

The Journal

The background image shows the interior of a large church. In the center, there is a large, ornate organ with many pipes. Below the organ, on a balcony, two people are standing. The balcony has a curved front with text in Basque. The church has a high, arched ceiling with stone ribs. In the foreground, there are wooden pews and a staircase leading up to the balcony.

Tur osoa,

egiozu irrintei

Jainkoari!

Winter 2024

Number 130

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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Front Cover

Usúrbil near San Sebastián, Spain. The Cavaillé-Coll/Mutin organ built originally for the Château d'Ilbarritz, near Biarritz, in 1907 and moved to the church in 1920 (*Photo: Martin Cottam*).

Back Cover

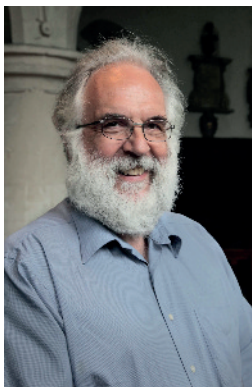
St George Colegate, Norwich. The 1798/1802 G P England organ
(*Photo: Anne Page*)

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Notes from the Editor

The past few weeks have been a time of climate extremes for me - not because of global warming, but because of organs. The thousand-plus miles at the end of October that took our intrepid group of Association members to the Basque country was rewarded by summer temperatures alongside a sumptuous feast of organs (see page 8ff). A bare fortnight later Linda and I were on the high road to Scotland to dismantle and store a fine early-nineteenth century organ. We had got no farther than Huddersfield when snow began to fall and by the time we got to Aberdeen the snow was crisp underfoot in sub-zero temperatures. We will go back in early summer next year

to reassemble the organ in its new home in the same city.

The reports of the travels of Association members might attract the comment that the Journal is full of pictures of foreign organs rather than our home grown splendours. It is the case that distance lends enchantment and in foreign lands they do things, perhaps, refreshingly different. I am therefore pleased to include in this issue news of an excellent set of recordings, covering almost a century, of organs built by William Hill & Son (see page 23. Note, however, that the prime mover of this excellent project is German organist Hannes Ludwig who is overseeing the installation of a large 1904 Hill & Son organ in Prenzlau that came from a church in Scotland.

What better way to celebrate one of the fine, restrained jewels of our British organ heritage than to play them under the guidance of Anne Page. Members were put through their paces on the late-eighteenth century England organ at St George Colegate (see page 2).

MASTERCLASS ON 18TH- CENTURY ENGLISH ORGAN MUSIC with ANNE PAGE

St George Colegate
Saturday 12th October 2024

Following on from the very successful Masterclass on the French harmonium that **Anne Page** ran for the Association last year, St George Colegate was again the venue for another session, this time around eighteenth-century English music using the 1798/1802 George Pike England organ (NPOR N06500 - see back cover). The organ was originally a one-manual instrument typical of the period with a long GG-compass keyboard (now the Great manual) and no pedals. A C-compass Swell was added by Mark Noble in 1872 with a pedal bourdon being added in the mid-20th century. With much of the organ retaining its original configuration it is an ideal instrument on which to explore the 18th-century repertoire.

David Shuker chose to play William Herschel's *Sonata in C* composed in 1766. This jolly little piece begins with a series of short

semiquaver runs which David had miscounted in his preparation – the correct timing giving a rather more impish start. The second part of the Sonata made use of the full GG-compass with octaves in the left hand, the lowest notes of which would otherwise have to be played on pedals on a C-compass organ.

William Boyce's *Voluntary 1* (**Clare MacArthur**) is a Trumpet voluntary written for an organ with two and a half manuals: Great and Choir (both long compass) and short compass Echo or Swell (from fiddle G or middle C) with solo stops which provide an echo of the Great solo stops. The bass would be played on the Choir, the solo on the Great and the echos on the Swell. With the organ at St George's without the third keyboard we had to find a solution using the two we had.

