



NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION

December 2014

Reg. Charity No. 274679



IT'S BACK! The organ of St. Mary the Virgin, Finedon has been restored after months of work and disruption to this fine, medieval church. With the front pipes cleaned and restored by Jenny Duffy now gleaming in the sunlight, the historic organ has had a full restoration by Holmes and Swift of Fakenham which should keep it going for another 300 or so years. See the article inside by Jonathan Harris, Director of Music at St. Mary's on pages 3 & 4.

FROM THE EDITOR



Welcome to your last Newsletter of 2014. Many of you will be busy over this Christmastide but I hope you will find time to look through the Newsletter and catch up on NDOA news and events. Of course, the most important news is that we say farewell to Lee Dunleavy as president and welcome Tony

Edwards, organist and director of music at St. Mary's Church, Higham Ferrers as our new president for 2014–2015. Many thanks to Lee for organising our programme of events this past year under difficult personal circumstances.

A full report of the AGM will appear in the March 2015 Newsletter, however, on page 13 there is a brief résumé of your new president's background and current position at St. Mary's, Higham Ferrers (one of Northamptonshire's hidden treasures). Included in your package (if you receive the Newsletter by post) is Tony's programme of events for the coming year. A peaceful and blessed Christmas to you all.

Editor, NDOA Newsletter



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ORGAN RESTORATION AT ST MARY THE VIRGIN, FINEDON

by
Jonathan Harris

Finedon's organ restoration was completed in October 2014 by Holmes & Swift, the artwork on the front pipes being restored by Jenny Newton-Duffy, thanks to funding from Heritage Lottery, Church Care, the ON Organ Fund and local donations. The action, manuals and pedal board have been restored, pipes cleaned and bellows re-leathered. Here are a few observations that may be of interest.

Who built the instrument?

Our consultant, John Norman, analysed the pipe work marking and found those on the original pipework to be identical to Father Smith's markings on the organ in Great St Mary's, Cambridge. This conclusively means the organ was originally built by Father Smith and seems to correspond with a payment made to Bernard Smith in 1704 for an organ in the private chapel of Queen Anne at Windsor Castle. Previous thinking that it was a Christopher Schrider organ (Smith's son-in-law) is explained by Schrider having been responsible for moving the organ to Finedon in 1717. In the German manner, the B flat pipes are marked B and the B natural pipes marked # or H.



Original markings on one of the pipes (my guess is top G on the Choir Principal, what's yours? - Ed).

Layout of the original organ

You may know that the 18th century console was at the front of the organ case. The original stop jambs and the paper stop labels are still in place and have been now been left uncovered. Above the position of the original console is a carved, wooden grill, indicating the position of the Echo organ; this is possibly the only example of such positioning of the Echo division in existence.

Artwork

One of the (only?) benefits of the organ being surrounded by scaffolding for so many months was that it enabled us to get close up to the artwork on the front pipes. It is original c.1704 artwork, all completed by hand in freestyle, probably by three artists. The detail on all the pipes is truly impressive, not just within the Queen Anne coat of arms. We have installed lighting onto and surrounding the organ case (the colour of the light can be changed to make it liturgically appropriate). Photos of the artwork and restoration work in general, can be seen on the church website at: www.stmarysfinedon.co.uk



Detail on one of the front pipes. An 18th century chorister perhaps?

Temperament

In 1704, Smith would have tuned the organ to quarter-comma mean tone temperament; this has nearly pure thirds throughout but had a dreadful fifth in Ab major (known as a wolf). It seems likely that at the end of the 18th century it was retuned to sixth-comma mean tone temperament, which was commonly used by Silbermann, and therefore, the temperament Bach would have been familiar with; there are bad thirds in four keys, making it unsuitable for much music from late-nineteenth century onwards. Holdich retuned the organ to Equal Temperament in 1872.

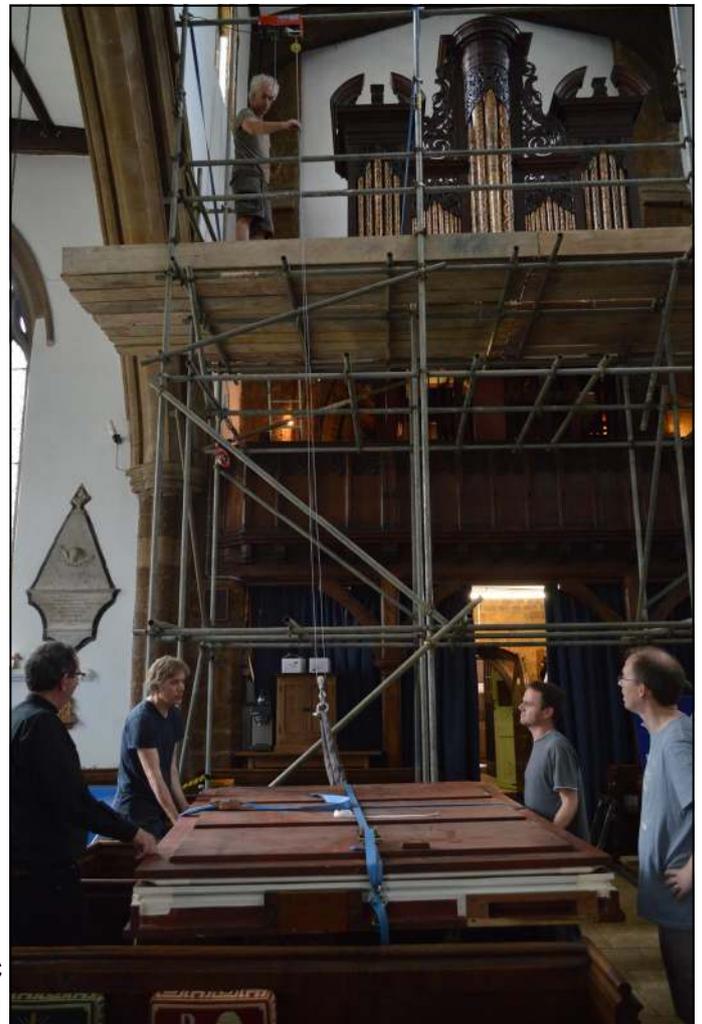
As the organ is two-thirds Smith and one-third Holdich, and retains a prominent Tierce rank on the Great Sesquialtra, we have now retuned the organ to the relatively mild 'Neidhardt for a small city

