



The Journal

Autumn 2019

Number 109

Norfolk Organists' Association



Norfolk Organists' Association

The art of music as related to the organ

President – Michael Flatman	01603 452485
President Elect – Prue Goldsmith	
Membership Secretary – Matthew Bond	01692 409957
Secretary – Timothy Patient	01603 402944
Treasurer – Sylvia Martin	01263 731075
Publicity Officer – Vacant	
Events Secretary – Vacant	
Journal Editor – Adrian Richards	07768 582208
	anmr@btopenworld.com
	gravissima64@outlook.com

Committee Members
Jo Richards, Henry Macey

Honorary Life Members
Ralph Bootman, Bryan Ellum, Ronald Watson

Front cover:
Great Yarmouth Minster © Martin J. Cottam

Back cover:
St Nicholas Great Yarmouth (Great Yarmouth Minster)

Copy deadline for next issue 28th September 2019

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
©2019 Norfolk Organists' Association

The Editor writes...



Never a dull moment! I had been looking forward to visiting White House Farm in Tibenham, but got involved in a local concert at fairly short notice so didn't make it. You can read about what was a fine day President's Day was in two articles in this issue of *The Journal*. I note that thirteen people did attend, which is really quite good for an NOA event. The only events that I have been to that have attracted more have been AGMs – oh yes, and Quiz & Chips!

Another feature of NOA events that is evident is that so often it is the same people who make up the core of those present. The Events Committee do spend a lot of time and effort arranging these days, and like me, I'm sure many have all the best of intentions of attending. But so often something crops up – especially on a Saturday, that special day for non-retired organists when one can stay at home, count the children and learn their names.

As an organist of a large and musically active church I spend a lot of time spreading myself too thinly. This year I have built a two-car oak-framed garage, moved much paddock fencing (in preparation for the arrival of three alpacas), created a lot of new landscaping in the garden as a way of removing earth dug from the garage foundations – I now have an escarpment in the garden.

Musically, I learned and performed the rather challenging accompaniment and solo pieces for the second performance of Cheryl Frances Hoade's composition *Even You Song*; I did two organ recitals when I said I wouldn't do any more(!), arranged and took the Minster Choir to Ripon Cathedral for a weekend of singing and stressful fun. Not to mention a busy time doing the normal things in and around a busy King's Lynn Festival.

I still have an ambition to be a better attendee of NOA events, but with the return of my non-functioning Maserati, who knows! I intend to have that on the road next summer, so I have that as my winter work, as well as decorating and of course learning some new repertoire. I do also work day to day as a non-musician – did I write something about spreading myself too thinly a paragraph or two ago?

Deadline for contributions for issue 110 is 28th September.

PRESIDENT'S DAY 2019



Michael Flatman at White House Farm
© Henry Macey

Our 2019-2021 President, Michael Flatman has spent many months planning a most unusual and interesting day for his first President's Day. NOA members were guests of Grant Pilcher at his farm in Tibenham in South Norfolk, at the Headquarters of the Theatre Organ Society. The beautiful rural location incorporates barns which house some fascinating theatre organs.

Blessed with glorious weather and a wonderful Norfolk sky stretching to the horizon, we gathered in the large barn where Grant Pilcher, General Secretary of the Theatre Organ Club introduced his collection.

The Organs *

At present two cinema organs are in playing condition here at Tibenham. Both organs were built for theatres, both were transplanted into recording studios.

The Wurlitzer was built in 1926 for a theatre in Florida. It was subsequently imported into this country and installed in the Filmaphone studios and later moved to the Decca recording studio in West Hampstead.



© Martin J. Cottam

Removed in 1945 it has had several homes before coming to Tibenham. The instrument comprises five ranks of pipes which are available at various pitches on both manuals and pedals :-
Tibia Clausa
Flute
Salicional
Trumpet
Vox Humana

The Compton was built in the company's Chase Rd works in 1929 destined for a theatre in the Birmingham suburbs. In 1937 it was

removed to EMI's famous Studio 1 in Abbey Rd, St John's Wood.



© Henry Macey

The Compton consists of the following eight ranks of pipes :

Tuba Horn (stop tabs state Tromba)

Clarinet

Vox Humana

Tibia Clausa

String

Celeste

Stopped Flute

Diapason (Diaphonic in bass)

This instrument also has a 'Melotone' device – etched disks are rotated at a constant speed and subject to very high voltages, the resulting signal at the pick-up is then amplified. As well as the pipes, both instruments have a full complement of pitched and unpitched percussion as well as effects employed in silent films.

Under restoration in the barn was an organ built in 1938 and rescued from the Savoy Cinema in Burnt Oak, Broadway, through the clever auspices of our own Barry Newman, who has much experience in these matters.

We sat in theatre formation facing the Wurlitzer and Compton consoles; the

pipes were behind us in Swell boxes; shelves around us were filled with books, LPs and a splendid *Bakelite* and polished-wood display of old radios – I mean, wirelesses.



