

The image shows the interior of a Gothic cathedral, viewed from a perspective looking down the nave. The architecture is characterized by high, ribbed vaulted ceilings and tall, slender columns. In the distance, a large, ornate organ is visible, illuminated by light from a stained-glass window above it. The overall atmosphere is one of grandeur and historical significance.

# The Journal

Spring 2020

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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:

Norwich Cathedral taken from the top of the helter-skelter

Back cover:

St George Colegate, George Pike England

Both © Martin J. Cottam

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## The Editor writes...



The season of Lent is upon us as I write, in fact it is the day after Ash Wednesday. Last night we had our usual long service – bells and smells and imposition of the ashes. We sang among other things, the Allegri *Miserere* and Palestrina *Missa brevis*. At the beginning of the service a brief introduction to the congregation suggested that they settle-in for a service (and in this order) of beautiful music and preparation for Lent. The Allegri was given its correct position in the service as a gradual Psalm so it wasn't covering any action or side-lined by ashing or eucharistic distribution. It is encouraging to have music featured as part of the service and not as something that is an incidental. Music, words and liturgy are all as important as each other. I also reminded the choir that the silences between the music are as important as the music itself. The organ was conspicuous by its near silence. It was used – with great restraint – only in the three hymns. For the rest of Lent we will use the organ sparingly, particularly at Evensong when at least one hymn is sung unaccompanied; no

organ music before the services and something appropriate afterwards.

My 'top-C' soprano is a student who is about to do A-levels this year who certainly has a bright future ahead of her. She loves this type of music above all others, and particularly enjoys robing to sing. I have also had an influx of new members (one per part!) and not all of whom are old, in fact only one of the new members is retired and that was an early retirement. It's interesting how things can change so suddenly from one year to the next, last year I was bemoaning the difficulty of attracting new choir members and for the first time for years we didn't do the Allegri. Now I have a choir that can sing almost anything, and I will luxuriate in that knowledge and really enjoy doing music lists again.

In our rather unusual world, things seem to go up and down, from good to bad, in need of restoration to splendid. What we do, playing the organ and/or directing choirs, we should never stop, never get disheartened, never give up.

Please write or email the editor with any thoughts, gripes or humour, there are times when we need to be supported in the knowledge that we are not the only one and then to be cheered up and laugh it off!

Deadline for contributions for Summer issue 112 is 31<sup>st</sup> May 2020.

## IMPROVISATION WORKSHOP AT CROMER



On a warm Autumn Saturday afternoon, we gathered at Cromer Parish Church for an improvisation workshop, led by Mike Webb, Sub-organist at Wyndham Abbey and teacher at Langley School. Our President, Michael Flatman, welcomed us, and said that he felt improvisation fell into one of three categories: 1) ‘filling-in’ during Church Services, 2) those, like Sietze de Vries, who improvise in a contrapuntal style (Fugues, etc.) based on Psalm and Chorale melodies and 3) those who improvise in the French tradition. Many of us present, myself included, thought that we fell into category number one.

Michael then handed over to Mike, who told us his interest in the organ started when his Father played him a record of popular organ music from Bath Abbey. His interest in improvisation, and specifically improvisation in the French style, was sparked when aged 13 he listened to an improvised symphony by the great

French organist Pierre Cochereau. We were then shown a short video of a sixth-form pupil from Langley, playing an improvisation before their Carol Service in Great Yarmouth Minster last year. Mike revealed that this person had never played a musical instrument, until about ten minutes before the video was made. Proof that anyone could improvise, regardless of their musical knowledge or technical ability.

Mike brought along some stimuli we could use for our improvisations: hymn tunes, a C major scale, various pictures and even *Frere Jacques*! Some tips that he gave were; to vary the registration, and use some unconventional registrations; such as not always using 16ft sound for the Pedals and using mutation stops and mixtures in the lower octaves. Also, he said it can be effective to break out of traditional harmonies and keys. Despite this advice, some of us who had a go did exactly the opposite, the key of C Major and added sixth chords being the order of the day for many of us! On my second attempt, when I was trying to avoid any key centres but couldn't help it, Mike suggested that to avoid this, simply add some black notes, and intervals of a second. Jo Richards was the first brave participant, she opted to use a picture of a party to base her improvisation on. Pictures were also used by Philip Clarke and Pamela Flatman (proof of what Mike said earlier that even non-organists can improvise). Several of

us chose hymn tunes as our themes including Harry Macey, myself, Ben Miller, Monique, and David Shippey. Elinor Hanton decided to use the C Major scale.



After we had our individual turns, Jo Richards and Michael Flatman improvised an organ duet, which was highly effective and reminded me of Popular Song by William Walton. The afternoon concluded with Mike playing a fifteen-minute improvisation in the French style on a theme given to him by Michael Flatman; the very apt *I do like to be beside the seaside!*

Thanks were given to Mike for such an interesting afternoon, and to David Shippey and the Church, for allowing us to use the well-stocked four

manual instrument there, which proved ideal.

We all left vowing to put these new ideas into practise at our next Services.

Matthew Bond

## DESERT ISLAND DISCS

With storm Dennis brewing outside, nineteen members and guests gathered in the warm surroundings of St. Cuthbert's Church Hall, Sprowston on Saturday 15<sup>th</sup> February 2020 for a very entertaining afternoon of music and discussion.

Our castaway this year was our own Prue Goldsmith and as usual our presenter was Ron Watson. It became obvious in the first few words spoken that Prue had a very interesting life story to tell rubbing shoulders along the way with some very famous names.

Prue was born in Market Harborough and came from a musical family as her mother played both the cello and the piano. Prue told us that she first sat on an organ bench at the age of three and knew that she would like to learn how to play. She started piano lessons at the age of seven and also sang in the church choir.

Her first career was in nursing and she trained at the Royal Masonic Hospital in London for three years. She then

decided to become a midwife and did further training at Paddington General Hospital to achieve this. It was whilst training that tickets were available for the best classical music concerts in London at some very prestigious venues. One such venue was Covent Garden where Prue had her first experience of Grand Opera which we will come to later.

