

The Journal

A photograph of the front facade of a large, ornate stone cathedral. The central feature is a large, grey, ribbed dome topped with a lantern and a cross. The facade is highly detailed with classical architectural elements, including columns, arches, and a central pediment with a coat of arms. A wide, grand staircase leads up to the main entrance. The sky is clear and blue.

Spring 2025

Number 131

Norfolk Organists' Association

Norfolk Organists' Association

The art of music as related to the organ

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Front Cover

The entrance to Basilica San Ignacio de Loyola, Azpeitia, in the Basque
Country near San Sebastián
(Photo: Martin J Cottam)

Back Cover

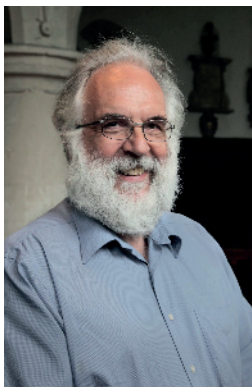
The West-end case of the 1993 Walker organ in
St Chad's Roman Catholic Cathedral in Birmingham
(Photo: David Shuker)

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Notes from the Editor

The German term *Orgelstadt* is used to denote a town or city noted for its fine organs. Some years ago Paul Tindall remarked that some British towns and cities could have measured up quite nicely to many continental cities had they preserved their exemplary 19th-century organs (*BIOS Reporter*, 2008, Vol 32 [No. 3] p. 4). As we all know, many town hall and other organs have disappeared, or are in a state of neglect awaiting restoration. One British city that seems to have bucked this trend is Birmingham, something I discovered on a recent visit organised by the Kent County Organists' Association (KCOA). Birmingham Town Hall still has its magnificent 1834 Hill organ, on which Thomas Trotter

celebrated International Women's Day (10th March) with a recital of pieces by women composers. A short distance away St Philip's Anglican Cathedral, one of the smallest such in Britain, has a surviving 18th-century case now housing an impressive four-manual organ. The Roman Catholic Cathedral of St Chad is home to a splendid 1993 Walker organ in a magnificent polychrome and gilded West-end case by David Graebe (see rear cover).

Organ students at the Royal Birmingham Conservatoire have access to an organ studio with two brand-new instruments - a Baroque organ by Flentrop and an English romantic organ from the William Drake workshop built by Joost de Beer. The KCOA group was able to sit in on a masterclass given by internationally-renowned recitalist Nathan Laube who very imaginatively guided three talented students through challenging baroque and romantic works.

It was a real privilege to see and hear such fine instruments in Birmingham within a short walking distance of each other.

ANNUAL GENERAL MEETING AND EVENT

SHERINGHAM

SATURDAY 15 MARCH 2025

The 2025 Annual General Meeting of the Association was held on Saturday 15 March at 11.00 in the church hall of St Peter's Parish Church, Sheringham. We were welcomed by **Philip Adams**, organist at St Peter's.

Presentations by the officers attested to the health of the association in both financial and membership matters, alongside a full programme of events held in 2024 and planned for 2025. Adrian Richards was willing to continue as President.

After the business of the meeting was concluded the incumbent, the **Revd Christian Heycocks**, introduced us to both himself and the church. Christian was ordained in the Church in Wales and was curate in the Parish of Rhyl in North Wales. This parish of more than 60,000 inhabitants resulted in a large number of weddings and funerals which the clergy team covered on a rotation basis. Christian then joined the Royal

Navy as Chaplain to the Marine Commandos and saw service in Afghanistan and Iraq. He then sought a quieter life for himself and growing family and has been Vicar at St Peter's Sheringham for the past 16 years.

Christian then gave us a short history of the church. At the beginning of the 19th century, Sheringham was a small fishing village and the inhabitants worshipped at Upper Sheringham. The arrival of the railways along the North Norfolk coast in mid-century led to an expansion of the town to such an extent that St Peter's was established as a daughter church to Upper Sheringham, with Sheringham only becoming its own parish in 1953. St Peter was consecrated in 1897 and is a large and airy building with a seating capacity of 700. It never had pews but the original dark stained bench seats were later replaced by chairs made of light coloured wood that enhance the spacious feel of the building. An intriguing feature of St Peter's is a set of electronic bells played from a one-octave 'console' compete with music desk. The building is well-used by the community and early arrivals for



the AGM were fazed by the presence of a busy coffee morning in the nave, until they discovered the church hall at the rear of the church.