The John Bennett *Voluntary X in D major* played by **Matthew Bond** had lots of sharp accidentals which highlighted the question of tuning of early English organs. This voluntary dates from 1758 when Bennett's organ at St Dionysis Backchurch in London would have been tuned to an unequal temperament meaning that



Left: St George, Colegate,
Norwich (*Photo: Anne Page*)

Below: Console of the
1789/1802 England organ
with GG-compass Great with
later addition of a C-compass
Swell (*Photo: Anne Page*)





Some Masterclass players: (clockwise)
Martin Cottam, Clare MacArthur,
Trinity Yiu, Matthew Bond
(Photos: David Shuker)



‘home’ keys (those with few sharps or flats) would tend to sound better in tune than the more ‘remote’ keys – a distinction that is lacking with modern equal temperament.

A Fancy for Lady Neville by William Byrd played with great panache by **Trinity Yiu** allowed Anne Page to introduce a discussion about alternative fingerings that might be more suitable for early repertoire. Several early treatises on virginal music indicate that in some cases fingering patterns such as 3,4,3,4,.. lead to distinct articulations that might get obscured by modern fingerings.

Colin Hazell played Blow’s *Voluntary for a single organ in D major* in an arrangement with pedals which illustrated that some early repertoire had been adapted as fashions of interpretation had evolved over the past two centuries or so.

Martin Cottam’s rendering of Samuel Felsted’s *Voluntary I* led to a very interesting discussion of practice strategies. Martin suggested that his approach was to: 1. Look at the score; 2. Play with the score; 3. Practice at the keyboard with no score; 4.

Practice in head only. Perhaps this is a challenge to those of us who struggle to commit to memory even the simplest of pieces, or do we need to practice more systematically?

All in all, Anne Page’s Masterclass covered a lot of ground with respect to the eighteenth-century organ repertoire, including: the importance of the GG-compass keyboard, registration without playing aids, articulation and fingering, and the effect of temperament. Norfolk is fortunate in having a large number of organs which retain original features such as GG-compass keyboards – let’s make use of them to their best advantage with a suitable choice of repertoire and technique.

David Shuker

The Historic Organ Sound Archive (curated by Anne Page) has recordings of several 18th-century Norfolk organs.

Wymondham Abbey

https://www.youtube.com/watch?v=_WOITA827vc

Thornage

<https://www.youtube.com/watch?v=XqUmyxa18kk>

Hillington

<https://www.youtube.com/watch?v=j3W-5cvMZLI>

NORFOLK ORGANISTS' VISIT TO NORWICH CATHEDRAL

November 2024

It was a very cold evening as I sat in traffic going to the Cathedral on Thursday 21st November. The car said it was -3 degrees outside. Sadly, the traffic meant that I turned up late to miss much of Evensong which was sung by Lay Clerks and Choral Scholars. Plainsong Psalm and Responses, *Magnificat octavi toni* by Lassus; *Nunc dimittis terti toni* by Victoria; and the anthem *Cantatibus organis* by Marenzio. This was followed by a performance of Bach 'Great' C major Fugue, BWV547, stylishly played by Michael Stoddart (who is standing in for Robbie Carroll

after his departure to a new appointment at Rochester Cathedral).

David Dunnett welcomed the small but choice party of seven to the cathedral and organ loft, and handed us over to Michael who kindly looked after us for the next hour or so. As can be seen from the pictures, we enjoyed much fun (and noise) in an empty cathedral, about which we were able to wander around at our leisure.

This is of course a yearly booking and a most enjoyable evening. Don't forget to mark this in your diaries for about the same time in November 2025.

Adrian Richards





(Photos: Adrian Richards)

BLAZING GLORIES!

The 2024 NOA Tour to the Basque Country

(Part 1)

Loreto Aramendi is a Spanish virtuoso organist who also happens to preside over an unaltered Aristide Cavaillé-Coll organ in the church of Santa Maria del Coro in San Sebastián on the coast of Spain's Basque Country. This magnificent instrument was built in 1863 and is almost identical in specification to the celebrated organ installed just four years earlier in the

church of Ste-Clotilde in Paris that so inspired the organ works of César Franck. That particular instrument has been irredeemably altered over the years, but the San Sebastián organ, recently fully restored, could be regarded as fine a vehicle for Franck's music as any still intact.

