

# ND NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



Spring 2018

*Reg. Charity No. 274679*

## FROM THE EDITOR



Welcome to the spring edition of the NDOA Newsletter. You will have noticed that the December edition did not appear. Many of you will also know that I now work for the Churches Conservation Trust looking after nine, mostly medieval, redundant churches, and this has taken up much more of my time

than anticipated. It is also five years since I took over editing the Newsletter from Roger Smith after he was diagnosed with motor neurone disease. I was somewhat reluctant at the time but Roger was most persuasive. In 2012 the Newsletter was still being sent out in paper format to all members with a web version that was difficult to read. Thanks to the majority of members opting for the digital version sent out by email the NDOA's finances are now sound.

Over the last five years I have expanded the newsletter to 16 pages for each edition compared to the 8–12 pages when I took it over which makes up for the odd missed edition. Reluctantly, I have decided to give up editing the Newsletter, however, I will continue producing it until somebody comes forward to take it over (see p 13). My grateful thanks to the increasing number of members who have in recent years submitted articles. Congratulations, you are published authors!

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*Front cover picture: The restored organ at St. Mary the Virgin, Dodford.*

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# RESTORATION OF THE ORGAN AT ST. MARY THE VIRGIN, DODFORD

*by  
The Editor*



**D**odford is a quintessential English village 10 miles west of Northampton and just 3½ miles east of Daventry. It's nearest neighbour is Weedon Bec. At the last census Dodford had a population of just 203 people. Driving along the A45 you almost miss the turning. This is typical agricultural, rural England in an idyllic setting. And like many tiny villages it has its Norman Church which, in fact, was built in the year of the conquest itself, 1066 AD. The Normans certainly did not hang about when it came to introducing their own brand of Christianity. In 1100 AD it was rebuilt by Ralph de Keynes and by 1171 the church was in the possession of Benedictine monks at Luffield Priory. Unsurprisingly, St. Mary the Virgin is a grade 1 listed building. The church consists of a nave and north aisle in which rest the remains of:

Sir William de Keynes (died 1344)

Elisabeth - daughter of Sir William (died 1376)

Wentiliana - granddaughter of Sir William (died 1375)

Sir John Cressy (died 1443)

The tower, with six bells, was built in the 13th century. The organ sits at the west end of the north aisle and, rather unusually, faces south across the church, a bonus for anyone entering by the south door when the organ is being played.

The organ had become all but unplayable due to neglect, filth, water ingress from lead theft and damp that had all taken their toll. Jane Day, the organist at Dodford and NDOA member, has been the guiding force to have the organ restored. The company of R & S Young was commissioned to carry out the work. Many members, will of course know Richard Young who a few years ago restored and installed the August(e) Gern organ at St. Gregory's Church, Northampton and tunes and maintains many organs in and around Northamptonshire. Richard says:

*A fault had developed inside the great soundboard which meant that all the pipes had to be removed to middle A due to a continual cypher! The face-board screws had completely disintegrated with rust. The instrument is a two manual thirteen stop organ which incorporates tracker action throughout. The console nameplate declares that the organ was 'Re-voiced & Erected by Bevington & Sons, London 1892' which indicates it is older and was not originally made for Dodford. Unfortunately, we have no idea who made it but it is a thoroughly good instrument.*



