



The Journal

Spring 2019

Number 107

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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| 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 – Vacant | |
| Journal Editor – Adrian Richards | 07768 582208 gravissima64@outlook.com |

Committee Members
Prue Goldsmith, Ray Bedwell.

Honorary Life Members
Ralph Bootman, Bryan Ellum, Ronald Watson

Front cover:
Cherub heads on the case at Trinity College Chapel Cambridge
(Photo: Martin J. Cottam)

Back cover:
Advert placed in *Musical Opinion*, 1962, prior to
Rushworth and Dreaper taking on the work at St Margaret's King's Lynn

Copy deadline for next issue 28th May 2019

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The Editor writes...



Welcome to Spring, but also welcome to Lent. We are now in a time when the liturgical organist has to pull in their horns a little and be contemplative and penitent, to this end we should all put sticky tape over our Tubas and big pedal reeds – or just the raucous trumpet that annoys that chap Norman in the congregation! The organ plays an important part in the liturgy during this season and it can be as important as having it completely silent, as a high church in Birmingham I know does (yes including Sunday morning hymns), or being subdued yet vital and colourful.

This got me thinking; how many of us came to the organ through church and through the liturgy and how many through other avenues such as theatres? Our new president Michael Flatman is treating us to a President's Day of Compton, Christie and Wurlitzer

theatre organs, completely different from the usual organ crawl, or is it? I would be most interested in finding out how you came to your love of the organ. I would be grateful for a quick email, if you get a moment, saying whether or not you were a church organist, whether you like choirs, (a lot of organists would rather not be concerned with them, they do add a greater stress to the job) or if you are more interested in the instrument out of a church context and therefore a more broad and eclectic view.

If response is great enough, I will publish the results, even if they extrapolated from a 50% response!

Please note my new email address for copy: gravissima64@outlook.com

(After twenty years of the same email address, BT let me down with intermittent service one time too many. My new address harks back to my time playing the organ at Hull City Hall where there was a 64' Gravissima – not quite real of course, but it looked good on the console.)

Deadline for any contributions to issue 108 is 28th May.

THE ORGAN ON UK POSTAGE STAMPS

Great Britain invented postage stamps in 1840; however, it was not until the Wembley British Empire Exhibition in 1924 that anything other than the regular issue was available in the UK.

On the 13th May 2008 the Royal Mail UK issued a set of postage stamps, and several other related items, to celebrate UK Cathedrals. I have been a collector since 1954. I was more than pleased to see an issue that combined three of my main interests in one hit – stamps, buildings and organs.

The first stamp ever to include an organ pipe in its design was in 1938 in Liechtenstein initially as a mini-sheet, and again in 1939 as an individual stamp. It was in celebration of a stamp exhibition and the composer Rheinberger was the subject.



This has, as far as I can ascertain, remained the only Liechtenstein issue with an organ pipe included.

The first organ case to appear on a stamp was in 1946 – the organ was destroyed in WW2 and this was a fundraising attempt by the Austrian post office to benefit St Stephen's in Vienna:



Returning to the UK, special issue sets were a rarity until 1957 and it then took until 1965 before St Paul's Cathedral was featured as part of the 25th Anniversary of the Battle of Britain – the top value stamp at 1shilling 3pence [8p in today's money]. St Paul's has continued to be featured regularly.

To return to the 2008 issue, I start with the scan of the stamps – I have

written permission of the Royal Mail to print their designs. The stamps were withdrawn from sale by the Royal Mail at the start of May 2009, but can be obtained from stamp dealers.



1ST class – LICHFIELD CATHEDRAL

This is the only medieval English cathedral with three spires and was begun in 1195. The organ was last restored in 2000 by Harrison & Harrison. The console is located where the Queen's head has been placed on the stamp!

48p BELFAST CATHEDRAL of St Anne [Anglican]

After the foundation stone of St Anne's was laid in 1899, it was built around a parish church which remained in use until the cathedral was complete - only a

window now survives of the old church. A 100-metre stainless steel spire was added in 2007. The organ is a 1907/1975 4m/p Harrison and Harrison, not visible in the view. [Not illustrated for this article]

50p GLOUCESTER CATHEDRAL



The organ dates back to 1666 [by Thomas Harris]; rebuilt in 1831 by Bishop, 1847 & 1889 Willis, Harrison & Harrison in 1920, Hill Norman and Beard in 1973 and since 1999 by Nicholson. The building dates back to the 11th Century and one window has c14th glass featuring golf. One of two organ cases of the standard issue stamps.

