

The image shows the interior of a Gothic cathedral, likely the Norwich Cathedral. The architecture features high, pointed arches and ribbed vaulting. A large, ornate organ is visible in the distance, and a dark, sculptural hanging ornament is suspended from the ceiling. The lighting is dramatic, with light streaming in from the left side.

# The Journal

Winter 2021

Number 118

Norfolk Organists' Association

# Norfolk Organists' Association

## The art of music as related to the organ

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Dippy the dinosaur at Norwich Cathedral  
(Photo © Martin J. Cottam)

Copy deadline for next issue 28<sup>th</sup> February 2022

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Norfolk Organists' Association – registered charity no. 277560

**Published by Norfolk Organists' Association**  
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### The Editor writes...

Despite there being a paucity of events in recent months due to covid things, the attendance at some of the events has been disappointing. On behalf of the events team and the president, may I urge you to come along to events. Next is Quiz and Chips (see the back of this issue for details), although this event is always well attended, not least for reasons of Fish and Chips I suspect!

I recently read Guy Russell's memoirs *A Life Full of Pipe Dreams* which has been published by the IBO (See [www.ibo.co.uk](http://www.ibo.co.uk) for details.) A most interesting read which I would recommend to members. I was alerted to it by Roy Massey who said that it had inspired him to write his memoirs. This is out now, published by the RSCM and is on my Christmas List, so I haven't read it yet, although I know it is in the house ready and

waiting – roll on a quiet Christmas afternoon...

There is a glut of practice organs around for sale, or coming up for sale. Keep an eye on our ads page. I know that Des Swinburn's pipe organ is still available (see last issue). A pupil of mine has recently purchased one and I know he was able to look at three of varying quality and price. If you are looking for one, I would suggest that now is the time to pick up a bargain. If you know of any, pass them on to me please!

After a few weeks of forced holiday(!) due to an emergency appendectomy, I'm happy to be back on the organ bench. Advent Sunday is gone, seasonal voluntaries tidied up, the choir is being revved-up towards the discipline of the Christmas carol service. I wonder if any other choir masters have had an influx of new members this year? It's been quite extraordinary here and I put it down to people moving away from cities, but also a need to engage with others more. Not only that, but we have had a number of enquiries about a children's choir. Something we have tried before, but never had enough interest in. Perhaps the time is ripe? Numbers at Evensong have more than quadrupled too... unprecedented (sorry, over-used word!) times. Happy Christmas and New Year!

Please send anything for inclusion into the next edition by 28<sup>th</sup> February 2022.

## BACH AND HANDEL: A FAIR MATCH

A talk by Philip Norman  
18<sup>th</sup> September 2021

There was something of a diary clash for sport loving organists on the 18<sup>th</sup>, Philip Norman on Bach and Handel at St Cuthbert's Sprowston, or Norwich City at Carrow Road. In the event, the crowd for Philip was smaller, but we enjoyed ourselves more (Norwich lost, again).

Philip took a compare and contrast approach to these two composers born weeks apart in February and March 1685, and only 160 miles apart. In lesser hands this could have been worthy but dull, but Philip's talk brought the two men, their music and its composition to life, supported by pictures and musical excerpts.

He started by sketching out the common background, musical and religious to their lives, notably the Reformation. He played some of the music they would both have heard: Zachow, Buxtehude, Pachelbel and Keiser. They also shared musical forms, notably the use of *recitative* and *da capo* arias, developed in Italy and absorbed there by Handel for use in his operas when he came to London. And by Bach in his Passions.

Both, in the days before copyright, recycled not merely their own music – Philip played some revealing examples, for example a previous use

of 'For unto us a child is born' by Handel, but they also borrowed from their contemporaries – easier to do then without censure than now.

As an aside, Philip noted that neither composer was good at dealing with authority!

On their differences, Handel's family wanted him to be a lawyer, he had to run away to Hanover and then Italy before settling in London as a musician. Bach by contrast came from a musical family which expected him to continue the tradition. Handel never married; Bach had a large family. Handel found time for just two pupils, John C Smith and the Princess Anne, while the list of Bach's ran to several slides in Philip's talk.