© Martin J. Cottam

The morning session began with a special guest, the skilled and versatile organist, David Ivory who took us on a comprehensive, illustrated tour of the instruments by way of varied repertoire. He began on the Compton with a spectacular rendition of Offenbach's Overture to *Orpheus in the Underworld*. David then turned to the Wurlitzer with a selection from Ivor Novello's *The Dancing Years* (1939) which showed off the several quiet, delicate colours of this much smaller instrument – and all from only five ranks of pipes. David is an equally proficient church organist and he explained a link with Sir A. Herbert Brewer of Gloucester in that Ivor Novello (real name David Ivor Davies)

was a pupil as were Herbert Howells and Ivor Gurney. David then turned to the story of the theatre organ and silent movies by demonstrating several colourful examples. This was followed by a tuneful *pot-pourri* of Gilbert & Sullivan melodies which showed off many percussion effects. David remained at the Wurlitzer for eight Strauss waltzes. The way Hollywood incorporated the classics and opera into its films was then illustrated with a fun medley in 1940s mode.

Back to the Compton for a Grand Finale for which we called upon to imagine Fred & Ginger in full flight in Irving Berlin's music for *Follow the Fleet* (1936). So, 'Let's Face the Music and Dance' led conveniently to lunch. Grant welcomed us into his house where lively conversation over packed-lunches was enhanced by a delicious array of cakes – kindly provided by Grant.

After lunch it was 'open consoles' when members could have a go and admire the differences and similarities between theatre and church-based organs. Harry Macey, Ginny and John Plunkett, Tim Patient and our President put the organs through their paces with an array of Marches, Show Tunes and Popular Pieces.

The afternoon ended with David Ivory performing Harry Warren's *Chattanooga Choo-Choo* on the Compton, at the request of Martin Cottam, with all the colourful train-

effects you could imagine, bringing back fond memories of John Betjeman's *Metroland* where his visits the home of Len Rawle in Chorleywood which contains a magnificent Wurlitzer organ.

The Association is most grateful to Grant Pilcher for his generous hospitality and to David Ivory for his organ demonstrations, his erudite explanations and his fun performances. Special thanks to Michael Flatman for a superb first President's Day.

* descriptions of the organs are taken from Grant Pilcher's hand-out.

Henry Macey

VISIT TO GREAT YARMOUTH MINSTER



Ginny Plunket at the console

On 22 June 2019 a group comprising NOA members and interested local people met in the minster to hear Martyn Marshall, Director of Music at the Minster, talk about the history,

present state and future of this historic organ. Martyn followed his talk with a brief demonstration of the organ in reflective and celebratory moods before opening up the console for players and the chamber for those interested in the inner workings plus a close-up view of the problems. Jane Freeman was on hand to discuss the fund raising and Jamie Kemp operated the big screen which added enormously to the understanding.

According to church records, historically the organ(s) have moved about the church, been repaired, enlarged and eventually destroyed on 25th June 1942 when German Dornier bombers dropped a large number of incendiary bombs on the building with devastating effect.

The earliest mention of organs comes from the 14th century when it was recorded that some of the nineteen side chapels contained organs. It was not until the 18th century that records really begin about the organs and organists. In 1733 Abraham Jordan built an organ for £900, said to be the finest in the country, and placed it on a gallery at the west end of the south aisle. The imposing case (pictured) featured an archangel blowing a trumpet with a palm branch in its left hand. That year also saw the appointment of Dr Musgrave Heighington as organist, an active musician giving concerts in Norfolk and elsewhere, resulting in his dismissal

having absented himself and his family from the parish!



Repairs were carried out on the organ in 1793 and 1812 when pedal pipes were added, and in 1844 Gray & Davison enlarged the instrument at the cost of £350 making it one of the largest in England. In 1875 the organ had its first move as damp was destroying the mechanism. It was enlarged and divided into two, the cases on both sides of the chancel arch, at a cost of £2,000. The organist at the time was Henry Stonex, an apprentice of Zechariah Buck at Norwich Cathedral, friend of the composer Sterndale Bennett and founder of the Yarmouth Musical Society which he conducted for over

40 years. It seems that during his time, the Jordan organ was restored and enlarged five times and moved twice from the original position in the west end of the south aisle to the north transept in 1869 and finally the east end in 1875. I note that in my very ancient copy of *The New Cathedral Psalter Chants, Revised Edition* edited by George C Martin, there are two double chants composed by Stonex. I wonder when they were last used! 1903 saw the fourth site as Binns of Leeds entirely rebuilt and enlarged the organ at a cost of £3,550 and placed it in the north transept. Two years later the pipes were gilded and painted. This was the last record of the organ before it was destroyed.

In April 1959 the organ from St Mary The Boltons, Kensington, London was bought at a total cost of £12,500. It now stands in the north aisle with a detached console in the nave. This is the organ now sadly in need of an extensive rebuild at a cost of around £750,000. It was built by William Hill in 1876 and enlarged in 1880 becoming by 1907 one of the most famous organs in the country. Because the church in Kensington had been damaged badly during the war, the parish unable to finance repairs and decided to sell. It arrived in Yarmouth in March 1960 and was reassembled by Compton Organs. Twelve months later the screen that Stephen Dykes Bower had completed, donated as a peace memorial and thanksgiving for victory in 1945 by the Freemasons of Norfolk. Organ recitals have been a feature of minster life ever since and have included celebrities such as Fernando Germani and Flor Peeters.

