

**Summer 2016**

*Reg. Charity No. 274679*

***Roger Smith***

*14th September 1943 — 4th March 2016*



**Chorister, organist, engineer, businessman,  
NDOA Secretary and Newsletter Editor.**

## FROM THE EDITOR



Here, better late than never, is what should have been the June Newsletter. My grateful thanks go to Helen Murphy (our Hon. Sec.) who has taken it upon herself to provide me with so many articles and reports to go in the Newsletter and also to Alan Cufaude for providing some of the pictures of NDOA

trips to organs in strange and exotic places. Hopefully, I will be able to get the next two issues back on track.

In this issue are memorial tributes to Roger Smith, former Hon. Secretary and Newsletter editor, by his wife, Diana, Helen Murphy and the Revd Canon Hilary Davidson. There are also reports from NDOA Members' visit to Tickell's workshop in April and a report on the NDOA Members' Recital in May. Please also note that our President, Lee Dunleavy, has a new address and inside you will find information regarding music for the Finedon Flower Festival, which is always a splendid occasion. Contact Jonathan Harris if you are interested in singing.

*Barry Wadeson*  
(Editor)

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# In the Beginning was Donald Barford:

## *Some Northampton Reminiscences*

by  
Helen Murphy

In the summer of 2015, I had a message from an ex-NDOA member, Richard Copson, now living in Colchester who, during the Fifties and Sixties, sang in Kingsthorpe Church choir and had been encouraged to join the NDOA by the late Donald Barford, then the Hon Sec. In fact, it was the report of Donald's death in November 2014 and funeral arrangements in the *Chronicle & Echo* spotted by Richard's sister that prompted him to contact me to see if there had been any obituary in the local press. I didn't know about the *C&E*, I replied, but his friend Michael Woodward had written one for the association's Newsletter (it appeared in the March 2015 edition) which I was pleased to forward to Richard. Although he finally left Northampton in 1970, Richard has many memories of his musical life there, whether as a chorister at St John the Baptist, Kingsthorpe, as an aspiring organist or of his fellow musicians at Northampton Grammar School for Boys (enough names there, most of whom I remember, to provide an article on its own!) and, in particular, of Donald Barford. Richard writes:

*I was a member of the N&DOA, being encouraged to join by Don Barford, who at that time was organist at Christ Church and - I believe - the then Hon Sec of the Association. At the time I was having organ lessons from Miss Leonora Harris [anyone remember her?] of Primrose Hill Congregational Chapel, whose organ was built by Conacher, and later was organist at St Peter's during the time of Archdeacon Basil Marsh. In 1968, Donald arranged a composite recital in aid of Christ Church funds and I, along with 3 or 4 others, was invited to play.*

Richard thinks this was probably the summer of 1967, in which case, I might have been there. I was certainly there for another recital at Christ Church he recalls during the Sixties, by Fernando Germani, the then organist at St Peter's, Rome. Richard continues:

*I played the Mendelssohn's 4th Organ Sonata, but unfortunately cannot recall the other organists; but the concert was reviewed by Harold Nash, the Chron & Echo's music critic, in the local paper. Later on, in 1970, a similar composite recital was arranged at Doddridge Memorial Chapel, and in which Donald played. I also remember that Donald arranged in the mid-sixties an evening choir-training course, conducted by a member of the RSCM, to which N&DOA members were invited and the anthem chosen for our study was 'O Thou, the Central Orb', which one or two volunteer organists found rather taxing on the piano, considering all the accidentals, but the evening was very rewarding. I used to see Donald regularly in the '60s driving his blue Mini to work at the printers Clarke & Sherwell, but I was told that after*

*the place caught fire (rather like the printers Raphael Tuck much earlier) Donald trained as a music teacher. The last time I saw him in action was at Kingsthorpe Church in September 1996, when he conducted the choir for my parents' Service of Blessing for their Golden Wedding.*

Among Richard's memorabilia which he subsequently sent me was a copy of the NDOA programme for 1967, which confirmed that the composite recital at which he played had indeed taken place in that year. I was also interested to see that the Laurence Lloyd Singers (of whom I was a member) had given a concert in St Michael's Church in October, but I had no recollection of this, and I knew that I had never been in St Michael's in those days - until I remembered that I had left Northampton and gone abroad in the September.

