the extraordinary Basson-Hautbois stop which seemed louder and altogether more complex in tone than it had done close to. There was a quite remarkable degree of Clarinet-like tone to its voice, something Ashley himself agreed with when we chatted briefly after the recital.

What more can I say? To sit in such a noble edifice listening to Widor brilliantly played on an organ with an authentic French accent in a resonant acoustic perfect for the enhancement of the music as the sun shone and shone... I was in a sort of heaven! That said, there was quite a deal of clonking noises; the pedals do

clatter a bit and the engagement of the *ventil* pedals at extreme pace sounded quite dramatic at times, almost as if a workman outside had dropped a tool or some such! There was also a most unfortunate cypher at the end of the sublime *Cantabile* movement. Mercifully it failed to wreck my enjoyment and did not reappear.

The Widor was followed by two English pieces; a rather fine *Capriccio* by John Ireland, and a transcription of Elgar's Pomp & Circumstance March No.4. They sounded splendid with a French accent but both were knocked out of the park by the concluding *Carillon de Westminster* by Vierne. A time honoured 'warhorse' it may be, a little hackneyed even, but oh, to hear it swirling and swinging away with those glorious voices in that fabulous acoustic... now I really was in heaven! Yes, things would be even better if this organ had a 16ft reed (the only voice it really lacks, to be honest) but the richness and beauty of this instrument is truly astonishing for its size. Is there another 14-stop organ anywhere in England that could match it for weight, power, *and* beauty of tone and blend? I very much doubt it!

There was prolonged and

deserved applause for Ashley at the end. My goodness, how on earth had he 'dashed' his way so musically and unerringly through that fiendish *Intermezzo* in the Widor, for example? He told me it had been hard work; apparently the tracker action is very heavy when the manuals are coupled. Not that any of us had noticed!



Ashley Grote

I had the great good fortune to hear Ashley again just three days later... on 'home' territory this time, on the 'beast' at Norwich Cathedral. After works by Bach and Mozart he reprised the Ireland *Capriccio* and it sounded clearer somehow on the cathedral organ than at Farnborough. This time Ashley concluded his recital with the Widor 6<sup>th</sup> and my, what a *tour de force* it proved to be; music, organ, and performer as one and at the highest level (Michael Flatman declared to me

afterwards that it was one of the most enjoyable recitals he'd ever attended). Comparison with what I'd heard at Farnborough was inevitable. Not even a 14-stop Cavaillé-Coll can hope to match the 32ft stops and batteries of high-pressure reed tone available at Norwich (and the reed tone there is commendably fiery). But when it comes to those Widor slow movements it is Farnborough that wins hands down. The real deal!

Farnborough Abbey, Cavaillé-Coll/Mutin Organ Specification:

**Grande Orgue:**

Bourdon	16
Montre	8
Salicional	8
Bourdon	8
Flûte Harmonique	8
Prestant	4

**Récit:**

Cor de Nuit	8
Viole de Gambe	8
Voix Céleste	8
Flûte Octaviant	4
Plein-jeu	III
Trompette	8
Basson-Hautbois	8
<i>Tremblant</i>	

**Pédale:**

Contre Basse	16
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Soubasse	16
(from GO Bourdon)	
Flûte Ouverte	8
(from GO Flûte Harmonique)	
Bourdon	8
(from GO Bourdon)	

*Tirasse Grande Orgue*

*Tirasse Récit*

*Appel Grande Orgue*

*Renvoi Grande Orgue*

*Appel Plein-jeu / Anches Récit*

*Copula 1er Clavier (Récit Unison)*

*Copula 1er Clavier (Récit Octaves Graves)*

*Sonnette*

Martin J. Cottam  
(words and photos)

## TWO NORWICH ORGANS

On a cold and wet Saturday, a healthy number of members gathered at the Octagon Chapel in Colegate, Norwich. After a welcome from Harry Macey, Nicholas Groves gave us a talk on the Building and its organ. The current building was built in 1756 and replaced an earlier building on the same site.

