

# Northampton and District Organists' Association

*Reg. Charity No. 274679*

*President:  
Canon Paul Rose*

*September 2012*

## What happened to the fugue? – NDOA trip to London Saturday June 9<sup>th</sup> 2012

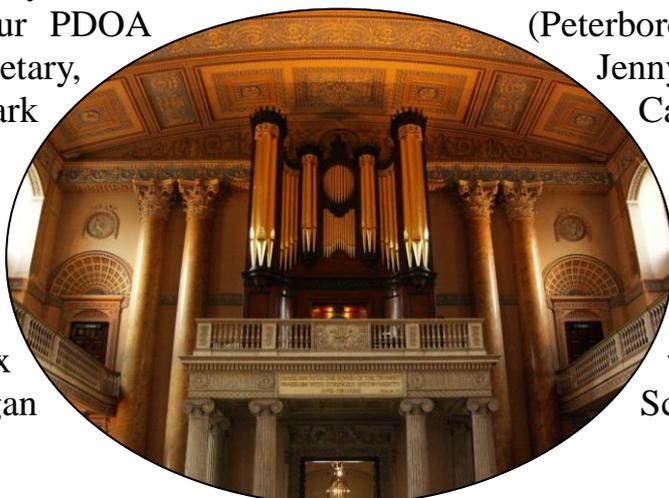
One of the major benefits and highlights of being a member of an organists' association is access to hear and play a wide range of interesting organs across the county and country. The June 9<sup>th</sup> trip to London didn't disappoint and thanks must go to our President Canon Paul Rose for organising the day.

The verger let us help Cathedral's four with subsequent and by Harrison 1986 and 1992. organ pipes south transept choir organ next to the north of the unfamiliar with the are left somewhat terms of balance and of the organ almost inaudible the sound appearing a considerable time after you feel you've played it. However, those listening all passed on favourable comments on how good the organ sounded in the nave. Members played music by Harold Darke, Bach, Buxtehude and Stanley. It was a pleasure to be joined by some of our PDOA day and their Secretary, the console in Southwark

Second stop, after a Greenwich Naval met by the Director of formerly of All Saints', their organ scholar Max College, Oxford as Organ



ourselves to Southwark manual 1897 Lewis organ, work by Willis (1952) & Harrison between With most of the tucked away in the and some of the to the organ console choir stalls, organists organ, like ourselves, 'hoping for the best' in registration, with some parts from the console and, in the main, the sound appearing a considerable time after you feel you've played it. However, those listening all passed on favourable comments on how good the organ sounded in the nave. Members played music by Harold Darke, Bach, Buxtehude and Stanley. It was a pleasure to be joined by some of our PDOA (Peterborough) colleagues for the day and their Secretary, Jenny Pedley, is shown above at Cathedral.



short lunch, was College, where we were Music Richard Tanner, Northampton. He, and who is heading to Oriel Scholar next term, were very

generous with their time in allowing us access to the organ; their demonstration pieces included a Byrd Fantasia, a Buxtehude Praeludium in F and Vierne's Carillon de Westminster. The original organ is 1789 Samuel Green and the last rebuild was in 1998 by David Wells. The original pipework can be identified with a convenient dot on the relevant organ stop. The organ (shown here) is surprisingly large relative to its appearance, with 3 manuals and 38 stops.

Readers of Organists' Review (John Norman's *Clarion Call* article June 2012 edition) will be interested to know that it has two 4' Clarion stops (on great and swell) and both Southwark Cathedral and St Alfege's have one on the swell. We left as the choir began to rehearse Rheinberger's mass for an extensive Anglo-German wedding later that afternoon.



A short walk took us to St Alfege, Greenwich, where Thomas Tallis is buried and which has an early 3 manual console on display and shown here. Their 3 manual organ (which includes a positive and choir section both operated from the lower manual) is attributed to Lewis 1891, and came from Eton Lower Chapel in 2001. The Assistant Organist Matthew O'Malley, former chorister of Peterborough Cathedral, demonstrated the organ with Bach's Prelude in C BWV 545 and Flor Peeters' Scherzo. Again, members were left to try out the organ and showed what a versatile

instrument this is. I was particularly impressed with its suitability to Baroque music as demonstrated with music by Bach and Buxtehude.