On the back cover of that March 2015 newsletter that I had sent was a photo of the console at St John the Baptist, Kingsthorpe, following the fitting of electric draw-stop and piston mechanisms, which prompted further memories from Richard of his days there as a chorister. Richard continues:

*Andrew Moodie's photo... was particularly interesting, as I first played this organ in the early '60s, when it was located directly behind the tenors' choir pew, under an arch. At that time it had a narrow, flat, straight pedal-board, four (?) large brass combination footpedals, and a large wooden swell pedal working on a ratchet at the R-H side, and which could make a tremendous bang if one kicked the ratchet to close the swell box suddenly. [I know just what he means, having a similar system on the instrument in my church!] Reg Baldwin was the organist, and he was blind [anyone remember him?]. The organ was directly under the valley of two hip roofs, and when the roof leaked in later years, the organ obviously suffered, and after repair/rebuilding was removed back to what was the choir vestry. I am not sure of the year (it was after I left Northampton) but I did play it subsequently for the Revd Jim Wolstenhulme, and I am 99% certain that by then it had a radiating concave pedalboard, so I was particularly interested to see what appears to be a newish straight pedalboard, although wider than heretofore. [Can anyone throw any light on that?]*

As for Richard's time as a chorister, he adds:

*The choirmaster was George Goude, who lived in Knight's Lane, at that time an unadopted road, full of potholes [nothing new there then!] and pitch black at night. As a probationer, I wore a black cassock for many months until I proved myself worthy of acceptance. I also went by myself to George Goude for voice training at his house one evening. We choirboys used also to have a separate choir practice at his house on Wednesdays, until it was time to listen to the series 'Paul Temple' on the radio, when tea and biscuits were served by Mrs Goude. [I bet Mrs Goude would need to fill in a forest of forms to be able to do that these days - never mind Mr Goude and his voice training!] I remember that at*

*one point we discussed the use of the X double sharp symbol, which I had never seen before... so I was very impressed by the one boy who knew all about double sharps and double flats. Later, boys' practices took place in the old stone Kingsthorpe Primary School.*

Richard also remembers going to Peterborough Cathedral on a Yorks Bros coach every year to the Choir Festival in Stanley Vann's day, for which Gerald Knight (the then RSCM *gran jefe*) acted as conductor one year. (I remember meeting Gerald Knight at Addington Palace a couple of times in the Sixties, but that's another story!) When I told Richard of Ron Gates's death, he promptly responded by sending me a programme of a recital that Ron had given at Primrose Hill on 21<sup>st</sup> November 1966, which included the specification of the Conacher organ referred to above. I wonder what happened to that - did it find a good home? Richard says that, since he left Northampton in 1966 to go university, he had not seen Ron to speak to, except for when he played at his mother's funeral in January 2007; she had made it clear that she wanted Ron and no other organist! What a tribute!

Sadly, Richard does not play anywhere now, having stopped in 1983 when commuting to London meant he could no longer do choir practices, and anyway, he adds: *...the sort of music nowadays is not in the tradition to which I was brought up.* This article started off as a former NDOA member's reminiscences of Donald Barford, but rapidly expanded into a much wider recollection of musical Northampton in the Sixties, of which I too was a part, with a certain overlap with Richard's experiences. Each e-mail between us prompted more memories, which I kept incorporating - so many in fact that had I the time, there would be enough material for a proper account of that very fruitful and exciting period, not to mention all the fascinating side avenues which, though not strictly within the NDOA's remit (such as the style of music found in churches today), would be ripe for exploration. An interesting prospect. Any takers?

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**A** warm welcome to new member Emma Helseltine, organist at St Luke's Church, Newport Pagnell and occasionally at the much larger, St Peter St Paul, Newport Pagnell. Emma is preparing to take a diploma on the piano and is making good progress on the organ; she has occasional lessons with Jonathan Harris and is currently working on pieces around grades 5-7 standard.

Services are on a rota system in Newport Pagnell so she ends up with about one Sunday morning free each month. Emma is interested in deputising or helping out in other places on that Sunday. She lives in Bozeat and works at a secondary school. We hope her membership of the NDOA will be as rewarding for Emma as it has been for all our other members.



