



The Journal

Summer 2021 Number 116

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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Front cover:

Photo (x2) of St Peter Mancroft's Peter Collins organ console and pipes above – © Elinor Hanton

Back cover:

St Peter Mancroft organ from below – © Elinor Hanton

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The Editor writes...



I was noticing how I don't seem to get any older in my photo – and how the organ looks as though it has fewer stops than it has now...

Many of you will have been having the same thoughts about when we can sing again, and when congregations can sing again. Years ago, I don't think I would have thought twice that I really want to play a good hymn and hear lusty congregational singing, but goodness, how I realise I have missed it! King's Lynn Minster choir is back singing in the chancel, full Choral Evensong as well as the occasional Choral Eucharist as is our established pattern. The whole chancel is taken up by choir socially-distanced; it's better than nothing, but singing like that is strangely disconnected, we look forward to a further easing of rules and guidance.

There was a terrible turnaround of advice from the government in the last stage of unlocking when a small choir was reduced to just six voices for amateur choirs – six voices of course

not being a choir, but a group. The response from the leaders of our great church was completely underwhelming. In fact, the leadership and direction from our church leaders for choirs, music and singing during the pandemic and unlocking has been utterly pathetic. I haven't seen anything assertive from them, despite much independent research into the dangers(!) of singing, but it's okay for sport and other commercially 'important' gatherings to go ahead with thousands attending. Most choirs will have a mix of old and young, more old than young mostly, and in my choir most have had both doses of a vaccine, and singing in a large empty space, 2m apart makes us very safe.

One of the most joyous things happening is the occurrence of live organ recitals again – which can be seen from the listings at the end of this Journal. Our first was May 18 and I played to a smaller than usual audience of 49. Talking to the audience outside afterwards (to be COVID-safe), the utter joy in faces and voices was a delight. I look forward to the church café opening and attracting greater crowds as before.

Deadline for contributions for Autumn issue is 31st August 2021 – please contribute, it's your Journal. I'm also looking for front and back cover photographs; high quality, high resolution and portait-ish in shape. If you would like one of your photographs featured, please do send them to me with credit information.

NOA AGM REPORT 2021



AGM 2016 in Cromer

The association has held recent meetings using the Zoom platform and the committee decided that the AGM should also be held on Zoom, rather than wait an unknown amount of time until regulations allow in-person meeting. Fortunately, our incoming President, Jeremy Worth, has a Zoom account which includes the ability for members without internet access to telephone in.

Zoom details having been sent out, we hoped that people would not have problems joining the AGM at the appointed time. Fortunately, everything went according to plan and 22 members joined the meeting, with 9 members sending their apologies. The business part of the meeting proceeded as in other years, with President's Report, Membership Secretary's Report, Treasurer's Report and Event's Report being given - the latter outlining events which will hopefully be able to take place in person. Following this came the election of officers. These are the results:

President:
Jeremy Worth
Immediate Past President:
Michael Flatman
President Elect:
vacant
General Secretary:
Tim Patient
Treasurer:
Sylvia Martin
Events Secretary:
Elinor Hanton
Membership Secretary:
Matthew Bond
Publicity Officer:
vacant
Journal Editor:
Adrian Richards
Committee Members:
Harry Macey, James Laird
two further vacancies
Independent Examiner:
Geraldine Macey

The final item on the agenda was Any Other Business. This included thanks to the out-going President for all he had done over his time in post; thanks to the incoming President for hosting the meeting; questions over the use of plastic envelopes.

Although the meeting was very different from previous AGMs, all enjoyed the opportunity to see other members. It is very much hoped that events before and including the 2022 AGM will be able to take place in person.

Tim Patient

A WELL-TRAVELLED ORGANIST

I had not heard of this musician until I came across his name in connection with a Norfolk church. After some digging (spadefuls), I found that around 1854, when the North Sea was still called the German Ocean, a certain Carl Oscar Waldemar Malméne first set foot in Norfolk. Born in Brandenburg in 1835, Waldemar (as he was known) was the son of a schoolmaster. He studied at the Royal Institution in Berlin (as an organ pupil under its Director, August Wilhelm Bach), and the Conservatoire Imperial de Musique in Paris. What brought him here is, perhaps, best answered by the reasons for the surge in emigration from his homeland at the time. Unlike many, he neither stayed here nor returned to live in Germany.