56p ST DAVIDS



Situated at the most western point of Wales in lovely surroundings this building was begun in 1181, damaged by a serious earthquake a century later and wrecked during the Civil War, restoration still continues. The Organ originates as a Willis in 1883; it was rebuilt in 1953 when it received a case by Alban Caroe; further work was done in 1980, 1986 and 1989. Between 1998 and 2000 it was totally rebuilt with a new case by Harrison & Harrison, and well featured on this stamp.

72p WESTMINSTER CATHEDRAL

This building began in 1895 on the site of an old prison and is a Romanesque style building. I was taken there in 1958 by my



schoolmaster to play the organs before much of marble interior now present was installed. There are two organs here – the photo is taken from the west gallery with a 1922 4m Willis behind. Look carefully and you can see the cases of the east end 1910 Lewis. Both organs can be played from the east end. There are plans to restore a new console at the east end giving more access to the west end Willis.

81p ST MAGNUS, ORKNEY

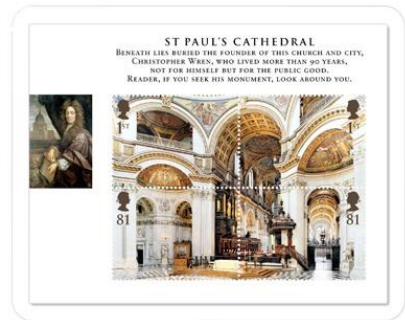
Begun in 1137, its Norman architecture is attributed to the builders of Durham Cathedral. The organ was encased in 1926 and replaced in 1971, and is not visible. [Not illustrated for this article]

MINIATURE SHEET – St Paul’s Cathedral 2 1st class and 2 81p stamps; costing £2.34.

Miniature sheets are now far more common but this is the *only* minisheet issued in the world with mixed values and showing two pipe organs. The four stamps have the top pair at the 1st class rate, whilst the bottom pair is at 81p rate. The bottom left is the best one as the Willis on Wheels and North Case form most of the stamp.

The history of this building is well known, and it has already featured on three previous stamp issues. The Grand organ was started in 1694 by the German Bernard Smith – the case stood across the Quire at that time. By 1721 it had gained pedals. In 1872 Willis provided a new organ, but retaining earlier pipework and the Wren case work was split to each side of the Quire. The north side is clearly seen and just a corner of the south side. Willis made frequent alterations and additions until Noel Mander completely rebuilt it in 1977. Pipework now extends to the areas behind the choir stalls, in the north east quarter dome, and at the west end of the Nave [a 1977 addition]. The systems were updated in 1992 and recently Mander have again

restored the organ. Also visible in the view is the very famous ‘Willis-on-wheels’ built in 1881.



Commercial aspects of Royal Mail activity led to licences being issued for private companies to produce special ‘smilers’ and in 2014 the following appeared. There is also now a licenced producer of commercial stamps for international postage only and three locations have produced stamps strips that include the organ including Norwich Cathedral. This particular stamp should be available in the Cathedral bookshop, York Minster have produced a strip including the organ and that is available from their Cathedral shop. The Kelvingrove Museum strip has two views of the Kelvingrove organ but is now out of stock.



NORWICH



YORK



Kelvingrove museum lower stamps

In 2015 Kings College caught the stamp 'bug' and issued a special sheet with ten stamps also using a standard smiler stamp. This is an extract from that sheet:



Many requests for organs on UK stamps have been sent. However, at last someone may be listening as on 31st July 2018 they issued a mini sheet MZ131 at £4.24 which should be available at all main post offices. The 31 July featured Hampton Court palace, the 'common' stamps are two 1st class and two at £1.55 with the outside of the Palace, there is a stamp book with four red 1st class stamps and two 1st class interior views [Kings Bed Chamber & Great Hall] that costs £4.02. However, the minisheet MZ131 is where the organ interest is – the minisheet has an imprint of Hampton Court gardens as a base and four stamps, the two 1st class are interiors the Great Hall & Kings Bedchamber whilst the other two are at £1.45 each – the King's Staircase and interior of The Chapel Royal clearly showing the organ. The Hampton Court wording blocks the view of the Chorister's console!



