

The Journal



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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 or 07913 801999
Treasurer - Sylvia Martin	01263 731075
Events Secretary - Michael Flatman	07762 015601
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Journal Editor - David Shuker	07970 276070
	info@signofthepipe.com

Committee Members
Henry Macey, Jim Laird

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Front Cover: Bolsward, Martinikerk,
1781 organ by Albertus Anthoni Hinsz
(Photo: Martin Cottam)

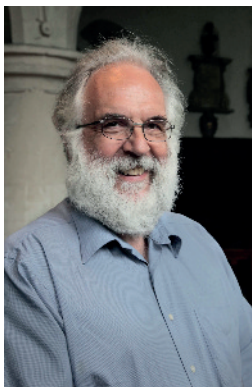
Back Cover: Norden, Ludgerkirche,
organ by Arp Schnitger (1686 and 1692)
(Photo: Martin Cottam)

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Notes from the Editor

One of the highlights of the run-up to Easter this year was attending a performance of J S Bach's *St John Passion* at Norwich Cathedral on 23 March. The role of the Evangelist was very powerfully portrayed by James Gilchrist, who seems to have made it very much his own. The Cathedral Choir and Norwich Baroque under the direction of Ashley Grote amply filled the great sound space of the nave with resources that must be similar to those available to JSB himself.

In this latter regard was interested to hear a conversation with Harry Christophers on Radio 3 recently. During this coming year *The Sixteen* will be on their 26th pilgrimage in churches and cathedrals up and

down the land with a repertoire spanning almost 1,000 years. Their programme is called *Masters of Imitation* and is centred around the work of Orlando de Lassus. Christophers made the important point that medieval church buildings were built with music in mind and, conversely, with those buildings in place, composers created works to be heard in those places. It is therefore important that works by composers such as Lassus are heard in spaces that complement the music.

The particular acoustics of large religious buildings have traditionally presented problems for organ builders - in the medieval church this problem didn't arise as very large cathedrals would have had several organs dotted around according to use. At least one organ builder of my acquaintance takes a three stop box organ with him when visiting potential church clients. A small organ placed in an acoustic 'sweet spot' can be surprisingly effective. However, acoustic arguments do not always win the day for placement in front of west end stained glass windows and other considerations. *C'est la vie!*

SUCH WONDERS!

The 2023 NOA Tour to Groningen & Ostfriesland

(Part 2)

Wednesday 25 October

Norden, Ludgerikirche

To enter Norden's Ludgerikirche is to step into a world of painted box pews, balconies, glazed private boxes and galleries quite unlike anything you will find on our own shores. Wholly different too the organ (III/P 46) built by Arp Schnitger in 1686 and to which he added an Oberpositiv division in 1692. Its configuration is unique in Schnitger's oeuvre, the peculiar spacial demands of the church necessitating the siting of the main organ at an angle in its balcony on the south wall of the choir and a single pedal tower facing into the crossing (see rear cover). If you sit in the nave or under the crossing the Oberpositiv sounds as an Echo division, in the high Gothic choir a main division. Wherever you are in the church the organ sings as a balanced, coherent unity. A resounding testament to Schnitger's genius.

We heard and played this organ on our 2016 tour but its exceptional quality demanded we return. Once again our organist/guide, Sietze de

Vries was a man inspired as he demonstrated the full range of the instrument's tonal resources and colour combinations in his improvised Buxtehude-style fantasia on the chorale 'Nun komm, der Heiden Heiland'. How full-bodied the reeds in the plenum; how weighty the gravitas that is so rarely there in our modern neo-Baroque organs; flutes to die for; brilliant choruses of which you just do not tire... Sietze treated us to a full twenty one minutes worth of glory that, alas, I'm 'forbidden' to share on my YouTube channel (Michael Flatman having alerted me to a notice in the organ loft refusing permission to post unauthorised recordings on social media).



Martin Cottam at the Norden console

Sietze confessed to us that this instrument comes second only to the Groningen Martinikerk organ in his list of all time favourites, and by the very tiniest of margins. For those dedicated to exploring the repertoire of 16th, 17th, and 18th century northern European organ music it would be hard to find a more satisfying, beautiful, and appropriate instrument on which to do so. A perfect instrument in a perfect acoustic. For this state of affairs the organ world is wholly indebted to the genius of the organ builder, Jürgen Ahrend who, between 1981 and 1985, meticulously reconstructed those parts of Schnitger's original conception lost to changing musical fashions in the intervening centuries.

We enjoyed two hours listening to and playing (or attempting to play!) this marvellous instrument. Two days would have been better. Or maybe even two years. At least there was the promise of another fine three course evening meal at the Martini Hotel to salve the pain



The nave of Ludgerikirche, Norden, with the 1692 Arp Schnitger organ in its unique position

of departure and help lure us away and back to Groningen for the night.

