

# The Journal



Mon Oncle  
Charles  
Colin  
†

Ma Mère  
†

Mon Père  
†

Mon Fils  
Jacques  
†

Ma Fille  
Colette

Mon Fils  
André  
†

Mon Frère  
René  
†



Autumn 2020

Number 113

Norfolk Organists' Association

# Norfolk Organists' Association

The art of music as related to the organ

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Front cover:

The ageing Vierne reflects © Martin J. Cottam

Back cover:

Old postcard of Chapel-in-the-Field Congregational Church  
courtesy of Richard Cockaday

Copy deadline for next issue 29 November 2020

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Norfolk Organists' Association – registered charity no. 277560

**Published by Norfolk Organists' Association**

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## The Editor writes...



It's been a long time since we had free access to our churches, choirs and instruments. We still don't. Like Harry Macey and probably many others, I have been in weekly contact with my choir via email and Zoom, but not trying to sing over the pesky internet! I am now delighted to say that we have the PCC's approval in principal to bring the choir back, obviously observing the complicated rules, regs and advice.

That's good news but I hadn't expected problems with the organ. I hadn't played it for a while due to shielding, but a couple of others had been making sure it was played once a week. When I had a play I discovered lots of sticking and missing notes, but thought they probably cancel each other out! What was worse though (besides the rather fruity tuning) was when it just stopped. The blower motor cut out. Upon investigation I discovered smoke and duly called the fire brigade who turned up reassuringly quickly. The long and short of it is that the impeller part of the blower had bearing trouble and the organ is still out of action – although repair scheduled for the next few weeks.

I wanted to recount this as it is such a

common occurrence and it can be avoided. In our case, the bearing had been lubricated every six months, but unknown was that the bearings, dating back to 1962, had a wadding filling the housing and a small oil reservoir at the bottom. A fling-ring attached to the spindle dipped into the reservoir and would fling the oil around the housing, thus lubricating the bearing. This oil would also be 'held' by the wadding. Although the reservoir had oil in it, the wadding had disintegrated and therefore didn't hold the oil around the bearing, hence going dry and failing. No-one could have known this was happening.

We have been recommended that we have an (expensive) annual inspection by our specialist. This suggests that regular lubrication may not be enough and a periodic thorough investigation is worthwhile. There are apparently three contractors in the country who are recommendable, I would be very happy to forward details to anyone that doesn't have a regular blower man. Please email me for details if you wish

We have been asked to publish a complete list of NOA members, it used to appear and the committee thought it may be useful or interesting to reinstate.

Please write or email the editor with any thoughts, gripes or humour. Also, if you have a high-resolution picture of something that would look good on the front or back cover of *The Journal*, do get in touch.

Deadline for contributions for Winter issue 114 is 29<sup>th</sup> November 2020

## LOUIS VIERNE AT 150

### Some Personal Reflections

'Today, March 5th, 1933, I am writing in the blackest of solitudes, for I am alone, irremediably alone, with emptiness in my heart, and, as my only companion, old age and its hideous cortège of disillusion, betrayal, infirmity, impotence, and sterility. For confidants I have my four walls, since it is no longer possible for me to leave home without the help of an arm to guide me. A stranger among strangers, with all my being I aspire to the ultimate repose.'

Thus Louis Vierne confided to his journal, not in the midst of a pandemic and its attendant 'lockdown' (though it can be supposed many have felt similarly desperate and despairing in our own coronavirus times), but on the very same day that my own father was delivered safely into this world after a labour so long and traumatic that my Grandmother determined then and there to stick with having just the one child.

October 8th 2020 marks the 150th anniversary of the birth of Louis Vierne (*Fig. a*), a composer I've found myself strangely and compellingly drawn to, almost with a feeling of personal connection (and not just because of the bizarre coincidence noted above) since my first acquaintance with his music in my late teens. That came, as for so many, by way of introduction to his *Berceuse* during an organ lesson. In the summer of 1973, I was living in Tunbridge

Wells and my own teacher with whom I'd been learning the organ for about a year had jetted off to Canada for an extended vacation. Before his departure he kindly arranged for me to have lessons with another parish church organist in the town, no less than Ian Curror who, the following year, took up the post of Organist at the Royal Hospital, Chelsea; a post he held with distinction for nigh on four decades. It was he who first placed a volume of Vierne's *Pièces en Style Libre* on the music desk in front of me.



*fig. a*

I was immediately struck by the unusually large and unstapled pages of the costly French edition. The real deal, not some more affordable anthology volume. I was intrigued to see the pieces within were intended as much for harmonium as for organ. It was about this time I discovered in the corner of my own church, a large, impressive but neglected piece of rosewood veneered furniture that turned out to be a 19th century French harmonium ('Alexandre, Père et Fils, Paris') possessing exactly the same numbered stops Vierne's harmonium registrations called for. That very harmonium became mine seven

years later and now resides in my living room where I can attempt to play Vierne, Franck, *et al* with a degree of authenticity... at least when the neighbours are out and as the leaky bellows allow!

The simple, innocent charm of *Berceuse* duly weaved its magic, as it has done for so many others including my then girlfriend who immediately took a liking to it when I played the organ for her one afternoon. Happy days. So long ago...

The *Carillon de Westminster* was, perhaps inevitably, the next piece of Vierne to impact me. I'd bought a copy of the LP featuring the organ of Westminster Cathedral in the renowned EMI *Great Cathedral Organ* series. Nicholas Kynaston was the organist and his rendition of Vierne's reinterpretation of the famous Westminster chimes never failed to set my heart thumping as it swayed so inexorably to that ecstatic climax. I heard Ian Curror give a fine performance of it in a recital at Rochester Cathedral not long after. In August 1974 I was especially privileged to hear it again in recital, but this time at Notre Dame in Paris on the very organ Vierne himself presided over for 37 years and where, indeed, he even breathed his last breath during his decidedly final recital.

Pierre Cochereau was the *titulaire* organist at the time but this particular Sunday afternoon recital was given by one Paul Barras. It was hot and brilliant with sunshine outside, dark with stained glass glow and incense fog inside. The

nave was packed out and the tourists continued all the while to shuffle and chatter their way around the side aisles in their thousands. This was my first time abroad. I was 'doing' Inter-Rail for a month with a school friend and already feeling a bit cowed by Parisian aloofness so was comforted to find myself sitting next to someone wearing a Nottingham University T-shirt. I got talking only to discover he was French! Fortunately, his English was quite good, as was that of the attractive, dark-haired young French woman seated in front of us and who turned round as I was telling my new acquaintance I played the organ. She delighted to inform us that her own organ teacher had actually been a pupil of Vierne! Oh, the questions I wish now I'd thought to ask her at the time.

Needless to say, the *Carillon de Westminster* sounded tremendous, thundering and blazing down the nave with the Cavaillé-Coll timbres Vierne knew and adored so much, the notorious chamades added later at Cochereau's behest contributing an additional layer of spine-tingling thrill. But I do remember turning to the others afterwards and declaring I preferred my Nicholas Kynaston recording. I surely must have meant the manner of his performance, not the sound of the organ! Those of you who know me well could no more believe than I can that I preferred the sound of Vierne being played on a Willis organ over that of a Cavaillé-Coll!