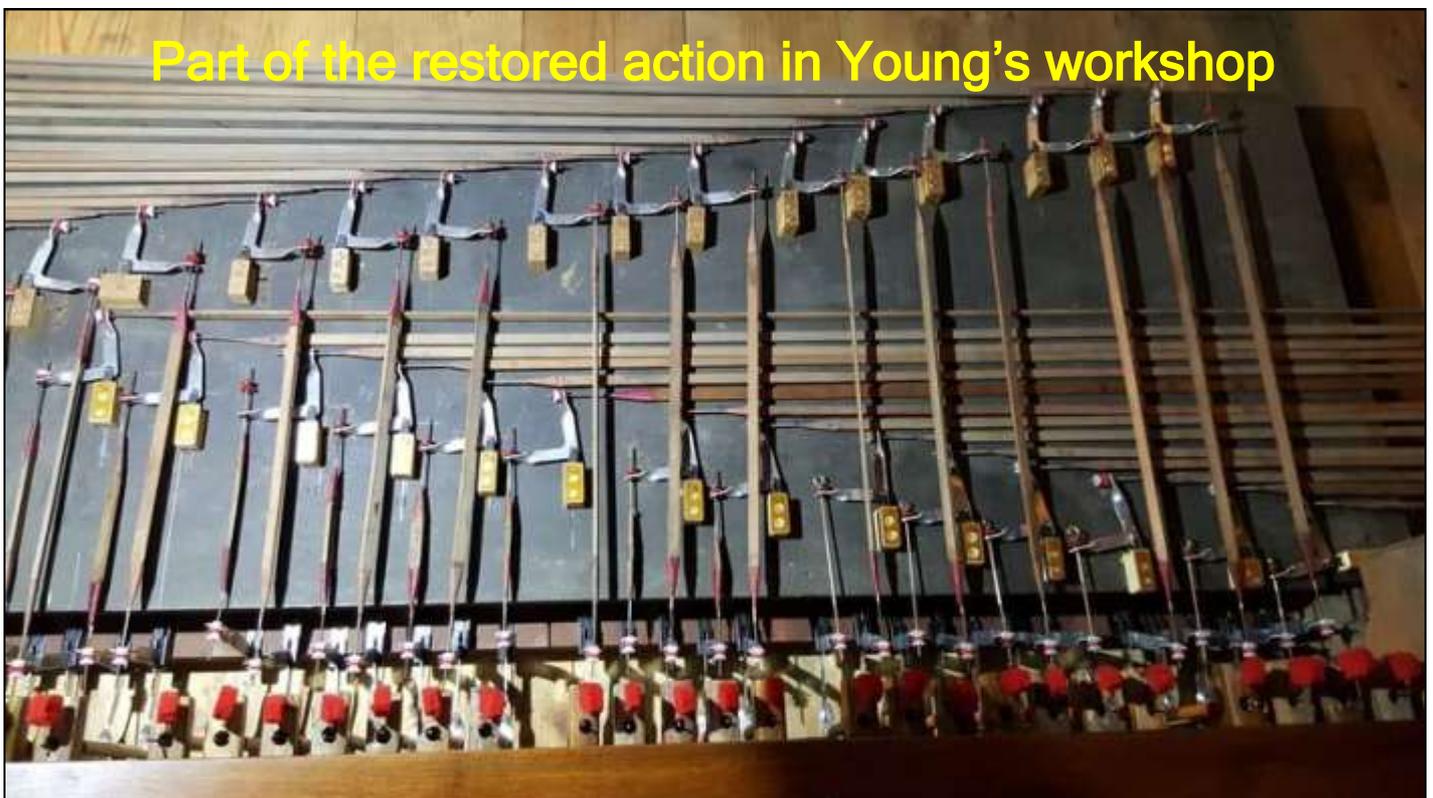
**This picture shows the state of the organ before restoration**

The organ was completely dismantled in the summer of 2016 and restored at Young's Rugby workshop. A thorough restoration was carried out which included:

- The soundboards flooded with glue and repalleted
- The bellows releathered
- Actions centres renewed and trackers overhauled
- Pipework repaired and tuning slides fitted
- Case re-polished
- Pipe decoration restored by Robert Woodland and Deborah Miller

According to Richard:

*...the organ retains all of its original features except for one: "The Swell had been extended by means of a clamp slide to the rear of the Swell Soundboard. This extension added the Double Diapason 16ft and Mixture III stops but failed to take account of the increased wind demand required. Since the Double Diapason was not part of the original scheme and severely compromised the remainder of the Swell (such as the shortage of wind that the reeds failed to speak!) the most logical course of action was to remove it and simply retain the mixture.*



The organ was re-installed for summer 2017. The result of the restoration can be seen on the front cover picture; stunningly restored to its former glory the organ is a fine instrument that will, hopefully be playable for many year to come.