Specification: St. Mary the Virgin, Finedon

Pedal	Open Pedal Pipes	16	(Trustram, 1882)†	
	Bourdon	16		
Choir	Stop'd Diapason	8	(Holdich, 1872)	
	Dulciana	8		
	Principal	4		
	Flute	4		
	Fifteenth	2		
Great	Open Diapason	8	(Holdich, 1872)	
	Stop'd Diapason	8		
	Gamba	8		
	Principal	4		
	Twelfth	2 2/3		
	Fifteenth	2		
	Sesquialtra	III		1 3/4
	Trumpet	8		(Trustram, 1888)†
Swell	Open Diapason	8	(Holdich, 1872)	
	Stop'd Diapason	8		
	Principal	4		
	Fifteenth	2		
	Echo Mixture	II		1 1/2
	Horn	8		(Holdich, 1872)
	Tremulant			

† Trustram of Bedford

Tracker action. Couplers: Sw/Ped, Grt/Ped, Ch/Ped, Sw/Grt & Sw Sub Octave



The regulator/reservoir/bellows being precariously lifted back up to the organ after re-leathering. [Strictly speaking they are not bellows at all but that's what everyone calls them.]

(1732)' temperament, suitable for the medium acoustic of Finedon church and a suitable compromise on stylistic and acoustic grounds.

'Keep calm, I'm an organist' mug

Owning such a mug served as a useful advisory service at various points through the project. The most concerning moment was the return of the bellows, a heavy 6x4 foot beast that had to be winched up over the scaffolding, then lowered down into the organ gallery. It was a four-man job and a major struggle.

Concerts and recitals

We plan to hold organ recitals throughout the year and look forward to welcoming NDOA members to any of these. Current recitals scheduled for 2015:

Saturday 3rd January at 11.00am – Six St Mary's Finedon organists

Saturday 7th February at 11.00am – Stephen Moore (St Matthew's, Northampton)

Saturday 16th May at 7.30pm – Ben Bloor (Westminster Cathedral)

Admission is free; retiring collection.

Similarly, any organists are welcome to visit to play the organ. Please get in touch anytime with Jonathan Harris, Director of Music at St. Mary's, Finedon. Contact details can be found on page 2.



ST. MATTHEW'S ORGAN RECITAL IN HONOUR OF RONALD GATES

*by
The Editor*



Pictured left to right: Andrew Reid, Ron and Mary Gates, and Stephen Moore in front of St. Matthew's Organ.

On Sunday 21st September (St. Matthew's Day) following Evensong, the first Ronald Gates Organ Recital took place at St. Matthew's Church, Northampton. One of Walter Hussey's five wishes for his fiftieth anniversary festival in 1943 was for an organ recital by a 'top rate' organist. He secured Sir George Thalben-Ball for that year and an annual organ recital has taken place ever since.

Ron Gates is known to almost every member of the Association and it was a particular pleasure to see so many of you at the recital given by Andrew Reid which will henceforth be known as the Ronald Gates Organ Recital at St. Matthew's-tide. In more recent years Ron has played at a number of churches, including All Saints, Northampton, Christchurch and currently St. Michael's Church, however, for many of us he will always be associated with St. Matthew's where he was assistant organist for twenty five years. During his time there he supported directors of music such as Michael Nicholas, Stephen Cleobury, Timothy Day, David Ponsford, Derek Gillard and Andrew Shenton (it was not until Andrew Shenton's time that Ron actually got paid for his work).

Ron became assistant organist at St. Matthew's at a time when Charles Barker's powers were declining; Charles had been assistant organist during the war years and had played for the first

performance of *Rejoice in the Lamb*. However, Ron had taken lessons on the organ at St. Matthew's from Robert Joyce - Michael Nicholas's predecessor - and the transition was a smooth one. Ron came with an intimate knowledge of the St. Matthew's organ and its many quirks (such as the rather loud Harmonic Flutes on the solo division).

The choice of Andrew Reid to play for this, the first Ronald Gates Recital, is especially gratifying for Andrew, who needs no introduction, was an organ scholar at St. Matthew's during the Shenton years and received much of his tuition in accompanying choral music from Ron. So well did Ron know the St. Matthew's organ that it never overpowered the choir (organists get a false sense of the dynamic range of the organ at the console) and his descants above the unaccompanied psalms were a wonder to behold, as were Ron's startling re-harmonisations of the last verses of hymns. Andrew, who has returned to St. Matthew's on numerous occasions over the years, describes the organ as 'an old friend'.

Ron was for many years a manager at Phipps Brewery (now owned by Carlsberg) and an expert on local ales. No choir trips took place unless the local ales had Ron's approval. He also has an elephantine memory of who's who in church life; which organists have been appointed to what post and, rather deliciously, which clergy have been defrocked and for what. Ron also has an extensive knowledge of academic hoods and which university and degree they are attached to. Whether Ron has been able to keep up with the proliferation of academic wear which now comes with every certificate and diploma, or membership of societies with no academic credibility but a splendid hood no doubt we shall be enlightened in due course!

Andrew Reid was organ Scholar at St. Matthew's Church from 1989 to 1990 during a gap year before going up to Cambridge University. He was immediately thrown into what was then a frenetic time in music at St. Matthew's with Andrew Shenton's ambitious programme of music over the year. After Stephen Cleobury's departure the music had languished and although the choir had been re-formed under Derek Gillard it would take Shenton's guiding hand and somewhat abrasive personality to restore it to its past glory. Throughout all of those depressing years Ron had been the mainstay - stepping in when directors of music were ill or left within short periods of time. By the time Andrew Reid arrived at St. Matthew's he was already a skilled organist and impressed the choir, Ron Gates and Andrew Shenton at performance trial and interview.