Musically, the most obvious difference is that Bach wrote vastly more organ music than Handel, and not surprisingly Handel's fugues do not display the craftsmanship of Bach, to put it no higher. Handel's craftsmanship on the other hand shines through his writing for the voice, both sacred and secular.

Initially, posterity treated them very differently too. While Handel's opera music went out of fashion in his lifetime, he made the transition to oratorio which has kept his music performed without a break to this day. Bach's music, especially fugues, also went out of fashion, but his music went unperformed and unvalued until

Mendelssohn revived the St Matthew Passion nearly 80 years after Bach's death.

On the way through the talk, the organists among us were treated to some advice on organ composition, particularly in relation to passing exams. I rather liked the 'If lost when improvising, cycle fifths' and 'When taking exams, follow all the rules even though the result will be musically dull'. He bravely illustrated this with some examples of Bach's rule breaking. To prove his point, he contrasted this with how dull his own harmonisation of the same music sounded following the rules!

To the inevitable question, who did he like best, he had to admit as an organist it was Bach. But, with an unconscious nod to the NOA's current chorister president he had to acknowledge that for singers it could well be Handel.

A most enjoyable talk, and we particularly appreciated Philip coming all the way from Abergavenny to give it. When originally booked to come he lived in London but he generously kept his promise to talk.

Members may well like to look at the resources he has for organists on his website: <https://organistsonline.org>

Jeremy Worth

## DESERT ISLAND DISCS



On Saturday 24<sup>th</sup> October our castaway was Margaret Smith B.E.M. the Music Director of St. Andrew's Church, Eaton where the meeting was held at 2pm. This event has been a long time in coming as we originally started to plan it in January 2019. Little did we know what was about to happen across the world preventing all public meetings, so we are indeed grateful that we could hold this meeting at long last. As usual Ron Watson was on hand to ably steer us through the afternoon.

Margaret began by telling us that she was born into a musical family, her mother being a very accomplished pianist and it was a recording of her mother playing a piece by Albéniz on the family Bechstein which we listened to first, which would serve as a memory of her mother. Margaret now has the piano at home.

While living in New Malden, Surrey, Margaret belonged to a Bible study class and it was here that she met her husband to be, Chris. One of the

members of the group suggested that they should form a choir and Margaret agreed to take this on.

During a visit to Central Hall, Westminster, on the way out of the building Margaret happened to hear the distant playing of a cello to which she was instantly drawn. On looking through the doorway of the room where the music was coming from, she saw a young girl about ten years old with long blonde hair, who just happened to be a very young Jacqueline Du Pré. Margaret was fascinated by the way that Jacqueline was holding her instrument as if it became part of her own body, which as we now know became one of her great assets. Her playing even at that tender age was mesmerising. This led to Margaret's second choice of music, Jacqueline playing Elgar's *Cello Concerto*.

In the late 1960's Margaret and her husband moved to Canada for two years for work commitments and on moving back to the UK they settled in Norwich. Not knowing anybody in the area she joined the local Women's Institute to make friends. Members of the group had heard that other branches had choirs and so learning of Margaret's musical background she was asked to form a choir which subsequently led to the formation of the Cringleford Singers.

We learned at the beginning that her mother was a pianist and Margaret

had followed suit and often they would enjoy playing together. On one occasion having entered the Norwich Music Festival to play a duet with her mother, they won a prize and afterwards one of the adjudicators asked how they practiced living at a distance from each other, to which Margaret said they used to practice over the telephone! Her third piece therefore was a short excerpt from such a piano duet.

After having children, including identical twins, Margaret started a small business for the local community called *Tots and Teens* for new mothers in need where they could buy the clothes and equipment they required such as pushchairs and prams, all in excellent condition.

