

The Journal



Autumn 2023

Number 125

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

President - Adrian Richards	07768 582208
Immediate Past President - Jeremy Worth	01263 733787
Membership Secretary - Vacant	
Secretary - Timothy Patient	01603 402944 <i>or</i> 07913 801999
Treasurer - Sylvia Martin	01263 731075
Events Secretary - Michael Flatman	01603 452485
Publicity Officer - Vacant	
Journal Editor - David Shuker	07970 276070
	info@signofthepipe.com

Committee Members
Henry Macey, Jim Laird

Honorary Life Members
Bryan Ellum, Ronald Watson

Front Cover
The Sir Ninian Comper case of the 1913 Harrison & Harrison organ
at St. John the Baptist, Lound (*Adrian Richards*)

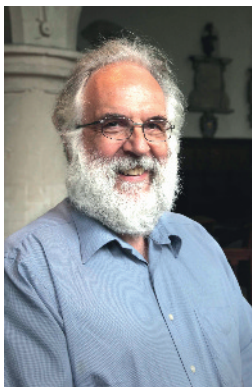
Back Cover
President's day 2023: (clockwise from top left) St John, Lound; the nave
and west end; lunchtime; Michael Flatman at the console (*Adrian Richards*)

Copy deadline for next issue 30 November 2023

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

Norfolk Organists' Association - registered charity No. 277560

Published by Norfolk Organists' Association
© 2023 Norfolk Organists' Association



Notes from the Editor

No Organist? - No Problem! is a well-known byline from a music publisher offering pre-recorded accompaniments to hymns and songs. There is no doubt that this solution can support worship when players are lacking. However, a change in punctuation puts things in quite a different light: *No Organist! - No Problem?* The problem arises when decisions are made about the organ. Organists are often the main (or only) champion of their instruments and when they vacate their bench the risks to the organ mount. Organs are often seen as a problem - costs of regular tuning and maintenance can appear burdensome to PCCs. Organs - even of quite modest specifications - are big things, so an electronic box of tricks can appear very attractive.

An alternative view is that organs are as much a part of the tangible heritage of our society as the stained

glass, carved pew ends, *et cetera*. Such items, sometimes centuries old, seem to echo past generations of worshippers. Most church organs are over 100 years old. Doesn't that merit a more considered regard? I struggle to keep a mobile phone going for a year or two before it has to be replaced. At a time when we are rightly concerned about sustainability perhaps we should care more about organs made of sheep, trees and pipe metal (all eminently renewable/ reusable resources) that can be restored.

David Shuker

Jeremy Worth

We are extremely grateful to Jeremy Worth for his time as our President. When he took over from Michael Flatman, we were still in the middle of Covid and the situation was very different. However, Jeremy led the association as everyone came out of lockdown and we are very thankful to him for his inspirational leadership. In addition to his time as President, he also served as interim Journal Editor. This was a very time-consuming job and we are truly grateful that he was so willing to take on this additional role. Thank you very much, Jeremy!

Tim Patient

**YOUNG ORGANISTS'
PLATFORM CONCERTS
SATURDAY 5TH AUGUST 2023
AYLSHAM PARISH CHURCH**

It was a delight to welcome three young organists, all pupils of Julian Haggett, organist of St Peter Mancroft, to Aylsham Parish Church in August.

The event is fast becoming one of the most popular of the church's summer events. While the quality of the cakes served with the coffee beforehand may have had something to do with it, undoubtedly the quality of playing we all enjoyed was the main draw.

Naturally enough the three organists were supported by friends and family, but NOA members were out in force too and with Aylsham Parish Church members made for a full church.

Eve Kelleway, an organ scholar at St Peter Mancroft, opened the recital. Recently returned from a music tour to Austria which saw her singing mass in Salzburg Cathedral, she also learns the cello and piano, and finds time to be a server at Norwich Cathedral.