The organ was built by Michael Crotch, who incidentally was the brother of William Crotch, perhaps best known for his Epiphany

anthem *Lo star led chiefs*. The organ was installed in 1802 which is very early for non-conformist chapels. Interestingly St. George's Church, Colegate also acquired an organ in 1802, which is very early for a Parish Church and perhaps suggests some rivalry with the Octagon.



Elinor Hanton at the Octagon Chapel

The organ was repaired in 1889 by Norman and Beard, and in 1899 it was rebuilt by them. During this rebuild pedals were added and this necessitated enlarging the case by adding the two flats at either side and also the organ was brought further forward on the gallery. Since then very little has changed to the organ except for

the addition of an electric blower and in 2002 the 'prepared for' trumpet stop on the Great was added.

Several members then took the opportunity to play the organ for themselves. Pieces by Bach, Beckwith, Boellmann Mendelssohn and Vierne were played which showed the versatility of this instrument. I personally felt that the Principals were fairly typical and nothing distinguished, however the reeds and flutes had more character.



Chapelfield Road Methodist Church

Following lunch, we reconvened at Chapelfield Road Methodist Church. Here Tim Patient gave us a short talk about the organ. Telling us he first came here when his family moved to Norwich and attended this Church for a short while. This organ must surely be the closest to Norman and Beards St. Stephen's works. This

instrument is in almost its original condition; the only changes have been that the Swell Oboe has now been replaced by a 4' Clarion, and the Swell Celeste has been replaced by a three-rank Mixture.



After this introduction Tim then played pieces and excerpts to demonstrate the colours of the organ. We heard amongst others Bach, Buxtehude and Mendelssohn. Those of us who wished then each took our turn in playing. The organ has a very rich, warm and full sound which speaks very well into the Church. However, when using the Swell to Great the action is rather stiff. Again, the instrument coped with a wide variety of repertoire. Our

thanks to Harry and Prue for arranging the day and to Nicholas and Tim for their introductions. It was a good way to spend a cold autumnal Saturday.

Matthew Bond  
(photos: Martin J. Cottam)

## THE SONG IS THE THING

I sometimes finish hearing *Desert Island Discs* feeling sad and frustrated. This is because numerous castaways would appear not to like music. I realise that a disc can be of anything, the spoken word, even sounds from nature, but I tend to expect that most, if not all of the chosen discs will be of music; perhaps I am being naïve.

The main choice for quite a lot of people is 'songs'; not that songs aren't music, of course they are. But the tracks chosen seem mainly to be for the lyrics despite the fact that often the actual words cannot be discerned.

Very few castaways choose pieces of instrumental or symphonic music. Does music on its own not have anything to say to them?

In today's common parlance everything musical is described as a song and, being something of a pedant, my understanding is that a song is something which is sung. Is that unreasonable?

Looking up Ingrid Fliter online I discover a list of so-called songs attributed to her which include quite a lot of Chopin Waltzes and some piano concertos. Songs?

Isn't it sad that seemingly for a large percentage of the population, music without words is meaningless?

Ronald Watson

## MOVING ON

**A**t the beginning of September, David Ballard stepped down from being Director of Music at St Nicholas, North Walsham. Only some 36 hours after his final evensong, I was able to talk to him with wife Jodie about his memories of his lifetime of association with St Nicholas.

David began by saying he was first taken to church when he was 10-days old, since when his track

record is one of closing things down: born in the old Norfolk & Norwich Hospital, now luxury apartments, studying in the University of East Anglia Music Department which no longer exists and doing the PGCE course which has also closed down!