All three of Margaret's children are musical but they were not drawn to the piano but to brass instruments. After learning the much-maligned recorder at primary school, (Margaret correctly feels that the recorder should be taken more seriously as a 'proper' musical instrument, which, in the hands of a skilled player, can be as beautiful as any other), her daughter's teacher suggested that she should take up the French horn and she has since become a very good player. It was to remind her of her children, therefore, that Margaret selected the *Rondo, Allegro* from Mozart's Horn Concerto No. 4 in E Flat as her fourth recording to take to her island.

We then turned to Margaret's award of the BEM. in the New Year's Honours List in 2019. Margaret told us that a letter arrived from 10 Downing Street and that she had no idea what it could be. It turned out that she had been nominated by a member of her choir for her services to fundraising and music in the community over the past forty-seven years. Unfortunately, because of the pandemic, she has so far been unable to go to London to receive her medal, as all such presentations are on hold at the moment.

Margaret told us of her belief that music knows no boundaries of race, gender colour or creed, but is a gift given by God to bring us all together. She cited an example of a young musician from Vietnam who could speak very little English. However, when they met, they were able to play a duet together and to communicate with each other using no words, through their shared love of music.

With her life-long involvement with choirs and choral music it was right that Margaret should include a piece that reflected this and so her fifth choice was a recording of Vivaldi's *Gloria*.

An example of how music can bring people together came Margaret's way when she and her husband gave what they thought was a temporary home to a lad who needed urgent accommodation in Norwich. A few

years before this happened, the lad and Margaret had a chance meeting at the Norwich Music Festival and in the amazing way, that fate brings people together again, the temporary home then became part of their extended family, and fourteen years later Scott Morrison is now enjoying a successful teaching career in music in Cambridge, and he is encouraging Margaret to look much wider than the classical repertoire she was brought up with. Taking up his suggestion, we then heard two contrasting genres of piano music. Her sixth recording was therefore of the famous *Prelude in C Sharp Minor* by Rachmaninoff, followed by the jazzier *Kitten on the Keys* by Zez Confrey, which Scott had played at a piano recital for her at St Andrew's Church four years ago.

After a very entertaining afternoon of anecdotes, we came to Margaret's eighth and final recording this time, not of music, but of British birdsongs, which would serve to remind her of England which she would miss so much if she were to be stranded on a desert island.

As for other interests, away from music, Margaret told us that she enjoys the great outdoors and tending to her garden.

Asked how she thought she would survive on a desert island, Margaret admitted that she would not cope very well in that environment and didn't think she would enjoy life there.

Besides taking *the Bible and The Complete works of Shakespeare*, the one book she would like to take with her would be *Winnie the Pooh*. If she had the chance to meet only one person from all of history on her island, Margaret said she would most like to meet The Queen as she believed that Her Majesty would have such a wealth of experiences, wisdom and stories to impart.

To conclude this very entertaining afternoon, Ron thanked Margaret for being our castaway. Her stories and choice of music were greatly enjoyed by all those present.

Michael Flatman



Photo 1

## A TALE OF TWO NORTHERN ORGANS

**O**n August Bank Holiday Monday I had the pleasure of travelling north to spend a couple of weeks reacquainting with old friends on both the red and white rose sides of the Pennines. During my sojourn I availed myself of the opportunity to play two late Victorian 3-manual organs similar in size but of noticeably different tonal character. My white rose organ encounter on August 31<sup>st</sup> was very much something of a long awaited reunion with a former friend I never imagined I'd hear speak again let alone with such fine voice. (Photo 1)

### **The White Rose**

Throughout the early 1990s I played the organ most Sundays for the early morning service at St. Michael-le-Belfrey church in York, a well-known city-centre church with a large and vibrant congregation. Back then the organ was used at all three Sunday services alongside (and often in combination with) the various music groups/bands. I found the whole business of accompanying services a privilege but a stressful one. I still do!

Installed by the York-based organ builder, William Denman & Son in 1885 the organ at St. Michael's was located in the north aisle and housed in a fine, free standing neo-gothic case of carved oak. The case had been stripped of its coating of dark varnish



and partially lime-washed by the time of my arrival in York in 1987. The organ itself had undergone several tonal alterations in the 1970s, alterations that included the provision of stops like a Tierce and a Larigot, alterations that suited me just fine as they proved ideal for my leanings towards the repertoire of the Baroque era. That said, the voicing of the various new stops left something to be desired in terms of their integration into the overall tonal blend of the instrument. Not that that especially bothered me at the time. It was the most versatile organ I'd yet had regular access to.