FOLLOWING THE MASTERCLASS TRAIL



It was with even more of a surprise when on Thursday 13th September the stamps to mark World War One were issued, and to find that organ cases have again been included. The WW1 stamps are 3 at 1st class rate and 3 at £1.55 rate [This is for a 100gm letter rate from UK to Europe] and each stamp can be purchased on its own. One of the £1.55 features the Grave of The Unknown Warrior in Westminster Abbey, the picture Royal Mail have chosen looks down the nave and peering closely the organ cases can be seen:



Mark Jameson



Anne Page and Bine Bryndorf at Trinity

However experienced and technically adept you may be as an organist there is *always* more to learn, further inspiration to be gained. Time was when instruction from the great masters of the craft was available only to the full-time music student, the aspiring professional, or the wealthy and well connected. Thankfully the situation is a good deal more democratic these days and in recent years an ever-increasing number of masterclass opportunities have become available via the auspices of bodies like the RCO and the Cambridge Academy of Organ Studies (CAOS), amongst others, enabling even the enthusiastic beginner and not just the advanced student to benefit from the instruction and inspiration

bestowed by internationally renowned recitalists and teachers. And thanks to the internet it has never been easier to keep abreast of the plethora of study days, summer schools, residencies and the like that now dot the calendar throughout the year.

Most would agree that Tim Patient is one the more adept players in our Association and he has benefitted from participating in a number of these masterclass events, building upon the solid foundations laid by his early teacher, the late Kenneth Ryder. Already this year I've had the privilege of following him to two such masterclass opportunities and in doing so have myself gained much in the way of musical insight and valuable practical tips quite apart from the sheer pleasure to be had from hearing great music and watching inspirational teachers guiding people to play it better.

Bloomsbury Central Baptist Church on the afternoon of 26th January was the venue for the first; a 90-minute masterclass with no less a doyen of the organ world than the great Dame Gillian Weir herself! The class was the centrepiece of a whole afternoon of presentations and recitals. Organised by NOA

member Philip Luke (the church's resident organist) and Philip Norman of 'Organists Online' the annual 'Bloomsbury Organ Day' has become one of the must-go-to events of the London organ calendar (for a full report of this year's event see the current edition of 'The Organ' magazine).



Dame Gillian Wier and her masterclass
© Tim Easter

Tim was one of four chosen candidates for the masterclass (Norwich Cathedral Organ Scholar, George Inscoe being another). He had the unenviable task of being first up to the console for Gillian Weir's scrutiny! Nerves were

impressively not apparent in his playing of the opening pages of César Franck's 'Choral No.2' (one of two pieces chosen for the class, the 'Choral No.3' being the other). Now aged 78 Weir cuts a somewhat diminutive and delicately crouched figure but the decades fell away as the charismatic teacher revered the world over took over, voice strong and authoritative, arms waving expressively, multiple pearls of wisdom liberally dispensed. It was in itself a masterclass in the art of inspired and compelling teaching.

With Tim, much of Weir's focus was centred initially on matters of tempo; choice of speed should be determined by the impulse of the harmonic progression within the piece, she exhorted, not just the written instructions. For the opening bars of the *Choral No.2* she suggested Tim think in terms of one beat in a bar, not the written three until about Bar 29. Shifting to three in a bar there assisted the natural sense of propulsion to the cadence in Bar 34. Tim tried the opening page once more, this time with Weir calling out the one beat bars, her body and arms expressively illustrating the thrust. The change in Tim's interpretation was subtle but significant.

There was so much else of value that Weir imparted to Tim, the other 'students' and the assembled throng; far too much for me to record here but her dictum that "rubato is the intensification of what's already there" is one gem I feel compelled to pass on!



Tim Patient at Trinity Cambridge

Tim's second masterclass took place at Trinity College Chapel, Cambridge on Wednesday 20th February. Organised by the Cambridge Academy of Organ Studies opportunity was provided for five students to enjoy individual tuition for an hour each at the hands of the highly respected Danish organist, Bine Bryndorf. Bach and the North German Baroque repertoire is her specialism and the five students were free to prepare whatever piece they wished within those parameters. Tim chose the wonderfully inventive (and sadly

too little heard!) Fantasia on the chorale, 'Nun Komm der Heiden Heiland' by Buxtehude's pupil, Nicolaus Bruhns (1665-1697). This time Tim had the misfortune of being assigned the dreaded 'graveyard slot' just after lunch. Having already given so much of herself in the three hours before lunch, Bine confessed to being tired now.



Tim under the scrutiny of Bine Bryndorf

Her English is exceedingly good but it's her third language after Danish and German and the effort of speaking it was clearly taking its toll. That said she revived noticeably as Tim's lesson progressed, her contributions becoming fluent and assured once more. With Tim she spent a good deal of time on matters of registration rather than articulation. The Chapel's celebrated Metzler organ of 1975 is very much inspired by the instruments of the North German

Baroque school without being a slavish copy. It possesses some very beautiful colours and is almost certainly as fine as any organ in the country for this type of repertoire. To hear Tim play using Bine's suggested registrations was a treat indeed.

