

NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



March 2017

Reg. Charity No. 274679

FROM THE EDITOR



Welcome to the March edition of the NDOA Newsletter. As usual, the contents are eclectic and cover a wide range of topics. For NDOA members who visited Tickell's workshop to see the Manchester Cathedral organ being created I am pleased to show you what it looks like now that it has been assembled in the Cathedral (front and rear covers). Handover of the organ takes place some time in April.

For those of you who can remember the 1960s I have sat down to write my memoirs of what it was like to be an organ builder's apprentice way back then. It is 55 years since I first walked up the steps of that famous (for all the wrong reasons) Northampton organ building company, A. E. Davies & Son Ltd.

My Thanks to our Hon. Sec. Helen Murphy who helped me through a difficult time last year and who provided me with such a wealth of articles without which there would have been no Newsletters. And finally, don't forget to put your clocks forward in the early hours of Sunday, March 26th when British Summer Time officially begins.

Barry Wadeson
(Editor)

CONTENTS

<i>An Organ Builders's Tale Part 1</i>	<i>p 3</i>
<i>An Organ Trilogy</i>	<i>p 7</i>
<i>Organ Building News</i>	<i>p 9</i>
<i>The Organ of St. Peter's, Northampton</i>	<i>p 12</i>
<i>Notices</i>	<i>p15</i>

*Front cover picture the Tickell organ at Manchester Cathedral (west view) and rear cover (east view).
(Pictures courtesy of Kenneth Tickell & Co Ltd.)*

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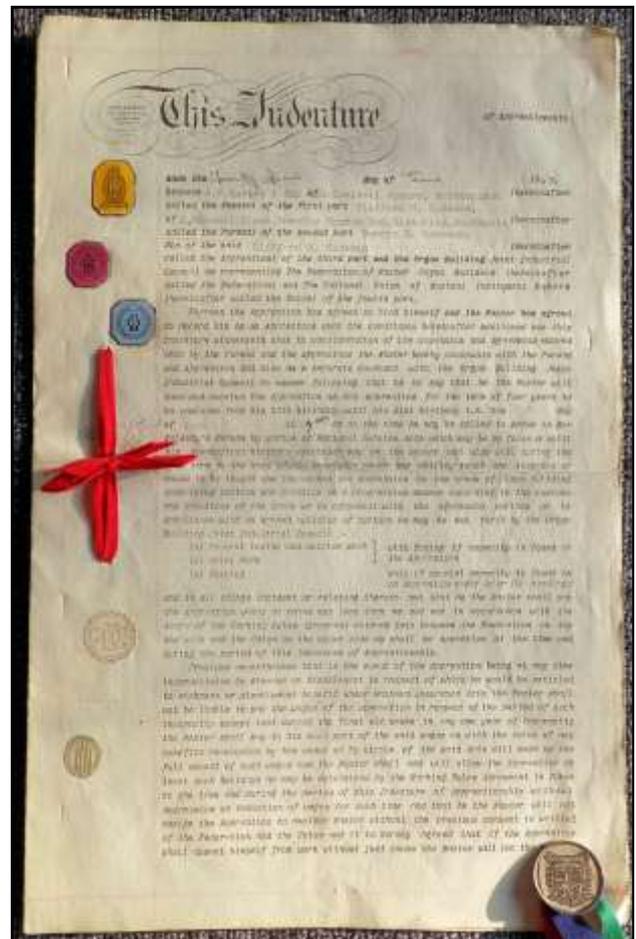
AN ORGAN BUILDER'S TALE – PART I

by
The Editor

Just before Christmas 2016 I was contacted by the occupant of my old house in Northampton. Whilst having a new boiler installed they had found something that belonged to me and, having found me via Google, wondered if I would like to have it back. It was something that I was delighted to receive as an early Christmas present; it was a part of my life which has been missing for almost forty years. Having moved around the country in my early years: Northampton, Duston, Bedford, Keighley, Ilkley, Burnley, Northampton (again) and Milton Keynes I thought it had been lost for ever. I have several diplomas supposedly demonstrating my academic ability (such as it is) and professional certificates acknowledging a life lecturing such subjects as research methods in health care, of professional organisations and some lovely personal letters and cards from former students and from colleagues at the Open University where I worked for 12 years until my retirement.