All Saints' Necton

Accompanying him on his sojourn in Norwich, and participating in his 'Soirée Musicales' in the city and well beyond, was his talented sister, Hedwig. His election as organist at Shipdham Church in January 1855 came after the installation of a new instrument by Benjamin Collins (later

rebuilt and encased by Mack). By mid-1856 he was in Necton on the much larger (Corps) organ in All Saints' Church. He married Emma Trundle, whose father was the miller of Necton. Waldemar, fluent in four languages, was a 'distinguished vocalist' who taught piano, organ, violin, guitar and singing.

Life in Necton was probably uneventful, although there had been untoward incidents involving two of his predecessors. One, Clement Johnson, having been assaulted with snowballs, successfully prosecuted his attackers in court. The other, an unfortunate young man by the name of John Warren, was killed when his gun exploded while shooting birds. Only a few months before, Aylsham's organist fell victim to highway robbery. Just when he thought it was safe to go out, Waldemar came to grief. While travelling in his gig on a narrow road, he had an argument with a traction engine. The gig was wrecked. He secured damages, but not before telling the judge he needed a quick decision as he was about to leave the country!

In 1861, the family migrated to Ireland on his appointments as conductor of the Presbyterian Musical Association, and precentor at Belfast's Rosemary Street Presbyterian Church. A move to Londonderry saw him take charge of the choir at the imposing Great James-Street Chapel. One of his early works was a (topical) monody on the death of Prince Albert: *Mourn, Albion*,

Mourn. Occasionally, he wrote music for the lyrics of the Irish/Scottish poet George Murray. Waldemar was accepted as a member of St John's, Cambridge, for his MusBac in 1863, presumably without formal tuition or as a resident – common practice until Sterndale Bennett's reforms. The degree was awarded in 1864. Within the year he was off again: a trip on the Continent before returning to Ireland.



The Digitorium

The Digitorium, a finger exerciser invented and patented by Myer Marks of Bayswater, was marketed as 'a remarkable invention enabling any person to play and become perfect on the piano, organ and harmonium'. An advertisement in the London Evening Standard in 1867 had a product endorsement attributed to Waldemar Malméne: 'I find your Digitorium as all the various testimonials represent it to be. I enclose a PO Order for ten of them for use of my pupils.'

Perhaps he took all ten with him when America's Midwest beckoned the following year. The family upped

sticks to settle in St Louis, Missouri, where he worked as a peripatetic teacher in the (mainly remote) public schools. Another jaunt to Europe materialised when, dispirited, he eventually quit the post. As a seasoned freemason, he compiled *The Freemason's Hymnal* – a collection of hymns, odes and songs published in 1875. Another fraternal order, the Odd Fellows, later hired him to conduct its Singing Society in Cincinnati. For the American presidential election of 1880 he composed the music to *The Great Democratic Campaign Song*. The party's candidate, Civil War hero Winfield Hancock, was narrowly defeated by the ill-fated James Garfield. Waldemar dedicated his *Elegie Militaire* to Garfield.



*Trinity Episcopal Church St Louis
Courtesy of Quimby organs*

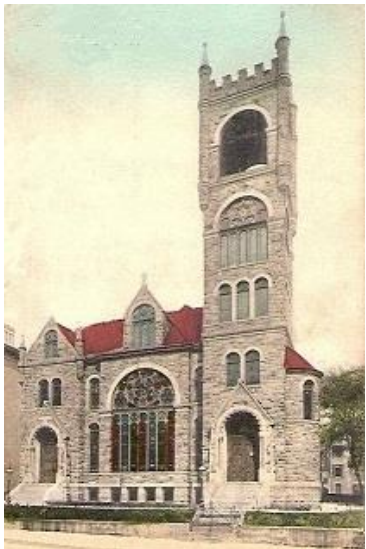
His first wife (the miller's daughter) died that year. I don't know the cause, but she had been critically ill from heatstroke during a 'solar scorch', as had their (Necton-born) daughter Ella,

organist at the Trinity Episcopal Church in St Louis. A former organist there, as a young man, was the composer Ernest Kroeger who had studied piano, harmony and counterpoint under Waldemar (among others). Kroeger, who rose to prominence as one of America's leading composers of the time, was a founding member of the American Guild of Organists. [The present organ at Trinity was built by Quimby in 2009.]