David joined the boys' choir at St Nicholas when he was 6-years-old and flourished under the guidance of the legendary Roger Buck. Regarding the organ, he maintains that he only became interested in it when it was loud, and this organ can be very loud! The piano didn't hold so much interest, being self-taught initially to a basic level. Roger was responsible for his first organ lessons followed later by lessons with a number of well-known organists. The first was Peter Stephenson, himself a past pupil of Harold Darke, followed by Kenneth Ryder, initially as a private pupil but later with Kenneth as Diocesan Organ Scholar. David remembered that his first 'performance' at St Nicholas was playing the introductory voluntary for the Ash Wednesday service in 2002. Kenneth wasn't keen on his pupils playing in public, so the times when David did so with Roger's encouragement had to be kept secret! After Kenneth's death,

David studied with Julian Thomas, then sub organist at Norwich Cathedral, and then by Anne Page when he moved on to study music at the UEA. When he learnt David wanted to be a musician his school careers master dismissed it as not being a proper job! The UEA gave David many opportunities for making music as part of a team, from English choral music to Baroque music, as well as having access to the many different organs in the city.

David is optimistic regarding his future with no particular plans at the time of writing this article although he said he is keen to complete his MA. Whatever plans he might have would have to be carefully thought through as currently he is a full-time primary school teacher, Musical Director of Sheringham & Cromer Choral Society, volunteer on the North Norfolk Poppy Line and keen amateur photographer, as well as recently married to Jodie, a talented flautist in her own right. Within this first 36 hours of his stepping down, David had had a number of suggestions regarding suitable church related posts made by friends and acquaintances. However, David is keen to have a rest even if only to the end of the year. Having said that he is still very

keen to be kept informed of churches and organisations who may be able to utilize his many talents. He was not immediately drawn to acquiring an ARCO when it was pointed out that that might stand in his way in certain circumstances.

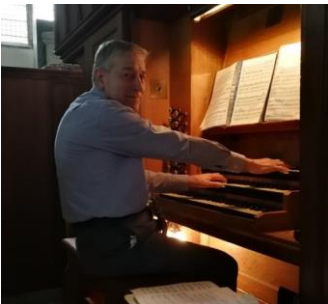
Like most of us, David is concerned for the future for traditional church musicians. As is well known, church attendance in the more traditional Church of England continues to appear to decline and old links between schools and churches is fragmented and children do not attend church as before. David had the advantage of teaching in the local school and was able to recruit children who already knew him and whose friends were in the choir. We also spoke of the increasing number of excellent women organists in today's cathedrals, a thing unheard of a few years ago!

So, all in all there is reason to be optimistic, both for David's future and music making with choirs and organists.

Prue Goldsmith

## ST NICHOLAS, DEREHAM

Friday lunchtimes in June recital series took place again this year with social sandwich lunches well received beforehand and with recitalists providing much character with "the big screen" giving the extra pleasure of seeing what goes on at the organ console.



Dougal Smith (above), who plays at Swanton Morley and other churches in the Dereham Benefice, opened proceedings with 'Music from Royal Weddings', a fun tour of Royal selection, from 1725 Louis XV and Marie Leczinska via the Queen Mother's wedding, the Queen's wedding, Princess Margaret and he even included that which had then just happened, Prince Harry and Megan Markel with Fauré's *Après un Rêve*. Popular of course was *March from the Occasional Overture* by Handel, the Purcell

*Trumpet Tune* and his last piece 'The' *Wedding March*. *Es ist ein Ros entsprungen* (Behold a Rose now bloometh), was flagged up in the programme as played at Princess Margaret and Anthony Armstrong Jones' wedding - (and at his own). Interesting to me was the less-known music from the Queen Mother's wedding - I didn't know Saint-Saëns' *Bénédiction Nuptiale*, a lovely gentle piece in which he used the Cromorne stop as a beautiful solo: and it was good to also hear Basil Harwood's *Andante* and Parry's *Bridal March* from *The Birds of Aristophanes*.