What could it be that was so precious that I often mourned its loss with a feeling that part of my life was incomplete? Well, it was my old organ building indenture papers that certified the completion of my apprenticeship. Just holding the parchment bundle couched in language of a time long past brought memories flooding back. Thus, I would like to take you back to the 1960s to share this unique period of my life.

As I approached the end of my school years and the threat of earning a living loomed large I was confronted with conflicting choices. My mother wanted me to become a librarian (she being self-taught was impressed with books and learning). My father, on the other hand, thought that it was time I went out and brought some money into the house and he was in no doubt factories paid well in those days.



Unfortunately for both parents my school had other ideas which were even less appealing. Back in the 1960s we still had selective education and along with 85% of children in those days I found myself stuck in a Secondary Modern School where expectations of children were practically zero and half the teachers wished they were teaching kids at Grammar Schools instead. After

years of a Church of England education this was a shock. The girls were expected to take subjects like domestic science and home economics and boys were shunted into subjects such as woodwork or metalwork; or in my case agricultural science (gardening really). I have no idea why I should have found myself in the agricultural science class other than the fact that I lived in a village, was good at biological science and life as a farm labourer seemed appropriate to my teachers for a 'local yokel'.

The first signs of rebellion in me were stirred by two teachers who perhaps saw something in me that the others didn't. Mrs Savage, the English teacher, swiftly drafted me into her drama group and, with visits to Shakespeare plays opened my eyes to another world beyond the woodwork room or drawing the innards of unfortunate chickens killed minutes before for the purpose of teaching us how to pluck and disembowel a fowl (no rhyming intended).

The other teacher was one Robert Britten who just happened to be the brother of Benjamin Britten. 'Bob' (as he was known to pupils) taught history, a subject which I took to immediately. Bob Britten introduced me to a subject which was to become a lifelong fascination of mine; and as a bonus, when he was in the mood, introduced me to some of his brother's music. Robert Britten also played the piano and I think it was here that I first heard that little tune known as the mouse solo in *Rejoice in the Lamb* - although he did not tell me what it was. In fact he did a little extemporisation on it in a Bach like style. It was no wonder that many years later when I encountered *Rejoice in the Lamb* that I erroneously thought that Britten had borrowed the theme from Bach.

Sadly, the headmaster took the view that unless you were exceptional (his aim was to get at least one pupil to Oxbridge in his lifetime) your Certificate of Secondary Education (a sort of poor boys and girls GCE) could only be taken in a subject that would earn you a living in the locality. So history was out; music was out too since the only music lessons we had consisted of belting out "Early one morning" or some other song that was already past its sell-by date. Thus I was entered for subjects such as woodwork, metalwork and good old agricultural science. That put paid to librarianship! I failed my CSEs (in which I had no interest) spectacularly.

However, back in the village of Shenley Church End I had already had some organ lessons from the local organist, Ewan Cameron. The church of St. Mary had a nice little Walker two manual and pedal organ sitting on a gallery above the North Choir stalls. The services were 'high church' with plenty of improvised organ pieces and sung services. The organ intrigued me and I spent many happy hours practicing in an empty church after dark exploring the rich sounds. It was Ewan who suggested that I might consider becoming an organ builder. In fact, he went further and arranged for me to meet an organ builder called Anthony Worsdell who traded under the name of John Conyers. Worsdell lived out near Buckingham and worked from a barn at the bottom of his garden. Being a one man band, so to speak, he had no place for an apprentice and referred me on to A. E. Davies & Son Limited of Campbell Square, Northampton. I did not know it then but I was about to become acquainted with the best and the worst of

organ building practices.