On route home a couple of us stopped off for Choral Evensong at St Paul's Cathedral sung by the Vicars Choral, directed by NDOA Honorary Member Simon Johnson which, despite our far from ideal acoustical location under the dome, the competition of noise from what sounded like a nearby street party and a wandering member of the congregation causing the stewards a challenge, was an enjoyable service; music by Lassus, Brewer and Humfrey. So why the title to this article? The organist concluded the service with Bach's Fantasia & Fugue in C minor BWV 537; the Fantasia ends inconclusively in the dominant - we waited open-mouthed and expectantly for the fugue ... !

*My thanks to Jonathan Harris who submitted the article and photos. R.S.*

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### Iris Brown

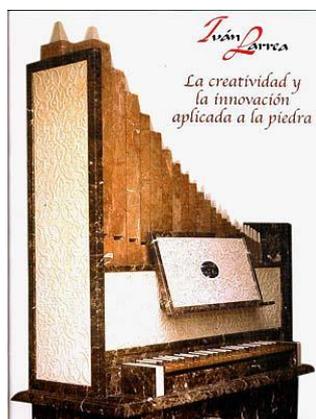
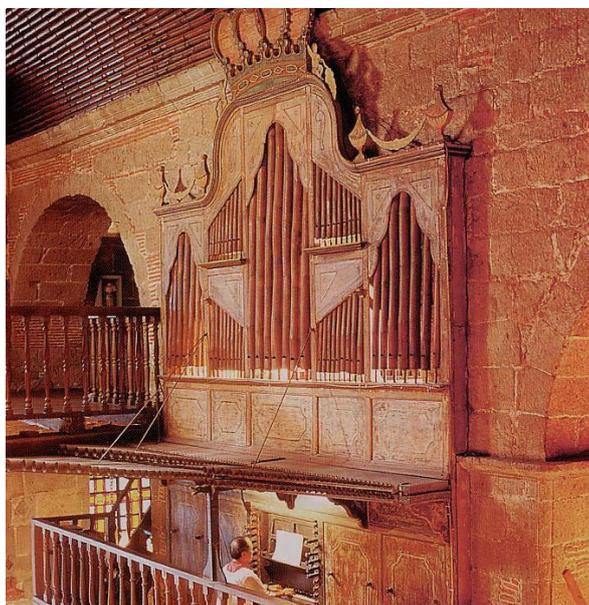
**It is with sadness that we report the death of Iris Brown who died in June. Iris and her husband, Lionel, have been NDOA members for many years and also belong to the Leicester Association. We send our sympathy to Lionel and his family.**

### New Member

**We welcome Mrs. Oksana King of Brixworth who is a piano teacher, accompanist and concert performer. We hope her membership will be long and enjoyable and perhaps, lead to playing the organ as well.**

## Curious and Curiouser !

There may be some organists who have not heard of the Bamboo Organ in Manila. Fr. Diego Cera who was a Spanish missionary came from a family of organ builders and, having built a new parish church on the island, turned his mind to an organ to embellish it. The material on hand was bamboo, and so he went on to use it and complete the organ in five years. Although consisting of just one manual, it does have some pedal notes which pull down the lowest manual keys and, has a 'curious sound emphasized by the choice of material'. Having heard it myself, I can vouch for this statement. Perhaps the lesson here is, that no matter where one goes, sooner or later someone will find a way of embracing local materials from which to build an organ! However, in this case, atmospheric and other conditions soon meant that it required much attention if it was to survive and so the bamboo was sent to Japan for specialist treatment and then, to the Klais organ works in Bonn after which, it was returned to Manila where it supports regular services at the church and an annual music festival.