Staying with matters registration, one of the students earlier in the day (Asher Oliver, the current Organ Scholar at Trinity) had given a suitably colourful performance of Buxtehude's F major Toccata (BuxWV 156). Going back over the first of the piece's two fugues Bine got Asher to experiment with three different registrations, each one historically authentic (as far as we can ever determine!) but each prompting a different approach in terms of articulation by dint of the speech and colour characteristics of the chosen pipes. The detached, even perky interpretation possible with the 8ft and 4ft Principals just didn't work with an 8ft reed and 4ft flue combination; a more *cantabile* form of articulation was found to be necessary. Using the 8ft and 4ft Flutes suggested yet another approach. All highly illuminating. And my goodness, just how gorgeous did those Flutes sound?!

Five hours of inspired teaching is impossible to condense here! Suffice to say at no point did the day drag and Bine's contributions were invariably telling and transformative. The last session in the morning featured James Anderson-Besant (St. John's College) presenting Bach's mighty Prelude in e minor (BWV 548). And very finely played it was too. But his reprise of the Prelude following Bine's wonderful dissection of its structure and emotive devices was extraordinary; a young man suitably informed and inspired he gave as fine a performance I've ever heard of the piece in over 40 years acquaintance with it!

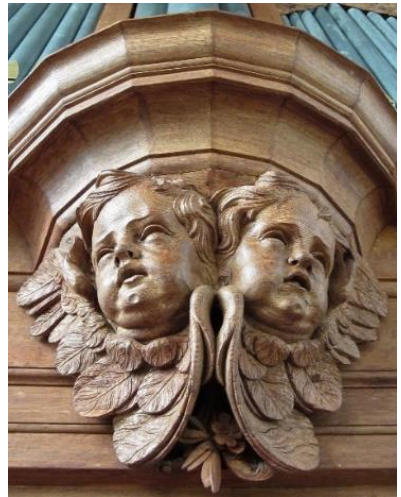
its kind, came at a cost as did my seat in the organ loft at Trinity as an observer. But value for money was never in question! And at Trinity we had the bonus of Anne Page's company too. Tim and I both received so much from these two events and I very much hope to attend more such occasions. I may never graduate much beyond the level of enthusiastic-but-limited-ability amateur, but the advice, inspiration, and enjoyment these great teachers impart have certainly enriched me and fed my dreams and aspirations to do proper justice to the repertoire I love so much and long to share with real feeling.



Metzler organ console, 1975 at Trinity College Chapel Cambridge

The twenty minutes of teaching Tim enjoyed at the hands of Gillian Weir came totally free of charge. Truly an amazing privilege when you think about it! The Bine Bryndorf day, like most others of

Martin J. Cottam
(words and photographs)



Cherubs, Trinity College organ

CAMBRIDGE ACADEMY OF ORGAN STUDIES SUMMER COURSE



Moulins Cathedral

The Cambridge Academy of Organ Studies has existed for a number of years and organises a range of events each year, suitable both for players of all ages and non-players who are interested in the organ and wish to observe events. I have attended several events over the past few years, and have been fortunate enough to have been able to study with Susan Landale, John Wellingham, Terence Charleston and NOA member Anne Page (who is the organiser and administrator of events). These have all taken place in the U.K. However, since 2013 CAOS has also organised an annual study week in and around Souvigny and Moulins in France. Souvigny is home of the 1783 Clicquot Organ while Moulins Cathedral houses

the 1880 Merklin Organ. I was unable to attend the first year but have been every year since 2014 and it is not an exaggeration to say that these have been amongst the highlights of each of the years. The weeks are split into two sections, with half the week being spent studying with Alexis Droy, Titulaire Organist at Moulins Cathedral and the other half spent studying with Jean-Luc Perrot in Souvigny - he is one of three co-titulaires of the instrument. Another of the co-titulaires, Pierre Dubois, is the course translator.