Prue's visits to London concert venues led us to her first record choice which was 'Praise to the Holiest' from *The Dream of Gerontius* by Elgar.

HALLÉ  
ELGAR  
THE DREAM OF GERONTIUS  
SIR MARK ELDER  
PAUL GROVES  
ALICE COOTE  
BRYN TERFEL  
HALLÉ CHOIR  
HALLÉ YOUTH CHOIR



At the age of twenty two, Prue wanted a change from nursing and so whilst reading the London Evening Standard, Prue noticed an advertisement for a sales assistant in the classical music department of a record store in London called The Record Hunter on York Road in Waterloo, to which she applied and was successful in getting the job. It was here that she met John

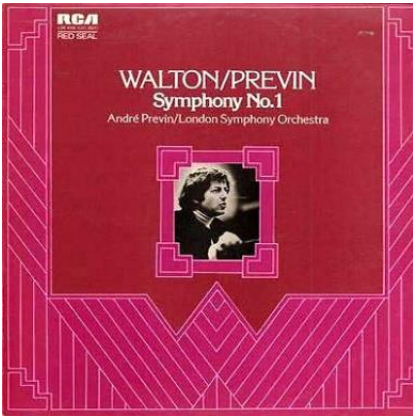
Goldsmith, the manager of the store and her future husband to be.

Prue said that she loved the music of Shostakovich, which she had also first heard at one of the concerts she had attended and therefore, the first movement of his Symphony No. 5 was to be her second choice of music.



Whilst working in the shop she came into contact with many famous musicians who would come in to buy records, one of whom was André Previn. The London Symphony Orchestra were going to New York to perform Walton's Symphony No.1 and the manager of the LSO, Harold Lawrence, invited Prue and John to go with them. Of course, they could not refuse! Therefore, Prue's third choice of music was from this first symphony, the first movement in fact.

John was in communication with the Furtwangler Society and he discovered that many of the original tapes of many Furtwangler concerts



held in Berlin during the early forties and broadcast by German Radio still existed. They put him in touch with Frau Furtwangler, who had the tapes, and suggested that John issued these recordings commercially for sale over the counter in the shop and this was how Unicorn Records came to be founded and Beethoven's Ninth Symphony was to become the first issue on the newly formed label. Prue told us that she had a deep interest in the Third Reich and its place in world history and so she felt a double connection to these recordings and so it was a section of the final movement from that 1942 recording that we heard as record number four.

Shortly after their release, Unicorn was approached by the Japanese Nippon Columbia company who wanted to buy a license from Unicorn to issue these recordings in the Far East. This license fee paid handsomely and enabled John to hire conductors, orchestras, halls and recording equipment, so that the

company could start to make its own recordings, enlisting the services of top recording engineers such as Bob Auger.

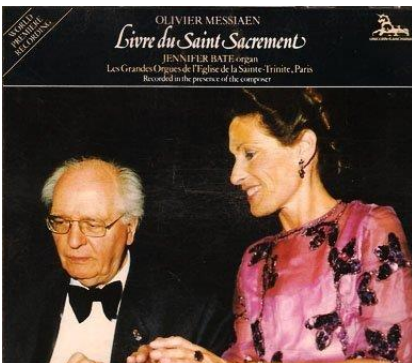


In 1969 Prue and John learned that Horenstein was to perform Nielsen's 5<sup>th</sup> Symphony in London and asked if Horenstein would be interested in allowing them to record a performance of this to which he agreed, on the proviso that if it was not of the highest standard it would be destroyed. Horenstein liked the recording when he heard it and so it was issued by Unicorn and this was Prue's fifth choice of record.

Unicorn wanted to record the organ works of Messiaen and John wrote to him asking who he would like to perform these. Messiaen replied that he would like Jennifer Bate to be the one and so between the late 70's and mid 80's Unicorn recorded the then complete works in Beauvais Cathedral again using Bob Auger as the recording engineer. This had to be



done in the dead of night when there was no traffic noise and Prue was enlisted in to turn pages for Jennifer! This led us to record number six which was a recording of a later work by Messiaen, his *Livre Du Saint Sacrement* and the piece chosen was *Prière Après La Communion* recorded on Messiaen's own organ in Sainte Trinité, Paris.



Going back to her days training to be nurse at the Royal Masonic Hospital, which she mentioned earlier and her frequent visits to Covent Garden, Prue said that she must include one opera

recording and so for record number seven we listened to an excerpt from *The Twilight of the Gods* (in English) from the Ring Cycle by Wagner.

Prue moved to Leicestershire in 1975 and took a course leading to a degree in Theology at Nottingham University from 1985 to 1988. Deciding that she would like to go into teaching she took a P.G.C.E. at Birmingham University before moving to Norwich and taking up a post teaching R.E. in Earlham as well as acting as a co-ordinator for various courses.

Whilst in Norwich Prue has held organists posts at St. Nicholas Gt.Yarmouth, St. Margaret's Old Catton and St. Cuthbert's in Sprowston. She has done a number of jobs including working for an undertaker.

As a complete contrast, Prue's final piece of music was *Invisible Touch* by Genesis, who along with the Rolling Stones are among her favourite pop bands.

Prue said she was practical and could probably build a shelter to live in and make no effort to escape from the desert island. She would take with her The Bloomsbury Cookbook written by Jens Ondaatje Rolls and some artists' supplies so that she

could paint. The person she would most like to find washed up on her island would be David Hockney.





Thank you to Prue for a fascinating insight into your varied life and we all came away with the feeling that there could be a sequel or two which would be equally enthralling.

Michael Flatman

## VISIT TO SALLE

**O**ur Presidents Day this year will take place in the beautiful surroundings of St Peter and St Paul's Church in Salle. This is one of the finest church buildings with a rich history and steeped in tradition.

We would like to invite choirs and singers to join us as we plan to sing BCP evensong with a specially commissioned chant for the Psalm written by Andrew Mildenhall of Cawston. The *Nunc Dimittis* will be sung to a chant by our former President and Events Secretary Harry Macey.