Over the years Ron and those of us who first encountered Andrew have followed his progress with interest; first to St. Catherine's College, Cambridge to study music during which time he played the complete organ works of J. S. Bach in one recital over twenty-five hours. He became Jerwood Organ Scholar at Westminster Cathedral in 1995 later becoming Assistant Master of Music. In 2000 he moved to Westminster Abbey as Sub-Organist where he accompanied the Abbey Choir during many television and radio broadcasts. Andrew was Director of Music at Peterborough Cathedral from 2004 - 2012 where he remained a good friend of St. Matthew's returning on one occasion to accompany the choir during the St. Matthew's Day Celebrations. Andrew is now Director of the Royal School of Church Music in which he leads its activities supporting the many thousands of members both in the United Kingdom and abroad in improving musical worship.

The programme for the recital was as follows:

Johann Sebastian Bach, *Prelude and Fugue in E minor BWV 548*

James MacMillan, *Gaudeamus in loci pace*

Jehan Alain, *Variations sur Lucis Creator*

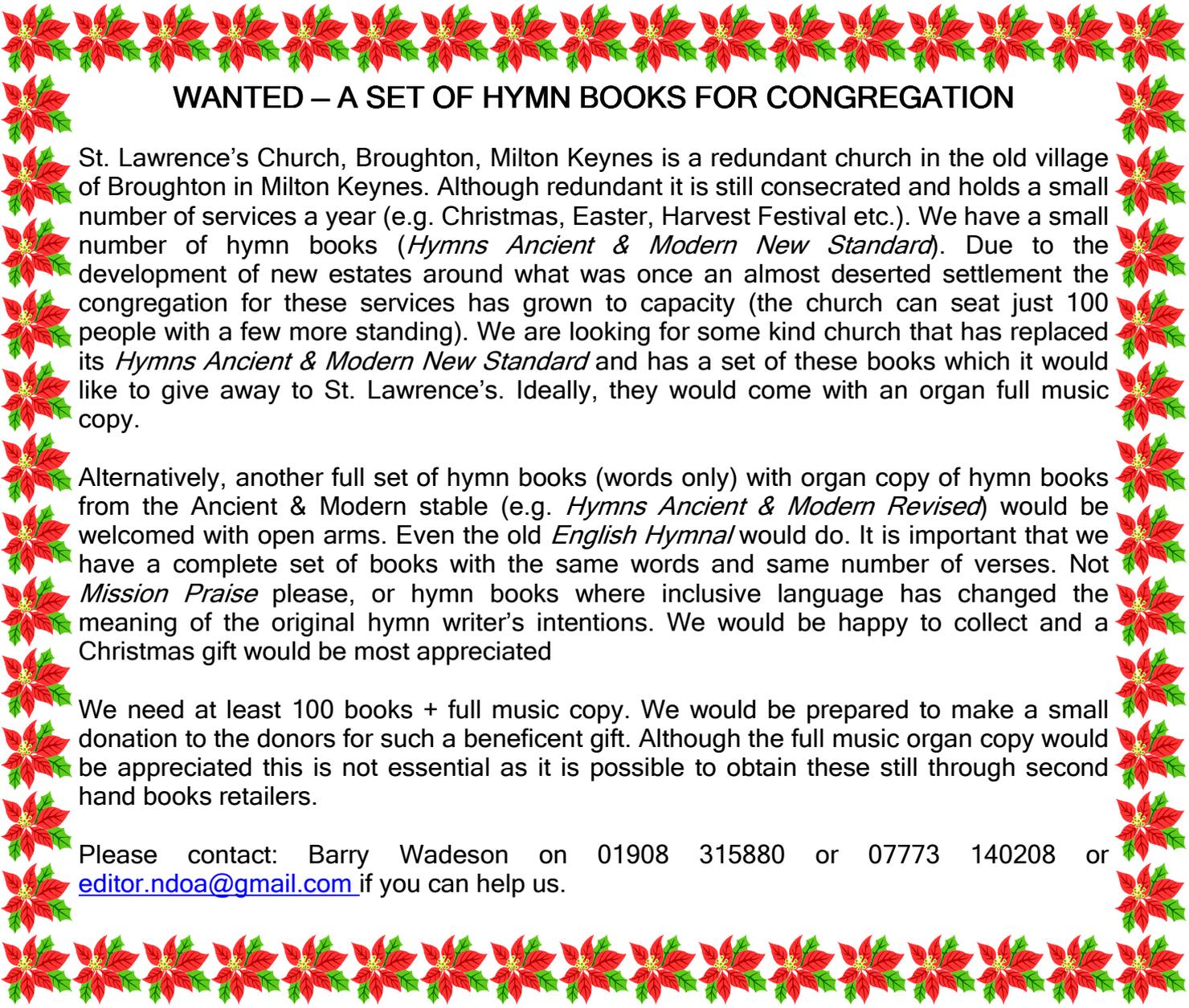
Charles-Marie Widor, *Andante sostenuto* from *Symphonie Gothique, Op. 70*

Samuel Rousseau, *Scherzo*

All were played impeccably and covered a wide variety of styles which suit the range of St. Matthew's romantic instrument. James MacMillan's works are of an acquired taste which is enhanced if, as Andrew did, the performer explains the piece to the audience. In this case the work represents the rising of the monks of Pluscarden Abbey, Elgin in Scotland, to the sound of birdsong (where the dawn chorus begins before the first prayers are said). Finally, most enjoyably, the Franck *Grand Piece Symphonique* showed off this wonderful organ to its advantage.

