

The Journal

Norfolk Organists' Association



Number 121

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Norfolk Organists' Association

The art of music as related to the organ

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| President – Jeremy Worth | 01263 733787 or jeremy@worthfamily.co.uk |
| Immediate Past President – Michael Flatman | 01603 452485 |
| President Elect – Adrian Richards | 07768 582208 |
| Membership Secretary – Matthew Bond | 01692 409957 |
| Secretary – Timothy Patient | 01603 402944 or 07913 801999 |
| Treasurer – Sylvia Martin | 01263 731075 |
| Events Secretary – Michael Flatman | 01603 452485 |
| Publicity Officer – Vacant | |
| Acting Journal Editor – Jeremy Worth | 01263 733787 or jeremy@worthfamily.co.uk |

Committee Members

Henry Macey, Jim Laird,

Honorary Life Members
Bryan Ellum, Ronald Watson

Front cover
Salle Parish Church

Back cover

President's Day choir, with Michael Flatman far right, Jeremy Worth immediately to his right, Elinor Hanton organist centre

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ANNIVERSARY CONCERT

We were delighted to welcome the distinguished recitalist and Canon Emeritus Organist of Durham Cathedral, James Lancelot, to give our 75th Anniversary concert in the Minster at Kings Lynn on Saturday 9th July starting at 12.30.

There is a gap in the named anniversaries between Platinum and Centenary so we decided to settle for 75th. Adrian Richards kindly arranged for our concert to be an addition to the lunchtime recital programme at the Minster which helped us reach a wider (and bigger) audience than we could otherwise hope for.



James Lancelot retired from the post of Master of the Choristers and Organist of Durham Cathedral in 2017 after thirty-two years. Prior to

that he was successively a Chorister of St Paul's Cathedral (where he sang at the funeral of Sir Winston Churchill), Organ Scholar of King's College, Cambridge and Sub-Organist of Winchester Cathedral. He studied with Ralph Downes, Gillian Weir and Nicholas Danby. In an active recital career both in Britain and abroad he has given concerts in almost all English cathedrals and in many European countries, as well as New Zealand, the USA and Russia. This year sees recitals in Birmingham Cathedral, Worcester Cathedral, St Giles' Cathedral, Edinburgh, Amsterdam, Recklinghausen, Solingen and Essen.

Here is his programme.

Johann Sebastian Bach (1685-1750)

**Tocatta and Fugue in D minor
(Dorian), BWV 538**

**Two preludes on the Chorale *Herr
Jesu Christ, dich zu uns wend***

à 2 claviers et pédale, BWV709

Trio, à 2 claviers et pédale, BWV655

Felix Mendelssohn (1809-1847)

Sonata in C minor, Opus 65, No. 2

Grave - Adagio - Allegro maestoso e
vivace - Allegro moderato (Fugue)

Hendrik Andriessen (1892-1981)

Thema met Variaties

Ralph Vaughan Williams (1872-1958)

Prelude and Fugue in C minor

Peter Planyavsky (b. 1947)

Toccata alla Rumba (1971)

César Franck (1822-1890)

Choral No 1 in E

In introducing his programme James said how pleased he was to be playing the Kings Lynn Minster organ again and what an honour it was for him to be asked to celebrate our 75th anniversary in this way. He also took the opportunity to convey the congratulations of the Gloucestershire Organists Association on NOA reaching its 75 Anniversary.

The recital was enjoyed by a highly appreciative audience of around 60, with many members of NOA present.

In thanking him for his recital and making our 75th anniversary so memorable, Jeremy Worth hoped that James in his turn would take back fraternal greetings from NOA to his Gloucestershire colleagues.

Our thanks to Adrian Richards who took charge of all the arrangements and to Thomas Burt who turned the pages for James.



PRESIDENTS' DAY VISIT TO SALLE

My original second President's Day was planned for the 13th June 2020 which unfortunately could not take place because of the Covid pandemic and all the restrictions placed upon social gatherings. It was therefore with much joy that I joined with Jeremy Worth, this year's President, for a joint event this year after such a long time. It was certainly worth the wait.