From 2pm, following a rehearsal starting promptly at 1.30pm, there will be a talk given by churchwarden Jolyon Booth on the history of Salle church, and Roger Fry, also a churchwarden, will give tours of the tower from where the most beautiful countryside surrounding this part of Norfolk can be seen.

A service of Evensong will take place at 3.30pm. The choir conducted by Mathew R Martin will be accompanied by Matthew Bond on the organ. As an Association, we are committed to having an annual event for Young Organists and the Voluntary will be played by Elinor Hanton, Organ Scholar at St Peter Mancroft, Norwich.

It would be lovely to welcome you all to join us either as singers (please robe up if you can) or as members of the congregation. Full details and an order of service can be emailed to you and there will be copies available on the day. As it would be useful to know what choir parts we have, an indication of numbers would be helpful to us all.

I look forward to hearing from you or to seeing you there.

Please contact Mathew R Martin for any further information

Tel 01263 731075

Mobile 07771 620610

Email [mathewmartin@hotmail.com](mailto:mathewmartin@hotmail.com)

### Music List

Hymns: Christ Triumphant Ever  
Reigning; How Shall I sing that majesty

Responses: Ferial

Psalm 24

Canticles: Anglican Chant

Anthem: Holy Holy Holy – Schubert

## SIETZE DE VRIES AT FRAMLINGHAM



Sietze de Vries (photo © Martin J. Cottam)

**T**he Dutch organist Sietze de Vries is well known and much admired by those NOA members and friends fortunate enough to have enjoyed his generous personality and remarkable improvisation gifts when he acted as

our organist and guide on the Association's three tours to Groningen in recent years. It was no surprise then to find several 'tour veterans' in attendance when Sietze gave a 'celebrity recital' on the historic organ in Framlingham Parish Church on the evening of Saturday 26th October. In addition to Andrew Campbell, Ray and Jean Bedwell, Tim Patient and myself, were such notable 'non-tour' members and friends of the Association as Anne Page, Paul Binski, Jane van Tilborg, and the organ builder Peter Bumstead. We were not to be disappointed by the evening's proceedings.

It was good indeed to have chance to reacquaint with Sietze almost as an old friend before he addressed the assembled throng. Sharing with them something of his musical 'creed' and philosophy he described how he finds the modern way of teaching music, the insistence from the outset on learning to read the notes and playing from scores, a most curious way of doing things. He likened it to trying to teach children to read and write before they've had chance to imitate the words and sounds they hear and develop the ability to speak for themselves. Surely it makes more sense to let children try and replicate the tunes they hear and experiment with their own improvised creations on their chosen instrument first, i.e. 'making' music before learning to read and write it? After all, we don't expect a child to read out a passage

from a book before they've learnt to speak the language and communicate with it! Not everyone will agree with Sietze but his creed certainly gives food for thought!

The Framlingham organ (II/P 20) with its splendidly carved case and antique painted pipes was originally built for the chapel of Pembroke College, Cambridge by Thomas Thamar in 1674. He almost certainly adapted an existing case which some consider to date as far back as c.1580(!). Charles Quarles, possibly a protégé of Thamar's, transferred the organ to Framlingham in 1708 when the college obtained a new instrument from 'Father' Smith. In his book *The History of the English Organ* Stephen Bicknell writes, 'my own examination suggests that much of the Great organ may be eighteenth-century in date, perhaps with one or two ranks of older pipes. The Swell and Pedal organs are modern [Bishop & Son 1970], incorporating nineteenth-century material.' The unusual pierced decorative screen atop the balcony rail of the west gallery was apparently made in 1743.

Before transferring to the organ loft Sietze spoke a little about his programme, the first half being designed to showcase in particular the older pipes in the organ, the second half utilising the instrument's full resources. He opened with a delightfully vibrant performance of his own transcription of six dances from Michael Praetorius's *Terpsichore* of

1612. We were even given a highly effective imitation of a drum stop in one dance! The various reed stops featured in some movements and revealed themselves to be pleasingly colourful though somewhat more restrained and less raucously Renaissance in character than the early Baroque examples Sietze is used to back in the Netherlands.



Sietze then treated us to one of his trademark extended improvisations in historic chorale partita style, a series of variations on the theme *All people that on earth do dwell* in which he maintained a quite extraordinary flow of contrapuntal lines weaving in and out throughout. Towards the end there was even an improvised fugue. But of course! At the improvisation's conclusion I turned around to behold Ray Bedwell's beaming face behind me. We had both been taken back to a very happy place!

At times during the improvisation there had been passages reminiscent of Bach's organ transcriptions of Vivaldi concertos so it was perhaps fitting that a transcription of one of Bach's own concertos now followed:

the Concerto for harpsichord, strings, and basso continuo, BWV1054 as transcribed by the Dutch organist, Bernard Winsemius. And very effective it was too, though a real challenge to any player by virtue of its difficulty and length. Despite suffering early symptoms of a bad cold (courtesy of his young children) Sietze had the measure of it.

Goodness knows though, how he then found the stamina and inspiration for his final improvisation. Deliberately choosing a more romantic style of harmony and phrasing Sietze proceeded quietly and mysteriously for quite some while before the theme of *For all the Saints* began to emerge. Again, we were taken on a wonderfully varied emotional journey which this time revealed the full colour range of the Framlingham organ. There were passages reminiscent of Franck before Sietze brought things to a resounding conclusion with another improvised fugue, a variant of the hymn tune forming the basis of the main subject which was maintained without flaw even as the hymn's 'Alleluia' lines were somehow woven into the contrapuntal texture towards the end. Truly remarkable, and Tim Patient and I couldn't help but look at each other with smiles of disbelief as deserved and prolonged applause filled the building. The compère for the evening, a quietly spoken older man clearly not given to emotional overstatement was nonetheless

unable to stop himself from declaring to us all that this had been one of the most remarkable evenings he'd ever experienced there!

Paul Binski told me afterwards of his belief that at their best, Sietze's extended improvisations could not be far short of what the likes of old Reinken and his fellow listeners heard when Bach famously extemporised for half an hour or so on the chorale *An Wasserflüssen Babylon* during his two hour recital in the Hamburg Katharinenkirche in 1720. I'm rather inclined to agree with him!