I left school in the summer of 1962 aged 15 yrs. By some strange quirk of fate my birth date meant that I left just a month before my 16th birthday. After so many years the exact train of events are vague; however, I could not begin my four year apprenticeship until I was actually 17 years old so the first year was a sort of pre-apprenticeship. By and large I spent my days accompanying 'the men' on tuning visits where I learned the skill of key-holding, responding to commands such as "next" and "back one" and making tea in the workshop. I also kept a notebook, long since lost, in which I made drawings of different actions, recorded pipe scales, different tuning scales, types of pipes (diapason, string, flute reed etc.) and worked out the principles of physics for producing sound from pipes.

I was one of four apprentices or soon-to-be apprentices; and then there were 'the men'. There were around 12 adult men including Robert Shaftoe and, of course, John Bowen who seemed to have a talent for provoking the works foreman, a large and unpleasant man called Dennis Macready, into ferocious arguments. This was the first time I had ever seen grown men nearly coming to blows. At this time Alfred Davies was alive and in his eighties. He had trained with Henry Willis and later became the franchisee of the Aeolian Company in the UK. Not surprisingly, Davies & Co had a large number of Aeolian organs on their tuning books. Alfred spent most of his time in the voicing shop with the legendary John Furnace as his assistant. It did not take me long to realise that A. E. did not get on well with his son, Jack, who was

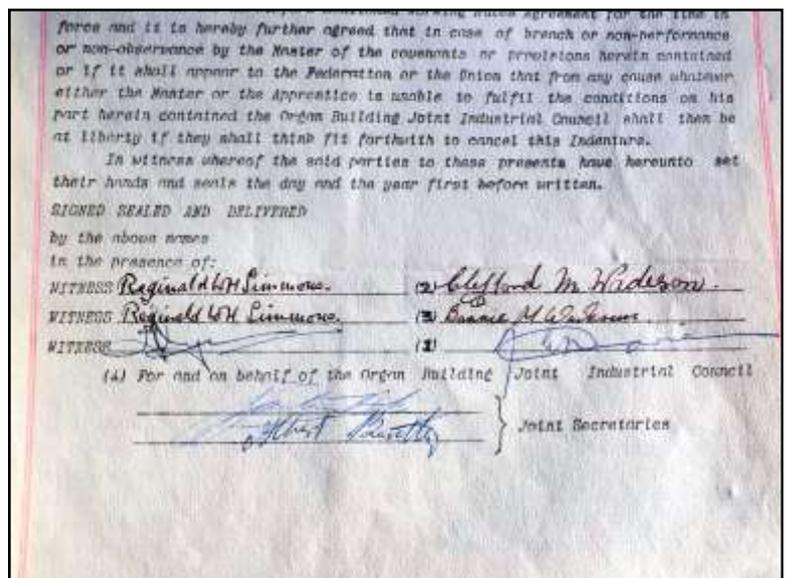


This modern building, facing St. Sepulcher's Church now sits on the spot previously occupied by a large Victorian factory building. Its main entrance (with the columns) is roughly where the old entrance to Davies's once stood. To the far left in the background is the brutalist architectural monstrosity that is Campbell Square Police Station.

now running the company. "He's mad, y'know," the old fellow would growl when the latest Jack inspired disaster struck the firm. The premises at Campbell square were quite large. On the left of the main entrance was a company that sold leather and another above in the same trade. Part of the factory complex extended down Newlands and housed a shoe manufacturer. To the right was the entrance to Davies's. which opened into the main workshop. The machine shop with electric circular saws was in the cellar beneath. Jack Davies's office overlooked the main workshop and to the left divided by a low wall was the pipe (or voicing) shop. Back to the left and behind the pipe shop was the electrical shop. Davies's had just begun to build what it called its Gregorian organs: electronic organs with speakers in two large wooden columns. This was where consoles were fitted out with electrics including also those pipe organs with electric actions.