The chosen venue was the idyllic quintessentially English setting of St. Peter and St. Paul Church, Salle (pronounced Saul) which is set among trees and opposite the village green where a cricket match was being played.

Those who were going to form the choir for Evensong gathered at 11:30 a.m. for a rehearsal under the musical



direction of Mathew Martin with Elinor Hanton at the organ.

We then had a picnic lunch on the green outside the church in pleasantly warm sunshine, some preferring to sit in the shade of the trees.



After lunch we were treated to a very informative and thorough tour of the church taking in its history and many benefactors. Our guide was churchwarden Jolyon Booth and our thanks go to him. He pointed out the many architectural features of the church together with many, sometimes amusing, oak carvings of animals and birds that bore little resemblance to the real thing. As you can imagine the craftsmen of the day would never have seen such creatures in real life!

We were also given the rare opportunity to climb the narrow and very dusty spiral staircase up the tower guided by Robert Fry who we also thank for giving so generously of his time. This was not for the faint hearted! As we ascended we passed the bell ringers' chamber which contained a beautiful casement clock and further up the stairway the belfry before reaching the top of one of the highest church towers in Norfolk. From there we could see wonderful views across the surrounding



countryside with its church towers, trees of varied shades of green and golden fields. Far on the horizon in the distance we could just make out the top of the spire of Norwich Cathedral.



At 3:20 p.m. we gathered together in the church in preparation for Evensong which was to be sung at 3:30 p.m. Elinor Hanton played the organ before the service which was officiated by the Reverend Helen Rengert. The service began with the hymn "How shall I sing that majesty", Psalm 24 was set to music by Andrew Mildinhall from nearby Cawston. The Magnificat was sung to a tune by Henry Smart and the Nunc Dimittis by



our own Henry Macey. After the Collects the choir performed a beautiful rendition of "Holy, Holy, Holy (Zum Sanctus from Deutsche Messe) by Franz Schubert. Our concluding Hymn was Guiting Power by John Barnard. The service ended with the Organ Voluntary "Nun danket alle Gott" by Sigfrid Karg-Elert.

My thanks must go to both our musical director for the day Mathew Martin, for arranging the event with the church authorities which was made more complicated by the postponement of the event and change of date two years later and to Harry Macey for putting the service together and printing out the order of service. Thanks also go to the members of the choir made up from singers from Aylsham and other local churches.

My long awaited final President's Day was very special and one that I will remember for the rest of my days.

Michael Flatman

(Immediate Past President and Events Secretary)

PLAYING THE FRENCH ROMANTIC ORGAN REPERTOIRE Part 2

Having outlined something of the background to this subject in Part 1 (pages 4-10 of The Journal, number 120) it's time now to turn to practicalities...

Dynamics

A key thing to bear in mind when playing this repertoire is that dynamic markings from *pp* to *ff* almost always refer to the position of the Récit (i.e. Swell) swell box shutters! Unless specifically instructed otherwise crescendos and decrescendos are achieved by the use of the swell shutters, not by the addition or subtraction of stops. Thus it is possible for an indicated *pp* to consist of the Récit tutti but with the swell box shut. Conversely *ff* might constitute a mere handful of stops but with the box fully open. This makes sense when one realises just how effective Cavaillé-Coll's swell boxes were. The shutters were particularly thick and in my listening experience the crescendos and diminuendos possible with a Cavaillé-Coll swell box tend to be more marked than what you often hear with the average English swell box.

I don't think this sort of knowledge was widely known or understood here in England back in the 1970s when I had my first organ lessons. Thus it was that my otherwise excellent organ

teacher (a former Oxford Organ Scholar) gave me erroneous instructions when I was learning the *Choral* from Livre II of Louis Vierne's *24 Pièces en Style Libre*. For example, in bar 71 of my ancient annotated copy of the piece the registration calls for a single *Fond* (Foundation) 8 on the Grand Orgue (Great) and *Fonds* 8, Hautbois, and Trompette on the Récit (Swell), manuals coupled. In the Pedals, *Fonds* 16 and 8 coupled to both manuals. The next few bars have pencilled annotations indicating where to add further stops using the combination pedals on the 1904 J.W.Walker organ on which I was being taught. To create the crescendo my teacher thought desirable he'd instructed me to add stops in gradual progression by use of these pedals as well as using the Swell pedal. Nothing wrong with that per se, except it's not at all what Vierne intended!

