

**N** NORTHAMPTON & DISTRICT  
ORGANISTS' ASSOCIATION

NEWSLETTER—ISSUE 1/2019



## FROM THE EDITOR

May I wish all our members and friends a very happy New Year, and also take the opportunity to say a few words of introduction.

It is my privilege to assume the editorship of our Newsletter, and I must begin by recording my sincere thanks to Barry for his excellent work over a number of years in producing the Newsletter, and for his most helpful handover to me. I am conscious that Barry's work followed the equally high-quality journal which the late, and much-missed, Roger Smith produced for a decade. I will do all I can to uphold their standards and I hope you will continue to enjoy reading the Newsletter.

Although work commitments have meant that it has been difficult for me to play a fuller part in the Association, I have been a member for more than 30 years, joining after a Carlo Curley concert at St Matthew's in Northampton. I wonder how many of us remember those marvellous occasions?

I am organist at St Mary Magdalene, Castle Ashby, and also play regularly at All Saints' Earls Barton. You can read more about the Nicholson organ at Castle Ashby in this edition, and I will tell you more about the Earls Barton organ in the future. Two very different organs which demonstrate the variety of instruments in the county.

As you would expect, you will find some changes in this edition of the Newsletter, both in format and content. I am very grateful to Barry, to Helen, and to Alan in smoothing the handover, and I hope you will like what you read. I am conscious, though, that this is your Newsletter, and I do look forward to hearing what you would like to see in it.

At the same time, I – and I'm sure many other members – would really value your articles and other contributions for the Newsletter. We can be immensely proud of the work that our members do, week in, week out, to keep our churches vibrant with music and liturgy, to grow interest in the organ and church music, and to keep historic instruments in good health. It would be marvellous if we could share the achievements, the challenges and simply the stories that go with that in the Newsletter.

With every good wish

Richard Tapp

### NEWSLETTER 1/2019—IN THIS ISSUE

Who is this new President chap? A musical profile  
—*Alan Cufaude* p.3  
St Mary Magdalene Castle Ashby—*Richard Tapp* p.5  
Recital Reports—Thrapston and St Paul's—*Helen Murphy* p.9  
Work Experience with Mander Organs - *Matthew Foster* p.10  
Organ Building vol. 17 published. p.10  
Organrecitals.com is changing. p.10  
Anniversaries 2019 p.11  
Organising Organists—a new Model Contract p.12  
Organist or Hymnal Plus? p.12  
From an Organist's Bookshelf— *A Field Guide to the English Clergy*. p.13  
Association Notes and News. p.14  
In the next issue. p.15  
Programme of Events 2019. p.16

The Newsletter is produced four times a year. Contributions are always welcome and should be submitted to the Editor, please.

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Registered Charity no. 274679

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*Cover: the Nicholson organ at St Mary Magdalene, Castle Ashby. Photo by Jenny Setchell, reproduced with kind permission.*

## WHO IS THIS NEW PRESIDENT CHAP? A MUSICAL PROFILE

ALAN CUFAUDE

It came as a surprise to me to be asked to be President-Elect of the Association in 2017. Looking at the list of Past Presidents (which includes many notable professional musicians) I did not feel adequate for the position; but as I said at the AGM, that is a tribute to the Association inasmuch as it caters for a wide varied of professionals and enthusiasts from the elite such as John Bertalot and Stephen Cleobury to the member who does not play, but loves organ music.

I was a late starter on the piano at the age of 11, and progressed to organ when my best friend at school, Stephen Cowley introduced me to the organ at the



age of 15. He was a choirboy and assistant organist at St. Augustine's C of E Church in Swindon, Wiltshire. The DoM there was a man by the name of Clayton West who I recall would listen to psalms and chants on radio 3 and then write them out for his choir to sing. That is where my musical education is lacking. I have always found difficulty with examination aural tests and many teachers have told me that is because I have never sung regularly in a choir.

From the age of 15 I became more interested in the organ than in the piano and a very competitive spirit developed between Stephen and me. We both attended Headlands Grammar School Swindon (as it then was) and the school was divided into Houses. The school had an organ, an early electronic instrument, about 1967 and each year we had an inter-house music competition which Stephen always won. I remember the first year when I played an organ transcription of Handel's *Arrival of the Queen of Sheba*, not a good choice perhaps because a non-organist judge will know the orchestral version which always seems to be performed faster than any organ transcription I have ever heard and certainly a lot faster than I could play it! Stephen played *Prière à Notre Dame* from Boëllmann's Gothic Suite which is probably easier to realise, but he played it with such colour and expression that it comfortably won the day.

The healthy competition between us I am sure helped to spur our progress and by the age of 18 (during the A Level exams period) I took Grade 7 ABRSM organ and somehow passed with distinction. To this day I can remember the examiner's comment that the use of the oboe in chorus for the middle section of Bach's St. Anne Fugue 'militated against clarity'. My organ teacher at that time was Vivian May who had been Director of Music at Swindon Parish Church until Parkinson's disease had forced his retirement. At school my music teacher who took me through CSE Music was Norman Gilbert. Some members may recall that I played a piece by Norman called *Epilogue* at the Members' recital in 2016.

Both Stephen and I played for school assemblies once a week and the National Anthem for performances of the annual school play (remember those days when the National Anthem was played in the theatre and cinema at the start or end of a performance?). Well, at the end of the sixth form Norman invited us to his house for an evening meal. He had an incredible collection of homemade wine and an impressive record collection, but I noted that although he was himself an organist and had been organ scholar at York Minster under Edward Bairstow at the same time as Francis Jackson, he did not have any organ LPs in his collection only orchestral and choral LPs. When I asked him why, he simply said "Well, if I want to hear any organ music I can play it myself!"

When we were at an age when we should have been chasing girls, Stephen and I spent far too much time travelling around playing any organ we could. We had one particular disappointment though. A relative of Stephen's was a lay clerk in Westminster Abbey choir and we were invited to visit for Evensong. We were given a guided tour and went up on the choir screen whilst Timothy Farrell played for Evensong. We naively thought that we were going to get the opportunity to play!! But sadly the invitation only applied to listening.