Thursday 26 October

Stapelmoor, Evangelisch-Reformierte Kirche

A post-breakfast drive of forty five minutes or so took us back across the border into Ostfriesland, this



The 2023 Groningen and Ostfriesland tour group in front of the replica of the 1734 Louis-Alexandre Clicquot organ at Stapelmoor.

time to the village of Stapelmoor and its fine 14th century cruciform Gothic brick church whose immaculately maintained off-white and pale grey vaulted interior harbours an organ (III/P 24) unique in Germany. Between 1994 and 1997 a consortium of young organ builders from France and Germany comprising Claude Jaccard, Bartelt Immer, and Reinalt Klein pooled their talents to reconstruct a replica of the organ at Houdan (near Paris) built in 1734 by Louis-Alexandre Clicquot. The existing 19th century case in the west gallery at Stapelmoor is helpfully of similar dimensions to that at Houdan though the acoustic there is slightly more spacious. It does seem a pity, however, that the opportunity to provide an idiosyncratic French Baroque-style pedalboard such as still exists at Houdan was not taken.

Though not flawless the various colours at Stapelmoor sound pretty convincing and the organ certainly allows 'authentic' renditions of the French Baroque repertoire. Sietze's improvised suite in a style typical of that era demonstrated several of the classic, characteristic registration possibilities: Plein Jeu, Tierce en Taille, Basse de Trompette, Récit de Nazard, Récit de Cromhone, Grand Jeu. The overall timbre was definitely French.

Some members of our party, perhaps more familiar with the tremendous bombast (and associated acoustic!) of such celebrated instruments as those by François-Henri Clicquot at Poitiers (1791) or Jean-Esprit Isnard at Saint-Maximin-la-Sainte-Baume, Provence (1774) found the organ at Stapelmoor a mite underwhelming. In truth the sound of this instrument is almost certainly more closely akin to that of the late 17th/early 18th century organs the likes of Nivers, De Grigny, Raison, Couperin et al knew and had in mind when they penned their compositions. My own disappointments (aside from the absence of reverberation) had more to do with the inadequacies of my playing and the concluding bottom D of my 'Dialogue de Voix Humaine du 1^{er} Ton' by Chaumont being grotesquely out of tune! But would I be happy to have such a replica French Baroque organ available to me in Norwich? You bet I would!

Weener, Georgskirche

Situated just three miles north of Stapelmoor lies the small town of Weener, once an important port on the River Ems. The nave of the 13th century Gothic brick Georgskirche is long, aisleless, rather plain, and now surmounted by a much later wooden barrel vault. At the east end in 1710 Arp Schnitger, with the aid of his son (Arp Schnitger the



The Arp Schnitger (1710)/ Johann Friedrich Wenthin (1782) organ in the Georgskirche, Weener.

younger) erected a two manual organ with pull-down pedals on the late Gothic rood screen that stood there. As in so many reformed churches in Ostfriesland (e.g. Westerhusen and Uttum. See Part I) the screen was later removed and the chancel effectively walled off. This happened at the Georgskirche sometime around 1780 and in 1782 the Schnitger organ was significantly modified by Johann Friedrich Wenthin who added the pedal division and the gallery on which the

organ now stands. He retained the Schnitger casework and emulated Schnitger's complex mouldings on the new pedal towers and gallery frontage but with added rococo curve and verve. Along with its striking brick red colour scheme and touches of gilding the organ contributes a welcome splash of colour and visual interest.

Following the all too familiar and extensive interventions during the 19th century only six ranks of the Schnitger pipework have made it

through to the present day. However, thanks to meticulous restoration and reconstruction work by Vierdag (1972-77) and Jürgen Ahrend (1978-1983) this organ (II/P 29) once again sounds like a true Schnitger, as gloriously revealed by Sietze with another wondrous improvised set of chorale variations (oh my, that sublime Sexquialter with gentle tremulant; so beautiful!). He took us all by surprise though by concluding it with a rendition of Mendelssohn's ubiquitous Wedding March! No, he hadn't lost the plot; this was his way of marking Michael and Pamela Flatman's 49th wedding anniversary! Meanwhile, Rosemary Evans had organised the purchase of a suitable card for the other tour group members to sign.

The organ at Weener sounded rather finer than I'd anticipated from recordings I'd heard previously. I guess there's nothing quite like being in the room itself and Sietze's registration choices undoubtedly brought the best out of the organ. After we'd taken our own turns on it Tim Patient even went so far as to declare this was the one he wanted to take home with him... those at Norden and the Martinikerk having already been secured, of course!