Afterwards there was an opportunity over refreshments for the audience to renew old friendships with Ron, his wife Mary and Andrew who together with Stephen Moore, St. Matthew's current Director of Music, had to be dragged away for a photo opportunity taken, where else of course, but in front of the organ! The fact that St. Matthew's has accorded Ron Gates the honour of attaching his name to its festival recital is a sign of the great affection and esteem with which Ron is regarded at both St. Matthew's and the wider organ playing and musical community throughout Northampton and Northamptonshire. Ron is a life member of the NDOA.

Ron has been an NDOA member since 1943 (the year when Ralph Richardson Jones was president). That's 71 years.



WANTED – A SET OF HYMN BOOKS FOR CONGREGATION

St. Lawrence's Church, Broughton, Milton Keynes is a redundant church in the old village of Broughton in Milton Keynes. Although redundant it is still consecrated and holds a small number of services a year (e.g. Christmas, Easter, Harvest Festival etc.). We have a small number of hymn books (*Hymns Ancient & Modern New Standard*). Due to the development of new estates around what was once an almost deserted settlement the congregation for these services has grown to capacity (the church can seat just 100 people with a few more standing). We are looking for some kind church that has replaced its *Hymns Ancient & Modern New Standard* and has a set of these books which it would like to give away to St. Lawrence's. Ideally, they would come with an organ full music copy.

Alternatively, another full set of hymn books (words only) with organ copy of hymn books from the Ancient & Modern stable (e.g. *Hymns Ancient & Modern Revised*) would be welcomed with open arms. Even the old *English Hymnal* would do. It is important that we have a complete set of books with the same words and same number of verses. Not *Mission Praise* please, or hymn books where inclusive language has changed the meaning of the original hymn writer's intentions. We would be happy to collect and a Christmas gift would be most appreciated

We need at least 100 books + full music copy. We would be prepared to make a small donation to the donors for such a beneficent gift. Although the full music organ copy would be appreciated this is not essential as it is possible to obtain these still through second hand books retailers.

Please contact: Barry Wadeson on 01908 315880 or 07773 140208 or editor.ndoa@gmail.com if you can help us.



What's On



Saturday 13th December 2014	7:30 p.m.	Be Merry: Carols for All. Northampton Bach Choir, cond: Lee Dunleavy, Northampton High School, Newport Pagnell Road, Northampton, NN4 6UU
	and	
	7:00 p.m.	Tomorrow Shall be my Dancing Day: A Musical Celebration of Christmas with carols for all. Northampton Philharmonic Choir. Holy Trinity Church, Rothwell, Northants, NN14 6BQ.
Sunday 14th December 2014	6:30 p.m.	La Nativité du Seigneur. Stephen Moore, St. Matthew's Church, Northampton, NN1 4RY.
Sunday 21st December 2014	5:30 p.m.	Festival of Nine Lessons and Carols. St. Matthew's Church, Northampton, NN1 4RY.
Saturday 3rd January 2015	11:00 a.m.	Organ Recital. Shanna Hart, Jonathan Harris, Oliver Grigg. St Mary the Virgin, Finedon, NN9 5NR, Admission free, retiring collection.
Saturday 24th January 2015	3:00 p.m.	 Desert Island Discs. Members are invited to the home of NDOA President, Tony Edwards, for an afternoon of treasured recordings. Members are invited to bring favourite recordings (no longer than 5 minutes). 95 Main Road, Wilby, Wellingborough, NN8 2UB
Saturday 7th February 2015	11:00 a.m.	Organ Recital. Stephen Moore (St. Matthew's, Northampton). St Mary the Virgin, Finedon, NN9 5NR, Admission free, retiring collection.
Saturday 7th March 2015	11:00 a.m.	Organ Recital. Steven Grahl (Peterborough Cathedral). St Mary the Virgin, Finedon, NN9 5NR, Admission free, retiring collection.
Saturday 28th March 2015	7:30 p.m.	Bach: B minor Mass. Northampton Bach Choir, cond: Lee Dunleavy. St Matthew's Church, Kettering Road, Northampton, NN1 4RY.

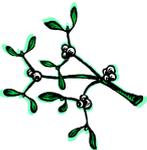
YOUR NDOA SUBSCRIPTION FOR 2014 -2015 IS NOW DUE

Following an improvement in the NDOAs financial situation, due to many members taking up the option of receiving the Newsletter via email, the committee recommended that subscriptions should remain unchanged from last year. This was agreed unanimously by members at the Annual General Meeting. The current subscription rate is therefore:

Full membership	£14 (with Newsletter by email)	£20 (with Newsletter by post)
Family membership	£21 (with Newsletter by email)	£27 (with Newsletter by post)
Student membership	£7 (with Newsletter by email)	£13 (with Newsletter by post)

Subscriptions became due for renewal at the Annual General Meeting and should be paid by 1st January, 2015 (members joining during the year pay an appropriate proportion of the above rates). Cheques should be sent to:

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Payment can also be made by standing order or via the PayPal facility on the NDOA website.

MESSIAH TIME IS HERE AGAIN

by
Barry Wadeson

Yes, it's that time of year again, when dusty copies of Handel's *Messiah* are pulled out of music libraries, from under piano stools or from that large pile of music beside the organ bench which is seldom disturbed during the year. For some reason Christmas, more than any other time of the year, makes us reach for England's most popular oratorio to celebrate the Saviour's coming. And once again that old favourite 'Come and Sing Messiah' (though not usually all of it – thankfully) makes its appearance as singers old and new, good and not so good, exercise their vocal cords usually for some charity or another. And, not infrequently, the band of singers outnumbers the audience. What should we make of this *Messiah* obsession, for more often than not what we are singing is not what Handel wrote or intended to be sung.