The occupants of the electric shop were somewhat aloof from the rest of the workforce and considered themselves superior on account of their electrical skills. The two main workers were Gerry Green and Roy Murby who came with a fund of filthy jokes. Another resident to complete this ménage was Alec Davidson a Scotsman with a false leg. He lost his own leg whilst in South Africa driving a lorry which hit the only tree for miles around on the savannah. The main workshop, which was mostly for woodwork and erecting organs had several benches occupied by Bill Osborne, Fred Fiddy, Reg Buck, Bob Smith, John Bowen, Bob Shaftoe, Trevor Boore and a few part-time characters. One regular who arrived every winter was Kit Francis who during nine months of the year played an electronic organ with a circus and during the winter months turned up at Davies's looking for work. When Jack Davies refused Kit would follow him around the workshop, two paces behind, until Jack gave in.

After a year my probationary period came to an end and on 21st of June 1963 my father accompanied me to Campbell Square to sign the next four years of my life over to A. E. Davies & Son Ltd, Organ Builders. In the picture (right) you can see my father's signature and mine. 'Barrie' is the spelling on my baptism certificate and it was only when, much later, I came into possession of my birth certificate that I changed it to the simpler and less pretentious 'Barry'. I was now a fully certified organ builders' apprentice.



To be continued (sadly)

AN ORGAN TRILOGY

by
Helen Murphy

Part One: St Mary the Virgin, Higham Ferrers

On the last Saturday of the month you can savour the delights (literally) of the Farmers' Market at Higham Ferrers. I found some excellent sausages (from Bulwick) and an interesting game pie (from a farm in north Bedfordshire, just over the border) - and there was much more. However, an additional delight is the accompanying concert at 11.30 am in the parish church just up the lane from the Market Place, which could be anything from handbells, singers (children or grown-ups) or a recital on the Peter Collins 'hybrid' organ. Using some of the original pipework, with digital expansion and incorporating up-to-date technology, Peter designed a new instrument with a much-increased range and adaptability, bearing in mind St Mary's double nave and the position of the choir. The late, much-loved Carlo Curley gave the inaugural recital in August 2009, which I remember well. On 30th April 2016, NDOA member Paul Harris played a programme varied in style and period, including works by Stanley, Thalben-Ball, a selection from the *Short Eight Preludes and Fugues* by J S Bach, Lefèbre-Wely (yes, that one!), Mascagni and Dubois - fully demonstrating the versatility of the instrument. It was good to see so many there on a Saturday morning, including several NDOA members - proof that we need to feed not only our bodies but our minds and souls too with spiritual nourishment, so amply provided here. Thank you, Paul.

Part Two: Ss Peter and Paul, Abington

On what was perhaps the warmest day of the year to date (8th May), I made my way over to Northampton hoping to enjoy one of the Sunday afternoon recitals in Ss Peter and Paul's church in Abington Park. Stupidly, I had failed to take into account the fact that all the world and his wife and children would be taking advantage of the sunny weather, having parked their cars in all the surrounding streets. After driving round for about 10 minutes I finally found a gap I could get into and ran all the way across from the other side of the park, to arrive just in time for the start of the joint recital (piano and organ) by NDOA members Philip Bricher and John Wilson, playing both singly and together. This was a very varied programme, featuring as well as well-known names (such as Reger, Leighton, Franck, Widor etc.) and some people I had never heard of (James Biery, William Bolcom, Lasse Toft Eriksen). Interestingly, Widor and Franck both composed duets for organ and harmonium (a very popular activity in France at the time apparently) so John played the piano (well, actually a Clavinova) and Philip the harmonium (actually the organ with stops cleverly selected to deliver a similar sound). I was pleased to hear two piano pieces by Sterndale Bennett, who was Composer of the Week recently. I remember singing songs by Sterndale Bennett at school and had never come across him since, until that Composer of the Week. Thank you, Philip and John, for an unusual and unexpected programme.