Each year a choice of works is published by the tutors. Participants prepare some of these for study during the course. Last year and this year I played in the Moulins section of the course, with the repertoire for this year being selections of Franck, Boely and Bonnet. I decided to learn Franck's 'Grande Pièce Symphonique' and Bonnet's 'Variations de Concert'. I have wanted to learn the Franck for a number of years and this gave me the reason to do so. Playing these two pieces on an authentic French romantic organ is a very different experience from playing them on a similar age instrument from a different tradition. There are features of the Moulins

instrument which are worth the journey in their own right – the powerful reeds, which blend so well with the rest of the organ; the harmonic flutes; the enormous range of volume provided by the *récit expressif*; the foundation stops to name just a few. Challenges for a player used to a typical English console include the fifteen or so ventils pedals arranged in a row just above the pedals. These operate the couplers between manuals, the *tirasses* (manual to pedal couplers) and reeds, tremulant and storm effect, etc. The drawstops are arranged in terraces, making it difficult to add and remove stops while playing so a registrant is needed on each side of the console. Course participants acted as registrants for each other.



The console at Moulins

The course began in Moulins on Monday 20th August. Each day studies began at 9am and ran

straight through until midday. Time for practice followed before the course re-commenced at 3pm. After it finished at 5pm the organ was available all evening for practice. On one of the evenings I was the last person to practice and playing in a vast, empty building as daylight faded was quite an experience. The responsibility of locking up and looking after the key overnight was a little daunting!

The Moulins section of the course finished with a student concert on the evening of the third day. This was exciting but also challenging. The console is high up (it is reached by climbing sixty stone steps) in the west gallery and faces east. This year a big screen was used. This meant that players could sit on the organ bench facing east and see themselves on the screen at the same time – at least until the music score covered the view. I was the fourth of the five players to perform and it had been decided that I would play the Bonnet first. Anyone familiar with the piece will know that towards the end there is a pedal cadenza, which calls for four notes to be played by the feet at the same time. This was quite a challenge and was followed by the toccata-like final two pages. As soon as

this was finished, it was straight into the Franck piece. Two of us shared performance of this, with me playing the two outer sections and the other participant playing the middle section. Bats flying above the gallery towards the end of this piece added to the experience!

Playing the organ and learning more about the works and technique is obviously the main reason for attending the course but renewed friendships and new ones made during the course are very important, particularly with a small number of participants. Most of the players had previously attended courses, including NOA Member, Jane van Tilborg, whom I have known for several years. At this year's course she introduced me to some of Bonnet's less well-known pieces. I acted as one of her registrants in the concert and it was a delight to listen to her playing. Only one member had not attended a course there before, Asher Oliver, Senior Organ Scholar at Trinity College, Cambridge. His wonderful performance of Franck's *Prelude, Fugue and Variation* will stay with me for a long time.

Thanks, of course, must go to Anne Page, who has organised all

of the courses, ensuring that each has run smoothly. Although there will not be a course next year, it is my hope that they will resume in the future and would encourage anyone to consider attending.

Tim Patient
(words and photographs)

QUIZ & CHIPS

The first NOA event I ever attended was a 'Quiz & Chips' evening back in January 2003. It was held at St. Mary's, Duke St, Norwich, and the quiz was led by a dapper looking man called Ken Smith resplendent in bow tie and velvet jacket. I knew no-one and was decidedly appreciative of the warm welcome one Sally Butcher (later Desbois) gave me. She invited me to join her team where I also got to know the likes of Brent Palmer and Barbara Knowles. My first impressions of NOA garnered that evening suggested they were quite a jolly bunch; there was certainly plenty of laughter about.

Sixteen years on 'Quiz & Chips' remains the opening gambit to a new year of events. Much else has changed since then; St Mary's is

now known as 'NCBC' and 'The Meeting Place' at Holy Trinity Church in Essex Street, Norwich has been our venue of choice for some years now. Much loved members have come and gone and there has been a regular turnover too of Quiz Masters each of whom has brought their own particular stamp on the choice of questions. But the event remains the perfect opportunity for welcoming new members into the fold and putting them at their ease amidst the fun and laughter that continue to be such a firm feature of the proceedings.

This year's event took place on Saturday, 12th January. Fish and chips from Stafford St were consumed at the outset and the questions subsequently tackled by satisfied diners with very full stomachs. Michael and Pamela Flatman had once again volunteered to take on the role of Quiz Masters and they duly fulfilled their brief splendidly. That said, there was some consternation amongst the punters when one round comprised a hefty number of questions entirely devoted to musicals. None of the teams distinguished themselves in that round but some comfort could be drawn from the fact that even the

Quiz Master himself appeared flummoxed by two of his own questions!

Something that has become a regular feature in recent years is the closing raffle... as has the inevitability of Tim Patient to hold one or more winning tickets with which to replenish his stock of wine for NOA Committee meetings!