Sietze had commented at one point on how well Ahrend's carefully voiced Schnitger-style reed stops blended with the other ranks. Before



Robin Bell at Georgskirchen

leaving the organ loft I asked him to do a quick demonstration. For an accompaniment he selected the Rugpositief Quintadena 8', Holpyp 4', and Dulciaan 8' along with the Pedal Subbas 16', Praestant 8', and Octaav 4', and for the solo voice on the main manual the Trompet 8', Holpyp 8', Spitsfluyt 4', and Nasat 3'. He then proceeded without a moment's hesitation to improvise a short prelude on the chorale 'Jesu meine freude' that could easily have been mistaken for something from the 'Orgelbüchlein'. Quite extraordinary, and what truly marvellous sounds. Mercifully I managed to capture it all with my camera's movie function.



Leer, Großen Kirche

A twenty minute drive north from Weener took us to Leer where there was ample time for lunch and an exploration of the attractive streets and waterfront in the historic centre of this sizeable town before the start of our two and a half hour slot at the Großen Kirche. We were even blessed with soft sunshine at times.

The Großen Kirche is a large octagonal building with a tall brick tower at the 'east' end. The interior is encircled by an unbroken white painted gallery overlooking a sea of

dark tan coloured box pews. All is neat, elegant, and airy. The organ (III/P 48) fills the 'east' wall with its splendid case of white painted woodwork and shiny tin-rich pipes. It was built originally by Albertus Anthoni Hinsz in the 1760s incorporating some earlier pipework. Having undergone numerous modifications since then the organ was extensively rebuilt between 2014 and 2018 by Hendrik Ahrend, son of Jürgen Ahrend. Incidentally, their workshop (run by Hendrik since 2005) happens to be based in Loga, an eastern suburb of Leer.



Sietze de Vries with a watchful eye over David Shuker at the Großen Kirche console.

An unusual feature of this organ is the provision of two separate Rückpositiv divisions, left and right, and both with a complete chorus of stops. The action is mechanical throughout necessitating rather complex coupling mechanisms. The labelling of some of the couplers is a little confusing even catching out Sietze at times during his improvised demonstration: at one point a somewhat alarming screech intruded momentarily, and twice there was unanticipated silence for a second or two!

Such unexpected disruptions apart I thought this a magnificent organ seemingly capable of an almost inexhaustible array of colour possibilities, all enhanced by the spacious acoustic. The flutes (some old) are exquisite, and the reeds especially characterful. The left hand Rückpositiv alone possesses an almost turbo-charged French-style 8' Crumhorn and a rascally bucolic 16' Sordun. The chorus work is wondrously full and clear, even glittering at times. As ever with these North German Baroque-style organs everything seems to blend with everything. Yet another organ to take home!

Friday 27 October

All good things must come to an end, as the saying goes. That didn't make having to say goodbye to the hospitality of the Martini Hotel any easier but we did at least have a day experiencing the handiwork of master organ builder Anthoni Albertus Hinsz (1704-1785) to look forward to before our return to home shores. There was an unexpected bonus in store too...

Leens, Petruskerk

The village of Leens lies about three and a half miles from the coast near the border between the provinces of Groningen and Friesland. Inside the 13th century Petruskerk the

organ Hinsz completed in 1734 can be found. To say it looks gob-smackingly spectacular is not to exaggerate. Can this really be a village church organ?! No expense seems to have been spared in providing the organ and gallery with richly carved woodwork. The design of the casework is heavily influenced by that to be found on the mighty organ in the Grote Kerk, Zwolle begun by Arp Schnitger in 1719 and completed after his death by his son, Frans Caspar Schnitger. It was a design Hinsz was to utilise with only minor variations throughout his long career.



The 1734 Hinsz organ in the Petruskerk, Leens, restored by Reil in 2021

Frans Caspar Schnitger died aged just thirty four in 1729. The German born Hinsz took over Frans Caspar's workshop and married his widow in 1732. The organ at Leens (II/P 27) was the second new build instrument Hinsz completed and still very much in the Schnitger tradition. We visited it on our 2012 tour (it was a grey morning back then too!) but the organ was not in the best condition. A thorough restoration was

completed by Reil in 2021 and the organ now looks even more resplendent than ever and sounds superb. Sietze chose the chorale 'Lobe den Herren' (Praise to the Lord, the Almighty) as the theme for another feast of colour and improvised counterpoint with which to demonstrate this organ to the full. Marvellous.