Another Vierne composition on the programme that afternoon was the *Stèle*

*pour un enfant défunt* from his *Triptyque*, Op.58. I have no recollection of its impact on me at that recital but it was a piece I came to know and cherish when I purchased an Erato LP of Daniel Roth playing Vierne on the incomparable Cavallé-Coll organ at St. Ouen, Rouen. Vierne himself wrote that, 'it was written in memory of a poor urchin, who died at the age of ten, under dreadful circumstances. He was a precocious little being, sensitive far beyond his years, named Jean de Brancion. As an old friend of the family, I was grief-stricken at this tragic passing. In a kind of votive offering dedicated to his memory, I refrained from conventional obsequiousness; there was nothing appropriate to express my sorrow, merely a suggestion of sadness through an illusory poetry: that was what I tried to achieve.' And achieve it he most certainly did. As I have said elsewhere, profound sentiment perfectly expressed without a trace of sentimentality. How apt then it turned out to be the very last piece Vierne ever played before he succumbed, just minutes later, to that 'ultimate repose' he'd so craved four years earlier.

My mother was no great fan of organ music but I vividly remember her commenting as I played the LP shortly after I'd purchased it that the *Stèle* was quite unlike anything she'd heard before and possessed of a quite distinctive emotional power. I don't have the necessary knowledge to be able to analyse quite what makes Vierne's harmonic language so individual and

effective; but it speaks deep into my being, haunts me even.

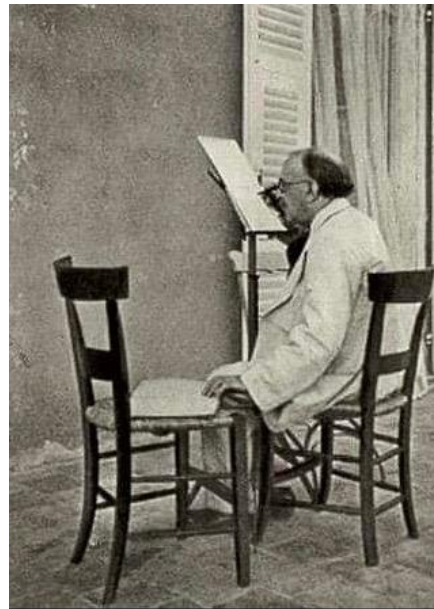
My mother died in Cornwall in December 1996 and two days later I was travelling from there to my then home in York. My heart and mind were understandably aw whirl with all manner of emotions and thoughts and memories. I had to change trains at Bristol and had sufficient time to wander round to the church of St. Mary Redcliffe. Inside I found a youngish man busying himself around the detached console of the renowned Harrison & Harrison organ there. I couldn't resist asking if he was the organist. He turned out not only to be so but exceedingly pleasant and accommodating too. Though he was due at a meeting he was kind enough to demonstrate some of the stops for me. "Can you play any Vierne?" I found myself enquiring. He searched about for some music but finding nothing to hand he said he could probably play the opening bars of the *Toccata* in B flat minor from the *Pièces de Fantaisie...* which he proceeded to do from memory with enviable fluency and relaxation! His memory eventually failed and with profuse apologies he said he had to go off to his meeting, insisting he would have loved to have spent more time with me. I wish I could tell him all these years on what a healing work those few minutes of time he spared me proved to be. There was something about the anguished agitation of those opening bars of the *Toccata* that had a most extraordinary, even cathartic effect. As the notes swirled about the church, I found my own inner agitations falling

away. I was able to continue on my journey almost miraculously at peace with myself and my situation.

I was to hear the *Carillon de Westminster* performed at Notre Dame once more, this time in a recital given by Yves Castagnet during the IAO congress in Paris in July 2002 that also included the *Prélude* from Vierne's 1<sup>st</sup> Symphonie and the *Final* from Dupré's *Evocation*. All suitably glorious but the piece that lingers long in my memory from that marvellous evening was Vierne's *Clair de Lune*, also from the *Pièces de Fantaisie*. This time the tourists were locked out; we Congress delegates had the place to ourselves. Sunlight of a golden orange hue from the western sky was glancing across the columns and arches along the north side of the nave. So beautiful! In the wrong hands this particular piece can occasionally seem to drift... but not this time. It was all perfection; the setting, the instrument, the acoustic, the performance, the moment. Probing several delegates afterwards for their personal highlights of the recital they invariably settled on the same thing: that sublime moment in *Clair de Lune* when the strangely subdued turbulence of the middle section over a double pedal part comes to a conclusion of uncertain resolution. A sustained high C# sings out on the 8ft Flûte Harmonique accompanied half a bar later by a long-held bottom D in the pedals. Strange harmonic tensions, and on that golden evening the high Flûte note fair shone down the nave with quite exquisite purity! Every bit as spine-tingling, indeed

even more so than the fabulous *tutti* sounds we also had chance to savour that day. Truly magical moments!

The multiple setbacks and tragedies of Vierne's life are well-documented. His eyes, of course, were a life-long source of tribulation, anxiety, and pain. He was not totally blind as many suppose but had just sufficient sight to discern shapes and colours. With the aid of extraordinarily thick lenses he could decipher lettering and numbers when viewed very close to. There is a rather moving photograph of him taken in the summer of 1930 showing him in the act of composing or re-copying his 6<sup>th</sup> Symphonie for organ (*Fig. b*).



*fig.b*

With his left hand he reads his braille copy whilst painstakingly transcribing the

notes onto manuscript with his right. The process must have been excruciatingly slow and it truly is a wonder that he wrote as much music as he did, a testament to his dogged determination and the vigour of his creative spirit! Back in the early 1990s I paid a visit to the little Musée de Notre Dame just round the corner from the cathedral. There in a glass case were those distinctive pebble lens spectacles and a huge crayon like a child's with which he wrote. I recall too some large sheets of manuscript paper ruled with poignantly few staves on which the awkward, spidery, widely spaced but precious autograph notes were so assiduously scrawled.

Numerous other physical traumas and tribulations included the multiple fracture of his right leg in 1906, sustained when Vierne stepped into a puddle that turned out to be a pit! The fractures were so serious he almost had to have his leg amputated. As it was it took him several months to recover and then much painful application to regain an effective pedal technique. And having just about done so he contracted typhoid fever which almost killed him! At the end of 1915 he moved to Switzerland to begin receiving treatment for a lengthy, painful, and debilitating bout of glaucoma that kept him away from the Notre Dame organ console for almost four years (*Fig. c*). As if that were not suffering enough, he underwent a secondary cataract operation in 1916 resulting in complications that necessitated enforced rest in a darkened

room for six months. A life-long smoker, Vierne's last years were tarnished by acute heart problems, bouts of depression and bitterness, and an increasing dependence on a vast array of tranquillisers, sleeping pills, and medications of every kind.



*fig.c*

Vierne's personal life was no less free from misfortune. At the age of 15 he lost his father. In 1909 he and Arlette (née Taskin), his wife of just ten years, divorced following the disintegration of their marriage, a failure that cast a dark and bitter shadow across the remainder of Vierne's life. Their second son, André was only 10 years old when he died in 1913. Jacques, their eldest son, was killed in action on November 11th, 1917 aged just 17. A mere five months later Vierne's beloved organist/ composer



brother René was blown to pieces at the front by an Austrian shell. Vierne also had a daughter, Colette. She was born in 1907 and was the dedicatee of the aforementioned *Berceuse*. It was published in 1914. Vierne's now ex-wife Arlette reportedly declared to him, "It's pointless to dedicate it to Colette, since she's not your daughter." Ouch! At the time of Colette's birth Arlette was apparently the mistress of Charles Mutin, the organ builder and a friend of Vierne's and the dedicatee of his 2<sup>nd</sup> organ *Symphonie*. Some friend! Colette was the only one of the children to survive into adulthood. She married Lucien Claude-Lafontaine in 1927 and died aged 54 in 1961. As far as I can ascertain they had a daughter (just the one child?), and three(?) grandchildren. I have yet to set eyes on any image of Colette. Arlette, incidentally, died in 1968 aged 88.