Over the last six years or so Michael and Pamela Flatman have established and nurtured a warm friendship with Loreto and the idea of a NOA tour to San Sebastián duly began to take root. The presence of several



The spectacular setting of San Sebastian in the Basque country
(Photo: Linda Shuker)

more notable Cavaillé-Coll instruments in the city and surrounding countryside made the case to go all the more compelling and over the course of several months Michael and Loreto worked hard to put together an itinerary to make any devotee of Cavaillé-Coll's oeuvre drool with eager anticipation! We can't thank them enough for their efforts without which this tour could never have taken place.

On Monday 28th October the tour's ten participants proceeded to the elegant Spanish resort by various modes of transportation: coach; train, plane and coach; and train alone. David and Linda Shuker won the unofficial race by travelling overnight with Flixbus from Victoria coach station and via Paris, arriving safely on the Monday morning. Tim Patient brought up the rear, arriving late on Monday evening after his epic train journey from Norwich (05.30 departure!) via St. Pancras, Paris, and Bordeaux.

Aside from everyone arriving safely, Michael's main concern was the quality of our hotel.

Hotel accommodation in San Sebastián is expensive but a two star hotel located just one street away from the main promenade and beach had been found offering unexpectedly reasonable rates. Too good to be true, surely? But no: the Hostal Bahia proved to be ideal for our needs providing friendly service, comfortable and immaculately clean *en suite* rooms, and a perfectly adequate continental-style breakfast -though the immovable 8am start time for breakfast meant we often had to rush through it somewhat to make sure we made our transport connections in time! The Spanish are an evening culture people!

Tuesday 29 October

Usúrbil, Iglesia de San Salvador

In contrast to our Groningen tours we were entirely dependent this time on public transport rather than tour members' cars to convey us between our various venues. Fortunately public transport in the Basque Country proved to be efficient, clean, reliable, and

inexpensive. It was only a short walk from our hotel to the San Sebastián Amara station where Loreto was already waiting, happy and excited to meet us (a little nervous too, Michael told me later). Warm greetings were exchanged and tickets purchased in good time for the 08.50 train to Usúrbil just fourteen minutes ride away. We passed sunlit apartment blocks on hillsides sheltering various industrial concerns in the valleys between them; a sort of semi-industrial, semi-mountainous countryside, the unbuilt-on hills mostly wooded.

Warm autumnal sunshine imparted a golden glow to the pale ochre grey stone of the San Salvador church, its otherwise plain, almost fortress-like buttressed southern façade adorned along its entire length by an elegant arcaded gallery. Having collected the all important key Loreto granted us private access to the large and surprisingly plain aisle-less 16th/17th century interior with Gothic-style ribbed vaults above. There, high in a west gallery, the object of our quest: a Cavaillé-

Coll/Mutin organ dating from 1907 (i.e. built eight years after Cavaillé-Coll's death). With what eager anticipation we ascended the various wide stairways to the spacious organ loft! (See cover photo).

Commissioned by the decidedly eccentric, fabulously rich and misanthropic Baron de l'Espée the organ was originally built for his curiosity of a castle, the Château d'Ilbarritz on the southern outskirts of Biarritz. Of some sixty two stops it replaced an even larger organ closely modelled on the magnificent Cavaillé-Coll organ built for the Albert Hall in Sheffield that was later so tragically destroyed by fire in 1937. That previous Ilbarritz organ now graces the organ gallery of the Sacré Coeur Basilica in Montmartre. The Baron was a devotee of Wagner and the new organ possessed various unusual features, both tonal and mechanical, designed to enhance the performance of transcriptions of his music. These included an extra three notes at the bass end of the pedalboard (now coloured black to alert any unwary organist!).