Next up, on 8th June was Jo Richards (above) with 'My Young Life hath an End'. Eyes were opened all round by her interesting notes in the programmes which she produced herself on the day; they were full of her 'wicked sense of humour'. Jo presides at the organs of Ranworth and South Walsham and



uses a Tablet (computer) loaded with all her music on which she merely has to touch the screen when time for a page turn. This was only her second organ recital - apparently after her first, before I knew her, she decided not to give another; but persuasion and letting her try our wonderful organ made her change her mind. (She was soon snapped up by King's Lynn Minster for a third). I quote her programme - 'Like the French Organist Vierne, Jo has the curious ambition to die at the organ, but to be more specific to die whilst playing *My Young Life hath an End*'. Before the piece she said publicly that if she didn't survive she had asked me to finish the concert! Fortunately she did make it to the end and with great style and brilliant playing. But what a programme - after Bach's C minor we had a clever Jo combination of the two often confused pieces Purcell's *Trumpet Tune* and Jeremiah Clarke's *Trumpet Voluntary*. Jo, with death in mind started it slowly and in the minor key and it cleverly became major as it progressed to the Clarke Trumpet Voluntary tune. She treated us to another of her own arrangements beautifully done, that of *Laudate Dominum* by Mozart. Her extensive programme notes were humorously deathly

but her playing was lively and brilliant – particularly shown in the toccatas played, that by Dubois, and at the end by the Russian Georgi Mushel - which she described as the 'rollercoaster of life!'



June 15<sup>th</sup>, 'From Bach to Sinatra' was more erudite and exceptionally fine. Dr Relf Clark (above) plays at All Saints' church in Maidenhead, (another church I visit). He had lessons in his youth at St George's Windsor, was a prize winner for FRCO and later studied with David Sanger. He played 'the' Toccata and Fugue by Bach followed by a beautiful programme of the best of the repertoire, all faultlessly played. Amongst it an arrangement of 'Flocks may safely Graze' arranged from Bach, and 'Homage to Frank Sinatra', a beautiful organ arrangement he had made of *I did it my way* using our wonderful

Cornet stop. Like Jo he finished with Mushel's Toccata.

June 22<sup>nd</sup> was my turn, with 'Bach to the Land of Hope and Glory'. After the other d minor Toccata and Fugue (the Dorian by Bach, which works so well at Dereham with Great and Chair organs) I ventured into W A'P' Mozart, music that is a complete spoof. The argument is that Count Von Diem, who commissioned the Flute clock pieces went deaf and couldn't hear them so he commissioned the Trumpet clock pieces. 'P' (it seems Peter Planyasky) adapted well-known Mozart piano pieces for these delightful miniatures and they work really well on the Trumpet and other reed stops of the organ. Having left Austria, we travelled to Paris and heard Vierne's *Prière à Notre Dame* and on reaching our shores were strangely in Wales for a Fantasia on *Twyrgwyn*, a lovely set of variations by T J Morgan – then the Land of Hope and Glory stemmed first from Mattishall! Here lives Gordon Barker! and also Ronald Watson; Gordon lent me a copy of *Badinage*, a piece Ron dedicated to Gordon around 2002; it sounded delightful mainly using our beautiful 1693 Stopped Diapason stop. And in conclusion Pomp and Circumstance Military

March No 1 by Elgar with the great tune *Land of hope and Glory* being sung by all as I played.

Every year in recent times we have been able to celebrate our super organ with an Anniversary recital near to the date of the opening recital in 1994. This year, on September 15<sup>th</sup> Ashley Grote agreed to come and offered us the title 'Organ Spectacular'. It didn't disappoint. His tremendous programme opened in style with Karg-Elert's *Nun Danket Alle Gott* (which was our Rector's Wedding March), then Bach's great *Passacaglia*, Mozart's F minor *Fantasia* and Boëllmann's *Suite Gothique*.

Part two took us from Mendelssohn *via* John Ireland to Elgar, Pomp and Circumstance March no 4. Then in the Pietro Yon *Humoresque*, a toccatina for a flute stop, he delighted all, as of course he did in concluding with 'the' Widor Toccata. By way of an encore we had Noel Rawsthorne's *Humoresque*, that which characterises many things, not least Sailors' Horn Pipe and again Widor. Thank-you so much Ashley, you were on fine form and we all went home rejoicing.