The Ventil Pedals

Of course there are plenty of occasions in French Romantic organ music where players are instructed to add or subtract layers or blocks of stops to achieve more dramatic changes of volume or tone colour. This is where the ventil pedals come into play. Fig. 1 shows the row of ventil pedals on the original 1859 Cavaillé-Coll console at Ste. Clotilde.

On the left are the *Tirasses* (i.e. the Pedal Couplers) for the Grand Orgue (Great), Positif (Choir), and Récit (Swell).



Figure 1

Next comes the ventiel pedal for the *Pédale (Pedal) Anches (Reeds)*. The *Pédale* organ at Ste. Clotilde had eight stops comprising of four *Fonds* (Sousbasse 32', Contrebasse 16', Flûte 8', Octave 4') and four *Anches* (Bombarde 16', Basson 16', Trompette 8', Clairon 4'). These reeds were situated on their own soundboard and thus formed the *Jeux de Combinaison* on the *Pédale*. They would only sound when the stops (or a selection of them) were pulled out and then the *Anc. Ped.* ventiel pedal hitched down thus engaging the wind supply to that soundboard. Conversely, unhitching the pedal would shut off the wind supply and so silence those same stops even though they remained drawn. Thus at the touch of a toe you could either add or subtract your pre-selected *Pédale* reeds without your hands doing anything but concentrate on playing notes.

Next in line come the *Octaves Graves* or Sub-Octave couplers for the Grand Orgue, Positif, and the Récit Sub-Octave to Positif. It's important to

remember that Cavaillé-Coll frequently furnished his organs with Sub-Octave couplers but only very rarely indeed with Super-Octaves (*Octaves Aiguës*). This explains why tutti passages in this repertoire are frequently written high up the keyboard rarely dropping below Tenor C (e.g. the *Toccata* from Widor's *Symphonie V* or the *Marche Pontificale* from his *Symphonie I*). All the *Octaves Graves* couplers would be employed giving the tutti tremendous richness and gravitas as well as volume (though it's known Vierne did not approve of the resulting 32' tone on the manuals. It's documented that he would usually refrain from using 16' stops when employing the *Octaves Graves*). N.B. Cavaillé-Coll's mixture stops tended to be milder than Baroque examples so playing a tutti at the top of the keyboard was not a piercing, shrieking affair. Thrilling, yes (see Fig. 2 showing my drawing entitled *The Cavaillé-Coll Effect!* drawn for the May 2006 edition



Figure 2

of *Organists' Review* magazine)! The next three ventill pedals are the *Anches* or *Appel Anches* (literally 'call the reeds') for the Grand Orgue, Positif, and Récit. The term *Anches* refers to more than just the reeds in this case. I'll talk more about that under 'Registration' but the process of using the ventill pedals to engage or disengage the *Jeux de Combinaison* on each manual is the same as that just described for the Pedals.

Continuing along to the right we have the *Accouplements* (Couplers) for the Positif to Grand Orgue, and the Récit to Positif. Note the organ at Ste. Clotilde did not possess a Récit to Grand Orgue coupler. To couple the Récit to the Grand Orgue you would first have to couple the Récit to the Positif and then the Positif to the Grand Orgue. This multiple coupling up of the manual divisions was common practice in France aided, of course, by the Barker lever mechanism that kept the weight of touch manageable. It's useful to note at this point that the majority of French organs have the Grand Orgue as the lower manual, then the Positif (i.e. different from our Choir, then Great manual order) with the Récit at the top (as with our Swell manuals).