She played:

Trio Sonata No 1 in E flat major BWV 525 (1st movt.) by JS Bach

Berceuse from '24 Pièces en style libre' Op.31 Livre II by Louis Vierne

Prelude Fugue and Chaconne in C major BuxWV 137 by Dietrich Buxtehude

Jasper Pike followed. He is 15 and like Eve he studies the cello (his first instrument) and the piano. He has been a member of the Sandringham Church Choir for 7 years and it was here he became interested in playing the organ. He is looking forward to being able to accompany some services in the Sandringham group of parishes.

He played:

Prelude and Fugue in E minor BWV 555 attrib. to JS Bach

Chorale Prelude 'Liebster Jesu, Wir Sind Hier' BWV 731 by JS Bach

Fanfare by Kenneth Leighton

Finally, **Laura Osbaldeston** rounded off the recital. Lara is 16 and has been playing the piano since she was five. She started playing the organ last year and is enjoying exploring the organ repertoire and playing different instruments - including Aylsham's Norman and Beard 1911 instrument with its wholly pneumatic action.

She played:

Prelude in E minor BWV 533 ('The Cathedral') by JS Bach

Andante con Moto from Sonata No. 5 in D minor Op. 65 No. 5 by Felix Mendelssohn

Fanfare by William Mathias

The playing of all three was wonderfully assured, and their musicianship impressive. As a member of the church choir in Aylsham listening to the organ every week it was fascinating to hear all three conjuring new sounds from the instrument.

The applause after the recital lasted for some while, as you can well imagine. We gave the players

Amazon vouchers as a token of our appreciation together with wishing them well as their playing careers and studies continue.

We owe several debts of gratitude. First to Julian Haggett for his teaching and encouragement. Then to all those who have made possible organ scholarships which have helped young players so much. And finally to those who baked the cakes, they really were delicious!

The next Young Organists' Platform Concert will be on Saturday 3rd August 2024. If you know of other organ teachers with young students, please let Harry Macey know.

Jeremy Worth



From the left: Eve Kelleway, Laura Osbaldeston and Jasper Pike

**PRESIDENT'S DAY (NO.1)
ST JOHN THE BAPTIST,
LOUND**

SATURDAY 8TH JULY 2023

I was very grateful to Jim Laird for his suggestion that we go to Lound to visit the newly restored organ.

I was first alerted to the church and organ by Paul Hale's (the consultant for the restoration) article in *Organists' Review* (March 2023) entitled 'At Last - it works!' (I'm always keen to read the more technical articles first when I receive my copy.)

It was a lovely sunny day, perfect for a drive towards the coast, and a good number of like-minded NOA members also thought so. The

church authorities, in particular administrator Judith Hobbs and organist Kevin Turner were most accommodating and couldn't have been more helpful. A most delightful touch was the provision of refreshments at the back of the church when we arrived. I am most grateful to them for their time and trouble. We were given free access to the organ and members had as much time as they liked at the console.

The organ sits on the west wall of the church in a rather beautiful case (see front cover) designed by Sir Ninian Comper to match his rood screen and font cover (see below and opposite - *photos: David Shuker*).



The Comper screen at Lound



The font cover at Lound

As anyone who has visited the church will know that it is very difficult to take photographs of the organ because of its position and the position of other parts of the church that get in the way of an otherwise great view.

The organ was built by Harrison & Harrison in 1913. The organ console is situated below the organ case in the north west corner and, unusually in an English church, faces the high altar - apparently a stipulation of Comper, but this meant that the organ was given a most complicated action with an enormous distance to travel to the pipes above and behind. To quote Paul Hale, it was originally '*connected by pneumatic tubes which ran under the floor from the console into the tower wall, under the organ, up the back of the organ and then down again before diverging to the Great, Swell and Pedal Subbass action, all on the exhaust-pneumatic principle*'. This, combined with the complicated blower and two reservoirs made it a miracle that it ever worked, and certainly borne out by subsequent experience - it rarely worked properly. In the 1980s, Harrison's tuners were so frustrated with it, they declared there was no more they could do.

