



The Journal

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Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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King's College Cambridge © Martin Cottam

Back cover
DOA Chris Ivory at the bottom of King's Lynn's 32' reed © Paul Tibbs

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The Editor in 2007 at the Minster console

The Editor writes...

This is my last NOA Journal! I have to stand down due to pressures of work, Minster work, teaching and life in general. It has been a delight to work on nineteen Journals over the last five years or so. To take over from Ron Watson and his epic achievement of 100 Journals was an awesome task, but it was good to have such a well-established and interesting publication on which to build.

I hope you have enjoyed reading the Journal under my editorship. I hope readers feel it has become a treat for the senses with the colour photos and illustrations, and the smooth paper. But I also hope that it has been informative and useful, if not always controversial. I remember the most controversy was created by my naivety when publishing something that was a little anti-bellringers. Luckily this died down and organists/choirmasters around the County still manage to rub-along with the campanologists of this world! (Although on a day with a poor bell-ringer turnout, *Three Blind Mice* can be dull after a while.)

We do need a new Editor of course. Turn to the end to see what is needed and required. It is a journey of (self-) discovery; I was not at all qualified to do the job, but soldiered on and it takes much less time now than it ever used to. It's a most interesting job and enables one time to 'legitimately' look around the internet at churches, organs, organists and choirs. There are a number of splendid association journals/magazines out there, so there is still plenty to build on, and room to improve and develop. It's a great opportunity for someone, particularly someone with a bit of imagination.

Now that COVID finally seems to be retreating, although Norfolk is behind the curve as in many other things, it's time to come to events again, particularly the AGM. Its location so often varies and it gives a chance for many to attend. This year there is the opportunity to visit the impressive church of St Mary in Attleborough and to hear and try the organ. And of course, to vote for your committee members – those who are going to run the NOA for the next couple of years or so.

Please send anything for inclusion into the next edition by 31 May 2022. Contributions can be sent to the President who will pass it on to the new Editor.

Adrian Richards

AROUND THE GLASSY SEA



Union Chapel Hunstanton (photo D. Secker)

On a visit to Hunstanton last summer, the view from the cliffs, as the sun glistened on the water, made me think of the 'glassy sea' alluded to in those scenes from *Revelation* so wonderfully paraphrased by Heber. His majestic hymn, and the coastal location, brought to mind a few organists (well-known to each other) from bygone times who, though not household names, did their bit in contributing to organ history in this corner of Norfolk.

Unlike the pier, Hunstanton's unpretentious Union Chapel has stood the test of time (and tide) since the golden age of the Victorian seaside. It was here that the gifted Alice (May) Cliff served as organist for many years

from 1899. As the minister's daughter, she was probably influential in procuring the (extant) Abbott & Smith organ, opened in 1900 by Arthur Mann of King's College fame. May studied under Haydn Keeton for her FRCO before gaining the Durham BMus. She taught music at Glebe House and was a popular (and popularising) recitalist. Later, as Mrs Page, she directed music (unpaid) at churches of which her husband was pastor, including North Finchley Baptist. Their final ministry was at the Free Church in Amersham from where the BBC broadcast a service in 1957 – quite something in those days! She was an exceptional woman (in a male and CofE dominated profession) who kept faith with, and musically enriched, Nonconformity.

In neighbouring Heacham, by virtue of the railway, the indefatigable Walter Owen Jones skillfully juggled the post of organist at St Mary's with that of St John's in Lynn. Born in Lynn in 1844, he was a pupil of Josiah Reddie (St Margaret's) and Dr Chipp of Ely. Youthful wanderings took him to Denmark, Russia and Germany (during the Franco-Prussian War), before returning to Lynn as organist at All Saints'. By 1880 he had resigned in favour of those lucrative positions at St John's and Heacham. Apparently, he declined an invitation to become organist at Sandringham as he was 'too busy'. Among his numerous activities, Jones was area secretary of Trinity College and a prolific composer who contributed to Dr Spark's

Organists' Quarterly Journal. Studious and well respected, he was an authority on the antiquities of Lynn, and a Fellow of the Society of Antiquaries. He notched up a total of thirty-four years at All Saints' after going back in 1890 until four years before his death in 1914.



Walter Owen Jones

Pluralism was neither the preserve of the clergy nor Mr Jones. Arthur Cross succeeded Thomas Carey at Sandringham in 1878, the latter having held the post concurrently with that of St Edmund in Downham Market. Cross, born 1858 in Lynn, moved to Cambridge as a boy and was a chorister at Jesus College (his father was cook at St Catherine's). Studying organ there with Fred Dewberry (later Borough organist), he qualified as ACO. At Sandringham, he had the one-manual Bishop organ replaced with a two-manual Walker; formed a choir fit for purpose; and assumed the supplementary post of organist at nearby West Newton where royal

patronage had provided another Walker: the acquisition of the Sandringham estate by the future Edward VII saw considerable improvements to its churches and their organs.