Of equal curiosity is the Iberian 'Stone Organ' - yep, built of stone! I came across this many years ago and was convinced that I had featured the instrument in early Newsletters. However, I've not found the article and now, there seems to be a shortage of the information I once recalled. Instead, if one Googles 'stone organs' the internet provides innumerable medical sites including articles on gallstones and kidney stones. Nevertheless, the information which is available is that Ivan Larrea, of Alicante, skilled both as a worker in stone and as an organ builder has constructed the world's only (so far!) stone organ which was demonstrated for the first time at Spain's national museum in 2001.

Larrea is now working on a "fountain organ" of stone and has other projects in mind, including the construction of a two manuals and pedal instrument. He has also made a clock of which both the case and the wheels are of stone. So, here's a challenge! Is there an NDOA member out there keen enough to do one better?

### Honorary member, Andrew Reid

We congratulate Andrew on his recent appointment as the new Director of the Royal School of Church Music. Andrew has been a solid supporter of the NDOA affording us opportunities to visit and play, the organs in Westminster Abbey and Peterborough Cathedral while he held posts. Not least, he has frequently held educational sessions for the Association at various churches in the Diocese. I sent a letter of congratulations on behalf of NDOA members and a full review of Andrew's career from the time he was Organ Scholar at St. Matthew's, Northampton, will be included in the December Newsletter.

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**A.G.M.**

**Notice is hereby given of the 88th Annual General Meeting  
of The Northampton and District Organists' Association  
to be held at St. Matthew's Church, Northampton,  
on Saturday November 10<sup>th</sup> 2012 at 3.00 pm.**

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**AGENDA**

1. **In Memoriam:** Godfrey Philcox and Iris Brown.
2. **Apologies.**
3. **Minutes of the 87th A.G.M.** held at St. Mary the Virgin, Roade.
4. **Matters arising.**
5. **Hon. Secretary's Report.**
6. **Hon. Treasurer's Report.**
7. **Nomination of President Elect for 2012 - 2013.**
8. **Election of Officers:**  
**Hon. Secretary.** Committee's nomination is Helen Murphy.  
**Hon. Treasurer.**  
**Hon. Auditor.**
9. **Election of Committee Members.** Those due to retire this year are:  
Ron Gates and Michael Woodward and, a vacancy also still exists from 2011.  
Nominations are: Sally Desbois, Ben Newman, Roger Palmer and Peter Woodward.
10. **Subscription rates for 2012/2013.** Currently; £18.00 families, £12.00 individuals and £6.00 students.
11. **Installation of the new President, Stephen Moore for 2012/2013**
12. **Any Other Business.**

**A Service follows at 4.00pm**

**Roger Smith - Honorary Secretary**

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### History of the Organ Part 3

This series has now reached a period of great turbulence across Europe as far as Church and State are concerned - the 16th and 17th centuries.

In this Country, organs by and large, shared similar principles of sound and construction and an example of this is seen in the restoration by Goetze and Gwynn of two organ soundboards discovered in 1977 and 1995. One was in a coffin-house in the churchyard at Wingfield, Suffolk, and its reconstruction into an organ of its day is shown here. The other was in use as a door in a cottage in the nearby village of Wetheringsett, both thought to have come from an organs of circa 1525-40. In more peaceful times, we might have assumed that organ development would continue without interruption but sadly, Church and the State changed dramatically at that time with the Reformation and the Dissolution of the Monasteries. A century later, the Puritan Rule of the Commonwealth period (1649-1660) was responsible for widespread destruction of organs in churches, although those for secular use in taverns and elsewhere were safe. Religious reform also influenced the amount and style of music used in Europe too, albeit without destroying organs in the process.