Sietze explained how the organ was paid for by the wealthy local landowner, one Anna Habina Lewe, dowager Van Starckenborg, the patron of the church and whose money funded all the various local amenities. The extravagance of the organ was almost certainly due to the dowager's desire to provide an instrument more impressive than her counterparts in neighbouring settlements could match. It's doubtful whether anyone in the village at the time could properly utilise the full resources of the instrument! We tried our best to, most with rather more success than my own efforts!

With time in hand after we'd each taken our turns Sietze suggested we might make an impromptu visit to his home en route to our next booked destination, a suggestion that was met with unanimous approval. Before long we were following close behind Sietze but he was soon disappearing into the distance! Thank goodness for sat navs and Google maps! The journey to the village of Niezijl did give opportunity to study the local landscape though. There is a superficial resemblance to parts of Norfolk but the dead flat roads are straight rather than winding, the few trees line the roads rather than gathering as copses or tracts of woodland. There was a surprising absence of church towers; villages

here are farther apart than in Norfolk. More surprising still was the lack of reed beds along the roadside ditches and water channels. It's quite an austere landscape but that's more than made up for by the almost unmatched concentration of historic organ gems!

Niezijl, Kerkpad

Sietze lives in a stylishly converted chapel in Niezijl, the main auditorium now the sort of music room most can only dream of. We enjoyed a whole morning here back in 2016 but there was much delight to be had now as Sietze gave us a whistle stop demonstration tour of his extraordinary (and growing!) collection of instruments, both his own and those under his temporary custodianship. In just under half an hour we heard his Thomas Hill organ of 1874, a modern two manual and pedal organ voiced in 17th century style (complete with remarkably effective wind chime Cymbelstern!), a foot pumped regal, the still incomplete main chapel organ (with new pipework by the late Bernhardt Edskes and the talented young organ builder and organist, Sander Booi), a two manual Alexandre harmonium, and finally a charming chamber organ by the 19th century Scottish organ builder, James Bruce (complete with



Sietze de Vries introducing the group to his own growing collection of keyboard instruments

trademark Gothic-style casework). Such bonus riches.

Bolsward, Martinikerk

Having spent the morning with one of Hinsz's earliest creations we now crossed the provincial border into Friesland and westwards to the historic town of Bolsward to enjoy an afternoon with one of his last, the organ he completed in 1781 for the mighty Martinikerk there. The church is immense. Against the side walls of the otherwise completely bare, soaring Gothic chancel stand

some quite amazing medieval choir stalls. Sietze reckons the quality of the wood carving is so high the Reformer iconoclasts couldn't bring themselves to do more than cut off the noses of the figures and not their whole faces. For which we should all be truly grateful!

Gracing the west end in its ornate gallery supported on dark marble coloured columns, the Hinsz organ (III/P 42). It's recognisably a close cousin of the earlier organ at Leens but with a deal more gilding and topped by an array of large, white



The 1781 Hinsz organ in the Martinikerk, Bolsward (see also front cover)

painted musicians and supporters in various states of undress (Sietze thinks them rather overblown). On a dark grey afternoon the spotlights illuminating the organ caused the statues to throw striking, slightly sinister abstract shadows onto the white painted vaults above.

By this stage in his career Hinsz had moved on from the Schnitger style, preferring less aggressively brilliant upperwork, heavier foundation tone, and reeds with less of an assertive edge. The results are darker and warmer though not yet fully romantic. A third manual added

by L. van Dam & Sons in 1861 completed that transition.

Sietze decided to embark on an improvised fantasia in more romantic style for his demonstration (Mendelssohnian? Brahmsian?), its initial quiet meanderings on the foundation stops leading to a sudden flowering of the tune to 'Praise to the Holiest in the Height' which was then explored and developed in various guises and colours, all bathed and enriched by the vast acoustic. Such a shame the less than cheerful, unshaven, woolly hatted custodian of the church

chose this moment to stack some chairs noisily in the north aisle. Adding to his unwelcome aural intrusions a couple of women visitors decided to chat loudly to each other rather than listen to the glories Sietze poured forth from the organ. Ah well. Even they couldn't entirely ruin the tremendous conclusion of Sietze's efforts as the final bars rolled down the enormous length of the church.

The custodian insisted only two of us at a time could join Sietze in the organ loft when our own turn to play came. It proved not to be a problem; we all had our chance (Robin Bell entertaining us with a modern Scottish piece he thought might get him banned!) and it made for much less disturbance around the console - not that that made any difference to the quality of my own playing! Why so nervous?!

