

NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



NEWSLETTER - ISSUE 4/2020

PRESIDENT'S MESSAGE

My year as President of the Northampton & District Organists' Association draws to an end - and what a year it has been! It started splendidly last November, with a full Evensong at the Church in the Park (SS Peter & Paul, Abington) sung by Camerata Singers of Kettering for my inaugural AGM. It continued in January with a members' choice CD event with tea and an organ-shaped cake! In February, we had our Members' Recital in Kimbolton Parish Church, just outside our county boundary, and in March we went to Corby and Great Oakley to visit four different organs.

The following week was the start of 'lockdown' which put an end to further live events. We had to abandon the visit to Southwell Minster, and to defer until 2021 the Young Organists' Day at Stony Stratford, the visit to Thorpe Underwood and Harrington, the Reluctant Organists' Day at Hardwick, and the Garden Party. New dates for these events are in train and I hope that members will wish to support them. The Northampton-based Midlands Organ Day 2021 has already been fixed for 25th September 2021. I share with many others (Beethoven's 250th anniversary, the Year of Cathedrals, the Year of Pilgrimage, etc.) the frustration of having a 'special' year spoiled by the pandemic. But it has not been without its rewards. Many of us have found the time to do more gardening, to have a clear-out of old music and books, to write new music, to watch and listen to old DVDs and CDs. We have also learned new ways of communicating from home through the wonders of modern technology.

The Association has had three Zoom events for members, on the days originally planned for events (my two slide shows of organs around the world and in the UK, and Richard Tapp's presentation on the Nicholson organ at Castle Ashby). The committee has had two 'virtual' meetings, and the business of the Association has been going on as usual. Our website has been re-vamped and the membership list updated. We have also developed closer contacts with the IAO and with other OAs in the region. I have taken the opportunity to catch up with some reading, including Arnold Bennett's *Buried Alive* which satirically describes being in the organ loft at a funeral in Westminster Abbey: '*Close behind him he heard rumblings, steamy vibrations, and, as it were, sudden escapes of gas. It was all uncanny, weird, supernatural, demoniacal – the secret and unsuspected mechanism of a vast emotional pageant and spectacle.*' It is to be hoped that more of us will be able to practise the magical art of organ-playing in the months to come.

Until we can get back to playing, we can take comfort from Longfellow's sonnet *My Cathedral*:

*No organ but the wind here sighs and moans, No sepulchre conceals a martyr's bones.
Listen! the choir is singing; all the birds, In leafy galleries beneath the eaves,
Are singing! listen, ere the sound be fled, And learn there may be worship without words.*

When we do get back to playing, we can ponder the words of Sir Frederick Ouseley on music in churches (as we were reminded in Richard Tapp's presentation on 31st August) - 'Let the organ be to you a figure of your own spiritual life.'

John Wilson

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The NDOA Newsletter is published four times a year. Contributions are always welcome and should be submitted to the Editor, please.

NORTHAMPTON AND DISTRICT ORGANISTS' ASSOCIATION

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Cover: Alan Taylor, General Secretary of the IAO at the Dobson organ of Merton College, Oxford. The NDOA interview with Alan begins on p.10



NDOA 100 YEARS: 1921 - 2021

The Association celebrates its centenary in 2021. A number of special events and exciting projects are planned to celebrate this momentous anniversary, and to lay foundations for the Association to thrive into its second century.

As this *Newsletter* goes to press, a number of Covid-19 restrictions remain in place. Full details of our 2021 programme will be published in *Newsletter Extra* and on the website and Facebook pages as circumstances become clearer, but we wanted to give you a taster of some of the great things you can expect next year.