## St. Mary the Virgin, Dodford, Northants

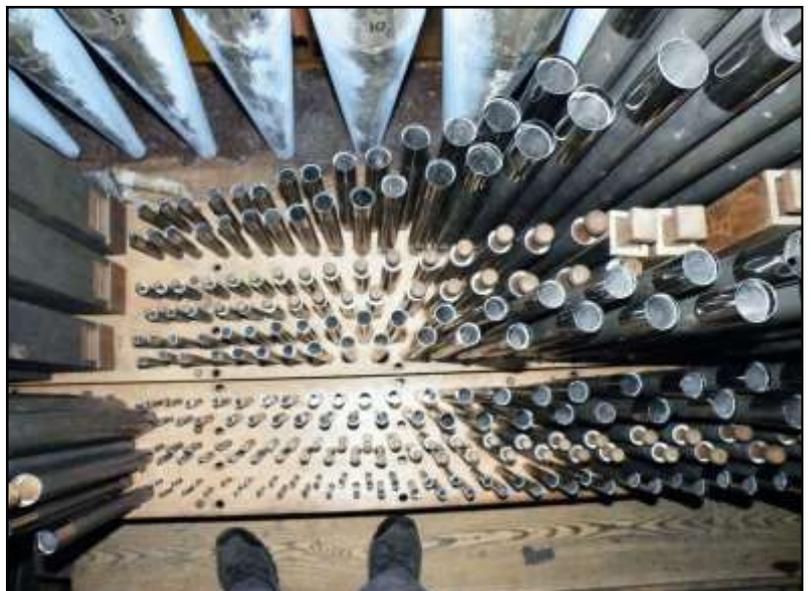
<b>Pedal</b>	Bourdon	16	
<b>Great</b>	Open Diapason	8	
	Dulciana	8	
	Stopped Diapason	8	Bass
	Stopped Diapason	8	Treble
	Principal	4	
	Flute	4	
	Fifteenth	2	
<b>Swell</b>	Open Diapason	8	
	Stopped Diapason	8	
	Principal	4	
	Mixture	III	
	Oboe	8	
	Double Diapason	16	REMOVED

COMPASS: Manual compass C-g3 56 notes, Pedal compass C-e 29 notes. CASE: Piperack, pine case. ACTION: Tracker with mechanical stop action. TUNING: slide. PITCH: High. SWELL PEDAL: Ratchet. COUPLERS: Swell to Great, Swell to Pedal, Great to Pedal. COMBINATION PEDALS: x 3.

The opening recital on the Dodford organ will be given by Jem Lowther, Director of Music, All Saints, Northampton on June 2nd. Time: tba.

The picture right shows the restored pipework, windchest and piperacks of the Great organ at Dodford (plus two feet).

This demonstrates, yet again that just because something is old, it doesn't mean that you have to throw it away. The restored organ at Dodford will now provide many years of service to this tiny parish church.



# Vivé la difference!

*by  
Tim Dolan*

I don't know about other members but I find invariably that when traveling, interesting musical events have either taken place the day before I get to a particular place or are scheduled for the day after I leave! So it was a treat to discover an organ recital taking place whilst we were staying in the lovely mediaeval city of Guerande, France (in the southwest corner of Brittany, just where the regions of Brittany and Loire meet).

The recital was for 4 hands and 4 feet at the organ, the limbs in question belonging to Austrian-born Gerlinde Bachinger and Eva Darracq-Antesberger.

As many of you will know, on the continent concerts traditionally start around 9.00pm, presumably to avoid concert goers having to forego their evening meal. So, as we approached the church in good time, we were heartened to see a healthy queue at the church door. We waited patiently and at around 8.50 a flustered-looking gentleman came and ushered us all to a door at the other side of the building. They had mislaid the key to the main door so we were to enter via the clergy vestry, rather a squeeze but slowly we started to file in.



Just after 8.55, the performers were introduced to us as they pushed their way to the front of the queue to work their way in through the same, now tightly packed, route into the church. Finally, we made our way in and sat in the nave to await the evening's entertainment. I estimated the audience to be in excess of 200 - not bad for a summer Friday evening organ recital.

Now the layout of the church is interesting. The organ (with its attached console) is right under the east window, behind the high altar. So from the nave it is a distant blur. Fortunately, a projector screen was set up and for the performance, we were treated to a clear picture of the performers, through three fixed camera angles relayed to the screen. While we were waiting the screen was put to use playing a presentation containing information about the instrument, the performers and the programme. What a sensible idea!

The organ was initially commissioned in 1939. It was ready to be installed when the war broke out and the pipes were scattered and hidden in different places to spare them from being melted down. Towards the end of 1955, the organ was exhumed from its hiding places and installed by Beuchet-Debierre of Nantes. In 1982, organ was enlarged to its current 46 stops over three manuals and pedals.

There is currently underway a process they call "MIDIfication" - the connection of a computer in order to extend the organ's functionality to provide:

- Combination piston control and sequencer
- Full replay system

- The addition of synthetic voices (I heard bells, glockenspiel and drums during the course of the evening).
- Transposing couplers
- A planned-for mobile console with wireless transmission.