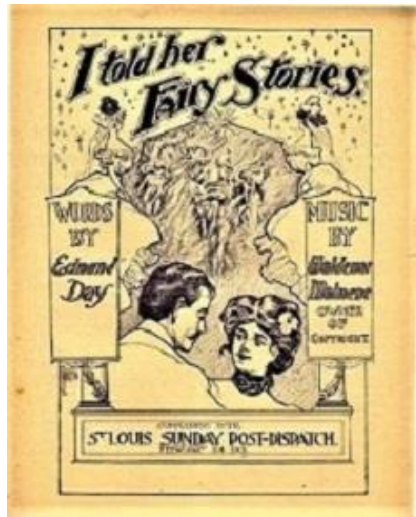
On relocating to Ohio, Waldemar taught in Cleveland and was organist at the Wheeling Synagogue (over the border in West Virginia). Variously, he became head of music of the Oxford (Ohio) Female Academy; the Clermont Teachers' Institute; and the public schools in Cincinnati (where music as a subject was still in its nascency).

In the latter city he was conductor of the Oratorio Society and organist at the First Baptist Church.

Described as 'a clever musician and musical litterateur of no mean ability', he composed services, anthems, several works for piano and at least a couple of marches – his *Louisiana Triumphant March à la Sousa* (who, I believe, he met) was supposedly played by the celebrated Couturier and his band. There are secular songs for which he wrote the tunes, and some verse he translated from the German and set to music. I have not come across any composition for organ solo. A few of his sacred pieces were published in *The Musical Visitor*, and from 1887 he penned notices and critiques for that title. He was musical editor of the monthly journal, *The Musical News*, and contributed to *The Etude*.



First Baptist Church Cincinnati



Song 1898

After returning 'fresh from the wilds of Mississippi' in 1890 – following a stint of teaching in Greenville, and serving as organist at St James' Episcopal Church – he moved back to St Louis.



*Letourneau organ now in St James' Greenville.
Photo © Mark Butler*

Boasting a large cosmopolitan population, it had become a vibrant place teeming with musicians, a large number of whom were German immigrants. Waldemar wrote music for at least one of their Sangerfests of two thousand voices. Reporting on his 'lucrative appointment' as principal of music in the Missouri School for the Blind, a local paper quipped: 'He is eminently qualified, for he is capable of teaching the musically blind, even though they see.' But his travelling days were not over: I am inclined to think that maybe his trip to Chicago in

1893, during the Columbian Exposition, was to hear Dvořák's Eighth Symphony under the baton of the composer himself. As for the job, fact-finding visits took him to schools as distant as Philadelphia where, a hundred years hence, Carlo Curley was to teach before moving to England.

Waldemar Malméne died in St Louis in 1906. He belonged to that legion of pioneering musicians of 19th century America who are now all but forgotten. According to his obituary in the *New York Times*, his admission to the Paris Conservatory as a young man was on the recommendation of Meyerbeer. It also noted that for eleven years he was tutor in vocal music at Washington University in St Louis.

He had come a long way from the churches and windmills of Norfolk. Some journey!

David Secker

THAT'S THE WONDER OF



Many people harbour serious misgivings about much of the content available on YouTube and it has to be acknowledged a good deal of that content is indeed decidedly questionable, if not downright objectionable and deserving of a whole plethora of other equally appropriate pejorative adjectives. But there is also a considerable amount in the ever-expanding YouTube archive that is most definitely worthy of attention and in almost every imaginable sphere of niche interest. For the lover of the organ and its repertoire there are rich treasures indeed to be rooted out and savoured, as no doubt many of us have discovered as we've perhaps indulged ourselves to an increasing degree during the long, long months of enforced lockdown and isolation.

I heard recently that over 100 hours of new footage are added to the YouTube archive every minute! Given the total impossibility of viewing even a fraction of what is on offer, even within a single niche subject, I thought I would take this opportunity of guiding readers to some of my own current favourites. As one of my fridge magnets declares, 'Life is too

short to drink bad wine!' Similarly, there is an enormous amount of pretty awful organ offerings on YouTube but I hope the following suggestions, albeit necessarily prompted by my own personal enthusiasms, will prove well worthy of investigation and far from being a waste of your time. All but the last recommendation features footage of the musicians performing (always a plus in my book), and all the videos benefit from being listened to on headphones if you have them.