## VISITS TO TICKELL'S WORKSHOP 23rd APRIL

*by  
The Editor*

It was a pleasure to visit, once again, the Northampton workshop of Kenneth Tickell & Co. to see the embryonic instrument that will soon grace Manchester Cathedral. Embryonic is perhaps an understatement since the organ is well on the way to being completed and the fourteen or fifteen members who attended the Saturday event were dwarfed by the sheer majestic size of different part of the organ. Under normal circumstances Tickell organs are erected and winded in the workshop, but so huge is this instrument that several sections of the six division organ fill the workshop creating little streets for visitors to wander around and stand in awe between them. To get some idea of the proportions, the picture below shows part of the NDOA group beside one of the huge blowers (left of picture) which stands at head height for those taller members of the NDOA but easily dwarfs our Hon. Secretary.



Members assembled at the start of their tour of Tickell's workshop to see the Manchester organ. One half of the NDOA group toured the workshop with Tony Coles, Tickell's retired (but still working) works manager, whilst the other half began their visit with Simon Brown, Tickell's head voicer, in the voicing department. Here we see the casework of one of the uncompleted divisions in the background with a blower box (left foreground). With the delightful smell of sawdust hanging in the air and the plaintive sound of a single pipe being tuned in the background, where else could we be but in an organ builders workshop.

The new Manchester organ, Has six divisions, comprises 79 stops over four manuals and pedal. The main screen case will contain the Great, Swell and Pedal, arranged to speak equally east and west. The Choir and Positive share the same manual, whilst the Choir organ speaks east into the chancel the west facing Positive organ provides solo repertoire orientated stops. On the south side of the chancel, a two-level Solo organ will be provided in a position least evident from the nave, allowing new eastward vistas to be revealed when the current organ is removed. The Jesus Chapel pedal 32' stops will be retained as will two of the high pressure solo reeds and the Contre Viole. The organ will have tracker key action for Great, Swell, Positive and screen Pedal, and electric action for the Solo, Choir and 32' pedal chests. All coupling will be electric.



**Main rollerboards behind the console. Note the light alloy rollers that have replaced wooden rollers providing ease of operation and longevity. Kenneth Tickell was one of the new wave of organ builders that, from the nineteen-eighties, began using modern materials with traditional tracker design. This also reduces the 'weight' of the keys when several stops are drawn or manuals are connected. Trackers will only be put in place when the organ is installed.**

The organ may be played from either of two consoles; a mechanical action screen console positioned on the north side of the case, or the mobile electric-action console in the main body of the building.



Here we can see some of the electric action used for those sections of the organ that can be played from the remote console. Few of us will have seen the action of an organ in such pristine condition; age and dust will eventually mean that sooner or later they will require cleaning.

NDOA members made two visits to the workshop, the first on the 23rd April and the second on 2nd July when the organ was partly winded, allowing members to try at least one of the stops in situ. It would, of course, be impossible to have all the pipes in place and to play the full organ due to the size of the instrument; not only that, but think of the labour intensive job of connecting the trackers to the levers and rollerboards which then have to be disconnected before packing the whole kit and caboodle and sending it off to Manchester.

On the 2nd July 2016 NDOA members returned to the workshop where at least part of the organ was working. More of this visit in the next edition of the Newsletter.

Please also see back page.

## Flower Festival Choral Evensong at St Mary the Virgin, Finedon Sunday 18th September 2016 at 6pm

As usual, singers are welcome and invited to join us to sing at this occasion. Please let any other singers know too.

Rehearsals for those who can make it: Friday 9th and 16th September 7.00pm to 8.15pm. Plus a rehearsal on the day at 4.30pm before the Festival Evensong at 6pm. The choir will be conducted as usual by Robert Page.

Music List:       Introit: S. S. Wesley Ascribe unto the Lord  
                      Responses: Tallis  
                      Psalm 129 (Chant: Walmisley)  
                      Office Hymn: Christ has risen, the might Lion (Music: Robert Page)  
                      Canticles: Dyson in D  
                      Anthem: Parry Blest Pair of Sirens  
                      Final Hymn: 162 Ye choirs of new Jerusalem

*Dress is choir robes, dark suits or all black. Music will be available on the day; hard copies are now in church and all of the music is available if you wish to see it in advance. Please let Jonathan Harris know if you are able to sing at [hjonathan83@aol.com](mailto:hjonathan83@aol.com) or on 07791 664507.*





Simon Brown (Tickell's voicer) gives a tutorial to NDOA members on how voicing is carried out—the final voicing work will be done when the organ is assembled in Manchester Cathedral because the sound can be much different when all the pipes are in situ with ranks of pipes behind each other. Moreover, the acoustics of a cathedral (or a small village church) are much different to that of the voicing shop. It has not been unheard of for the congregation to be asked to bring cushions and duvets to fill the chairs in a church to simulate a building with a full congregation. A cathedral is a much different proposition and a great deal of guesswork and trial and error is employed.