Such a catalogue of misfortune, agony, and distress would certainly have broken a lesser man (and I've not even mentioned any of the grievous professional snubs, betrayals and disappointments or the financial hardships that also came his way!). But emotional and hypersensitive creature though he was, Vierne also proved remarkably resilient and resolute, channelling with extraordinary devotion and application his pains -and his intense joys- into the wonderful body of music he has bequeathed us. That music combines the lyrical chromaticism of his early idol, Franck with the structure, craftsmanship, and discipline of his always supportive tutor and mentor,

Charles-Marie Widor (*Fig. d*). As a man his friends, fellow musicians, and his many pupils found Vierne to be generous, gentle, warm-hearted, entertaining, and well-educated... and almost too kind.



*fig.d*

Like Widor, the organ compositions form only a relatively small part of Vierne's compositional output. Like Widor, his being labelled an 'organ composer' seems to have condemned the rest of his compositions to decades of unjust neglect. The rediscovery and reassessment of these works has thankfully begun to take place in recent years and discerning performers and listeners alike will find much very fine music awaiting their attention. The range of material is considerable. Amongst my own favourites is a truly delightful pair of duets for viola and piano (Op.5) dating from his student years. Salon music yes, but so melodious, immediately appealing and beautifully crafted! I'm convinced these

duets would become instant hits with the general public... if only they got chance to hear them! Meanwhile, every harpist worth their salt should have Vierne's majestic *Rhapsodie* for harp (Op.25) in their repertoire, and the Quintette for piano and strings (Op.42) written in the immediate wake of the death of his son Jacques in the Great War is an intensely emotional late romantic masterpiece that even has echoes of Schoenberg in its extraordinary opening bars. Why it is not better known and widely performed is a mystery! I encourage you to search out these gems and so, so much more on YouTube and the like!

I cannot fathom why, in this significant anniversary year, not one of Vierne's organ symphonies was included in the BBC Proms programme. Such marvellous and dramatic music with which to showcase the Albert Hall's behemoth of a symphonic organ! And no problems whatsoever with social distancing! Anniversary events elsewhere were planned: all the organ works and the chamber works were to be played in a series of recitals throughout the year at St. Paul's Cathedral, for example. In a funny sort of way, given the catalogue of catastrophes that afflicted so much of Vierne's life, there's something fitting about the way most of those events have fallen victim to the Covid crisis! In addition to writing this article, my own contribution to the Vierne anniversary was a full colour illustration for the September 2020 edition of 'Organists' Review' (*Fig.e* on the back cover). Painted in a 'stained glass' style it shows

the ageing composer at the console of the Notre Dame organ reflecting on the various members of his close family and their fates.

Shortly before he died at the console at Notre Dame on June 2nd, 1937 Vierne wrote the following reflections on his time there in his autobiography, *Mes Souvenirs*: 'The splendid instrument, whose happy organist I have been for thirty-seven years, has played a dominant role in my artistic and intellectual life. In its ambiance, I wrote what I have written and formulated for myself the aesthetics of a 'Cathedral Organist,' working to adapt myself to its majestic sound, to the grandiose structure of the basilica, and to the great religious and national memories associated with it. To the high mission that was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and believer.' Elsewhere he declared, 'my sole aim has been to move the listener.'

Well he's certainly moved this particular listener, innumerable times and often very deeply for many years now!

Martin J. Cottam

## THE ORGAN ON STAMPS AND OTHER ITEMS

Here is the opportunity to see some world organs whilst normal travel is restricted. This year's review starts with further stamps from Poland in their Historic Organ Series. These issues are attracting a lot of interest from both organists and stamp collectors globally. Two were issued in 2019 and a further one has been for August 2020.



Cathedral of St John Baptist & St John Evangelist, Torun (south of Gdansk). This is the small organ dating back to 1721. Restoration by Jozef Mollin was completed in 2018. Issued June 2019. Details of the main organ can be found on websites.

### MANUAL

Pryncypal	8
Flet	8

Kwintana	8
Spilflet	4
Salicional	4
Kwint	3
Oktava	2
Sedecima	1
Mixtura IV [split unknown]	
Manual to Pedal coupler	

### PEDAL

Subbass	16
Oktawa	8
Super Oktava	4
Kwint	3
Pusan	8

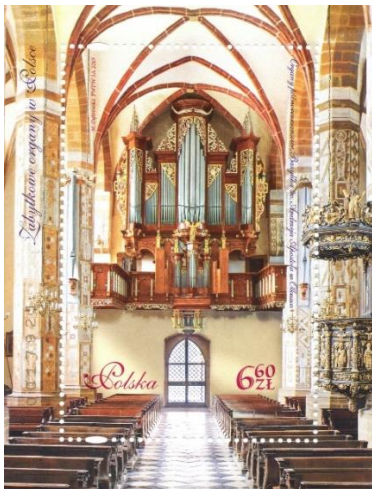
Tympani

Stamp size approximately 3" x 4"

The latest stamp, issued on 5<sup>th</sup> October 2019 features the organ in the Basilica of Saint Andrew the Apostle in Olkusz – north west of Krakow. Olkusz is first mentioned in 1184 and the church in 1317. Fires seem to have been a problem in 1553 and 1584 – the 1584 fire led to the beginning of the Baroque organ in 1617 built by Jan Hummel from Nuremburg [c1590-1630]. The distance between the site and the builders workshop led to difficulties and legal wrangling, it taking until 1623 to complete. Mining of silver and other metals that had started in the region in the 12<sup>th</sup> century affected the water table causing the church to suffer serious damage over the years. A pupil of Hummel, Jerzy Nitrowski [c1600-1675] worked on the organ, completing missing ranks. Record books were being kept by 1726 and by 1805 the parish became part of the Krakow-Kieice Diocese. By the beginning of the 19<sup>th</sup> century the organ had deteriorated. The first major work on the organ took place in 1839 by Stanistaw Slotwinski from Krakow who had to replace the bellows. A fire in 1864

damaged the church and destroyed the belfry. In 1882 the parish became part of the Kieice diocese. The last *ad-hoc* maintenance was back in 1945 after which the organ again deteriorated. Riots took place in the vicinity of the church in 1958, followed by a plan to remove the organ and replace with new. Later in the 1960s awareness of the interest in historic organs grew. Renovation of the church started; serious conservation was carried out in 1992.

Patronage of the organ project was given by the Hermann Reemtsma Foundation of Hamburg between 2014 and 2018 granting 50% of the costs. This private organisation funds restoration work, including organs, mainly in northern & eastern Germany, occasionally Poland and at least once in the UK (at Ironbridge) under the overall control of the Baltic Organ Centrum, Stralsund and the Parish. The restoration of the instrument was entrusted to Flentrop Orgelbouw from Holland. Stamp and specification below.