Philip Adams then introduced us to the organ, installed by Bishop & Son of Ipswich in 1907 as a 23-stop IIP instrument typical of the Edwardian era with little in the way of upper work. A 5-stop choir division was added in 1911. In 1935 the organ was completely rebuilt by Binns, Haley and Fitton who introduced some electric action and placed a detached console on the other side of the chancel. Further work over the next decades, including a new west-facing case by Richard Bower in 1977, has resulted in a 34-stop IIIP organ with

a more varied palette of colours than the original organ.

The versatility of the organ was illustrated in a recital by Philip Adams of pieces by J S Bach (*Valet will ich dir geben*, BWV 735), Flor Peeters (*Abide, O Dearest Jesus*), Joseph Jongen (*Chant de mai*), Felix Mendelssohn (*Fuga pro Organo Pleno*), William Byrd (*A Fancy*), and César Franck (*Pièce Héroïque*).



BLAZING GLORIES!

The 2024 NOA Tour to the Basque Country (Part 2)

Wednesday 30 October

San Sebastián, Iglesia de San Ignacio de Loyola

Suitably fortified by our lunches in San Sebastián's old quarter we made our various ways on foot across the Rio Urumea for our 2.45pm rendezvous at this late nineteenth century example of Neo-Gothic ecclesiastical architecture. Consecrated in 1897 the tower and spire were added in 1928. Inside, in the gallery above the west door, the organ is housed in an appropriate, if unremarkable Neo-Gothic case. In contrast to the French Romantic organs we'd played in the morning this instrument is very much a German Romantic organ, built in 1914 by E.F. Walcker & Co (II/P 29).

Once both our organist/guide, Loreto Aramendi and the resident

organist, Geraldo (who spoke only Spanish or French) had arrived we were led up many flights of stairs to a more constrained though still quite spacious organ loft with its commanding view of the nave and apsidal chancel. Geraldo very kindly opened the door into the organ case, switching on the interior lights and inviting us to inspect the workings within should we desire to do so.



San Sebastián; the 1914 Walcker organ at San Ignacio

Like the Cavallé-Colls we'd seen earlier in the day the Walcker also possesses a reversed console, but major differences with the French examples were immediately apparent, not least the presence of stop tabs rather than knobs, and the distinctive 'Rollschweller' adjacent to the swell pedal. This device, so key to a truly effective performance of works by the likes of Reger and Karg-Elert, is a textured metal cylinder lying on its side; by rotating it with your foot forwards or backwards rapid but smooth crescendos from ppp to fff can be obtained and vice versa. Instead of ventil pedals there are rows of little red or white knobs above the stop tabs that can be pulled out to enable the player (with the requisite knowledge!) to pre-set his registration choices. Similar knobs under the lower manual operate various couplers etc. And jolly fiddly to use they are too!

Geraldo happily improvised his way through a tour of the organ's colours from the very quietest to the tutti. I have to confess my initial reaction was one of disappointment. In fact it's fair to say my heart sank! To my ears that first quiet stop sounded much



Geraldo demonstrates the 1914 Walcker organ at San Ignacio

too like an English Dulciana, and like that stop it became almost inaudible when the box was closed! I can't say the ensuing selection of flutes and strings impressed me much either (certainly not in comparison with the Cavallé-Coll examples we'd so basked in earlier in the day). But as Geraldo continued to play various appreciably more noteworthy sonorities began to reveal themselves. As he built towards full organ I was both

impressed and surprised by just how much of a growl the reeds imparted to the effect. I'd always been a touch underwhelmed by the reeds on recordings of German Romantic organs I'd heard in the past but these sounded more strident and assertive. Had Walcker deliberately fired up his reeds to suit Spanish tastes? Neither Geraldo nor Loreto could give a definitive answer.

Those reeds and that growl were put to good effect when Rosemary Evans chose to play the Karg-Elert 'Nun Danket'. It had to be done! And very fine it sounded too, especially in what was yet another splendid acoustic. The tutti is quite different from that of a Cavallé-Coll but shares something of the easily discernible complexity if not quite the same level of transparency. It's an exciting if, perhaps, less refined sound. I do wish I'd also had opportunity to hear it from the nave floor though.