Part Three: Oakham School Chapel

Not an NDOA member this time, but a lifelong friend and collaborator of the late Peter Collins, Douglas Hollick, gave a recital in Oakham School Chapel on 15th May in memory of Peter, who had built the chapel organ in 1993. I remember Peter well, as he did the restoration about 15 years ago of the (very modest) instrument I play; and of course, he did the restoration and upgrade at St Mary's Higham Ferrers (see above). Douglas, as well as being an early-keyboard performer, also used to make harpsichords and other related instruments; one result of his professional collaboration with Peter over the years was that Douglas made the three keyboards on the organ he was about to play for us, as he explained in his informative pre-recital talk. The case (designed by Nicholas Plumley, with carvings by Derek Riley) is worthy of a look too: as Peter wrote in the inaugural recital programme (26th June 1993), 'The carvings... depict the school seal set high in the central tower, two alert and mischievous herons on the outside towers with the horseshoes synonymous with Rutland in the connecting flats.' I had spotted the herons from where I was sitting (and would welcome an explanation of their presence); however, it took a closer look to reveal the identity of the four figures above the music stand - the four Evangelists of course, each with his appropriate symbol. As for the specification, Peter wrote, "With this instrument it is possible to sample the rich liquid sounds of the French 18th century Cornets, the astringent North German 'Brustwerk', relaxing and mysterious strings, flutes bubbling with colour..." Douglas's programme choice was all 17th century, starting early (Matthias Weckmann, Johann Lorenz) and moving up (via Buxtehude and Nicolas de Grigny), towards the master, J S Bach, of course. The retiring collection was in aid of the hospice where Peter had spent his last days.

This article was held over from last year due to lack of space but I am pleased to include it in this Newsletter. Ed.

CASTLE ASHBY ANNUAL ORGAN RECITAL

Saturday 8 July 2017 at 7.30pm

St Mary Magdalene, Castle Ashby, NN7 1LQ

This year welcomes Hans Uwe Hielscher from Germany, who is on a concert tour of the UK taking in a number of cathedral venues.



Clocks go forward by one hour at 02:00 on Sunday, March 26th.

Don't be late for morning services, change your clocks before you go to bed.

Organ Building News

The big news of course is the installation of Manchester Cathedral's organ by Kenneth Tickell & Co Ltd. Ken had once said that after Worcester Cathedral he did not expect to take on such a large project again. However, things turned out differently and just before his untimely death Ken had drawn up the specification and drawings for the Manchester organ. During that time, Ken had to negotiate the competing interests of donors and architects delaying the start of the project for over a year.

There have been several organs at Manchester and one built for the Cathedral by Nicholson's in 1890 was described thus:

"...the new organ has a miserably paltry case surrounding an organ which is three times too small for the building - the action is Tubular Pneumatic throughout which is, through the peculiar position of the keys, somewhat complicated" (Manchester Courier. 9th April, 1860).

In 1910 William Hill & Son rebuilt the organ and divided it each side behind the choirstalls with a console on the screen. In 1934 Harrison and Harrison of Durham restored the organ with a new electro pneumatic action. Shortly afterwards, however, in December 1940....

"...the organ was partially destroyed in an air raid. The Swell, Solo and most of the Pedal organ were seriously damaged, the great Choir and screen departments were only slightly harmed and the console remained intact" (NPOR, N06095).

In 1957 Harrison's restored the damaged organ using undamaged pipework; a new Chancel console was installed and old console placed in Nave. For 75 years the old organ has struggled on with work carried out by Harrisons (1974, 1979), Alan Taylor & Co (1995) and David Wells (2010). It was quite clear that the organ's days were numbered and in 2010 the Bishop of Manchester launched a fundraising appeal for a new organ in Manchester Cathedral.

It has taken the full resources of the Northampton Organ builders to see this project through to the end. The total cost of the organ (including strengthening the Choir Screen, scaffolding, redirecting electrics etc. which are the responsibility of the Cathedral) is £2.6 million of which a generous part has been provided by the Stoller Trust. With over 4,800 pipes it is expected that the organ will be handed over to the Cathedral in April when the voicing has finished. Much of the voicing and tuning is carried out at night to minimise disruption to the Cathedral's everyday activities.