**Manual** C D E F G A – g<sup>2</sup> and a<sup>2</sup>

Principal	8
Fleite great	8
Salicinale	8
Octawa	4
Fleite octawnü	4
Spilfleite octawnü	4
Quinta	3
Quindecima	2
Gemshorn	2
Mixtura VII	2
Cymbal	V
Puzan	8
Mixture: C: 2', 1½', 1, ¾', ½', ½', ½'	

**Positive** C D E F G A - g<sup>2</sup> and a<sup>2</sup>

Principal	4
Quinathena	8
Fleite octawnü	4
Octawa	2
Minor flute	2
Scadek	1
Mixtura	III 1
Cymbal	III
Kromport	8
Sałamaia	4
Tympan	
Star	
Nightingale	
Mixture: C: 1, ¾', ½'	

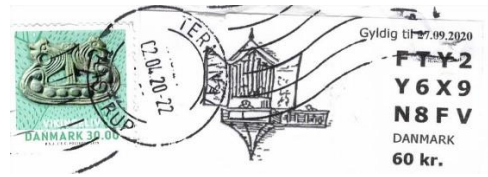
**Pedal** C D E F G A - d<sup>2</sup> e<sup>2</sup>

Principal	16'
Octawa	8'
Fleite big	8'
Quinta	6'
Quindecima	4'
Octave flet	4'
Mixtura VI	4'
Pomorth	16'
Cornet	2'
Mixture: C: 4', 2¾', 2, 1½', 1, ¾'	
midrange temperature	
meantone temperament	
a <sup>1</sup> = ca.480 Hz	
8 wedge bellows	

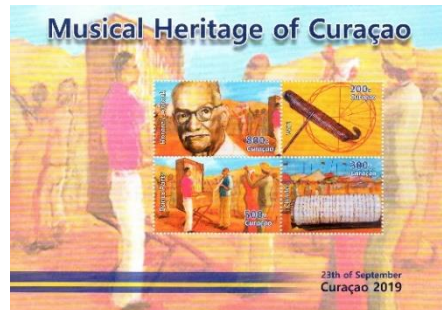
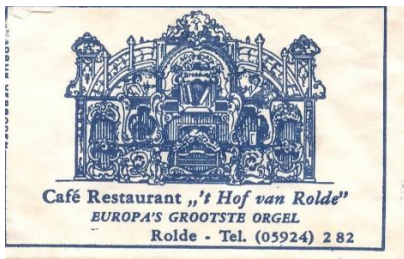


The third stamp from Poland has local interest. Fawley Court, Henley-on-Thames was owned by the Polish Congregation of Marian Fathers from 1953 as a Polish Educational establishment, it closed in 1986. Part of the legacy of this group is St Anne's Polish Catholic Church next to the house. (Christine Wells reports it has an electronic organ). The stamp was issued in 1999 as one of four stamps featuring Polish Cultural Treasures in Foreign Countries.

Do you add sugar to your tea or coffee? When at a café, tables often have sugar packs wrapped in paper – some have fancy designs. These Dutch sachets feature street organs – the top one – Hof van Rolde Café still exists but internet photos suggest that the instrument has gone. The lower one I cannot trace, but a very similar instrument can be found in the St Albans Organ Theatre [the new name of Museum]



I rarely cover postmarks, but *ORGLET* – the magazine issued by the Danish Organists' has started to have an organ symbol on their mailings. The FTY2, Y6X9, N8FV digits are the authorisation number – not an optician's test! Despite the number of good Danish organs, they have yet to appear on their stamps.

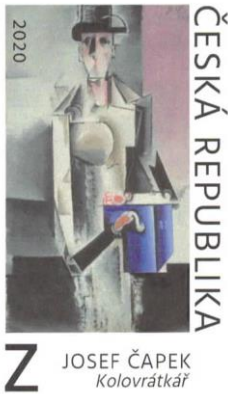


*Musical Heritage of Curaçao* was celebrated on 23<sup>rd</sup> September 2019 with the issue of this large sheet with four stamps. Top left is an 800c featuring Horace J Sprock, (1866-1949); I searched



the internet and the stamp issuing websites to try to find out more about him, without result. A Wiri – looking like a string bow, (200c) is top right, the bottom left is called *dance party* but clearly a portable pipe organ (500c) and bottom right is cylinder with music (300c). One of these portable pipe organs also appeared on a stamp of Aruba. Aruba & Curacao islands are linked, part of former Dutch colonies.

for Regensburg Cathedral organ, this one appeared in 2019.



For the first time The Craft of Organ Building has been acknowledged – as distinct from stamps featuring organs, composers, churches with organs, etc.

Josef Capek (1887-1945) was a Czech artist, writer and poet. He also invented the word ‘robot’ in one of his writings. This painting of *The Organ Grinder* is at the Gallery of the Central Bohemian Region GASK and c.1914. His life ended in a German concentration camp. The stamp was issued on 20 January 2020: The Z shows a face value of 270czk for post up to 50gms weight. More and more nations are using letters for values rather than figures.



Phonecards have all but gone into history in the UK, but they are still common in Japan and Germany. As part of fundraising

France started a series in 2016 featuring craft industries, all the same size stamps, square shaped and so far, included a stone sculptor, ironworker, cabinet maker, leather worker, Jeweller – and this year - the pipe organ builder. La Poste publicity with this issue included an extensive summary about both the history of organ building and the necessary skills needed to make an organ. There is also a quirk as far as stamp collectors are concerned, the

issue date was 21<sup>st</sup> February 2020, release to post offices and public on 24<sup>th</sup> February, but the actual sheets of stamps carry the date of 14<sup>th</sup> January 2020. Normally dates are issue dates! Michael Blighton advised the organ builder's name: Michel Jurine. It is his Opus 6, built 2014-2017 and located in the church of St-Didier-au-Mont-d'Or, near Lyon.



**Manual I** coupler manual III-II with Barker lever assistance. Manuals 56 notes.

**Manual II Grand Organ**

- Bourdon
- Montre
- Bourdon
- Flute Harmonique
- Prestant
- Flute Douce
- Mixture
- Mixture
- Cornet
- Trompette

**Manual III Recit** (Expressif)

- Viole de Gambe
- Voix Celeste
- Bourdon Harmonique
- Flute Octaviant
- Octavin
- Piccolo
- Nazard
- Tierce
- Trompette Harmonique
- Basson-Hautbois
- Voix Humaine
- Tremblant

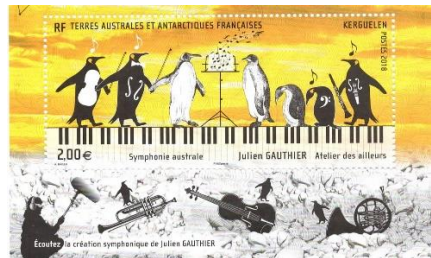
**Pedal** 32 notes

- Contrebasse
- Soubasse (from Grand organ)
- Bourdon (from Grand organ)
- Principalbasse
- Octavbasse
- Basson

**Couplers**

II-I; III-I; II/P, III/P

French Antarctica issued this rather amusing stamp in December 2018:



At Paris Expo, at Porte de Versailles each year there is an International Agricultural Show. In 2019 it ran between 23 February and 3 March, the 2020 event closed early because of COVID19, in 2021 it is due to take place from 27 February to 7 March. It is a very international affair, and each year

a different farm animal becomes the symbol. They have a booth to purchase souvenir stamps; in 2019 the pig and 2018 a cow. In 2018 private stamps started to appear featuring organ cases, the same happened in 2019, I am aware of at least thirty different stamps showing European organ cases that have found their way onto eBay and other international sales sites, this is an example of one that shows the design, the actual stamps are normal size and printed on the reverse. The organ featured is in Venice, at San Pantaleone Martire, Op.400 by Gaetano Callido.



In the Netherlands, there is an online shop selling postcards and stamps – his Delcampe site name is Philaromax. He has been visiting churches and photographing organs, some of which no longer exist. I do not specifically collect postcards, but had purchased some that featured Netherlands organs. In 2019 he put out 5 complete sets of 100 Netherlands organ postcards. Each postcard featured an organ, with a matching 1 Euro stamp attached to the postcard. Expensive! On enquiring I found he had produced 10 sets of stamps, 2 of each he was keeping, but had 3 complete sets of these Dutch organ stamps available.