So, to the programme...

In true gallic fashion, the music performed did not quite match the published programme. The duo opened with what I found to be a disappointingly pedestrian arrangement of Mozart's *40<sup>th</sup> Symphony*. It introduced us to the organ's choruses but left me little underwhelmed. A couple of fluffed notes and a narrowly avoided entanglement of arms provided some interest!

However, they warmed to the task with the second piece, Langlais' *Double Fantasy for Two Organists*. The piece showed off that quintessentially French sound of strings and flutes and a thrilling full organ as four feet worked the pedal board furiously, leaving me doubting if you really need hands at all! A lovely reading of the Mozart *Fantasy in F minor* followed and showed off the clarity of the flute choruses.

Next came Rachmaninov's *Danse Symphonique No. 1*. This piece gave the organ the chance to show off flutes and solo reeds to absolutely die for. A gorgeous, mellow Cromorne on the Positiv, and an Hautbois and Trompette on the Recit being used to fine effect. MIDification played its part with the appearance of a glockenspiel at appropriate moments.

The concert ended with Saint-Saens' *Danse Macabre*. This was superbly performed and showed the versatility of the organ assisted by synthetic bells and drums.

I should say that throughout the concert, additional interest was provided by the continuing search for the key to the door! I was aware of a shadowy figure searching through cupboards, under shelves (and even, at one point, under the Virgin Mary's robes) in various side chapels. A proclivity for hiding keys around church building is clearly not limited to the English! I wanted to cheer when during the final piece the same gentlemen triumphantly entered the church from the outside, through the main door!!

## Memorial Concert for Roger Smith

at:

St Mary's Church, Knox Road, Wellingborough on Saturday, 3rd March 2018 at 11.00 am. Organ music will be provided by our three resident organists, Lee Dunleavy, Mark Raban and Christopher Colby. There is no entrance charge but any donations received at the end of the concert will be given to the Motor Neurone Disease Association.



Clocks go forward by one hour at 02:00 on Sunday, March 25th.

Don't be late for the morning service.

## AN ORGAN BUILDER'S TALE - PART 4

### *The Mormons are Coming*

*by*  
*The editor*

The end is in sight and you gentle reader (as Miss Austen might say) can breathe a sigh of relief as I close a particularly interesting (at least to me) chapter in my life. I was young back then and, worse, I was an adolescent. With all those hormones whizzing around my body I fell in and out of love with girls faster than the sun could make it across the sky in a single day. For the sake of the fact that many of the objects of my desire are still alive I shall not name them, except for the lovely Fiona - the sister of one of the young choir men. Sadly, I never plucked up the courage to ask her out and instead worshipped her from afar. That also put paid to my nascent longings to enter the priesthood and wear all those fancy robes. Instead, I was a mass of contradictions; emulating holiness and lusting after young maidens. It is no surprise that I found solace in the emotional turbulence of Mahler's music and wanted to write a grandiose symphony in honour of my beloved Fiona. (If Mahler could write a symphony of a thousand, I reasoned, I could manage two or even three thousand.) I did manage to compose a piano concerto (fully orchestrated) of which only two movements survive today, and a requiem mass which bore a startling resemblance to one written by a certain Gabriel Fauré.

I also developed a fascination with enharmonic chord progressions and that C# major could also be D<sup>b</sup> major and that F# major could be G<sup>b</sup> major. And even more obscurely that the key of B major could also be the key of C<sup>b</sup> major – at least in theory. I therefore spent many happy hours on the organ at St. Matthews wandering through ever more exotic key changes. When Robert Shaftoe and I were out tuning together we would play a little game where we would play an obscure chord and invite each other to resolve it into another key, or a traditional triad in a major key in as fewer moves as possible. I thus became quite adept at improvisation which I found more interesting than playing from a musical score. For the rest of my life I have regarded printed music as advisory rather than as something that has to be followed exactly.

Meanwhile, back at the Davies organ factory things were not looking so good. Cash flow was a problem with local suppliers refusing to extend any further credit until previous bills were paid. Then, just in time, along came the Mormons. Skiing down a mountain with nothing but a carnation to cover them up, they kept the Davies name alive at least until I had finished my apprenticeship. For those of you with a long memory and a penchant for juicy scandal you may remember the enjoyable story, which it has to be said occurred after I left Davies's, of the "Mormon in Chains" case. During the late 1960s the Mormons, who had hitherto confined their activities to the United States, arrived in England and began to build churches. Known by the official title of "The Church of Jesus Christ of Latter-Day Saints" their missionaries crossed the Atlantic to convert the Godless English

to their faith. As a fully paid up Anglican I have to confess that there were some attractions to Mormonism, not least polygamy. But as I only had eyes for the lovely Fiona I passed on that one.