In Germany, the organ had developed faster than here, but after the Restoration of Charles II in 1660, a revival began which encouraged builders from abroad such as Schmidt (Father Smith) and Renatus Harris to work in England. By now, the mechanisms were fairly well established and with the increase in the number of pipe varieties and the capability of building instruments of several manuals in order to accommodate them, the new organ era was moving apace. However, Germany and the Netherlands had been enjoying an extra feature for the past 2-300 years that would take another century or more to catch on elsewhere - the **Pedal-board**. Initially, they only had an octave of short pedal keys of about 15 inches in length and, with the semitones protruding in between, it was not possible to use toe and heel techniques. Nevertheless, being connected by wires, when depressed by the feet they pulled down the lowest notes of the keyboard and provided additional notes to the music long before the introduction of their own independent ranks of pipes. Reluctance to introduce the pedal-board to this Country had significant disadvantages in playing the music of Continental composers not least, Bach's organ works, which were not heard here until the mid 1800s.

But at this point, let's refresh our understanding. Overall, organs were still the domain of royal chapels, wealthy individuals, cathedrals, monasteries and large parish churches. The development of pipes and their sounds was ongoing including devices such as **Tremulants** and **Cymblesterns**. Otherwise, there were few, if any, 'accessories' as we know them to assist the organist and, despite improvements in mechanical advantage through materials and efficiencies in linkage systems, the weight of trackers and other internal woodwork which had to be moved by the fingers in order to produce a note was substantial. An idea can be gained from playing some older village organs today. The advent of alternative power sources would change all that as we shall see in the next Newsletter.

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## Organ Cases Part 2

You may recall that in June's Newsletter we reached Sir John Sutton Bart. 1820-1873. Sir John went on a spending spree restoring churches and organs with his friend, Augustus Pugin, and this resulted in some beautiful organ cases both here and abroad. Their designs were inspired by the Camden/Tractarian philosophy which prompted Pugin to remark 'I strive to revive not invent'. At this point, I refer you to Canon Hilary Davidson's book, *Sir John Sutton, A Study in True Principles* from which the author has kindly allowed me to quote. Sutton's ample wealth



was spent '...clothing the organ with a Gothic case, ornamented and coloured in accordance with the ancient principles...' which frequently included the triptych effect of adding opening and closing doors reminiscent of medieval winged altars. This is most evident in the organ case for West Tofts, Norfolk (shown left -photo:Jim Berrow) now in South Pickenham church and, despite roof beams cutting across the view, the book's author comments, '...there is nothing quite like it in England, or for all practical purposes in Europe'. A similar concept, but larger, was financed by Sir John for the church of St. Valentin & St. Dionysius in Kiedrich, Germany, where he lived after 1865 and, following his death, was buried.

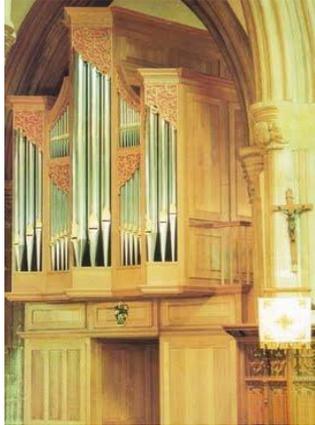
I am inclined to suggest that the closest this Country has come to the opulent baroque designs found abroad is perhaps, Hill's 1834 case in Birmingham Town Hall or, his 1848 installation in Westminster Abbey shown on the right. With reports such as this one from 1643, '... soldiers desecrated the building [The Abbey] broke down the organs and pawned the pipes for pots of ale; the following year the Puritans rejoiced in the demolition of the organs and the driving out of the singers in the choir...' it's little wonder that, unlike the Continent, we had to start afresh. The photo on the right shows only one of the two cases on either side of the Abbey screen but nonetheless, its style is undeniably of grandeur. We now leave the 19<sup>th</sup> century to consider what went on in the 20<sup>th</sup>.



It was a century of great upheaval in every way. When one considers the destruction caused by two World Wars, the rebuilding of the infrastructure of so many towns, cities, cathedrals and churches including those enlarged into cathedral status, many fuelled by a modernity that pervaded all levels of art, literature and architecture, one begins to grasp the difficulty of encapsulating a 20<sup>th</sup> century image of organ case genre. From the mid 1950s, electronic pipe-less and, *de facto*, case-less organs became available which, when added to a widespread closure of many churches and chapels, reduced the demand for renovations and new pipe instruments. But new ones there were, and a number of very modern cases sprang up too - the concrete Positive case designed by George Pace (complete with Epstein statue) for Llandaff Cathedral (above), Coventry Cathedral and the Royal Festival Hall to name just a few.

