

# Northampton and District Organists' Association

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*March 2013*

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Jenny Duffy, gilder and restorer, in Tickell's workshop restoring front pipes from the organ of Keble College, Oxford. (Picture, courtesy of Kenneth Tickell)

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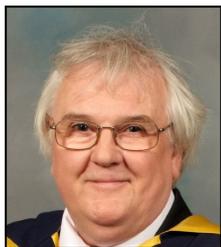
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You can find updates on changes to dates and times of events and new events by going to our website: [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk) or by requesting that you be put on our email list. There are many notices that we receive which are too late or too numerous to be included in the printed Newsletter. To receive notifications by email contact: [helen.murphy1@tesco.net](mailto:helen.murphy1@tesco.net)

## FROM THE EDITOR



Welcome to the March NDOA Newsletter. With Holy Week and Easter only a few weeks away, organists, choirmasters (choir mistresses too, if that is the correct term) and singers are busily rehearsing for what is one of the busiest times of the Christian year. However, I hope that you will find time to read some of the articles in this Newsletter. Our cover picture is of Jenny Duffy whose name may be well-known to some but unfamiliar to others, although they will have seen examples of her work. Jenny is one of the unsung heroes of the organ world and you can read more about her on pages 8 and 9.

The mention above of choirs and singers is a reminder that many organists (or directors of music as they are now called) are also responsible for rehearsing and conducting a choir or music ensemble, however small or large. I cannot recall exactly where I saw it, but a cathedral booklet in its introduction to Choral Evensong states 'Without music worship cannot soar'. This Easter, dedicated church musicians all over the world will be playing and singing music which they have rehearsed for many weeks so that Christians can leave churches revived and joyful as a result of one of the greatest gifts bestowed on us by God - music.

It is with this in mind that we start a new series of articles on English Church Composers, who gave us much of the music that we will be hearing during Holy Week and Easter. Some will, of course, be familiar as composers of both organ and choral music, although the earlier composers are mainly known for their choral music. Which is where we will begin in this issue with John Merbecke: Catholic composer of masses and motets, condemned heretic, Protestant polemicist and composer of one of the most well-known setting of the communion service. I promise that not all articles will be this long.

Please keep an eye open for notices of changes to the annual programme both here and on our website [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk) which are due to circumstances beyond our control. Stephen Moore, your president, is also finalising some events, such as a trip to Wakefield Cathedral, which were not mentioned on the annual programme until it was certain that they could be arranged.



Editor, NDOA Newsletter

## NEWSFLASH

### Beginners Guide to the Organ Saturday 2nd March, 2013

Please note that the NDOA has had to change the first venue from St. Michael's Church to St. Gregory's Church, Park Avenue North, Northampton, NN3 2HS. The sessions will begin at 2.00 p.m. at St. Gregory's and then move to St. Matthew's Church, Northampton, NN1 4RY at 3.00 p.m. If you know someone who is attending this event please can you make them aware of this change of venue.

#### Newsletter Editor:

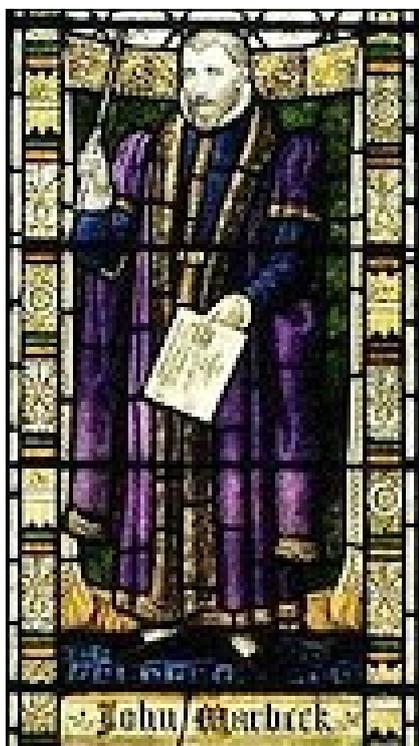
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## ENGLISH CHURCH COMPOSERS - I

### John Merbecke [Marbeck] (c1505 - c1585)

by Barry Wadeson

To those of us of a certain age Merbecke's *Communion Service* is probably one of the first settings we ever sang, or perhaps accompanied. It is still in use in some parish churches and across the world so perhaps something about the life of this obscure sixteenth century composer can enlighten us as to how his simple setting achieved such popularity.