The others who wished to duly took their turns. I chose to play the Vierne 'Lied' again. It worked as well on the Walcker as it had on the Cavallé-Coll/Puget organ we'd

played before lunch though I was thrown somewhat initially by what felt larger than usual gaps between the pedal notes. I actually prefer these straight, flat continental pedalboards to our own radiating, concave ones; there's less chance of inadvertently playing two adjacent notes at the same time... at least in theory!

Once again Loreto had to leave us to teach and Geraldo followed soon after, saying we could stay more or less as long as we desired. We decided we'd prefer him to come back at an arranged time but when he failed to appear we again found ourselves hoping we'd switched off and shut everything properly before descending back to the outside world, emerging just as Geraldo could be seen approaching. All good.

Finding a suitable venue for our group evening meal again proved problematical initially. A restaurant Loreto had recommended and which the internet proclaimed was open at the time we required proved well and truly shut on our arrival! After wandering round the old quarter without success for some while

we eventually settled on sitting at the outside tables of a busy café bar cum restaurant on the Alameda del Boulevard. We were fortunate enough to be served by a chirpy young English-speaking waiter well used to dealing with English tourists not conversant in Spanish or the local delicacies. His patience and good humour resulted in our being able to enjoy a fine meal all round; my meatballs, followed up by a portion of the excellent San Sebastián cheesecake went down very well indeed, aided on their way as they were by a bottle of the tasty local beer. The stroll back to the hotel along the promenade on such a mellow evening was the perfect end to another truly rewarding day.

Thursday 31 October

For once we had time enough to savour our breakfasts properly before meeting Loreto at 8.45am outside the west end of San Sebastián's nineteenth century Neo-Gothic Cathedral close to our hotel. It was open and there was just enough time to take a peek inside. I found the interior's Gothic forms rather mechanical in appearance and somewhat

uninspired. The twentieth century organ case is devoid of aesthetic quality and Loreto informed us it's a pretty poor instrument too! Thankfully this organ was not on our itinerary and we were soon making our way westwards out of the city under clear blue skies on a bus that would be more aptly described as an exceedingly comfortable luxury coach. Splendid scenery en route of increasingly high and rocky hills, well covered with trees in places and frequently harbouring veils of morning mist in the valleys. Atmospheric beauty.

Azpeitia, Basílica de Loiola

Azpeitia lies south and west of San Sebastián on the Urola river surrounded by yet more high, rocky and wooded hills. In 1491 it was the birthplace of Ignatius Loyola, founder of the Jesuit Order. Accordingly it became home to an extraordinary Jesuit pilgrimage church and its associated buildings. Begun in 1689 the Basilica was dedicated in 1738. It is approached from the bus stop by a long, wide, and formal tree-lined avenue beyond which expansive spreads of steps rise up to a huge, sculpted, and



Azpeitia; the Basilica San Ignacio de Loyola

curving Baroque arcade of a porch that to my eyes could easily have been transported from the Potsdam of Frederick the Great's era. Majestic!

Inside the Basilica a tall, hefty but elegant ambulatory encircles the immense central space over which soars a vast, spectacularly embellished dome of great splendour and formidable acoustic properties. In marked contrast to all this spaciousness the organ

(III/P 37) looks rather compressed in its gallery under an arch above the west door. It was installed by Cavaillé-Coll in 1889, i.e. the same date as his justly celebrated organ at Saint-Ouen, Rouen. Unlike that instrument not one of us had ever heard of the Azpeitia organ before. Aside from new key 'ivories' it is unaltered.

A series of spiral staircases of rapidly diminishing width lead to a somewhat restricted organ



Azpeitia; the 1889 Cavallé-Coll organ

tribune dominated by an intimidating battery of horizontal 'Trompeta de Batalla' pipes projecting forth above the reversed console. A late addition during the organ's construction these chamadas are activated by a ventil pedal, not stopknobs on the console. The spatial limitations of the gallery and the considerable width of the organ itself mean it's virtually impossible to get a true sense of perspective of its voice up there: the tone colours

unavoidably come across as somewhat raw, visceral indeed, and unevenly distributed. Once beyond that western arch, however, the sound blends and veritably launches into an acoustic vast enough to rival that of St. Paul's Cathedral in London. I have since counted a full nine seconds of reverberation at the end of one of the little movies I recorded!