The recent work was carried out by W.A. Boggis during and after the COVID months with the electrification of much of the action, and has been entirely successful. Paul Hale notes that some may, and did, object to electrifying a vintage Harrison action, but the church now actually has a working, reliable instrument.

To play the instrument was a treat, lovely lush, rolling Harrison Flutes and Diapasons, but enough couplers and a Swell reed in a good box to be able to make the most of the tonal variety; the 16' on the Great being really quite useful, and the fact that the octave coupler comes through to the Gt if drawn. What I hadn't appreciated was quite how vivid and bold the organ was in the building compared with what the organist hears, clearly these few stops fill the church without any effort or strain!

Afterwards we were able to sit on the village green and enjoy lunch with fellow members in glorious sunshine - just before the Summer took a mis-timed break from Norfolk.

Adrian Richards

Small Ad

Two radiating 32-note pedal boards for sale.

Offers please, to the Plunkett's.

Tel. 01603 737768 or
ginny.plunk@gmail.com

Buyers collect from 1, Church Lane, Frettenham. NR12 7LF.

1913 Harrison & Harrison organ at St John the Baptist, Lound

Specification

Great

Bordun 16

Open Diapason 8

Stopped Diapason 8

Claribel Flute 8

Octave 4

Harmonic Flute 4

Sw/Gt

Swell

Violin Diapason 8

Lieblich Gedeckt 8

Echo Salicional 8

Vox Angelica 8

Gemshorn 4

Cornopean 8

Sw Octave

Pedal

Sub Bass 16

Lieblich Bordun 16

Flute 8

Sw/Ped, Gt/Ped

A BUXTEHUDE CONUNDRUM

With its dramatic, persistent, and immediately striking configuration of semiquavers in the manuals over an ostinato bass in the pedals

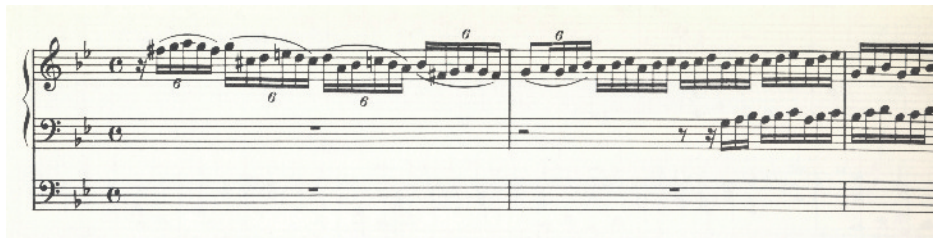
Buxtehude's Praeludium in g minor (BuxWV 149) has long been one of his most popular and frequently performed organ works. It also appears to be slightly easier to play than many of the composer's other free works for organ, though I have yet to put that properly to the test myself (despite a long held desire to attempt to master the work).

However, those opening two pages have long been a source of puzzlement to me. Just how are those semiquaver sextuplets in the manuals meant to be articulated?

The first edition I purchased containing this piece (way back in 1977!) was the Wilhelm Hansen edition, edited by Josef Hedar and first published in 1952. Example 1 shows the first two bars as they appear in that edition. The sextuplets are clearly marked as

such but I couldn't decide quite how they were supposed to be played: as groups of triplets or not? A triplet grouping works splendidly until you get to bars 15 and 16 where the change in the motif just doesn't seem to work properly if you try and maintain a strictly articulated flow of triplets (Example 2). All the recordings and performances I heard back then (and since) employed triplet groupings until that point -at least as far as my amateur ears were able to discern! Whatever, I remained uncertain as to the composer's original intentions.

Around 1990 I became greatly enamoured with the Breitkopf editions of the North German organ masters (Bruhns, Hanff, Lübeck, etc) edited by Klaus Beckmann. In his 1986 edition of the Buxtehude Praeludia Beckmann is quite unequivocal in notating the opening page of BuxWV 149 as triplet groupings (Example 3). At last, I had my answer! Or so I thought until a few weeks ago when I found myself



Ex. 1



Ex. 2



Ex. 3

pondering the conundrum once more...