We know very little about Merbecke not even his exact dates of birth and death. Some suggest that he came from Beverley, Yorkshire but others claim he was born in Windsor. Even the year of his birth is uncertain and is put at either 1505 or 1510. What we do know is that he became a boy chorister at St. George's Chapel, Windsor where he would spend the rest of his professional life. He first appeared as a lay clerk in the Chapel accounts in 1531 and the earliest reference to him being paid as an organist came in 1541-2 whilst still a lay clerk. There was nothing unusual about such multi-tasking arrangements at that time as lay clerks were often organists and composers taking turn and turn about playing at services, singing, or composing music for special occasions. Very few of Merbecke's polyphonic works survive; his charming *Missa per arma justitiae* dates from about 1530 and is typical of Catholic mass settings of the time. Up until this point, Merbecke seems to have been a model Catholic too. But these were dangerous times for clergy and church musicians. With the Reformation convulsing the continent blistering anti-papal literature soon began to appear in England, possibly the most Catholic country in Europe, offering encouragement to nascent Protestant reformers.

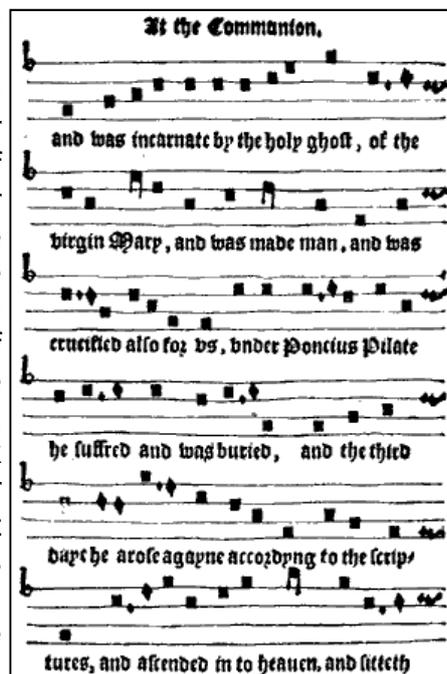
Merbecke appears to have been swept up in this extreme Protestant ideology during those tumultuous years, and by the time the Reformation that had been violently tearing apart the continent finally surfaced in England he had developed a strong Calvinistic streak. However, although Henry VIII broke with Rome in 1534 the Church in England still remained staunchly Catholic. In 1543 Merbecke was arrested for heresy along with Robert Testwood (a fellow lay clerk), Henry Filmer (a church warden at Windsor Parish Church), Robert Benet (a lawyer) and Anthony Pearson (a priest). The part of the trial which took place at Windsor was nothing less than a kangaroo court. The jury was rigged with papists and when there were not enough papists to be found the remaining jurors were threatened by one William Simons (mayor of Windsor) who, unusually, sat with the jury to ensure they reached the right verdict.

Merbecke's crime was writing a highly critical account of the Catholic mass (his rather disingenuous defence was that he had not written it himself but had only copied Calvin's words). He was convicted of heresy and sentenced to death. Part of the trial, possibly examination and committal proceedings, was held in what is now known as Southwark Cathedral. Merbecke had also compiled the first concordance (or index) of the Bible in the English language which was duly confiscated and destroyed. Merbecke was pardoned and released only after the intervention of Bishop Gardiner of Winchester. Benet was also pardoned and released. Their fellow heretics did not fare so well and were duly burnt at the stake in Windsor.

On his return to St. George's Chapel in October of 1543 it seems that Merbecke decided to keep his head down after so recent a brush with death and resumed his duties carrying them out assiduously. On 28th January 1547, however, Henry died and his son Edward VI became King at the age of nine. It was Edward who established Protestantism for the first time in

England with reforms that included the abolition of clerical celibacy and the mass, and the imposition of compulsory services in English. The architect of these reforms was Thomas Cranmer, Archbishop of Canterbury, whose *Book of Common Prayer* survives to this day as the legal prayer book of the Church of England.