Together with Frederick Hervey, Sandringham's rector and hymnist, Cross compiled the *Sandringham Chant Book*, published by Curwen's in 1888. It was advertised as 'suitable for country choirs where the Tonic Sol-fa system is taught'. (Hervey wrote several tunes of course, including *Sandringham* and *Castle Rising*.) Arthur Cross died in 1906 while still in office. He had set a high standard in music for what became, and remains, an iconic village church.

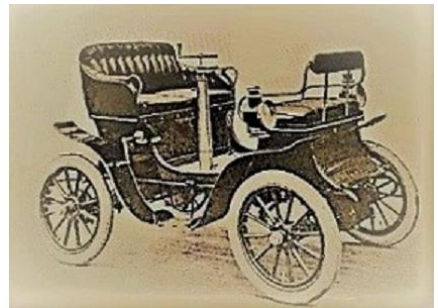
Incidentally, a story tells of earlier times when Gladstone stayed as a guest of the Prince of Wales. Great excitement abounded at the Sunday service when, according to *The Gentlewoman*, 'even the village tradesman who played the organ, after the usual country custom, was overwhelmed with confusion in Mr Gladstone's presence. The instrument ran riot and got worse and worse. The poor man got more and more nervous when the organ began to groan in the prayers, and wouldn't go on in the hymns. Even the good-natured prince waxed wrathful, and afterwards declared that he had had enough of native talent'. Unsung heroes, those native organists!

Down the road in Wolferton, better known for its station than its organ, the royal gift of a Willis was built in 1886 to a scheme by John Stainer; he opened it with 'voluntaries before and after' a service to mark the church's restoration. Within the year, James Siggins of Hertford, the son of a bricklayer, arrived as schoolmaster and church organist. I know little about him. His claim to fame must have been when commanded to give a private recital on the Willis for Queen Victoria in 1889. I'm sure it was no reflection on his programme that Her Majesty never again set foot in Norfolk.

Organist and philanthropist Herbert Thew, son of Lynn's newspaper publisher and three times mayor, John Dyker Thew, resided in Ingoldisthorpe during his latter years. Tutored by Dr Chipp, Herbert (1854–1935) was the first organist at the other St Margaret's in Lynn: a commodious chapel of ease built in Highgate in 1879 (long gone). His first anthem, *If Ye Love Me*, was published by Novello. Stints as organist at Heacham, then Hunstanton St Edmund, preceded his appointment on the (pre-Willis) Holdich at St Nicholas' Chapel in Lynn.

When arthritis curtailed his playing, he donated his beloved harmonium to an Anglican church in Jerusalem. This devout character spent four years transcribing the New Testament into Spanish Braille for a charity in Africa. He wrote: 'My work is all voluntary, in

gratitude to Him who has called me into His glorious light. Had I known about this forty years ago I could have got the whole Bible done in twenty languages, as I had nothing to do but live a wasted life.' From the Herbert Thew Challenge Cup for Hunstanton's athletes, to cricket gear for boys in the Holy Land, his liberality was widely known; for he was a gentleman of means in the days when newspapers made money, and organists made nothing.



De Dion Bouton c. 1900

A short walk from Thew's offices in Lynn's High Street was the organ-building workshop of Samuel Grigson Street, which he inherited from his father in 1888. He was a musical instrument retailer (here and in Hunstanton), a 'trainer of school and church choirs' and organist at the town's Wesleyan Church. As one of the first motorists in Lynn, his De Dion-Bouton 'attracted awed notice'. This 'brilliant engineer' eventually used the engine to 'pump' an organ at his premises! He also owned a steam powered car and generated his own electricity. Street retired in 1918 but

retained ownership until his death in Caversham in 1928. Generous to the last, he bequeathed the business to his long-serving shop manager. The munificence of organists knows no bounds!



The Forster & Andrews at St Nicholas Church, Dersingham. (Photo D. Secker)

Also of that era was Alfred Firth (1850–1932), veteran head of Dersingham school who retired in 1915. Though born in Norfolk, he grew up in Wisbech where he became organist at the newly built church of St Augustine in 1869. Prior to that, he had been deputy at the parish church under Frederick Mann, brother of the aforementioned Arthur. He returned to Norfolk in the 1870s as school-master and organist at Castle Rising

before relocating to Dersingham. Taking on the job of organist at St Nicholas' Church, he presided at the Forster & Andrews (completed 1884) for its inauguration in the presence of royalty. Perhaps the choice of organ builder (this was not F&A territory) was determined by his previous dealings with the firm at the two Wisbech churches.

Writing in the *Lynn Advertiser*, he noted: 'How refreshing it is for a member of an Ancient & Modern congregation to attend a Church Hymns service and find Bishop Heber's beautiful "Holy, Holy, Holy," sung as the first hymn of the day to S.S. Wesley's fine tune *Trinity*.' I suspect he first heard it in the local Methodist church – a fine (if eclipsed) tune indeed and one probably written in his lifetime.