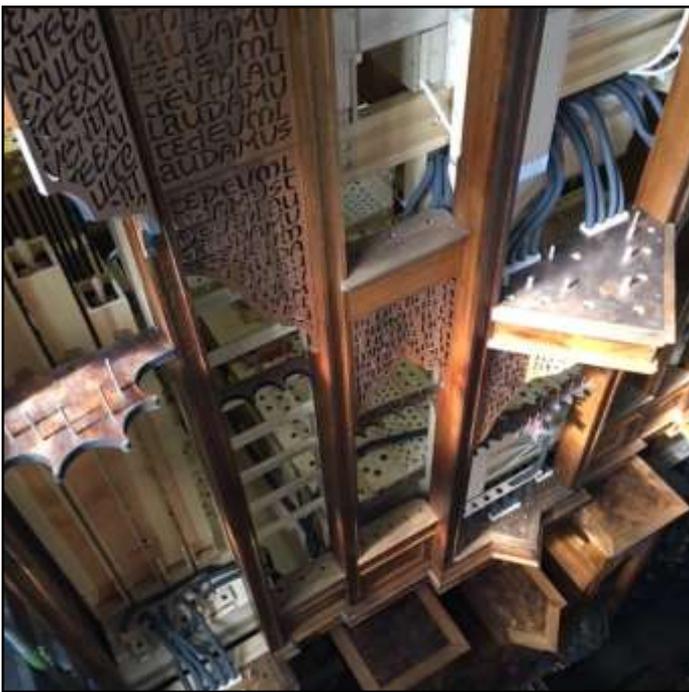
The front cover picture of this Newsletter shows the Manchester organ from the west and the back cover picture from the east (pictures: courtesy of Kenneth Tickell & Co Ltd).



This picture from 1948 shows the Manchester Great division on the choir screen. As the organ has been rebuilt several times it is difficult to know exactly which of the many stages during its development this pertains to. Presumably after the 1934 restoration.

As mentioned in previous editions of the Newsletter Tickell designed a completely new organ incorporating some of the existing historic pipework. This time almost the whole organ is situated on the choir screen including the main console. Even for a 92 stop organ the old instrument seemed to have an excessively dominant pedal division of 28 stops—nine of which were enclosed.

The Tickell organ has 79 stops (not counting couplers) with 18 stops to the pedal division; 13 of these are on the screen and 5 stops, all of which are from the old organ (including the Double Ophicleide 32'), are situated on the ground floor. The Tickell organ specification looks lighter and crisper but is still a large organ and, with all except a few pedal stops still on the ground, will carry the sound better from its elevated position to fill the whole building. A judicious use of sub-octave and super-octave stops may well make up for a smaller specification. We await the critics comments with interest.



This top down view shows some of the pipe shades with carved Latin inscriptions (Picture by Peter Mellor).



View of the Positive division.



The new console.

Meanwhile, Richard Young, who carries out tuning and maintenance around Northamptonshire for Tickell and for his own company R & S Young completed work on the organ at Wycliffe Memorial Methodist Church, Lutterworth. The instrument is a two manual and pedal tracker organ manufactured by Wadsworth & Bro., Manchester circa 1915. The organ is listed in the National Pipe Organ Register (NPOR) with reference G00662. The organ was completely restored including soundboards, action, pipework and bellows (vast!). The refurbishment had a significant grant from The Heritage National Lottery Fund and will be opened on May 6th 2017 by Thomas Trotter.



The organ of Wycliffe Memorial Methodist Church at Lutterworth.

R & S Young have also recently completed restoration of the organ at St. Mary in the Elms, Woodhouse, Leics. The instrument is a one manual five stop organ made by Bryceson Bros. & Ellis of London, incorporating tracker action throughout. Writing on the pallet stop inside the manual windchest provides the following information 'Erected in Woodhouse Church by N M Blakey Nov 20th 1878' and the organ can be found in the National Pipe Organ Register (NPOR) with reference K00360.