Finally, as I chatted again to Sietze after the recital, a woman came up to give him her special thanks. I'd noticed a young man had accompanied Sietze up to the organ loft at the start of the recital. It transpired he was the woman's 'organ-mad' 13-year-old son (he looked more like 18!). She'd asked Sietze if it might be possible for her son to go up and watch Sietze in action during the recital. It is a measure of the man that Sietze had had no objection whatsoever. I suspect the experience of watching close hand such a master at work will prove to be a source of inspiration for the rest of that young man's life, maybe even something of a life-changer much as my own encounters with Sietze on the Groningen tours and beyond have proved to be.

Martin J. Cottam

## JAMES SCOTT OF WEST TOFTS: An ill-fated organ builder

James Scott arrived in Norfolk with wife Ann and four children no later than 1847, the year their fifth child was born there. Of Scottish birth (c1800) and a joiner by trade, his travels included London, Nottingham (marrying there) and Lincoln, before settling in Lynford (next West Tofts) as estate carpenter. On the manor's sale in 1856 the family moved to Thetford, where Ann's death of consumption was a harbinger of things to come.

By the end of that decade home was in West Tofts where the extraordinary restoration of an otherwise ordinary church was still taking place to designs by the Pugins; its transformation completed by the indefatigable Augustus Sutton, incumbent. Scott, a staunch churchman, would have known the rector well, an acquaintance possibly going back to his time in Lincoln where Sutton flitted around playing the city's organs. His marriage to Ann Woods (likely his housekeeper) took place in 1860.

Sutton's flair for Gothic ornament must have served him well when designing the new chapel for Thetford's workhouse in 1863, a building for which Scott made all furniture and fittings including a 'small

but handsome organ'. The earliest record designating him as an organ builder in Norfolk appears to be the 1861 census. The following year he advertised 'Gothic chancel organs' costing from £25 for two stops up to £65 for six, and 'securing the great desideratum of an ample wind supply without interfering with the elegant form of the instrument which is medieval in character' — shades of Sutton here! Indeed, his organ for Cressingham St Michael (1864) was reported as having been built under the supervision of that cultured and well-connected cleric.

<b>WEST TOFTS, BRANDON.—GOTHIC CHANCEL ORGANS.</b> —Mr. J. SCOTT begs to draw the attention of the Clergy, and those interested in the improvement of Church Music, to his Gothic Chancel Organs, which he undertakes to supply at prices from £25, varying according to the number of Stops. In these Organs Mr. Scott secures the great desideratum of an ample supply of wind, without interfering in any way with the elegant form of the instrument, which is of a mediæval character.	
<b>LIST OF PRICES.</b>	
2 Stops, CC to C .....	£25
3 Stops, CC to F .....	35
4 Stops, CC to F .....	45
6 Stops, CC to F .....	65

In all likelihood two sons, carpenters living at home, were engaged in the business. He was a rated occupier of house and land situated near the rectory and adjacent to the school. The organs leaving West Tofts (not that many) were mainly limited, single-manual affairs with pedal pulldowns, but nonetheless sufficient for the liturgical requirements of village churches. Probably the largest went to Buxton (1865). With hard times and cut-throat competition the future was far from rosy for one-man organ builders. Age was against him anyway — as too was fate.

Consumption (tuberculosis), rife in Victorian England, virtually wiped-out the entire family. Two sons, a grandson, and son-in-law, died in 1865, and his only daughter and her infant boy the year after. Barely had TB proved fatal for his youngest son in 1867 when Scott fell from his horsedrawn cart, rendering him 'quite insensible ... and it was thought he was dead'. He never fully recovered. Notwithstanding a PO Directory entry two years later — in the name of John Scott incidentally — nothing unearthed implies he traded organs from the time of the accident to 'the entire stock-in-trade, chamber organ, and all valuable tools and effects' selling at auction in 1870.

For some time, he had turned his hand to brewing (—the occupation given on his death certificate). Bereaved of his wife, and soon bedridden, he spent his last months at home in what had become the beerhouse (later The Horseshoe pub) keeping company with eldest son James, a brewer also, who happened to marry the housekeeper. Such was his decline since the accident that the 1871 census labelled him with the (now derogatory) term 'imbecile'.

Scott's death on 17th October 1871 deprived West Tofts of one of its prominent residents. For long he had served as Rector's Warden and his burial, at which Augustus officiated, was followed by 'a muffled peal rung

in recognition of his service to the church'.



Beeston-next-Mileham

His demise (of 'diseased brain and dropsy') was the tenth in the family since moving to Norfolk, but not the last: James jnr, contracting consumption, outlived him by just two years leaving an infant son, James. This grandson (the last Scott), who ended up in Hackney as a shoemaker, was a lifelong bachelor with no known offspring.

West Tofts, compulsorily abandoned in 1942 for battle training, and out of bounds, retains little of its past except St Mary's Church — a haunting place of Pugin splendour. Weathered headstones in the churchyard memorialize most of the Scott family but not James.

A few of his instruments survive albeit one or two are of dubious attribution. What he made was functional and durable, his modest and quirky style seen in those (among others) at Beeston-next-Mileham and East Walton. These are poignant reminders of an unpretentious organ maker, and one who was no stranger to adversity.

David Secker (words and photo)

## KELVINGROVE

In Glasgow, when there is a gale blowing rain horizontally and you are looking to pass some time fruitfully there is nowhere better than the Kelvingrove Museum and Art Galleries. The natural history areas are a paradise for children and for art connoisseurs the galleries host an amazing range of pictures by the great masters and Scottish artists, The Glasgow Boys and The Colourists. Entering the Centre Hall, one is immediately faced with the magnificent Lewis organ at first floor level, on the music desk of which is a board which reads *Organ Recital*

*Today at 1 pm.* And so it is that every day there is a short recital on this fine three manuals and pedals instrument.