NDOA 100: PROGRAMME. The 2021 Programme is currently anticipated to include the following events, subject to confirmation. All events will, of course, comply fully with any Covid-19 restrictions in place at the time. We already have dates fixed for some events - do put them in your diary now:

- The Midlands Organ Day at St Matthew's Northampton on Saturday 25th September 2021
- The Young Organists' Day at SMSG Stony Stratford with Jonathan Kingston on Saturday 15th May 2021
- Centenary Garden Party at the home of John and Phylis Wilson on August Bank Holiday Monday

Planning is also well-advanced for a number of other events, for which dates will be announced in due course, which we hope may include:

- The visit to Harrington and Thorpe Underwood, postponed from 2020
- The Reluctant Organists' Day at Hardwick with Tony Edwards
- Castle Ashby Organ Crawl
- Centenary Celebrity Recital at St Mary Magdalene Castle Ashby
- Members' Composite Recital at All Saints' Earls Barton

NDOA 100: PROJECTS. There are intended to be three projects celebrating the history of the Association, the organs that our members play, and the composing skills of our members and friends:

- NDOA CD celebrating a range of organs from Northampton & District, played by members of the Association
- NDOA Organ Book containing specially-written compositions for organ by members and friends of the Association
- NDOA: A Short History - a special, expanded, edition of the *Newsletter*, telling the story of the Association over the past 100 years, its founders, those who have worked so hard for it, and its achievements.

NDOA 100: CENTENARY SCHOLARSHIPS. The Association will award up to five centenary scholarships from the David Morgan Education Fund of £100 each to student members of the Association. Further details will be published in due course.

NDOA MEMBERSHIP. We hope that the centenary events, projects and scholarships represent a significant opportunity for members and friends to enjoy, and to celebrate the Association's centenary. We also want to use the opportunity to grow the membership substantially, and we would love every member to take the challenge of recruiting at least one further member during the year.

We are also hoping to bring you a very special membership offering for the centenary year to reward members for their loyalty, and to give every encouragement to friends to join the Association. Further details will be provided at the AGM but we anticipate the arrangements will include reduced membership rates for the centenary year, with free membership for student members, and a new membership category to allow organisations such as churches, choirs, school and businesses in the organ world locally to join us.

Do please consider who you know who might like to join us - and spread the word. Membership details and forms are on the website www.northamptonorganists.org.uk.

ST MATTHEW'S NORTHAMPTON - THE 2020 ST MATTHEW'S DAY COMMISSION

JUSTIN MILLER

2020 marks the 125th anniversary of the installation of our iconic Walker organ. A gift of Mrs Mary Ann Phipps, the widow of Pickering Phipps Sr, it was unveiled at the Patronal Festival in 1895. With 4 manuals and nearly 3,000 pipes, it is unusually large for a parish church organ, and its beautiful voicing is known throughout the country. We had plans to mark this anniversary; The IAO's Midlands Organ Day was due to take place at St Matthew's (now rescheduled to 25th September 2021), and a recital series was scheduled for this past summer term. However, all is not lost as we have commissioned a very special piece for this year's Patronal Festival. The funds for this endeavour have come from the Walter Hussey Music Bequest, which endowment was given to the parish specifically for the commissioning of new music for St Matthew's Day.

ORGAN 125

Celebrating the 125th anniversary of the 1895 J.W. Walker organ





Organ Evensong
Sunday 20th September 2020 at 5:30pm
 James Anderson-Besant, *St John's College, Cambridge*
To include a Howells *Psalms* Prelude, a *Magnificat* by Dupré, and a *Nunc dimittis* by Bach



St Matthew's Day – Patronal Festival
Monday 21st September 2020 at 7:30pm
The Parish Mass including the world premiere of *A Little Organ Mass of the Angels* by Robert Walker



The Ron Gates Recital
Sunday 4th October 2020 at 6:15pm
(following Choral Evensong at 5:30pm)
 Justin Miller, *St Matthew's Church, Northampton*
To include works by Elgar, Duruflé, Walker, and Widor
 Retiring collection in aid of the Friends of St Matthews Music.

All events will be livestreamed on Facebook and the parish website. In line with government regulations a face covering is required, and contact details will be recorded for track and trace purposes. www.stmatthews-northampton.org.uk

This year's commission, *A Little Organ Mass of the Angels* is based on the *Missa de Angelis*. Some of you who have been around long enough will be familiar with this famous plainsong setting. World-renowned composer, and former St Matthew's chorister, Robert Walker has designed a Mass which can be sung by a cantor alone, or a socially-distanced choir, depending on the resources available based on current guidelines. As with 17th-century French 'organ Masses' the organ plays a significant part, alternating with the singers in sometimes virtuosic flourishes reflecting the text and melody. As this edition of the *Newsletter* went to press, this exciting and versatile work was due to be premiered on St Matthew's Day, as part of St Matthew's Organ 125 in a Patronal Festival service also be broadcast on the church's Facebook page and website. It followed an Organ Evensong held on the previous day and played by James Anderson-Besant, the organ scholar of St John's College, Cambridge. The Ron Gates Recital on Sunday 4th October will conclude Organ 125, in honour of the long-serving assistant organist of St Matthew's, and much-respected former President of NDOA, who died in 2016. The recital will include a second performance of *A Little Organ Mass of the Angels*, together with works by Elgar, Duruflé and Widor, and three pieces from the Orgelbüchlein Project.