Following Alfred's departure for that other glassy sea, a colourful window in his memory was placed in Dersingham Church.

This leaves me wondering how many village organists there will still be, come the next century; and how many of them will one day be memorialised in glass or brass, or by anoraks like me. Not that many, I would imagine.

David Secker

SIETZE DE VRIES AT CAMBRIDGE



Tim Patient in Cambridge

Storm Eunice had thankfully moved on and Storm Franklin yet to wreak its havoc when Tim Patient and I set out for Cambridge on the morning of Saturday 19th February. We left Norwich in bright sunshine but arrived in Cambridge to be greeted by skies of grey. Rain soon set in and it was jolly cold too. But the events we had come to enjoy provided more than sufficient compensation for any of the day's meteorological deficiencies.

We were in the historic university city primarily for the latest event organised by the Cambridge Academy of Organ Studies (CAOS), an 'Improvisation Masterclass' at Trinity Hall given by the remarkable Dutch organist, Sietze de Vries – a man well known and highly regarded by those NOA members fortunate enough to have revelled in his musical gifts and engaging personality on our three tours in recent years to his home territory of Groningen (city and

province).

Trinity Hall is one of the more 'discreet' of the Cambridge colleges located as it is down a lane and hemmed in by its more well-known neighbours: Trinity, Gonville and Caius, Clare, and King's. We were fortunate in our arrival at the Porter's Lodge coinciding with that of Anne Page, a CAOS Trustee. Following in her footsteps we successfully found our way to the Chapel, one of the more intimate of its kind in the university but ideal for our afternoon's purpose.



Trinity Hall Chapel

On a small gallery above the ante chapel sits the organ (II/P 20) installed in 2006 by the Danish organ builder, Carsten Lund. As far as I can ascertain it's the only instrument of his here in the UK. The company was taken over by Frobenius in 2010 and the last

Carsten Lund organ delivered in 2017 (to Jevnaker in Norway). Height limitations in the gallery have necessitated the provision of an 8ft case but one housing a well-voiced, versatile instrument inspired in the main by the organs of the North German Baroque. It speaks with clarity and directness (but also warmth) without intimidating or overwhelming chapelgoers. The intimacy of the chapel rendered the use of microphones unnecessary during the masterclass, and the openwork nature of the organ loft's balustrade gave everyone a clear view of the organ console. Perfect.



Having been introduced to us with great enthusiasm by Paul Binski, another CAOS Trustee, Sietze de Vries regaled us from the organ gallery with an introduction to the philosophy

underlying his approach to improvisation (see photo left).

At the heart of this lies his assertion that we learn to speak by listening, imitating the words we hear and experimenting with them. Learning to read and write comes later. For some reason, and in a way that was not the case for the likes of Bach and earlier masters, we have developed methods of music education that rely on our learning to read before we've learnt to speak! With our almost religious devotion to the written score, right from our earliest keyboard lessons, it's hardly any wonder so many otherwise gifted players find themselves all at sea when there is no score there to guide them.

Another assertion is that the ability to improvise is not limited to those with a natural affinity for it; anyone can be taught to improvise. But in the same way that Sietze has been able to learn to speak English but can never be as effortlessly fluent in the language as in his native Dutch, so the score dependant musician is unlikely to become as confident an improviser as the one who has been playing by ear and making things up from the start. Obviously the earlier you start the easier it is. And you have to put the hours in!

There were six brave participants in the gallery with Sietze, amongst them three seventeen-year-olds and our own Tim Patient. Sietze did not ask

them to improvise something out of the blue, but rather got them each in turn to follow his instructions thus illustrating the stages of how he introduces beginners to the realm of improvisation. From simple beginnings harmonising *Twinkle, twinkle little star* using major triads built on the root notes of the appropriate 1, 4, 5 chords played in the bass by the left hand, the participants moved by steps to slightly trickier ways of harmonising the same theme, e.g., using the pedals to solo out the tune. *The Old Hundredth* (a well-known melody that can also be found in the Geneva Psalter that provides the themes for so many of Sietze's own improvisations) was suggested as the theme for further exploration of these early steps. For instance, playing in 3/4 time (using the same triad harmonisations) rather in the manner of a Renaissance dance or fanfare, repeating parts of some lines on the second manual in the manner of echoes. Essentially simple but remarkably effective! The next stage was to further embellish these results with simple turns, ornaments, and short connecting runs of passing notes.

It was fascinating to observe how each participant brought slightly different things to our ears even within such apparently limited parameters. Some seemed able to proceed quite confidently, others with more considered thought. One of the seventeen-year-olds began to speed

up noticeably as he thought he'd got the measure of the task only to have to slow down when suddenly confronted with a chord he was not quite so sure of. It was one of several moments that helpfully illustrated the need to take things as steadily as required to be able to think ahead to your next move without disrupting the tempo you'd established initially.