Elsewhere, the ultimate in modernity has to be the organ case in the Disney Concert Hall, Los Angeles shown on the right and once described as ‘French Fries sticking out of a McDonald’s carton’.

Closer to home, more conventional designs were still being built with some ingenuity too. In All Saints’, Oakham, the new instrument (1995) by Kenneth Tickell & Co. Ltd., is under the arch to the Trinity Chapel but the inspirational aspect is, that access to the Chapel is preserved through the centre of the case, the mechanical



action from the console, which is at floor level at the rear of the right-hand compartment, being taken up and over the top of the ‘doorway’. The view on the left is from the nave.

Similar consideration went into the new Kenneth Tickell organ for Cheltenham Ladies College where, height restrictions and the necessity for it to be erected over five levels of tiered gallery had to be overcome.

In December’s Newsletter we look to case designs on the Continent.

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### Richard Pinel Interview

It’s always a pleasure to keep track of local talent and when twenty seven years old Richard Pinel, gave an interview for the *Friends of Cathedral Music* (FCM), Jonathan Harris obtained their permission for us to use it. Sadly, I have had to reduce it slightly because of the space available. It begins:

#### **Were you a chorister, and if so, where? Did you enjoy the experience?**

I was a chorister at All Saints’ Church, Northampton under Russell Jackson, Richard Tanner and latterly Simon Johnson. I enjoyed every minute of the experience and am very grateful for the opportunities that I was given there. For example, I got to play for evensongs regularly from the age of 15 and, during periods of sickness/interregnum, conducted the choir many times. This would have been much less likely if I had been attached to a cathedral music department.

#### **What did you enjoy most about being an organ scholar at St Albans?**

I could write several pages in response to this question but I’ll try to keep it brief! At St Albans I enjoyed being part of a music department where excellence was expected every day, and where the overall standard of the music was never allowed to fall beneath a certain level. Despite this, it never felt overly pressurised, rather it had a constructive and encouraging atmosphere in which hard work and good performances were noticed and appreciated by everybody.

#### **What or who made you take up the organ?**

I was inspired to take up the organ by listening to the regular performances (particularly the incredibly skilled accompaniment) of the two assistant organists at All Saints’, Northampton – Ron Gates and Roger Palmer. I also quite like being the centre of attention...

**When you were at school, did you think you might end up where you are now?**

I certainly hoped that I'd end up where I am; in fact I had an ambition to work at St George's from about age 16. I never thought that it would happen though, simply because these jobs fall vacant infrequently and it is just luck if you're at a stage to apply for them.

**You are also a composer. What have been the major influences on your compositions?**

I'm only really a (very) part-time composer, but I enjoy it when I get the chance. I gained a lot of inspiration to compose from Bill Ives, who was Informator Choristarum (choirmaster!) at Magdalen when I was an undergraduate. He has written a lot of music especially for the slightly unusual liturgy that we had there and it was always a sensitive and musical response to the text and fitted the atmosphere of the services perfectly. In terms of musical influences, I also find Britten and MacMillan very exciting.

**Which organists do you admire the most?**

Thomas Trotter who leads the way for British (and worldwide for that matter) organists. Simon Johnson because he is a supreme example of an all-rounder – brilliant choir trainer, accompanist, improviser and interpreter. Any aspiring cathedral or church musician should try to emulate him.



**What was the last recording you were working on?**

We made a Christmas CD with our choristers last year.