As we prepared to make our departure an unfamiliar and arresting torrent of Buxtehude-style music came pouring down the nave. Was this another improvisation? Had Sietze unearthed a hitherto unknown Buxtehude Praeludium? No, it turned out to be Sietze's Conservatoire student, Chàng playing a Praeludium by Buxtehude's long-lived contemporary, Vincent Lübeck. The quality of Chàng's playing and the registrations he utilised imparted such vitality and

monumentality to the music I'd failed to recognise it as Lübeck; it sounded too good to be by him! The concluding tutti even had something of that characteristic 'Schnitger clang' about it. Tremendous! Sietze told me after he'd just kept adding more and more stops for Chàng towards the end! A fitting way to conclude the session and our week.

And so another memorable tour came to its close. Thanks and goodbyes were shared before we made our various ways home, some via the overnight ferry from the Hook, others lingering for a day or two longer in the Netherlands. What a treat to have been able to enjoy such a variety of outstanding instruments played with such imagination and distinction by a prodigiously gifted player of international renown yet so approachable, personable, and encouraging... and all in such agreeable company.

Martin J. Cottam

A reminder: I filmed most of Sietze's improvisations on the tour and have been uploading them onto my YouTube channel. You can find them by following this link:

<https://www.youtube.com/@golgiap1/videos>

QUIZ & CHIPS 2024

On Saturday 6th January, NOA members gathered for what has become our traditional curtain raiser to the year, quiz and chips. Once again we were at St. Cuthbert's Church hall, Sprowston, which is an ideal venue for this event.

We began with delicious fish and chips provided by the nearby Good Frydays fish and chip shop.

Once all had finished eating we then moved onto the quiz, we divided into four teams; Brains quartet, Dulciana, Norfolk Nobbles, and Brahms and Liszt. John Hanton, our quiz master had devised a quiz of eight rounds, each with ten questions. The first six were spoken rounds; Pot luck, Norfolk, UK geography, food and drink, animal world and literature. Before any of these rounds, teams could opt to play their 'Joker' giving double points for that round. Then we had a music round when we heard excerpts of music that had been used as theme tunes or adverts. We had to identify the composer, name of piece and programme it was used in. Three points were available for each answer.

Our team, Brains quartet, anticipated one of the questions with the answer, Dvorak, Largo from New World symphony, Hovis Bread! Some of the others were not so easy. The final round was a picture round. We were shown a picture of a capital city and asked to identify the city and country. Again, some were more obvious than others.

The results were quite close, but the team who came victorious were Norfolk Nobbles. They each received chocolate as a prize. We then left for home after what had been an enjoyable way to spend a cold January evening.

For those who couldn't make it this year, six rounds of questions are given on the following pages with answers on page 18.

If you fancy your chances next year put the date in your diary now and start browsing through the *Encyclopaedia Britannica* to build up your mental agility.

Matthew Bond

QUIZ 2024

Here is your chance to share in the fun of the Quiz - answers on p. 18.

Round 1 Pot Luck

1. Who is R2D2's Robot companion in the *Star Wars* films?
2. In which American state is the town of Santa Claus?
3. In pre-decimal currency how many 'thruppany bits' were they in one pound?
4. Christmas Island is a territory of which sovereign state?
5. Which UK car manufacturer produced the Cowley?
6. Who was Queen of the Greek Gods?
7. What do The Isle of Ely and the Isle of Dogs have in common?
8. Which instrument did the Muppet's Dog Rowlf play?
9. Ni is the chemical symbol for which element?
10. In which country does Hamlet take place?

Round 2 Norfolk

1. Where does the stone which Norwich Cathedral was originally built come from?
2. Where in the county can you find the Bells that inspired the carol "Ding Dong Merrily on High"?
3. What is the title of the book written by Arthur Ransome after a holiday on the Broads?
4. Frederick Savage was born in poverty at Alysham but became Mayor of Lynn in 1889, what is known for inventing?
5. Which town was founded in 1881 as a railway town near the deserted village of Burgh Parva?
6. Wing Commander Ken Wallis, holder of the Auto Gyro altitude record, did some Auto Gyro stunt flying in which Bond Film?
7. What is the oldest Pub in Norwich Called?
8. Name the singer known as the Swedish Nightingale who raised £1200 to found a Children's Hospital in Norwich?
9. Rector William Elwin built which striking Norfolk Church with many pinnacles?
10. Norfolk has many windmills but which is the tallest?

Round 3 UK Geography

1. Where are Waverley and Haymarket Stations?
2. On which river does Sheffield stand?
3. After the lake district which is England's largest National Park?
4. Which Square is in the front of the Palace of Westminster?
5. Which waterway divides the Isle of Wight from the mainland?
6. Where is Beaumaris Castle?
7. Where is the Cathedral Church of St Michael consecrated in 1962?
8. Which hills divide England and Scotland.
9. Which is further North, Liverpool or Leeds?
10. How many counties have a border with Cornwall?