Why didn't I take up a career in music? When it came to choosing A Levels and University subjects I dared to suggest to my Father (through my Mother as I recall) that I should do A Level music. My father's response was "you will never make any money at that" - and he was probably right because my abilities were very average.

Well I achieved the A Level grades required to get to Coventry University to do an Honours degree in Business Law. From that time in 1970 my music career took a back seat, and I went on to become a Fellow of the Chartered Institute of Legal Executives specialising first in commercial property law and subsequently in commercial contract negotiation for Abbey National, later to become Santander for whom I worked for 21 years.

I was also first married in 1975 and have two sons and one daughter and four lovely grandchildren. One of my sons is musical having taken a degree in Music Technology, and for many years he made a living from a website which ran musical competitions relating to Hard House music (whatever that is).

By contrast, my best friend Stephen failed to get his A Level grades, but Norman Gilbert arranged for him to be auditioned at the Welsh College of Music and Drama in Cardiff, and he was admitted on his playing ability. Whilst at Cardiff he received lessons from Robert Joyce who was of course a former President of NDOA – it's a small world! Stephen went on to become an organ scholar at Salisbury Cathedral and DoM of Calne Parish Church. He subsequently emigrated to New Zealand, but made a return journey in October 2017 to be the best man at my wedding to Gabriela, my second wife.

I met Gabriela, a Polish-qualified lawyer in 2010 when I was working for Elavon Merchant Services, which provides merchant acquiring services across Europe. I was asked to go to Warsaw, Poland, to give a lecture to company executives on English contract law principles, and Gabriela participated to give the Polish law aspects. The rest is history as they say!

Gabriela and I live between Northampton and Kiekrz a village near Poznan, Poland. I have tried to join the music scene in Poland and played a couple of times for rehearsals of the Stuligrosz Choir Poznan, made up of old boys from the Poznan Nightingales Boys Choir, but it did not last, partly because of the language barrier. One of my most awesome musical moments in Poland was when I got to play the beautiful sounding 17<sup>th</sup> century organ at Kamien Pomorski, near the Baltic coast. In its time it was one of the largest Baroque organs in Europe and it was a rare privilege to play such an important historic instrument. I will talk about this instrument and others in the event organised for October 2019.

I retired in May 2013 and turned my attentions to the music career that I never had. Whilst working I had played the organ regularly at Castle Hill United Reformed Church and accompanied the Weston Favell Singers, but did little more. I decided it was time to apply myself again to music examinations. Lauren Lantsbery the accompanist to Cantare Singers in Northampton recently asked me "why would you put yourself through that?"

Anyway, I had lessons, first with Robert Page who took me through Grade 8 piano and then Grade 8 organ. Then I got the opportunity of having lessons with Stephen Moore who was DoM at St. Matthews Parish Church, Northampton, and he took me through the ABRSM Diploma in Organ Playing and the Organ Playing Part of the Certificate of the Royal College of Organists (now strangely renamed Colleague of RCO). I passed that by the skin of my teeth, but when it came to the Written Paper, I failed and expect to retake in January 2019. I joined NDOA in 2013 after my retirement and became a Committee member in 2015.

I have enjoyed many pleasant visits organised by other Presidents, and I hope that the Programme I have organised for 2019 will give others as much pleasure as I have enjoyed. Whilst following many of our traditional events, I will try to make them a little different from what has gone before. I hope the highlights will be the visit to Coventry Cathedral in March 2019, and the Bank Holiday Organ Crawl in August 2019.

All traditions have to start somewhere and one that I have tried to start is recording Christmas pieces on YouTube and circulating links to those as a Christmas Greeting. I hope other members will do the same.

Thank you for reading this saga, in which I hope you found some points of interest, and a very Happy New Year to all members and friends.

**Alan**

# THE ORGAN THAT I PLAY – ST. MARY MAGDALENE, CASTLE ASHBY

RICHARD TAPP

On Christmas Day, 1872, Charles, the third Marquess of Northampton presented the village church at Castle Ashby with the most marvellous Christmas present – an organ of the highest quality by John Nicholson of Worcester.



## The Organ

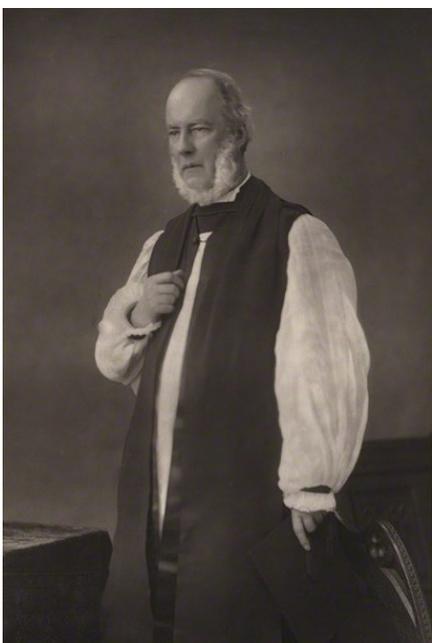
The organ is a two-manual instrument of 19 stops with a straight pedal-board and a lever swell, set into a case on the north wall of the Chancel. The manuals have reversed keys, with the naturals being black, and the sharps white. Every stop has its own bass, and spotted metal is used throughout. The chorus is on the Great – there is no diapason stop on the Swell. There are three coupler pedals for each manual, and also an octave coupler to the Pedal stops, with each having an extra octave of pipes for the coupler. The Piccolo stop – self-evidently at 2' pitch – has an 8' stop jamb, which confounds visiting organists! The Organ has an Historic Organs Certificate from the British Institute of Organ Studies.