Edward's reforms of the English Church appear to have been more to Merbecke's liking and in 1550 he produced an abridged concordance of the Bible (still over a 1,000 pages long) which he dedicated to Edward VI stating that he was 'altogether brought up in your highness' college at Windsor, in the study of music and playing of organs'. In 1549 Merbecke supplicated for a BMus degree at Oxford, although it is not known whether he ever received it. However, Merbecke was soon to produce something which has had a lasting impact on the English Church, though not in his lifetime. Cranmer's first prayer book of 1549 was an attempt to bring together all the many books in use in the English Catholic Church: offices, breviaries, graduals, processions, gospels, psalters, antiphonals etc. into one book in the common tongue. In the event it pleased no-one. Under Cranmer's chairmanship, the committee of bishops that compiled the prayer book met in 1548 at Windsor. It is perhaps no surprise that the most significant musician at Windsor, and one who was sympathetic to the reformers cause, should be asked to set parts of it to music.



The result was the *Booke of Common Praier Noted* published in 1550. Partly based on Sarum use of plainsong and, apparently, Merbecke's own efforts, this was also a stripped down version of plainsong. Complicated neums were replaced by four simple symbols: a strene (breve), a square (semibreve), a pycke (or prycke) for a minim and a close (extended breve for cadences). The effect was mensural rather than the free-flowing plainsong that was sung at the time and very much in keeping with Cranmer's injunction of one note per syllable. C. H. Phillips in his book *The Singing Church* describes it as not really plainsong at all. It was, however, intended as a congregational setting and not for choir use. The reformers had no time for choirs.

In any event the *Booke of Common Praier Noted* became redundant in 1552 when a new prayer book was issued more in keeping with the Protestant reformers ideals. Stretching all the way back to the sixteenth century this simple setting of the English communion service would be but an historical footnote had it not been rediscovered by the Oxford Movement in the nineteenth century. The 19th century purists of the Oxford Movement had wanted to restore the pre-Reformation plainsong of the Catholic Church but congregations simply could not sing it. However, they *could* sing Merbecke's simple setting. In 1891 *The Cathedral Prayer Book* edited by Sir John Stainer and William Russell arranged Merbecke's single plainsong setting as a four-part service - clearly to be sung in harmony by a cathedral choir since there are instructions at various points for the melody to be sung in unison. A plainsong stave of Merbecke's notation was included above the standard double stave harmony version.

Merbecke's service gained popularity early in the twentieth century as a congregational setting when a unison arrangement, in modern notation, with organ accompaniment added by Sir Sydney Nicholson, was published by the Faith Press in 1923. Although other versions with organ accompaniment were already in use (e.g. by John Goss, Charles Villiers Stanford and Basil Harwood) Nicholson's arrangement, in its dark grey cover, is probably the most well-known. Nicholson even added descants for choir use although Merbecke would certainly have disapproved of something that looked anything like polyphony, no doubt accompanied by an anti-papal rant. Nevertheless, Merbecke's simple setting could be heard in Anglican parish churches and cathedrals, Methodist and Presbyterian chapels, and even Roman Catholic

churches when Latin was abandoned by many parishes in the 1960s. Merbecke's simple communion service was, and still is, regarded as a good, solid congregational setting. It has also been claimed that Merbecke set Cranmer's Litany (which was issued before the prayer book) to music. Although this is speculation the notational style is very similar.

And what of John Merbecke himself? In 1550 a royal injunction for St George's Chapel reduced the choral foundation and discontinued the use of the organs although the organists Merbecke and George Thaxton still received their fees. In 1553 Edward VI died aged 16 and was succeeded by his sister Mary who would swing the English Church back towards Catholicism. Altars, vestments, ceremonial, Latin and music were, at least, partially restored. At Windsor the organs, singers and Latin masses set to music were resurrected. What Merbecke thought about this we do not know. Either because a former heretic was out of royal favour, or because of Merbecke's aversion to Catholic masses, he seems to have been absent from the organ bench and choir stalls. Instead, during this time, he received payment as a music copyist; and since Mary was an enthusiastic persecutor of heretics he kept his Calvinist views to himself. One near death experience under Catholic rule was more than enough for Merbecke.

Merbecke's self-imposed silence paid off and five years later, in 1558, Mary Tudor died to be replaced by Elizabeth I. Thus in 1558-9, 1564, 1567 and 1568-9 we find Merbecke being paid once again for playing the organ for prayer book services. However, it would seem that Merbecke never recovered from his trial for heresy and after 1547 he was no longer the senior organist having been replaced by George Thaxton.

Merbecke appears not to have composed any music after 1550 and he spent his later years writing polemical pamphlets of a Calvinistic nature, one of which was intriguingly entitled *The Ripping up of the Pope's Fardel*. It seems that he came to regret his early life as a composer of Catholic masses and motets and even to repudiate his attachment to the organ for he is quoted as saying: 'in the study of music and playing on organs ...I consumed vainly the greatest part of my life'.

