

The Journal

Norfolk Organists' Association



Number 120

Summer 2022

Norfolk Organists' Association

The art of music as related to the organ

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Front cover
St Mary's Attleborough

Back cover
'On Reflection': four contrasting pieces for piano
By Ron Watson

Copy deadline for next issue 31 August 2022

The views expressed herein by contributors to *The Journal* are their own views and not necessarily the views of Norfolk Organists' Association

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The Acting Editor writes:

The good news is, we have a new editor! His name is David Shuker and he will take over at the beginning of 2023.

We are delighted to welcome David to the Association. A former organ builder and restorer, he moved to Norfolk from Kent on his retirement last year. He tells me he is now on his third county organists association after Kent and before that Leicestershire.



David Shuker in his workshop 'At the Sign of the Pipe' pictured in 2009
Do follow this link to read more:
Web: www.signofthepipe.com

The less good news is I will be the editor for the rest of 2022.

I have to admit that my own connection to the organ stems primarily from marrying the young woman who came to play at St

Michael's Horton where I was in the choir. Satisfyingly coming full circle after 55 years we now both sing at St Michael's Aylsham

Please send your articles and news for inclusion in the next edition by 31 August 2022. Contributions can be sent to me using the address opposite
Jeremy Worth

Your new Events Secretary writes:

It has been a very encouraging start to the resumption of our in person events, with attendances better than expected at every meeting. It is good to share the social aspect of our association once again with like minded souls and there are always friendly and informative discussions to be heard between those in attendance at the meetings.

Looking to the future we have events planned well into 2023, but the events committee always welcomes suggestions from members. If there is a particular organ that you would like us to visit and play, perhaps you are the organist at that church, or a topic that you would like to hear a speaker on, or any other form of meeting that you think would go down well, do please contact me via e-mail or telephone and I will see what we can do to make it happen.

I am looking forward to meeting as many of you as possible at our up and coming meetings do please come along if you able to.

Michael Flatman

PLAYING THE FRENCH ROMANTIC ORGAN REPERTOIRE Part 1

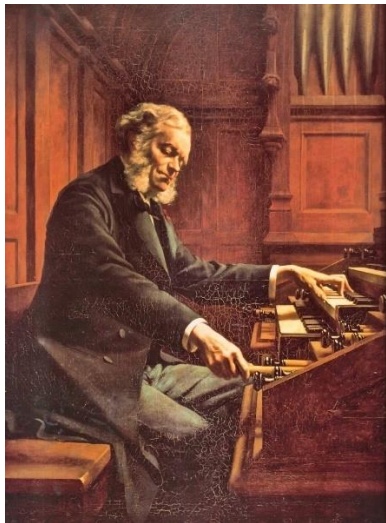


Figure 1 César Franck

2022 marks the 200th anniversary of the birth of César Franck (Fig. 1). Inspired by the colours and expressive possibilities of the new ‘symphonic’ style of organ being developed and built by the Parisian-based organ builder, Aristide Cavaillé-Coll (1811-1899) Franck was the foremost pioneer of the French Romantic school of organ composition that was to flourish and endure well into the 20th century and which remains such an important and popular component of the organ repertoire.

This seems the right time for me to pass on something of what I’ve learnt over the years about playing this

repertoire in the most stylistically appropriate and authentic sounding way. I am, of course, not an accredited expert. Nor do I possess the technical ability (or confidence!) to play all but a handful of pieces from this vast and rewarding repertoire. But I have read and absorbed a good deal on the subject of playing this music as well as attending recitals in which I’ve heard these compositions being played on exactly the sort of organs they were written for. I’ve also been privileged to hear a number of the top performers giving talks passing on their knowledge, experiences, and tips.

A Bit of Background

During the era of what has become known as the French Classical Organ Tradition (roughly c1650 to c1790) French organs were built to a remarkable degree of structural and tonal consistency such that composers like Nicolas Lebègue, André Raison, Jacques Boyvin, Gaspard Corette *et al* could instruct players to employ quite specific registrations safe in the knowledge that most organists around the nation could replicate or adapt them with little or no problem. The French organ did not stagnate, however. As the eighteenth century progressed the likes of Dom Bedos, François-Henri Clicquot, and Jean-Esprit Isnard continued to develop the instrument’s tonal and technical potential leaving us with a number of organs of great power and often quite staggering tonal beauty (e.g. Isnard’s

masterpiece of 1773 at Saint-Maximin-en-Provence).