Swell: Double Dulciana 16'  
Spitz Flute 8'  
Leiblich Gedact 8'  
Salicional 8'  
Gemshorn 4'  
Harmonic Flute 4'  
Piccolo 8' (stop labelled 8' but obviously 2')  
Cornopean 8'  
Oboe 8'

Great: Open Diapason 8'  
Stop Diapason 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Twelfth 2 2/3'  
Fifteenth 2'  
Mixture III (17.19.22/10.12.15)

Pedal: Violon 16' (extra octave of pipes for Octave to Ped coupler)  
Bourdon 16 (extra octave of pipes for Octave to Ped coupler)

Couplers: Sw to Gt; Sw to Ped; Gt to Ped; Pedal Octave



## The men behind the Organ

Castle Ashby's Rector from 1852 to 1879 was the Rev. Lord Alwyne Compton, the fourth son of the second Marquess. Lord Alwyne restored and re-ordered the church, installing the stained glass, designing the Minton tiling, specifying the furnishings – with musician angels on the end of each of the choirstalls - and most importantly from our viewpoint, commissioning the organ which would be the gift of his brother, the third Marquess.

Lord Alwyne (pictured right) went on to be Dean of Worcester, and then to serve for 20 years as Bishop of Ely. An altar frontal can still be seen on the High Altar at Ely which he gave to commemorate the

safe deliverance of his guests when the gallery at the Palace gave way during one of his parties!

He arranged for the Castle Ashby organ to be built by John Nicholson of Worcester, following a scheme



Rev. Professor Sir Frederick Gore Ouseley, Bt.

devised by the Rev. Sir Frederick Gore Ouseley, Professor of Music in the University of Oxford. The case was carved by Messrs. Rattee and Kett of Cambridge to a design furnished by the Rev. F.H. Sutton, Vicar of Theddingworth. There is a handwritten inscription inside the case, which is believed to be in the hand of Lord Alwyne himself, setting out the details of the organ and its dedication. Ouseley was, of course, famed for the renewal and revitalisation of music in Anglican worship. In addition to his Chair at Oxford, he had been Precentor at Hereford, and founded and was Principal of St Michael's College at Tenbury Wells, which was established to train organists and clergy in daily choral services. Ouseley had travelled widely in pursuit of his love of music and was described during one tour in the 1850s as having "played on almost every celebrated organ in Western Europe." John Betjeman wrote that he "had established a musical tradition which has lived on and which has had a greater indirect influence on the Church of England's music than any other single institution."

He was also responsible for the composition of a number of Victorian hymn tunes, of which the best known today is probably *Contemplation* which is sung to the hymn *When all thy mercies, O my God*. He composed a number of pieces for the organ, which are sadly rarely heard today. If you'd like to sample one, try his splendid *Organ Sonata in C Minor*, played by Ian Hare at Lancaster Priory, which is on YouTube.

By the time Nicholson (pictured, right) came to build the Castle Ashby organ, he was well-established in Worcester. He was clearly in favour, because in fact there are **two** Castle Ashby Nicholsons – the other is on the gallery of the Great Hall of the Castle; somewhat smaller than the organ in St Mary Magdalene, and at the time of writing believed to be in need of restoration but, like that in the church, largely unmolested. It would be marvellous if it, too, could be restored to health and use in the future.



Given that the organ in St Mary Magdalene is distinguished by being built to a scheme settled by one of the foremost musicians of the day, it is perhaps no surprise that the case was also entrusted to a man of the highest repute. The Rev. Frederick Heathcote Sutton was a distinguished ecclesiologist, and his book *Church Organs – their position and construction* – was seminal in the development of the English organ case. First published in 1872 – the year our organ was built – his view was clear – "there is no reason whatever why an organ should not sound well and be made to look very beautiful too."

### **The organ today**

The instrument is built to Sutton's favoured *Werkprinzip* scheme with the Swell organ sited above the Great, rather than behind it, which means that it speaks well into the church and as well as being in regular use for our worship, it remains entirely capable of leading a full church. Castle Ashby holds an annual Christmas Eve carol service – a moving occasion, which attracts an excellent congregation of over 200 people. Nicholson's splendid Cornopean is very useful on such occasions—leaving no-one in any doubt that they the faithful should indeed come "joyful and triumphant."

The organ is perhaps relatively unusual that it has never been extended, altered or “improved” by successive generations. It is believed to have been restored in the 1960s, and most recently, it was cleaned and overhauled by Stephen and Charles Hall of Norman Hall & Sons of Cambridge over the winter of 2001-2. Stephen and Charles continue to look after the organ, as their family firm has done for many years, keeping it in fine fettle for us.

Castle Ashby Annual Recitals	
2004	Paul Hale, Southwell
2005	Andrew Reid, Peterborough
2006	James Thomas, St Edmundsbury
2007	Simon Johnson, St Albans
2008	Simon Johnson, St Albans (after appointment to St Paul's)
2009	Ivan Linford, Oakham
2010	Francesca Massey, Peterborough
2011	Paul Trepte, Ely
2012	David Humphreys, Peterborough
2013	Ian Tracey, Liverpool
2014	Thomas Haywood, Melbourne
2015	Martin Setchell, Christchurch, NZ
2016	Daniel Moulton, London
2017	Hans Uwe Hielscher, Wiesbaden, Germany
2018	Martin Setchell, Christchurch, NZ

Since 2004, we have celebrated the organ with an annual summer recital given by organists of an international standard, with the first recital being given by Paul Hale, and the tenth anniversary recital by Ian Tracey. These are joyous events which attract regular attendees every year, as well as welcoming new friends. As well as outstanding music, we provide delicious refreshments and a drink, making it an excellent occasion. The 2019 Recital – our sixteenth - will be on Saturday 6th July at 7.30pm, when we welcome Thomas Trotter, international concert organist, Birmingham City Organist, and organist of St Margaret's Westminster.

### The organ in print

Canon Hilary Davidson speaks very kindly of the organ in his New Introduction to Sutton's book when it was reprinted by Positif Press in 1998, noting that Sutton was evidently able to insist on his usual layout, whilst speaking of the excellence of the case.

The organ has long attracted the attention of photographers: both B B Edmonds and Andrew Freeman photographed the instrument. There is a 1938 plate of the organ in *In Search of Organs - Andrew Freeman: Priest, photographer and scholar*, the BIOS book in celebration of Freeman's life and work – and as an aside it is fascinating to see that the thermometer beside the organ is still there 80 years later.