My thanks to Paul Davies from whose book information for this article was taken.

Paul P. Davies *The Minster Church of St Nicholas Great Yarmouth 2007 Private publication*
ISBN: 978-0-9544509-2-2



Great Yarmouth Parish Church: Back of South Organ.
Rematus Harris case formerly in St. Peter Mancroft, Norwich
(Photograph by E. E. Adcock)

The case prior to destruction

Prue Goldsmith
Photo of Ginny © Martin J. Cottam

THE FUTURE SAFE IN THEIR HANDS – AND FEET



At Aylsham, a principal feature of our now completed Organ Restoration Project (2012-2019) has been the encouragement of young players and the establishment of an Organ Scholarship. It is important that scholars have the opportunity to perform to an audience and each summer, we have promoted short recitals. Encouraging support from audiences has led us to expand these in the past two years. We always have a big screen which is vital these days.

Aylsham has appreciated the support for our Restoration project from the Norfolk Organists' Association and on Saturday August 10th a coffee morning was held in aid of NOA which realised £178. Our President, Michael Flatman, explained a little about our Association and this was swiftly followed by the main event, a short organ recital by two Organ Scholars, Elinor Hanton (St Peter Mancroft) and Jamie Dawes (Aylsham).

THE MUSIC

Jamie Dawes (Aylsham Parish Church)

Toccata in E minor – Pachelbel

Berceuse – Louis Vierne

Chorale: Hilf, Gott, dass mir's gelinge,
BWV343 – J.S. Bach

Elinor Hanton (St Peter Mancroft)

'Little' Fugue in G Minor, BWV578 –

J.S. Bach

Sonata No.2 in C minor (Allegro
Maestoso, Fuga) – Mendelssohn

Aria – Flor Peeters

The audience of over 75 people enjoyed excellent performances and Elinor and Jamie are to be congratulated – well done both!

Duly refreshed, coffee-drinkers move into the nave and enjoy the music for half an hour. Some may have never been to an organ recital before so here was an opportunity to promote the organ and its music to new people. Also, the performers, when well supported by an audience, are made aware that what they do as organ students and organ scholars is important to them as well as to the organ and to the future.

Several recitals have featured the pupils of Julian Haggett who does sterling work teaching students of the Norwich Diocesan Organ Scholarship Scheme. Julian co-ordinates much of the work of the RCO as Regional Consultant for the College under one of four national Regional Directors. It is really exciting to see the RCO come



Elinor and Jamie receiving applause

out of itself in recent years, descended from its ivory tower (or, rather, the top floor of a wedding cake in SW7!), gone out into the world and become a dynamic force for good.

Attendances at cathedral services and affiliation to cathedrals are on the rise whilst those at parish churches are declining. It is vital that we do all we can to encourage young people to take an interest in the organ. This will rarely come via attendance at church these days when so many services and the 'music' used are aimed at the simple-minded and the puerile – when 'All-Age' means anyone under nine!

We must begin to shed the 100% association of the organ with the church. Nowadays, many come to the organ via recordings, DVDs, public recitals and excellent internet

exposure of the organ and its music from across the world on YouTube, etc.. Schools with good music departments will enable access to orchestral instruments but not the organ unless, as I did throughout my 37-years as a music-master, an effort is made with mini-bus trips etc. to fill the gap. I am personally encouraged by the fact that several of the young players attend state schools.

For our part, we must keep our consoles accessible; whenever families come in to look round the church and you are there, do urge the children to explore the console and enjoy some of the wonderful sounds obtainable from the organ. The days, as in my youth, when organs were objects of mystique, kept to themselves by grumpy old men, are hopefully now in the past. The same, one may note, applies to choirs and to bell-ringers.

In September 2019, Elinor moves to UVI and Jamie begins his LVI year after a tremendous set of GCSE results. With such fine young players, the future should be safe in their hands and feet! We wish them well.

Henry Macey (words and photos)



IN SEARCH OF AN IMAGE

Part 2

Dieterich Buxtehude (c1637-1707)

It was in the late autumn of 1705 that the twenty-year-old J.S. Bach undertook his celebrated pilgrimage to Lübeck to ‘comprehend one thing and another about his art’⁽¹⁾. Carl Philipp Emanuel Bach, contributing to his father’s ‘obituary’ some forty five years later, supplies the only other details we have of that great trek: ‘While he was in Arnstadt, he was once moved by the particularly strong desire to hear as many good organists as he could, so he undertook a journey, on foot, to Lübeck, in order to listen to the famous Organist of St. Mary’s Church there, Dieterich Buxtehude. He tarried there, not without profit, for almost a quarter of a year, and then returned to Arnstadt.’

Almost as frustrating as the complete absence of any further documentary evidence about what Bach actually got up to in Lübeck and his interactions (or lack of them) with Buxtehude is the fact we have no firm idea of what the most renowned and influential organist and composer of his generation in North Germany actually looked like. In 1674, in Hamburg, the Dutch painter Johannes Voorhout executed an allegorical scene currently entitled “Musical Party” (*Fig. a*).