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## STEPHEN MOORE APPOINTED DIRECTOR OF MUSIC AT LLANDAFF CATHEDRAL

For those of you who are not on the email circulation list of St. Matthew's Church you may not know that Stephen Moore, who has been Director of Music at St. Matthew's since 2010 has been appointed Director of Music at Llandaff Cathedral, Cardiff. Stephen takes up his position in the Autumn.

Stephen's last services at St. Matthew's took place on Sunday 17th July when a presentation was made after the 10.15 a.m. Eucharist and a drinks reception was held after the 6.30 p.m. Choral Evensong. We all wish him well as he travels to Wales, following in the footsteps of Robert Joyce who left St. Matthew's for Llandaff in 1958.

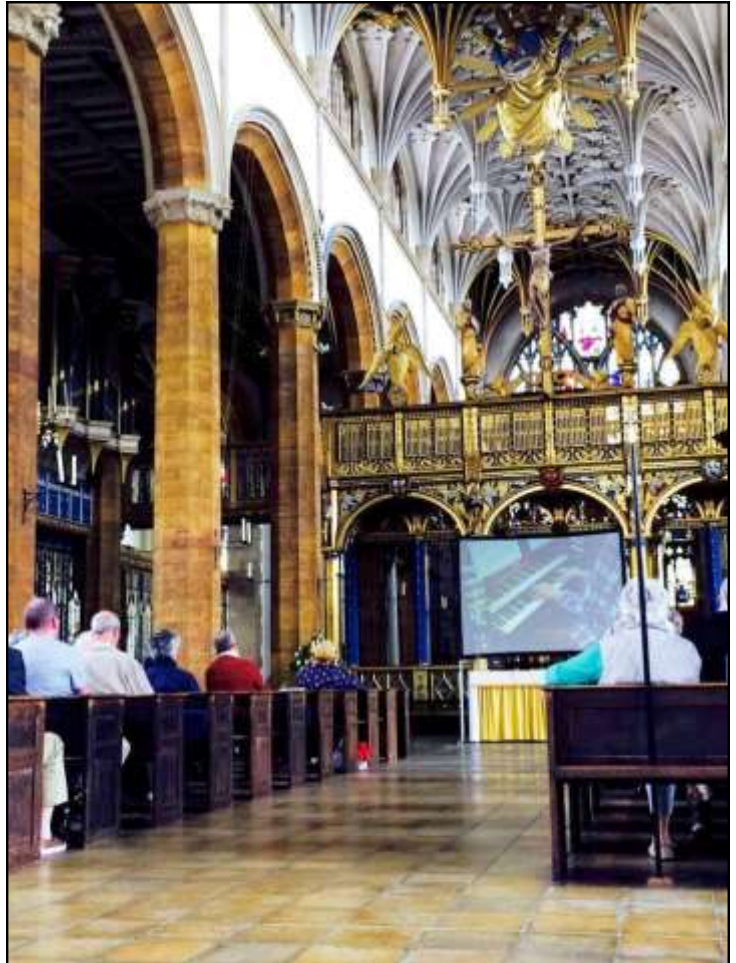
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# NDOA - Members' Recital 28th May 2016

by  
Helen Murphy

About thirty NDOA members and friends were gathered informally, drinking tea and eating biscuits when I arrived at St Mary's church, Wellingborough, for the members' recital. I am very fond of St Mary's, having been there as a child (at junior school I think) before my mother decided to throw in her lot with the Christian Scientists and took me away. I had always been there on my own and perhaps that was what I liked about it (no parent watching over me!), although I was certainly aware at that early age that there was something special about it. As a grown-up I've been very pleased to be back at St Mary's for various events since its happy revival under Fr Farmer's care.

Six NDOA members delighted us with a very varied programme, fully matching the sound of the organ with the church's elegance, beauty and grace. First off the blocks, Philip Bricher played the *Introduction and Passacaglia in D Minor* (Max Reger), rather boldy, I thought, starting the slow, soft pedal entry while he was still arranging his music - that's what having a screen gives you even though this one wasn't quite co-ordinated with the sound. This reminded me of the time many years ago when John Bertalot (then at St Matthew's, Northampton) blew his nose with a dramatic flourish of handkerchief while executing a fiendish extended pedal passage - NB not a passacaglia! Philip followed this with an arrangement of *Greensleeves* by James Biery - and what an arrangement! After an oddly angular introduction, the tune came sliding slowly in on a layer of strings, with its characteristic shifting tonality (Is it major? Is it minor?) exquisitely exploited to the full.