More recently, the organ has featured in one of Andrew Hayden's *Star Organs of Britain* calendars, and right up to date, in Jenny Setchell's new book *Organs and Organists – Their inside Stories*, where it is used to represent the two-manual organ. More prosaically, it allows Jenny to note that the most picturesque locations are sometimes rather ill-equipped for today's world. Those who know Castle Ashby will appreciate that until we get our church loo (which will happen soon...) we are able to use the facilities in the cricket pavilion, which Jenny celebrates with a picture of the pavilion in the far distance on the other side of the cricket pitch...

### The people who make it happen

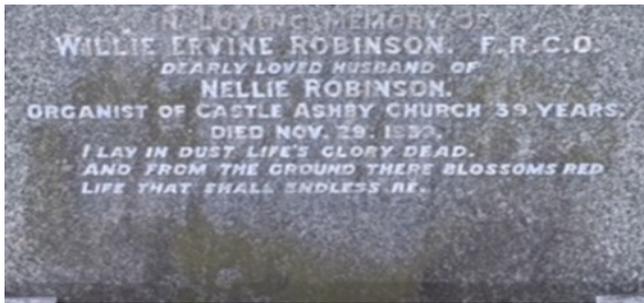
It would be entirely remiss of me not to mention the people who ensure that the church, and the organ are preserved and enhanced for worship, and for future generations. I have already mentioned the excellent work of Norman Hall & Sons of Cambridge. Castle Ashby is also hugely fortunate to have two churchwardens, Gerald Hunt and Richard Dicks, who have each been in post for many years.

Both they, the PCC, and a succession of very supportive clergy, have encouraged us in the overhauling of the organ, its maintenance and the recital series. As with all such instruments, there are inevitably ongoing problems, and in December 2017 we suffered water ingress into the organ—ironically through the newly-replaced roof—which affected the Swell and Pedal Organs. We are immensely grateful to Charles and Stephen Hall for rectifying the damage—and also very fortunate that our current Rector, Rev. Paula York, continues to support the care of the organ, whilst at the same time leading us in new initiatives to nurture and grow the church for the future.



### A Postscript

At the 2017 recital, I was surprised to learn that the PCC had somehow realised that some 35 years had passed since I was appointed organist at Castle Ashby (I was very young, honest...), and delighted to be presented with a picture of the church and the Castle Ashby estate to mark the occasion. However,



to remind me that this is not a reason to take things easy, it should also be noted that at least one of my predecessors managed this with ease. Willie Irvine Robinson FRCO rests in the churchyard close to the south wall of the chancel, having served for 39 years until his death in the 1930s. I often wonder what he makes of my amateur efforts...

Our Nicholson has given nearly 150 years of outstanding service. As importantly, it is testament to the people who conceived and built it, have cared for it over the generations and continue to ensure that it serves the work of the church in Castle Ashby. As such, it seems wholly appropriate that in designing the case, Sutton had Rattee and Kett set the words of the 150th Psalm across the rails of the case –

### Let everything that have breath Praise the Lord



Sources: Several photographs in this article are by Jenny Setchell and reproduced with her kind permission, mainly from her book *Organs and Organists – Their Inside Stories*. I am also grateful to Andrew Hayden for permission to reproduce his photograph of the organ - [starorgansofbritain.co.uk](http://starorgansofbritain.co.uk). Other sources have included *In Search of Organs – Andrew Freeman: Priest, photographer and scholar* published by BIOS; *Ely: Bishops and Diocese* by Peter Meadows; *Church Organs their position and construction* by F H Sutton with a new introduction by Canon Hilary Davidson, and *Choirs, Bands and Organs*, Canon Hilary Davidson's magnificent study of the history of church music in the county.

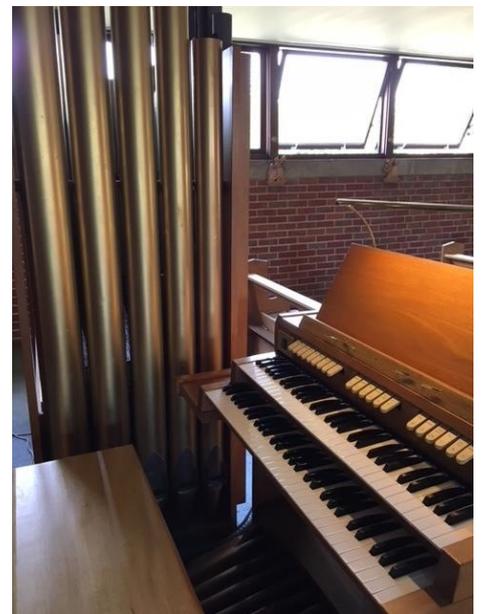
## A FIRST FOR THRAPSTON

I opened a recent issue of *The Vine*, the monthly Northampton diocesan newspaper and was very pleased to read a report about the ‘new’ organ at St Paul’s RC Church in Thrapston, entitled ‘Thrapston gets its



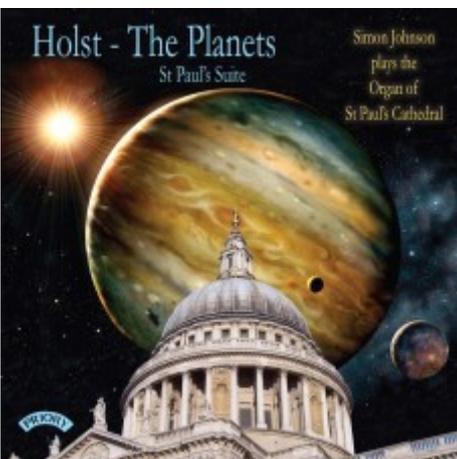
pipes’. Vincent Davy, who has played there for more years than either he or I would care to mention, writes of the acquisition of a pipe instrument after nearly 40 years of a small electronic ‘Miller’ (which had ‘served the parish well’ as Vincent puts it, but which had come to the end of its days). Luckily Vince had heard of a school in Staffordshire where they were throwing out an ‘old’ instrument, which had been rescued by the former headmaster. However, it clearly needed some work doing on it – after which it was installed in the church by Michael Latham and re-voiced and tuned by Simon Brown. Vincent writes that although

it’s a very small organ (of the extension type) with ‘only two sets of contrasting pipes... it has a remarkable range of sound created by the “mutations” on the two manuals, thus enabling real organ music to be played in St Paul’s for the first time, a worthy accompaniment to our liturgy!’ The new organ was inaugurated to great effect in a recital by Christopher Weaver from Northampton Cathedral with an invited chamber choir in late September. **Helen Murphy**