Richard Bower

## ORGAN NEWS

Firstly an apology – a number of other commitments at the end of August meant that I was unable to put together any organ news for the last edition of the Journal (no doubt the organ builders breathed a sigh of relief at not being bothered by me!). The notes below therefore refer to six months' activity.

Boggis and Co, as part of their contributions to the re-ordering of the east end of St Peter Mancroft Church, Norwich, have finished mounting the detached console onto a movable platform and fitted a new 'multisystem' so that the console can be easily relocated to suit the occasion.

At St Mary the Virgin, Carleton Forehoe, they restored the soundboard following water damage due to the theft of lead from the church roof. They have also restored the organ and fitted a new blower at St George's Hardingham. This instrument was originally built by Henry Jones.

In Wicklewood Parish Church they have re-instated and restored the Positiv Organ Company instrument which had been in store in the

village for many years. They replaced damaged pipes, put it on a movable platform and fitted a smaller replacement blower inside the case.

Griston, Old Lakenham and Horningtoft have benefited from repairs and minor items of maintenance.

Finally, on 9th June, they celebrated the dedication of the restored Willis organ at Fressingfield in Suffolk.

Richard Bower started work at St Margaret's Lowestoft in May where he has enlarged the Swell box and repaired and re-sited the 16' and 8' Oboe unit chest with an internal passage board between that and the rest of the Swell. This was to facilitate tuning and maintenance. Just as that was being completed the blower control circuitry failed. At 4HP, the motor is virtually the largest possible on a single-phase power supply so this became quite a complicated problem to resolve requiring specialised assistance. Princes Street URC in Norwich finally agreed to have new control circuit boards added to the console to reduce the bounce of the stop tabs that occurred when a piston was depressed.

June saw the moving and cleaning of Richard's first completely new organ to a different place in the church; this was at Swannington. He enjoyed resetting it and making it sparkle again.

June also saw the moving a few feet east of the Mark Noble instrument at Sutton church.

The Swaffham organ, after being freed of the dreaded asbestos (using a specialist firm of asbestos removers), received its first tuning in more than ten years.

In October, Richard cleaned and reset much of the great organ of St George's, Tombland.

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](mailto:SankeyGP@gmail.com).

## ONLINE ARCHIVE OF THE NOA JOURNAL

<https://issuu.com/norfolkorganistsassociation>



## FORTHCOMING NOA EVENTS 2019

No NOA event in December.

### Saturday January 12<sup>th</sup> 2019

Quiz and Chips

Venue: Holy Trinity, Essex Street, Norwich, NR2 2BJ, 1900. 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 23<sup>rd</sup> 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](http://www.fnhct.org.uk)

Saturday March 16<sup>th</sup> 2019

AGM, lunch and recital.  
Venue: Christ Church, Eaton,  
Church Ave, Norwich, NR2 2AQ  
Schedule: 1130 AGM; 1230 Lunch;  
1330 Welcome to Christ Church  
Organ; Matthew Wright (organist:  
Christ Church); 1340 Organ Music  
(Recitalist: Harry Macey; Music by  
J.S.Bach)

Saturday 18<sup>th</sup> May 2019

Visit to Suffolk 1130-1300:  
Southwold Parish Church

22 June 2019 14:00-16:00

Visit to Great Yarmouth Minster.  
Martyn Marshall History of the  
church, organ and its future

Saturday 20<sup>th</sup> July 2019 1100-1500

President's Day  
(President: Michael Flatman)  
Visit to Grant Pilcher's home in  
Tibbenham – house and barn.  
Compton, Christie and Wurlitzer  
theatre organs. Morning: David  
Ivory will introduce, guide and  
demonstrate. Afternoon: open  
consoles.

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 and good  
quality digital photographs should  
be emailed to our Journal editor,  
Adrian Richards.

[anmr@btopenworld.com](mailto:anmr@btopenworld.com)

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.