The Mormon missionaries, as they were called, were as expert door knockers as Jehovah's Witnesses and soon began building churches on a large scale for the newly converted. In 1977 a young male Mormon missionary called Kirk Anderson went missing for several days but later turned up with strange story that grabbed the tabloid headlines. He had been abducted, he said, by a woman called Joyce McKinney (a former Miss Wyoming), tied to a bed in a cottage in Devon and forced to have sex with her. This certainly put stories of vicars running off with lady organists or Sunday school teachers in the shade! At the time it was believed that a man could not be raped and McKinney was charged only with abduction. However, McKinney fled England and returned to the United States where, in a newspaper interview, she declared her love for the handsome Mormon missionary and said she would "Ski down a mountain naked with a carnation between teeth" for him. This certainly beats dying for your faith in darkest Equatorial Africa at the hands of a tribal leader who mistook you for an advance guard of white colonialists. McKinney went on to have a colourful life but Anderson has remained tight-lipped about the affair ever since.

But, as I said, this occurred after I left Davies's (and organ building) more-or-less for good. The churches that the Mormons were building were almost identical in size, shape and dimensions. Indeed, they were rather plain and functional modern buildings and perhaps we should not be surprised that Davies's extension organs found a willing customer in the Mormons. Something like half a dozen identical organs were built for the Mormon Churches in the UK by Davies's. It also gave the firm the opportunity to offload some of the many hundreds of ranks of pipes from former organs in the Davies cellar. The apprentices were put to work cleaning and sprucing up what were, in many cases, quite serviceable second-hand pipes. Even an Aeolian chest was modified to wind the pipes. For Davies's it was a financial lifeline and as for the Mormons they appeared happy with bargain basement organs. After all, the Mormon Tabernacle Choir accompanied by its gigantic Aeolian organ and orchestra was back home in America. Whatever we may think of this now, both sides were happy with the result.

However, even the Mormons could not save Davies's as its reputation spread for 'shoddy workmanship'. It should be said that some of this was unfounded and in many cases the firm was giving clients what they wanted. There was also hostility to the firm's electronic organs from, shall we say, the more snobbish element in church music who believed that only a pipe organ was a 'proper' organ. These electronic organs were called Gregorian Organs the name coming from St. Gregory's Roman Catholic Church in Northampton which had the very first Davies electronic organ ever built. The Gregorian comprised of a well-built console with the electronics inside and two speaker columns. The sound was rather like somebody playing an organ in a septic tank and, long before digital sampling had been invented, they were analogue which left them vulnerable to picking up messages from local police radios. No doubt these interested congregations more

than sermons on sin during Matins. At least, I suppose, those listening to urgent calls about burglaries probably felt a sense of smug satisfaction that the sin was occurring outside the church.

Clearly Gregorian organs did not sound like a pipe organ. They were also prone to crackles as key contacts became dirty or worn. Moreover, being analogue they needed tuning periodically with a box spanner. Unlike a pipe organ, though, one only had to tune each note once per manual rather than individually for each stop. The Gregorian was the precursor to today's digital sampled electronic organs and perhaps Davies's should be given some credit for pioneering the electronic organ. Despite the opprobrium poured on electronic organs they have found a place in our churches and chapels where space or finances are limited, and many organists who happily play the pipe organ in their local church have an electronic organ at home to practice on.

The end of my apprenticeship came not with a passing out ceremony (I had visions of being presented with a pitch pipe that I should care for and cherish for the rest of my life) but a plain buff envelope. There was no procession through the works, or quaffing of celebrated organ builders' beer or the donning of an apron with 'Organ Builder' printed on it. Instead, a large buff envelope was left on my workbench which contained my signed apprenticeship papers and a terse note from Jack Davies that my apprenticeship was completed. Moreover, as Davies's began to descend into the financial mire some of us found ourselves working what was then called short-time working. That is, working three days a week and drawing the dole for the other two. This was, for me, humiliating and shortly afterwards I began a new career in mental health care where I studied psychology, something which I had always been interested in, and then an MA in research methods in health care at Warwick University.