As the hour approaches people start to occupy the fifty or so chairs in the otherwise open space, young families squat on the floor ready to listen attentively. The day we were there we heard Christopher Nickol play the following:

Signature Tune – Kelvingrove:  
(Traditional Scottish)  
March in G: Henry Smart  
Flower Duet from *Lakme*: Delibes  
Prelude & Fugue in E flat  
from book 1 of the 48: JS Bach  
*O Mio Babbino Caro*: Puccini  
Cavatina: John Ireland  
Toccata in D flat: Jongen



Those gathered listened and watched the organist at work on two screens, one covering the manuals and the other the pedals.  
And so to the airport and home!

Ronald Watson (words and photos)

## QUIZ AND CHIPS

**A**s has become tradition the NOA Events Programme kicked off the year with Quiz and Chips on Saturday 11<sup>th</sup> January at The Meeting Place, Holy Trinity Church, Essex Street, Norwich and President Michael Flatman welcomed eighteen members. This year featured a change of Quiz persons and after several years' sterling service from Pam and Michael the Questioning Baton was ably taken up by Pam and Jeremy Worth. Everyone had already chosen their dining partners and enjoyed the delicious Fish and Chips kindly

arranged by Matthew Martin and collected with the assistance of Harry Macey. After a leisurely meal these groups formed the four teams and the first challenge was to select team names. Trio Sonata, Treasurers, Mixtures and Cymbelsterns were chosen and battle commenced. Pam and Jeremy had clearly worked extremely hard preparing for the event which consisted of seven rounds. Pot Luck (General Knowledge), Hymn Lyrics, Kings and Queens, Food, Music, Pictures and a Connect Wall. We started with the Pot Luck (General knowledge), perhaps to break us in gently and scoring in this round was repeated through most of the rounds with very few points difference between the team scores. Kings and Queens required knowledge of music and history with teams asked to identify the King or Queen on the throne when a particular piece was written. In the Hymn Lyric round teams had to provide the first line for each of the given lines. For the Food round we were asked to identify the main ingredient of various foreign (to me) foods. The Connect Wall proved to be very challenging, for those who have not watched BBC2's Only Connect, perhaps even more so. We were presented with a four by four grid of names and needed to identify groups of four names and also what linked them, the trick was of course some names could go in two or more of the suspected groups and unlike the program they didn't light up if you



selected the right four. After the allotted time for this hard fought round, two teams achieved scores of four out of eight (two correctly linked and identified groups of four) the others scored two out eight. Note to self – watch more Victoria Coren Mitchell – sorry - Only Connect! A variety of subjects formed the Music round and only one was organ based, this time the Composer and Performer were required, and it seemed the performer was the most difficult to identify, thankfully Jeremy provided the date of recording in the way of a clue. Of course, in the best tradition of music rounds one track, which behaved perfectly at home, really disliked the chip flavoured aroma of Holy Trinity and refused to play. Going into the final Picture round it was neck and neck, teams had only gained or lost one or two points in all the preceding rounds and with twenty-four points available it was anyone's match. The pictures were all excellent quality prints of the Great British Countryside and we had to identify which National Park and Location were featured. Everyone recognised St Benet's Abbey on the Broads but others were much more elusive. At the close scores were Treasurers 57pts, Trio Sonatas 59pts, Mixtures 61pts and the Cymbelsterns 67pts. The winners, Ellie Hanton, Martin Cottam, Tim Patient and myself were presented with celebratory bars of chocolate by the President. This very enjoyable evening was then concluded with a

raffle of prizes donated by those present. Immense thanks again go to all those involved in arranging this event, Martin for the room, Matthew and Harry for the fish and chips and of course Pamela and Jeremy for the questions, with my sincerest apologies to those I have forgotten. Finally I cannot sign off without a confession, although at only my second time I was in the winning team this in no way reflects an improvement in my ability, as stated throughout, the contest was extremely close, we were kept in the game with Tim's Knowledge of Hymn Lyrics and finished victorious due to Martin's extraordinary knowledge of the British Countryside. See you next time.

John Hanton

## QUIZ AND CHIPS Q&As

### Round 1 Pot Luck

- Q1 Which is further West: Edinburgh or Bristol?
- Q2 Who is the film Rocketman about?
- Q3 Where will you find the Dad's Army Museum?
- Q4 What is the capital of Morocco?
- Q5 Who is the current Home Secretary?
- Q6 Who plays The Queen in the latest series of The Crown?
- Q7 Who wrote Coot Club?
- Q8 Who was the last Labour Prime Minister before Tony Blair?
- Q9 Who won the Ladies Singles title at Wimbledon in 2019?

Q10 What is the nationality of Norwich City's Teemu Pukki?

### ANSWERS

- Q1 Edinburgh
- Q2 Elton John
- Q3 Thetford
- Q4 Rabat
- Q5 Priti Patel
- Q6 Olivia Colman
- Q7 Arthur Ransome
- Q8 James Callaghan
- Q9 Simona Halep
- Q10 Finnish

### Round 2 Hymns

What is the first line of the following hymn?

- Q1 Our triumphant holy day
- Q2 Hold me with thy powerful hand
- Q3 Sunlit from heaven
- Q4 Whose strong hands were skilled at the plane and the lathe
- Q5 And lowliness become mine inner clothing
- Q6 How great is God almighty
- Q7 Maker and monarch and Saviour of all
- Q8 Until my heart is pure
- Q9 Ponder anew
- Q10 Change and decay in all around I see

### ANSWERS

- Q1 Jesus Christ is risen today
- Q2 Guide me O thou great Redeemer
- Q3 Morning has broken
- Q4 Lord of all hopefulness
- Q5 Come down O love Divine
- Q6 All things bright and beautiful

Q7 Brightest and best of the sons of the morning

- Q8 Breathe on my breath of God
- Q9 Praise to the Lord, the Almighty, the King of creation
- Q10 Abide with me

### Round 3 Kings and Queens

Who was on the English (or British) throne when the following were first published or performed?

- Q1 Edward Elgar: Land of Hope and Glory
  - Q2 Josef Haydn: Symphony 104 (London)
  - Q3 Hamish McCunn: Land of the Mountain and the Flood
  - Q4 Henry Purcell: Thou knowest Lord the secrets of our hearts
  - Q5 George F Handel: Water Music
  - Q6 Hubert Parry: Jerusalem
  - Q7 Benjamin Britten: Noyes Fludde
  - Q8 Thomas Arne: Rule Britannia
  - Q9 William Byrd: Cantiones Sacrae I
  - Q10 Orlando Gibbons: This is the record of John
- Bonus: which monarch was a talented musician and composer?