The organ came to Usúrbil in much reduced form in 1920 but successive modifications and rebuilds, the last by Denis Lacorre in 2010 working with great expertise in the Cavaillé-Coll tradition, has resulted in the present instrument of three manuals and forty three stops (arrayed along angled, terraced stop jambs). Loreto guided us around the geography and often unorthodox mechanical accoutrements of the organ before treating us to a brief demonstration of its sound: the exhilarating tutti and the lush but transparent warmth of the foundation stops.

Oh my! Even so, Loreto tantalisingly told me this organ did not possess quite such a "full" sound as the Cavaillé-Coll at her own church!

All the expected sonorities and qualities of a Cavaillé-Coll organ were immediately apparent even in what is, in truth, a

slight oddity of an organ: the gorgeousness of the strings (more intense and powerful than our English equivalents), the soaring, singing beauty of the flutes, the fiery reeds, the perfection and transparency of the blend even as 8ft flue stops alone were added together en masse. I had opportunity to judge the sound both from close proximity in the organ gallery and from the floor of the nave to which I transferred for a time as various members of our group took their turns on the organ. Tim Patient's rendition of Duruflé's variations on 'Veni



Usúrbil; Loreto Aramendi and the Cavaillé-Coll/Mutin console

Creator' certainly made my heart sing. One feature that particularly struck me was the delicacy and clarity of the upperwork. There was sufficient brilliance but with no trace of screechiness or screaminess - a quality shared by all the Cavaillé-Coll organs we played. The complexity and clarity of tone and blend had no problem surviving the generous acoustic. All the churches we visited were blessed with such ample acoustics into which the organs roared or sang to advantage. Sigh...

It was with some trepidation I took my own turn at the console, my first ever opportunity to play a Cavaillé-Coll. I chose to ease myself into the experience with J.S.Bach's manuals only 'Erbarm dich mein, O Herre Gott' (BWV 731). I particularly wanted to hear how it sounded with a full selection of the 8ft 'Fonds', all three manuals coupled together. I eschewed Loreto's suggestion of adding a 4ft stop to help enhance the melody line. How rich, warm and sumptuous yet clear my chosen 8ft mélange. With the Barker levers keeping

the touch light and even it all felt very comfortable to play, encouraging an unashamedly romantic expressiveness. So very satisfying (despite my inevitable nerves and slips!). At Loreto's gentle insistence I did then play the first section again with the addition of the 4ft stop. Needless to say it was an improvement. Oh, how it sang! I should have listened to the expert!

What a glorious start to our adventure! Retracing our steps to the station after almost two hours at the church we caught the 11.24 back to San Sebastián where we transferred on to a bus for the short drive to Aiete, a suburb of the city.

Aiete, Iglesia Gurutzeaga

Chatting with tour members as we alighted from the bus and climbed the gentle hill from the bus stop I hardly took notice of this church until we passed through its open side door. I had to check on Google Streetview while writing this article that the church does actually look like a church. And it does! A rather neat affair in fact, built in 1926

with a pleasing mix of exposed stone and cement rendered exterior walls. Inside we found a large, plain room with a flat wooden ceiling and a balustraded gallery ranged round three sides on concrete supporting frames. In the centre of the notional western side of the gallery stands what looks to be a tall chamber organ immediately distinguishable from those we are used to here in England by the battery of horizontal trumpet pipes thrusting forth from above the console! Welcome to Spain!

The organ was built by one Franco Antonio San Juan in 1768 for a monastery in Burgos. This is a rather special instrument as Loreto explained and demonstrated to excellent effect while the warm early afternoon sun shone through clear windows. The single manual, as so often in Spain, is a split keyboard, the break occurring between middle C and C# if I recall correctly. Seven registers are duplicated on the bass and

treble sides with a six rank 'Corneta' available in the treble alone. It all makes for a remarkably versatile instrument though it does possess the dreaded short octave configuration at the bottom end



Aiete: Loreto Aramendi and David Shuker at the 1768 Franco Antonio San Juan organ

of the compass -something we were familiar with in the Netherlands but still a trap for the unwary!