That he lived to the ripe old age of around 80 was something of an achievement on its own, for not only was life expectancy about 40 - 50 years in the 16th century but he had survived one of the most perilous times for a church musician to be alive and Elizabeth's long reign provided him with the peace and security that someone with his extreme views sorely needed. A choir of young men and women at Southwark Cathedral in London is named the Merbecke Choir in his honour because part of his heresy trial had been heard in the church in 1543.

Music to listen to:     *Missa per arma iustitie* (mass setting)  
                              *Domine Iheso Christe* (motet)  
                              *A Virgin and Mother* (carol in three parts)  
                              *Ave Dei patris filia* (motet in five parts TrATBarB)

The Cardinall's Musick, Cond. Andrew Carwood: *Merbecke/Missa Per Arma Iustitie*. Compact Disc: Gaudeamus, ASIN: B00000300R

Music to buy: *Ave Dei patris filia* (available from the RSCM)

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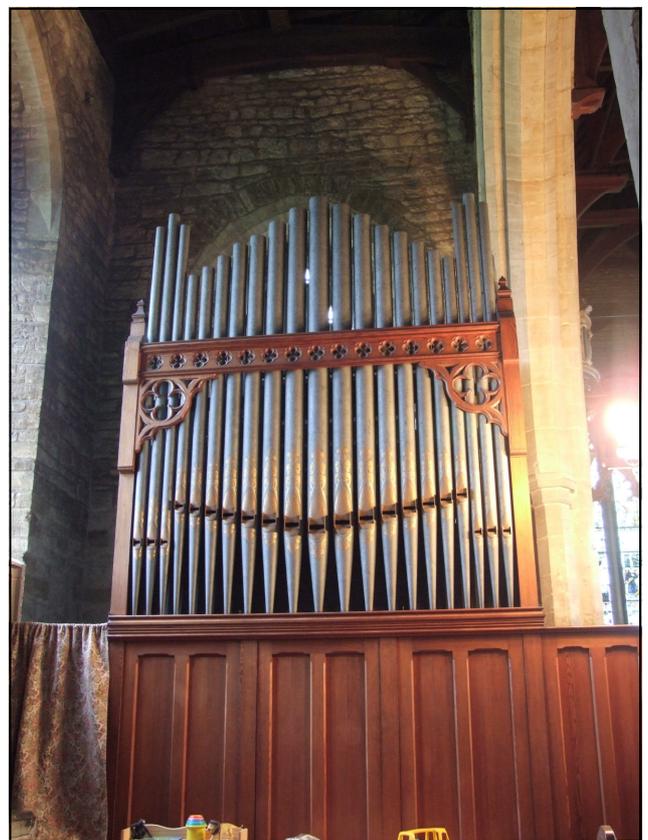
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## An Invitation to Greens Norton

**G**reens Norton is a small village along the A5 just outside Towcester. The Parish Church of St. Bartholomew has a two manual Hunter organ that has just been refurbished by Andrew Stephens and the organist at St. Bartholomew's, Isabel Brown, has kindly invited any interested NDOA members to visit and play the organ. Those members who attended the August Bank Holiday organ crawl will remember another Hunter organ, at Potterspury half-way between Towcester and Milton Keynes. The Potterspury organ (built 1877) pre-dates that at Greens Norton.

Built in 1890 the organ was restored in 1982 when a Viol d'Amour was replaced by a two rank mixture. Overall specification: Ped. 16, 8; Gt. 8, 8, 8, 4, II; Sw. 8, 8, 8, 8, 4. Balanced Swell pedal and usual couplers. Two pistons on each manual and, as expected, mechanical action. This is a charming little organ in an equally charming village church.

Although the church is open daily between 9.30 a.m. and 4.00 p.m. the organ console is locked. To gain access to the organ, contact Isabel by email at: [isabel.brown@waitrose.com](mailto:isabel.brown@waitrose.com) or by telephone on 01327 352601.



Two views of the Greens Norton Hunter organ which is situated in the north east nave by the entrance to the chancel. Hunter built many small organs of exceptionally high quality.

## NDOA NEWS ROUNDUP

### Canon Paul Rose Receives RSCM Award

Congratulations to NDOA past-President Canon Paul Rose who was presented with the Honorary RSCM Award 'Certificate of Special Service' at the local RSCM Awards Holders' Choral Evensong at Peterborough Cathedral on 5th January 2013. This was awarded for his services to the Royal School of Church Music over many years.