Some Cavaillé-Coll organs had an additional ventill pedal labelled *Appel Grand Orgue* or *Introduction Grand Orgue*. In this case the wind supply to the whole of the Grand Orgue could be cut off or added at the touch of the

ventill pedal. Thus the Grand Orgue could be used as a sort of coupling manual, the stops drawn but silent (but with the sounding stops of the other manuals coupled through) until the *Appel G.O.* ventill pedal is hitched down and the wind supply admitted.

It should now be apparent that quite considerable additions and subtractions of volume and colour were available to the player without his hands ever having to move from the keyboard... and no desperate fumbling for the correct thumb piston either! On organs with the *Appel G.O.* feature and using the ventills and couplers in the right progression it's possible to play a piece like the Widor *Toccata* on the Grand Orgue manual throughout (apart, of course, from the crossed hands section on the last page).

At the far right of Fig. 1 you might just be able to discern the remnant of a label for another ventill pedal. This was to engage the Récit *Tremblant* (Tremulant). Originally on this organ there was also an *Orage* (Thunder) ventill pedal. Both may have been removed at the same time the *cuillère* (the spoon-shaped swell pedal) was replaced by a more modern style balanced swell pedal (just visible on the extreme right).

Incidentally, as a former pupil of César Franck and his successor at Ste. Clotilde, Charles Tournemire (1870-1939) was gifted the 1859 Cavaillé-Coll

console by the parish priest when the organ was restored and enlarged at Tournemire's behest in 1933.

Apparently Tournemire called this console *La Relique* (The Relic). He in turn bequeathed it to Flor Peeters "because among all my friends, he is the most faithful". The console can now be seen in the Museum Vleeshuis in Antwerp.

Registration

The most straightforward registration instruction one is likely to encounter in this repertoire is *Fonds* 8. However, the English translation of 'Foundations 8' is not so easy to convert into appropriate sounds on the average English organ as one might suppose (or hope!). Simply drawing all the diapasons and flutes together will not necessarily work in many cases! I will endeavour to explain why...

The basic building block on all but the smallest of Cavallé-Coll organs is the provision of four types of *fond* or foundation stop (Fig. 3):



Figure 3

Bourdon 8: a mild flute stop though less dull in colour than the English equivalents tend to be.

Gambe 8: (or *Salicional*, *Viole de Gambe*, etc); a string stop invariably bolder and of a keener tone than the

English equivalents.

Flûte Harmonique 8: a Cavallé-Coll invention this flute grows noticeably louder as it progresses to the upper registers where it possesses a distinctive and particularly beautiful, penetrating, luminous quality.

Montre 8: this is the French equivalent of the English diapason but of a milder, slightly stringy sort of tone.

Though different in tone and intensity these *Fonds* are very similar in volume. The remarkable thing about their voicing is that when all four stops are added together they blend perfectly, each one bringing something distinctive to the ensemble, no one voice dominating. Those of you who possess the superb Fugue State Films DVD/CD boxed set, *The Genius of Cavallé-Coll* need only turn to Gerard Brooks' demonstration of the organ at St. Ouen, Rouen where he adds each *Fond* in turn (*Bourdon* + *Salicional* + *Flûte Harmonique* + *Montre*, and then a *Diapason* 8 too!) to hear this voicing phenomenon revealed to perfection.

Equally remarkable is the fact that this ensemble of four 8' stops does not result in the somewhat thick, woolly sound you might reasonably expect (from your average English organ experience) but a singing quality that is surprisingly transparent as well as beautiful. Indeed, in the higher registers this ensemble takes on a haunting, almost silvery quality, an effect the likes of Widor and Vierne recognised and exploited in some of

their slow movements (e.g. the *Lento* movement in Widor's *Symphonie VII* where he actually calls for a *Fonds* 16, 8, 4 registration on the Grand Orgue manual).

Unfortunately this effect is quite hard to replicate effectively on most English organs, their voicing being largely determined by their duties for choral accompaniment rather than solo work. The diapasons are not really designed to be combined with the flutes and the string stops tend to be too soft. Large Diapasons should be avoided if at all possible (they will be far too dominant!). A more classically voiced Open Diapason purposely designed to combine with the Stopped Diapason should work well, especially if there happens to be a reasonably keen string stop available too. Beware of using any flute stops that are rather dull, heavy, and fat in tone. I have heard some Claribel Flutes with a reasonably bright tone that make quite a passable imitation of a Flûte Harmonique. Whatever stops you employ, a singing preferably transparent quality is what you should strive for if at all possible, not a cloying thickness. As ever, your ears must be your guide, though obviously you may just have to accept the limitations of the instrument at your disposal for this repertoire and go with what stops you have.