Round 4 Food and Drink

1. What is the flavour of Kummel?
2. What are Surtinas?
3. Which fruit flavour is used in crepes suzette?
4. Which flavoured liqueur is used to make Kir?

5. From which part of France does Calvados originate?
6. What is arborio?
7. Which liqueur is used to make a Sidecar?
8. What type of flour is traditionally used in blinis?
9. What is Sake wine made from?
10. In which century was chocolate introduced into the UK?

Round 5 Animal World

1. In mammals the Asian elephant is second but man has the longest- what?
2. What type of leaves does a Koala feed on?
3. A jenny is a female - what?
4. What name is given to a baby kangaroo?
5. What -ology is the study of animals?
6. Which monkey has a blue and red Face?
7. What colour is an Ocelot?

8. The brown Bear is also known as?
9. What is the only truly amphibious member of the weasel family?
10. Which extinct animal's name is the Portuguese for stupid
4. In H Rider Haggard's novel "She", What is the name of she who must be obeyed ?
5. What was the name of D. H. Lawrence's last novel?
6. When was "A Christmas Carol" by Charles Dickens written ?

Round 6 Literature

1. The hero Beowulf faces a monster know by what name?
2. Where is the novel "Crime and Punishment" by Fyodor Dostoevsky set.
3. "The past is a foreign country, they do things differently there" is a quote from which L.P Hartley novel?
7. Which University did Dr Seuss (Theodor Seuss Geisel) attend?
8. What is the Nationality of Hercule Poirot?
9. How many children did Mrs Bennet have in Jane Austen's "Pride and Prejudice"?
10. Where was author John Buchan born?

Quiz answers

Round 1. 1. C3PO 2. Indiana 3. 80 4. Australia 5 Morris 6. Hera 7. They are not surrounded by water 8. Piano 9. Nickel 10. Denmark **Round 2.** 1. Normandy 2. Little Walsingham Parish Church behind the Priory Grounds 3. Coot Club 4. Steam Driven rides and roundabouts 5. Melton Constable 6. You Only Live Twice 7. Adam and Eve (1249) 8. Jenny Lind 9. Booton 10. Sutton **Round 3.** 1. Edinburgh 2. Don 3. Yorkshire Dales 4. Parliament Square 5. The Solent 6. Anglesey 7. Coventry 8. Cheviot 9. Leeds 10. One - Devon **Round 4** 1. Caraway 2. Citrus fruits 3. Orange 4. Blackcurrant 5. Normandy 6. Italian rice 7. Cointreau 8. Buckwheat 9. Rice 10. 17th **Round 5.** 1. Lifespan 2. Eucalytus 3. Donkey 4. A joey 5. Zoology 6. Mandrill 7. Yellow with Black markings 8. Grizzly 9. Otter 10. Dodo **Round 6.** 1. Grendel 2. St Petersburg 3. The Go-Between 4. Ayesha 5. Lady Chatterley's Lover 6. 1843 7. Lincoln College, Oxford 8. Belgian 9, Five 10. Perth, Scotland

Proposed N.O.A. Organ Tour Of The Basque Country, Northern Spain.

Following our highly successful visit to Groningen in October 2023, I am sounding out interest for an organ tour of seven organs centered around San Sebastián, Northern Spain. I have just returned from there to make preliminary arrangements. There will be a maximum of 16 places on this visit.

The tour would be from Monday 28th October 2024 to Friday 1st November and the itinerary would be as follows: You might like to extend the visit at either end to tour the area further.

Monday 28th October 2024:

Travel options to San Sebastián include flying to Bilbao or Biarritz then bus to San Sebastián or train via Eurostar and Paris to Hendaye, then local train to San Sebastián, or drive!

29th to 31st October: Visits to hear and play the following organs:-

Tuesday 29th October 2024

San Sebastián: Basilica Santa Maria del Coro: Cavaillé-Coll (1863) - III/P
<http://organos.gipuzkoakultura.net/html/organos/smcorodonostia.html>

San Sebastián: Iglesia de San Vicente: Cavaillé-Coll (1868) extended by the Puget house in Toulouse in 1893 and renovated by Mutin in 1904 - III/P
<http://organos.gipuzkoakultura.net/html/organos/donostiasanvicente.html>

Aiete: Iglesia Gurutzeaga: Baroque organ (1768) by Franco Antonio San Juan. (One split manual 45 notes - 21 left hand and 24 right hand)
<http://organos.gipuzkoakultura.net/html/organos/aiete.html>

Wednesday 30th October 2024

Azkoitia: Cavaillé-Coll (1898) from the parish of Santa Maria la Real - III/P
<http://organos.gipuzkoakultura.net/html/organos/azkoitia.html>

Loyola: San Ignacio de Loyola: EF Walcker & Co, (1914) - II/P
<http://organos.gipuzkoakultura.net/html/organos/donostialoiola.html>

Thursday 31st October 2024

Usurbil: Cavaillé-Coll/Mutin (1907/1920) from the parish of San Salvador - III/P <http://organos.gipuzkoakultura.net/html/organos/usurbil.html>

Touloosa: Stoltz Frères organ (1885) from the Santa María parish - III/P <http://organos.gipuzkoakultura.net/html/organos/tolosa.html>

Friday 1st November 2024 Travel home by your chosen route.