As time went on, after working for several colleges and universities, I finished up working for the Open University teaching research methods in health care. I had always regretted not taking any musical qualifications in my younger days and perhaps my life would have been different if I had.\* I certainly would not have met my beloved wife Linda who died after thirty years together in 2016. But, whilst working for the Open University I discovered that staff could take any of their courses or degrees for free. I thus embarked on a Diploma in Music and finally an MA in Music. Every so often I get an invite to take a PhD in music studies - if I find myself at a loose end sometime I may avail myself of the opportunity. But anyway, what can you do with a PhD other than call yourself 'doctor'? It's nice to have a title but I have been mister for so long it makes no difference to me.

I did, as many of you know, have the privilege of working for Ken Tickell for a few years after I retired from the Open University. The contrast between the well-designed, high quality organs that Ken designed and built remains in stark contrast in my mind to those days 50 years ago working for Davies's with poor quality materials and an almost slipshod attitude to organ building. Davies's limped on for a while, relocating to St. James's End in Northampton and merging

eventually with Grant, Degens and Rippin who had relocated to Northampton in 1970 in the same factory building as Davies's at Campbell Square. Coincidentally, Ken Tickell was apprenticed to Grant, Degens and, by then, Bradbeer which gave us something to reminisce about on tuning trips.

I would like to say that organ building was in my blood, however, it wasn't - at least, not the Davies' way. When I left Davies's I moved to Bedford where I occasionally assisted Robert Shaftoe in my spare time. Robert had, after working for Mander, set up on his own initially working on rebuilds but was gradually starting to build his own organs from scratch. There are several fine examples of his highly meticulous craftsmanship in the villages around Bedfordshire. Robert was not one for quantity, instead he put his efforts into quality and it was once said of him, in a *Choir & Organ* review, that his organs took a long time to emerge from his little workshop but they were well worth the wait.

In retrospect, organ building was one of the most stress-free jobs I ever had. I have no regrets either of doing it or leaving it and it was great fun. I hope one day my epitaph will say something like: "He lived in interesting times" (an old Chinese saying that is not as benign as it sounds).

*\*It is worth repeating a little known part of my life here. Durham University used to offer a B Mus external degree in much the same way that the Open University offers degrees by correspondence today. Somehow, I managed to convince Durham that somebody without A levels could take one of their degrees without any musical training whatsoever and was invited to go for an interview and thereto demonstrate my playing ability. I had already completed some test papers that Durham had sent me and returned them and practiced some short practical pieces. Unfortunately, I hadn't reckoned on inflation. Despite saving up my shillings and pence I discovered on the day that I was due to travel to Durham that I did not have enough money for the train fare and thus lost any chance of making a significant contribution to church music!*

## NDOA SUBSCRIPTIONS

Please note that NDOA subscriptions for 2017 – 2018 were due by the 1st of January this year. If you haven't paid yet please save the Hon Secretary and Hon Treasurer the embarrassment of chasing individual members for money. Subscription rates stay the same as last year; they have remained the same for three years now thanks to members saving the Association postage by taking up the digital option of receiving the Newsletter and updates by email.

Individual membership	£14	With posted newsletter	£20
Family membership	£21	With posted newsletter	£27
Student membership	£7	With posted newsletter	£13

You can pay by cheque to NDOA, via standing order through your bank, or by logging on to the NDOA website and selecting the debit card option. Simple!

## Sing a New Song: 30th September 2017

by  
Helen Murphy

After the disappointment of having to cancel last year's Sing a New Song event owing to lack of voices (though not composers!) it was a pleasure this year to assemble at All Saints' Northampton with a small group of singers (a professional quartet supported by five NDOA members and friends) to look at new music, both choral and for organ.

We had a good variety to try out: A set of *Preces and Responses* (Michael Brooks), *Evening Canticles in D* (Robert Tucker), a chant set to the Magnificat and a carol - *Sweet was the Song* - (Joan Dawes), a DCM hymn tune *Addington Parva* sung to 'How shall I sing that majesty' (Peter Whittle), The Seven *O Antiphons* and *To remedy the Fall* (Robert Page), a unison setting suitable for congregation of the *Sanctus, Benedictus* and *Agnus Dei* (Jane McKee) and a set or *Variations on a Minuet for organ* (John Wilson). Under the direction of Jonathan Harris and with Ivan Linford accompanying, we set off on our way sight-reading through the pieces, recording as we went along, ready for the 'performance' at 4.30 before four of the composers sitting in the church (Robert Page and Jane McKee had sent their apologies) - with a fifth composer doubling up as a singer! - and various supporters, together with motley visitors to the church, who must have been wondering what on earth was going on!