For those wishing to delve deeper into the subject of Cavaillé-Coll's four *Fonds* I can thoroughly recommend

this illuminating online article by the late, and much missed Stephen Bicknell:
<https://www.stephenbicknell.org/3.6.03.php>

Continuing with the subject of *Fonds* I now need to return to the ventril pedals and those *Jeux de Combinaison*. The Cavaillé-Coll organ at Ste. Clotilde that was such a key inspiration for the organ works of César Franck had the following stops on the Récit: Flûte Harmonique 8, Bourdon 8, Viole de Gambe 8, Voix Céleste 8, *Flûte Octaviant 4, *Octavin 2, *Trompette Harmonique 8, Basson-Hautbois 8, Voix Humaine 8, *Clairon 4. The stops marked * are the *Jeux de Combinaison*, i.e. those stops standing on a separate soundboard from the others and which come into play only when the stops are drawn and then the Récit *Anches* pedal hitched down thus engaging the wind supply to them. You will notice they include all the stops of 4' and above, plus the reeds except for the Basson-Hautbois and the Voix Humaine. The latter is, of course, a distinctive solo stop drawn in quite specific circumstances. That leaves the Basson-Hautbois as part of the *Jeux de Fonds* 8 ensemble, not part of the reed chorus. This is crucial for the music of Franck! Unless otherwise specified, the Basson-Hautbois (Oboe) should always be considered an essential component of Franck's *Fonds* registration. It's what imparts that distinctive sound to Franck's organ music. This does not

necessarily apply to the works of other French Romantic organ composers. In most such cases an indication of whether the Hautbois should be added or not is usually given.

Apart from those pieces where quite specific stop combinations are

R. Fonds et Anches 8_4
P. Fonds 8_4 (Anches 16_8_4 préparées)
G. Fonds 8_4 (Anches 16_8_4 préparées)
Ped. Fonds 16_8 (Anches 32_16_8_4 préparées)
 Claviers accouplés

Andante con moto ♩ = 69

MANUELS

PÉDALE

R. *pp*

Sw.

Figure 4

requested the most usual instruction aside from *Fonds* would be something like *Fonds 8, 4 (Anches 16, 8, 4 préparées)* or similar (e.g. Fig. 4 shows the registration instructions at the head of Vierne's *Carillon de Westminster*).

Anches préparées refers to those stops known as the *Jeux de Combinaisons* and which include not only the reeds on that soundboard activated by the appropriate ventiel pedal, but also the stops of 4' pitch and higher too. In other words, unless otherwise specifically instructed, all the *Jeux de Combinaisons* on the relevant manual should be drawn and ready to be called into action by the ventiel pedal, not just the reeds.

Finally, a couple of tips I remember Gerard Brooks giving to delegates at the 2004 London Organ Day for registering the French Romantic repertoire on English organs:

- one way of emulating the power and penetration of Cavallé-Coll's string stops might be to employ the Octave couplers to bolster the Swell Celestes. This should help increase the dynamic range of your strings when opening or shutting the Swell box. The *Adagio* in Widor's *Symphonie V* would be a good piece in which to try this, especially if you play an organ with a manual range of five octaves that can accommodate the extra octave for the very top notes.

- the same trick might be employed for creating the brighter, more fiery effect of a Cavallé-Coll reed dominated registration. In such cases it would be essential not to draw any Mixture stops on the manual on which you're using the Octave couplers! N.B. The smooth, fat tone of an English Tromba (or similar high pressure reed) is quite unlike anything Cavallé-Coll made. Of course, if that's all you have at your disposal...

In the final part of this series I will focus on matters of articulation, technique, posture, etc. To be continued!