I lived just 10-15 minutes' walk from the church and was able to practise to my heart's content there most mornings building up my largely Baroque and French Romantic playlist in addition to grappling with that week's choice of hymns. I truly envy the ability of others to just turn up, open the hymn book and play whatever is required! I've always had to thoroughly prepare and practise any hymn as if it were a brand-new piece!

The reeds were what I most loved about this particular organ. They possessed a bright, edgy, almost continental-style fieriness much more to my personal taste than the smooth, fat, high pressure reed tone that began to dominate British organ building from the late 19th century onwards and especially so under the

influence of figures like Lieutenant-Colonel George Dixon and Arthur Harrison. On the Swell, in addition to the familiar 8ft Oboe and Horn stops, was a 4ft Clarion which imparted an exciting additional blaze of fire to the tutti, if not quite with the truly astonishing *éclat* of an authentic French reed chorus. The 8ft Clarionet on the Choir was not of the shy, retiring type but the sizzling Great Trumpet took its proper place in the chorus rather than overwhelming everything in earshot. The 16ft Trombone on the pedals gave me a deal of joy!

For some inexplicable reason the opportunity to address a number of maintenance issues seemed not to be taken when the significant tonal alterations were made in the 70s. When switched on the organ made a very passable imitation of a vacuum cleaner being fired into action all the time I knew it, something that only got worse over the years as inaccessible splits and leaks sent ever increasing amounts of air to places it wasn't meant to go. Geoffrey Coffin of Principal Pipe Organs did his utmost to keep the organ operating but by 1995 even his most dedicated patch-and-mend skills were no longer efficacious and the organ was duly declared unplayable. Much against my advice two friends managed to cajole me into playing it just one more time for their wedding in February 1996. It sounded terrible; the pedals barely existent. I could play the Widor Toccata back

then (just about!) but the last chord that day was more a dying gasp than a resounding statement of joyful celebration! There were many in the church who regularly voiced support for the organ's restoration but the sheer range and focus of the church's ministry meant financial priorities lay elsewhere. The organ languished largely unattended for the next quarter of a century.

There is not space here for me to outline the tale of this organ's transfer to York's largest parish church, St Lawrence, and its near miraculous resurrection at the hands of Nicholson & Co through 2019 and 2020. I thoroughly recommend a visit to the appropriate page on their website (<http://www.nicholsonorgans.co.uk/pf/york-st-lawrence/>) where you can follow the whole story and view an impressive array of photos and videos detailing the quite mind-boggling complexities of the work that needed doing and the often ingenious solutions found for the seemingly intractable problems they kept encountering along the way! The downloadable PDF of the final report is well worth reading.

Kevin Atkinson, one of the churchwardens at St. Lawrence, was a major driving force behind the whole project and it was he who warmly welcomed me when I arrived on August 31st to reacquaint at long last with William Denman's *chef-d'oeuvre*. As a bonus I soon discovered St.

Lawrence's has the best coffee I've yet tasted in any church! The building was completed in 1883 and is on a grand and lofty scale. Curiously it has never possessed a truly adequate organ until now. The restored Denman stands in what could be described as the North Transept and it looks to all intents and purposes as if it was always meant to be there so perfectly does it fit the space and match the surrounding furniture. (Photo 2)



Photo 2

That was never quite the case at St. Michael's where it always looked a bit shoe-horned in under the aisle roof. Denman's workshop was only a few hundred yards away from St. Lawrence and I can't help wondering if this is the church it was originally commissioned for, perhaps only finding its way to St. Michael's when the construction of St. Lawrence depleted that church's

available funds. Pure speculation on my part!