Front view of the organ at St. Mary the Virgin, Dodford, Northants.

At present Richard is restoring the organ in St Mary the Virgin, Dodford. The instrument is a two manual and pedal fourteen stop organ which incorporates tracker action throughout. The console nameplate declares that the organ was 'Revoiced & Erected by Bevington & Sons, London 1892' which indicates it is older and was not originally made for Dodford. It was in very poor condition with corroded wires, filth and the usual water damage from lead theft. It is situated at the west end of the north aisle. NPOR Ref: D02083

ST. PETER'S CHURCH, MAREFAIR, NORTHAMPTON & IT'S ORGAN

It's a fair bet that very few readers of this Newsletter have ever been inside the Church of St. Peter, just a stones throw from the Railway Station. This stunning early 12th century Norman church once served as a 'chapel' to Northampton Castle. The building was made redundant in 1998 when it's last rector, the Ven. Basil Marsh retired. After a final peal of bells rung after the last service the



church was handed over to the Churches Conservation Trust, the body that looks after redundant churches. Set back from the road behind iron railings this is a long building with a squat tower. From the outside, other than its length, it looks nothing special apart from its decorated clerestory and tower.

But inside it is a glorious building (with a few reservations since it was Gilbert-Scottised during the Victorian period). It was designed as a basilica with an open floor plan divided only by pillars with fantastical capitals and arches with chevron stonework. To most people a basilica suggests St. Peter's in Rome and the allusion by it's builders to another St. Peter's cannot be ignored. However, any building designed with wide open space was referred to as a basilica which included public meeting and market places.

Before the Scotts reordered St. Peter's it had a level floor throughout the whole building. The chancel floor was raised and the east end rebuilt by Sir George Gilbert Scott and his son John Oldrid Scott. The east end is not an apse but a flat end wall with several small windows instead of a large east window. In the



centre is a hideous reredos. (all opinions are the author's and do not reflect the views of the NDOA or lovers of Scott restorations).

The first organ, installed in 1884 with an Oldrid Scott designed case, was a chamber organ that had been revoiced to suit the church. That has disappeared without trace. The present organ was formerly in Repton Methodist Church and was installed in St. Peter's by Norman Hall & Sons of Cambridge c1970. After it had been installed in St. Peter's it came under the care of William



Starmar Shaw & Son of the Headlands, Northampton. Indeed, when I visited a few years ago a tuner's visiting card was still on the organ and is dated January 3rd 1975. A little piece of history since the company no longer exists except as a footnote in Northamptonshire's organ building history. Interestingly, the NPOR dates the time of installation at St Peter's as 1978 which cannot possibly be correct.

The organ is believed to have been built around 1900 by an unknown builder. It was rebuilt whilst it was still at Repton by J. H. Adkins of Derby, again, at a date unknown. It was originally sited in the NW aisle at St. Peter's facing west. Like the previous organ it seems to have been inadequate for the church and was revoiced by Kenneth Tickell probably in the 1980s. The next time I call in at Tickell's I will ask if they can provide a date when Ken attended to it; it is also possible that Ken made some observations on its provenance.

I know that the organ was in an extremely poor condition by 1990 because I sang with St. Matthew's Choir at St. Peter's for a wedding around this date and it wheezed and ran out of wind with all the stops out. Andrew Shenton had been asked by the happy couple to play Widor's *Toccata* on it and it just wasn't up to it. Since that time the organ has been moved to the chancel north aisle behind the choir stalls and the trunking from the blower has been unceremoniously pulled out of the organ so it wasn't possible to play it.

The case is of a substantial handsome, ornate, architectural style with the stops situated across the top of the swell manual. The pedal-board is concave radiating of 30 notes and both manuals have 61 keys. It is actually an attractive little organ and would make a nice house organ if you have room for it. I cannot speak for the tonal quality as it is unplayable and will undoubtedly remain so because the CCT does not have a budget for organ repairs and maintenance. Furthermore, it is tucked away as a redundant piece of furniture, no longer wanted or needed and will eventually fall to pieces. That, I am afraid, is the sad fate of so many organs these days. More on the organ on the next page.