### St. Mary the Virgin, Wellingborough

Christopher Colby has been appointed DoM of St. Mary's, Wellingborough. Since taking up the organ scholarship at the church 12 years ago, during which time he studied with James Parsons, he gained his BA Mus (Hons) at UEA before returning to the church where he resumed his duties as one of the assisting organists. Christopher is now teaching St. Mary's latest organ scholar who last year passed his ABRSM at Grade V with distinction. Christopher also plays violin with the Northampton Symphony Orchestra.

### Young Organist Offered Place at Wells Cathedral School

Congratulations to NDOA student member Jacob Collins who has been offered a place at Wells Cathedral School to join the sixth form in September 2013 as first study organist. Members will remember Jacob performing in the Young Organists' concert in Olney last year; he is currently working towards ABRSM Grade 7 organ and plays regularly for services at St Mary & St Giles, Stony Stratford.

Being able to take up the place at Wells will depend upon him securing funding to help towards the fees. He is currently applying to various funding bodies; if anyone feels they can help in any way or has any suggestions, he can be contacted via his teacher Jonathan Harris (email: [treasurer.ndoa@gmail.com](mailto:treasurer.ndoa@gmail.com)).

### Finedon Organ Restoration Project

It is now considered that the organ in St Mary the Virgin, Finedon was built around 1705 by Father Smith for the chapel in Windsor Castle. It was moved to Finedon in 1717 thanks to the Vicar of Finedon, Sir John Dolben, having previously served in the Chapel Royal. The opening concert on 17th May 1717 was performed by Dr William Croft and the choir of the Chapel Royal. The organ was rebuilt in the nineteenth century by Holdich with pedal pipes being added and the console moved to the side of the organ. The last restoration work was undertaken in 1960.

Plans are now underway to carefully restore the organ again; this mostly consists of cleaning the pipework and restoring the artwork on the front pipes. The total cost will be around £52,000 which the church has started raising money towards. Grant applications are currently being prepared. The project is being overseen by independent organ advisor John Norman and will be undertaken by Holmes and Swift of Fakenham in Norfolk once enough funds are raised. If anyone would like to donate to the project, please get in touch with the Director of Music, Jonathan Harris, email: [treasurer.ndoa@gmail.com](mailto:treasurer.ndoa@gmail.com)

Members will have the opportunity to play and hear the organ after the NDOA event on Saturday 18th May at 3pm - the talk by Rev'd Richard Coles, Vicar of Finedon, on the relationship between church musicians and the clergy.

### Afternoon of CDs 19th January

Sadly, this event had to be cancelled because of heavy snowfall. This event is to be rescheduled for later in the year. Please watch out for news of this and other changes to the programme in 2013.

# JENNY DUFFY: PAINTER, GUILDER & RESTORER

*by Barry Wadeson*

Members who attended Paul Hale's excellent, illustrated talk on decorative organ cases and pipes on February 16th may also be aware that here in Northamptonshire we have one of our own masters in the craft of painting, decorating, restoring and gilding organ cases and pipes: Jenny Duffy, who lives in Abthorpe just this side of the Northamptonshire/Oxfordshire border. Organ builders may excel at designing, building and voicing sophisticated organs to fit in every conceivable space, but when it comes to fine decoration or the restoration of historic organ pipes the person they turn to is Jenny Duffy.



**Jenny Duffy in Kenneth Tickell's workshop applying the gold decorations to the organ case destined for Newcastle Roman Catholic Cathedral. (Picture: Barry Wadeson)**

Born in Northampton and brought up in Boughton, after A levels at school, Jenny began the long journey of apprenticeship and study required for her type of work:

I have been a restorer for over 20 years now. So since I left school I have done nothing else but trained and worked in this line of work. I lived in Florence, Italy for a couple of years. I knew a furniture restorer that worked in the Santa Croce district and I helped him out in his studio and on site. He had beautiful Renaissance pieces that came to be restored and he was a very skilled and respected craftsman. I would sometimes go to view pieces of work that needed restoration at the owners residences and this was always a treat driving through the Tuscan hills to a beautiful house perched on a hill, or a palace in Florence. It was there that I was inspired and decided to make a career of restoration.