With what meticulous care and research and a deal of dogged (and costly!) persistence have Nicholson's successfully restored the Denman back to its original 1885 specification (III/P 34)! 'Lost' stops such as the 8ft Dolce and 8ft Pierced Gamba on the Choir, and the 4ft Viola on the Swell have been reinstated with newly made replicas of appropriate surviving pipework found in other nearby Denman organs. Existing pipes that had been commandeered for the new ranks in the 70s have been carefully revoiced and returned to their original pitch, position and nomenclature. Harmonic trebles fitted to the Great 8ft Trumpet and Swell 8ft Horn in 1925 by Abbott & Smith have been removed and replaced with new non-harmonic trebles. A replica Denman nameplate based on survivals elsewhere has replaced the one lost in the mists of time (Photo 3), and new stop knob labels have been made engraved in the Denman style. The attention to such details has been exemplary.



Photo 3

At St. Michael's the pipes of the Pedal 16ft Open Diapason were arrayed along the east side of the organ case. Because of space considerations Nicholson's have moved them to the rear of the organ and given them a smart coat of red paint (Photo 4). With great skill the eastern face of the casework has now been made to match the west face, even to the extent of replicating in part Denman's superb carved wood fan vaulting supporting the impost rail overhang.



Photo 4

It was a most wonderful thing to find myself seated once again at this console after a gap of some 25 years (photo 5), and even more wonderful to find everything in such tip-top working order. Indeed, Nicholson's reckon Denman almost certainly overreached himself with this instrument and that in all probability there were some parts which never quite worked properly! They do now! Indeed, it's fair to say this marvellous organ now functions, looks, and sounds better than it has ever done!

And what of the sound? Well, full organ is splendidly gutsy, especially

when underpinned by the growling 16ft Trombone! Nicholson's

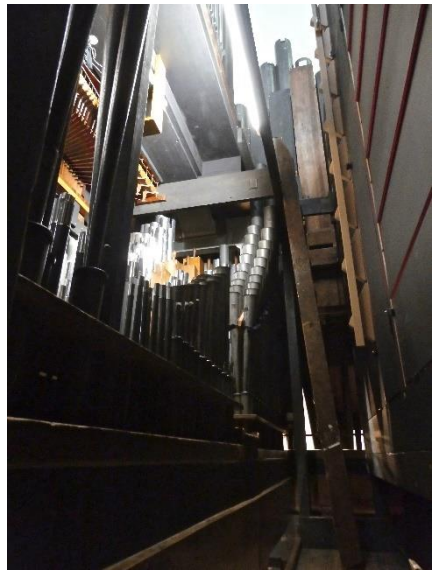


*Photo 5*

discovered that the reeds, with the exception of the Swell 8ft Oboe, had reed blocks of continental origin, albeit with English shallots. I'm very pleased (and relieved!) to report Nicholson's have not tempered the continental accent of the reeds that I so relished back in the 90s! Untainted too is the quite lovely sound of the Choir 8ft Lieblich Gedact of which I'd also retained fond memories. The restoration of string and 4ft Flute tone to all three manuals has added a new wealth of distinctive softer colours to complement the fiery tutti which possesses a finely blended, tangy brightness as well as gravitas.

This wealth of colour at all pitches is proving perfect for the accompaniment of the exceptionally fine young choir that now sings at St. Lawrence's, largely composed as it is of past and present music students from the nearby University and young women who could otherwise be in the Minster choir were they permitted there! Accompaniment for choir and

congregation alike is aided no end by the internal layout of the organ with the Choir pipework being situated at the front of the case above that of the Great and with the Swell box behind both. (Photo 6)



*Photo 6*

All this and the space in which the organ stands gives rise to a well-balanced and direct egress of sound many an English organist can only dream of having at their disposal.