One went to a German collector, one set I have.



This is No.23 in his set that he has labelled Oosterend (Texl), Maartenskerk. The organ is 1906 by Martin Vermeulen restored in 1972 by Flentrop, 1/p with 8 speaking stops.

Finally, to Austria – one of the first countries where stamp collectors produced musical bespoke issues. This first example is at Kufstein, in the Tyrol on the border with Germany, the River Inn splits the town in half. The Kufstein Fortress is on top of a large rocky hill next to the river.

The Heroes Organ (*Heldenorgel*) was built in 1931 by organ builder Oskar Walcker in the Citizens' Tower, part of the Fortress to commemorate the dead of World War I. The original organ had two manuals. Extensive alterations were made to the organ in 1971, enlarging the instrument to 4 manuals, 46 stops and 4,307 pipes. In 2009, the organ was comprehensively refurbished and extended to 65 stops and 4,948 pipes. When played, the sound can

be heard down below in the town. It is played daily at 12 noon to honour the war dead as a reminder of peace. This stamp to mark its 85<sup>th</sup> Anniversary was issued in 2016, but only became known outside the area in 2019.



The second stamp was issued to help raise funds for the restoration of an organ in Poysdorf, a small-town due north of Vienna. My first knowledge of the project came through another member of Motifgruppe, the German music stamp group. The envelope below was released in November 2019: illustrated below in reduced size, and with the stamp enlarged.



The first organ here was donated to the church in 1685, this 20-stop instrument being new in 1796. In 1937 it was enlarged to 3/32 and pipework blocked the window in the centre. By 2011, it was considered at risk from fire and was removed from use.

The recent renovation was by Ferdinand Salomon of Lower Saxony, it now has 2 manuals, 29 stops and 1998 pipes. (See <http://members.nanet.at/poysdorf/index.htm>). The website has the specification, restoration detail and information about the church's choir organ.



COVID19 has had an effect on stamp issues. The UK has issued stamps to mark London 2020 International Stamp Exhibition planned for May, now 2022. To mark this event, Royal Mail issued a booklet with six first class stamps, two each of three designs: 1d black (1840), 1d red (1841) and 2d blue (1840), product code UB431.

In addition, 2020 marks the 180<sup>th</sup> anniversary of the penny black and a sheet of twenty-five 1<sup>st</sup> class penny blacks is available (code AW144, £19) – see the Royal Mail Website shop. Usually stamps for a cancelled event do not go on sale!

Finally, 2020 celebrates the 250<sup>th</sup> anniversary of the birth of Beethoven. There are many new stamps issued and planned to mark this event, but not one so far includes any reference or suggestion of a link with pipe organs. I am watching out!

Mark Jameson

## RALPH BOOTMAN 1927-2020

Ralph Frederick Bootman was born in Enfield in Middlesex. He became a chorister at the Parish Church of St Andrew in Enfield where he spent most of his free time as a young, enthusiastic assistant to the Hill, Norman & Beard's organ tuner on his visits to the Church both during and after World War II, when the younger men of that firm were away on active service. It was during this time got know the 'insides' of instruments both of church and theatre varieties.

He later became the Assistant Organist of St Andrew's and had a course of lessons with Ralph Downes. His later positions as organist included Shoreditch Parish Church, South Mymms, Fressingfield Parish Church and St Giles Church, Norwich (where his paternal grandfather had been married and his father baptised). His last appointment before retiring to France was as organist of Tasburgh Parish Church.

Ralph had been educated at Enfield Grammar School and the University of London. The whole of his working career was spent in education, teaching at Primary and Secondary Schools, with his final position as Lecturer in English at Norwich City College before taking early retirement. He served as President of The Norfolk Guild of Organists (subsequently named The Norfolk Organists Association) and was an Honorary Life Member. For twenty-five years he was responsible for producing the quarterly newsletter which gave information of work on organs in the county. He was a member of the Royal

College of Organists, the British Institute of Organ Studies and of The Organ Club. In addition, he was Fellow of the Royal Society for the Encouragement of Arts, Manufacturers and Commerce and was a Companion of the Institute of Musical Instrument Technology. He achieved much in the field of practical organ-building and acted as a consultant on many schemes from Wales to the North of England and, of course, in East Anglia.

His other main interests included travel and, like so many other organophiles, railways. An enthusiastic member of Southwold Railway Club, he would check on the last remaining piece of track at the harbour at the beginning of every visit. His parents met at Southwold in the early 1900s and so began a lifelong love of this quintessential seaside resort for friends and family for the next 100 years which still continues today.

Ralph's many writings include *Organ Migrations* (1977), *Shifting Movements* with a foreword by Michael Nicholas, Newspaper articles on the history of Norman & Beard, *The Organs of Norwich* with a foreword by John Norman (2000) from which most of the above is a direct quotation. He also contributed to an online 'Gazetteer of Organs in Norfolk' by David Drinkell.

He retired to live in France with his wife Sandy, also formerly an active member of the NOA, and continued to contribute articles for *The Journal* about organs in his new location. Visiting friends in Chooz on the Belgian border Ralph concluded that



the village church there needed an organ. The organ in Notre Dame Convent in Norwich was for sale and it was arranged that it should be purchased and transported to Chooz which was achieved by the Maire who sent a large pantechnicon to Norwich to collect it.

Ralph's last few years were marred by ill-health. His failing sight and hearing together with various admissions to Hospital, culminated in his final passing on April 16th 2020 at the age of 92 years.

Thanks are due to Sandy Bootman, Ralph's daughter Marion and Richard Cockaday for their contributions to the above.

Ronald Watson

## **JOHN GOLDSMITH 1939-2020**

### **Founder of Unicorn Records**



John passed away June 16 2020 in hospital in Schenectady NY following a stroke. He was 81 years old and leaves daughters Sarah and Alice and sons Jeremy and Nick and current wife Diane. He moved to the USA about 10 years ago on his marriage to Diane.

I heard of his death the day before the summer edition of *The Journal* arrived which included my rewritten piece, published in 2002 in the wake of the death of the organist, Jennifer Bate. I have talked about her relationship with John, Messiaen and Unicorn Records elsewhere.

I went to work for John as a salesgirl in 1968 in his shop, The Record Hunter in York Road, Waterloo, having completed a midwifery course and contemplating the future. Sometimes the shop opened after Festival Hall concerts. For example, one night after Frubeck de Burgos had done *Carmina Burana* with the Philharmonia Orchestra the shop opened at 10pm having advertised in the programme and 150 copies of his new recording were sold! Regular customers in the late 60s included Dennis Healey and Johns old commissioner from his City of London police days. Scott Walker of the Walker Brothers, Ken Russell who became a close friend and sponsored a number of recordings, and on one memorable occasion Andre Previn stood behind the counter and sold copies of his recently released recording of the Walton 1<sup>st</sup> Symphony. What an exciting place to be mingling with the musical celebrities of the time.

At this time John joined the Furtwangler Society run by Paul Minchin and through him he was able to travel to Switzerland to meet Elizabeth Furtwangler. She passed on a number of tapes and was happy for John to issue as at that time EMI had deleted virtually all the Furtwangler material. Elizabeth said that her husband had been greatly admired in Japan so John did a licensing deal with Nippon Columbia. With the funds generated from that deal Unicorn records was formed.