However, being an accomplished restorer requires more than a good eye and a steady hand. It also demands lengthy periods of study:

I completed a two year course at Rycotewood College Oxfordshire in restoration which involved art history as well as cabinet making and specialist finishes, such as french polishing. On completion of the course I got a job/apprenticeship with a furniture restorer in Hampshire. I worked there for 3 years, mainly doing the surface decoration/finishes. During this time I also studied at West Dean College and completed courses in oil and water gilding.

Although Jenny is mostly known in Northamptonshire for her work on organ cases over the years she has developed a successful business in all kinds of restoration, for example:

Gilding on all types of things from church clocks and organ pipes to Chippendale carved frames and fine furniture Restoration of Chinoiserie. This is often found on long case clock cases and fine furniture. Restoration of paintings. Not too long ago I completed the restoration of the Seven Sorrows reredos a Colin Gill painting that is in St Mary's, Bourne Street, London.

Examples of Jenny's work can also be found at St. Paul's Church, Bedford which included the cleaning and painting of 36 statues and other gilding and painted work throughout the church, and Shuttleworth College working on site restoring damaged picture frames. Closer to home Jenny's work can be seen at All Saints Church, Northampton (see picture below) where she

restored and cleaned the gilded reredos and gilded the pulpit along with painting heraldic work and silver leafing. Much of her work for private clients has involved pieces that are too large to move or architectural features such as ceilings and cornices. This involved extensive travelling living away in rented accommodation, although not so much now. Most of Jenny's organ commissions come through consultants although organ builders often approach her directly. Her first organ commission was for Kenneth Tickell, but since then Jenny Duffy has become well known in the organ world and her portfolio of work includes: All Souls, Thorpe Malsor, cleaning and restoring the painted case and organ pipes; Farnborough Abbey, stencilling the organ pipes; Arundel Cathedral, cleaning and restoring the organ pipes; St Mary's Beckley, Oxon, reinstating the original decoration on the organ pipes that had been covered over with silver paint and Keble College, Oxford, restoring the William Butterfield organ pipes. And words of advice for anyone thinking of following in her footsteps?



I Knew that I wanted to work with my hands and have always enjoyed my work. Especially the variety of it as every job is different and throws up different challenges and problems to be solved. The work I do can take a long time and involves a lot of concentration, focus and tenacity. If you get bored easily restoration is not for you.

Jenny has lived in Abthorpe for twelve years and regards South Northants as one of the loveliest part of the county in which to live. She has just started a photography course and enjoys getting outside, even on the coldest days, taking photographs of everything nature has to offer. Her constant companion when working is her Spanish Water dog, Marley, who keeps her company when working on site, especially isolated country churches.

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## The New Missal Translation: A Challenge for Organists?

*by Helen Murphy*

I don't know how many NDOA members play in RC churches - but I wonder how they have coped with the effects of the new translation recently introduced? How would a new translation affect an organist, you might well ask - but when you have effectively to start from scratch in your planning, when your familiar repertoire is no more, it needs a bit of thought. If, like me, you not only play the organ, but plan the music and take the choir as well, it's quite a task.

First of all, a bit of background: Why a new translation? Briefly, the original English version (i.e. for the whole English-speaking world), finalised in 1972 (after an interim version brought out in the late Sixties), was of necessity produced quickly to answer urgent pastoral need as a result of the Second Vatican Council and was only ever intended to be temporary; indeed, by the late Eighties, work had begun on its replacement. This is neither the time nor the place to go into the whys and wherefores of its long and difficult gestation (about 15 years after it was first submitted, with a number of threatened miscarriages on the way) but, for better or worse, it finally came to birth in 2010, with a proposed introduction date in parishes in the UK of September 2011, with the intention that it should be fully in place by Advent Sunday.

No problem with the spoken Ordinary of the Mass - we all had nicely printed laminated cards to help us get used to the new texts (I still use mine for the Nicene Creed). However, what of sung Mass settings? With a radically different Gloria (a welcome return to the full version, instead of the condensed paraphrase of the first section we've had since 1972), nothing in the repertoire was going to suit any longer. The bishops of England and Wales were very keen that there

should be some music available to be sung straight away, so the new Missal includes music for the Ordinary of the Mass (known as the Missal Chants) which some bishops (including our own at Northampton) have indicated that they would like all parishes to learn as a common setting. Learn this first, was the message, then you can do your own thing. Fair enough.