Improvisation in progress

Constant and careful practice of each stage in the process is necessary until it becomes so 'embodied' it's almost automatic, body memory allowing you to continue playing as your mind is released to consider the next musical possibility in the improvisation. Referring back to our mastery of language Sietze highlighted how we can articulate quite complex thoughts almost instantaneously without having to work out what we're planning to

say at each stage of a given sentence. But that level of mastery takes time and application! When teaching children Sietze said he'd found some are more than ready by the next lesson to move on, others needing much longer. It's important to move on only when you're really ready to.

Something Sietze highlighted was the way some of the participants couldn't help but use finger substitution when moving from chord to chord, it being so engrained as a technique for so many of us. It is, of course, an essentially 19th century technique to assist in the legato playing required for the emerging Romantic style. It's good to try instead simply shifting the hand swiftly but smoothly up or down the keyboard to the newly required position as the pre-Romantic masters would have done. It does not automatically lead to an overly *détaché* style of playing.

After a short interval and with available time inexorably slipping away, Sietze spent the second half of the afternoon at the console himself, taking us on something of a whistle-stop tour through further stages of his recommended process; *e.g.*, building a four line 'interlude' of four bars for each line (the third in the minor key, perhaps); employing sequences in the third line; and trying to reach cadences in slightly unexpected ways (as Bach so often did in contrast to the likes of Handel or Vivaldi!). Or something like that! Sietze's effortless demonstra-

tions of what he was suggesting all made it look and sound so easy!

Sietze had to depart at 4.30pm on the dot to rehearse with the choir at King's next door and we followed him for the 5.30pm Evensong there having booked our places online (as required in these pandemic times) the day before. Even in the evening gloom on a grey day the interior of King's College Chapel is one of the great architectural wonders of the world, John Wastell's extraordinary fan vault never failing to astonish the onlooker with its majesty and perfection of form and proportion. In such a monumental space the organ can seem almost diminutive in scale but the justly famous seventeenth century case can more than hold its own in the beauty stakes, even more so now since the regilding of the facade pipes during the major restoration of the instrument by Harrison & Harrison in 2016.



Over 120 people were present to revel in the sounds of the choir singing music of the late 16th/early 17th century by Palestrina, Lassus, and Richard Nicolson. It was performed in the traditional *Alternatim* style, the choir singing unaccompanied and each verse alternating with a short interlude improvised by Sietze on the organ. All very beautiful... as you would expect! Most of the congregation departed as Sietze played J.S.Bach's E minor 'Wedge' fugue, BWV548 for his closing voluntary but an impressive number of newcomers replaced them ready for his 6.40pm recital.

Like Paul Binski earlier, Dominic Hyde (Music director at King's) did not hold back in his eulogising of Sietze's talents during his introduction to the recital. As he explained, the programme notes that had been handed out to us were not exactly comprehensive, the entirety of Sietze's recital being improvised! He did elaborate though, explaining that the first item would be a Baroque-style chorale partita based on *The Old Hundredth* and employing the organ's "pseudo-Baroque stops" (Hyde's words!). That would be followed by a three-movement suite in more Romantic style during which we would be able to discern themes from several well-known hymns.

Needless to say, Sietze's performances more than matched our expectations. His abilities are truly extraordinary in

whatever style he is playing. "Gosh, Sietze is quite a force of nature!" as Anne Page said to me in an email a couple of days later. Indeed! It was particularly fascinating to hear Sietze's 'Baroque' partita in the light of the insights he'd given us earlier into the ways you could build up such a series of variations on a chosen theme. Whilst not diminishing Sietze's achievement in any way it did take just a little of the magic away for me somehow in the same way those additional minutes at the end of some astonishing wildlife documentary showing you how they secured the most breath-taking shots can do. That said no amount of explanatory insight can lessen the sense of sheer awe one experiences when hearing someone improvise a fugue and maintaining (seemingly without effort!) its coherent progress for quite some length!

More of a problem for me (if it can be so described) was the sound of the organ itself. Having had the privilege of hearing Sietze improvise in this way many times on various stunningly beautiful historic North German style organs of the 16th, 17th, and 18th centuries in both the Netherlands and Ostfriesland the "pseudo-Baroque stops" at King's could only ever be but a pale shadow of the real thing. Oh, how I missed the singing penetration of the Sesquialtera stop or the glittering Principal plenum I remember so vividly on organs such as that in the Groningen Martinikerk. And how

polite the King's reeds. No Renaissance wind band rasp here.