This really is a delightful case (picture left). The organ itself would have probably been quite suitable for the small chapel it came from but not a large church like St. Peter's.

Like so many churches that are now surrounded by business premises and complex roadworks its congregation dwindled. There are a few dwellings on Castle Hill but that is all. I do not remember in my time there being a choir to fit into the sumptuous Victorian choir-stalls. Occasional services still take place in St. Peter's, as it is attached to All Saints Church, when clergy and choir decamp to St. Peters. The church is still consecrated and may be used for a limited number

of services. A group of Friends of St. Peter's look after the building cleaning and carrying out minor repairs, but otherwise its main fabric is looked after by the Churches Conservation Trust. If you have never done so I recommend that you pay a visit. It is sometimes open during the day but the keys are held at the Ibis Hotel nearby. The porch gate has a double locking mechanism and needs turning twice

to unlock it. Inside is a bust of William Smith (1769–1839) considered to be the 'Father of English Geology'. His grave is in the churchyard just north of the tower.

As you sit in the church it is quite possible to picture the rough knights from the castle coming to attend Mass, clanking up the aisles with their swords. And, perhaps, King John (yes, that one) himself who was so fond of Northampton Castle that he stayed there on no less than thirty occasions.

Specification: St. Peter's, Northampton			
Pedal	Bourdon	16	
Great	Open Diapason	8	
	Gemshorn	4	
	Mixture	II	12.15
Swell	Stopped Diapason	8	
	Flûte a Cheminée	4	Actually an open flute
	Fifteenth	2	
	Tremulant		

Couplers: Sw to Pd; Gt to Pd; Sw to Gt. Mechanical action, electric blowing before disconnection. Balanced Sw pedal, ivory covered keys and drawstop labels, gothic font.

ROGER SMITH MEMORIAL RECITAL

*Saturday 4th March, 2017 at 3.00 pm
St. Mary the Virgin, Wellingborough, NN8 1NG*

There will be a special Memorial Recital for the late Roger Smith at St Mary's Wellingborough at 3:00pm on Saturday 4 March 2017. It is being given by his colleagues and former organ scholars of St Mary's, including many of his favourite pieces, as well as a performance by Pamela Rawlinson of Mozart's Piano Concerto No. 21 (Elvira Madigan), accompanied by Lee Dunleavy on organ.

NORTHAMPTON BACH CHOIR

MONTEVERDI: VESPERS

*Saturday 1st April, 2017 at 7.30 pm
St. Matthew's Church, Northampton, NN1 4RY*

Lee Dunleavy (conductor), Kirsty Hopkins & Charlotte Mobbs (sopranos), Ben Thapa & Gwilym Bowen (counter-tenors), James Birchall & Robert Rice (basses).

Tickets: £16, Concessions £14, Students £5. Box Office: 01536 398619

NDOA TRIP TO CAMBRIDGE COLLEGES

Saturday 22nd April, 2017

Trip to Cambridge to see Selwyn College (Letourmeau), Downing College (Tickell), Sidney Sussex College (Flentrop) and possibly Great St. Mary's (Father Smith) organs. Details closer to the date from the Hon. Secretary.

FINEDON CONCERT

*Saturday 20th May at 7.30 pm
St. Mary the Virgin, Finedon, NN9 5NR*

A concert to celebrate the tercentenary on the installation of the organ at St. Mary the Virgin, Finedon. Free to NDOA members.

EARLS BARTON ORGAN RECITAL

*Friday 21st July at 7.30 pm
All Saints, Earls Barton, NN6 0JG*

Thomas Heywood (Australia) who played at Castle Ashby a couple of years ago and has also given a recital at Higham Ferrers in the past, will visit Earls Barton. The church there has not had a recital for a number of years so it will be great to welcome Thomas.