The same positive story of development could not be said of the music itself though. From the high points of the late seventeenth/early eighteenth century (the works of Nicolas de Grigny arguably being the summit) the French Classical School of organ composition became increasingly less rigorous and serious and more inclined towards simple tunefulness, dramatic effects, and ultimately decadence as the eighteenth century ran its course. That's not to say the music is not worth listening to. Much of it is extremely melodious and often great fun!

The French Revolution of 1789 pretty much sealed the decline. In the shift towards an often aggressive secularism scores of organs were neglected, damaged, or destroyed altogether. There are several tales told of others being saved only at the last moment when the local organist had the nous to start hammering out the 'Marseillaise' and other Revolutionary favourites!

The early years of the nineteenth century in France saw no great improvement in this general situation of degradation. Damaged organs did gradually begin to be restored and a few new ones built but the overall standard of musicianship, whether it be in the realm of organ playing or

composition was little better than lamentable. A singular beacon of quality in this general malaise was Alexandre Pierre François Boëly (1785-1858). A genuinely talented musician, Boëly (Fig. 2) sought to raise standards and restore a due sense of propriety and discipline with his playing and his compositions. He was genuinely admired by some of his contemporaries but forced to resign from his post as organist at St. Germain l'Auxerrois in 1851 because the congregation and clergy alike thought his playing (which included Bach fugues) far too serious for their taste! Of much greater appeal to

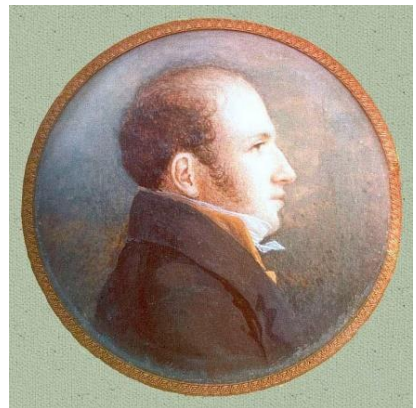


Figure 2 Alexandre Boëly

congregations and audiences of this time were the talents of Louis James Alfred Lefébure-Wély (1817-1869). With his virtuosic technique, appealing tunefulness, and celebrated 'storm' improvisations, Lefébure-Wély (Fig. 3) became spectacularly popular. One could declare him to be the last and greatest flowering of that slide into musical decadence that had been the

hallmark of the preceding decades. That said, there is a certain craftsmanship underlying his seemingly inexhaustible supply of pleasing and often affecting melodies. The world would be a poorer (and less smiley!) place without his oeuvre, and indeed for many years he was the organ inaugurator of choice for Aristide Cavallé-Coll...



Figure 3 Louis Lefébure-Wély

The 'Symphonic' French Organ

Aristide Cavallé-Coll (Fig. 4) was born in Montpellier in the far south of France. His father, grandfather, and great great uncle were all organ builders and both he and his brother Vincent (born 1808) duly followed in their forebears' footsteps. Aristide proved to be a precociously gifted

child; inventive, skilled in mathematics and physics, and diligent. Right from his teens he began to explore and develop the technical innovations that were to revolutionise organ building in the nineteenth century. But it was his invention of the Poikilorgue, a type of harmonium, that led to his relocating from the south of France to Paris in 1833. Apparently no less a figure than Gioachino Rossini had encountered a Cavallé-Coll Poikilorgue when conducting an opera in a Toulouse theatre in 1832. He was so taken with the sound he asked to meet its maker and, having done so, it was he who suggested the twenty one year old Aristide's talents were being wasted in the provinces.

Cavallé-Coll's first Parisian organ was a 47 rank, 4 manual instrument installed in the recently completed church of Notre Dame de Lorette in 1838 (it just so happens the young César Franck was the choir organist there at this time though his instrument, located behind the high altar, was a much smaller and older organ from an earlier church). It was the organ Cavallé-Coll designed for the Basilica of Saint Denis that established his reputation, however.