Nicholson's have done a most remarkable job in bringing this marvellous instrument back to life. There were times when it seemed the task would defeat even them and, working to a fixed budget, they ended up losing what I believe was a considerable amount of money on the project. It is a testament to their commitment to excellence and the

high esteem in which their company's name is rightly held that they were prepared to go those costly extra miles. Many other builders would undoubtedly have cut corners or even given in. The Denman now resounds gloriously in its new home with its High Church tradition and where it will be loved and treasured for the foreseeable future. *Laus Deo!*

### **The Red Rose**

Walking past my little local library earlier in August I chanced to spy a poster advertising lunchtime organ recitals at my local parish church in Thorpe St. Andrew. Taking a closer look, I was disappointed to find I was a day late for the recital given there by our own Tim Patient. Gah! One Rebekah Okpoti was listed as the recitalist for the following week. Rebekah who? Needless to say, I googled her as soon as I got home (as you do) and discovered she was not only Director of Music at a church in Lancashire but a 'sonic installation artist'! Intrigued I determined to attend, very much hoping to have chance to learn more about her 'art' afterwards if at all possible.

Come the day the need to complete a commission prevented me from going. Ah well. The next day I was somewhat surprised to receive a photo from John Hanton via Facebook Messenger of the same Rebekah Okpoti giving a recital at that very moment on the single manual chamber organ at St. Francis on the Heartsease Estate in Norwich.

Why did I not know about this recital? St. Francis is literally less than ten minutes' walk from my front door. 'Gah' again! John later revealed he spoke to Rebekah afterwards and found her to be a "lovely and very interesting person to meet, very chatty... she's back to Lancashire this afternoon." Ah well...

A day or two later I made further investigations on Google. Just where in Lancashire did Rebekah play? Answer: St. Paul's, Longridge. What sort of organ does that church possess? Answer: a tonally unaltered 1894 Henry Willis (III/P 28) given a 'thorough restoration' by David Wells in 2002. Oh ho! And just where in Lancashire is Longridge? Answer: about 7 miles west from the village near Clitheroe where my old Art College friend Helen lives and with whom I was booked to stay for a few days just a couple of weeks later! 'Oh ho' again!

An email enquiry was duly sent, a positive reply swiftly received and on Thursday 2nd September my friend Helen and I drove to Longridge where we found the sturdy looking west tower of St. Paul's bathed in golden early evening sunlight behind its escort of trees. We arrived ten minutes before our appointed time but Rebekah was already there and getting out of her car. She was wearing an eye-catching dress of the most vivid scarlet and her personality quickly revealed itself to be no less striking;

she was as immediately welcoming, engaging, and enthusiastic as you could ever wish a Director of Music to be.

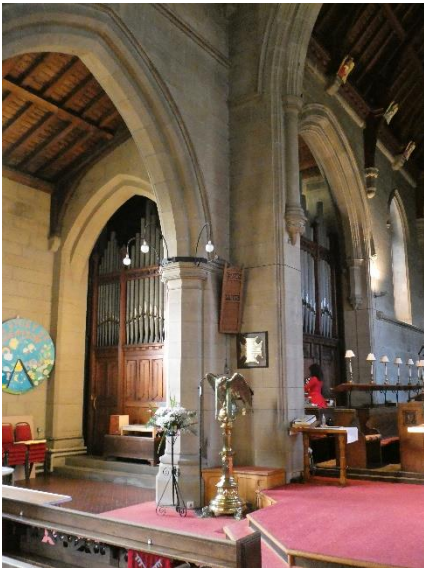


Photo 7

The church was built in the 1880s and gave an impression of friendly, well cared for spaciousness as we entered. Rebekah told me she was a pianist by training. She'd been a pupil at Chetham's School of Music before attending the Royal Northern College of Music where she found her course to be rather narrow in outlook. It was only when she chanced to befriend some sound engineers that she realised there were more practical, varied, and realistic ways of earning a living from music than the uncertain and rarified confines of trying to survive as a professional pianist. It was these new friendships that helped open the door to her work as a 'sonic

installation artist'. Meanwhile she'd come to realise she didn't particularly enjoy playing the piano! The absence of a choice of distinctive voice colours was an increasing frustration, a frustration her belated shift to the organ duly salved. She came to the organ by accident when asked to play for a funeral. Not an unfamiliar story, methinks!