## THE PLANETS—A NEW EXPERIENCE FOR ST PAUL’S

St Pauls’ cathedral organist, Simon Johnson (formerly of All Saints’ Northampton), assisted by Peter Holder, recently played an organ transcription by Peter Sykes of Holst’s *The Planets* suite to a packed audience. This was *The Planets* as never before – it was like listening to a totally new piece of music – accompanied by a stunning film, *Cosmic Designs*, created by NASA’s Scientific Visualization Studio (presumably from some original footage from the space probes and the International Space Station, spiced up with imaginative CGI) projected onto a big screen in front of the choir stalls. Congratulations to Simon and Peter and Paulina Voices from St Paul’s Girls’ School (where Holst taught), who sang Neptune’s wordless chorus from the nether reaches of the cathedral, appearing at the end to take their bow alongside the two organists. **Helen Murphy**



A recording of the transcription is available on Priory Records PRCD1144 from [www.prioryrecords.co.uk](http://www.prioryrecords.co.uk).

## WORK EXPERIENCE WITH MANDER ORGANS

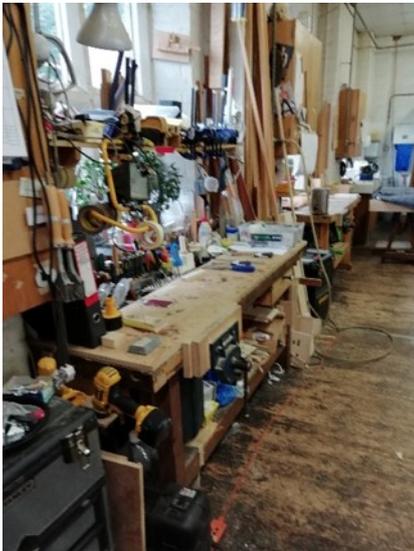
MATTHEW FOSTER

*The Association was pleased to fund travel costs enabling Matthew Foster, one of our Student Members, to undertake a week's work experience with Mander Organs in London. Here he tells us of his experience.*



“Thank you for the money that the NDOA gave me that enabled me to complete my work experience at Mander organs in London. During the week I undertook a number of tasks including:

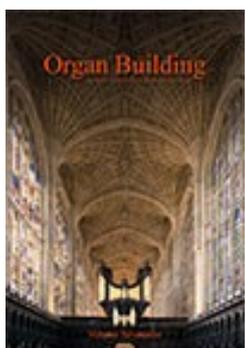
- Cleaning of pneumatic motors in preparation for re-leathering and cutting new leather.
- Applying new bedding leather to restored pipe chests and painting.
- Dismantling pipe chests in preparation for restoration.
- Assisting on site with fault finding and repair of faults at St. Matthew's Westminster.



I really enjoyed spending the week carrying out this work on the Waltham Abbey organ at the Mander workshop, as it gave me an insight into how organs are built as well as the time and craftsmanship needed for the construction of an instrument. I also gained some practical tips while working on the St Matthew's organ so that I might be able to find and repair some simple faults in the future.”



are built as well as the time and craftsmanship needed for the construction of an instrument. I also gained some practical tips while working on the St Matthew's organ so that I might be able to find and repair some simple faults in the future.”



**ORGAN BUILDING VOLUME 17 PUBLISHED.** Members interested in organ building may be aware that the Institute of British Organbuilders publishes a beautifully illustrated annual record of organ building in the UK. The latest edition has just been published, and includes a review of the year by Paul Hale, and articles on the Tickell organ in Manchester Cathedral, and the organ of King's College Chapel. Available from the webshop at [ibo.co.uk](http://ibo.co.uk) priced at £19.50 plus delivery.

**ORGANRECITALS.COM IS CHANGING.** Organrecitals.com, perhaps the UK's most popular listing site for organ concerts, is changing for 2019. Concert organisers wishing to have their events listed must now post details directly with the website, rather than details being collated by the webmaster from other sources. For more details—and of course listings of organ recitals and concerts—see [organrecitals.com](http://organrecitals.com).

## 2019 ANNIVERSARIES

**Many members may like to include in their repertoire music paying tribute to organists and composers whose anniversaries fall in the year. Here is a selection of 2019 anniversaries which you may like to consider.**

**Sir David Willcocks** – b. 30 December 1919. In his obituary, the Daily Telegraph described David Willcocks as “the most influential choirmaster of his generation” – and of all his achievements, his legacy of *Carols for Choirs*, and the annual service of Nine Lessons and Carols broadcast can only underscore that conclusion. Knighted in 1977, he was successively at Salisbury and Worcester before being appointed to King’s College, Cambridge, where he served for some 17 years, followed by his Directorship of the Royal College of Music. Perhaps uniquely amongst cathedral organists, he was awarded the Military Cross during his military service in WW2. He died in 2015, at the age of 95.

**Kenneth Leighton** – b. 2 October 1929. Arguably best known for his arrangement of the Coventry Carol, *Lully, Lulla, Thou Little Tiny Child* op. 25b, Kenneth Leighton left a significant body of compositions across the choral, sacred and secular spectrum. His organ works include the *Paeon*, the *Prelude*, *Scherzo and Passacaglia* and his Organ Concerto, whilst one of the highlights of his choral repertoire must be the *Sequence for All Saints* op. 75. Leighton’s academic career embraced posts at Leeds, Edinburgh and Oxford, before returning to Edinburgh to a chair as Reid Professor of Music, which he held from 1970 until his death in 1988.