Robert Tucker made the most of those wonderful strings at the start of Frank Bridge's *Adagio in E Minor* from *Three Pieces for Organ*, quickly moving on to give us the full tonal range of the organ. His second piece, the *Prélude* from Felix Borowski's *Suite No 1 for Organ*, was very much of its period - and none the worse for that - a serious work full of rich sonority in a minor key resolving into the major on the final chord.

The Revd Peter Woodward chose an arrangement by Flor Peeters of that lovely old Christmas hymn, *Of the Father's love begotten*. I remember that a friend of mine decided to include it on Christmas morning, only to be told firmly by a member of the congregation that they didn't like all this modern stuff and that he should have chosen something more traditional for Christmas Day! This was followed by Samuel Wesley's *Andantino*, a simple unpretentious piece from a somewhat underused composer, nothing flashy about him - he just gets on with the job.

As Shanna Hart started to play the Hindemith *Sonata No 2*, I was struck by the clarity of sound: every line, with all its many contrasts in tone and texture, sounding clearly. Whether this was down to Shanna's playing, the acoustics of St Mary's or the character of the organ, I have no idea. The fugue subject must be one of the shortest around, with an oddly close cluster of notes



(which I visualised as a plainsong neum) and was surprisingly gentle in its development, with a very quiet ending.

A real contrast to the previous work, Alan Cufaude gave us Kenneth Leighton's *Ode*, with a full bright tone and a cheeky added sixth in the final chord. As soon as he started the so-called *Prelude and Fugue in A Minor*, I recognised it as one of the *Short Eight Preludes and Fugues* (about the only Bach I can play, hence my liking for them!). Alan managed to elicit a totally different sound, much more Germanic, and even brighter. It may be quite small, but this organ is versatile.

The *Passacaglia, Aria and Fugue* on the hymn tune *Northampton* (oh goody, another passacaglia!) by Terry M Baldwinson received its first performance by Lee Dunleavy this afternoon. *Northampton* was written by Charles King, the first organist and choirmaster at St Matthew's church and the founder of the NDOA, and is usually played for 'Songs of praise the angels sang'. The pedal passacaglia statement was so soft and woolly I could hardly discern it; however, gradually through much development the tune filtered in, and after an extended pedal passage leading to a climactic burst of sound, it appeared in the pedals, before shooting off all over the place. The Aria was quiet, employing those wonderful rich-layered strings again. The Fugue subject was the first two lines of the hymn, which had an oddly-angled but effective development. Good contrasts between Swell and Great, subdued and controlled, with a gradual build-up, led to the pedal entry and, finally, the full tune, elaborately decorated and with a fanfare bringing the whole to a wonderful conclusion.

As he came down from the gallery, Lee invited all the organists to the front to take a bow, to warm applause. Thanks are due to the Vicar and Churchwardens of St Mary's and to Diana Smith's team of caterers who supplied the welcome refreshments before the recital.



Soloists with Lee Dunleavy (left): Shanna Hart, Robert Tucker, Peter Woodward, Alan Cufaude, Philip Bricher.

# ROGER DAVID SMITH

*by  
Diana Smith*

Roger was born on 14th September 1943 in Coventry but brought up in his parents' home at 25 Poole Street, Northampton, playing in the streets round about when he was old enough (as did we all in those days!) and on the nearby Racecourse. His father was a Market Gardener, a reserved occupation during the war, and an Air Raid Warden. His mother looked after the family, including Roger's brother, Roy and many of their Aunts and Uncles who seem to have spent a lot of time at the family home

Because of his mother's influence, the church played a big part in Roger's childhood and, in fact, all through his life. He used to dress up in make-believe priest's clothes and carry an upturned yard-brush with a towel draped over it as a banner, as well as threading a small chain round the top of his father's bicycle lamp and swinging it about as though it was a thurible. The neighbours were highly amused as he marched up and down the garden path singing "There is a green hill far away", swinging the "thurible" as he went. The family attended St Lawrence the Martyr, Northampton where Roger joined the choir and rose to become Head Chorister. At the age of ten or eleven he started piano lessons and, some years later, following in his brother, Roy's footsteps, started to learn to play the organ.