I think the composers were pleased to hear their works sung and played and each said a few words about their work and I certainly found great joy in singing these pristine new compositions. Needless to say, some things went better in rehearsal than in performance (but 'twas ever thus), so it was just as well that Jonathan had recorded us at that stage!

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### EDITOR WANTED FOR NDOA NEWSLETTER

The present editor is proposing to stand down due to work commitments elsewhere. Consequently the NDOA seeks an enthusiastic, meticulous individual with a knowledge of Microsoft Publisher 2013<sup>TM</sup> or higher for this prestigious (ahem) publication. The *Newsletter* is usually published four times a year. An eye for detail and the ability to proof read submitted article are essential.

The current editor will continue to produce the Newsletter until a new editor is appointed, and is willing to assist the new editor with formatting the Newsletter for both printing (for those members who like the paper copy) and for digital copies which are also published on the NDOA website.

Please apply to the current editor at the address on page two.

# Bank Holiday Organ Crawl 2017

*by  
Helen Murphy*

Once again someone had had the foresight to sacrifice enough goats in order to ensure that the weather gods looked on us with good favour - and so Bank Holiday Monday dawned fine and clear (for the second year running - that must be a record!). A dozen of us drew up at Woodnewton church, where John Miley (the organist at Woodnewton and Warmington) was waiting to welcome us and introduce the Harrison and Harrison instrument there. It had been installed in 1915 at the amazing price of £350 - a small but effective and versatile two-manual-and-pedal organ. Indeed, as John told us, it is used as a practice instrument by the students at the Oundle for Organists course each year. I thought that the one I play (with five on the Great and four on the Swell and a 16ft pedal Bourdon) is small, but this was even smaller - however, there was a Swell Octave, which was an advantage. We managed a good variety of pieces between us, ranging from Bach (of course) to Naji Hakim, via a number of stages in between. We took note of the safety barrier behind the stool, chuckling at the thought of an inebriated organist (not John!) being saved from an ignominious fall.

And then it was but a short walk up the road to John's home to sample his house organ by Vincent Woodstock (who also did the instrument in Fotheringhay church). Originally built for John's house in Pinner, it was moved to Woodnewton when John relocated there in 2006. Again, here was another small but effective instrument (two manuals and pedals), which John demonstrated before inviting us to try it out for ourselves. After enjoying welcome refreshments, we thanked John and made our various ways to Oundle for a lunch break, ready to re-assemble at nearby Stoke Doyle, our next stop.

Continuing the theme of 'small is beautiful', we found a one-manual-and-pedal instrument by Richard Bower & Co (who also did the organ in the so-called Jesus Church in Oundle), installed in 2001. Originally, it had been at the east end, as I remember from a previous visit, but as a result of a recent modest reordering, it now sits more happily at the west end. We were welcomed by two parishioners who filled us in on the changes St Rumbold's at Stoke Doyle has seen over time - having to adapt to changing demographics. From a 'high' point of approximately 300 inhabitants in 1265 when the first church was built.\* Stoke Doyle's population plummeted after the Great Plague of 1666 when, for a variety of reasons (not only death) people moved away until, by the time of a new Lord of the Manor in 1700, it was down to 70. The church had fallen into disrepair, and in any case was far too big for its much-reduced congregation, so it was demolished in 1722 and a new one built by the Kettering architect Thomas Eyre in the new 'modern' Georgian



Bower organ, St. Rumbold's Church, Stoke Doyle.

style in 1723, resulting in an unusual (for a rural church, that is) but elegant building, clearly valued by its community, as evidenced by the welcomers who greeted us.



Walker/Cousans organ in St. Peter's Church, Oundle.

We retraced our steps back to Oundle to the parish church to find, to our disappointment, that although the church was open the organ was not - in spite of arrangements having been made; so, after failed attempts to make contact by phone, we decided to call it a day and go home. It was a shame to have fallen at the final fence after an otherwise successful day - but, as the great Robbie Burns said, 'the best-laid schemes o' mice an' men gang aft a-gley' - perhaps we'll have better luck next time.