And the Willis organ? Oh yes, the Willis organ! Like the Denman it is located in the corner at the east end of the north aisle (Photo 7) and also, mercifully, not crushed into a chamber, the restrictive fate of a depressing majority of English organs. However, unlike the Denman it is not free-standing; a deal of hefty stonework separates the aisle and chancel facing frontages giving rise to the sort of problems of balance that are such a characteristic of organs that face in two different directions, as I swiftly discovered when I eventually took my turn to play!

The case is comprised of typical Willis pipe racks in regulation zinc grey supported by beefy looking carpentry. Beefy too the organ's tone as demonstrated by the toccata-like piece based on 'Angel voices ever singing' Rebekah played for me after donning her golden organ shoes (Photo 8). The plenum is bright and fills the whole church well; the volume does not drop markedly as you move away from the chancel steps.



*Photo 8*

There are four stops on the pedals, one of which is a 16ft Bombard of suitably stentorian tone. It's quite unusual to find a pedal reed on British organs of this size and date. More's the pity! Curiously the sole 8ft option on the pedals is a Violoncello. I assumed this would work well with the 16ft Bourdon as soft bass accompaniment to my quiet Vierne and Bach pieces but the movie recordings Rebekah made on her phone revealed all too clearly how disconcertingly dominant the Violoncello proved to be, fair hooting down the north aisle! If you want a quiet 8ft tone on the pedals your only option is to couple up to a suitably soft stop on the manuals.

There are 3-rank Mixtures on both the Great and Swell manuals but you search in vain for a mutation stop; not

even the common and highly useful Twelfth. On the other hand, there is provision for both Principal and Flute tone at 4ft pitch on each of those two aforementioned manuals. Always a major plus!

The reed tone is bold and full, smoother and less fiery than on the Denman in York but thankfully not as fat as the nomenclature of 'Tromba 8' on the Great might suggest. There is no Clarinet on the Choir but an 8ft Corno di Bassetto of pleasant enough colour but a touch on the shy side for my taste, especially for French music. It was fascinating to discover the Lieblich Gedakt (the Willis spelling)), also on the Choir, possesses the same Clarinet-like quality as the 1875 Father Willis Lieblich Gedakt on the organ of now uncertain fate in the former United Reformed Church, Princes St, Norwich – a distinctive quality of tone that struck me when I first heard it there, especially as I was searching for a more obviously Flute-like tone at the time!



Rebekah later declared on her Instagram account that she had been

'transfixed' with my playing (Photo 9). I think she must have got me mixed up with someone else! Not in doubt was the pleasure we both had discussing matters encompassing art, registration choices, timbre, etc, etc. I got the feeling we could have continued happily and profitably engaging thus for quite a deal longer but the need for Helen and I to get back for the meal Helen's culinarily gifted partner had given us strict instructions to return in time for brought proceedings to an end. There was just time for me to take the obligatory portrait photo of Rebekah at the console (the scarlet dress demanded I did so!) before Helen and I made our departure and reflect on an encounter we had both thoroughly enjoyed (Photo 10). I believe Rebekah is due to give a recital at King's Lynn Minster in 2022. Do catch her there if you can!



In conclusion: my 'white rose' and 'red rose' organs are both fine instruments indeed and most definitely well worth playing/hearing if you have opportunity to do so. The Willis has the more characteristically 'English' tone, the Denman a touch more of what you might call grit and spice. That and the more continental-style fire in the reeds makes it better suited to the sort of repertoire I prefer to play and therefore the one I'd choose to have at my disposal down here in Norwich. Dream on...

Martin J. Cottam



*Norwich Cathedral NOA visit.  
Photo Jeremy Worth*



## OBITUARIES

### Michael Hankinson (1946-2021)



**B**ritish born composer, conductor and organist Michael Hankinson has died. Michael had become well-known in King's Lynn where he retired after a busy life as a musician all over the world.

He was educated at Hereford Cathedral where he was an organ and choral scholar, a student at Trinity College of Music. In 1970 he moved to South Africa where he spent time working as a composer, conductor and organists in Johannesburg, Durban and Praetoria.