He went to Military Road School when he was five years old following which, having passed the Eleven Plus, he went to Trinity High School. Bird watching was one of his favourite hobbies and, when asked by the Careers Master some years later what he wanted to do for a living, said that he wanted to work on a Bird Reserve. The Careers Master told him that was a foolish thing to want to do and to come back next week with some better idea. After two or three attempts, Roger finally decided to take an engineering apprenticeship at the Northampton Machinery Company, from where he also studied at College. He worked hard and passed his engineering exams and later joined Brown Brothers Engineering as a Trainee Estimator, as the actual engineering side of the industry was not wholly to his liking. Some years later, he left Brown Brothers to work for another company, but returned to Brown Brothers after only a short absence and went on to become Company Secretary in 1980. Unfortunately, due to the economic climate, the company had to make a number of rounds of redundancies over the next two years, finally announcing to the workforce and the press on 5th February 1982 that the company would have to close - the same day that Freddie Laker Airways went into receivership.

Frank Clarke, the Works Director at Brown Brothers, suggested to Roger that, between them, they should set up a new company, continuing to supply automotive parts to Land Rover and others. After giving this some thought, Roger agreed and Quinton Major Precision evolved and successfully continued business. Obviously, there were some lean times but Roger was eventually able to retire at the age of 60, having been bought out by Frank Clarke, who continues to run the business to this day.



Roger fully enjoyed more than eight years of retirement before being diagnosed with motor neurone disease in August 2012. His final performance on the organ was in September 2012, when he played for a friend's wedding at St. Mary's, Wellingborough. As most of you will know, Roger died on the 4th March this year (2016) after a long fight with motor neurone disease, but he always said he was lucky - he had had a good life until he was nearly 70 and had an awful lot to be thankful for.

## Roger Smith: An Appreciation

by

*The Revd Canon Hilary Davidson*

Roger was brought up at St Lawrence's church in Northampton, which had a good catholic tradition with quite a lot of the music sung to plainsong. Here he acquired his love of church music, and at the age of 17 began to teach himself to play the organ. After a while, he approached Stephen Cleobury, who was then organist of St Matthew's, asking him to give him lessons on organ playing, with a view towards taking the Associateship of the Royal College of Organists. Stephen, however, advised him to aim for a high grade in piano-playing first; and so he studied under Helen Cleaver, a well-known teacher of the piano in the town. Later on, he studied the organ under David Ponsford (at St Matthew's) and Jeremy Suter (at All Saints') because Stephen Cleobury had left St Matthew's.

Roger was appointed organist and choirmaster of Brixworth parish church, where there was (and still is) as good specimen of a Porrit's of Leicester organ. This happened on 1st November 1970. Like nearly all young organists, he wanted to improve the organ's resources, and this is where I first met him. As diocesan organs advisor, it was my job to discuss Roger's ideas with him and the Vicar of Brixworth; and I had to tell him gently that, if he really wanted a 32ft stop on the pedals, and the parish agreed to find the money, the organ-chamber roof would have to be raised a considerable amount to get the pipes in! Certainly, Roger's other ideas were perfectly sensible, and Jack Davies, the Northampton organ-builder, carried them out to everyone's satisfaction; and the general effect of the organ is now much brighter than originally built.

Roger continued as organist of Brixworth until 1977, when a new vicar arrived who wanted to introduce Series Three in the *Alternative Services Book* - then all the rage - the idea being that it ought to attract a younger congregation. Roger resisted this, partly because he had enriched the musical tradition with some sterling settings of Canticles and Eucharist from the 1662/1928 Prayer Book - not to mention some music written by himself. The upshot was that he left Brixworth, and was without an organist's post until 1978.

A friend of Roger's, John Metcalf, decided that it was time to try to form a plainsong

group, in the hope of making sure that this sort of liturgical music did not die out in Northampton and district. Roger was an enthusiastic member of this group for many years and, during the first weeks of the group, talked to Colin Walker, organist of Weston Favell church; Colin recommended him to the Vicar of St Michael's church, who duly appointed him as organist and choirmaster. He hoped that it would be possible to work for the ARCO diploma while having a three-manual organ for practice, but in 1982 the firm he worked for - Brown Bros. Engineering - closed, and Roger was fully occupied in setting up his own business in company with Frank Clark, called Quinton Major Precision Ltd., so there was little time for anything musical apart from preparation for the Sunday services and occasional 'offices' such as weddings and funerals. The choir at St Michael's was never large, partly because there was no school with any attachment to the church; but Roger kept the music to as high a standard as possible with some faithful men. Some plainsong was introduced, anthems were sung fairly regularly and some of Roger's music, originally composed for Brixworth, was heard. Sadly, work for the ARCO could never be taken up again.