Figure 4 Aristide Cavaillé-Coll

Shortly after his arrival in Paris Cavaillé-Coll was encouraged to submit a proposal for a monumental new organ for St. Denis. With just three days remaining before the competition deadline he put together a design that prevailed over those submitted by his more established competitors (much to their annoyance!). In truth the design was over-ambitious and almost certainly impractical. Fortunately a series of delays outside his control (including the late completion of the neo-gothic organ case) bought him time that proved invaluable. During the interval between his initial proposal and the final completion of the organ in 1841 he became acquainted with Charles Spackman Barker's newly invented pneumatic lever machine, the device that enabled multiple tracker action manuals to be coupled together without making the action impossibly

heavy for the player. Without this device the final 69 stop organ would almost certainly not have been the resounding success it was and Cavaillé-Coll continued to utilise Barker levers in his instruments throughout his subsequent career. In addition he greatly improved the winding of his organs by the development of horizontal bellows which made the wind supply more consistent and sufficient for the demands now being made upon it.

Building on the St. Denis triumph Cavaillé-Coll quickly established himself as the pre-eminent organ builder in France for the rest of the century. His technical innovations and moves towards a more 'symphonic' style of instrument were so successful and influential they were emulated by other builders such as Puget and Merklin resulting in a relative consistency, even uniformity between instruments by different builders similar to that enjoyed by those earlier French organists. Once again composers could demand quite specific registrations (and now indications for expression too) secure in the knowledge that most organists in France could replicate them almost to the letter.

Whilst not abandoning completely the soundscape of the French Classical tradition (indeed, throughout his career he retained considerable amounts of old pipework when rebuilding instruments), from the

outset Cavaillé-Coll began developing a more 'symphonic' tonality with the invention of harmonic flutes and reeds and the provision of groups of reeds at 16', 8' and 4' pitch. The emphasis was on the building of a rich fundamental tone; mixtures and mutation stops were retained primarily to give brilliance and balance to the reeds in their upper register (where the reeds were weaker) rather than provide a glittering crown to the plenum (as in the old 'Plein Jeu').

In addition to traditional solo stops such as the Cromorne and Voix Humaine, Cavaillé-Coll developed more deliberately 'orchestral' stops like the Clarinette and the various string stops, the 8' Voix Celestes on his 1846 organ at La Madeleine being the world's first of its kind (and initially located on the unenclosed 'Positif' manual). A further development was the enclosing of the 'Récit' manual stops in a chamber with vertical shutters that could be opened and closed by means of a spoon-shaped pedal called a 'cuillère' situated at the far right of the pedalboard (this latter being a straight, flat, full compass pedalboard very different from the old French Baroque types). This system was a significant improvement on the earlier types of swell box developed in England and Spain (which used a single sash-like shutter) and gave the organist new expressive possibilities. The cuillère could be hitched either half open or fully open. This and its position at the right hand end of the

pedalboard meant players such as Franck had to develop a flexible and confident left foot technique for playing notes (much as modern day theatre organists possess!) while the right foot worked the cuillère. Cavaillé-Coll did install a more centrally placed, balanced type of swell pedal in his later organs, the Positif manual often being placed under expression too.

Another highly significant Cavaillé-Coll invention were the 'Pédales de Combinaison' registration devices. Each division of the organ, pedals as well as manuals, had their ranks deployed on a double soundboard, the foundation stops or 'Fonds' on one half, and the reeds ('Anches') and stops above 4' pitch on the other. This second group of stops were the 'Jeu de Combinaison' ('Jeu' standing for 'Stop' in French), the wind supply to which was controlled by a series of



Figure 5 Original 1859 Ste Clotilde console

labelled hitch-down ventiel pedals situated in a row just above the pedalboard (examples of such pedals can be seen in Fig. 5 which shows the original console of Cavaillé-Coll's 1859

organ for Ste. Clotilde in Paris). A player could draw the stop knobs of any or all of these 'Jeux de Combinaison' but they would not sound until the relevant ventiler pedal had been hitched down, thus engaging the wind supply to those ranks.

This system, combined with the various couplers and the swell pedal gave organists a degree of control over changes of registration and dynamics during the course of a piece hitherto unavailable to players of previous generations.