As many of you will know I have a particular passion for the sight and sound of historic organs, and for hearing the repertoire played upon the sort of organs the composer might have had in mind at the time of composition, such instruments and their highly distinctive sound world (not to mention their non-equal temperament tuning systems!) often having a significant bearing (alongside certain contemporary liturgical requirements and practices) on the form of the music and the required registrations.

Perhaps nowhere is this more the case than in the realm of the French Classical organ repertoire, a corner of the repertoire that is notoriously difficult to render successfully on an English organ and therefore often overlooked. Even if you are fortunate enough to have access to an instrument with the requisite mutation stops there are very few organs indeed in this country that can

properly replicate the extraordinary and distinctive *éclat* and power of the French reeds. The French Revolution resulted in the destruction or disrepair of a tragically large number of the earlier French organs but several have survived and are now restored to near original form. One such I'd not previously known about until very recently is to be found in the Notre-Dame des Vertus Church in Aubervilliers just to the north of the centre of Paris. Meticulously restored in 1990 this instrument still contains a wealth of pipework dating back to the 17th century. Tuned once again to a meantone temperament it allows the centuries to roll back especially when played by one so skilful as the young French organist, Lucile Dollat who has the measure both of the innate elegance of the music she plays (Charles Piroye being a composer I'd not previously heard of) and of the distinctive stud-like French Baroque pedalboard which she negotiates with all the *élan* of a skilled tap dancer:



https://www.youtube.com/watch?v=0FUI2f_SosA

The *La Mantovana* channel responsible for this offering contains a wealth of other videos worth

watching, most being well filmed and edited, and with excellent recorded sound (e.g. Alexandra Bartfeld's performance of the Vierne *Toccata* in b flat minor is outstanding!).

Many of the later French Romantic organs retain significant amounts of earlier pipework. Another instrument I've only recently become aware of is that in the church of Saint-Laurent in Paris. Rebuilt by Merklin in 1867 and containing pipework by Ducastel (1685) and Clicquot (1767) the earlier repertoire sounds truly fabulous on it. In this next video, Béatrice Piertot gives a gloriously uplifting rendering of Boyvin's *Dialogue a 4 Choeurs du 3e Ton*. My goodness, those reeds!



<https://www.youtube.com/watch?v=4HcnViiT2KM>

On the same YouTube channel (Vincent Hildebrandt) you can find further videos of Madame Piertot playing at Saint-Laurent, this time performing pieces from the French Romantic repertoire. The contrast with the earlier repertoire on the same organ is fascinating and instructive. I particularly recommend her very fine and sensitive renderings of Franck's *Pastorale* and *Pièce Héroïque*.

One of my favourite forms of organ video is that of the 'demo' by which we are given guided tours of individual stop colours and the way they build up and blend in combination on the featured instrument. The best such videos are enormously instructive in revealing much about the handling of these old instruments quite apart from initiating us into sights and sounds on the European mainland very different from those we are used to enjoying here in England.

A new addition to this particular genre is a superb video featuring Sietze de Vries at the organ in the Martinikerk, Groningen. Both player and instrument are well known to those of us fortunate to go on one or more of the three tours the Association made to Groningen in recent years. For the first seven minutes or so Sietze talks us through the history of the instrument (it contains pipework spanning six centuries!) before demonstrating to perfection in his inimitable style the various colours and colour combinations of this stunningly beautiful organ. The Flutes in particular are of exceptional quality as are the various plenum combinations. Sietze vividly demonstrates how it takes only four stops on the *Oberwerk* to provide a rich plenum of remarkable power and clarity! In the final improvisation Sietze builds up majestic layer upon majestic layer of plenum sound as he moves from manual to manual, each coupled to the next. The resulting full organ sound is astonishingly beautiful,

weighty and complex yet silvery and transparent, the chosen temperament imparting additional purity and radiance to the final chord. A 'must watch':

https://www.youtube.com/watch?v=E4zgzOW53_0

In another recent offering from Sietze he demonstrates the delightful, much smaller organ of 1694 by Valentin Ulrich Grotian at Pilsum in Ostfriesland which we visited and played on our third NOA tour in 2016. Sadly, this particular video is in Dutch but still very much worth watching:

<https://www.youtube.com/watch?v=pkyytW-UTQs&t=1138s>

Because of teaching commitments at the Groningen Conservatoire on the day we went to Pilsum, Sietze was unable to demonstrate the organ for us himself but entrusted the task to a friend of his, Thiemo Janssen who is the resident organist at the wondrous 1688/92 Arp Schnitger organ at Norden, also in Ostfriesland and which we visited the following day this time with the benefit of Sietze's company and talent. The organ at Norden is an extraordinary instrument on many levels and the extended tour Thiemo Janssen gives (in German with subtitles) on this next video is well worth embarking upon:

<https://www.youtube.com/watch?v=F5B4OuwzbFc>

This video comes courtesy of the *NOMINE*ev channel, another rich in well-made and well recorded videos most definitely worth exploring including an exemplary performance by Thiemo Janssen at Norden of the Buxtehude *Praeludium* in d minor. Marvellous.

Another fine exponent of the historic organ 'demo' is the young Hungarian organist/composer Balint Karosi. The earlier videos on his channel are slightly more amateur in quality but eminently watchable, especially as the later, more professionally produced ones seem to be increasingly afflicted by adverts, some intruding unexpectedly at wholly inappropriate moments! Mercifully uninterrupted by ads is Karosi's exploration of the 1637 Stellwagen organ in the Jakobikirche in Lübeck. With several ranks dating back to the late Gothic era and sensitively restored/reconstructed by Hillebrand in 1977-78 this is the only organ in Lübeck dating largely from Buxtehude's time that came unscathed through the Second World War. It's an organ that Buxtehude himself would have known well and no doubt played on many an occasion (it's only a few hundred yards up the road from Buxtehude's own church) so its survival is all the more precious, not least because it possesses some truly lovely sounds and a plenum rather different in gravitas and character from those of the neo-baroque organs of our own era:

<https://www.youtube.com/watch?v=JnukckM5SpE>

If you choose to explore Karosi's channel further do watch his excellent renditions of Bach's Trio Sonatas on a pedal clavichord, almost certainly the type of instrument Bach would have had in mind when he wrote the pieces and on which he and his sons would have practised them.

Talking of Bach's Trio Sonatas, I couldn't fail to recommend a performance of the Sonata no.6 in G major given by Reitze Smits. It's a wonderfully light and exquisitely articulated rendering and features another of the organs NOA members were privileged to visit and play on two of our Groningen tours (2012 and 2016), the 1700 Arp Schnitger organ at Uithuizen:



<https://www.youtube.com/watch?v=slfSTazbYhE&t=287s>

This video is found on the *Netherlands Bach Society* channel and is part of their ongoing and monumental project to record all the known works of Bach using appropriate historic or authentic style instruments. The performances across the whole spectrum of Bach's

oeuvre are of a uniformly high standard often recorded in locations as stunning as the music itself. Many of the videos have associated short videos featuring perceptive and informative interviews with the performers. Definitely a YouTube channel to subscribe to!

In a slight shift of emphasis, I would now like to recommend a piano recital. Throughout the period of the coronavirus restrictions the York & District Organists' Association managed to keep their members entertained with monthly events via their own YouTube channel. Their March 2020 offering featured a recital of piano music by 'composing organists' presented and played by one Josephine Peach. She was my piano teacher for some years during the time I lived in York and it was she and her husband Robin who took me to meet the 100-year-old Francis Jackson (a good friend of theirs) at his cottage back in October 2017. (See Journal no. 103.) The majority of her chosen pieces are by British composers, often with connections to York and the Minster, but she also includes a most charming piece by Vierne which I introduced to her and which apparently sowed the first seeds of her interest in exploring what else these organist chaps might have written for instruments other than the organ. It's a delightful recital, and for me there's the personal satisfaction in having a video record of my former teacher, her playing, and the piano in

her front room on which I had my lessons:



<https://www.youtube.com/watch?v=0kMIM1zn0II>

Some of the most valuable music videos on YouTube are unquestionably those featuring historic recordings and occasionally even rare film footage of long dead composers and musicians. Many of these offerings are not readily available elsewhere and in themselves they could form the basis of a whole series of articles and recommendations. I will leave you with just the one. Some years ago I bought a CD of the Chopin waltzes as played by the great Rumanian pianist, Dinu Lipatti. The disc also included a sublime performance of the Nocturne, Op. 27 No. 2. Lipatti's playing had an incomparable limpid quality that I've always imagined Chopin himself possessed. A few years ago, I discovered someone had uploaded on to YouTube a recording of Lipatti playing the same Nocturne but this time as part of a live studio recording in front of an audience. Yes, the audio quality is less than perfect and there is the inevitable background coughing from time to time but if anything, Lipatti's performance is even more

exquisite and inexpressively beautiful than the one on my CD. Chopin was only 39 when he died, Lipatti just 33. This recording is as fine a testament to the profound beauty of musical art and its expression as any I know:

https://www.youtube.com/watch?v=dZ_XsVcCtTM

Martin J. Cottam

LETTERS

I am so glad that Martyn Marshall wrote a piece about William Harris. *Faire is the heaven* is indeed a masterpiece. One of my organ teachers of my teens had been a pupil of Harris and spoke enthusiastically about his craftsmanship; rightly so. Since those years I have had in my possession a copy of Harris's *Four Short Pieces for Organ* which I have used countless times as voluntaries and in recitals. They are not at all difficult but each one is a gem. *Reverie* has a very effective enharmonic middle section and the final *Scherzetto* is full of fun.

I don't know even if these are still in print from Novello but they'd run you off a copy if you wanted one. Do try to get them; you won't be disappointed.

Ron Watson

BASIL HARWOOD (1859-1949)



Harwood was born in Olveston, Gloucestershire. His Father, Edward, was a banker and his Mother, Mary, was a quaker. Basil was brought up in the quaker tradition until a switch to Anglicanism in 1869 following his Father's second marriage. As a boy, Basil attended Walton Lodge preparatory school in Clevedon, followed in 1864 by Charterhouse. In 1876 he won a scholarship to Trinity College, Oxford where he studied classical moderations and modern history. He took his music degree in 1880 and later studied composition in Leipzig.

Harwood's first professional position was as organist of St Barnabas, Pimlico in 1883. Then he served as organist at Ely Cathedral for five years and then moved back to Oxford as organist of

Christ Church Cathedral, a position he held until 1909. Whilst at Oxford he acted as conductor of the Oxford Orchestral Association and became the first conductor of the Oxford Bach Choir in 1896. He held the position of Precentor of Keble College and was Choragus at the University until his retirement. He edited the Oxford Hymn Book in 1908 as well as acting as an Oxford examiner.

Basil is best known today for his liturgical works, particularly the anthem *O how glorious is the kingdom (1898)* and his *Service in A flat* from 1892. He wrote numerous hymn tunes including *Luckington* ("Let all the world in every corner sing"), *Thornbury* ("O Jesus I have promised" and "Thy hand, O God, has guided"), and *St Audrey* ("Sing ye faithful, sing with gladness"). He also wrote several choral works and pieces for organ.

Martyn Marshall

RECITALS

Please check events with the venue if there is any doubt due to government COVID-19 guidelines or restrictions

**NORWICH CATHEDRAL
SUMMER EVENING RECITAL SERIES
THURSDAYS at 7.30pm
(no ticket required*)**

Members wishing to be kept updated about organ concerts at Norwich Cathedral can join the organ recitals e-

mail list by contacting Tracy Bigwood:
music@cathedral.org.uk

*Free tickets are required for the concert on June 17 – see Cathedral website for details. For the remaining concerts, tickets will not be required, subject to relaxation of government restrictions.

June 17 George Inscoe
July 15 Ashley Grote
August 19 David Dunnett
September 16 George Inscoe
October 21 Ashley Grote
November 18 David Dunnett

KING'S LYNN MINSTER

Tuesday Lunchtime 12:30pm

Free admission, retiring collection

BIG screen: no Café until further notice

1 June Elinor Hanton
8 June Mark Jones
15 June David Dunnett
22 June Henry Macey
29 June Stephen King
6 July James Mooney-Dutton
13 July Adrian Richards
20 July Dr Iain Quinn
27 July King's Lynn Festival recital
3 August Julian Haggett
10 August Ben Horden
17 August Rebekah Okpoti
24 August Prof David Baker
31 August Simon Kirk
7 September David Shepherd
14 September Peter Godden
21 September David Hill
28 September Adrian Richards
5 October Norfolk Organists' Association