### ANSWERS

- Q1 1902: Edward VII 1901-1910
  - Q2 1795: George III 1760-1820
  - Q3 1887: Victoria 1837-1901
  - Q4 1695: William III 1689-1702
  - Q5 1717: George I 1714-1727
  - Q6 1916: George V 1910-1936
  - Q7 1958: Elizabeth II 1952-
  - Q8 1740: George II 1727-1760
  - Q9 1589: Elizabeth I 1558-1603
  - Q10 1610s: James I 1603-1625
- Bonus: Henry VIII

## Round 5 Food

What you be eating if you were served...?

Q1 Stinking Bishop

Q2 John Dory

Q3 Borscht

Q4 Orecchiette

Q5 Saag

Q6 Religieuse

Q7 A James Grieve

Q8 Pissaladiere

Q9 Floaters

Q10 Pannacotta

### ANSWERS

Q1 Cheese

Q2 Fish

Q3 Cabbage soup

Q4 Pasta

Q5 Curry

Q6 Cake or Patisserie

Q7 An Apple

Q8 Tart with Anchovies

Q9 Dumpling

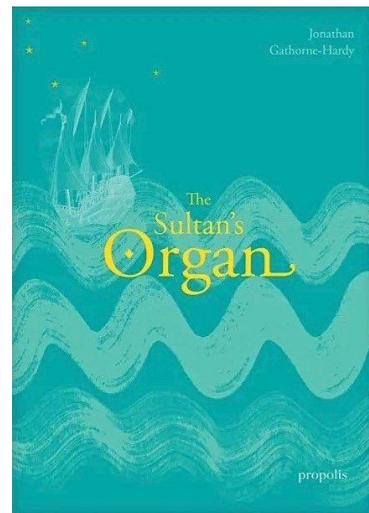
Q10 Cream

## BOOK REVIEW

**The Sultan's Organ** by Jonathan Gathorne-Hardy (Propolis Books, 2017, ISBN 978-0-9929460-4-3, £10.99)

**T**he book lovers among you will no doubt be aware that Norwich harbours one of the very finest independent book shops to be found anywhere across East Anglia, namely *The Book Hive* in London

Street. What you may not know is that this award-winning establishment is also home to its own publishing arm, Propolis Books. Their website proudly proclaims that, 'Propolis publishes work that responds to the curiosity of today's best booksellers -those who champion the under-appreciated, the under-represented, the little-known and the subversive.' Of the titles so far published, *The Sultan's Organ* is undoubtedly one that will intrigue and delight all those with an interest in the more unusual and bizarre highways and byways of pipe organ history.



Sometime around the year 1597 the young English organ builder, Thomas Dallam was engaged to help construct a most remarkable and ingenious mechanical clock-cum-organ. Commissioned and funded at huge cost by the Levant Company and sent

with the personal approval of Queen Elizabeth I this extravagantly decorated and exquisite sixteen foot high mechanical marvel was to be presented as a gift (or, perhaps some would say, a bribe!) from the Queen to the Sultan Mehmed III, ruler of the mighty Ottoman Empire, as an inducement for the receipt of highly profitable preferential trading privileges for English merchants in the Mediterranean and the Levant (what we would now call the Middle East). Dallam was subsequently required to accompany the completed gift on its voyage to Constantinople and ensure its safe delivery in full working order.

The date and place of Dallam's birth are matters of ongoing debate (the documentary evidence is inconclusive), and of his apprenticeship and how he came to be chosen for such a complex and prestigious commission absolutely nothing is known. Such mysteries are compounded by the fact that Dallam learnt his craft at a time when very few organs indeed were actually being built in England! What we do possess, however, is the remarkable diary account he wrote of his six month voyage in 1599 from Gravesend to Constantinople, his presentation there of the organ clock to the all-powerful and unpredictable Sultan in the fabulous Topkapi Palace, and much else besides (including the almost unprecedented opportunity Dallam, a Christian infidel, was given to take a peek into the Sultan's Harem

where he saw things he found very difficult to tear himself away from, 'for that sighte did please me wondrous well').



Sultan Mehmed III

Dallam's account provides the inspiration, framework, and guiding light for Jonathan Gathorne-Hardy's highly readable and thoroughly researched exploration of this unique moment in the history of the English organ. Drawing upon numerous sources (commendably credited throughout the text and listed in the detailed and extensive bibliography) Gathorne-Hardy deftly outlines the context for this extraordinary undertaking in addition to supplying plentiful and illuminating background detail of the peoples, places, customs, and events we encounter in Dallam's

narrative.

And what an eventful story it is too; pirates in the Channel, storms, sight-seeing, various scrapes and chases, beautiful women, even a mountain top experience of sorts. There are the unfamiliar sights, sounds, smells and tastes of distant cultures culminating in the exotic wonders of Constantinople itself. Gathorne-Hardy gathers and collates an abundance of enlightening material about the Ottoman Empire and its Sultans; its history, power, institutions, hierarchies, realpolitik... and, inevitably, its infamous cruelties (often terrifyingly capricious). It was not a good idea to be the younger brother of a newly enthroned Sultan, for example!

The ultimate success of the Constantinople enterprise did no harm whatsoever to Dallam's reputation, a reputation that must already have been pretty well founded for him to have got the commission in the first place! Following his safe return to England (but only after a debilitating fever and an eventful journey that included a dangerous trek across the wild and rocky mountains of the Greek mainland, not to mention a potentially terminal encounter with two huge Spanish 'men-of-war' while at sea) he was soon engaged on a succession of the most prestigious organ projects in the country including the provision of a new organ

for Norwich Cathedral in 1608-9. Having married in 1601 he fathered a son: Robert, the first in what became a long running dynasty of highly regarded and influential organ builders. Robert and one or both of his own sons, Ralph and George, were responsible for the next new organ in Norwich Cathedral in 1664, the 'Chaire' case of which might just be the case now to be found in Norwich's Old Meeting House in Colegate.