Madonna & Child

In the 1940s, Walter Hussey made a very bold statement, when during the height of a world war, he installed Henry Moore's *Madonna and Child* (pictured), and commissioned Benjamin Britten to write what would become one of the most important contributions to choral literature in the 20th-century. In the midst of a global pandemic, we too are facing troubling times, and the world is crying out for beauty and comfort. It is my sincere hope that this year's St Matthew's Day commission might be used by churches all over world for the glory of God.

Robert Walker was introduced to the choir and organist at St. Matthew's at the age of 13, and 'through the extraordinary music which came out of this church' he was introduced to Britten, Tippett, Messiaen, William Byrd and Henry Purcell. Through the Henry Moore 'Madonna and Child' and the 'Crucifixion' by the painter Graham Sutherland, he came to see contemporary art and music as normal, everyday occurrences.

He was organ scholar of Jesus College, Cambridge, and after five years as Director of Music at Grimsby Parish Church he decided to make a career as a composer. For 15 years he lived and composed at 'Brinkwells', the cottage in Sussex where Elgar had written his cello concerto. Following many years in Bali, he moved to Thailand and lectured at Silpakorn University, before returning to Northamptonshire in 2004, following Holst's maxim 'Never compose anything unless *not composing it becomes a positive nuisance to you.*' <http://robert-walker.net/>

TWENTY-FIVE YEARS WITH HOWELLS

LEE DUNLEAVY

In the last Newsletter (Issue 3/2020) I wrote about ‘My First Console’ at St Peter’s Church in Harrogate, and it was there that I first heard (*Three Psalm-Preludes*, set I, no. 1) and sung (*Like as the hart desireth the waterbrooks*) the music of Herbert Howells. The Director of Music at the church, Dr Philip Wilby, attended Howells’s composition classes while a violinist in the National Youth Orchestra of Great Britain, and so it was perhaps unsurprising that he was such a persuasive player (and conductor) of Howells’s music. At University I found myself at a college which had as its motto *Sicut cervus desiderat*, and so singing *Like as the hart desireth the waterbrooks* was an essential element to the Chapel music programme, and the choir kindly sang his St Paul’s Service at my final service. Whilst there I learned and performed all four Rhapsodies, the 1933 Sonata, the *Six Pieces for Organ*, and one or two of the smaller works. There are works suitable for beginner organists (the Miniatures) right through to the most advanced performer.

Fast-forward ten more years and I am Director of Music at All Saints’ in Northampton, trying to find fresh repertoire for our boys- or girls-only midweek Choral Evensongs. I find in the back of my cupboard a pile of lovely works for upper voices and piano by Howells which I had picked up in a second-hand shop. *A Maid Peerless*; *Lord, who createdst man*, and *My master hath a garden*, quickly became part of our repertoire, and I discovered that there were dozens more similar pieces, albeit mainly secular, and a plan to record these was formed.

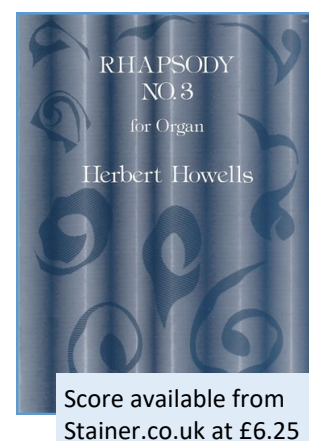
Howells’s piano writing shares similarities with his organ writing, but it is perhaps closer in style to his chamber and orchestral music, and so the music sits not on a cushion of sound, but with waves and filigree textures, and it reaches virtuosic levels which aren’t seen so clearly in the organ works. In July the pianist Matthew Schellhorn released a wonderful CD of Howells’s piano music, none of which has been recorded before, on Naxos – it is highly recommended. https://www.naxos.com/catalogue/item.asp?item_code=8.571382