I will outline the ramifications for performance practice in Part 2 (which will follow in another issue of the Journal).

Meanwhile it's interesting to note that in England organ builders chose not to follow this system but to offer players pre-determined combinations of stops by way of 'Combination Pedals'. It was Father Willis who developed the use of thumb pistons arrayed under each manual, a system employed almost universally today. Such pistons were not well regarded by the likes of Charles-Marie Widor however, who, while extolling the virtues of ventiler pedals wrote, "What a fallacy it would be to place the various combinations - couplers and ventiler pedals- at the manuals, and thus to oblige the performer to stop playing in order to press the pistons, either with the left or right hand! What an aberration to subordinate art to machinery!"

There are those who would counter such arguments by saying it's still impossible to play a large Cavaillé-Coll organ without the assistance of registrants.

But just watch and marvel at Daniel Roth's handling of the 100 stop, 5 manual Cavaillé-Coll at St. Sulpice in Paris (Widor's own instrument) in a performance of the mighty 'Allegro' from Widor's 6th Symphony with not a page-turner or registrant in sight. Deft use of the ventiler pedals, changes of manual, and mastery of that 'cuillère' pedal far away on the right is all it takes!



<https://www.youtube.com/watch?v=1oR3P3lfGqo>

The Ste. Clotilde Organ and César Franck

In 1857 the church of Ste. Clotilde in Paris was completed. César Franck was appointed as organist there in the same year but it was not until the



Figure 6 St Clotilde

summer of 1859 that Cavaillé-Coll's new organ (III/P 46) was completed (Fig. 6). This instrument is widely considered to have been one of Cavaillé-Coll's very finest (it survives, though considerably altered) and its timbres, registration devices, and expressive possibilities played a key role in inspiring Franck to write what he did, works that helped pave the way for the wholesale revival of serious organ composition in France, but now in a romantic, symphonic style.

The first great fruits of this association between composer and instrument

were Franck's 'Six Pièces d'Orgue' published in 1868 (Fantaisie in C, Op.16; Grande Pièce symphonique, Op.17; Prélude, Fugue et Variation, Op.18; Pastorale, Op.19; Prière, Op.20; Final, Op.21). The American organist and writer, Rollin Smith is unequivocal in his judgment of this music: "...this was the first major contribution to French organ literature in over a century, and the most important organ music written since Mendelssohn's. Franck was the first to realise the potential of the symphonic organ and to have the talent, originality, and imagination to utilise it for his own ends. This collection, in the words of Félix Raugel, constitutes 'a monument to the resurrection in France of the great art of the organ' " - a resurrection that was to continue and flourish with the likes of Widor, Guilmant, Gigout, Tournemire, Vierne, etc, etc.

Franck's performance directions are very clear and specific and dictated by the resources he had at his disposal on the Ste. Clotilde organ. As such they form an important basis for performance of the French Romantic organ repertoire as a whole, the composers following Franck being acquainted with very similar instruments and utilising the same sort of directions

(To be continued!)

Martin J. Cottam

AT THE AGM 2022

St Mary's Attleborough and its organist Dr Ben Miller hosted us on March 19th for our Annual General Meeting.



All AGM Photos Martin Cottam

Taken from the President's report:

'It is getting difficult to remember how many lockdowns we have lived through since the first one began so soon after our 2020 AGM. We have had to postpone our President's day event at Salle church not once but twice.

I must begin by thanking everyone who has kept the Association going this last year. Tim Patient our Secretary and Sylvia Martin our Treasurer are so unobtrusively efficient the risk is we forget how essential they are to the functioning of the Association. My thanks to them both, and likewise to Matthew Bond who keeps our membership records, and who has, ever so politely, had to remind me on occasion that I might have forgotten to pay our subs.

Successive lockdowns have not prevented Elinor Hanton, ably assisted by her fellow members of the Events Committee, Michael Flatman, Matthew Bond and Harry Macey putting together a programme of events. Elinor feels, entirely understandably, that her studies in Oxford mean she cannot do justice to the Events Committee and is standing down today. I would like to record our thanks to her for her work for the Association (and for substantially lowering the average age of committee members).