**Sir Henry Walford Davies** – b. 6 September 1869. There can be few organists’ music cupboards without Walford Davies’ *Solemn Melody*, and even fewer choirs without his arrangement of *God be in my Head* in their repertoire. In contrasting style – but demonstrating masterly ability to come up with the right music for his audience - as Director of Music for the RAF he also wrote the *RAF March Past* (with the contrasting trio added later by Sir George Dyson). Successively holding music chairs at Aberystwyth and as Gresham Professor of Music in the University of London, he presided over the music at St George’s Chapel Windsor from 1927 to 1932. Following Elgar as Master of the King’s Music from 1934, he was immensely popular for his musical broadcasts for the BBC, which he continued until shortly before his death in 1941 at the age of 71.

**Louis-James-Alfred Lefébure-Wely** d. 31 December 1869. Composer, organist – and perhaps above all showman – Lefébure-Wely’s career was inextricably linked with the rise of Cavallé-Coll. Inaugurating many of the builder’s masterpieces, he presided successively at St. Roch, La Madeline, and St. Sulpice in Paris. His light-hearted – even irreverent – compositions were beloved by congregations, and *Sortie in B flat* is bound to feature even more frequently in the repertoire throughout the year – but it is to be hoped that his anniversary will give an opportunity for a broader range of his compositions to be heard.

**Edwin George Monk** b. 13 December 1819. Monk’s hymn tune *Angel Voices* remains perhaps his best-known composition, with its soaring melody beautifully matched to the words of Pott’s hymn, but his body of work included nearly 50 hymn tunes, a number of Anglican chants, and a significant choral repertoire both as editor and composer. With Ouseley, he was responsible for the *Psalter and Anglican Choral Chants*; he also produced the *Anglican Hymn Book* and the *Anglican Chant Book*. Monk served as Organist of York Minster for almost a quarter of a century from 1859 until 1883. He died in 1900.

## ORGANISING ORGANISTS—A NEW MODEL CONTRACT

The Legal Advisory Commission of the Church of England has published formal guidance on the employment status of organists and other musicians, *Parish Music: organists and choirmasters and church musicians*. In response, RSCM, Guild of Church Musicians, ISM and RCO have now produced a new Model Contract for the employment of Organists. Readers who are members of one or more of these organisations may already be familiar with the advice, but it is worth repeating here.

In the Church of England, Canon B20 “Of the musicians and music of the Church” regulates the appointment and termination of church musicians, and the conduct of the musical life of the church. It is clear that the appointment of the organist must be by the minister with the agreement of the PCC, and it is important that the contract is entered into between PCC and organist.

The Legal Advisory Commission advice—which is perhaps equally applicable to musicians of all denominations in its consideration of the law—notes that “any agreement between the PCC and the organist will in nearly all circumstances constitute a contract of employment” and it advises that it is essential in nearly every instance that the arrangement is reduced to writing and signed by both parties. Whilst it envisages that there may be situations where neither organist nor PCC intend to create a legal relationship, it is clear that there may be a contract of employment “even though the parties may have expressly said that they do not intend that there should be one, or the word ‘employment’ is not used.”



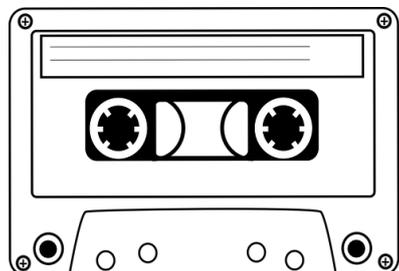
The Commission recommends a number of provisions for the contract, including in addition to the basic details of each party, the organists’ duties and any remuneration, a provision that the minister has the final determination of the music to be used in worship, and a requirement for the organist to have a satisfactory DBS certification and take part in safeguarding training. It notes that the agreement of the PCC is required for the termination of the contract unless the Archdeacon directs otherwise.

The Model Contract provides a draft contract which can be adapted by churches and organists, using the Commission’s recommendations as a basis, and sets out model arrangements including draft duties of the organist, arrangements for holidays and other leave, for the use of the organ for practice and teaching and the various statutory provisions which apply in a typical employment relationship.

***Parish Music—organists and choirmasters and church musicians*** can be found at [churchofengland.org](http://churchofengland.org), and the ***Model Contract for Organists*** can be found on the Royal School of Church Music website at [rscm.com](http://rscm.com).

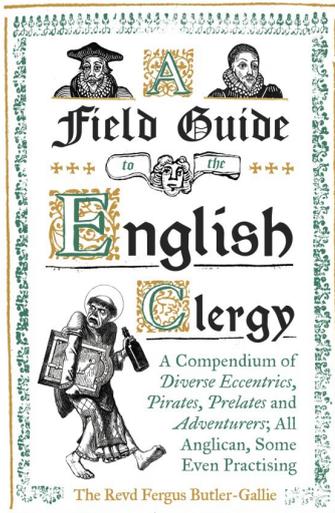
### ORGANIST—OR HYMNAL PLUS...?

An extensive review of the state of church music in the St Edmundsbury and Ipswich diocese has found that 28 per cent of churches have to use recorded music to accompany the congregation, even though 96 per cent had a working organ. Only four per cent of churches in the diocese have organists aged under 30, and more than half responded that their organist was over 70. Meanwhile, Hymnal Plus—“the leading worship solution” where an organist isn’t available (and whose technology is a long way from the days of the cassette recorder being the only option for churches without organists) - now lists around 700 UK installations.



Does this reflect the position here in Northampton and District - and are we doing enough to encourage new organists? What have you done which has successfully introduced new people to the organ? Views to the Editor, please at [editor.ndoa@gmail.com](mailto:editor.ndoa@gmail.com).

## FROM AN ORGANIST'S BOOKSHELF...



The relationship between organists and clergy is always a topic of great interest—and occasionally one hears a suggestion that the clergy can perhaps sometimes include some of life's characters... The Revd. Fergus Butler-Gallie agrees, and in his new book, *A Field Guide to the English Clergy* (One World Publishing, [oneworld-publications.com](http://oneworld-publications.com) £12.99) he sets out to write “A Compendium of Diverse Eccentrics, Pirates, Prelates and Adventurers; All Anglican, Some Even Practising.”