Depicting various male and female musicians the painting includes a



Fig. a

dedication to ‘Buxtehude: and Joh: Adam Reink: brothers’. The famed Hamburg organist Johann Adam Reinken is easily identifiable as the man seated at the harpsichord and dressed in a fashionable Japanese silk kimono: his face matches that in a named portrait of him by the Lübeck born artist, Gottfried Kniller who later became famous as Godfrey Kneller after his move to England in 1676. But just which figure is Buxtehude?

It used to be thought he was the man seated on the right with the sheet of paper on which is inscribed a canon and the aforementioned dedication. But in recent years the likes of Heinrich Schwab and Kerala Snyder (Buxtehude’s biographer) have made cogent arguments for Buxtehude being the Viola de Gamba player at Reinken’s shoulder (*Fig. b*).

Without the corroborative evidence of another identifiable portrait we shall just have to be satisfied that the puffy faced string player may or may not be our man – it’s all we have.



Fig. b

In 1668 Buxtehude succeeded Franz Tunder as organist of the Marienkirche in Lübeck, a prestigious post he was to hold with distinction for the next thirty nine years until his death in 1707. *Fig. c* below shows the immense twin-spired Marienkirche dominating the centre of the old Hanseatic city. The 19th century photo depicts a scene probably little changed from how it must have looked in Buxtehude's own day.



Inside the Marienkirche Buxtehude presided over two three-manual organs. The larger, 32ft organ of some fifty-two stops hung on the west wall in a towering late gothic case dating back to 1516-18 (*Fig. d*).

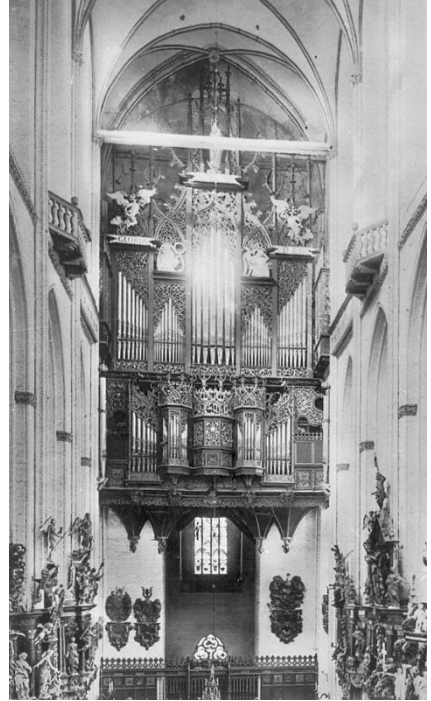


Fig. d

Originally built as a two-manual organ by Bartold Hering, a Brustwerk division was added by Jacob Scherer in 1560-61. This was almost certainly of the projecting type such as still survives at Roskilde Cathedral in Denmark. The organ was entirely rebuilt and enlarged by Johann Friedrich Schulze in 1851, though the old case was retained. The Brustwerk façade however was removed and

incorporated into a new positive organ installed on the church's medieval rood screen (*Fig. e*).



Fig. e

The other three-manual organ, of about forty stops (*Fig. f*), was situated just to the north of the rood screen in the Totentanz Chapel, so called because of the famous 'Dance of Death' painting all round its walls executed by Bernt Notke in 1463. Starting life in 1475-77 as a one-manual and pedal organ, the instrument was successively added to by the likes of Jacob Scherer (1557-58), Henning Kröger (1621-22), and Friedrich Stellwagen (1653-55) and retained considerable amounts of historic pipework into the first decades of the 20th century. Tragically this tangible and priceless link to Buxtehude's actual sound world was

eradicated along with the other organs (and Buxtehude's grave!) when the Marienkirche was completely gutted in the Allied bombing raid of 28-29 March 1942.



Fig. f

Ah well. Thankfully a remarkable and apparently unique surviving recording of the Totentanz organ, made by Walter Kraft in 1941, can be found on YouTube (accompanied by a host of fascinating archive images and footage). The sound quality reflects the technology of the time but the recording is utterly precious all the same!

Buxtehude's official role at the Marienkirche was Organist and 'Werkmeister' whose duties included

the keeping of the church's accounts, a role he apparently fulfilled diligently for the rest of his life. As Werkmeister he was entitled (as was Tunder before him) to live in the Marienwerkhaus, the church's workshop and administrative centre situated in the south west corner of the churchyard on the south side of the mighty Marienkirche. *Fig. g* shows the earliest image of the Marienwerkhaus I've been able to find, a chalk drawing thought to have been made around 1865. The building can be seen on the far right at the start of the short street known as Weiter Krambuden which ran south from the churchyard to Lübeck's great marketplace with its celebrated medieval Rathaus.



Fig. g

At its heart the Marienwerkhaus was a gabled gothic brick building so typical of medieval Lübeck. Buxtehude's apartment was on the first floor. From the 17th century various wood-clad extensions were added including one in the summer of 1675 (as recorded by Buxtehude himself in the church accounts) to provide a study for the composer.