Finally, our thanks to Adrian Richards, who is also standing down, as editor of the Journal. During lockdown it has been even more important as a way of everyone staying in touch, and under his editorship it has been an enjoyable as well as a fascinating read about everything to do with organs and organists

Looking back over the last year, the return to in person meetings has be frustratingly, but necessarily, slow.. We did manage one online meeting, on the 17th April, preceded by members putting pieces on a private YouTube playlist.

(Our in person meetings have been written up in the Journal so I won't repeat this part of the report)

We live in hope that this year we will finally be able to have a President's day finishing with evensong at Salle church, after two cancellations.

Turning to the future, we are resuming a full programme of events in 2022. I am just going to mention two events

here, both in July. 2022 marks the 75th anniversary of the Association which we will mark on Saturday 9th July 2022 at 12:30pm with a Celebrity President's Day Recital in King's Lynn Minster by James Lancelot. Then on Saturday July 23rd we will have our long postponed presidents' day at Salle church for both our past President Michael Flatman and for me as current President. I very much hope we will see many of you at these and the other events planned.

The meeting continued with our membership Secretary Matthew Bond reporting we have gained 7 new members in the year, and Sylvia Martin, our treasurer presenting the accounts which were adopted, and Elinor Hanton presenting a report on our events.

After the close of the meeting we moved to the adjacent church hall for lunch and then reassembled in the church for a recital by Dr Ben Miller. Ben began by explaining he had chosen pieces reflecting we were in Lent. They were:

Prelude and Fugue in E minor (BWV 533)
 JS Bach
 Sonata no 6 in D Minor Chorale
 Variations: Andante sostenuto –
 Allegro molto
 Felix Mendelssohn



This is the screen view we had of Ben while playing

Chorale Prelude from Orgelbüchlein
 Ich ruf zu dir, Herr Jesu Chris
 JS Bach (BWV 639)
 Messe pour les Paroisses Benedictus
 (Chromhorne en Taille)
 François Couperin
 Deux Chorals pour Orgue
 Jehan Alain
 Suite for Organ Impromptu (Tonus peregrinus)
 Humphrey Clucas
 Petit Hommage à Gabriel Fauré
 Peter Aston
 March Heroique
 A Herbert Brewer

The afternoon finished with an enjoyable open console session. Our thanks to Dr Ben Miller for welcoming us and for his recital



Jeremy Worth

DESERT ISLAND DISCS

Saturday April 23rd 2022

The Lecture Room, Rosebery Road
Methodist Church, Norwich



*Castaway George Inscoe on the right,
Ron Watson on the left. Photo Harry
Macey*

Desert Island Discs is a popular NOA event. Our guest for 2022 was George Inscoe, the Assistant Organist of Norwich Cathedral. He joins a distinguished set of castaways sent by NOA to the desert island; these have included David Dunnett, Ashley Grote, Arthur Wills, Francis Jackson, Jeremy Haselock, Michael Nicholas and the retiring Dean, Dr Jane Hedges.

Once cast away by Ron Watson, George outlined his musical childhood in Chipping Norton, Oxon. He began discovering the organ at Banbury Parish Church before gaining a choristership to Canterbury Cathedral where he came under the influence of the great Dr David Flood (Canterbury 1988-2020), with whom George studied the organ from the age of 12. (Like many of us George had to pass Grade 5 piano before being allowed to aspire to the organ; frustrating for

those of us who had itchy hands and feet!).

Before hearing George's eight planned discs we enjoyed a recording of George singing treble at Canterbury in Ron Watson's choral elaboration of E.G.Monk's *Angel voices ever singing* from a BBC Evensong transmission.

After leaving Canterbury, George attended the Royal Academy of Music for four years where he studied with the great Susan Landale (Paris) and Bine Bryndorf (Copenhagen). Concurrently, George was organ scholar at St. Mark's, Hamilton Terrace in St John's Wood and at the Temple Church.

DISC ONE: Passacaglia in C minor BWV582a

**(Robert Quinney: Trinity College
Cambridge)**

After a general chat about tempi George and Ron discussed the myriad possibilities for interpretation of what many regard as Bach's greatest work.