Armed now with the power of Google's mighty search engine I went in search of authoritative answers and discovered a new Breitkopf edition of Buxtehude's organ works had been published in 2021/22, this time edited by the highly respected Buxtehude performer, Harold Vogel. To my delight I discovered an English version of his Critical Report for the edition available online as a PDF. It makes for very interesting reading (https://www.breitkopf.com/assets/pdf/EB_9305_Kritischer-Bericht_Engl.-Translation_klein.pdf).

As many of you will know, no autograph manuscripts or fair copies of Buxtehude's organ works have come down to us in the composer's own hand. Alas! We are totally dependent on surviving copies made by his pupils and admirers, a situation that has led to a host of discrepancies, confusions, and errors. This situation is further compounded by the fact that most of Buxtehude's originals were almost certainly written in letter tablature format, not the form of staff notation we are familiar with today. Though the tablature system is not without certain advantages it is all too easy for mistakes to be made when transcribing them into staff

notation, mistakes that have persisted down the centuries! There is scope too for confusion as to exactly where the pedals are or are not to be employed! Until a previously unknown stash of Buxtehude autographs emerges from some long unopened cupboard or loft a truly definitive edition of his organ works is simply not possible.

Bearing all that in mind, Vogel's Critical Report does give pretty conclusive clues as to how those two opening pages of BuxWV 149 should be played. The earliest known source for BuxWV 149 is the 'Lindemann Tablature', a collection of works (including nine by Buxtehude) copied in letter tablature around 1713/14 by one Gottfried Lindemann "during his organ apprenticeship in Stettin with the St. Jacob's organist Gottfried Klingenberg or with his student Michael Rohde." Vogel further reveals that "Klingenberg was a student of Buxtehude's in Lübeck up to 1689 and was able to make copies from the manuscripts that are no longer extant." Though

Lindemann's copy is not without errors, Vogel surmises they were already there in the copies he was working from. Despite these errors Buxtehude scholars apparently share the view that Lindemann's copies are as close to the readings and Buxtehude's own notation as we can get. Lindemann dated his copy of BuxWV 149 as being made on 15 May 1714.

Example 4 shows the staff notation transcription of Lindemann's tablature copy of bars 7 and 8 of BuxWV 149. It is immediately apparent that it reveals no evidence whatsoever for the performance of the sextuplets as triplet groupings. Oh ho!

The next earliest copy of BuxWV 149 is contained in a collection known as the 'Berlin MS'. Vogel informs us that recent research has established the likely scribe of the collection (which contains fourteen free organ works by Buxtehude and one of his chorale settings) to be Gerhard Rudolph Albrecht Sievers. It is believed "he may have visited

The image shows a musical score for two staves, treble and bass clef. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain two measures of music. Each measure contains a sextuplet of eighth notes, indicated by a '6' above the notes. The notes in the treble staff are G4, A4, Bb4, C5, Bb4, A4. The notes in the bass staff are G3, F3, E3, D3, C3, B2. The notation is a transcription of Lindemann's tablature copy of bars 7 and 8 of BuxWV 149.

Ex. 4

the Katharineum in Lübeck during a school residence prior to 1729 and probably had there the opportunity of copying the Buxtehudeana from the composer's son-in-law, Johann Christian Schiefferdecker." The Berlin MS was eventually sold to Johann Friedrich Agricola in 1740 at the time Agricola was studying with Bach in Leipzig. The manuscript eventually came to reside in Berlin's Royal Library by way of Bach's first biographer, Forkel, and was the main source for Philipp Spitta's first complete edition of Buxtehude's organ works in 1875/76. The sextuplet configurations in the Berlin MS are notated in the same form as those in the Hedar edition referred to earlier (Example 1), but without the 6 above or below them.

In the light of all this Vogel concludes that the "semi-triple notation" found in Beckmann's Breitkopf edition (Example 3) "is misleading. This notation is not to be found in any source and suggests a triplet grouping, which leads to incorrect emphasis on two triplets in one sextuplet."