*\* Editor's note. As a result of my work for the Churches Conservation Trust, I come across many obscure saints, for example, St. Margaret of Antioch who was declared apocryphal by Pope Gelasius in 494 AD. There are several churches named after St. Rumbold, one of which is at Stoke Doyle. Said to have been born at Kings Sutton in Northamptonshire c650 AD he died there only three days later, but not before he had asked the local clergy for baptism and to take communion. He then professed his belief in the Holy Trinity and preached a sermon on the subject citing Holy Scripture and the Athanasian Creed, after which the precocious neonate expired. No doubt from exhaustion! During his short life of three days Rumbold predicted his own death and asked to be buried at Kings Sutton and then, after some thought, Brackley - before finally deciding on Buckingham. Indeed, there was a shrine in Buckingham Old Church allegedly over his burial spot. This was not, however, transferred to the new church on Castle Hill but a plaque in the old graveyard claims to be near his burial place.*

*The specifications listed here were supplied by the author of the article, as were the photographs. A Sordun is apparently a reed; a stop I have never heard of before. Please do not write in and tell me they can be found everywhere, I am happy in my ignorance (Ed).*

Stoke Doyle, St. Rumbold's Church		
<b>Pedal</b>	Sordun	16
<b>Manual</b>	Gedeckt	8
	Flute	4
	Principal	2
	22nd	1

Oundle, St. Peter's Church			
<b>Pedal</b>		<b>Great</b>	
Bourdon	16	Open Diapason	8
Flute	8	Stop'd Diapason	8
Flute	4	Dulciana	4
		Principal	4
<b>Swell</b>		Flute	4
Double Diapason	16	Twelfth	2 2/3
Open Diapason	8	Fifteenth	2
Stopped Diapason	8	Mixture	III
Principal	4	Trumpet	8
Blockflöte	2		
Larigot	1 1/3		
Mixture	II		
Trompette	8		



## NDOA Programme of Events for 2018



**Saturday 3rd February 2018 at 300pm**                      **Desert Island Discs**

94 Spinney Hill Road, Parklands, Northampton NN3 6DN

*Members are invited to bring one of their memorable recordings, to explain why they are meaningful to them and play the chosen item. Max length 5 minutes.*

**Saturday 10th March 2018 at 7.30pm**                      **Mahler 2 with David Briggs**

St Matthew's Church, Kingsley Park Terrace, Kettering Road, Northampton, NN1 4RY.

*A performance by the virtuoso organist of his transcription of Mahler's 2nd Symphony Resurrection on the Walker Organ, with Northampton Bach Choir and soloists.*

*I have secured twenty tickets for this stunning event at the substantially discounted rate of £10 available on a first come first served basis. Other tickets will be available from the choir's box office at the normal rate of £16.*

**Saturday 12th May 2018 at 7.30pm**                      **Bach's Journey**

Abington Avenue United Reformed Church, Abington Avenue, Northampton, NN1 4QA

*An audio visual presentation by Mark Gibson and Lee Dunleavy following the journey of Johann Sebastian Bach from Eisenach to Leipzig illustrated with pictures and organ music composed in the places where the great musician lived and worked.*

**Saturday 2nd June at 10.30am**                      **Mixbury Showroom**

**A visit to the showroom of Church Organ World at Mixbury near Brackley, NN13 5RN** *For a demonstration of a range of organs using sound sampled technology. There will be an opportunity to try out the instruments for yourselves.*

**St James the Less, Sulgrave, OX17 2RP**

*Followed by a visit to St James the Less, Sulgrave to see and play the recently restored Binns organ. (Subject to no wedding/funeral being booked!)*

**Saturday 30th June 2018 at 6.00pm**                      **Members' Recital**

Abington Avenue United Reformed Church, Abington Avenue, Northampton, NN1 4QA.

*Recital by members of the Association. Details of availability during the morning & afternoon to be confirmed.*

**Monday 27th August 2018 at 10.30am**                      **Bank Holiday Organ Crawl**

**Starting at St Mary the Virgin, Titchmarsh, NN14 3DB** *near Oundle, where the fine organ built by Thomas C Lewis of London in 1870 has recently been rebuilt by Harrison & Harrison. Followed by visits to Warmington & possibly Tansor.*

**Saturday 29th September 2018 at 2.30pm**                      **West Gallery Music**

Abington Avenue United Reformed Church, Abington Avenue, Northampton, NN1 4QA.

*Talk and participatory workshop on West Gallery Music, with particular relevance to Northamptonshire, with members of the Bedford Gallery Quire.*

**Date in November to be confirmed**

**Annual General Meeting 2018**