Other Information:

The cost of the organ part of this tour will be €1600 (Approx. £1400). This includes a donation to each of the seven churches we visit and Loreto Aramendi's professional fee. So if we get 10 people that would be about £140 each, or, if we get 16, £87.50 each. All other expenses will be paid individually, i.e. travel to and from San Sebastián, hotel costs and travel around the region by public transport. Debit/Credit cards are widely accepted for all of these in the area.

There are many ways to travel to San Sebastián. These are to drive via Ferry or the Channel Tunnel or by train via Paris and Hendaye, but by far the quickest and cheapest option is to fly to Bilbao from Gatwick (flight time approx 1 hour 30 mins).. From the airport there is an express coach every hour to San Sebastián. The journey time 1 hour 15 minutes and at the time of writing, the fare is €17 each way. There is also the option to fly to Biarritz. Flights from London City Airport direct to San Sebastián are also available but are much more expensive.

If everybody opts to fly, we will use the excellent public transport in the area to visit each church that is not in the city centre. The buses and trains are frequent and reasonably priced.

Accommodation is yet to be arranged but Loreto is making enquiries on our behalf.

That is all the information I have so far but if you would like to book a place, please contact me via e-mail: mikefl@talktalk.net or phone 0776 201 5601.

Michael Flatman (Events Secretary)

The Parish Church of St Peter and St Paul, Eye, Suffolk.

Saturday, 23 March 2024

Crossing over the border into a neighbouring region could be a risky business for any geographically-defined organisation but the Norfolk Association managed a very good turnout for its recent visit to Eye in Suffolk. This small historic market town boasts over one hundred listed buildings around its centre with the star being the Grade I listed parish church of St Peter and St Paul. The west face of the imposing 15th-century church tower is a fine example of flushwork, a type of decoration almost unique to East Anglia and Essex. This attractive decorative style consists of stone panels filled with knapped flints, which were readily available locally, and was an economic alternative to dressed stone that was scarce in East Anglia (see some fine photographs on the Suffolk Churches website at www.suffolkchurches.co.uk/eye.htm).

Entering through the west door gave into a very light (and warm!) interior

with one's eye drawn to the very fine screen. The base of the 15th-century screen survives, with its typical painted panels under the arches, but the loft above is the work of Sir Ninian Comper in 1925. As at Lound, which the Association visited last year, Comper also provided a striking font cover.



It is likely that the pre-Reformation town of Eye had several organs as the nearby Benedictine Abbey were recorded as having 'an old payer of organs' in 1536 and the parish church itself is likely to have had an organ. In 1739 the London organ builders John Harris and John Byfield

built a two-manual organ for the parish church that was located on a gallery at the west end - a typical position for an eighteenth-century English church organ. This organ remained in use until the middle of the nineteenth century when the church had rather fallen into disrepair. Renovation of the church involved taking down the organ gallery with subsequent rebuilding of the organ by J W Walker & Sons in 1869 after which it was installed in the north chancel aisle. At this point it is likely that much of the original pipework was reused. After several rebuilds and other interventions the organ was dismantled in 2009 with pipework being dispersed among several East Anglian instruments. In 2014 a three-manual Binns organ was installed and this is the current instrument in the church.

In 1888 James Jepson Binns built a three-manual organ for St Mark Woodhouse Leeds with 38 speaking stops (NPOR N02841). The church closed in 1997 and the redundant organ was acquired for Eye Parish Church. After storage for several years the organ was rebuilt and installed by E J Johnson and Son of Cambridge in 2014. The organ is located in the north chancel aisle behind limed wooden panels. The current specification includes 43 speaking stops across three divisions (NPOR K01279 - with the Choir

Suabe Flute 4' listed erroneously as 8') with a handsome mobile console. The motifs of two ship's helms are incorporated into the music desk - a perhaps surprising feature for landlocked Eye until one realises that the console was a gift in memory of one of the members of Everard shipping family.



Director of Music Tim Patient introduced the organ by saying that he was enormously impressed by its potential for playing the classical repertoire and demonstrated this with a performance of J S Bach's 'St Anne' fugue (BWV 552). All in all, the fine spring weather topped off a very interesting visit across 'the border'.