So there you have it. It would seem almost everybody (unless my ears have deceived me!), including Vogel himself in his recordings of the complete Buxtehude organ works (for Musikproduktion Dabringhaus und Grimm and released between 1987 and 1993) has been playing the opening two pages of BuxWV 149 incorrectly! Vogel (playing the fabulous Arp Schnitger organ at Noordbroek) starts out with the non-triplet articulation but quickly settles into the more familiar triplet pattern so many others adopt. It makes for quite a radical change if you play the piece without the triplet emphasis, and it certainly makes more sense of bars 15-18. But what about bars 9 and 10? Surely a triplet emphasis gives more interest to the repetition of those adjacent notes (Example 5)? Possibly, but that prolonged, non-triplet repetition of adjacent notes is a device Buxtehude seems to have liked. It appears again towards the end of BuxWV 149 from bar 138 onwards all the way to bar 147. This motif, to my ears at any rate, gives



Ex. 5

an increased sense of intensity and urgency, much as the very same device achieves in bars 49 to 59 of the magnificent d minor Passacaglia (BuxWV 161).

To play triplets or not? The choice is yours! And does it really matter which articulation you go for? After all, we have no idea (and never will!) of exactly how Buxtehude played the work, if indeed he ever did in

public! On balance though I've now decided I'm with Vogel's current position on this matter. I'd be very interested to know what you Journal readers think, and to hear some future recitalists risk breaking with the triplet tradition we've become so used to.

Martin J. Cottam

JOHN BAMFORD (1938 -2023)

A number of NOA Members knew John. In his capacity as organist at St. Botolph's Aldgate in the City of London he was very much the driving force behind the successful restoration in 2006 of that church's 1704 Renatus Harris organ to something akin to its original state. John was subsequently on hand to welcome Association members on our two visits to hear and play this wonderfully characterful and colourful instrument in 2008 and 2017.

I first encountered John during the IAO Congress in Paris in 2002. Between recitals at St. Augustin and Notre Dame d'Auteil I found myself sipping a cooling glass of citron pressé with him as we sat together outside a café on a suitably grand boulevard. I quickly discovered him to be a kindred spirit in our shared

regard not only for the instruments of Aristide Cavallé-Coll but any organ possessed of a particularly beautiful tone. For both of us that often meant the historic instruments we'd heard on recordings or encountered on our individual continental travels.

I was to meet John again several times during the ensuing years. I always looked out for him at London Organ Days and the like. Many might have regarded John as something of a cantankerous type, and he was certainly not unforthcoming in expressing his frustrations or displeasure with certain politicians, church leaders, or whoever and whatever. But his critical observations were invariably accompanied by a trademark twinkle in his eye and a wry smile. I always enjoyed his company as we shared our enthusiasms and no few chuckles together. The tributes and

testimonies delivered at his 'live-streamed' funeral service on April 1st were sincerely heartfelt and warm.

The organ world at large owes an immense debt of gratitude to John for his vision and persistence that resulted in the restoration of the organ at St. Botolph's Aldgate. It was long known to have been built by Renatus Harris and to retain a considerable amount of Harris pipework. But John was convinced

there was more to be discerned and a truer historic voice to be released. The superb restoration by Goetze & Gwynn in 2006 fully validated John's faith in his hard fought mission. As it now stands, the instrument at St. Botolph's is, arguably, the oldest playable parish church organ in the UK. It will be John Bamford's lasting legacy. The man himself will be much missed.

Martin J. Cottam



John Bamford with the magnificently restored c.1704 Renatus Harris organ of St Botolph Aldgate, London in the background.

GARY A RANT (1944-2023)

Gary Rant was born in Norwich in 1944 and lived for the latter part of his life in Poringland.