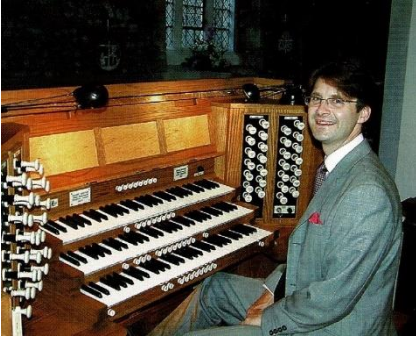
Thanks, as ever, must go to all involved in enabling such an enjoyable evening to take place, not least to Harry Macey, our Events Secretary who collected the fish and chips, and to the Flatmans for their questions.

Oh yes, I almost forgot; I found myself on the winning team back in 2003 and blow me if I didn't this year too, aided and abetted this time by Adrian Richards, Tim Patient, and Jo Richards (appropriately making her first appearance at an NOA event). The prizes sixteen years ago comprised tins of shortbread. Bars of chocolate are the staple now. I can live happily with either (cue smiley emoji).

Martin J. Cottam

(Questions and answers at the end)

DESERT ISLAND DISCS



Adrian at the console of West Mersea

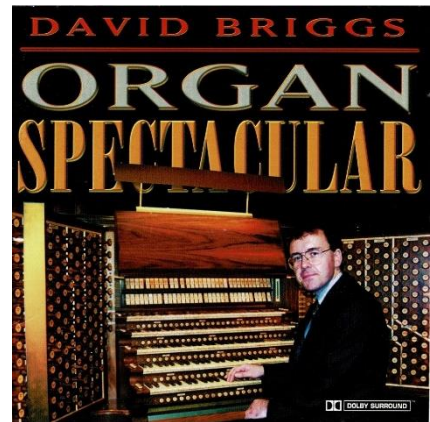
In 2018 we held Desert Island Discs in a new venue to the NOA. In keeping with that tradition, this year we visited another new venue; The Church of St. Martin at Palace. Nick Groves gave us a short history of this Church, which closed in 1971, was taken over by the probation service and used as a training facility. It was they who converted it by adding a mezzanine floor and creating several rooms. When the probation service vacated the building, it stood empty for a while, before being used by the Norwich Historic Churches Trust.

Our castaway on the mythical desert island this year was our own Adrian Richards. Adrian was born in Birmingham into a musical family. He had piano lessons aged 4, but not with his father. Adrian,

and his brothers were all chorister in Birmingham Cathedral Choir. While at school he used to practice on an organ made by his physics teacher. He would play hymns on it every morning and play again at lunch time. Although not the best organ or pedal board, Adrian was encouraged by his father, who said 'if you can play it on that, you can play it on anything!'

Disc 1

Sonata on the 94th Psalm –
Reubke/Briggs



When Adrian's voice broke, he spent six months page turning for the assistant at Birmingham Cathedral, John Pryer. It was John who put Adrian forward for his first Church appointment aged 14 at St. Mark's Londonderry (near Birmingham), his first Service was

the morning after Benjamin Britten died.

He then went to read music at Hull University. He was the organ scholar at Hull and his teachers were John Scott Whiteley and Peter Goodman.

Disc 2

Psalm 137. His father's setting and choir, and Adrian playing at Hereford Cathedral – his favourite cathedral organ.

His career in the record/music industry began with him first selling CD's, then working as a 'Royalty Boy' for EMI. This involved him working out the royalties that each artist would receive, a job he hated. Then, in 1986, he became assistant to the CD manager at EMI, finally ending up in EMI operations, looking after all CD manufacture at EMI, a job which he enjoyed.

Disc 3

Dream of Gerontius - Elgar/Rattle

In London he met Jeremy Backhouse, conductor of the Varsari Singers, who he sang and played for. Also, in London, he was organist of two churches; St. Helens Bishopsgate in the evening and St. Clement with Matthew and

Barnabas in the mornings. He then moved to St. Giles, Camberwell and it was here he met his wife Josie. The next track was and still is her favourite pieces of classical music.

Disc 4

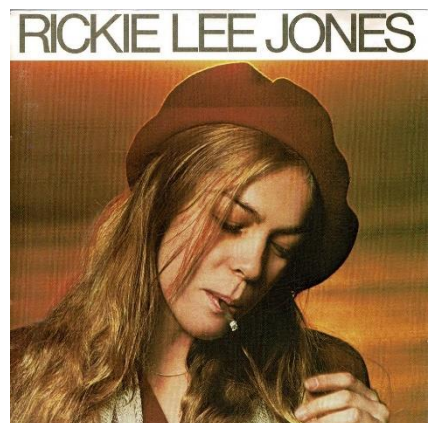
Chason de matin – Elgar

Then Adrian moved in to film production, working for Warner Brothers producing laser discs, a format which never really took off. When he lost this position, he started his lifelong passion for classic cars.