Through the musicologist Antony Hodgson, John heard that Jascha Horenstein was coming to London to do a BBC tele-recording of Nielsens 5<sup>th</sup> Symphony with the New Philharmonia Orchestra. John contacted the orchestra and they told him that if Horenstein were willing, the orchestra paid in advance and he got clearance from the Musicians Union, they were willing to record with him. John met with Sandor Gorfinsky, Horenstein's formidable agent who called him at the Savoy Hotel and a meeting was arranged. The outcome was that if Horenstein approved the recording John could issue on Unicorn. He agreed. That was followed by an avalanche of new recordings and Unicorn was established as only the second independent classical record company in existence.

Among the artists who recorded for Unicorn were Andrzej Panufnik Bernard Herrmann, Stokowski, Paul Tortelier, Ruggiero Ricci, Peter Katin, Laurie Johnson, Reginald Goodall and of course, the organist Jennifer Bate who I have

written about elsewhere.

John's knowledge of music, records and recording were exceptional. After hearing only the opening chord he could identify the work, the composer, the orchestra, the soloist, the recording company, the catalogue number and the price of the disc!

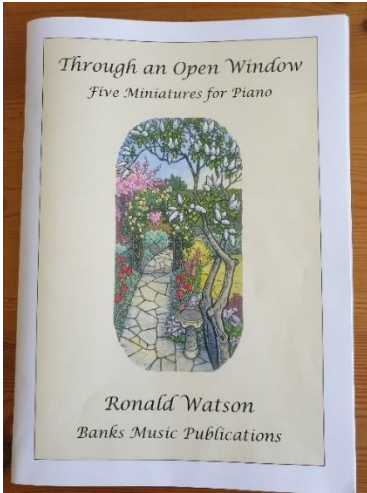
After leaving Unicorn he moved into mail order and subsequently, moving to the Lake District, acquired a second-hand Mercedes mini bus and started Land of the Lakes Tours doing one-man tours of the beauty spots of the UK for American tourists. Not only was he so knowledgeable on music, he loved books, art, fell walking, travelling and gardening. His cooking was limited to spag bol but you can't have everything. He was an extra ordinary character, a real self-made man and a great loss. He will be greatly missed.

Prue Goldsmith

## **THROUGH AN OPEN WINDOW Not a Closed Church Door!**

**F**rom March to July, many organists were not able to enter church to practise or play on Sundays. We were allowed to check the organ but not practise. (I don't know what that was all about!) Strange that it took me an hour and a half to check the Aylsham organ each Wednesday morning. Moving in the right direction, organ music was possible from July 5<sup>th</sup> and now choirs

are beginning to re-convene within sensible guidelines.



Many have, nevertheless, been busy during this time, not least our own Ron Watson. During lockdown, he composed a set of five short, delightful and contrasting piano pieces with the programmatic title *Through an Open Window*.

*i) Morning Sky*

Gently flowing quavers heralding morning colours on the horizon.

*ii) Blossom*

Again, gently, delicate music depicting floating blossom, in 5/8 time.

*iii) Perfumes*

*A scent of flowers drifts in through the open window.*



*iv) Swaying branches*

A rocking 6/8 rhythmic ostinato under a flowing diatonic melody fashions the image.

*v) A Robin visits*

A robin hops from bough to bough in a flighty progression of harmony. The set, containing a little of Ron's characteristically restrained dissonance, ends with a wistful, arpeggiated tonic major 7<sup>th</sup>.

A striking cover illustration by our own Martin J. Cottam adds to the attraction of the volume.

These subtle little cameos are of such a high standard that they were rapidly taken up by a flag-ship publisher, Banks Music Publications of York (only £4.95). Well-crafted for the piano, the pieces are approximately Grade 5-6. Order your copy from St George's Music Shop and, as they say, "Enjoy!"

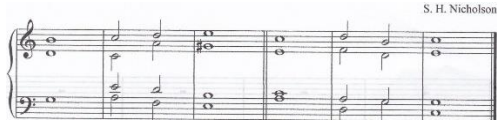
Harry Macey

## MUSICAL WORK (4)

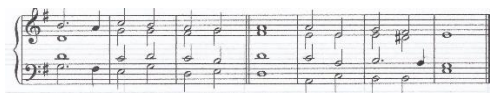
The title of this article frequently appears as a crossword clue, and the answer is, of course, *OPUS*.

Like so many of you I can't begin to imagine how many times I have played individual chants in the course of accompanying the psalms. It can be a monotonous business and often whilst I was engaged in it, I found myself posing the question to myself; 'Are chants too short to be considered an entire and complete piece of music?' Can a chant be considered to be an *opus*?

A piece of music couldn't get much shorter than this:



I would argue that they can and that chants are mini-musical miracles and one in particular I found, (and still find), quite miraculous. *Tonus Peregrinus* is remarkable in that it is a complete musical journey charged with emotion and lasting only about five seconds.



Indeed, all chants and hymn tunes are totally complete pieces of music which have to satisfy on all levels given that they are sung over and over again and must be enjoyable and meaningful every time.

So, what constitutes a piece of music? From the start it sets out on a journey, usually goes to a different place, or places, (related keys), through changing moods, then finds its way back. This journey can be very short and quite simple or extremely long and complicated. (*Opus Clavicembalisticum* by Sorabji lasts between four and four-and-a-half hours!).

However, not all pieces find their way back 'home'; it wasn't until I accompanied Fauré's *Requiem* that I realised that the *Agnus Dei* doesn't end in the same key in which it began, starting as it does in F major and ending in D major. The

opening music reappears at the end but at a lower pitch. Chopin's *Mazurka in F minor Op. 68 No. 4* doesn't end at all, the direction at the last bar being *D.C. al segno senza fine*. The effect of this is to leave things somewhat unresolved which is a perfectly legitimate emotion to be expressed in music. This piece is well worth a look as its musical journey is a wide ranging one.

How long is 'long enough' and how short is 'too short'? I remember when I had written my *Toccata* whilst still living in the North East, showing it to Conrad Eden who very much approved of the piece but declared it too short to be included in a recital. Once in Norwich I put my mind to making it longer and it is now considered usable, in fact it got an honourable mention in the IAO Millennium Book. Bizarrely Conrad Eden included an even shorter piece in his Great Cathedral Organ CD by William H Harris, *Reverie* from his *Five Short Pieces*. Harris was a very gifted composer and this piece is pure magic. The piece sits nicely in the CD programme but would it stand as one item in a recital? And whereas each one of Chopin's *Grandes Etudes* can be heard as a one-off, the same is not true of his Twenty-four *Préludes*, two of which are very short indeed and the only one to get regular performances is that in D flat known as the *Raindrop Prelude*. Each of Schubert's *Moments Musicaux* can stand alone and whilst one often hears individual movements from Bach's Suites and Partitas broadcast, in a recital the whole work would be performed.

Like any piece of art, be it a poem, a play, a painting or a piece of music, opinion regarding how successful it is, is always just that, a matter of opinion and personal taste; subjective.

What is my judgement? If I can identify with a piece emotionally then I am satisfied and I find that that can apply whether the piece is a mere fragment or a whole symphony. As the old adage has it, 'beauty is in the eye of the beholder, (or in the case of music, the listener)'.

Ronald Watson

## THE ROGUE'S MARCH

**J**ohn Barlow succeeded his brother Gabriel as organist at St Margaret's, King's Lynn in 1744. The brothers were sons of one, Gabriel Barlow, a freeman of the town. John, a printer and engraver, was one of the last to play the Dallam (pre-Snetzler) organ. Following his death in 1751 the position was held by Charles Burney.