If, like me, you grew up with Ebenezer Prout's edition of *Messiah* then you will be more familiar with the *Messiah* of massed voice choirs and an orchestra more at home with Mahler's *8th Symphony*. What has happened to my Prout edition I do not know, I passed it a few months ago looking for something else. Perhaps it is best left where it is. Nevertheless, it wasn't always like that. Handel's original company of musicians, which to avoid any confusion was an opera company, and a relatively small one at that, was probably destined to give the first performance. And, as it happens, *Messiah* was a lucky stroke of fate that would eventually become the template for the English oratorio.

George Frederic Handel had settled in London when Italian opera was all the rage. In fact, Handel had started it all in 1711 with his opera *Rinaldo*. Although a German, Handel had no problem churning out Italianate operas himself. However, audiences can be fickle and as the taste for opera, at least Italian opera, began to dwindle so too did Handel's fortunes. It was Handel's good luck (and ours) that he was approached by one Charles Jennens a well connected member of the gentry with estates in Warwickshire and Leicestershire with a new libretto. Jennens would probably be regarded by today's standards as something of an odd-ball. Although well-connected he effectively debarred himself from any public office by refusing to take the Hanoverian oath of allegiance. This was not, apparently, due to any anti-German sentiment for Jennens was a subscriber to Handel's operas and his name appeared in the first published list of subscribers to Handel's opera *Rodelinda* in 1725. Jennens was also what today we would recognise as a high churchman within the Church of England and long before the Oxford Movement arrived on the scene.

What Jennens proposed was something completely new – an oratorio, that dealt with a sacred subject simply in words and music. Now, when I say new I do not mean that oratorio was new. Handel had already composed oratorios in Italy and in England with *Esther* (c1718), *Deborah* (1733), *Athaliah* (1733) and *Saul* (1739). But these were essentially theatrical pieces with soloists taking the part of characters and most were given performances in theatres with libretti freely adapted. *Messiah* is a true oratorio in the sense that it is a sacred piece of music that tells its story through the words of the Bible. It would be in English, or at least King James Bible English, and tell the story of the coming, the birth and sacrifice of the Messiah. A protestant work for a protestant nation. Handel was enthusiastic and although the two men were later to squabble over the form of *Messiah* they were responsible for one of the most popular oratorios ever written. There is no point in discussing here the libretto since I am sure that most readers can recite it without notes or prompt.

It is astonishing to realise that Handel composed the music for *Messiah* in just 12 weeks, between the 22nd of August and the 14th November in 1741. Not of course, like the printed copies that we associate with today's music industry with four part harmony written out for us. Handel's original score appears more like a set of musical drafts and notes, with figured basses, crossings out and ink blots.

Handel arrived in Dublin in 1742 with his company of singers for a series of subscription performances of his operas during which *Messiah* would be performed. The composer had secured the singers of two cathedral choirs who were given leave to sing *Messiah* because proceeds of the performances would be going to various charities. Handel's second opera subscription series finished on the 7th



Beginning of the chorus: Worthy is the Lamb from Handel's original score.

April 1742 and it was too late in the year for a third. Thus it was that the first performance of *Messiah* took place on Monday the 12th April at the Musick Hall in Fishamble Street. It was, to say the least a resounding success with more performances quickly following. Most of the rest of this story is well known to all of you with *Messiah's* later association with the Foundling Hospital in London and the long tradition of *Messiah* being sung to raise charitable funds to this very day.

Large scale performances of *Messiah* started soon after Handel's death in 1759. In the period 1784 - 1791 several Handel commemorations with up to 500 professional musicians were held in Westminster Abbey. By Victorian times this had swollen to 'gargantuan [...] festivals at which more than three thousand performers set

the glass panels of the Crystal Palace vibrating to the strains of *Messiah*, *Judas Maccabeus* and *Israel in Egypt*' (Haskell, 1996 p 26).

The size of Handel's performing company of singers and instrumentalists which regularly performed operas in the theatres of London as well as oratorios was not large and there is no evidence that it was supplemented for performances of *Messiah*. It is also likely that the soloists sang through the choruses with the rest of the company rather than 'resting' as is the practice today. We know something of the solo performers due to Handel's practice of adding names to the performing score and surviving word books (libretti) but there appears to be only one existing list of chorus and orchestra. The account list for a performance of *Messiah* on 15 May 1754, contained within the minutes of the Foundling Hospital's General Committee, records thirty-eight orchestral musicians, eighteen adult singers and an entry just saying 'boys' which Donald Burrows suggests was probably four trebles (Burrows, 1997b, pp 271 - 272).

Some published sources during Handel's time are unreliable. John Walsh published editions of Handel's works (without Handel's permission) although the two appear to have reached some sort of accommodation as time went on (Burrows, 1997a pp 199 - 202). Walsh, was what we would consider today to be something of a musical spiv who had no scruples about stealing other people's compositions, and since there were no copyright laws he got away with it. Walsh edited, re-scored and transposed many of Handel's works mainly for the amateur market. Over a ten year period Walsh printed all of the arias from *Messiah* (Burrows, 1991 p 37) and finally produced a full printed score in 1767 under the title: 'Messiah An Oratorio in Score As it was Originally Perform'd. Compos'd by Mr Handel To which are added His additional Alterations'. Burrows is unconvinced by the claim that it reproduced Handel's original intentions arguing that the main text and appendix contained a number of variant movements (Burrows, 1991, p 107).

Nor was Walsh the only editor and arranger of *Messiah*. Mozart arranged the work to suit the texture of the emerging 'classical' orchestra (and possibly Viennese tastes) by adding parts for oboes, clarinets, bassoons, horns, flutes, trumpets, trombones and timpani (Burrows, 1991 p 50). He also enriched the string section and added contrapuntal parts to the aria 'The People that Walked in Darkness' (Shaw, 1965, pp 161 - 162). Ebenezer Prout's edition for Novello was published in 1902 and although Prout corrected many of the textual and notation errors he retained some of Mozart's additional accompaniments. Prout justified this as necessary for the large choral society performances of *Messiah* which had become commonplace at the beginning of the twentieth century (Williamson, 2006 Grove).