There is a lovely 8ft 'Flautado' but no 4ft stop. The addition of the 2ft, Twelfth, and the various upper harmonics secures a highly distinctive chorus of almost bird-like character and clarity but one that never squeaks or squawks. There is something about the sound of Iberian organs that I can only describe as having a sort of piquant, rustic, almost peasant-like quality. I can't help but think

of village life being played out under the glare and heat of the harsh, unforgiving Spanish sun.

And talking of heat there is also that horizontal 8ft 'Clarín' ('Claroncillo' in the bass)! Fabulous, and remarkably in tune it was too! The organ is quite in your face at the console or if you stand in the direct line of fire(!). But move just a yard or three to one side and the room quickly

takes over with its surprisingly spacious acoustic, softening the blow(!) and blending everything to perfection without loss of clarity. What a truly marvellous experience! What a very special organ!

We delighted in taking our various turns, some having even managed to dig out suitable repertoire especially for this particular organ. Tim Patient was press-ganged into sight-reading José Lidon's 'Sonata de Primo Tono' which gave opportunity to hear full organ including the 'Clarín'. And a most commendable



Aiete; the 1768 Franco Antonio San Juan organ in the Iglesia Gurutzeaga

fist he made of it too. Such exciting sounds! For my part I played safe with J.S.Bach's 'Wer nur den lieben Gott läßt walten' (BWV 691) having first checked with Loreto that the organ's temperament would allow me to. She said it would probably once have been 'mesotonic' but is now more or less equal. I initially played through on 'Flautado' 8ft alone; beautiful, the exquisitely light touch being perfect for the execution of ornaments. With Loreto's encouragement I played it three times more with a different solo colour in the right hand each time, mostly to good effect. The second option -at her suggestion- employed the 'Clarin'! Hardly ideal, especially as, unlike the rest of the organ, the speech of these pipes is not always prompt. The third attempt employed the 'Corneta' as the solo voice; it worked like a dream.

Our two booked hours in the church at an end Loreto had to leave us to teach at the city's conservatoire, but not before directing us to a bakery cum café around the corner. And how very agreeable it was to be able to sit

in the sun out the back with our coffees or thick hot chocolates and various pastries, wooded hills visible in the distance. Once back in San Sebastián we were free to spend the rest of the afternoon exploring or just resting and reflecting on the delights enjoyed thus far. Michael led a walk into the old town where we partook of more hot drinks in the wonderfully elegant and arcaded square known as La Plaza de la Constitución (apparently once used as a bullring!). The return walk along the promenade afforded glorious views of the sun dipping below clouds on the horizon beyond the oh so serene waters of the bay. Idyll. Come the evening the search for somewhere for the whole group to eat together was not entirely straightforward. Many in our group prefer to eat early in the evening; most Spanish restaurants don't even open till 8 or 9 o'clock in the evening! Thankfully we did locate somewhere suitable not far from our hotel. Linda Shuker and I particularly enjoyed sharing a 75cl bottle of the excellent local

(Usúrbil) cider... a treat we were very happy to repeat on our last evening!

Wednesday 30 October

San Sebastián, Basilica Santa Maria del Coro

It is a good and pleasant thing indeed to stroll from the Hostal Bahia along the wide, elegant promenade, past the curving sandy beach (the Playa de La Concha) and gently lapping waters of San Sebastián's expansive sheltered bay to the grid of clean, bustling pedestrianised streets of the city's old town. There, in the lee of the high, wooded Monte Urgull (a huge statue of Christ on its summit) stands the 18th century church of Santa Maria. Awaiting our slightly delayed arrival on the steps before the impressive Baroque façade stood Loreto and we were soon inside. It was decidedly gloomy within, the morning being somewhat cloudy. But gradually the sun began to assert itself, imparting a welcome, warming luminosity to the vast, vaulted interior built

in an intriguing blend of sturdy Gothic and Baroque forms.