Roger stayed at St Michael's until 1990, and because St Lawrence's was made over to the Polish Roman Catholic community, he began to worship at St Mary's in Wellingborough and was offered the post of Director of Music there in 1994. St Mary's has no choir, and although some efforts were made around the turn of the century to recruit some regular singers, this didn't come off. However, Roger's firm lead on the organ encouraged the congregation to sing, and the music now goes very well indeed. The usual services at this church require a cantor at some points, and sometimes Roger acted in this capacity while accompanying himself. When new music was introduced, he would conduct a short congregational practice, coming down from the organ loft and demonstrating the sort of effect he wanted.

Around the year 2000, it became increasingly obvious that the organ was becoming unreliable; Roger undertook to manage the campaign to raise the necessary £100,000 himself and Michael Latham carried out the work. The money was actually raised in two years through the generosity of the congregation, with support from the Heritage Lottery Fund and all other organisations that Roger could think of. The action was converted to electric, and the only tonal alteration was the brightening-up of the Great 2-rank mixture - but what a difference this has made! Roger was forced to resign as Director of Music at St Mary's in 2012 due to ill health, but continued to worship at the church as long as he could, sitting in the back row of pews (a good place to hear and see what is going on!). He was so pleased when the Church Council gave him the title of Musical Director Emeritus.

Three or four years ago, when Roger was no longer able to drive, I was able to take him for an organ crawl which the Association had carried out one August Bank Holiday. His enthusiasm for organs was as firm as ever, and I remember him standing behind me as I played a fine organ by George Holdich saying, 'Now try this stop', or 'What does...sound like?' - and enjoying the experience of hearing an organ that he was visiting for the first time.

# Remembering Roger Smith

by  
*Helen Murphy*

I first met Roger at All Saints' Northampton some years ago at one of the then regular monthly organ recitals. I can't remember if we were introduced by A N Other or he introduced himself - suffice to say that there were plenty of people there whom I knew before I became involved with the NDOA. A while later I turned up at Peterborough Cathedral one evening for a recital to find a fairly packed nave. 'Are you on your own?' the usher asked, 'there's a seat along there...' - and lo and behold, when I struggled along the row, I found myself next to Roger. In no time at all he was urging me to join the NDOA and every time we met subsequently he would press a membership form on me, until I finally succumbed.



When he began to be ill (even before the final diagnosis), realising that he was not going to be able to manage the NDOA, he approached me with a view to taking over the job of Hon Sec. I said I would need to think about it and put it to one side, whereupon Roger sent me a load of info, which really put the wind up me, as it became clear to me just what a lot of hard work he was putting into the association. It wasn't just the usual secretarial duties that you would expect, but the newsletter too - gathering all the articles (including writing many of his own) getting them all together and then physically producing the newsletters at home. I calmed down and decided to bite on the bullet and

went over to Wilby on the first of a number of visits so that we could go through the files together. It was then a great relief to him (and to me too!) that someone else (Barry) had expressed interest in managing the newsletter. Although I've had plenty of experience in editing and proofreading, I've never actually had to put it all together and was finding the prospect quite daunting. But no more worries on that score now!

So that I could meet people (and Barry in particular) Roger invited me to travel with him and Diana (in the Jaguar!) on the Bank Holiday organ crawl that year, when he introduced me to many people I had not yet met, and Barry and I were able to sort out how we were going to work together on the newsletter. Roger was a hard act to follow - but with the division of labour now sorted out between Barry and me, I felt more confident and went over to Wilby a few times to look at the paperwork and sort things out (each time coming home with more stuff!), but - Roger was always there with help and advice when I needed it, and he is sorely missed.





The Tickell organ for Manchester Anglican Cathedral as it will look from the Choir. Typically, Ken designed and planned the organ to fit in the arch space above the choir screen making great use of the available lighting and contrasting it with the darker oak furniture already in place.