We had two sessions of playing time here, the need to vacate for

a mass providing opportunity for a 'half-time' visit to a café adjacent to the Basilica plaza. As we drank our coffees and hot chocolates Michael Flatman and Loreto selected a variety of pintxos (tapas) to take back to the organ loft for our lunch. It all worked out very nicely. As for the organ itself all the familiar glories of a Cavaillé-Coll were there to be enjoyed along with the addition of those awesome chamades. Playing the opening page of Messiaen's 'Transports de joie' from memory(!) Tim Patient propelled extraordinary declamatory sounds into that prodigious acoustic. He followed it up a little later with a reprise of 'Dieu parmi nous', the long held final chord and slow pedal descent in octaves on full organ testing the instrument's winding (and our ears!) to the limit. But oh my, that extended flare and roll of reverberation at the end! As ever I opted for something gentler to play; 'Communion' from Vierne's 'Triptyque' Opus 58. How I love those lush Cavaillé-Coll flues and strings!

Towards the end of our second session Rosemary Evans and Tim

remained in the organ loft giving the rest of us the much appreciated opportunity of descending to hear the organ from the floor of the Basilica. Tim regaled us with a fine performance of the César Franck 'Choral II' in b minor with its gradual but climactic crescendo to a reed dominated tutti followed immediately by the swift decrescendo (skilfully executed by Tim with Loreto's assistance) to the serene conclusion on 'Voix Humaine' 8ft ('Voz Humana' 13) with tremulant. Under the dome the organ could be heard as one beautiful cohesive voice now, that final gentle sonority more than holding its own in the monumental space. Marvellous!

The sun was still shining as we made our way back to the bus stop from where, by coincidence, the same driver who'd conveyed us to Azpeitia took us in the same degree of comfort to our next destination...

Azkoitia, Iglesia Santa María la Real

Further west along the Urola river lies the town of Azkoitia, home to the final organ of our all too brief



Azkoitia; gathering at the console of the 1898 Cavallé-Coll organ

tour. Perhaps fittingly this organ (1898, III/P 40) also happens to be the last built before the death of Aristide Cavallé-Coll and the takeover of his firm by Charles Mutin. It's also an organ that I was particularly excited to visit having known it for some years via recordings. It too is unaltered and very special it proved to be!

Azkoitia, like many towns in this part of Spain, is an intriguing mix of modern apartment blocks and

much older buildings, their history often obscured by more modern façades and accretions. A fairly wide cobbled street lined with cars, trees, bars, and cafés leads to the church whose exterior closely resembles that of the first church we visited on our tour at Usúrbil. Here though, an elegant Palladian-style arcade extends along the south front only as far as a tall and equally elegant central portal executed in a similar architectural style.



Azkoitia; the 82 year old resident organist demonstrates the 1898 Cavallé-Coll organ

Awaiting us on the steps of the portal was the diminutive figure of the 82 year old Basque-born man who has been the organist of this church for many decades. Having ushered us into the aisled interior, again of impressively spacious proportions, he ascended to the organ loft. As at Santa María del Coro in San Sebastián the organ at Azkoitia is situated on the northern side of a high and capacious west gallery.

As we waited on the floor of the church our host treated us to an entertaining, if slightly unsophisticated improvisation of joyful abandon lasting almost nine minutes or so employing themes from various popular Basque songs and the like, plus a hint or two of Handel towards the end. Ostensibly a tour of the organ's various resources the improvisation was mostly an opportunity for extended outbursts of roaring, fiery reed

tone to roll and splash around the cavernous, reverberant spaces (just a mere five to six seconds of reverberation here!). And why not? Tremendous! We then climbed to the organ gallery via a wide spiral staircase as our host continued to improvise, but more quietly now. Like Geraldo the day before he had no English but Loreto translated his mix of Basque and French as together they explained the layout of the console.

Only four Cavallé-Coll organs out of the six hundred and more he built were originally fitted with



The Tour group in front of the 1898 Cavallé-Coll organ at Azkoitia

external horizontal chamades; those at Saint-Sernin, Toulouse, Saint-Ouen, Rouen, and the instruments at Azpeitia and Azkoitia. What a privilege then to be able to hear and play half that collection on the same day! Tim Patient chose this occasion to play the mighty first movement of Widor's sixth organ 'Symphonie'.