**What is your**

- a) **favourite organ to play?** Queen's College, Oxford
- b) **favourite building?** Magdalen College, Oxford (for nostalgia's sake!)
- c) **favourite anthem?** *Geistliches Lied* – Brahms
- d) **favourite set of canticles?** Gibbons 2nd
- e) **favourite psalm and accompanying chants?** Psalm 23 to Bill Ives' chant.
- f) **favourite organ piece?** Bach's *Passacaglia*
- g) **favourite composer?** J. S. Bach

**When is your next (or last one, if one not programmed) organ recital? Which pieces are you including?**

I've just recently done Vierne *Symphony II* at Westminster Cathedral and I'm playing at St Paul's Cathedral in a couple of weeks. The recital will include the Lemare transcription of Wagner's *Meistersinger* Overture.

**How do you cope with nerves?**

If I've done enough practice then I don't feel nervous!

**What are your hobbies?**

I love cooking and going to the cinema.

**Do you play any other instruments?**

I used to play the clarinet at school but only organ and piano now.

Richard kindly gave a recital at St. Mary's, Wellingborough last year after which, he invited me to Windsor to see and play the organ. More recently, Richard was the guest organist for the Installation of the new Priest at All Saints', Northampton.

More information about joining the F.C.M is on: [www.fcm.org.uk](http://www.fcm.org.uk) or write to; 27, Old Gloucester Street, London WC1N 3XX. Phone; 0845 644 3721

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### 'Let us now praise famous men'

On this occasion, I'm offering you two for the price of one. I have in mind the names of two prominent people I heard much about as I grew up: Herbert Sumsion and Alwyn Surplus. Perhaps they weren't as famous as I thought, for there is scant detail about either of them compared to some luminaries but let's have a go.

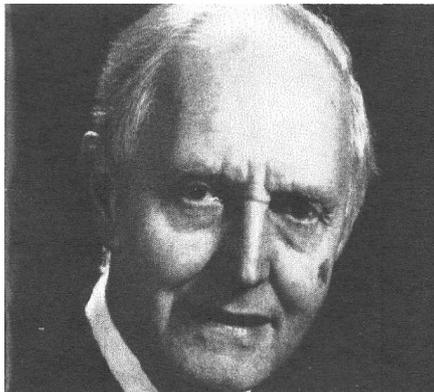
#### Herbert Sumsion 1899-1995

Herbert Whitton Sumsion, was born in Gloucester on 19 January 1899. Having been a cathedral chorister and pupil-assistant at Gloucester, Sumsion was appointed Organist and Master of the Choristers there on the death of Sir Herbert Brewer in 1928. One of his first duties was to direct the Three Choirs Festival in August of that year. It was "John" Sumsion's impressive performances at that Festival which prompted Sir Edward Elgar's famous remark: "What at the beginning of the week was *assumption* has now become a certainty!" He devoted his life's work to Gloucester Cathedral and the Three Choirs Festival.

Sumsion had a special sympathy for the works of English composers stemming from Elgar and Vaughan Williams and one might think that his own compositions would be in this same "English" mould, yet his music has a very distinctive style that endears it to performers and listeners alike. The quality and importance of Sumsion's work was recognised by the award of a Lambeth Doctorate in 1947, and he was appointed CBE in 1961. He retired from Gloucester Cathedral in 1967 to enjoy a long and active retirement composing and teaching at his idyllic Cotswold home where he died on 11th August 1995.

Much of the above is taken from the Obituary by Donald Hunt in *The Independent*.

#### Alwyn Surplice 1906-1977



'Reginald Alwyn Surplus was one of those modest men who give the credit for their achievements to everybody but themselves'. This was the opening statement of his obituary from which the following is also taken by kind permission of Jo Bartholomew, Curator & Librarian at Winchester Cathedral.

His mother instilled in him a love of music and the organ and after studying under Gustav Holst he was appointed assistant organist at Windsor Parish Church in 1928. Here he came to the notice of Walford Davies where he joined the staff of St. George's Chapel and served until joining the Royal Air Force in 1940. After the war, he became Organist and Master of the Choristers at Bristol Cathedral until going to Winchester Cathedral in 1949 where he stayed until he retired in 1971. The costs of repairs to the fabric following the war years

meant that Alwyn had to manage with an inadequately sized choir, a poor music library and no full-time assistant, but it didn't daunt him, and amid all his difficulties he revived the Southern Cathedrals Festival in 1960. Eventually, his patience was rewarded and he created a choir befitting the Cathedral and to his choristers and lay clerks his kindness, sensitivity and spiritual direction will be an abiding memory.