Thomas Dallam is thought to have died sometime around 1629 or 30. Tragically not a single one of the organs he is known to have built has survived<sup>(1)</sup> but mercifully his remarkable diary has.<sup>(2)</sup> Diary accounts from the late 16th century are extremely rare, those penned by a mere artisan almost non-existent. That it should have been written at all is remarkable enough but the fact it's so vivid, immediate, and almost poetic at times in its enthusiastic observations of what Dallam saw and experienced makes its survival something to be all the more thankful for. As Stephen Bicknell declares, the diary reveals Dallam to be a man 'fluent in prose, modest, sharp-witted and good humoured... able to turn difficult situations to his own account and still have time to entertain his fellow travellers on a pair of virginals bought specially for the trip.'<sup>(3)</sup>

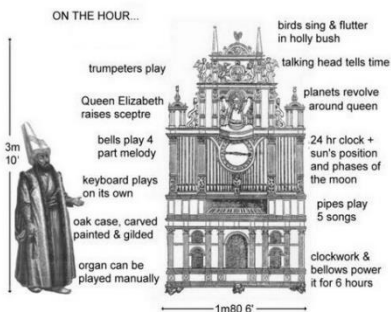
Dallam and his diary are, of course, the essential golden threads running through and binding together the

pages of the *The Sultan's Organ*. Having read Gathorne-Hardy's book you may well find yourself irresistibly tempted – as I was(!) – to purchase a transcript of the complete diary. The first publicly available transcript was published in London by the Hakluyt Society in 1893. Edited by one Theodore Bent it is entitled *Early Voyages and Travels in the Levant: The Diary of Master Thomas Dallam, 1599-1600* and is currently available in facsimile reprint editions. In 2011 a modern 'translation' of the diary was written by John Mole and published also, quite coincidentally, with the title *The Sultan's Organ*. These can all be found on the internet. I plumped for the 1893 edition. For me Dallam's quirky Elizabethan spellings and turns of phrase impart an appealing period feel and engaging authenticity to his account – Dallam's own voice indeed – and they should prove no barrier to anyone with a passing familiarity with the works of Shakespeare.

Gathorne-Hardy would have supplied you with is a literary and historical feast I can thoroughly recommend... even in spite of J.G-H's unfortunate use of 'mounting to a crescendo' at one point! A rare blemish.

Martin J. Cottam

- (1) There is the instrument installed at Hatfield House in 1611 believed to have been built by a Dutchman called Haan but for which Dallam was paid £53 for 'setting up and perfecting the great wind instrument.'
- (2) The original manuscript is now kept in the British Library.
- (3) Stephen Bicknell: *The History of the English Organ* (Cambridge University Press, 1996), page72.



To read *The Sultan's Organ* and then Dallam's complete diary armed now with all the additional background context, knowledge, and colour

## MARTIN ELLIS, FRCO



**Y**ou will be saddened to hear that Martin Ellis, the late President of the Suffolk Association, died suddenly after a short illness on Thursday, 30th January 2020, at his home with Miriam his wife at his side to whom we send our sincere condolences.

Martin had forged strong links between our two neighbouring associations and attended several of our events. He will be greatly missed, although we hope his influence will live on, not least through his encouragement of young players. A sympathy card has been sent on behalf of all the Norfolk members to Miriam and his family.

Michael Flatman, President



## LETTER TO THE EDITOR

**D**ear Editor,

Thank you for sending me the NOA Journal, which always makes for an interesting read. In Prue Goldsmith's article on your visit to Yarmouth Minster in the Autumn edition, I was interested in the history of the organ here, in particular the addition of pedal pipes in 1812. When researching for my PhD I discovered that it was this same year that William Russell gave a recital at the Minster, and his programme included music by Bach (I am sure he will have played some of his own Voluntaries too).

Russell was, of course, one of Samuel Wesley's 'Bach circle' and as a composer and player himself was more than proficient at playing the pedals at a time when only the largest instruments boasted a pedal department. I wonder if William's father, Hugh Russell, carried out the work on the organ? It is Russell's Voluntaries which are important, historically, in the development of writing for, and playing on, the pedals.

I am sure some of your members play Russell's Voluntaries. I have a few facsimiles available if anyone would like to purchase a copy.

Yours sincerely,  
Gillian Ward Russell  
[g.ward.russell@gmail.com](mailto:g.ward.russell@gmail.com)

## SOME HUMOUR

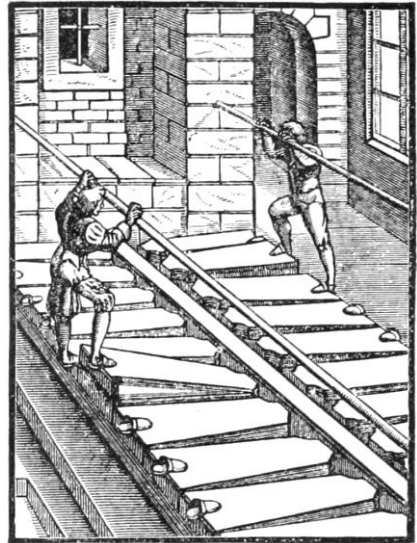
In late Victorian times a well-meaning person, anxious that the organ should be damp free, placed a paraffin stove inside the instrument. By the next morning the damp had gone – and so too the organ.

The case of the amorous verger, a lady organist, and a bucket of water, was heard in 1903 by magistrates in Ireland. Using the fire bucket from the vestry she admirably dampened the ardour of her wretched assailant.

In 1894 some choristers from a Lincolnshire church dared to pay a visit to the village chapel one Sunday evening. As a penance for their 'heinous sin of schism' they were obliged to wear black surplices instead of white on the next Sunday. The local paper quipped, 'For of such is the Kingdom of Heaven'.

A country organist, exasperated at the antics of the clumsy boy pumping the organ, handed him a note during the sermon. Thinking it was meant for the vicar he took it to the pulpit. The aged cleric frowned on reading, 'We are sick of your noise. People come here to listen to the organist not you'.