My goodness me, what playing, what sounds! It's the clarity and blend in these late Cavaillé-Coll instruments that is so extraordinary as well as the fire and power. Nothing ever congeals; it's a rich compendium of beautiful individual voices coalescing into something of real musical distinction as in a large orchestra. Even Loreto gave out an involuntary gasp of appreciation as the final chord of the Widor made lingering acquaintance with the saucer dome vaults all along the nave. At one point during the piece a delicate scarf draped across an electronic keyboard in the gallery had slid to the floor as if forced off its perch by the sheer force of sound from the organ. We could not help but be amused.

In complete contrast to the Widor, Roger Pulham chose to play a piece using a single 8ft 'Montre' ('Flautado' 13). This principal stop is thinner and more stringy in tone than an English Diapason, almost delicate indeed on its own. But how clear and mellifluous. Eric Shepherd, as he had done on some of the other organs, played two verses of a classic English hymn, one quiet,

the second on full organ... and how! Glory! With some persistent encouragement I managed to persuade David Shuker to play something too. He'd been curiously reluctant to do so at this venue. Needless to say he was very glad, as was I, that he did have a go, employing the sublime, singing 8ft 'Flûte Harmonique' ('Flauta Armonica' 13) as a solo voice; I suspect he'd have been kicking himself all the way home if he hadn't availed himself of the opportunity.

For my part I went for the Vierne 'Lied' yet again, and just before our session came to an end I turned to the J.S. Bach 'Liebster Jesu' (BWV 731) selecting the lovely 8ft 'Clarinete' stop ('Clarinete' 13) for the solo voice. Well, this was neither the time nor place for strict authenticity! It was left to Tim Patient to bring our session at Azkoitia to an appropriately joyous conclusion with yet another rendering, at our request, of the final pages of the Lanquetuit 'Toccata'. This time there were no cyphers, no inadvertent chords intruding at the end, just blazing glory with which to send us out on a high



Sunset over San Sebastián

back into the sunshine and the bus home. What an incredible organ, what a fabulous acoustic! It is no wonder our host at Azkoitia has been so happy to be the organist there for so long!

Somewhat to our surprise there was rain in the air as we re-entered San Sebastián on the bus. A number of us continued on to the underground bus terminal in the centre of the city where Loreto kindly assisted our

purchase of bus tickets for the journey to Bilbao Airport next day. It was here too we made our reluctant goodbyes to her. Michael Flatman told me later that she had particularly enjoyed our company -more sociable, more relaxed, and with better players than many a tour group she's previously hosted.

The rain had stopped by the time we emerged back above ground to return to our hotel. Later,

following a final group meal at the restaurant we'd graced on our first evening, a number of us couldn't resist returning to the city's old quarter. The evening was still young, the air balmy, and there were decidedly inviting gelato shops to investigate and sample. A most appetising and delightful way to end our tantalisingly brief but magnificent tour, the sight of the city lights twinkling on the calm waters of the bay as we sauntered back to the Hostal Bahia for the last time providing the perfect finishing touch.

Friday 1 November

Several of our tour members had to make their departures before breakfast to catch their chosen methods of transport home on time. The remainder of us, fully breakfasted, returned to the bus terminal in more leisurely fashion, an unfettered sun blessing us from a cloudless blue sky. It was hard indeed to have to say farewell to this graceful city and its treasure chest of exceedingly fine organs. I, for one, very much hope there will be opportunity for a future tour (yes please, Michael and

Loreto!). All the organs we visited merit a return and there are other equally notable instruments to be enjoyed elsewhere in this entrancing Gipuzkoa province! In the meantime there was something rather apt about our descending into Gatwick Airport to be welcomed back to England by grisly, drizzly grey skies.

As I declared in Part 1 we simply can't thank Michael and Loreto enough for enabling such a thoroughly enjoyable and rewarding tour to blossom into such perfect fruition. Thank you!

Martin J. Cottam

Photos © Martin J. Cottam

QUIZ & CHIPS 2025

Saturday 11 January 2025

St Cuthbert's Church Hall,
Sprowston

A hardy group of members turned out on a crisp January evening for our annual Quiz & Chips event. Four teams took part and the winners were 'No Imagination' closely followed by 'Electro-Pneumatics'.

A varied and sometimes challenging quiz was put together by John and Lisa Hanton. For your entertainment the various rounds (and answers) are on the following pages. The only one missing is the music round as it proved impossible to embed music files in the printed page.

Mathew Martin organised the fish and chips order and very tasty they were.

After several years of setting the questions John and Lisa Hanton are passing the baton to Chris Marshall who will be next year's quiz master.