David Shuker

The historical information in this article comes from *The Organs of Eye Parish Church and related matters* by Colin Bartlett (undated, available from Tim Patient).

Thorpe St Andrew Church

River Green NR7 0EW

Recitals start at 1pm

Refreshments from 12.00 noon

Free Admission - donations
gratefully received

1st May Andrew Hayden

8th May Alessandro Bianchi

15th May John Carnelley

22nd May Robbie Carroll
(Norwich Cathedral Assistant Organist)

29th May David Baker

Organ Recitals at St Nicholas, North Walsham, NR28 9BT

All starting at 12:30pm,
Free Admission with retiring collection.

JUNE

13th Richard Bower (Dereham)

20th Jason Lambert (Costessey)

27th John Carnelley (Aylsham)

JULY

4th James Lilwall (Bawdeswell)

11th Andrew Howarth (West
Runton)

18th Harry Macey (Aylsham)

25th Tim Patient (Eye)

Organ recitals at St. Mary's Parish Church Happisburgh

Church Street, Norfolk NR12 0PL

Celebrating the colourful voices of the
fine organ

Saturday 4th May

Robbie Carroll (assistant
organist, Norwich Cathedral)

Saturday 1st June

David Ballard (Aylsham)

Saturday 6th July

Matthew Bond (North
Walsham)

Saturday 3rd August

Timothy Patient (Eye Parish
Church, Suffolk)

All recitals start at 7.30pm
and conclude at 8.45pm (when light
refreshments will be served)

Free entry

Retiring donations will be gratefully
received to maintain the church organ
fund

Your support at these recitals will be
warmly appreciated

Enquiries to david on (01603) -
612206

Email: davidaberwick@gmail.com

Visit: www.organrecitals.uk



Organ Recitals 2024

Tuesday Lunchtime, 12:30pm

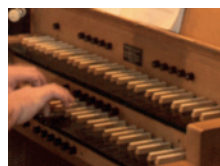
Free admission with retiring collection

Café open from 10:30am

7 May	Adrian Richards	King's Lynn Minster
14 May	Anthony Gritten	Royal Academy of Music
21 May	Anthony Baldery	Centenary Methodist Church, Boston
28 May	Pavlos Triantaris	Letchworth Traditional Church
4 June	Mark Jones	Holt Parish Church
11 June	John Carnelley	Aylsham
18 June	Peter Godden	King's Lynn
25 June	Richard Vogt	All Saints', Litcham
2 July	Angela Sones	Lichfield
9 July	Rebekah Okpoti	Director of Music, Lancaster Priory
16 July	John Lyon	The Parish of Boston
23 July	Loreto Aramendi	Organista titular del órgano Cavaillé-Coll (1863) de la Basílica Santa María del Coro, San Sebastián
30 July	Adrian Richards	King's Lynn Minster

Most recitals will be accompanied by a big screen

For more information see www.kingslynnminster.org our Facebook page and on www.organrecitals.uk



Norfolk Organists' Association

The art of music as related to the organ



Events

Saturday 6th April 2024

St Mary the Virgin, Happisburgh, NR12 0PP

- 1100 Annual General Meeting
- 1145 Short Talk on the history of the church (a member of the church)
- 1200 Short Talk on the organ and its restoration (2019) by Richard Bower (David Berwick)
- 1230 LUNCH (packed lunch or Hill House Inn, Happisburgh Rd., NR12 0PW.
- 1330 Mini-recital : Harry Macey, Matthew Bond & Tim Patient.
- 1400 Open console
- 1445-1500 End and depart

Saturday 18th May 2024

Held at the Lecture Room, Rosebery Road Methodist Church, Norwich, NR3 3AB

2 p.m. - Desert Island Discs

Our castaway this year is Dr. David Flood, interviewed by Ron Watson about his life and selection of music.

Saturday 29th June 2024

Gressenhall Lodge, Longham Road, Gressenhall, Norfolk, NR19 2QJ

3 p.m. - President's Day 2 2024

Our President and his wife are kindly hosting this event at their home in Gressenhall. There is the opportunity to explore Adrian's wonderful Hauptwerk organ, meet the Alpacas and have a convivial social occasion with fellow members. Refreshments will be provided.

Saturday 3rd August 2024

Young Organists' Platform Concert

(A joint venture between Aylsham Church and the N.O.A.) at Aylsham Parish Church, Market Place Aylsham, NR11 6EH.

11 a.m. to 12 noon - Coffee Morning, followed by

12:15 p.m. to 1 p.m. Young Organists' Recital.