Since the end of the 19th Century with massed performances of *Messiah*, attempts by early music enthusiasts to perform the oratorio as Handel would have conducted it only demonstrate the

difficulties involved. Take for example delayed cadences. Delayed cadences were a further interpretive development that occurred between the years of Handel's own performances and later editions. A delayed cadence is a pause between the final note of a voice part and a final cadence to avoid a clash with the continuo part (Burrows 1997a, p 153). The delayed cadence was still quite common in 1959 when Watkins Shaw's vocal score gave the last bar of the tenor recitative (No 42) 'He That Dwelleth in Heaven' as:

The image shows a musical score for a tenor recitative. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "have them in de - ri - sion". The vocal line ends with a quarter rest on the final note. The piano accompaniment is in grand staff (treble and bass clefs) and continues with a full bar of chords, illustrating a delayed cadence.

Although delayed cadences were considered normal by the end of 1760s Handel did not write them into his scores and in 1992 Shaw revised his vocal score to show the bar with the first chord of the cadence occurring on the third beat of the bar:

The image shows a revised musical score for the same tenor recitative. The vocal line and piano accompaniment are identical to the previous score, but the first chord of the cadence in the piano part now occurs on the third beat of the bar, as indicated by the lyrics "have them in de - ri - sion".

Ornamentation was also a common feature of eighteenth century performances and although Handel indicated possibilities for shakes and grace notes (appoggiaturas) these were generally left to the performers. Baroque ornamentation is more suited to the stress patterns of the Italian language (Burrows, 1997a, p 141) and although familiar to Handel's audiences, extravagant ornamentation was not to the English taste (Shaw, 1965, p 202). And yet, who hasn't heard some diva (male or female) giving a Handel aria a lengthy ornamentation that it is likely the crusty old man would have found tasteless!

Throughout his period of revisions and re-writing Handel himself produced several different versions of arias. For example Shaw's 1992 choral score has two versions of the air (No 20) 'He shall feed his flock' on facing pages. In version I the complete piece is sung throughout by a soprano soloist starting and ending in the key of B flat. Version II begins in F major with an alto soloist and after 25 bars passes to a soprano soloist in B flat major. There are also two versions of the air (No 36) 'Thou art gone up on high, one for alto in D minor and one for soprano in G minor. Similarly, there are two versions of 'If God be for us' in G minor for a soprano and C minor for alto. These versions retain (more-or-less) Handel's tonal centre for each of the three parts of *Messiah*. Moreover, there is now even another edition by the Handel scholar Donald Burrows (who has also provided the forward to a recently reprinted facsimile edition of Handel's original score held in the British Library). And I haven't even got onto double dotting – that's for another day. If you're singing, playing or conducting *Messiah* this Christmastide, just remember, there's no such thing as an original performance except the one that Handel gave.

Burrows, D. (1997a) Editions in Practice - Supplementing the Notation. *From Composition to Performance: Musicians at Work*. Milton Keynes: The Open University

Burrows, D. (1991) *Handel: Messiah*, Cambridge: Cambridge University Press

Haskell, H. (1996) *The Early Music Revival: A History*, New York: Dover Publications Inc

Shaw, W. (1965) *A Textual and Historical Companion to Handel's Messiah*, London: Novello and Company Ltd

Williamson, R. (2006) Ebenezer Prout. *The New Grove Dictionary of Music Online*, ed. L. Macy

KENNETH TICKELL MEMORIAL SERVICE AT WORCESTER CATHEDRAL

On Saturday 4th October the Choir of Worcester Cathedral was filled to overflowing with all who had known Ken over the years, as a colleague, friend or musician. This was a more measured appreciation of the man and his gifts than the emotional funeral at St. Matthew's two months before. Here, we celebrated, under one of his masterly creations, the great contribution that Ken had made to church music and to organ building.

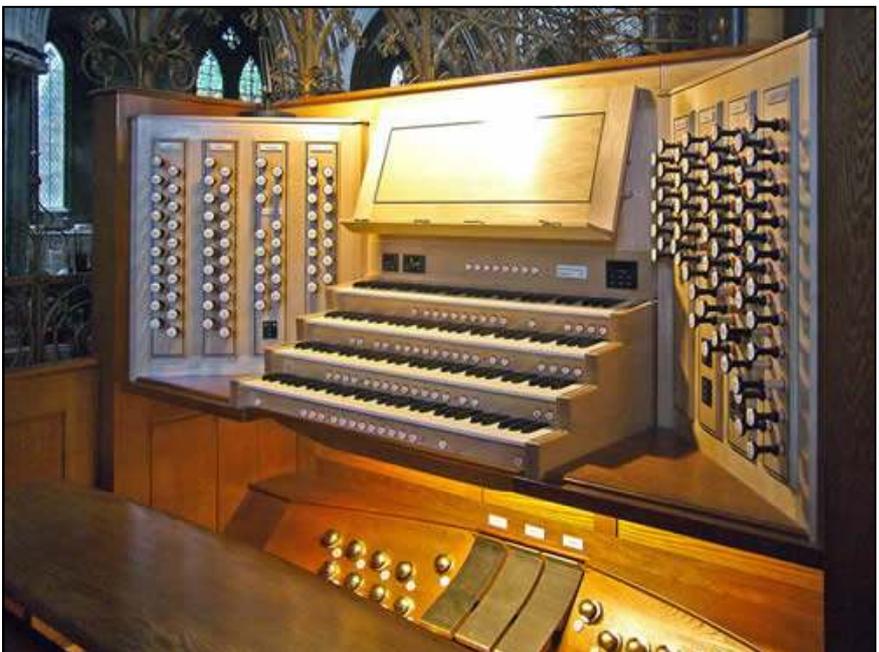
In an introduction to the service Ian Bell, former president of the Incorporated Society of Organ Builders, wrote of the clear and careful vision which informed and strengthened each example of Ken's work, as well as the team he built and encouraged. Of all the written memorials in the last few months Ian Bell's words sum up both Ken and his chosen profession thus:

"That we should be assembled here today within sight and sound of the largest and most daring example of that team's achievement is entirely fitting.