Gary became archivist of the Organ Club in 2004 having become a member in 1988. His attention to detail and careful documentation is evident in the various online databases available through the Organ Club website: (<https://organclub.org/archive/>)

Alongside the listing of organs visited by the Organ Club and those organs mentioned in *The Organ* over many decades there are listings of organs visited by both the Norfolk and Suffolk Organists' Associations - the Norfolk listings run from 1967 to 2001.

Gary was a very private man and details of his life are sparse. His legacy to the organ world in the form of his databases is nonetheless very substantial.

David Shuker & Mark Jameson

BOOK REVIEW

A HISTORY OF J. W. WALKER & SONS LTD, ORGANBUILDERS

ISBN 9780995541924 British Institute of Organ Studies, Reigate (2023) 396pp, hbk (£30 [incl p&p] available from the BIOS webstore <https://www.bios.org.uk/publications/index.php>)

A history of the notable organbuilding firm of J W Walker & Sons has been long awaited and it is finally here. In recent years the British Institute of Organ Studies (BIOS) has published several highly regarded volumes relating to British organ history, including a facsimile of the Leffler manuscript and a history of the Nicholson firm.

The production standard of the BIOS publications is consistently high and the Walker volume does not disappoint in this regard. The splendid photo on the dustjacket cover is of the 'decadent' (of which more later) 1994 organ of St Chad's RC Cathedral in Birmingham with a case designed by the late David Graebe who was a distinguished architect and had a long association of the firm. On the rear of the dustjacket is a drawing of the much more modest Winsford, Somerset, organ case of 1847 by the author Nicholas Plumley, himself a professional artist and organ advisor. These two images set the tone of the book in its attention to the artistic as well as technical aspects of the history of the Walker business.



Joseph William Walker (1803-1870) founded the business around 1827. The details of Walker's training as an organbuilder are elusive but he seems to have been an apprentice during the last years of the England/Nicholls partnership. The business was flourishing in the 1830s with the production of barrel organ and chamber organs predominant, alongside increasing numbers of orders for larger church organs. The business suffered an almost fatal episode in 1847 when the factory in Francis St., off Tottenham Court Road, caught fire. Despite being underinsured the firm survived and a new factory was built on the same site where the business remained until 1925 when the lease on the property expired. After more than a

decade in rented premises in Acton the business moved to its own freehold, purpose-built factory in Ruislip in 1937.

J W Walker established his business at a propitious moment in the history of British organ building as there was a boom in the demand for church organs during the nineteenth century. However, despite an encouraging start, which included the building of the three-manual and pedal organ for the Exeter Hall in 1839, they never quite got into the front rank of later Victorian organbuilders such as Willis and Hill. This may, in part, be explained by an engaging aspect of the character of Joseph William Walker, which is that his staunch Non-conformist faith mitigated against an aggressive business style - as the Rev F H Sutton noted in a letter in 1871:

You will find Walker a very good organbuilder: I do not myself always admire their organs but that is a mere matter of taste - they are excellent workmen and honest people, and you can select what stops you like.

The book is organised into four parts which include the 'three ages' of the business - 1. Family matters; 2. 1800-1870, Laying the Foundations; 3. 1870-1918, The Halcyon Years; 4. 1922-2021, A Second Century. Part 4 includes a chapter devoted to the case designs

of David Graebe (1937-2016) whose work ranged from neo-classic (All Saints, Northampton) to contemporary (Huddersfield Polytechnic) as well the Pugin-inspired case for St Chad Birmingham (1994). Nicholas Plumley's careful and informative style of writing is exemplified by his description (pp 339-40) of the St Chad organ - In both its sound and appearance:

... the Birmingham organ is definitely 'decadent'. Lest this should sound like a serious criticism of the instrument, it should be pointed out immediately that this is neither intended to be derogatory nor, in fact, necessarily as a compliment even -only an attempt to describe the impression in musical terms left by the St Chad's organ. The term 'decadent' is possibly a misleading one -but it is relatively precise in artistic terms and, of course, refers to the creations of that time following the purity and discipline of the classical period. Decadence can be boring and even slovenly, but decadence can also be very exciting, and the St Chad's organ, together with such masterpieces as Konig's organ in the Grotekerk, Nijmegen and Cliquot's instrument in Poitiers Cathedral, is most definitely that.