The *Rogue's March*, once used to accompany the expulsion of disgraced soldiers from the army, is thought to date from around the time of the English Civil War.

Barlow's claim to fame predates his time at Lynn. He was elected in 1729 as organist 'at the pleasure of the Corporation of the town of Bedford.' In 1735 the Corporation 'agreed and ordered that John Barlow, the present

organist of St Paul's Bedford... for his notorious misbehaviour and abuse of the organ, shall be immediately discharged from executing the said office, and salary not to be paid until such pipes as belonging to the organ that are or may be in the said Barlow's custody shall be returned.'

Now the said John, for reasons unknown, had caused offence to the great and the good. At a civic service 'when the Mayor and Aldermen, headed by the Sergeant and Mace-bearers, were retiring in great dignity and breathless admiration of the congregation, John Barlow put on the full power of the organ, and had the audacity to play the *Rogue's March* in full peal.'

Did he keep the pipes? Probably not, but his successor was obliged to 'enquire after a proper person to refit and put the organ in order'. I wonder how many organists today would relish playing the *Rogue's March*? Imagine it in full peal – the possibilities!

David Secker

## REPERTOIRE REMATCH

Ronald Watson

**P**iece I think is overrated  
Anything by Mendelssohn. I've explored most of it but don't find it worth the effort. And that goes for Liszt too.

**Piece I think is underrated**  
Chorale Preludes Op.39 by Flor Peeters; little gems and full of originality.



### **Piece I hate**

*Commodio* by Nielsen; just don't know what he is getting at and given the length of the piece I don't think he knew either!

### **Piece I love**

My own *Meditation on East Acklam* mainly because of its association with Francis Jackson and Fred Pratt Green but also because I think it is a nice piece.

### **Piece I cherish**

JS Bach Chorale Prelude on *Nun Komm der Heiden Heiland* BWV 659. Pure music.

### **Piece I could listen to on repeat**

*P & F sur le nom d'Alain* by Duruflé; surely the finest prelude and fugue of modern times.

### **Piece I still want to play**

Nothing: I've played all the pieces I ever wanted to play.

### **Piece that changed my life**

Franck *Choral No. 3* played by Conrad Eden after evensong in Durham Cathedral. In my opinion the best of the three Chorals; I've played it loads of times and enjoyed each time.

### **Guilty pleasure**

Transcription by Charles MacDonald of *Sicilienne* by Paradis; quite lovely.

### **Piece I should have played by now but haven't**

Nothing; and what is to say I should or shouldn't have played a particular piece?

Please do send yours to the Editor

## **KEEPING IN TOUCH**

**A**t Aylsham Parish Church during lockdown we have been publishing a monthly choir Corvid Bulletin to keep our people in touch with each other. Each issue has contained news, jokes, anecdotes, amusing and serious snippets plus book and music reviews. We have also maintained updates on progress towards the return of singing in church as part of the aim to maintain morale.

A few snippets are reproduced below:

If you were in a room full of organists and had a gun with only one bullet, whom would you shoot?

*Yourself!*

Why are the organs in Heaven unplayable?

*Because parts were stolen to make bagpipes for use in Hell.*

Why do some people take an instant dislike to organists?

*Because, in the long run, it saves time.*

**An aeroplane had five passengers** on board, Donald Trump, Boris Johnson, Angela Merkel, the Pope and a ten-year-old school-boy. The plane is about to crash and there are only four parachutes.

Trump said, "I need one. I'm the smartest man in the USA and am needed to sort out the world's problems." He takes a parachute and jumps.

Boris said "I'm needed to sort out Britain". He takes a parachute and jumps.

The Pope said, "I need one as the world needs the Catholic Church." He takes a parachute and jumps.

Dr Merkel said to the ten-year-old, "You can have the last parachute. I've lived my life; yours is only just beginning." The ten-year-old replied, "Don't worry; there are two parachutes left. The smartest man in the USA took my school bag."

**One of our great cathedrals** was raising money for its Organ Restoration Fund. Supporters were invited to put in bids for the cathedral choir to sing a favourite hymn which they would perform for an agreed amount. Great hymns such as *Angel voices, When I survey* or *Christ triumphant*, etc. cost £5; less well-known traditional hymns were £10; *Colours of Day* or *Walk, walk in the light* cost £25 and *Shine, Jesus, Shine* commanded £1000. Make of that what you will!

### **From the Dalai Lama**

If you think you are too small to make a difference, try sleeping with a mosquito.

### **From the Bournemouth Echo**

Mrs. Irene Graham of Thorpe Avenue, Boscombe, delighted the audience with her reminiscences of the German prisoner of war who was sent each week to do her garden. He was repatriated at the end of 1945, she recalled. "He'd always seemed such a nice friendly chap, but when the crocuses came up in the

middle of our lawn in February 1946, they spelt out 'Heil Hitler'.

### **At a Doctor's Appointment**

*Old Lady:* I am suffering from constipation, can you help me, please?

*Doctor:* Have you been taking anything?

*Old Lady:* Yes, my knitting.

### **From the Daily Telegraph**

Commenting on a complaint from a Mr Arthur Purdey about a very large gas bill, a spokesman for North West Gas said, "We agree it was rather high for the time of year. It is possible Mr. Purdey has been charged for the gas used up during the explosion that destroyed his house."

### **Actual London Underground Announcements**

"To the gentleman wearing the long grey coat trying to get on the second carriage, what part of 'stand clear of the doors' don't you understand?"

"We can't move off because some idiot has their hand stuck in the door."

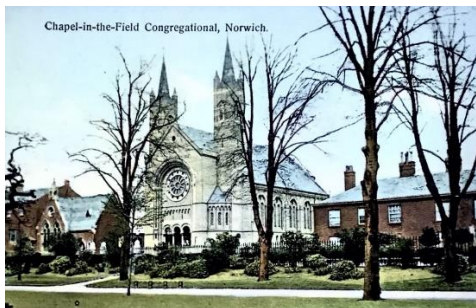
The train came to a halt between stations, obviously for a signal. After a minute or two, the driver announced, "I have good and bad news. The good news is that we shall get moving in a moment. The bad news is that the restaurant car is now closed." !! (Harry experience)

Harry Macey

## LETTERS

Dear Ron,

I notice on the web-site of the Association, that a request is made for any photographs of the Organ in Chapel-in-the-Field Congregational Church.



*Chapel-in-the-Field Congregational Church*

I have been collecting old postcards of Norwich Churches and Chapels for many years and have done a lot of research which I have called 'The Redundant or Demolished Churches of Norwich with Organs lost or transferred', and whenever possible illustrated the research with these postcards, although most interior views do not show the Organs. However, I do have the postcards attached which I hope may prove useful.

The Organ was a fine Norman & Beard, built in 1912. The Church had been built between 1858 and 1862 at a cost of £6,500 and seated 900 persons. The Organ was sold for £100 to Somerleyton Church and rebuilt there in 1971. The impressive Church, overlooking Chapelfield Gardens was demolished around 1972.

I hope the enclosed notes and illustrations are helpful.

With kind regards,  
Richard Cockaday

Dear Adrian,

Just to say thank you and the contributors so much for producing the excellent Summer edition of the magazine - I really enjoyed the articles, and was not expecting such a full edition in these times of the virus.



*Nelson Cathedral organ*

I had difficulty getting home to UK from New Zealand, where I had gone to play Easter week services in Nelson Cathedral, which, of course, were cancelled when

the Cathedral closed. I stayed four months, with six cancelled flights home. It was not a bad place to be though, as following intense lockdown, there were no further cases of virus in the community, and things were back to normal (except for closed borders) including Cathedral services with singing from choir and congregation, for around seven weeks before I was able to fly home in July.