Of all musical instruments, pipe organs – each different from any other – can reflect the character, and judgement, good or wayward, of those who conceive, design and make them. Eccentricity has its charm when encountered sparingly, but church and concert organs last too long for quirkiness to be easily tolerable, and it rarely survives. Kenneth Tickell recognised that fine line between brashness or bullying, and character and inspiration, in both his personal and professional pursuits.

Kenneth was not outwardly a flamboyant or attention-seeking man, but it would have been a mistake to imagine that his watchful and contemplative approach indicated any shortage of strong opinions or uncompromising vision. That is just one reason why his memory, through his work, will last long after he has been so prematurely taken from us. There was so much that might yet have been achieved, but, thankfully, so very much of value to remind us of him."

This was an Anglican Evensong with the very best of the repertoire found in our cathedrals, parish churches and college chapels: the introit was Charles Villiers Stanford's *Beati Quorum via*, one of Stanford's best unaccompanied pieces. With the *Responses* by Bernard Rose and the *B minor Canticles* by Noble we were in familiar territory, as were we with John Ireland's *Many waters cannot quench love*. Traditional, yes, and I am sure the cathedral choir sings more 'modern' music, but this was just right for a memorial evensong for an organ-builder that created such traditional organ designs albeit with modern techniques and materials. The first lesson was read by Adrian Lucas who was organist and master of the choristers at the time the organ was commissioned and installed and the second lesson was read by Peter Nardone the current director of music.



The Worcester Cathedral console which sits on a raised platform on the south side of the quire.

The Address was given by Dr John Rowntree, director of music at Douai Abbey. Dr Rowntree reminded us once again of Ken's modesty and affability. But we were also reminded that Ken could

be fiercely protective of his team and determined when it came to his designs. Douai Abbey was, of course one of Ken's first large scale designs and the organ is regularly used for recording and broadcasting today.

This was a joyful occasion, remembering Ken and his achievements and it was also the sixth anniversary of the installation of the Choir Organ at Worcester Cathedral with the anniversary organ recital given after the Choral Evensong by Olivier Latry, *organiste titulaire* of Notre Dame, Paris.

TONY EDWARDS PRESIDENT OF THE NDOA 2014 – 2015



At the 90th Annual General Meeting of the NDOA, Tony Edwards, organist and director of music at St. Mary the Virgin, Higham Ferrers was unanimously elected president for the coming year.

Tony began playing the piano at the age of 11 and it wasn't until he was sixteen that he played a church organ for the first time. This was at the parish church in Holcot near to Northampton and he also played at Brixworth Church at the time when the Rev Nicholas Chubb was vicar.

Soon he started lessons on a more formal basis with Mostyn Burman and Malcolm Tyler. In 1976 he was formally appointed organist at Holcot and in 1977 he also took on the role of organist at Hardwick church near Wellingborough where he still plays today. In 1980 he took over the choirmaster and organist position at Moulton parish church. In 1993 he was appointed to the post of organist at St Barnabas, Wellingborough. In 2000 Tony became director of music at SS Peter & Paul, Abington, Northampton (the church in the park). Since 2009 he has been director of music at Higham Ferrers leading the 40 strong choir during which time he has prepared many singers for their RSCM awards. Tony and his choir have sung in some of England's greatest cathedrals (2014 saw the choir at Canterbury).

Tony Edwards at console of the Peter Collins hybrid (i.e. pipe and digital) organ of St. Mary the Virgin, Higham Ferrers.

Later in the year Peter Collins will be giving a talk on the hybrid organ at Higham for NDOA members, who will be able to play the organ for themselves.

A full account of the proceedings of the AGM will appear in the March 2015 edition of the Newsletter.



Organ Building News

Kenneth Tickell and Company have just announced that they have been commissioned to build a new organ for the Cathedral and Collegiate Church of St Mary, St Denys and St George in Manchester.



Kenneth Tickell's design for the proposed new organ at Manchester Cathedral looking East from the Nave .

The company says the new organ, of six divisions, is comprised of 79 stops over four manuals and pedals. The main screen case will contain the Great, Swell and Pedal, arranged to speak equally east and west. A Choir organ speaks east into the chancel and a west facing Positive organ provides solo repertoire orientated stops. Both of these divisions will play from the same manual. On the south side of the chancel, a two-level Solo organ will be provided in a position least evident from the nave, allowing new eastward vistas to be revealed when the current organ is removed. The Jesus Chapel pedal 32' stops will be retained as will two of the high pressure solo reeds and the Contra Viole. The organ will have tracker key action for Great, Swell, Positive and screen Pedal, and electric action for the Solo, Choir and 32' pedal chests. All coupling will be electric.

The medieval screen will be reinforced to allow the new organ to sit above it with case fronts facing both East to the altar and quire, where daily services are sung, and West to the newly paved nave where Sunday morning services, many concerts and diocesan services take place.

The organ may be played from either of two consoles; a mechanical action screen console positioned on the north side of the case, or the mobile electric-action console in the main body of the building. Construction will begin in the workshop in 2015 with completion early in 2017.

Ken's design for the new organ was completed just before his untimely death and much of the preparation work had already been undertaken whilst the cathedral raised the money for the scheme and picked its way through the various church regulations and views of interested parties.

Nothing better illustrates the legacy that Kenneth Tickell bestowed upon the world of church music and organ building than this ambitious design that will be executed in his Northampton workshop by the team that he carefully assembled over a period of some thirty years. Although this is likely to be the last ever organ designed by the master himself there seems little doubt that the company of Kenneth Tickell and Company will continue to uphold the tradition of high quality organs built to superior design standards that Ken bequeathed to the English organ building tradition.