His next Job was working as a revenue collector for local authorities in London.

Disc 5

Rickie Lee Jones



Adrian then moved to Mersea Island. While now working for Chandos. Here two significant events took place: the birth of his daughter, and his wife starting up her own advertising agency.

Disc 6

Doris Day and Andre Previn –
Close your eyes

Next came the most recent chapter, his move to Norfolk, specifically to Litcham Old Rectory, which needed so much restoration work (most of it carried out by Adrian) that even the estate agent advised against buying it!

One day in 2006, Adrian's father phoned him to say that he had seen in the Church Times and advert for the King's Lynn position, Adrian applied, and the rest is history. The next track we heard was played on the organ of King Lynn Minster, and comes from a recent CD by Francesca Massey.

Disc 7

Hymn tune prelude on *King's Lynn*
Percy Whitlock

The final track we heard was the one that Adrian would choose, if he could only have one.

Disc 8

Intimations of Immortality – Finzi

As to how Adrian would cope stranded on the island; he can do everything, except plastering! However, food may be a problem as his wife usually takes care of this.

His luxury item would be his Hauptwerk practice organ and his pile of 'to learn' music.

The book he would choose: an encyclopaedia of motoring, and the person he would like to be stranded with him, Mr. Bean!

Matthew Bond

ORGAN NEWS

Richard Bower is working on the organ at St Mary the Virgin church at Happisburgh. This organ was initially built by Hunters for the church in Emsworth (Hampshire). At that stage the great and swell mixtures were still "prepared for"; these were subsequently added by Richard, along with the swell Cornopean. This nineteen-stop instrument has now been completely dismantled for re-leathering of the bellows and

soundboard restoration; reassembly is now in hand.

Boggis and Co have been at St Peter's Cringleford to replace the pedal contact system on this seventeen-stop instrument built by Norman and Beard, subsequently rebuilt by Wood Wordsworth and Co.

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

QUIZ & CHIPS

Questions

1. How many adjoining counties does Norfolk share its boundary with?
2. Which Channel Island is famous for having no cars?
3. What do British stamps not have on them which most other stamps do?
4. Which British city is home to the cathedral which has the longest gothic nave in Europe?
5. Which country does Chorizo sausage come from?
6. Which radio programme begun in 1946 is still broadcast each weekday morning?
7. In Monopoly, how much is the rent if you land on Mayfair with one hotel?
8. What is the only English anagram of Means Test?
9. On which river does Lisbon stand?
10. Who was the youngest of Henry VIII's wives to be beheaded?
11. Which king did Handel write the Water Music for?
12. What colour is Crossrail/The Elizabeth Line going to be represented by on station signage and maps?
13. Where was the 1996 summer Olympic Games held?
14. Who played the female lead in the film *Singing in the Rain*?
15. In which decade did the Norwich to Gt. Yarmouth railway line open?
16. What is the smallest planet in the solar system?
17. The ITV series Kingdom was filmed at various locations around Norfolk, but which Norfolk town is used as the fictional Market Shipborough?
18. What would be your hobby if you use slip?
19. Which English king was the last to die in battle?

20. Pop music. Whose hits include *Sunny Afternoon* and *Tired of Waiting For You*?
21. Which Premier League football team play at St. Mary's Stadium?
22. In which century was St. Peter Mancroft church consecrated?
23. How many letters make up the conundrum in the TV program Countdown?
24. Which country won the 2018 Eurovision Song Contest?
25. In computing what does USB stand for?
26. Which royal castle is on the River Dee?
27. Which instrument was played by David in the Bible ?
28. Who preceded the Prime Minister Harold MacMillan?