## **SUFFOLK ORGANISTS' ASSOCIATION EVENTS**

Norfolk members are welcomed to  
events arranged by Suffolk  
Organists' Association, but should  
contact President Martin Ellis  
([mjohne@talktalk.net](mailto:mjohne@talktalk.net)), 01473  
805071, prior to attending.

Wednesday 20 March Coach Trip  
Visiting two Father Willis organs at  
St James, Friern Barnet (1896) and  
Union Chapel Islington (1877)

Friday/Saturday 6 & 7 June  
Kings' Lynn Minster, Wisbech St  
Augustine's, Boston where we  
shall visit Centenary Methodist  
Church. Following day Spilsby, the  
home of William Hill where Dr  
Robert Pacey will give a talk on the  
Hill family, St Matthews Church,  
Skegness

Saturday 13 July  
Haverhill Old Independent Chapel.  
The President will give a lecture on  
the English Romantic School of  
Organ Music.

Saturday 31 August Coach trip to  
Surrey. Reigate St Mary's and  
Tickell organ in St Michael's  
Church Betchworth

Saturday 5 October  
St Mary le Tower Ipswich and  
Christ Church URC/Baptist Tacket  
Street. German Romantic School  
of Organ Music. The President will  
give a recital in the morning. In  
the afternoon the Organ Music  
section of the DVD Reger – the last  
giant.

Saturday 2 November

Peter Crompton will give a lecture  
on Vierne – his life and music.  
Museum Street Methodist Church  
Ipswich

April 2020 visit to Edinburgh from  
Monday 20 to Thursday 23 April.  
Visit and play some of the  
outstanding instruments in both  
the New Town and Old Town.

## **CLASSIFIED**

### **ORGANIST AVAILABLE**

Graham Dickerson (one of our  
members) writes 'I retired to  
Norwich a while ago and I am  
available to help at a Church  
within say half an hour or so's  
driving distance from Norwich. I  
was Organist and Choirmaster at  
Dereham Parish Church for almost  
25 years (before the arrival of  
Richard Bower) and since then I  
have helped at several churches.  
Prior to that I was organist at St  
Mary Magdalen Norwich (from  
age 13) and then Shotesham. I do  
not want a regular every Sunday  
post but would be prepared to  
consider helping on a regular basis  
(e.g. once a month) or as and  
when required. Obviously, I can  
play at Sunday services, weddings  
and funerals and possibly at short  
notice. I can be contacted at

[grdick@hotmail.co.uk](mailto:grdick@hotmail.co.uk) or phone  
Norwich (01603) 484352'.

### **ORGANIST AVAILABLE**

Michael Mossendew GLCM, ALCM  
(TD). Please contact him on 01485  
542411

### **ORGANIST NEEDED**

NOA member David Bunkell,  
currently Director of Music at St  
Margaret's Lowestoft has been  
appointed Director of Music at St  
Michael's Beccles with effect from  
mid-February. Anybody who may  
be interested in the vacancy at  
Lowestoft should contact David in  
the first instance at  
[david@bunkell.com](mailto:david@bunkell.com).

### **ORGAN WANTED**

The Masonic Temple in Norwich  
needs a 2-manual  
electronic/digital organ with RCO  
pedalboard to replace a very old  
Miller organ which cannot be  
repaired. If you know of, or hear of  
anything in the coming months  
please contact Graham Dickerson  
(The Provincial Grand Organist) at  
[grdick@hotmail.co.uk](mailto:grdick@hotmail.co.uk) or phone  
Norwich (01603) 484352

### **FOR SALE**

Bach Complete Organ Works  
Kevin Mayhew edition.  
4 large volumes, hardback.  
Very good condition, some light  
pencil markings on a few pieces  
only. £100 and collection from  
Norwich NR7  
Contact Jo on 07443 851711

Below: Photo courtesy of Richard  
Bower, who says...



'Ten years ago, we lent a  
temporary organ whilst restoring  
at Cawston. Mysteriously,  
somehow, it was pushed over  
and this was the result!'