The west gallery is high and enormous, the aforementioned Cavaillé-Coll organ of 1863 (III/P 43) standing on its north side in the partially modified Baroque case of the organ it replaced. With its reversed console it is a far more typical Cavaillé-Coll instrument than the one we encountered at Usúrbil save for the Spanish nomenclature of the



Santa Maria del Coro; the 1863 Cavaillé-Coll organ



Santa Maria del Coro; Loreto demonstrates how to use the ventill pedals

stops and the pipe lengths displayed in 'palmas' rather than 'feet'. 'Flautado 13', anyone? That's a Montre 8ft in normal parlance! How about 'Tapadillo 6 1/2'? Bourdon 4ft to you and me! Following its recent restoration the organ now speaks with its original voice, the pipes no longer compromised by decades of dust. And what a voice! Everything so clear, so colourful, so perfectly blended. Delicious fonds, sonorous strings, and the

reeds speaking with even greater éclat now they're dust free.

Loreto played extracts from Tournemire's improvisation on 'Victimae Paschali laudes' in demonstration of the organ's ravishing glories before assisting us as registrant in our own efforts, pulling out/pushing in stops and activating/deactivating ventill pedals as appropriate. Rosemary Evans revelled in the opportunity of working through the whole of the Franck 'Choral no. 3' on as authentic a 'Franck organ' as one could hope to play. Tim Patient, at my request, took us all to a 'happy place' with the joyous Lanquetuit 'Toccata' which even a somewhat alarming cypher at odds with the main key at the tutti conclusion could not wholly spoil! Thankfully the cypher did not reoccur.

For my own efforts I chose a simple but evocative manuals only 'Rapsodie Sacrée' by Charles Tournemire to get a feel of the instrument. The action is heavier than that at Usúrbil but as I began playing I found the acoustic taking over: I could just lean into it as it were. How the

required flutes and strings sang, the notes gently lifting off the keys and sailing calmly into the reverberant space beyond. No need ever to hurry, the acoustic allowing natural pauses for the musical lines to sink in. Just magical. I followed that with the Vienne 'Berceuse', a piece I first played half a century ago but never before on a Cavaillé-Coll organ. What a privilege. What sumptuous colours (that extraordinary, soaring, shining Flûte Harmonique!). No wonder my fingers were all too wobbly with nerves in such a precious moment. Ah well.

Once again there was plenty of time for each of us who desired to take a turn or two. Oh, to have such an instrument in Norwich! It was hard indeed to pull away but after an hour and a half or so it was time to move on to our next venue. Back down in the nave Loreto and Michael encountered Kurt Lueders, a well known authority on Cavaillé-Coll. Alas, I didn't realise who they were talking to and missed the opportunity to speak with him myself (I'd actually quoted him on Cavaillé-Coll to Tim Patient a

few minutes earlier in the organ loft!). He eventually took his two companions up into the organ gallery but we had to leave before any playing ensued.

San Sebastián, Iglesia de San Vicente

The 16th century Gothic church of San Vicente is accommodately only five or so minutes walk east of Santa Maria. The aisled interior is tall with ribbed vaulting but its length feels slightly truncated somehow in relation to its height and width. Once again the organ (this time in a pinnacled Gothic-style case) is situated high in a spacious west gallery, though not so capacious a loft as that at Santa Maria. Built originally by Cavaillé-Coll in 1868 as a twenty five stop, two manual organ it was enlarged by Puget in 1893. Further works and additions have resulted in the present configuration (III/P 35).

Loreto chose to demonstrate the organ with part of the 'Prélude' from Duruflé's Opus 5 'Suite' including its masterly build up to full organ. Perhaps because of



San Sebastián, Iglesia de San Vicente; the Cavallé-Coll/Puget organ

our proximity to the instrument I felt it had an even brighter *éclat* than that at Santa Maria. That said I found the flutes perhaps a touch less luminous, the 'Clarinette' less Cromorne-like in character. Sadly Loreto had to leave us early for a hospital appointment but not before assisting Rosemary through her rendition of Boëllmann's 'Suite Gothique'. After Loreto's departure Tim Patient scattered any tourists listening far below us with the declamatory tones of

Messiaen's 'Dieu Parmi Nous'! Tremendous sounds! But he drew appreciative applause from a new gathering of visitors with another rendering of the Lanquetuit 'Toccata' when bringing our visit to San Vicente to a joyous conclusion. No cypher this time, just a curious additional improvised chord intruding the mad flurry of published concluding chords!