With many thanks again for The Journal, Jane van Tilborg

Dear Adrian

Just as lockdown started I came across the article by Bernard Edmunds (Journal #29 Autumn 1999, page 7) and its reference to the John Holt organ at Thorington. I am the owner of a John Holt 2M/P organ and was thinking of an expedition to see the one at Thorington (from recent photos online it still seems to be there) when everything ground to a halt.



Now things are opening up I'm again considering an expedition. In the article

Bernard refers to the existence of several other Holt instruments in Norfolk but gives no details. Sadly, the NPOR sticks to its title and only lists reed organs by accident, so I wonder if you, or any of your members, know whether any of these other Holt instruments survive?



Mine is generally used as a practice instrument but did have a brief return to church use about two years ago during renovation of the small pipe organ in our local parish church:

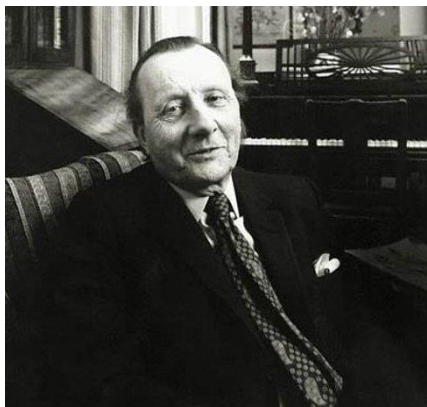
Best wishes  
Chris Hampson

### **OLD 78s**

I have recently been given a large number of 78rpm shellacs including sets which look to be in good to reasonable condition. If anyone would like to have them free of charge, please contact me. I would hate to see them destroyed. Ask collector friends too!

Adrian

## SIR LENNOX RANDAL FRANCIS BERKELEY (1903-89)



Lennox Berkeley was born in Oxford, and educated at the Dragon School, Gresham's School and Merton College, Oxford. His father was Hastings George Fitzhardinge Berkeley, a captain in the Royal Navy and illegitimate son of George Lennox Rawdon Berkeley, 7th Earl of Berkeley (1827–1888).

In 1927, he went to Paris to study music with Nadia Boulanger, and there he became acquainted with Francis Poulenc, Igor Stravinsky, Darius Milhaud, Arthur Honegger and Albert Roussel. Berkeley also studied with Maurice Ravel, often cited as a key influence in Berkeley's technical development as a composer.

In 1936 he met Benjamin Britten, another old boy of Gresham's School, at the ISCM Festival in Barcelona. Berkeley fell in love with Britten, who appears to have been wary of entering a relationship, writing in his diary, 'we have come to an agreement on that subject.' Nevertheless, the two composers shared a house for a year, living

in the Old Mill at Snape, Suffolk, which Britten had acquired in July 1937. They subsequently enjoyed a long friendship and artistic association, collaborating on a number of works; these included the suite of Catalan dances titled *Mont Juic*, and *Variations on an Elizabethan Theme* (the latter also with four other composers).

He worked for the BBC during the Second World War, where he met his future wife, Freda Bernstein, whom he married in 1946. Lady Berkeley died in 2016.

He wrote several piano works for the pianist Colin Horsley, who commissioned the Horn Trio and some piano pieces, and gave the first performances and/or made the premiere recordings of a number of his works, including his third Piano Concerto (1958).

He was Professor of Composition in the Royal Academy of Music 1946-1968 and his pupils included Richard Rodney Bennett, David Bedford, Clive Strutt and John Tavener. 1954 saw the premiere of his first opera, *Nelson*, at Sadler's Wells. He was knighted in 1974 and from 1977-83 was President of the Cheltenham Festival.

Lennox's choral works include *A Festival Anthem*, Op.21, No. 2 (1945); *Crux fidelis*, Op.43, No. 1 (1955); *I sing of a maiden* (1966); *Missa Brevis*, Op.57 (1960); *Mass for five voices*, Op.64 (1964); *Three Latin Motets*, Op.83, No. 1 (1972); *The Lord is my shepherd*, Op.91, No. 1 (1975); *Magnificat and Nunc dimittis*, Op.99 (1980)

Martyn Marshall



## NOA Members

Philip	Adams	Claire R	MacArthur
David	Aspinall	Henry & Melanie	Macey
Terry	Banham	Martyn	Marshall
Donald	Barnett	Mathew & Sylvia	Martin
Ray and Jean	Bedwell	Richard & Penelope	May
Matthew	Bond	Alastair	McKelvey
Richard A J	Bower	Ben	Miller
David	Bunkell	Peter H	Moss
John	Burton	Ian P	Murphy
L G Andrew	Campbell	Barry R	Newman
Chrissie	Clement	Angela	Norton
Penelope M	Cooke	Peter	O'Connor
Simon	Cole	Timothy R A	Osborne
Basil A	Cooper	Anne	Page
Martin J	Cottam	Timothy I	Patient
Jamie	Dawes	John & Ginny	Plunkett
Graham	Dickerson	Gary A	Rant
Anne	Duarte	Alison	Rhodes
David	Dunnett	Adrian	Richards
Melita	Edmunds	Jo	Richards
Bryan	Ellum	Geoff P	Sankey
John A	Farmer	David	Secker
Michael & Pamela	Flatman	Keith L	Shaw
Prue	Goldsmith	David N	Shippey
Tim	Gosden	Nigel	Singleterry
Janet	Gray	John	Stephens
Ashley	Grote	Pauline M	Stratton
Elinor	Hanton	Godfrey	Talford
John	Hanton	Stephen	Taylor
Rosalyn	Holden	Jane	Van Tilborg
Alison	Hoyle	Isabel	Watson
Robert G	Ince	W Ronald	Watson
Francis	Jackson CBE	Robert P	Woodcock
Mark D	Jameson	Brian A	Woodcroft
Steven	Kirk	Pamela & Jeremy	Worth
James	Laird	Jill	Yaxley
James	Lally		
Antony	Leake		
P James	Lilwall		



# Norfolk Organists' Association

*The art of music as related to the organ*



To all members of the Association,

I hope you are well during this time. First of all, allow me to introduce myself as Events Secretary of the Association – a somewhat daunting yet exciting post, however so far there has been little to do due to government regulations. Following a Zoom Committee meeting on Monday the 13th, a way forward has been decided for the rest of this year and the start of 2021.

We are considering the last two events of 2020 to be going forward, unless we are told otherwise by the organisers – either the Suffolk Organists' Association for our October event, or Norwich Cathedral in November. Therefore, it is important to keep an eye on updates from the Association and government before attending these events.

Next year, we hope things will be more regular as we already have several events planned – the first of these is our annual Quiz 'N' Chips, always great fun.

Therefore, I want to assure you all that we are continuing to work during these unusual times – and that the Association will continue with events as soon as possible.

Best wishes and hope to see you all,  
Ellie Hanton

President's Day No. 2 **Postponed to 2021**

**Event: Visit to Salle followed by Evensong**

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**

***CHECK WITH THE VENUE AND GOVERNMENT ADVICE BEFORE ATTENDING ANY EVENT.***

### **NORWICH CATHEDRAL**

September 9 7pm David Dunnett Organist, Norwich Cathedral

September 24 1.10pm David Hirst, Paris

October 14 7pm Robert Sharpe, Director of Music, York Minster

November 19 1.10pm Paul Carr, Birmingham

### **ST NICHOLAS DEREHAM**

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*.