I didn’t manage to find funding for the All Saints’ project before I moved on, but the music has been incredibly useful over the last months when the choirs I work with (four choral societies, numbering just over 350 singers in all) have needed a repertoire of enjoyable and melodic music which can be sung in the virtual Zoom environment. It has also been fascinating to explore Howells’s links with the Northampton Bach Choir (he came to St Matthew’s to hear the choir sing the monumental *Hymnus paradisi*), the owners of Boughton House, and many musicians in the area. We have been singing a remarkable variety of music, and texts – about almond blossom, naval expeditions, country bumpkins, culinary feasts, and texts from folksongs and the Tudor period.

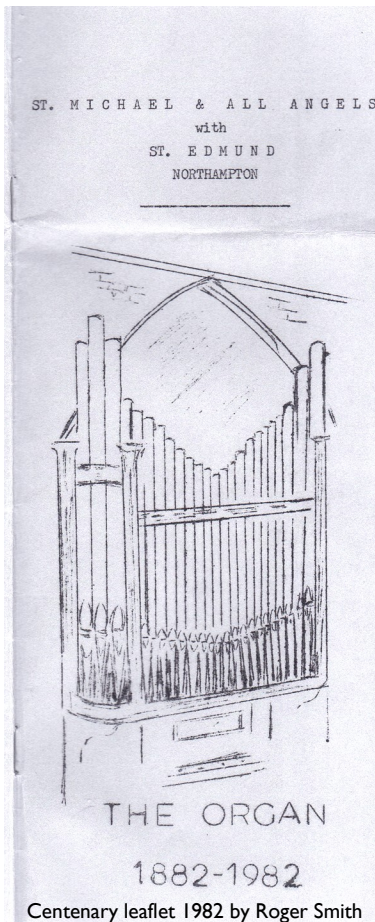
Here are some YouTube highlights – even if you don’t know any of his organ or choral music, these will still delight:

Chamber:	Rhapsodic Quintet (Clarinet and String Quartet) https://www.youtube.com/watch?v=DAP3C6qefaY
Choir:	Te Deum laudamus (Collegium regale) https://www.youtube.com/watch?v=8S8T-SmH4cY
Choral - orchestral:	Hymnus paradisi https://www.youtube.com/watch?v=l4Tlik9vff0
Orchestra:	Elegy for solo viola, string quartet, and string orchestra https://www.youtube.com/watch?v=FVR12R0qs30
Organ:	Rhapsody No. 3 for organ (begins at 50:28) https://www.youtube.com/watch?v=emDxS405bg0
Piano	Quasi adagio from Sonatina for piano https://www.youtube.com/watch?v=7ybU1q4BG-E



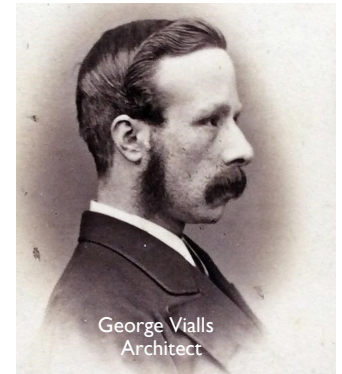
THE ORGANS OF ST MICHAEL AND ALL ANGELS NORTHAMPTON - A HISTORY