Martin J. Cottam

YOUNG ORGANISTS' PLATFORM CONCERT

Saturday August 6th 2022 Aylsham
Parish Church

We need organists for the future! Our Young Organists' Platform Concert is hosted by Aylsham Parish Church in association with Norfolk Organists' Association. This annual event gives an opportunity for young organ students to show to the general public what they can do and how they are progressing; it also demonstrates to the players that their efforts are recognised and valued.

As a retired Grammar School Head of Music, I realise that most young musicians play in various ensembles but the organ is a study carried out largely in isolation. Unless school music teachers are organists themselves, it is unlikely that class music include the wonders of the organ. During my career, I made numerous mini-bus trips to organs to show children the wonders of the instrument and its music. (I still receive messages of appreciation years after!)

In these times of diminishing congregations and the incursion of other styles of 'worship music', we are learning that we must move away from the obvious association of the organ with the church. Thousands of fine organ recordings, video-clips etc; are available at one click; this avenue should be encouraged. When you see a family visit one of our glorious

Norfolk churches, I urge you to summon the children to the organ console for a demo and to have a go. It is a joy to see their eyes light up as they witness the quietest Dulciana, the Tuba, the full Swell and the Full organ!

On August 6th, over eighty people including NOA members gathered to support our three performers of 2022. After some delicious coffee and cake, the concert began, introduced by the Rector of Aylsham, The Revd Canon Julie Boyd. The players were pupils of Julian Haggett, organist of St Peter Mancroft, and we thank Julian for his teaching, his encouragement and his splendid regional work for the RCO. It is inspiring to see the RCO supporting young people with its various courses.

Jamie Dawes (lately Organ Scholar Aylsham Parish Church and reading geography at St Catharine's College, Cambridge.)

Fantasia Super: *Komm, Heiliger Geist*
BWV 651... J.S.Bach

Arabesque (24 Pièces en style libre,
Op.31, Livre II)... Louis Vierne

Acclamations Carolingiennes (Suite
Médiévale op. 56)... Jean Langlais

Nora Rechel (Organ Scholar, Christ
Church, Eaton)

Prelude in E minor BWV 533 J.S. Bach
Canzonetta... William Mathias

Grand Choeur in G Majo ... Théodore
Salomé

Jasper Pike (Diocesan Scholar;
Sandringham Parish Church; student
at Wisbech Grammar)

Two pieces for a Musical Clock...
Haydn

v) Menuett xvii) Menuett

Prelude and Fugue in C major BWV
553... J.S.Bach

The whole concert was most enjoyable. Aylsham's three-manual Norman & Beard (1911) with its wholly pneumatic action, its *very* light playing action and its push-me-pull-you stop system, is far from typical or easy to manage but our performers exploited the colours of the instrument, especially some of the lovely quiet voices. Their high level of musicianship bodes well for their futures.

Aylsham's big screen for organ

concerts adds greatly to the audience's enjoyment.

After some rousing applause, our players took a bow and were presented with Amazon vouchers as a token of our appreciation and our desire to wish them well as they move on in their studies.

Thanks are due to the many people who contributed in any way to the success of this event. The Young Organists' Platform Concert 2023 will be on Saturday August 5th. If you know of other organ teachers with young students, please let me know.

Harry Macey



Young organists from left: Nora Rechel, Jamie Dawes, Jasper Pike

50 YEARS A CHURCH ORGANIST

Some NOA members have been church organists for 50 years, some may even have stayed in the same church all that time, but I am sure none of us have had a view like this from the console.

This is the interior of the pilgrimage church of the Assumption of Mary in the tiny village of Kaltenbrunn in the



Austrian Tyrol, seen from beside the console. The organist is Herr Lang, who was asked to play, aged 11, when the previous organist left – and is still in post! The interior of the church is a miniature Baroque jewel, decorated between 1720 and 1740, with the shrine to the Virgin Mary in the nave just visible in the photograph. Both church and organ have complicated histories. The church first.