The King's organ did, of course, come far more into its own in the Romantic suite that followed, Sietze leaving few corners of the organ's tonal palette unexplored. The third movement began with a French Toccata-like configuration on the manuals but there was no reliance on superficially impressive tricks here; always an underlying sense of structure to the movement's progress, the chosen hymn tunes carefully woven into true musical lines, not just variously articulated chord structures (if I, as a non-expert in harmony and musical construction can be allowed to describe it all thus!).

I don't think I've ever heard the King's organ at full blast before. As the recital came to a resounding end the Tuba stops were duly employed to impressive effect along with the 32ft reed. All very splendid indeed. But! For many an organist the instruments of Harrison & Harrison are at the pinnacle of the development of what

the organ can offer, those at King's and Durham Cathedral perhaps being at the very summit of that pinnacle. I can understand why so many hold these instruments in such esteem; they really can be considered in terms of being the musical equivalent of a Rolls Royce. But therein lies the problem for me as one who came to the organ through a passion for the wider organ repertoire, not as an instrument of choral accompaniment; the organ at King's is just too refined to my ears, too smooth, too polite indeed, even at full blast. I can't help but find myself asking, "where's the grit that makes the pearl?" Such a view will, of course, provoke a response akin to apoplexy in many of you but personal taste is a funny thing (I actually know some people who can't stand pineapple?! Quite beyond my comprehension!). What a wonderful thing it is then that we live in an age when we can so easily revel in the sounds of organs from so many eras and countries as our taste requires. And there's many a Dutch organist who would gladly swap their home church organ for a Harrison & Harrison!

It was good indeed to have chance following the recital to chat a little with Sietze before Tim and I made our way home after a most fulfilling day. It was interesting to hear him tell of the problems such an instrument holds for people like him more used to west end gallery tracker action organs, *e.g.*, the console being tucked around to one

side making true perception of the balance of what you're playing very difficult, *etc.* He then asked me the same question he'd apparently asked Tim earlier: "when are you coming back to Groningen?!" As soon as it's practically possible, I assured him. Whether it will ever happen or not in these distracted times who can say? But I was able to tell him I'd already worked out a possible itinerary should NOA ever decide to embark on another tour to Groningen and Ostfriesland. It's good to dream!

Martin J. Cottam
(Words and photos)

Footnote: If anyone is interested in delving further into Sietze de Vries's philosophy of improvisation and following his suggested course of progress do please go to his YouTube channel where he has, at the time of writing, uploaded 21 episodes of an ongoing improvisation course. The following link will take you to the first episode in the series:
<https://www.youtube.com/watch?v=s1f7SG12vZg&t=1213s>

YOU SHOWED US YOURS, HERE'S MINE...



In the Summer 2021 edition of *The Journal*, Adrian showed us his magnificent music room, so I thought I'd show mine. Well, I don't actually have a music room, alas, my bungalow would need an extension to get one of those. In the large bedroom is my Hauptwerk organ. The dining room is dual purpose too, it not only has the dining table but a 7' Broadwood Grand piano and a 2 manual Flemish Harpsichord.

The Broadwood has been my pride and joy for many a year. It dates from 1891 and is straight strung. An old banger? Certainly not. When I bought it, it was clear that it had been an ornament, just for display since new. There was no wear to the keys, all felts were in perfect condition. I sought a specialist for this type of piano, he restrung it and carefully attended to the hammer felt. Later, the tuning pins were replaced. It is a wonderful instrument for Debussy, Beethoven and Chopin. This model is developed

from the piano Broadwoods sent to Beethoven in ca.1819. This piano exists today in the Hungarian National Museum, Budapest. I have recently had the hammers gently revoiced after many years of good use.



The Harpsichord is a John Storrs kit that I purchased in the early 1990's. I managed to build most of it on a course at John Storrs home before taking it to my then home in Denmark. I soon reached the level of my incompetence and it remained unfinished and a source of embarrassment until I contacted Alan Gotto who agreed to finish it for me. He has done a wonderful job and all I need to do now is to learn how to play it! Alan Gotto improved on some aspects of the instrument, it is a joy to play and hear.

The Hauptwerk. This is in "St. Bedroom" and I spend as much time on it as I can. I bought this instrument after it was brought to my attention by a kind association member [happy to – Ed.]. Sadly, the owner had died and his son had no use for it. The console is, like Adrian's, made by Romsey Organ Works. It is the Winchester

model, has three manuals using Fatar keyboards. The only installed organ I can get working is the Hereford Cathedral Father Willis, what a joy that organ is. It is not oversized, a mere 67 stops compared with Norwich Cathedrals 105. Maybe it's a good job my home is detached, the KRK VXT8 speakers reproduce the organs subtle nuances and can also pack a mighty punch! The build quality of the console is absolutely top class and I cannot find anything that isn't perfectly made. It oozes quality and is very comfortable to play.



Well, that's mine, you've seen Adrian's. There must be many interesting instruments in other members homes. I do hope that you will show them here too.