Alwyn Surplice was in demand far beyond Winchester and in 1971 he received the Lambeth Doctorate in recognition of a lifetime of service to music and the Church.

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### The organ **YOU** play

This fascinating story has been sent by our member, Bernadette Rogers.

'This organ is at home and was rescued rather like an aging pet. In 1981 a Hill/Binns organ was advertised for sale, virtually as scrap since it had become unplayable and was considered uneconomic to restore. I was immediately interested. It appeared that most of the pipe work was from the original three manual and pedal Hill instrument of 1871, rebuilt by Binns in 1906. I was told that I could have it for a song provided I could clear it out of the church in less than two months. On inspection a magnificent machine was to be seen. It was indeed unplayable since most of the tubular pneumatic action had failed as had the bellows motors in the chests. There was a 1930s conventional blower in an underground pit and a disused low speed DC motor from the Binns rebuild which had driven feeder cranks. The Binns contribution was like a battleship in size of timbers. I was informed that other than tuning, little if anything had been done to it since 1924. I had to have it, so consulted my two friends, Ernest Davy, HNB's tuner and Fred Newman long term employee of HNB. They agreed to spend weekends teaching me as an aging apprentice all I needed to know about organ building and tuning.

All the family helped dismantle and transport the organ from Ipswich. I decided to rebuild it as a two manual instrument based on the swell and choir departments with an extension work pedal organ. There would also be 8' trumpet and 8' horn ranks playable from either manual or the pedals. I decided to build a detached console with electronic coupling to the chests. The Binns pneumatics would be restored by re-leathering all the bellows motors and some of the pallets. So Fred and I went to a famous supplier of leather in London



for supplies that have still not been exhausted. He then taught me how to re-leather bellows and pallets. I became a fast worker by the time I had restored over 300 motors and many pallets.

I stripped all the motors from the choir chest and releathered them, cleaning up the rusty tail levers. The parchment seals were replaced by American Cloth, iron pull wires replaced by phosphor-bronze and Binns cylinder valves replaced by oscillating disc valves. The pouches operated from the console were replaced by solenoids. The table, sliders and upper boards were perfect. It was reassembled, some wind was applied and everything worked.

I was indeed now an organ builder! The choir chest was mounted as an unenclosed positive department and a schwimmer installed to replace the reservoir bellows. The schwimmer was produced from one of the tremulants. I mounted these ranks, tuned them and I liked what I heard: Geigen Principal 8', Stopped Diapason 8', Salicional 8', Wald Flute 4', 15<sup>th</sup> 2' and Clarinet 8'. Success with the positive department, led me to carry out exactly the same job on the original swell making it a Hauptwerk. It came good and I mounted these ranks: Open diapason 8', Hohl Flute 8', Dulciana 8', Principal 4', Lieblich Flute 4', 12<sup>th</sup> 2<sup>2</sup>/<sub>3</sub>, 15<sup>th</sup> 2', Mixture II, Bourdon 16' and Oboe 8'.

The bass octaves of the Open Diapason and Dulciana were mounted on two of the original display pipe chests. The 16' Bourdon was that of the original swell. For the pedals, I took the old great 16' bourdon chest and drilled the table for two more octaves, adding bellows motors and pallets. This gave me a 16' Bourdon, extended to 8' and 4'. To complete the job I needed means of stop selection and decided to restore the fine Binns double acting stop machines.