Round 1

Pot Luck

1. Which came first, Film or Stage Show of *Phantom of the Opera*?
2. What is the First Line of The Queen Song 'Bohemian Rhapsody'?
3. Where did Peter Mayle spend a year of his life?
4. As what name did John Elton Halliley act in Dads Army?
5. The River Danube flows into which sea?
6. Which group was fronted by Bryan Ferry?
7. Sauchiehall street is in which city?
8. Sn is the Chemical Symbol for what?

Round 2

Norfolk

1. Where will you find the village of Merrivale?

2. How many Lighthouses are there in Norfolk?
3. Who was the Kings Lynn explorer who left local names along the North West Coast of Canada?
4. Nelson's memorial in Great Yarmouth was built in 1819, Who Stands on Top?
5. St Giles Hospital was founded in Norwich in 1249, What is it commonly known as today?
6. Which Architect created the Royal Arcade in Norwich?
7. What Norfolk estate did Queen Victoria buy for Prince Edward, later King Edward V11?
8. Which Famous and rare British Butterfly is found only in Broadland?

Round 3

Around the UK

1. What is Scotland's highest peak after Ben Nevis?
2. Where is the National Library of Wales?

3. On which river does Colchester stand?
4. Where is the Royal and Ancient Golf Club?
5. What is Cambridge's county-class cricket ground called?
6. What are Edinburgh's two oldest universities called?
7. Which is further North, Leeds or Halifax?
8. Where is the Whitworth Art Gallery?

Round 4

Nut or Not?

1.



2.



Round 5

Musical Movies

4.



1. Which past Actor / Singer would have celebrated his 90th Birthday on 8th January this year?

5.



2. Which singer - famous for dubbing other actresses voices - played Sister Sophia in The Sound of Music?

6.



3. What was the job of Joel Grey's character in Cabaret?

4. In which film does Fat Sam fight it out with Dandy Dan?

5. Who played opposite Ewan McGregor in Moulin Rouge?

7.



6. Which two musical legends starred in Easter Parade?

7. How many Von Trapp Children are there The Sound of Music?

8.



8. Who sang 'Let it Go' in the film Frozen

Round 6

Pipe-up!

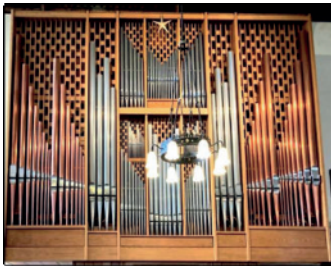
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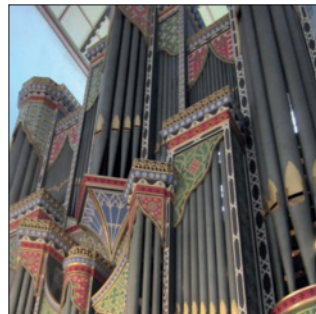
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7.



8.



Quiz & Chips 2025 - Answers

Round 1. 1. Film, 2. Is this the real Life? 3. Provence, 4. John Le Mesurier, 5. The Black Sea, 6. Roxy Music, 7. Glasgow, 8. Tin.

Round 2. 1. Great Yarmouth Model Village, 2. Four -Happis-burgh, Gorleston, Hunstanton and Cromer, 3. George Vancouver, 1757-1798, 4. Britannia - she faces Burnham Thorpe where Nelson was born, 5. The Great Hospital, 6. George Skipper, 7. Sandringham, 8. The Swallow Tail.

Round 3. 1. Ben Macdui, 2. Aberystwyth, 3. Colne, 4. St Andrews, 5. Fenners, 6. Edinburgh, Heriot-Watt, 7. Leeds, 8. Manchester.

Round 4. 1. Peanut , Not - Seed. 2. Cashew, Not - Seed, 3. Chestnut, Nut, 4. Walnut, Not - Seed, 5. Hazlenut, Nut, 6. Brazil Nut, Not- Seed, 7. Acorn, Nut, 8. Sunflower seed, Not - Seed.

Round 5. 1. Elvis Presley, 2. Marni Nixon, 3. Master of Ceremonies, 4. Bugsy Malone, 5. Nicole Kidman, 6. Fred Astaire, Judy Garland, 7. Seven, 8. Idena Menzel.