These chants are based on some of the old plainsong Masses (the simpler ones!). I think many people have heard of *Missa de Angelis* (i.e. No 8 in the *Liber Usualis*, where the various settings range from No 1 up to No 18). Thus, the Kyrie is based on *Pater cuncta* (No 12), the Gloria on *Dominator Deus* (No 15) and the Sanctus and Agnus Dei both on *Deus genitor alme* (No 18, which also partially doubles as the *Missa pro Defunctis*, and which lovers of Duruflé's Requiem will recognise). But do you sing these Missal Chants unaccompanied or provide a backup from the organ? And, if so, how?

Ideally plainsong should be unaccompanied but, in my opinion, a congregation benefits from help from the organ - left to their own devices, whatever they are singing, congregations tend to get slower and slower, and there is nothing worse than slow plainsong - it should move freely and easily. Think of the words of the Gloria - something so joyful should not sound like a dirge! So, in this case, I quickly wrote my own accompaniments and we introduced them gradually section by section over the weeks leading up to Advent. I don't know whose idea it was to choose No 15 Gloria - but it was a bad one. No 15, although theoretically the simplest, with a very limited range of notes, is actually quite difficult to sing because of that very simplicity with its repetitive (some might say boring) limitations. Unlike *Missa de Angelis* (and I am no fan here!) it has no easily picked-up 'tune'. Be that as it may, we got on with it and learnt it.

But what of other settings? Unfortunately, some parishes had been in the habit of using paraphrase versions - such as the *Israeli Mass* or the *Salazar Gloria* and suchlike, found in the hymn books, and therefore (mistakenly) considered to be OK. Although paraphrases have never been approved, their use crept in (though not in my parish I hasten to add!) - but now it is made quite clear that they will NOT do. It must be the proper text and only the proper text at Holy Mass. There is no reason why they could not be used in a devotional setting or in school, for example, but never liturgically. I am very pleased about this, but I gather that in some parishes they are suffering from withdrawal symptoms, unable to understand why a paraphrase they have been singing for what seems like for ever, is not acceptable.

So, if you want to sing, what do you do? Whatever you decide, it's going to cost you money for new music. Some composers have revised their original work (such as Paul Inwood's *Gathering Mass*, which was originally written for a Northampton Diocesan Assembly in the Eighties, and James MacMillan's *St Anne's Mass*, now expanded to include the Gloria it never had); many composers have written new works, and those lucky enough to have passed the Panel\* have been published (or, more often, self-published). It is worth noting that local composers (such as myself) with no intention of publishing or disseminating their work beyond their own parish are spared the rigours of the Panel. To be fair, it was because of abuses such as the use of paraphrases and other distortions or additions to the texts (needless repetition, for example) that had become prevalent in the heady post-conciliar times, that the Panel was set up to pre-empt any such silly ideas this time round. So there is plenty of music around - but it is very much a case of trial and error - to see if you would like it and if it would go down well in your parish. To this end, Northampton diocese (along with many others) has put on training days for parish musicians to introduce new music and, little by little, we are discovering what is out there and being put into practice.

Finally, for someone like me who remembers 'Dominus vobiscum: Et cum spiritu tuo', it's very satisfying to be able to reply 'And with your spirit'. 'And also with you' is RIGHT OUT, I'm glad to say! Welcome home, spirit, you've been away a long time!

*Continued next page...*

\* *The Roman Missal, The Order of Mass - A Guide for Composers*, emanating from the Bishops' Conference and issued in February 2011, gives full guidance, including the due process for submitting compositions intended for publication to the Panel for Permission to Publish. As I understand it, the Panel does not make musical judgements - the whole concern is the texts and their treatment.

## EVENTS NEWSFLASH

**Saturday 15th June:** Visit to Turvey Parish Church and Bedford Parish Church (including lunch at Turvey). It is possible that the Bedford Parish Church visit will be in the late afternoon.

**Saturday July 13th:** Visit to Wakefield Cathedral (where Stephen Moore's brother, Tom, is director of music). It is hoped that the visit will also include a visit to Leeds Parish Church (Simon Lindley), Leeds Town Hall and/or Huddersfield University.

**Saturday 26th August:** August Bank Holiday Organ Crawl. Rugby School. Richard Tanner (formerly Director of Music at All Saints, Northampton and Blackburn Cathedral) will host a group at Rugby School - with four organs to visit.