ST ANDREW'S HALL, NORWICH

1.10 to 2pm

All tickets £5 on the door

9 August Tim Patient

16 August David Ivory,

23 August Mike Webb

6 September Peter O'Connor

13 September Daniel Justin

ST. MARY, HAPPISBURGH

Church Street, NR12 0PL

Celebrating the Colourful Voices of the Fine Organ

Free entry and retiring donations

7:30-8:30pm

10 July *Celebrity Recital*

David Dunnett (Norwich Cathedral)

31 July David Berwick (Norwich & Happisburgh)

14 August Elwyn Bowler (Happisburgh)

Enquiries to David on (01603) 612206

Email: Davidaberwick@gmail.com

GREAT YARMOUTH MINSTER

Every Wednesday lunchtime from

12:30 starting with:

9th June Martyn Marshall

16th June Ashley Grote

HOLY TRINITY, WEST RUNTON

12:30 - 1:30pm

7 July Mark Jones

14 July Martyn Marshall

21 July John Farmer (organ and piano)

28 July Jonathan Hill

4 August Tim Patient

11 August Zaira Palumbo (soprano)

and Alan Morris (organ)

18 August Jim Laird

25 August Richard Walker

1 September Scarlett Askew (flute)

ST. NICHOLAS, NORTH WALSHAM

All recitals at 12:30pm

Bring lunch if you wish

Retiring collection

1 July Richard Bower, Dereham

8 July Elinor Hanton, Scholar, Mancroft

15 July Jo Richards, North Walsham

22 July Harry Macey, Aylsham

29 July Tim Patient, Norwich

FOR SALE AND FREE!

Complete set of Mayhew Bach Edition, in the box, barely used, like new! £50.00

Available for free, three boxes of 78rpm shellac records, mostly in good condition. These were given to the retired vicar of King's Lynn Minster and consist of classical, popular and some organ 78s, including a number of boxed sets. If anyone knows someone who is a collector who may be interested, please pass this on. By the end of June, they need to be gone and will have to go to the local tip if not rescued.

Please contact the Editor for either, each or both

I'LL SHOW YOU MINE IF...

The Journal was looking a bit thin, hopefully a sign that many of you are now back at church work or simply able to get out a bit more. Many of us have spent much more time than usual in our music rooms. They become a combined place of solace, repose and work, somewhere to be undisturbed; which can often be a blessing to the organist and family alike.



I thought it might be interesting to share our places of refuge with each other. I know many of us have pianos and organs stashed away at home in a separate room or as part of the social

Make-up of the living space. I do also know that there are a number of Association members who have more than a passing interest in sound quality.

In my music room I don't have a computer or a television, they are nothing but distracting and both not good carries of sound. (Although I do use a laptop for playing HQ sound files through the system.) I enjoy a large hi-fi system to play my

3000-plus CDs and LPs. Also playing though the system is my home-made Hauptwerk organ - keyboards made by Romsey Organ Works and pistons emulating King's Lynn Minster organ. It usually is playing Hereford Cathedral organ, running into a computer that is not connected to the internet and has no other programmes on it - pure dedication! The room, the old woodstore for the



once splendid but now destroyed Gressenhall House, is up the garden and no near neighbours. Through the door is our home office with computers and phones galore!



Norfolk Organists' Association

The art of music as related to the organ



EVENTS

26th June, 2pm **Visit to Orford church** to play the 1977 Peter Collins

17th July, service at 3.30pm **President's Day, Evensong at Salle** with music led by NOA members. Bring your own choir *if* permitted by COVID-19 regulations

8th August, 12.15pm **Young Organist's Platform recital, Aylsham**

18th September, 2.00pm **Talk by Phillip Norman**
Bach and Handel: a Fair Match at St Cuthbert's, Norwich

Desert Island Discs at St Andrew's Church, Eaton
23rd October, 2.00pm (moved from May)
Castaway: Margaret Smith

24th November **Opportunity to play the Cathedral organ following Evensong**

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 Elinor Hanton know if you would like to do a write-up of an event. elinor.hanton@btinternet.com. New writers are welcome. Reports and good quality digital photographs should be emailed to our Journal editor, Adrian Richards 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 for more information

The good-humoured AGM which took place over ZOOM