Moving back to my original professional expertise, a console was made with magnets on the key ends actuating reed switches. TTL semiconductors and reed relays drive the sounding parts. This made inter-manual and pedal coupling plus the extension work for the pedal department easy. This all worked and having invested in a new BOB blower, now I had a real organ. Our next door neighbour was a Middle Eastern Sheik who used to sit in his grounds listening. In 1986 we decided to move having become tired of listening to 747s taking off and landing at Heathrow airport, plus bangs from Concorde. The problem was finding the right house with room for my pianos, a clavichord and of course the organ. This move we decided would be our last and suitable for our eventual retirement. We found a fine late 16<sup>th</sup> century farm house in Northamptonshire. There was more than an acre of site on which was an old barn, virtually roofless. Lacking a roof it may have been, but it was 65' diagonally, and it represented my new organ studio. There was even a three phase mains supply for my blower motor. After purchase was completed the restoration of the barn commenced and the organ dismantled and packed with everything labelled. Our somewhat astonished moving contractor had to provide an additional special vehicle. Fortunately on our new land were three large foaling stables which were ideal for temporary storage until the barn restoration was complete. The equally astonished vicar saw organ pipes being moved in and was at the door promptly!

Given another two weeks, the new studio was ready and reassembly of the organ started. Oh Joy! It all worked; the local community was much impressed. Twenty six years later it is still in use every day. Only one question remains. What is to happen to it when I go to that great organ chamber above the skies?

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## Ben Sinclair and Eleni Simpson



Congratulations to NDOA Student Member Ben Sinclair who has passed his ABRSM Grade V Organ exam with distinction. Ben is the Organ Scholar at St. Mary's, Wellingborough, where he studies with Christopher Colby. Also, we await the Grade V result for Student Member, Eleni Simpson who took here exam at St. Peter and St. Paul, Olney, where she also took part in the NDOA's Young Organists' Recital in April. Eleni practises at St. George's Church, Wolverton, and studies with Jonathan Harris.

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### What's On

- Saturday 15<sup>th</sup> September **Visit to St. Edmundsbury Cathedral.** First venue, St. Mary's, in Bury St. Edmunds at 1.30pm and then, 2.30pm at the nearby Cathedral.
- Friday 21<sup>st</sup> September **Organ Masterclass with Daniel Moul.** St. Mary's Church, Fotheringhay at 7.30pm.
- Saturday 22<sup>nd</sup> September **Coffee Organ Recital** by the church organists of St. Mary's, Wellingborough, at 11.30am with refreshments from 11.15am.
- Also **Recital of Organ & Piano music by Ben Comeau** (Organ Scholar, Girton College, Cambridge) at 5.30pm in St. Mary's Church, Fotheringhay.
- Saturday 29<sup>th</sup> September **Midlands' Organ Day in Grantham.** Registration Forms from IAO website [www.iao.org.uk](http://www.iao.org.uk) or Alan Phillips on 01724 762404. Meet at 10.00am at St. Wulfram's Church.
- Sunday 7<sup>th</sup> October **Organ Recital by Philip Bricher** St. Gregory the Great, Northampton at 4.30pm. Exit by offering.
- Sunday 21<sup>st</sup> October **Organ Recital by Simon Lindley.** St. Mary's and All Saints', Fotheringhay, at 3.00pm.
- Saturday 10<sup>th</sup> November **88th Annual General Meeting** at St. Matthew's Church Parish Rooms, The Drive, Northampton at 3.00pm.

Also **St Cecilia Singers** perform Brahms Requiem at 7.30pm in Park Road Baptist Church, Rushden.

Also **Northampton Bach Choir** perform Rachmaninov's *Vespers (All night Vigil)* in St. Mary's Church, Wellingborough at 7.30pm.

Saturday 17<sup>th</sup> November *'Feel the Spirit'* - Concert by **Wellingborough Orpheus Choir**. 7.30pm in St. Mary's, Church, Wellingborough.

Saturday 24<sup>th</sup> November **Northampton Philharmonic Choir** perform G. F. Handel's Chandos Anthems. 7.30pm at St. Michael's Church, Perry Street, Northampton.

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### **STOP PRESS:**

**International Concert Organist, Carlo Curley, died unexpectedly on 11th August at home in Melton Mowbay.**

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