ROGER PALMER



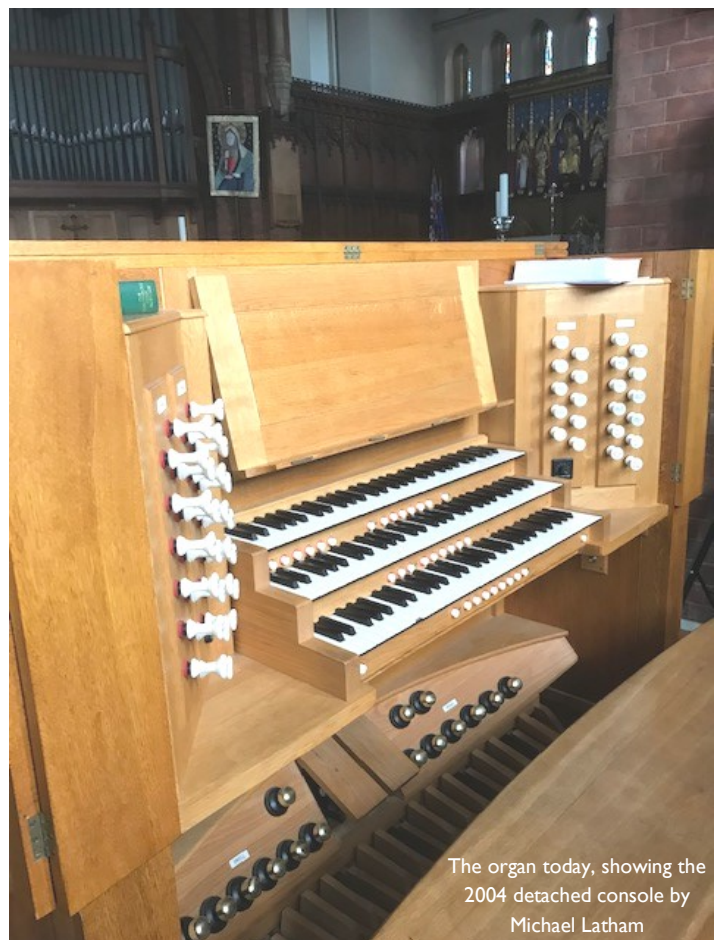
The foundation stone of St. Michael and All Angels, Northampton, was laid on 21st July 1881, the church having been designed by George Vials (1843-1912) who was born in the town. By the 1880s he had moved to London and was practising as a busy church architect based in Ealing, with commissions across much of England.

According to the *Northampton Mercury*, the first organ in the church was built by Bishop and Son, London, in 1882, with the benefit of a gift of £300 from a Mrs Whitworth of nearby Dallington Hall. Church records indicate that it was a hand-blown tracker action instrument. Early photographs of the church interior show a largish draw-stop instrument, possibly with three manuals. Later records show that by the 1920s this instrument had deteriorated to such an extent that a decision was made to replace it, rather than renovate.



In 1928, tenders were submitted by Rushworth and Dreaper and J.W. Walker & Sons, with the latter being appointed to build and install a new electro-pneumatic organ, incorporating some of the Bishop and Son pipework, along with other parts of the first instrument. The specification, reflecting the Victorian style of romantic organ building, was drawn up in consultation with F.J. Morley Esq., B.Sc. L.R.A.M., the organist of the church, who was subsequently President of NDOA 1948-49. Built on the north side of the church, at 45 degrees to the building axis, the attached oak console was equipped with the latest Walker registered and patented 'double touch cancelling' stop tabs, along with 'visible selective combinations.' The Contra Oboe was extended so as to provide an 8 ft register when used with the Swell Octave and Unison Off couplers. The organ was dedicated by the Bishop of Peterborough, the Rt Revd Claude Blagden, D.D., on the church's Patronal Festival, 29th September 1929, with the opening recital being given by Dr Harold Rhodes, organist of Coventry Cathedral.

By 1978 urgent work was necessary on the blower, which until then had been housed outside the church. A new blower and related equipment was installed within the organ chamber. Funding was made available through a bequest from the Constable family in 1977 to the nearby church of St. Edmund. This church had actually been closed, and was due for imminent demolition, with the parish being having been absorbed into that of St. Michael.



The organ today, showing the 2004 detached console by Michael Latham

In 1981 the whole organ was cleaned by Kenneth J. Canter, and the National Pipe Organ Register indicates that solid state action was added. This was in preparation for the centenary celebrations of the church in 1982. To correct a perceived lack of brightness, the Choir division Dulciana and Orchestral Oboe were replaced by a Tierce and Larigot. A Resultant Bass 32' was also added to the pedal division.

In 2004 organ builder Michael Latham undertook some rewiring. The blower received some attention and was once again re-sited. Most noticeably, the old attached stop-tab console was removed and replaced with a new detached three-manual and pedal draw-stop console on the south side of the church, opposite the organ chamber, enabling the organist to hear more clearly the organ, choir and congregation.