Fig. h

The old Marienwerkhaus survived until its demolition in 1903 (the year after Bach's Leipzig Thomasschule apartment suffered the same fate!) and therefore well into the age of photography. *Fig. h* is a wonderfully evocative 19th century photograph of the churchyard looking west towards the front of the Marienwerkhaus (slightly left of centre). The Marienkirche stands on the right with timber-framed houses, long since cleared, between some of the buttresses. This is probably as close to a photograph of a scene Buxtehude (and Bach) actually saw in Lübeck as we can get. You can almost see them walking together across the churchyard to the church – if only!



Fig. i

Fig. i affords a closer view of the Marienwerkhaus taken not long before its demolition. The entrance to the stairs to Buxtehude's apartment can be seen just behind the man standing by the steps in the centre. The building certainly looks in need of attention(!) but it is a shame it was not thought worth preserving, especially as its neo-gothic replacement of 1904 still stands today having somehow survived the bombing raid that so devastated adjacent buildings and the Marienkirche next door.

A commemorative plaque for Tunder and Buxtehude was added to the east wall of the new building in 1935. *Fig. j* (below) shows the watercolour I was commissioned to make of it (from a photograph, not on-the-spot!) for the cover of the August 2007 edition of "Organists' Review" magazine in honour of the tercentenary of Buxtehude's death.



Martin J. Cottam

⁽¹⁾ Bach's response to interrogations about his prolonged absence as quoted in the minutes of the Arnstadt Consistory proceedings dated February 21st, 1706.

[A better view of the photographs can be found by looking at the PDF online on the NOA website which can be enlarged to observe greater detail – Ed]

A JOLLY GOOD DAY

Saturday 20th July found me answering the usual sort of question that is fired at me – shall we go the quick, busy way or the quiet way through Keswick and Tacolneston, it's only one minute difference? So, I said what was needed and off we went to find White House Farm at Tibenham.

Sadly, the driver thinks that going through the city on a Saturday morning will keep us on time, but it was very good, once we'd left the Ipswich Road. Tim the Satnav. got us to Long Row with four minutes to spare, but could we see White House Farm? We could not, until the return journey and then the name was apparent to all and David Ivory was peering round the gate post.

We parked and moved down the drive at a fairly fast rate. Well, I did, whilst the driver was wondering what to bring and was still looking in the back of the car. I was surprised to find only eight others had arrived, but in the

end, thirteen sat down in the barn to be welcomed by Grant Pilcher, the owner of the Wurlitzer and Compton organ consoles that we could see on a raised stage at the front, and the bits of a Christie that is the latest project. Old radios adorned the top of cupboards that were all round the ground level body of the barn. Mike, our President, then explained how he became interested in the cinema organ and then handed us over into David Ivory's very capable hands and feet. (Perhaps I should say left foot, as that led a merry dance over the pedals, whilst the right foot either dealt with the swell and crescendo pedals or balancing David on the stool).



Detail of the Wurlitzer

He played for about an hour, starting with the Overture to Offenbach's *Orpheus in the Underworld*. How he remembers everything and changes the many choices of stops, quite a lot of us will never know. (He didn't use the pistons either, like the few of us who later had a go). I hope that Harry's write up will include at least, some of the other titles, as I can only remember the overture and a Gilbert and Sullivan

selection, for which I offer my apologies to those who could hear Phillip Clark and myself singing some of the words, (Well, we enjoyed it very much.)

After David had finished, we went to the house with our picnics and sat ourselves round two big tables to eat. A boiler in the kitchen kept us supplied with water for tea and coffee, whenever we wished for a cuppa, and Grant had also kindly supplied a large choice of cakes. Having helped to clear our table, I then went back to the barn and the instruments. John and Stephen went, of course, into the works of the Christie.



The stage with the consoles

Harry had been playing the 3-manual Compton and entertained us with his arrangement of the Dam Busters March, with both of us struggling to find the right pages and stops, I'd taken my three 'Organist Entertains' music books which I shared with Tim, also on the Compton, and Mike had a jolly good go with popular songs including 'Who do you think you are kidding Mr Hitler' on the 2-manual

Wurlitzer.

David was encouraged to play 'trains'
and a bit of Chattanooga choo-choo
using the sound effects. None of us
tried the '2nd' touch whilst playing and
Martin complained that Tim and I had
used both feet, not just the left one. I
then cornered Grant to see if he could
tell me the names of his lovely roses,
but being a fellow, he couldn't! Some
of us had more tea and then did yet
more washing up, but what a splendid
time we had.

Ginny Plunkett
Photographs © Martin J. Cottam

In Absentia

I gave them Elgar's *Nimrod*
As they bore the coffin in.
Children and grandchildren
And other next of kin
Filled the first two rows
To music Ethel chose.

The vicar read a tribute
To Ethel's humble life;
She'd had her times of happiness,
She'd know her share of strife.
She'd always done her best
And now she was at rest.

Serving as a landgirl
She'd helped to keep us fed
When Hitler tried to starve us and
Cut off our daily bread.
She found her other half
In childhood sweetheart Ralph.

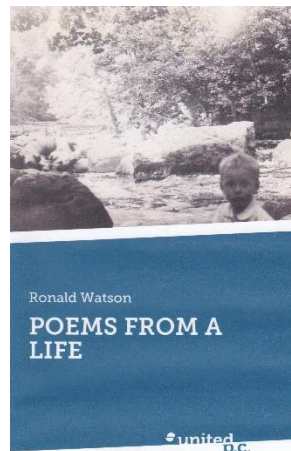
Devoted wife and mother,
The family coming first;
Ever optimistic, never
Fearing the worst.
Finally battling on
Until her strength had gone.