### Robert Munns (1933-2021)

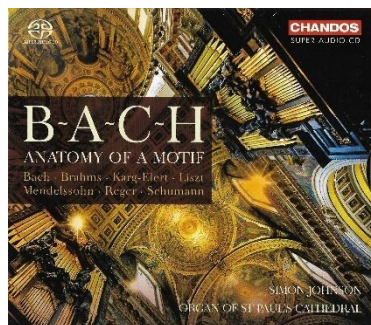


Concert organist, conductor and church musician Robert Munns has died. He was a Scholarship holder at the Royal Academy of Music and at the age of 26 was appointed to Holy Trinity Brompton, one of the London Churches with a professional choir at the time. He also founded Brompton Choral Society which still exists today. From 1965-78 he was director of the Blackheath Conservatoire

## RECORD REVIEW

### B-A-C-H:

### Anatomy of a motif



*Bach, Brahms, Karg-Elert, Lizst, Mendelssohn, Reger, Schumann*  
*Simon Johnson and the organ of St Paul's Cathedral, London*  
*CHANDOS CHSA 5285(2) 2 discs*

**T**his set, beautifully presented in a slipcase, separate booklet and two hybrid SACDs came across my desk as I was putting together this Journal. (One of my great pleasures is receiving and QC checking every release Chandos make prior to

release.) This release (due out in January 2022) kept me occupied for some time via headphones and later via speakers. The sound engineer has done a glorious job of capturing the scale of the organ, the dynamics and of course the building and it's difficult but glorious acoustic. The clarity is astounding, you will not have heard the instrument like this before on disc. A full specification is included, although not including the myriad of player aids!

It is quite a scholarly release and perhaps a little dry here and there, but much is fascinating. Lionel Rogg's new completion of the *Contrapunctus 'Unfinished'* is excellent and I really enjoyed the realisation of the Mendelsohn *O Haupt von Blut un Wunden* by Ruldolf Lutz. There are obvious inclusions bearing in mind the thematic focus of this release, predictably the BACH compositions of Liszt, Schumann, Reger and Karg-Elert. These for me were probably the highlight of the release, impeccably realised, crafted, registered and played (although the attentive listener may spot the odd crushed note), and architecturally enormous. (The climax of the Liszt at the point of the unison statement is colossal!). The two pieces of JS Bach (*Contrapunctus XIV à 4* and *Ricercare à 6*) are not shyly registered and show off the clarity of the choruses. A great pair of discs for lovers of big organ music.

Adrian Richards

## FOR SALE

### Allen ADC220 digital organ



I am selling my Allen ADC220 digital organ. It is in beautiful condition and works perfectly. It has 2 manuals, a full-size pedal board and 26 stops. The finish is light oak. This is a very comfortable organ to play and an ideal home practise instrument. The reason for selling is that I would like a later 3 manual instrument. Please contact me (James Lally) via email or ring 07565 433231 for further details and to arrange a "test drive". It is situated in Kirby Cane, South Norfolk.



Norwich Cathedral NOA visit.  
Photo Jeremy Worth



# Norfolk Organists' Association

*The art of music as related to the organ*



## EVENTS

**Saturday 8<sup>th</sup> January, 7pm**

**NOTE CHANGE OF VENUE**

**NOA QUIZ 'N' CHIPS**

**St Cuthbert's, Sprowston, Wroxham Road, Sprowston, NR7 8TZ**

Hosts: Pamela and Jeremy Worth

**Fish and Chip orders to Mathew Martin by Monday 3<sup>rd</sup> January**, please bring £8 cash to the event, although there may be a small supplement. Fish & Chips will be from Good Frydays, Sprowston Rd, Norwich NR3 4DYT. Eat at 7pm sharp followed by quiz.

**19<sup>th</sup> March 2022**

**AGM at 11.30am at Attelborough Church**

**23<sup>rd</sup> April 2022**

**Desert Island Discs (location and time tbc)**

**14<sup>th</sup> May 2022 visit to Thorpe St Andrew to play the organ (time tbc)**

**Saturday 9<sup>th</sup> July 2021 12:30 NOA Anniversary Recital in King's Lynn Minster  
James Lancelot**

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