George became organ scholar at Norwich in 2018 then became Assistant Organist, there having been a revision of the music posts when Ashley became Master of Music and David remained as Organist. George outlined his visits to Paris for study with Susan Landale (born 1935).

DISC TWO: Mass in B minor BWV232 (Cum Sancto Spirit from Gloria)

(John Eliot Gardiner: Monteverdi Choir & English Baroque Soloists)

This was the 2015 issue with the *Cum Sancto Spiritu* is taken at a lick!

To mark his time studying in Paris, George chose some Duruflé.

**DISC THREE: Chorale from “Prélude, Adagio et Choral Varié sur le Thème du Veni Creator” Op.4 (1931) by Maurice Duruflé.
Thomas Ospital at Saint Sulpice.**

Moving to other genres, George spoke of his admiration for Rachmaninov’s music, its virtuosity and, in many cases, extreme difficulty! The recording chosen exemplified these aspects. The solo part of Concerto No.3 begins deceptively in simple child-like octaves then complexity and difficulty become relentless.

DISC FOUR: Piano Concerto No.3 in D minor (i) Op.30 ... Sergei Rachmaninov in a live recording by Martha Argerich (piano) with Riccardo Chailly and Radio Sinfonieorchester Berlin.

In contrast, we also enjoyed party of Rachmaninov’s All Night Vespers, a setting of portions of the Russian Orthodox Liturgy.

DISC FIVE: Bogoroditsye Dyevo (Ave Maria) from the All Night Vespers

(1915) sung by Tenebrae directed by Nigel Short.

A further change of direction as George spoke of his love of film music, big band and jazz. So, we enjoyed the virtuosity and polish of the inimitable John Wilson Orchestra.

DISC SIX: Overture to High Society (1956) played by the John Wilson Orchestra under John Wilson.

In responding to Ron’s questions on pastimes and hobbies, George spoke of his involvement in 5-a side football, which he enjoys playing with David Dunnett. George is keen on golf, declaring to us a handicap of 14. George wishes to become a cathedral organist, aspiring perhaps to Canterbury Cathedral.

Returning to his love of jazz, George spoke of his admiration for the great Canadian jazz pianist, Oscar Peterson, always a joy to behold since his audiences could see that he was enjoying himself!

DISC SEVEN: A virtuoso improvisation by Oscar Peterson upon “I can’t get started with you.” by Vernon Duke, recorded live in about 1999.

Continuing with Roy Plomley’s regular closing questions, Ron asked George how he would feel to be alone on the island. Solitude he could tolerate and even enjoy; he would be able to build

himself a shelter, fish and generally survive.

George's luxury item would be a Grand Piano. His book (apart from the usual Bible and Shakespeare) would be a full edition of the New English Hymnal with later supplements included.

DISC EIGHT: Final section of Symphony No.8 in E flat major ... Mahler London Symphony Orchestra etc conducted by Valery Gergiev.

Asked if he could take only one recording, George admitted to being torn between the B minor Mass and Mahler's 8th.

At the NOA Desert Island Discs Ron always asks an additional question, "If someone else living or dead - were to be washed up at the other end of the island and with whom you were able to chat with at length, whom would you choose?" George chose Leonard Bernstein (1918-1990) for his breadth of his intellect, the range of his compositions, his intellect and his unique musical personality.

The Association's thanks are due to our guest, George Inscoe, and to Ron for hosting the event yet again and for all the preparatory work involved. After the meeting, we were able - after a gap of two years - to enjoy tea home-made cakes provided and

served by Melanie Macey and Ginny Plunkett.

Harry Macey
April 2022



Leonard Bernstein 1966 photo Getty

VISIT TO THORPE ST ANDREW

On a sunny May morning NOA visited Thorpe St Andrew Parish Church. For me, this was a building I had passed many times, but had never before been inside. The Church is a Victorian building, on the site of a smaller medieval Church, The ruins of which you walk through as you approach the main entrance.



*Thorpe St Andrews church. Photo
Simon Knott norfolkchurches.co.uk*

We were welcomed by the Rector of Thorpe St Andrew, Rev James Stewart. Then Andrew Hayden, who is organist at the Church and also an independent organ advisor, gave us a short recital of four pieces to demonstrate the organ. These included Andante in D by

Charles Wood (from A little organ book in memory of Hubert Parry) and Toccata in G by Theodore Dubois. Abbott and Smith, the original builders of this organ, are regarded for their reeds and while listening to these pieces it was clear, this organ is no exception.