I felt I'd got to know her
By the time the service ended.
I later heard that at the grave
Something unintended
Happened. As they moved the flowers
The plate read Edward Bowers.

Of the drama that unfolded
I was wholly unaware
As I reached the final cadence
Of the *Londonderry Air*.
I felt I'd done my best for Ethel;
Shame she wasn't there!

Ronald Watson

Taken from Ron Watson's new book:



From the websites of Amazon, Foyles
and Waterstones £11.99

THE MIRROR OF MUSIC 1844-1944

edited by Percy A Scholes

(extracts gleaned by Prue Goldsmith)

The organist's pay and other extraneous duties...

"Wanted, an ORGANIST, who can also take the Village Blacksmith's business." Musical Times 1880

"A certain vicar wants... a lady organist, a thorough artist, who can accompany Gregorian music and officiate at Weekly High Mass. He also wants a lady housekeeper, a plain cook... He is willing to pay the one into whose annuity these three have been rolled the annual, sum of £30 'all found'". MT 1885

"Wanted a Performer on the organ, who is willing to act as butler and if he can shave and dress a Gentleman, the more agreeable". 1769

"ORGAN. Wanted. A respectable man, to act as TURNKEY in a County Prison. One who understands Music, can play the organ and sing Bass would be preferred" MT 1853

In 1888 a church reported having over 40 applicants willing to 'play for the love of Jesus'.

At a municipal banquet the Mayor rose and said "I will now call on Alderman Smith-Brown to propose the toast of The Clergy and Minister of all

Denominations, after which the choir will sing Ye Spotted Snakes".

THE ART OF IMPROVISATION



Forthcoming Event: Cromer Parish Church, Saturday 21st September at 2pm

The Art of Improvisation a workshop led by Mike Webb.

Please come along to our next event. Mike would like a few brave souls to come along with either a theme of their own (preferred) or he will provide one and guide us through how to set about improvising of that theme. You never know we might turn you into another Olivier Latry!! Players and non-players are all welcome. Mike is always great fun and entertaining.

Our committee work hard to provide these events so please show your appreciation by attending if you can. Thank you

Michael Flatman (President)

NOA DEPUTIES LIST

As a new member of the committee I have taken on the job of updating the deputies list. Can I ask all functioning organists if:

- 1) You would like to be on the list.
- 2) State how far you are willing to travel, whether you are available on Sunday mornings, Sunday afternoons, for weddings, for funerals etc. etc., and any other information you think may be useful.
- 3) Confirm whether you want your home phone, mobile number or email to be given out. Please note that only the beginning of your postcode will be used to give an idea of your location.

Once the new list has been compiled, I will send list members a copy. Please let me know if there are any future changes.

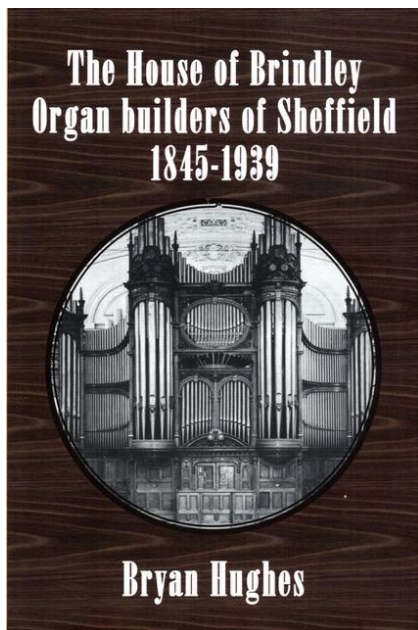
Jo Richards jorich6666@gmail.com
01603 960171 / 07443 851711
www.dicelandmusic.co.uk



I hate it when the organist
is away on holiday!

BOOK REVIEW

The House of Brindley, Organ Builders of Sheffield, 1845 to 1939; published 2019 by Musical Opinion Limited, ISBN No. 978-1-898343-14-1
Post publication price £50
Contact Robert Matthew-Walker, Editor of *The Organ* for copies. editor@theorganmag.com



This very long-awaited book about the organ builders Brindley & Foster is based on the original research by Joshua Knott, with the benefit of added research by Bryan Hughes. Musical Opinion Limited was founded in 1877 and for many years has published organ histories and specifications, starting a sister magazine *The Organ* in 1921. Joshua's original book published in 1985 has

been facsimile reprinted privately in recent years and can be found on eBay.

Funding for this book followed the practice used by Fugue State Films and The Organ Historical Society – subscribers names are listed at the start of the publication. There is also a long list of those who have provided information for the book. All research takes a vast amount of time, and patience. A complication in the book's preparation was the hacking and destruction of material. At 155mm x 235mm and 358 pages it is a weighty volume.