*...
After all this, the quite splendid case by David Graebe is, in a way, something of a surprise. With this kind of organ one might have expected something in late classical dress. Instead one is*

confronted with a brilliantly successful Gothic creation in blazing reds, further adorned in earthy browns and dark blues, with shades and details picked out in old gold. In point of fact, of course, the case should be no surprise at all. Certainly it was designed to blend with and compliment A.W.N.Pugin's tall and impressive cathedral with its slender 75ft columns, something it does so successfully that one might be forgiven for thinking that it had always been there. But the essential point is that the organ case is just as much of a pastiche as is the cathedral -possibly more so, and in this it could also be said to reflect the organ itself.

The Walker family ran the business through four generations until the early 1950s when a family split led to the formation of a separate business headed by Peter Walker until his retirement in 1972. In 1975 the business moved out of the hands of the Walker family and into new premises in Brandon, Suffolk. J W Walker & Sons continues to be in business having moved once again to Devizes in Wiltshire (see <https://walkerorgans.com/index.html>).

Supplementary information including a gazetteer of Walker organs, a handlist of known G P England organs and details of early employees of J W Walker is available on the BIOS website

(<https://www.bios.org.uk/publications/supplementary/index.php>).

There is a good index but in view of the length of time that the Walker family was involved in the business it might have been helpful to have a family tree to guide the reader through the successive generations.

During the many years of research preceding publication, Nicholas Plumley had access to business and family records which remain in private hands making the book a privileged account of an otherwise hard-to-access story. His close contact with employees of the Walker firm over many years also

gave him first-hand accounts of the business over the past 50 or so years. We are fortunate that the author is as much interested in the personalities of four generations of the Walker family and their successors as he is in the artistic and technical details of the organs. All of which makes for a very readable book. Furthermore, the admirable policy of BIOS of making their well-produced books available at very reasonable prices is all the more reason to order a copy before stocks run out.

David Shuker

NORWICH WILLIS AT RISK

As this issue of the *Journal* was in preparation the Association learned that proposed redevelopment of the former URC church in Prince's St, Norwich, would entail the removal of the 1875 Father Willis organ (NPOR N05939). What is particularly interesting, and at the same time rather unsettling, about the proposed redevelopment is that great care is being taken to preserve both the exterior and interior of the building which dates from the mid-nineteenth century whilst ignoring the heritage value of the organ which has been part and parcel of the building for almost 150 years.



Interior of former URC church (Photo: NPOR)

The deadline to lodge objections to the proposed redevelopment was Friday 14th September and several members of the Association (including your Editor) have done so. The British Institute of Organ Studies (BIOS) has also taken up the case. It will be interesting to see whether our combined efforts have any effect.

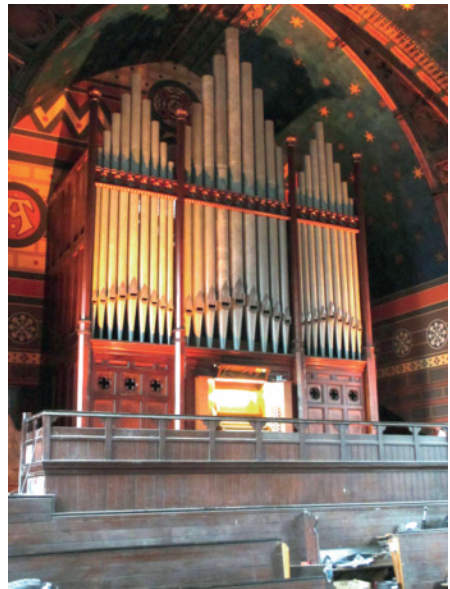
With the plethora of chapel and church closures over the past decade a number of historic organs have either been removed and broken up or, more fortunately, been found new and caring homes. However, there is at least one situation, very similar to the URC church, where a happy co-existence between an organ and theatre/live music venue has been found.