James Lally

QUIZ AND CHIPS

It is traditional that our first meeting of the calendar year is the popular Quiz and Chips evening. Last year we used ZOOM to hold the quiz and participants joined from the comfort of their homes, which although it was great fun, was not the same as an actual in person event. This year on Saturday 8th January with COVID restrictions eased, we were able to meet together once again and in a new venue for the event, St. Cuthbert's Church Hall, Sprowston. Thanks go to Mathew Martin for collating the food orders and to Harry Macey for collecting the food from *Good Frydays* and providing the NOA pickled onions and condiments! Seventeen members were present and all agreed that the quality of the food was excellent. It was good to see members being confident to return to social gatherings once again and we hope this trend will continue in our forthcoming events this year.

After we had eaten four teams were formed from the fifteen members taking part. Jeremy and Pamela Worth were our quiz masters, this being their third and final year as such and thanks go to them for giving us three excellent quizzes since 2020.

Competition was fierce but friendly, and expertise was shown by individual teams in the various rounds depending on the subject. The questions and answers are given below for your

amusement if you were not able to attend on the evening. The final result was a mere half a point between the winning team *Messiaen* comprising of Tim Patient, John and Ellie Hanton and the runners up *The Brains of Norfolk* comprised of new members Jane Baker and Chris Marshall plus your truly and Pam.

Thanks go to Harry Macey for organising the prizes for the winning team.

We look forward to next year's quiz which we also plan to hold at St. Cuthbert's with new quiz masters taking over the reins.

Michael Flatman

NOA Quiz 2022

Round 1 *Potluck*

- Q1 What fruit are these varieties of: Williams, Rocha, Comice
Q2 Which Canadian Province is Winnipeg in
Q3 What is the colloquial name for plantar fasciitis
Q4 Who wrote a symphony called 'The Rhenish'
Q5 Where might you find a 'mermaid's purse'
Q6 What is the capital of Chile
Q7 Who play at The Oval
Q8 What do the initials GSOH stand for
Q9 What is the Latin name for silver
Q10 Which pop group released its first new album in 40 years in 2021

ANSWERS

- Q1 Pear
- Q2 Manitoba
- Q3 Policeman's heel (or foot)
- Q4 Schumann
- Q5 On the beach
- Q6 Santiago
- Q7 Surrey County Cricket Club
- Q8 Great Sense of Humour
- Q9 Argentum
- Q10 ABBA

Round 2 Hatches Matches Despatches

- Q1 Name one of the five most popular Girls names in 2020/21
- Q2 Name one of the five most popular Boys names in 2020/21
- Q3 How many children did Queen Victoria have?
- Q4 Which British Queen (not queen consort) gave birth to the most children
- Q5 Who is the youngest female winner of the US Open Tennis tournament
- Q6 Who won the FA Cup in 2021
- Q7 Who is the youngest tennis Grand Slam winner ever (male or female)
- Q8 Where did Captain Cooke die
- Q9 How many serving US Presidents have been assassinated
- Q10 Who is the only British Prime Minister to have been assassinated

ANSWERS

- Q1 Olivia, Amelia, Isla, Ava, Mia
- Q2 Oliver, George, Arthur, Noah, Muhammad
- Q3 Nine
- Q4 Queen Anne, she had 17 children, who all died before her
- Q5 Emma Raducanu in 2021
- Q6 Leicester City (beat Chelsea 1-0)

- Q7 Martina Hingis, who was 16 when she won the Australian Open in 1997
- Q8 Hawaii, in 1779
- Q9 Four, Abraham Lincoln 1865, James Garfield 1881, William McKinley 1901, John F Kennedy 1963
- Q10 Spencer Perceval on 11th May 1812

Round 3 In quires and places...

- Q1 Where is the current headquarters of the RSCM
- Q2 Name three composers who have set Ave Verum Corpus
- Q3 Howells Collegium Regale service was written for which choir
- Q4 Who wrote the hymn Amazing Grace
- Q5 When did Orlando Gibbons live (10 years either side)
- Q6 Complete: I had rather be a doorkeeper in the house of my God...
- Q7 What is the key of Bach's Trio Sonata for organ No 1
- Q8 Who was Britten's Missa Brevis written for
- Q9 Where did Howard Goodall spend five years as a chorister
- Q10 Which county is Guiting Power in

ANSWERS

- Q1 Salisbury
- Q2 Mozart Byrd Elgar
- Q3 Kings College
- Q4 John Newton
- Q5 1583 - 1625
- Q6 than to dwell in the tents of ungodliness
- Q7 Eb major
- Q8 George Malcolm and the choir of Westminster Cathedral
- Q9 New College Oxford