There are three main sections: Chapter 1; Charles Brindley 1833 to 1893 (first 61 pages). This contains his works, many case studies of individual churches, including details of later work. Chapter 2; Brindley & Foster (to page 133) covers the work of the firm through a later period whilst Chapter 3 is headed Brindley and Company (to page 305) and deals with the later part of this Company's history to 1939. Page 306 has a genealogy chart for the family. The remaining part of the book is a Gazetteer of all known Brindley organs. The Company became part of Willis, however, during WW2 Willis' workshops in Brixton were lost as a result of air-raids, so there may be more instruments not accounted for in the listings.

From checking the NPOR listings just two Norfolk organs feature this

builder; St Andrew Honingham later moved to St Mary Hickling, and rebuilt following dry rot problems by Peter Jackman in 1996-9. The other at Winterton-on-Sea 2/16 built in 1896, later rebuilt but broken up by 2001.

This is not a book one can just pick up and read. It is produced as a 'first' edition, is technical with masses of detail and has many cross references. It is interesting to follow the growth and eventual demise of this well-known organ builder. There is one item in my opinion missing – an index to the text, which should include the Gazetteer of all locations mentioned; a time-consuming task, but once done would be vital for all users of this otherwise excellent reference book. Well done to all concerned in getting this builder documented more fully.

Mark D. Jameson

ORGANIST'S MOVE



One of our members, Jim Laird, who has been Organist and Choir-

master at St Joseph's RC Church, Sheringham since 2011, has been appointed Organist & Director of Music at the large Catholic Church of Our Lady Immaculate & St Robert in Harrogate. The church possesses a very fine organ built by William Hill in 1898. It is of historic interest and is listed in the National Pipe Organ Register. It is of excellent quality and has been carefully maintained, and is largely unaltered. Jim will also be teaching organ pupils in the Diocese of Leeds Organist Training Programme. 45 children are now learning the organ in the programme, which is funded jointly by the Diocese of Leeds and the Royal College of Organists. David Pipe, whose article in the latest Organists' Review you may have read, is director of the scheme. He is also Organist of St Anne's RC Cathedral in Leeds. With Jim's departure from Norfolk, there is now a vacancy for his post at St Joseph's Sheringham from October. Duties include playing for the main Sunday 11am Sung Mass and directing the choir, which currently rehearses on Wednesday evenings from 5.30-6.45pm. There are the usual extra services at Christmas, Midnight Mass, Christmas Day and three days in

Holy Week before Easter – Maundy Thursday, Good Friday and the Easter Vigil on Holy Saturday. A good standard of traditional music has been maintained, including responsorial psalms, Mass settings by Malcolm Archer, James MacMillan, R.R. Terry and others, and plainchant settings in Advent and Lent. The choir sings a motet in Latin or English during the Offertory. The organ is of good quality and speaks well in the good acoustic of the Grade 2 listed Giles Gilbert Scott church building. The organ was fully restored in 2013 by Holmes & Swift of Fakenham. The church offers a good, competitive salary, plus fees for weddings, funerals, etc.. Further info from Jim on 01263 821987.
email: j.laird195@btinternet.com





Norfolk Organists' Association

The art of music as related to the organ



Saturday September 21st 2019 14:00-16:00

Workshop on Improvisation Mike Webb (Wymondham Abbey sub-organist) at Cromer Parish Church, Church St, Cromer NR27 9HH
Opportunities for discussion and active participation.

Saturday October 12th 2019 from 10:30

Visit to interesting instruments in North Norfolk Each organ will be introduced and demonstrated.

13:15-14:15 St Mary & All Saints', Little Walsingham, Church St, NR22 6BL

15:00-16:00 St Nicholas, Wells, Church St., NR23 1JA

Wednesday November 20th 2019 17:30

Visit to Norwich Cathedral (in St Cecilia's-tide) Choral Evensong (boys and lay-clerks) 18:30-19:30 Opportunity to play the organ afterwards.

Saturday January 11th 2020

Quiz and Chips Venue: Holy Trinity, Essex Street, Norwich, NR2 2BJ Time: 19:00 sharp. (£8) Closing date for food orders to Mathew Martin: Sat Jan 4th. Quizmasters: Pamela and Jeremy Worth. Raffle for NOA funds.

Saturday February 15th 2020

Desert Island Discs Venue: St Cuthbert's Church Hall, Wroxham Rd., Sprowston, NR7 8TZ (Bus 11/12). Time: 14:00 Castaway: Prue Goldsmith, host: Ron Watson Followed by Melanie's Tea and Home-made Cake (£2)

Saturday March 14th 2020

Annual General Meeting, Venue: Aylsham Parish Church, Market Place, Aylsham NR11 6EL 11:30

Non-members are warmly invited to attend most events for £5.

For full details of events see the NOA website and our Facebook page. 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.

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.