Following his recital, Andrew gave us a talk on the history of the organ. The original organ in the Church was in the same place as the current organ, but up on a gallery, as the Church needed the space below for a vestry. The current organ by Abbott and Smith dates from 1901. Andrew thinks that the builders were on a tight schedule to have it finished for Christmas that year. One of the problems with the original layout, was that the mouths of the 16ft and 8ft Octaves of the pedal open wood, both faced each other. This gave some very interesting results! This problem was addressed by Bishops in 2005 following their rebuild in 2002 by mounting the 8ft octave higher. Also, the original action was tubular pneumatic. One of the problems on this organ was the couplers were very unreliable and looking through old tuners books, the tuner was frequently asked to sort out problems such as the choir sounding on the swell, or the great sounding on the choir. When the organ was rebuilt it was decided that to restore it with this would be unwise, as reliability could not be guaranteed, so the organ was electrified.

Andrew explained that this organ was unusual in a few respects. First, the organ was installed complete. There were no 'prepared for' stops or manuals. Second, the organ has always been electrically blown, and third, unusually for its date, there have always been adjustable pistons. The original method of this was by a box at approximately the organist's knee height with discs that could be bent to make the desired stops actuate. Unfortunately, this has been removed. If it had remained it would be a unique example.

The console has also had a few different positions. Originally, it was near to its current position, but with the organist facing east. Then it was moved in front of the west case of the organ, in what is now a side chapel. This was a good place for solo recitals, but for service playing and choir accompaniment it was not so suitable. So recently, the console has been located in the chancel and reversed, so the organist is now looking north, and is seated opposite the choir stalls.

Andrew said he was confident that the sound of the organ following the 2002 rebuild was very close to how it originally sounded when it was first installed in 1901.

Once Andrew had finished his talk, a few members took the opportunity to play the instrument. I found that at the console, the swell was much less prominent, compared to when I was

sitting three rows back in the nave. However, you got the full effect of the pedal organ while seated at the console.

The event concluded with coffee and biscuits very kindly supplied by the Church. Our thanks go to both Andrew and James who made this event possible and made us so welcome.



Matthew Bond



Norfolk Organists' Association

The art of music as related to the organ



EVENTS

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-Man croft)

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)

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

RECITALS and other news

WEST RUNTON

Summer Lunchtime Concert

Wednesdays at 12.30pm

29th June Organ: Jim Laird

6th July Organ and Piano: John Farmer

13th July Belfry Baroquartet: Eddie Jones, Alison Crocker, Baroque Violins, Janet Bower, Baroque Cello, and Steve Fordington keyboard.

20th July Organ: Mark Jones

27th July Organ: Johnathan Hill

3rd August Organ: Tim Patient

10 Aug Organ: Alan Morris

17th Aug Violins & Viola: Simon & Rachel Ballard

24th Aug .Flute: Scarlett Askew-Galea accompanied by Mark Jones, Piano

31st Aug Organ: Elinor Hanton, Organ Scholar Oxford University

Admission Free with retiring Collection.

Bring your Lunch, & enjoy tea or coffee with us.

Car Park at Rectory next to Church.

THORPE ST ANDREWS

All recitals are on Wednesdays at 1 pm. Drinks and light refreshments are available (cakes are legendary!) and we ask for a donation to church funds.

1. August 3rd Andrew Hayden, Thorpe St Andrew Episcopi
2. August 10th Christopher Moore, St Mary, Bury St Edmunds
3. August 17th Rebekah Okpoti, St Lawrence with St Paul, Longridge, Lancs
4. August 24th Richard Townend, St Margaret, Lothbury
5. August 31st Prof David Baker, Halifax Organ and Choral Academy

Finally

Ron Watson has just had published two works: A Prelude and Fugue for Organ, published by faqus-music.com and 'On Reflection' four contrasting pieces for piano published by Banks Music Publications

On Reflection

Four contrasting pieces for piano



Ronald Watson

Banks Music Publications