The Cottier Theatre in Glasgow occupies the former Dowanhill Parish Church and functions as a theatre, music and wedding venue. It also houses a three-manual Willis organ (NPOR E01267) on a west gallery (of coincidentally the same date, 1875, as the URC organ). Not only was the organ preserved but it was restored with a lottery grant and is used for regular recitals, as well as being an attractive option for weddings, no doubt.

As I remarked in my Notes at the beginning of this issue, organs often have no-one to champion them.

Why is it that buildings readily attract support for their preservation - and both the exterior and interior of the Princes's Street URC church are undoubtedly attractive - when the 1875 Willis organ - which corresponds to a high point in British organ history - fails to elicit a similar response from conservation architects and the wider public? Perhaps the organ as a musical instrument is too closely associated with liturgical use at a time when churches and religious observance are poorly viewed.

What are we then to do?



The restored 1875 Father Willis organ in the Cottier Theatre, Glasgow (Photo: NPOR)

Organ re-born!

Celebrating the rebuilding of the Cathedral organ

Saturday 11 November 7.00pm

Rutter *Gloria*

Bernstein *Chichester Psalms*

Norwich Cathedral Chamber Choir

Onyx Brass

David Dunnett *Organ*

Ashley Grote *Conductor*

Tickets and further information from
cathedral.org.uk or 0333 666 3366

NORWICH
CATHEDRAL



Organ re-born!

Celebrating the rebuilding of the Cathedral organ

Thursday 16 November 7.00pm

Herbert Howells –

A Celebration

BBC Singers

Ed Balls *Presenter/Conductor*

Nicholas Chalmers *Conductor*

Ashley Grote *Organ*

Tickets and further information from
cathedral.org.uk or 0333 666 3366

singers

BBC
RADIO 3

NORWICH
CATHEDRAL



Organ re-born!

Celebrating the rebuilding of the Cathedral organ



Saturday 25 November 7.00pm

Thomas Trotter gives
the inaugural recital
on the Cathedral's
102-stop pipe organ

Tickets and further information from
cathedral.org.uk or 0333 666 3366

NORWICH
CATHEDRAL





Great Yarmouth Minster
Church Plain NR30 1NE

Lunchtime Recital Organ Recital
Michael Nicholas – Organist Emeritus Norwich Cathedral
in association with the Great Yarmouth Arts Festival

September 27 @ 12:30 pm - 1:15 pm

A free recital with a retiring collection for our organ fund



King's Lynn Minster
Norfolk, PE30 5DQ

Tuesday, 26 September, 2023, 12:30 - 13:10

Lunchtime recital

Adrian Richards

(King's Lynn Minster)

Free, retiring collection



St. Peter Mancroft, Norwich

Saturday, 14 October, 2023 13:00 - 15:00

J S Bach, Clavierübung III complete

Dr Anthony Gritten

(Royal Academy of Music)

Free, retiring collection

Winter Issue of *The Journal*

Please send notices of forthcoming organ recitals by

30th November 2023

to The Editor

editor@norfolkorganists.org.uk

or

info@signofthepipe.com



Norfolk Organists' Association

The art of music as related to the organ



Events

Sunday 22nd to Saturday 28th October 2023

Visit to Groningen, Holland

Tour to hear and play organs in North Holland and Ostfriesland with our guide Sietze De Vries. Based at Martini Hotel, Groningen

Saturday 25th November 2023

The opening recital of the refurbished organ at Norwich Cathedral will be by Thomas Trotter on Saturday November 25 at 7pm.

Wednesday 22nd November 2023

Evensong at Norwich Cathedral

5:30 pm.

Attend the Evensong service, followed by a talk on the recent work carried out by Harrison & Harrison and then a visit to organ loft to play.

Saturday 6th January 2024

Quiz and Chips

St Cuthberts Church Hall, Sprowston Rd, NR7 8TZ

7pm

Cost tbc