**Watch out for further details in the next newsletter**

### DIRECTOR OF MUSIC for ALL HALLOWS, WELLINGBOROUGH

On the retirement of Stephen Ostler from this post in September 2013, we shall be seeking a Director of Music to act as organist and choir trainer for this parish church at the heart of Wellingborough.

There is a well-established choral tradition, with a robed choir. A flexible approach to a widening repertoire of music has been developed, and music is held as central to our worship. Weekly practices are led by the Director of Music and duties include playing for the Sunday morning service (Sung Eucharist CW) and for some additional special occasions. The organ is a 3-manual Nicholson.

Remuneration relates to RSCM guidelines, with the usual fees for weddings and funerals.

For further details please contact Rev'd Canon A.M. Lynett, The Vicarage, 154 Midland Road, Wellingborough NN8 1NF  
Tel: 01933 227101.

Email: [waendelallsaints@btinternet.com](mailto:waendelallsaints@btinternet.com)

### ORGANIST / CHOIR DIRECTOR for ST. ETHELDREDA'S CHURCH, GUILSBOROUGH

We seek an Organist / Choir Director to play the organ and train the choir.

- ◆ We have a magnificent 2 manual, recently refurbished, Walker organ.
- ◆ We have a 4 part robed choir of 22 members.
- ◆ We sing a wide range of music.
- ◆ We have a weekly choir practice.
- ◆ We have 3 to 4 services a month plus singing for festivals, and other occasions.

Remuneration negotiable.

Details from: The Church Office 01604 743444

Email: [uplandsgroup@btinternet.com](mailto:uplandsgroup@btinternet.com)

## What's On March – May 2013

Saturday 9th March  
7.30 p.m.

**Northampton Philharmonic Choir.** Vaughan Williams: *Mass in G Minor*, Howells: *Requiem*, Tippett: *Five Spirituals*. St Michael's Church, Perry Street, Northampton, NN1 4HL. Tickets £10 (students £5) on the door or by phone from (07958) 768661.

*Also*

Saturday 9th March  
3.45 p.m. – 7.30 p.m.

**Come and sing Fauré's Requiem.** RSCM event at St. Mary the Virgin, Higham Ferrers, NN10 8DL. Cost £5 (non-affiliates £6; students £2). Contact: Jane McKee (01780) 762398 or [janemckee21@gmail.com](mailto:janemckee21@gmail.com)

Saturday 6th April  
7.00 p.m.

**Pamela Rawlinson Piano Recital.** On the 1899 Broadwood grand piano. St. Mary the Virgin, Knox Road, Wellingborough, NN8 1HU. Free admission (retiring collection). Light refreshments available, wheelchair access.

Thursday 11th April  
1.00 p.m.

**Philip Bricher (Kingsley Park Methodist Church, Northampton).** Lunchtime recital at St. Margaret's Church, Leicester (with refreshments and retiring collection). St. Margaret's Way, off Burleys Way (part of inner ring road), Leicester, LE1 3AG.

Saturday 20th April  
3.00 p.m.

 **Members' Recital** St Mary the Virgin, Knox Road, Wellingborough, NN8 1HU. Retiring collection for the David Morgan Education Fund.

*Also*

Saturday 20th April  
7.00 p.m.

**Thomas Heywood (Australia).** Organ Recital at St. Mary's Parish Church, Wood Street, Higham Ferrers, NN10 8DL. Tickets £10 available from Tony Edwards on (01933) 276433.

Saturday 11th May  
7.30 p.m.

**Peter Litman** (Peel Cathedral, Isle of Man). Organ Recital. St. Mary the Virgin, Knox Road, Wellingborough, NN8 1HU.

Saturday 18th May  
3.00 p.m.

 **The relationship between Church Musicians and the Clergy** Talk by the Rev'd Richard Coles. St. Mary the Virgin, Church Hill, Finedon, NN9 5NR. Tea and coffee provided. Members are welcome to play the organ afterwards.

Saturday 25th May  
12.00–12.40 p.m.

**Lee Dunleavy (All Saints, Northampton)** Lunchtime recital at St. Paul's Church, St. Paul's Square, Bedford, MK40 1SQ.

Please submit all items of news and events that you wish to be included in *What's On*, to: Barry Wadson, 24, Bransgill Court, Heelands, Milton Keynes, MK13 7LN. Telephone: 01908 315880. Email: [editor.ndoa@gmail.com](mailto:editor.ndoa@gmail.com)

Internet Address: [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk) The Association's web site has received a total of 5594 visits.