Before then the rest of us had our chance to play, Roger Pulham demonstrating to good

effect that the chorus work on this 19th century organ is perfectly capable of providing the necessary clarity for a convincing performance of the



Iglesia de San Vicente; Martin Cottam meets Aristide Cavaillé-Coll

Bach b minor prelude (BWV 544). For my part I chose the 'Lied' from Vierne's '24 Pièces en Style Libre'. The registration calls for 'Flûtes 8. 4.' on the Récit. I've often found the 4ft Flute to be a touch too assertive (occasionally even ugly!) on an English organ but not so here. On this organ it just sat gently on top of the 8ft enhancing the clarity and singing quality of the tone. Lovely (despite my mistakes!). I enjoyed

too the opportunity to have my hands photographed playing the keys just below the iconic 'A. Cavaillé-Coll à Paris' nameplate!

What a wondrous morning. With our ears still ringing with the uplifting glories of the Lanquetuit we made our departure, hopefully having first switched off and closed all that needed to be before leaving! There was then ample time to replenish our stomachs with the tempting delights available in the

excellent bakeries and pintxos (tapas) bars of the old town before crossing the river for our afternoon encounter with yet another Romantic-style organ. Not French this time, but German.

To be continued!

Martin J. Cottam

All photos in this article by Martin Cottam unless otherwise credited

LORETO ARAMENDI

Our guide for the tour of the Basque Country was international concert artist and Titulaire Organist of the Basilique of Santa Maria del Coro, *San Sebastián*, Loreto Aramendi. I first read about her in *Organists' Review* where her first double CD was highly regarded in a review. I purchased the CD and was immediately taken with both her virtuosity and the very high quality of the audio engineering. She plays with such emotion and her console management is second to none.



Loreto's first double CD release recorded on the organ of Santa Maria del Coro

I was so impressed upon my first listen to the recording that I sent her an e-mail expressing how much I had enjoyed her performances. To my surprise I almost immediately got a reply from her thanking me.

By sheer coincidence, I noticed that she was to give a lunchtime recital in Norwich Cathedral on Thursday 11th January 2018 so I contacted her again and asked if Pam and I could meet up with her at the end of the concert, which we duly did.

From that initial meeting we immediately connected with each other and we have become the best of friends over the following years. We have attended many of her concerts whenever she is in the UK.

In preparation for this recent organ tour, Loreto invited Pam and I to stay with her at her home in San Sebastián and we were able to hear three of the seven organs we visited this year. Having heard them and fallen in



There will be an opportunity to hear Loreto play in our area in 2025 on the following dates:-

Our first meeting in Norwich Cathedral

love with the beautiful seaside city of San Sebastián with its sweeping bay and historic buildings I just knew that I had to take a group of organists there to sample its delights and so the organ tour was planned.

From my perspective the tour was a great success and Loreto has asked me to say not only how much she enjoyed registering the organs we visited for our players, but also the high level of musicianship our players exhibited through the various pieces they played.

St. Peter Mancroft, Norwich -
Saturday 14th June at 1:00 p.m.

St. Georges Chapel, Kings Lynn -
July 2025 (Date and time to be confirmed)

Kings Lynn Minster - Tuesday
July 22nd at 12:30 p.m.

St. Peter & St. Paul's Church,
Eye, Suffolk – Saturday 2nd
August at 4 p.m.

Not to be missed!
Loreto usually has her CDs for sale after her concerts.

Michael Flatman
Events Secretary.