It is fitting, then, that we move on to another Tickell designed organ recently installed at Downing College, Cambridge. This instrument was standing in the workshop at the time of Ken's death and has since been installed in the College Chapel. As with so many of Tickell's modestly sized instruments it

was made to the same quality and standards that one has come to expect of Tickell organs built on a larger scale, such as that at Worcester Cathedral.

The new 17-stop, two manual and pedal tracker organ replaces the old organ referred to in the March 2014 Newsletter. This was an organ that Ken had worked on whilst working for Grant, Degens and Bradbeer in 1981 and was never a satisfactory instrument.

The Tickell organ was played 'to great acclaim' for the first Choral Evensong of the new academic year. According to the College the organ 'produces a wonderful range of tones, allowing it to make the most of the excellent acoustic of the Chapel. The superb casework, complete with carved griffins, harmonises visually with the elegance of the building'.

As the picture (right) shows the organ case sits in perfect musical and visual harmony with the rest of the chapel, looking as if it is part of the original interior – a typical example of Tickell design.

Meanwhile, back in Northampton, work on the organ of St. John the Baptist, Kingsthorpe is coming to a close. The organ, a 1900 Bevington, was rebuilt by Kenneth Tickell in 1986 when the action was completely renewed with new keyboards and tonal additions included mixtures to Swell and Great, cornet and larigot. The present work has included electrifying the stop action to enable the addition of thumb and toe pistons. The rest of the organ has been cleaned and refurbished ensuring that it continues to give



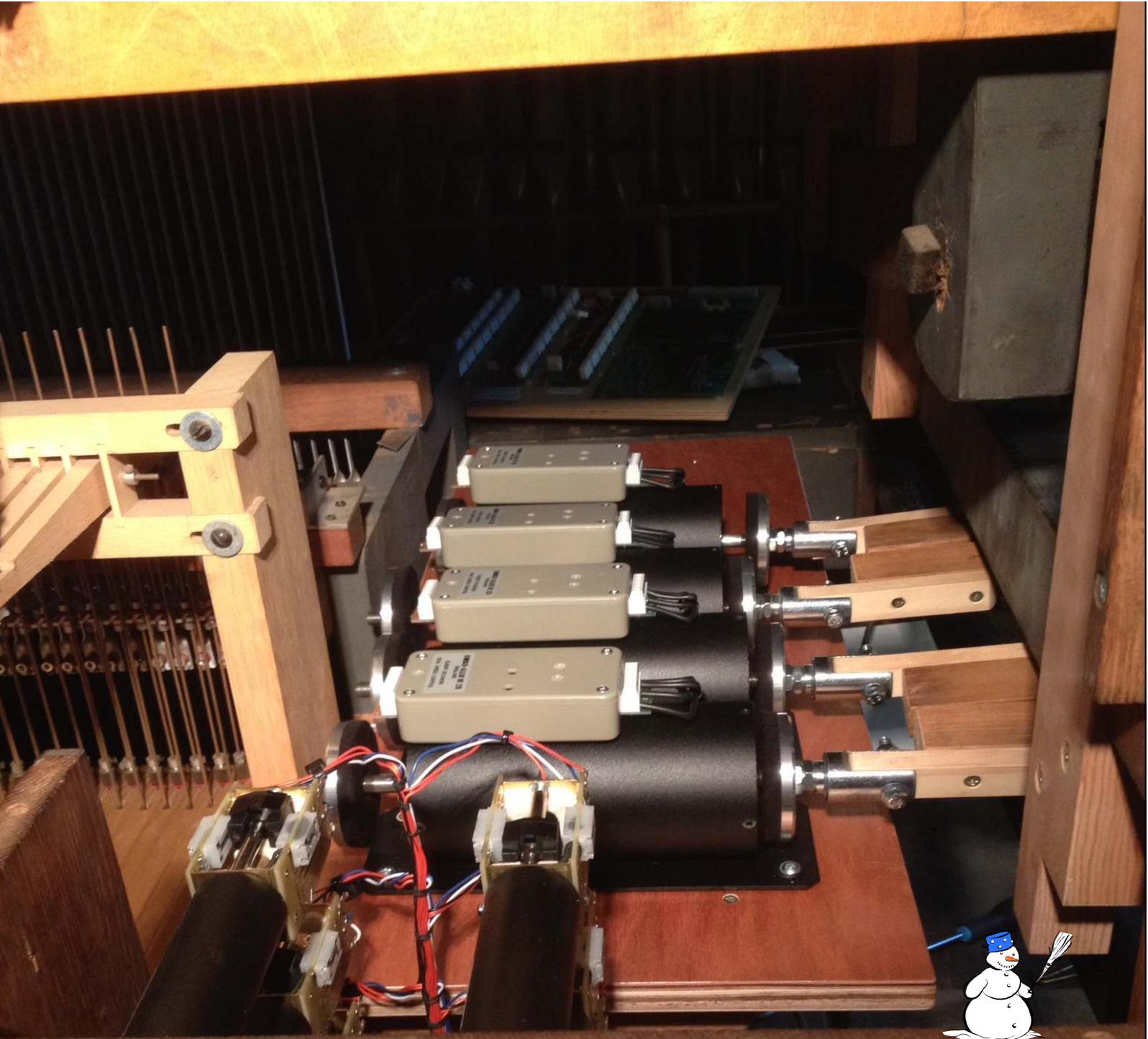
The organ of Downing College Chapel (Picture by the Revd Dr Keith Eyeons, College Chaplain).



good service for many years to come. The work has been undertaken by Alan Goulding of Pipe Organ Services, Melton Mowbray. Many readers will know Alan who tunes and maintains a large number of organs locally on behalf of the Tickell Company as well as his own company.

The picture (left) shows Alan Goulding, an NDOA member, with his assistant working on the organ.

See also picture on back page showing some of the drawstop and slider pistons.



GREAT

Drawstop and slider pistons newly fitted to the organ of St. John the Baptist, Kingsthorpe (*Picture by Andrew Moodie*).