Courtesy of David Secker







# Norfolk Organists' Association

*The art of music as related to the organ*



## Saturday March 14th 2020

**Annual General Meeting** 1130-1230 AGM Chairman: President – Michael Flatman  
Aylsham Parish Church, Market Place, Aylsham NR11 6EL

1230-1330 Lunch (Packed lunch or cafes in town. Drinks provided in church.)

1330-1400 Recital of Organ music, recitalist: Harry Macey (J.S. Bach)

No Event in April 2020

## Saturday 23 May 2020

**Event: Lecture by Philip Norman : “Bach and Handel : A Fair Match”**

Venue: Princes St URC Church, Princes St., Norwich, NR3 1AZ

14:00 Illustrated Lecture, Tea and cake (£2)

## Saturday 13 June 2020

**Event: Visit to Salle followed by Evensong** Venue: St Peter and St Paul, Salle (nr Reepham) NR10 4SE (or near!) (*“The finest mediæval church in Norfolk”*)

13:30 Evensong rehearsal

14:00 Talk on history of church (Jolyon Booth, churchwarden)

Trips up the tower (Roger Fry)

15:30 Evensong (please invite your choristers and sing yourself)

## Saturday 18 July 2020 (event to be confirmed)

**Event: Members and friends’ barbecue**

Venue: 25 Belmore Rd, Thorpe St Andrew, NR7 0PT

Chef: Matthew Bond Members and friends to bring their own food

## Saturday 1 August 2020

**Event: Young Organists’ Platform Concert**

Venue: Aylsham Parish Church, Market Place, Aylsham, NR11 6EL

11:00-12:15 Coffee Morning organised by Aylsham choir

12:15-12:45 Young Organists’ platform concert

## Saturday 24 October 2020

**Event: Lecture-recital by Ashley Grote – Buxtehude and J.S. Bach**

By invitation of Suffolk Organists Association

Venue: URC church, Lion Walk Precinct, Colchester CO1 1LX

Tuesday 24 November 2020

**Event: 17:30 Choral Evensong in cathedral Quire** (boys & lay-clerks).

Venue: Norwich Cathedral, followed by opportunity to play.

Saturday 09 January 2021

**Event:** Quiz and Chips

**Venue:** Holy Trinity Essex St. Eat at 19:00 followed by quiz.

Saturday 13 March 2021

Event: AGM & RECITAL

**Venue:** Christ Church, Magdalen Road, New Catton, Norwich NR3 4LA

11:30-12:30 AGM (followed by lunch bring your own, we can provide tea and coffee.)

13:30-14:00 Recital of Organ music. Recitalist: by President's invitation

**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 [gravissima64@outlook.com](mailto:gravissima64@outlook.com).

### **SUFFOLK ORGANISTS' ASSOCIATION EVENTS**

Norfolk members are welcomed to events arranged by Suffolk Organists' Association, but should contact them via the website. See [www.suffolkorganists.org.uk](http://www.suffolkorganists.org.uk) for more information

## **RECITALS, CONCERTS & EVENTS**

### **NORWICH CATHEDRAL**

April 13 11am David Dunnett, Organist at Norwich Cathedral

March 5 1.10pm Alexander Woodrow Leeds Minster

April 13 11am David Dunnett and George Inscoe – organ duets

May 8 11am Ashley Grote – Master of Music, Norwich Cathedral

May 25 11am Martyn Rawles Organist, Lichfield Cathedral

June 17 7pm George Inscoe Assistant Organist, Norwich Cathedral

July 22 7pm Peter King Exeter

August 12 7pm Ashley Grote – Master of Music, Norwich Cathedral

## **KING'S LYNN MINSTER**

Tuesday 5<sup>th</sup> May, 2020 at 12:30 and every Tuesday until 26<sup>th</sup> September. (Café)

### **ST. MARY, HAPPISBURGH, NR12 OPL**

Monday 1<sup>st</sup> June Ashley Grote (Master Of Music, Norwich Cathedral)

Monday 15<sup>th</sup> June Richard Bower (St. Nicholas' Dereham)

Monday 29<sup>th</sup> June Henry Macey (St. Michael's, Aylsham)

Monday 13<sup>th</sup> July David Ballard (North Walsham)

Monday 27<sup>th</sup> July Timothy Patient (Norwich)

Monday 10<sup>th</sup> August Elwyn Bowler (Happisburgh)

All recitals start at 7.30pm and conclude at 8.45pm (refreshments served). Free entry with retiring collection. Enquiries 01603 612206, email [davidaberwick@gmail.com](mailto:davidaberwick@gmail.com)

**ST NICHOLAS DEREHAM** Friday Lunchtimes at 1pm (free entry) with sandwich lunches available in church from 12.30. All recitals feature Big Screen.

12th June 1pm. "The Layman's Guide to the Organ" presented by Richard Bower & Dougal Smith - featuring Bach's Toccata and Fugue in D minor played by Dougal Smith and concluding with Vierne's famous Final (1st Symphony) played by Richard Bower. Richard will describe where the sound comes and show illustration of the pipes on the Big Screen.

19th June 1pm. Martyn Marshall (Gt Yarmouth Minster)

26th June 1pm. Mathew Martin (Freelance)

19th September 7.00pm. (£12.00 or £10 in advance)

Daniel Moulton presents "Organ Fireworks" in celebration of the 25th anniversary of the rebuilding of the organ. Includes Thalben-Ball *Variations on a theme of Paganini*.

**ST ANDREW'S HALL, NORWICH** All recitals are £5 on the door; 1.10pm to 2pm

June 8<sup>th</sup> George Inscoe

June 15<sup>th</sup> Peter O'Connor

July 6<sup>th</sup> Daniel Justin

July 13<sup>th</sup> Philip Luke

July 20<sup>th</sup> Andrew Parnell

July 27<sup>th</sup> Mike Webb

August 3<sup>rd</sup> Timothy Patient

August 10<sup>th</sup> David Ivory

August 17<sup>th</sup> Peter Crompton

August 24<sup>th</sup> Paul Dewhurst