According to legend pious shepherds found a statue of the Virgin Mary on a rock which they protected and venerated. By the twelfth century it had become a pilgrimage site and in 1272 a penitent knight (who had killed an opponent in a joust in Milan) settled here as a hermit and built the first church over the rock. It burnt down in 1438 and a new, and energetic, hermit Johann Stab persuaded the local bishop to grant an indulgence to those who contributed to its rebuilding. Eventually, the Habsburgs, no less, also contributed and the new church was consecrated in 1572.



As well as the decorations of the eighteenth century, the nineteenth century saw changes and the twentieth major structural repairs and restoration of the baroque decorations.

The organ began life in a church in Augsburg, built around 1720 by

Ferdinand Pez, who also built the cathedral organ.

When it came to Kaltenbrunn it had 10 stops and was awkwardly placed at the East end. In 1883 it was moved to a new location at the west end mounted on a new gallery. It was rebuilt and enlarged by Franz Weber from Oberperfuss near Innsbruck to its present size of 23 stops with two



manuals. It was rebuilt again in 2001 by the Swiss firm of Späth Orgelbau (their website [www.Späth Orgelbau AG - Kaltenbrunn \(Tyrol\)](http://www.SpäthOrgelbauAG-Kaltenbrunn(Tyrol)) has the current specification in English, courtesy of Google)

On Thursdays, Herr Lang plays host to tourist visits, which is how Pamela and I came to meet him and hear him play. We were on a package holiday to the Tyrol centred around attending a performance of the Oberammergau Passion Play, postponed from 2020.



Herr Lang treated us to four pieces: In Dir Ist Freude (In You There is Joy) and the Air from Orchestral Suite No 3, both by JS Bach; Dances from Terpsichore by Praetorius; and finally, a *tour de force* this, a renaissance work for alto recorder and organ, with Herr Lang playing the flute with his left hand and the organ with his right and his feet.

The church remains a popular pilgrimage destination, welcoming organised groups (who have to book) and individuals. Its website says 'if others are not disturbed you can also pray and sing loudly in the church'. We did. Accompanied by Herr Lang we sang 'My song is love unknown'.

Our thanks to Herr Lang for making us, just one of many such groups he must see each year, so welcome.

Jeremy Worth

EVENTS



Norfolk Organists' Association

The art of music as related to the organ



Saturday 22nd October at 2pm

Master class by Anne Page on the harmonium at St George Colegate Norwich

The class will focus on pieces from César Franck's *L'Organiste*

Tuesday 22nd November St Cecilia's Day Evensong Norwich Cathedral at 5.30

Members are invited to come together for evensong on the Saint's day. *Please note that we are not going to play the digital organs after the service.*

Photo courtesy Barry Gordon

Saturday 7th January 2023 at 7pm

Quiz and Chips

St Cuthbert's Church Hall Sprowston

No event February

Saturday 25th March at 11.00

Annual General Meeting and visit to St. Peter & St. Paul Church Heydon

11.00 AGM

11:45 Charles Shippam will give a brief talk about the church and Walker's work on the organ.

Break for lunch - bring your own or visit Heydon Tea Rooms or the Earle Armes. (It is advisable to book individually if you wish to eat at either the Earle Armes or Heydon Tea Rooms for lunch).

After lunch open console on the newly restored organ.

RECITALS and other news

Tuesday lunchtime organ recitals 12.30 at Kings Lynn Minster

13th September Jonathan Chaddock King's Lynn

20th September Peter Godden King's Lynn

27th September Adrian Richards King's Lynn Minster

Saturday September 17th at 7.30pm Celebrity Organ Recital by David Flood
St Nicholas Church Dereham

**St Nicholas Church,
DEREHAM**

**CELEBRITY ORGAN
RECITAL**

to be given by

DAVID FLOOD

The former Organist
and Master of the Choristers
of
CANTERBURY CATHEDRAL

SATURDAY September 17th
2022

7.30 P.M.

Admission £10

Richard Bower 07376 055198

*Includes Bach's
Toccata & Fugue
in D minor*

*A
Big Screen Presentation
you can see him play!*



*Can you place this Norfolk organ case?
See the next issue*