SUFFOLK ORGANISTS' ASSOCIATION EVENTS

Norfolk members are welcomed to events arranged by Suffolk Organists' Association, but should contact President Martin Ellis (mjohne@talktalk.net), 01473 805071, prior to attending. See www.suffolkorganists.org.uk for more information

SUFFOLK ORGANISTS ASSOCIATION:

Visit to Edinburgh Monday 20 April to Thursday 23 April inclusive

RECITALS, CONCERTS & EVENTS

NORWICH CATHEDRAL

Free admission with retiring collection – all recitals shown on big screen

Wednesday 11th September 7.00pm Peter Wright *Formerly Southwark Cathedral*

Thursday 26th September 1.10pm Kai Krakenburg *Marienkirche, Husum, Germany*

Wednesday 16th October 7.00pm Ashley Grote *Master of Music, Norwich Cathedral*

Thursday 14th November 1.10pm Martyn Marshall *Great Yarmouth Minster*

More details from www.cathedral.org.uk Tel 01603 218306

To join our organ recitals e-mail list, please contact music@cathedral.org.uk

King's Lynn Minster

12:30 with café. Free entry and retiring collection. See www.kingslynnminster.org

10 September David Dunnett – Norwich Cathedral

17 September Adrian Richards – King's Lynn Minster (Widor Symphonie no. 5)

24 September Kai Krakenberg – International Concert Organist

Cromer Parish Church 8pm-9pm, retiring collection

10th September Ralph Cupper (Norway)

17th September John Dillistone (Godmanchester)

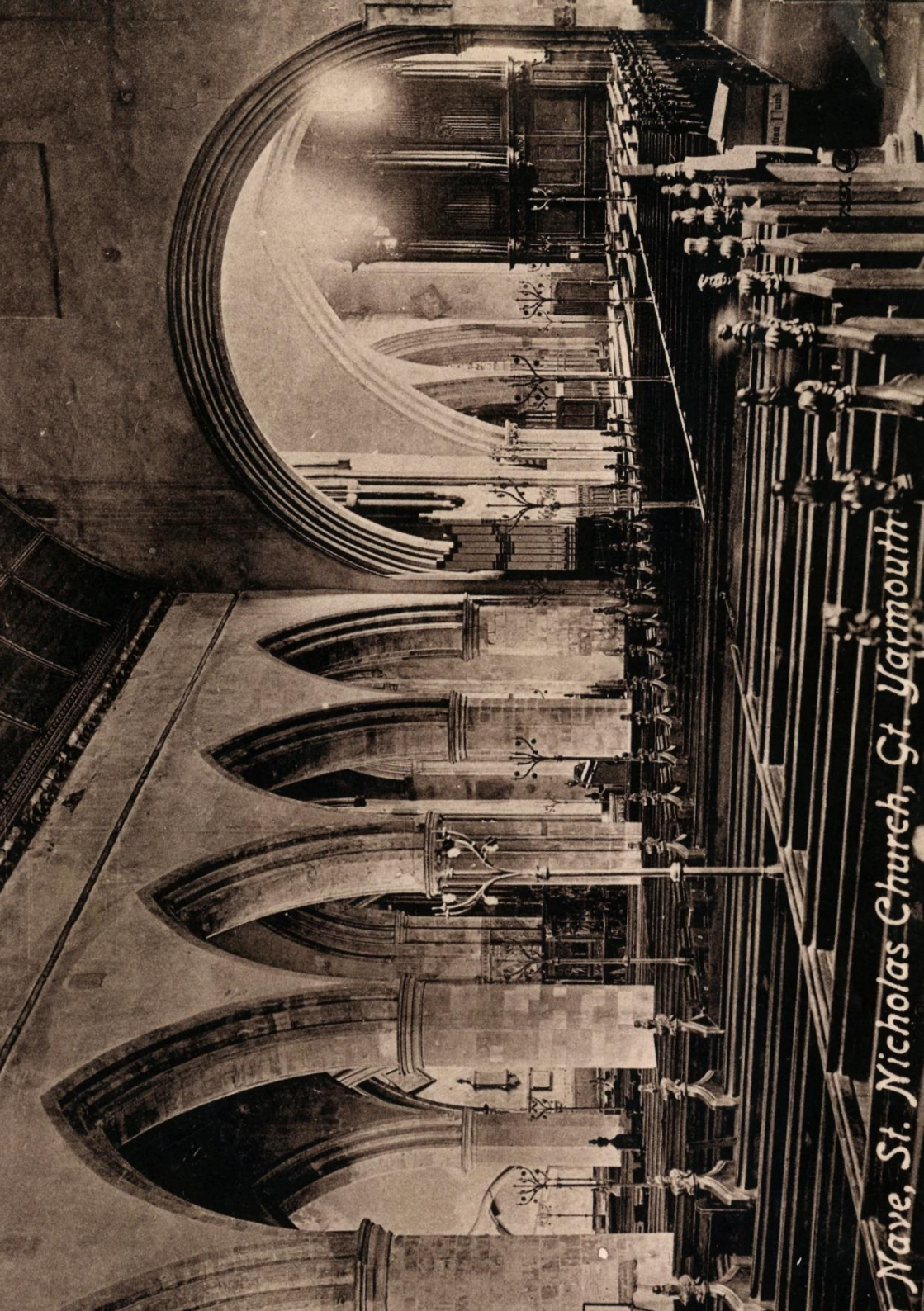
24th September David Shippey (Cromer) organ and piano

St Nicholas Dereham

14 September 7.30 Organ Recital by James Parsons.

Wymondham Abbey

17 August 11:30am CHUFF CHUFF TOCCATAS – *a Railway Inspired Organ Recital*



Nave, St. Nicholas Church, St. Yarmouth