Q10 Gloucestershire

Round 4 Literature

- Q1 What is the name of the dog in Three Men in a Boat by Jerome K Jerome
- Q2 Who wrote the novel Daniel Deronda
- Q3 Who was burnt to death for telling lies
- Q4 Which two novels of Jane Austen were published posthumously
- Q5 What is the name of the Bishop's chaplain in Barchester Towers
- Q6 Who is the current Poet Laureate
- Q7 What is the title of Sally Rooney's latest novel
- Q8 What are the titles of the two Arthur Ransome books set on the Broads
- Q9 In LM Montgomery's 'Anne' books, who did Anne marry
- Q10 Where is Shakespeare's play 'As You Like It' set

ANSWERS

- Q1 Montmorency
- Q2 George Eliot
- Q3 Matilda
- Q4 Northanger Abbey and Persuasion
- Q5 Mr Slope
- Q6 Simon Armitage
- Q7 Wonderful world where are you?
- Q8 The Coot Club, The Big Six
- Q9 Gilbert Blythe
- Q10 In the Forest of Arden

[There were two other rounds, a rhyming round and flags and anthems (musical) which I am unable to sensibly reproduce. Ed]

JANE BERRY (1930-2022)

Jane Berry (91) died on the 5th January. She was a long-standing member and a past president of the Guild/NOA. In her former life, before teaching light organ, she had her own horse, drove horse boxes and crewed sailing boats with her former husband.

Ron Watson represented the NOA at her funeral at St Faith's Crematorium in Norwich.

DR FRANCIS JACKSON

Dear All,

You will recall that a letter of condolence was sent to the family of Dr Francis Jackson, whom we were honoured to have as an Association member. A card of acknowledgement has been received and is reproduced below. The original is filed appropriately.

Harry Macey

Francis Jackson
2 October 1917 – 10 January 2022

Alice Hamar, Will and Eddie Jackson thank you for your kind thoughts and condolences of the Norfolk Organists' Association which are much appreciated. I know he valued his links with your association.

Alice Hamar
28.2.22

Jackson family, c/o 29 Pool Road, Otley, West Yorkshire LS21 1HL

JOURNAL EDITOR



Now that I am working on my last Journal, I thought it might be instructive to explain how comparatively easy it is to make a new one and what really takes the time!

It's all done on Desk Top Publishing (DTP) which is much easier than it seems, it merely requires handling bigger files than you might usually create, so a reasonably powerful computer is a boon. I do everything in Microsoft Word, but it could be easily done on any programme (App) that allows you to create text in the format that you like (two columns work well and read easily) and can insert pictures of various kinds into. Using Word creates its own problems as it is not designed to handle images freely, so some 'massaging' is required.

The role of the Editor is to manage the production and distribution of *The*

Journal. It starts from the first template you make. It doesn't have to be a formal template as such, I created my first getting the look I wanted and refining it from there. Future issues are the made from the previous quarter's skeleton and refilling it. The Editor requests copy from the NOA membership, generally by email, although some writers supply articles regularly. New copy is inserted into the template and edited, proofed and put into house style. My house style is quite specific as far as names, quotes, speech marks and references are concerned, particularly musical cataloguing – too many years in the record business. Once photos go in, it makes the page look much nicer and also gives the number of pages, which is always a multiple of four, for print.

This is the time-hungry bit: making sure all is correct, consistent and jiggling copy around, it is rarely submitted in a format that pops into the template. Once all has been settled, ordered, proofed and passed, it's off to the printer. On-line printing is very popular and easy (*i.e.*, sending a digital copy to a printer who sends back 90 or so copies). I have used the printer next to the Minster for all of my Journals, I prefer the personal service. They take a PDF file from me. Once back, it's just a question of stuffing and sticking envelopes, weighing one (just in case it's heavy), and filling-up the local post box(!).

Adrian Richards



Norfolk Organists' Association

The art of music as related to the organ



EVENTS

Saturday 19th March 2022, 11:30am

AGM at St Mary's Church, Attleborough

Followed by lunch at 12.30 p.m. then recital at 1.30 p.m.

Recitalist: Dr Ben Miller with open console afterwards

Saturday 23rd April 2022, 2pm

Desert Island Discs

Location: Lecture Room. Rosebery Road Methodist church, NR3 3AB

Ron Watson host and George Inscoc castaway. Tea and Cake (£2) available again

Saturday 14th May, 11am

Visit to Thorpe St Andrew to play the organ (time tbc)

Talk on the recent work carried out on the organ and then a chance to play the organ.

No event June

Saturday 9th July 2021 12:30pm

A Celebrity President's Day Recital commemorating the 75th anniversary of the NOA

Recital in King's Lynn Minster by James Lancelot

Saturday July 23rd 12pm

President's Day (2) – Evensong and visit to Salle Church

12pm Choir rehearsal; 2pm Talk on History of Salle Church; guided trips up the tower;

3:30pm Evensong

Conductor: Mathew Martin

Organists: Matthew Bond (Wroxham Parish Church) Elinor Hanton (ex-Mancroft)

Order of Service

Hymn: How shall I sing that majesty? (Coe Fen)

Ferial Preces and Responses

Psalm 24

Canticles: Anglican chant (composers with local connections?)