THE GENIUS OF HILL & SON: AN AURAL PERSPECTIVE, 1832-1915

Orders (€35 incl p&p) can be placed via Hannes Ludwig's website:

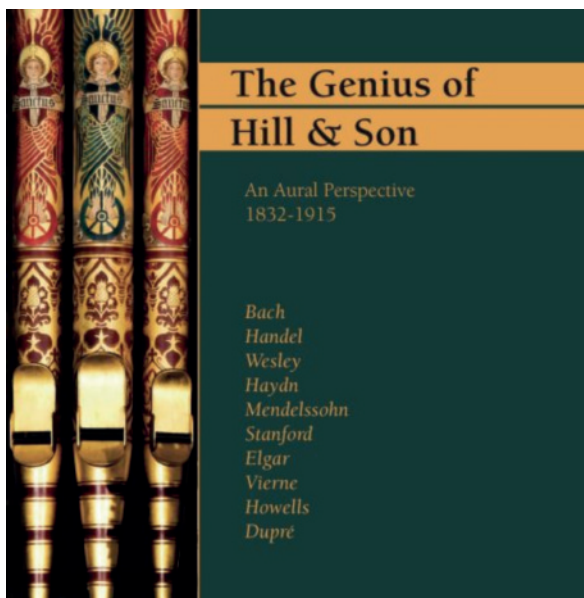
www.hills-angels.org

This is a 3-CD collection of recordings of twenty organs built by the Hill firm between 1832 and 1915. The compiler is Hannes Ludwig, a German organist, who was involved in acquiring the redundant 3-manual Hill & Son organ (1904) from the West Parish Church, Kilbarchan for his church in Prenzlau where it will shortly be installed. Herr Ludwig has become a keen enthusiast for the work of the Hill firm, and this compilation is one of the outcomes.

The recordings include recent performances by Hannes Ludwig on the organs at Warwick Bridge (1843) and Ingrave (1856), Robert Mingay Smith at St Mary-at-Hill, London (1849), Jonathan Scott at

the Holy Name, Manchester (1871), Chris Bragg at St Modan, Rosneath (1873), David Stevens at All Saints, Hove (1905) and Martin Kemp at All Hallows, Gospel Oak (1915). There are also recordings of a number of Hill organs in Australia, including Sydney Town Hall, and historic recordings of the Queen's Hall, London, (Marcel Dupré, 1926-8) Westminster Abbey (Ernest Bullock, 1928-31; Sir Frederick Bridge, 1890 [fragment]) and Westminster Central Hall (Arthur Meale, 1928-31).

The collection was sponsored by The Organ Historical Trust of Australia (OHTA), and the





substantial accompanying booklet includes an Introduction by BIOS Honorary President, Rev Canon Dr Nicholas Thistlethwaite. Proceeds from the sale of the set will go towards the cost of restoring William Hill's headstone.

The headstone is located in an overgrown corner of Highgate cemetery and the name is still just about visible (see above) but without some conservation could soon become lost.

I couldn't better the comments made in David Baker's review of the Hill set in the most recent *Organists' Review* (December 2024, p. 75) so I will leave the (almost) final word to him: '*The is one of the best CD compilations I have ever reviewed*'.

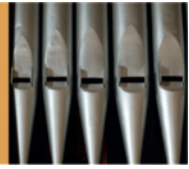
Something for the Christmas stocking then!

David Shuker



Norfolk Organists' Association

The art of music as related to the organ



Events

Saturday 11th January 2025

Quiz and Chips

7pm St Cuthbert's Church Hall, Wroxham Road, Sprowston, Norwich,
NR7 8TZ

Fish & Chips followed by a quiz on general knowledge and music
hosted by John and Lisa Hanton.

Closing date for food orders to Mathew Martin: Sat Jan 4th 2025.
(mathewrmartin2@gmail.com 07771 620 610)

Fish & Chips £9 in CASH on the day.

If you wish to attend but not have fish and chips, please still let us
know!

Please bring your own drinks, cutlery and condiments.

Saturday 15th March 2025

Annual General Meeting

St. Peter's Church, Sheringham NR26 8QS

11:00 a.m. A.G.M. (Members only)

11:45 a.m. T.B.C. A talk about the church and the organ

12:30 p.m. Lunch

1:30 p.m. Short recital given by Philip Adams

2 p.m. Open console

2:45 p.m. Finish