In this delightful book, he explores the eccentricities of a range of Anglican clergy of the past four centuries, whom he categorises broadly as “Eccentrics, Nutty Professors, Bon Viveurs, Prodigal Sons and Rogues.”

In so doing, he begins by telling the reader about the Revd. Robert Hawker, the well-known Vicar of Morwenstow in Cornwall, who as Curate of Bude decided he had a second calling as a mermaid and serenaded his parishioners each evening from a rock in the harbour—but came eventually to write *the Song of the Western Men* - the unofficial Cornish national anthem. His journey continues through the annals of the C of E's individualists, ending with the antics of the Revd. Edward Drax Free, Rector of Sutton, whose escapades led to the introduction of the Church Discipline Act of 1840, which Butler-Gallie notes as having been introduced to stop the likes of Mr Drax Free ever again holding office.

Noting that the book is restricted only to male clergy, largely due to the need to ensure that his subjects have already “passed on to a Better Place” Butler-Gallie touches on certain clergy who may, perhaps, even have been known to some members of the Association. The Rt. Revd. Douglas Feaver, Bishop of Peterborough for 12 years from 1972, features, with a number of anecdotes ranging from the description of him as “the rudest man in the Church of England” to his own comment at his first Diocesan Synod that “the undertakers can be my next removers and the Church Commissioners can pay.” Nonetheless, Butler-Gallie notes that Douglas our (late) Bishop was enormously popular, both in his previous appointment at Nottingham Parish Church and in the Diocese, his retirement being marked by a the publication of a collection of his witticisms under the title “*Purple Feaver*.” He concludes that his passing, in 1997, “may have returned colour to the faces of the leaders of church and state, but undoubtedly took some away from the lives of those who had truly known him.”

Not far from our patch, some may also recall the Revd. Teddy Boston, Rector of Cadeby cum Sutton Cheney in Leicestershire, who famously served as the inspiration for the “Fat Clergyman” of the Revd. W. Awdry's *Thomas the Tank Engine* books. The author recalls that Mr Boston restored a steam locomotive, *Pixie*, which he ran on specially constructed tracks in the Rectory garden, and also used his steamroller as regular transport around the lanes and into neighbouring Market Bosworth.

A feast of other stories abound—including that of the Revd Sabine Baring-Gould - author of “Onward Christian Soldiers” and collator of one of the most important collections of English folk-song. This is a gentle, compassionate and very readable book well worth its place on the Organist's Bookshelf.

Revd. Butler-Gallie also authored the Prayer Book Society's “*A Prayer Book Glossary*” - available at [pbs.org.uk](http://pbs.org.uk)

## **ASSOCIATION NOTES AND NEWS**

### **Annual General Meeting**

Our AGM was held on Saturday 3rd November at Castle Hill United Reform Church, Northampton, where members and guests received reports from the outgoing president, Mark Gibson, and the Hon. Secretary, Helen Murphy together with the Hon. Treasurer's report prepared by Jonathan Harris.

Since the last AGM, the Association had sadly lost three members. Stephen Lawes died in November 2017, Frank Field in May and Robert Joyce in June. Frank had been NDOA President for 2003-04, and Robert had been organist and choirmaster at St Matthew's, Northampton in the 1950s before moving on to Llandaff Cathedral

Membership remained fairly static, at 65, including a number of students whom we are able to support in various ways by means of the David Morgan Education Fund: lessons, music and even travel expenses.

Mark Gibson had served as President for the year, and members had enjoyed a varied programme of events, ranging from the traditional CD afternoon in the winter, through being bowled over by David Briggs's stunning transcription of Mahler's 2nd Symphony (by courtesy of the Bach Choir) and being fascinated by 'Bach's Journey' – an illustrated talk by our President tracing JSB's life through his work, with Lee Dunleavy playing an appropriate piece at each stage.

The Association had had a successful visit to Church Organ World at Mixbury, near Brackley, where in early June members had the chance to try out a number of digital instruments by Makin, Copeman Hart, Johannes and Rodgers, followed by a visit to the newly restored organ at Sulgrave. At the end of June there had been the usual members' recital, this year at Abington Avenue URC, with a small group of us playing a variety of lesser-known pieces.

The August Bank Holiday Organ Crawl had taken us to three St Mary's – at Titchmarsh (a recently restored Lewis), at Warmington (a Nicholson ruined by rain after lead was stolen from the roof and a Grant, Degens and Bradbeer with cipher problems) and finally at Tansor (a small Walker of 1860s pedigree which had been restored in 2004 as part of the Nene Valley Organ Project). The year's final event end of September was a wonderful workshop for all church musicians led by the Bedford West Gallery Quire and Band.

### **Committee 2018-19**

The AGM also welcomed Alan Cufaude as our next President and thanked Mark Gibson for his leadership during the past year. Mark will remain on the Committee as Past President. The meeting also thanked Barry Wadeson for his outstanding service as Newsletter Editor, and confirmed in office the new Committee.

There are now five ex-officio members - Alan as President, Mark as Past President, John Wilson as President-Elect, Jonathan Harris as Hon. Treasurer and Helen Murphy as Hon. Secretary; and four elected members—Tony Edwards, Ivan Linford, Justin Miller and Robert Tucker. There are two vacancies.

Barry Wadeson has kindly agreed to continue to act as Hon. Auditor to the Association.

### **Callum Alger**

Congratulations to Callum Alger, NDOA student member and former organ scholar of St Matthew's, Northampton, who has been appointed the Organ Scholar of Westminster Cathedral. This follows his success in winning the first IAO/RCO Organ Playing Competition in Peterborough Cathedral in August 2018.

Callum has been a recipient of funding from NDOA's David Morgan Education Fund which supports young organists with funding towards music, organ lessons and courses.