Round 6. 1. St Mary's, Redenhall, Norfolk, 2. Princes Street URC, Norwich, 3. St Bartholomew's Church, Orford, Suffolk, 4. Norwich Cathedral, 5. St. John the Baptist, Lound, 6. Holy Trinity, Heydon, 7. Octagon Chapel Norwich, 8. St Nicholas Great Yarmouth, Great Yarmouth Minster.

Round 7. Was a music round!

A woman with curly hair is shown in profile, looking towards the right. She is wearing a patterned jacket. In the background, the wooden console of an organ is visible, with the keyboard partially seen at the bottom right. The text is overlaid on the image.

PLAY THE ORGAN YEAR 2025

PLAY LIKE A GIRL

SAT, 6 SEPT
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**A unique opportunity to
learn more about the organ
as part of Play the Organ
Year 2025, whatever your
ability or experience**

Event includes:

- Performance opportunities
- Inspiring guest speakers
- A chance to meet other young organists

Contact societyofwomenorganists@gmail.com to book
your free place. Open to girls and women aged 11-21.



Letter to the Editor

Dear Editor,

Modesty compels me to correct a small but significant error in your report in the last issue about Anne Page's masterclass on 18th century organ music. It most certainly was not me that suggested those four increasingly daunting approaches to practice strategy, but Anne herself. If I do have one approach that I'm happy to pass on it's something I only heard about and took on board myself in recent years: play any new piece you're learning as slowly as necessary (even if painfully slow) to maintain both a consistent tempo as well as accuracy of notes. Gradually increasing the speed should be resisted until the newly established correct muscle memory allows you to do so without moments of hesitation or loss of accuracy. Trying to play at a faster pace before you've reached this stage only ingrains the slips you will almost certainly otherwise keep making!

I suspect such an approach may already be very familiar to many but I certainly wish I'd been taught to learn pieces and practice like that years ago! It's been transformative for me. All I need now is a simple and 100% effective way of stopping my hands shaking with nerves any time someone else is in the vicinity when I'm playing! Answers on a postcard... And before anyone suggests it, the avoidance of playing in public is not an acceptable solution!

Martin J. Cottam

St Nicholas Church, North Walsham, NR28 9BT

Summer Recitals 2025

Each recital starts at 12:30 pm

Free Admission - Retiring collection

July 3rd John Carnelley (Matlaske)

July 10th James Lilwall (Bawdeswell)

July 17th Jill Crossland (Concert Pianist)

July 24th Harry Macey (Aylsham)

July 31st Tim Patient (Eye)Parish

KING'S LYNN MINSTER

Hope - Hospitality - Heritage



Organ Recitals 2025

Tuesday Lunchtime, 12:30pm

Free admission with retiring collection

Café open from 10:30am

6 May	Adrian Richards	King's Lynn Minster
13 May	Mark Jones	Holt Parish Church
20 May	David Flood	Formerly organist, Canterbury Cathedral
27 May	Pavlos Triantaris	Letchworth Traditional Church
3 June	Mervyn Williams	Organist and DoM, All Saints, Marlow
10 June	John Lyon	The Parish of Boston
17 June	Anthony Gritten	Royal Academy of Music
24 June	Peter Godden	King's Lynn
1 July	Thomas Hawkes	Cirencester Parish Church
8 July	Angela Sones	St Alban's Church, Highgate, Birmingham
15 July	William Saunders	Concert Organist
22 July	Loreto Aramendi	Organista titular del órgano Cavallé-Coll (1863) de la Basílica Santa María del Coro, San Sebastián
29 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 12th April 2025

Visit to two organs in the Waveney Valley

11:00 Meet at St. Peter & St. Paul Church, Fressingfield IP21 5PE
(Father Willis Organ from the Savoy Chapel, London).

12:15 to 13:30 Lunch

13:30 to 14:45 Church of the Assumption of the Blessed Virgin Mary,
Redenhall, IP20 9QS (Holditch 1842).

Saturday 3rd May 2025

2 p.m. - Desert Island Discs

The Lecture Room, Rosebery Road Methodist Church, Norwich, NR3
3AB

Our castaway this year is Dr. Ben Miller (Director of Music, St Mary's Church, Attleborough), interviewed by Ron Watson about his life and selection of music.

Saturday 7th June 2025

3 p.m. - President's Day 3: Afternoon Tea and Scones

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

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 Alpaca's and have a convivial social occasion with fellow members. Refreshments will be provided.