Answers:-

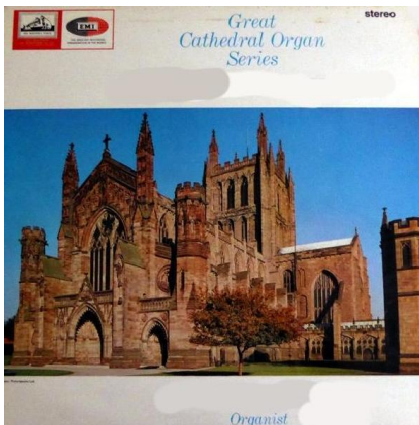
1. Three - Lincolnshire, Cambridgeshire and Suffolk.
2. Sark
3. The name of the country
4. Winchester (170 metres long)
5. Spain
6. Woman's Hour
7. £2000
8. Statesman
9. Tagus
10. Catherine Howard
11. George I
12. Purple
13. Atlanta Georgia USA.
14. Debbie Reynolds
15. 1840's (1844)

16. Mercury
17. Swaffham
18. Pottery
19. Richard III (Battle of Bosworth 1485)
20. The Kinks
21. Southampton
22. 15th Century
23. 9
24. Israel
25. Universal Serial Bus
26. Balmoral
27. The harp
28. Sir Anthony Eden

There were also two music rounds. In the first ten songs from various musicals were played and the teams asked to identify which musical they came from. In the second musical round teams were shown twelve album covers from the EMI Great Cathedral Organ series of LPs with the organist and location blanked out. The teams could earn up to four points on each if they correctly identified: - a) the location, b) the organist, c) the piece of music being played and d) the composer.

39. Hereford - Melville Cook (Prélude et Fugue sur le nom d'Alain - Durufilé)
40. Exeter - Lionel Dakers (Tuba Tune - CS Lang)
41. Canterbury - Allan Wicks (Sonata No. 1 - Mendelssohn)

42. Coventry - David Lepine
(In dulci jubilo - Bach)
43. Liverpool - Noel Rawsthorne
(Two Trumpet Tunes & Air – Purcell)
44. Worcester - Christopher Robinson
(Prelude & Fugue in C – Bach)
45. Ely - Arthur Wills
(Final in B Flat – César Franck)
46. Durham - Conrad Eden
(Reverie - Four Short Pieces - William Henry Harris)
47. York - Francis Jackson
(Diversion For Mixtures - Jackson)
48. St. Giles, Edinburgh - Herrick Bunney
(Fantasia in G (Piece d'orgue) – JS Bach)
49. Gloucester - Herbert Sumsion -
(Chorale Fantasia on *O God Our Help* - No 1. of Three Chorale Fantasias - Parry)
50. Llandaff - Robert Joyce
(Rhosymedre – Vaughan Williams)



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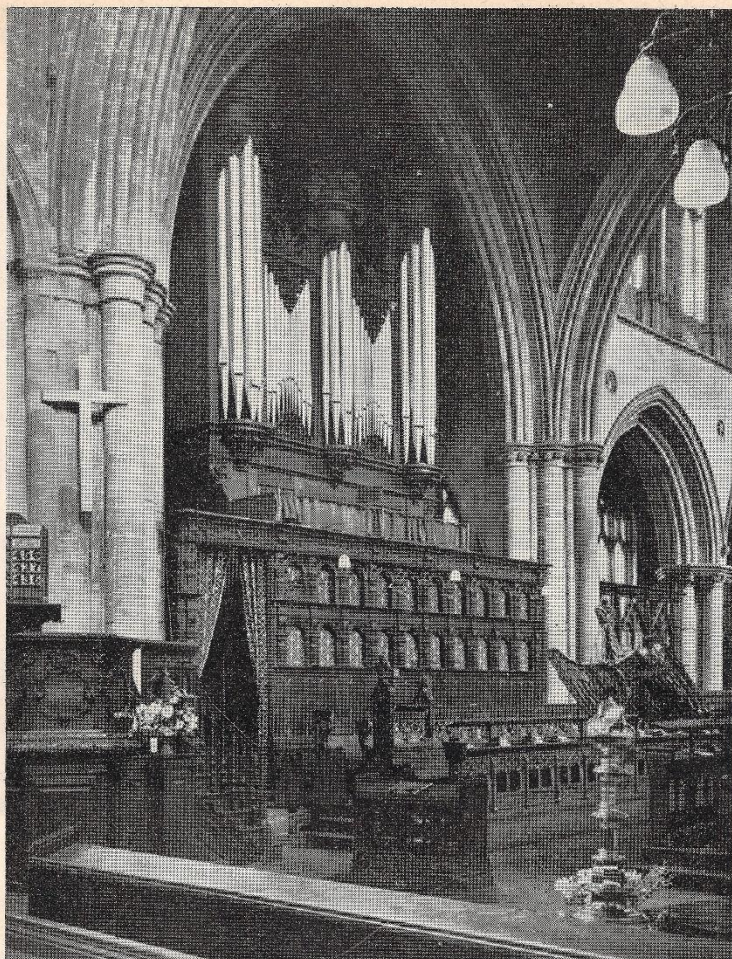
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