## What your Association can do for you...

May we keep before members that there is a wealth of information on our website including contact details for the Association's Officers, the Events Diary, the current List of Members willing to Deputise, details of education funding available to our Student Members, details of churches offering Organ Scholarships—and much more. [www. Northamptonorganists.co.uk](http://www.Northamptonorganists.co.uk).

## Organ Study Tour to the Netherlands – Alkmaar and Haarlem, September 2019

*Members may be interested in the following Organ Study Tour organised by David Thornton, who is DoM at Clitheroe Parish Church and a member of Preston and District Organists' Association.*

For many years David has been involved with taking small groups of organists to play instruments in France and latterly Germany. Provisional dates for next year's trip are Sunday 8th September to Saturday 14th September. The group will be visiting the area around Alkmaar and Haarlem, with playing time already arranged for the F. C. Schnitger organ at the Laurenkerk Alkmaar and the C. Müller organ at the Bavokerk Haarlem. Participants will also be visiting several other historic organs around the region and usually book 2 hours playing time on each organ. David intends to take 8 players and at the time of writing has a few places available. If you are interested please contact David Thornton directly at [thornton643@btinternet.com](mailto:thornton643@btinternet.com) for further details.

## Annual Subscriptions

May we remind members that a renewal form was circulated by Helen shortly after the AGM and it would be appreciated if any outstanding subscriptions could now be submitted to Johnathan Harris, our Treasurer. If you need another renewal form please contact Jonathan at [treasurer.ndoa@gmail.com](mailto:treasurer.ndoa@gmail.com).

## Programme of events for 2019

There is an exciting programme of events for 2019, which can be found at the end of this Newsletter. The first event of the year is the popular CD afternoon on Saturday 2nd February at 2pm at the home of our President, Alan Cufaude, at 2, Frank Large Walk, St. Crispin's, Northampton NN5 4UP. Bring your favourite recordings on LP or CD, Blu-ray disc, or DVD. Maximum length 10 minutes. The afternoon will also include an Organ Quiz for which there will be a DVD prize. Afternoon tea will be included.

## Your Newsletter

In the next Issue:

- The **Great Oakley** organs (*right*)—an appreciation by Roger Skoyles.
- An update on the organ at **St Laurence's, Broughton** from Barry Wadeson, with exciting new information which has come to light about its history
- A retrospective on the Compton organ from the **Lyric Cinema, Wellingborough**—and the role of Mostyn Burman, who was instrumental in rescuing it and relocating it to Weavers' School, before its more recent removal to Bilston Town Hall.



Remember, though—it's your newsletter and your contributions are really appreciated by our members. Do please send your contributions to [editor.ndoa@gmail.com](mailto:editor.ndoa@gmail.com).

## **NORTHAMPTON AND DISTRICT ORGANISTS' ASSOCIATION**

### **PROGRAMME OF EVENTS FOR 2019**

#### **CD AFTERNOON**

**Saturday 2nd February 2019 at 2.00pm**

2, Frank Large Walk, St. Crispin's, Northampton NN5 4UP. Members are invited to bring along their favourite recordings on LP or CD. This year a large screen television and surround system will be used so members may also bring their choices on Blu-ray disc, or DVD. Maximum length 10 minutes. The afternoon will also include an Organ Quiz for which there will be a DVD prize. Afternoon tea will be included.

#### **COVENTRY CATHEDRAL**

**Thursday 21st March 2019**

A visit to Coventry Cathedral as guests of Rachel Mohan, the newly appointed Assistant Director of Music. The visit may include rail travel from Northampton, a visit to the Herbert Art Gallery and Museum, pre-booked lunch, a demonstration and opportunity to play the Harrison & Harrison organ, an optional guided tour of the cathedral (cost £8 per person) and attendance at Choral Evensong.

#### **THE GENIUS OF CAVAILLÉ-COLL**

**Saturday 11th May 2019 at 3.00pm**

2, Frank Large Walk, St. Crispin's, Northampton NN5 4UP. An Edited Screening of Fugue State Films outstanding box set, using surround sound equipment and large screen television

#### **LLANDAFF CATHEDRAL**

**To be confirmed Saturday 1st, 8th or 15th June 2019**

The visit might include a demonstration of the Nicholson organ and the chance to play, a guided tour of the Cathedral, a visit to another Cardiff church, lunch and attendance at Evensong.

#### **MEMBERS' RECITAL**

**Saturday 6th July 2019 at 3.00pm**

Castle Hill United Reformed Church, Doddridge Street, Northampton, NN1 2RN. Recital by members and friends, including solo instruments with organ. Players of all abilities are encouraged to perform. Practice time will be allocated during the morning.

*Members and friends will also be most welcome to conclude the day at the THOMAS TROTTER recital later on Saturday 6th July 2019, at 7.30pm at ST. MARY MAGDALENE, CASTLE ASHBY. Tickets £15 available from the Editor, or on the door.*

#### **BANK HOLIDAY ORGAN CRAWL**

**Monday 26th August 2019**

St. Lawrence's Church Towcester, Stowe School Chapel and Buckingham Parish Church. Lunch will be taken at 185 Watling St, Pub & Kitchen, Towcester

#### **ASSOCIATION DINNER**

**Saturday 28th September 2019 at 7.00pm**

Overstone Park Clubhouse, Billing Lane, Northampton NN6 0AF. The speaker will be Lt. Col. Derek Kimberley (retired), former Director of Music Grenadier Guards (Household Division). Members and friends at RSCM will also be invited.

#### **THE ORGANS OF POLAND, AND FORMER BRITISH COLONIES**

**Saturday 19th October 2019 at 3.00pm**

2, Frank Large Walk, St. Crispin's, Northampton NN5 4UP. Alan Cufaude will speak on the organs of Poland, and John Wilson on the organs he has encountered in former British Colonies.

#### **ANNUAL GENERAL MEETING 2019**

**Saturday 9th November 2019**

Venue to be confirmed.

***More details of all Association events can be found at [northamptonorganists.org.uk](http://northamptonorganists.org.uk) or from our President, Alan Cufaude on 01604 750687 email [alannorthampton@hotmail.co.uk](mailto:alannorthampton@hotmail.co.uk)***