Anthem: Sanctus (from *Deutsche messe* D.872) – Schubert (in English)

Hymn: Christ triumphant (Guiting Power)

Organ voluntary: Nun danket alle Gott Op.65 No.59 ... Sigfrid Karg-Elert (1877-1933)

President's Day (2) – Evensong and visit to Salle Church (continued)

We need singers!

Please offer to sing and invite choristers and individual singers. Please also let Mathew Martin know numbers by Thursday June 30 so that we can supply music-books.

mathewmartin2@gmail.com

Saturday 6th August 11am, Aylsham Parish Church

Young Organists' Platform Concert

A joint venture between Aylsham Church and the N.O.A.

11am to 12pm Coffee Morning; 12:15 p.m.to 12:45p.m. Young Organists' Recital

No event September

Saturday 22nd October at 2pm St George's Church, Colgate, Norwich

Masterclass by Anne Page focussing on 18th century English organ music

All events are subject to change. Please look at our Facebook page or website for the latest information or contact one of the committee nearer the time of each event.

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, care of the President (for the time being) Jeremy Worth jeremy@worthfamily.co.uk

RECITALS and other events

NORWICH CATHEDRAL

Monday 11th April 8pm Music for Holy Week

Ashley Grote plays chorale preludes by J.S. Bach, interspersed with readings for Holy Week. *No ticket required – admission free with retiring collection*

Monday 18th April 11am Organ concert – David Dunnett

The first of a series of three special concerts before the restoration of the Cathedral organ starting in June 2022. *No ticket required – admission free with retiring collection*

Monday 2nd May 11am Organ Concert Katherine Dienes-Williams, Guildford Cathedral

A former Assistant Organist of Norwich Cathedral, Katherine Dienes-Williams returns to present a programme of organ favourites, in the second of our three concerts ahead of the organ's restoration. *No ticket required – admission free with retiring collection*

Friday 3rd June at 2.00pm Battle of the Organs – The Grand Finale!

Join our three Cathedral Organists Ashley Grote, David Dunnett and George Inscow who present the final concert on the 105-stop Hill, Norman and Beard organ before it is dismantled for a complete restoration and rebuild by Harrison and Harrison of Durham. Playing the Cathedral organ alongside a 4-manual Copeman Hart Digital organ and the Cathedral's one-manual chamber organ, there will be organ duos and trios featuring some of the most popular works in the organ repertoire, including Widor's Toccata in F, Bach's Toccata and Fugue in D minor and works in celebration of the Queen's Platinum Jubilee. Prepare to be dazzled!

No ticket required – admission free with retiring collection

KING'S LYNN MINSTER

12:30pm Lunchtime Organ Recitals begin on May 3rd, café available from 11am

Saturday 23rd April Two Rivers Organ Crawl

Starting at 10am and on the hour afterwards; celebrating International Organ Day, highlighting the pipe organ as a musical instrument. Eight 20-minute recitals given by Michael Nicholas on the organs of churches within the Acle and Bure to Yare Benefice: Wickhampton - Halvergate - Acle - Beighton - Freethorpe - Limpenhoe - Cantley – Reedham.

Special opportunities for young people to see and learn about the instruments after the recitals at Acle and Reedham.

The target, at least £6,000 to be divided equally between the seven parishes; the Royal College of Organists and the New Priscilla Bacon Lodge Hospice Sponsor Michael or donate on JustGiving.
For further information contact michael.nicholas38@btinternet.com

St Nicholas, Wells next-the-Sea Music Marathon. Saturday 28th May 2022

In aid of the restoration of its historic 2 manual 1888 Forster and Andrews organ

From 1pm to 2pm is 'Open mic' for East Anglian organists. If you would like to contribute to a composite recital, please contact Martin Holford

(mholford1966@gmail.com). The church would welcome contributions and will be truly grateful to any organists able to take part in this event. Pianists also welcome.

John Hill-Catherine Ennis Organ Series 2022

Tuesdays 1:10–1:50pm 3rd to 31st May

Grosvenor Chapel, South Audley Street, London W1K 2PA and St George's Church, Hanover Square, London W1S 1FX. Admission free; retiring collection

3 May, Grosvenor Chapel – Dónal Mccann (Oxford)

10 May, St George's, Hanover Square – Claire Innes-Hopkins (St Andrews)

17 May, St George's, Hanover Square – Ashley Wagner (Birmingham)

24 May, St George's, Hanover Square – Hilary Punnett (Chelmsford)

31 May, Grosvenor Chapel – Alexander Hamilton (Wells)

The John Hill-Catherine Ennis Organ Series is in memory of two people who, in their different ways, gave help and encouragement to young organists.

This annual series showcases rising stars in the organ world.