The re-opening recital was given by Carlo Curley on 29th September, 2004 (see Programme, right).

St. Michael's Church, Northampton
Carlo Curley, Organ
Saturday, 29th May, 2004 at 7.30pm
RECITAL PROGRAMME

Londonderry Air (arr. Archer)	Trad. Irish Folk Tune
Grand Choeur in D Op. 18	Alexander Guilmant
Concerto Movement No. 4 BWV 595	Ernst/Bach
Adagio in A Minor BWV 564 From <i>Toccatà, Adagio and Fugue in C</i>	J.S. Bach
Prelude and Fugue in A Minor BVW 543	J.S. Bach
The Entertainer (arr. Curley)	Scott Joplin
Concerto No. 4 in F Major First movement: Allegro {Cadenza: Best/Duprè/Fox}	G. F Handel

INTERVAL-(20 minutes)

An American's Surprise (arr. Curley)	
Chant héroïque From <i>Neuf Pièces</i> Op.40	Jean Langlais
Prelude and Fugue No.3 in G Minor	Marcel Duprè
To a Wild Rose (arr. Curley) No. 1 of <i>Woodland Sketches</i> Op.51	Edward MacDowell
Marche Militaire (arr. Curley) From <i>Suite Algérienne</i> Op.60	Camille Saint-Saens

- Carlo Curley looks forward to meeting personally all members of the audience immediately following the recital.
- Recording of the concert, in whole or in part, is strictly prohibited, as is the taking of photographs during the performance.

Specification of the Organ - 2004

GREAT	CHOIR (enclosed)
Lieblich Bourdon 16	Violin diapason 8
Open diapason (large) 8	Rhohr flute 8
Open diapason (small) 8	Suabe flute 4
Clarabella 8	Tierce 1.3/5
Octave 4	Larigot 1.1/3
Harmonic flute 4	Clarinet 8
Fifteenth 2	Tromba 8
Tromba 8	(Unenclosed from Great)
<i>Swell to Great</i>	<i>Tremulant</i>
<i>Choir to Great</i>	<i>Swell to Choir</i>
<i>Great & Pedal combs,</i>	<i>Octave</i>
<i>coupled Generals on</i>	<i>Sub octave</i>
<i>Swell toe pistons</i>	
SWELL (enclosed)	Pedal
Open diapason 8	Harmonic bass 32
Stopped diapason 8	Open wood 16
Echo gamba 8	Bourdon 16
Voix celeste 8	Lieblich bourdon 16
Gemshorn 4	Octave 8
Fifteenth 2	Bass flute 8
Mixture III 8	Trombone 16
Contra Oboe 16	Contra Oboe 16
Trumpet 8	Tromba 16
<i>Tremulant</i>	<i>Swell to Pedal</i>
<i>Swell Octave</i>	<i>Great to Pedal</i>
<i>Swell sub octave</i>	<i>Choir to Pedal</i>
<i>Swell unison off</i>	

With grateful thanks to the Vicar of St. Michael's, the Revd Mick Hills, for providing photographs and copies of 'The Organ 1882-1982,' written by Roger Smith, former NDOA President and Organist of St. Michael's, along with Carlo Curley's re-opening recital programme. Both have been extremely useful in collating the above.

Editor's Note: George Vialls was the son of Benjamin Vialls, the Actuary of the Northampton Savings Bank, and a pupil of the Northampton Architect E. F. Law. St Michael's was one of several churches which Vialls designed for the Incorporated Church Building Society. He subsequently carried out significant work in Lyme Regis, and Lyme Regis Museum publishes an excellent detailed history of his life and work, written by Max Hebditch, at <https://www.lymeregismuseum.co.uk/collection/people-and-places/>. Vialls' original ground plan for the church is with the ICBS records in Lambeth Palace Library, and shows the design accommodated no less than 620 people. The planned organ is shown with an attached console on the eastern case.

The organ is scheduled to be one of the open consoles which may be played by participants at the Midlands Organ Day to be held in Northampton on Saturday 25th September 2021.

SOUNDCRAFT PIPE ORGAN COMPANY

Soundcraft Pipe Organ Company is Northampton's newest, and presently only, organ builder. Formed in 2018 and based in Abington, it has already built two superb continuo organs. **Jeff Hubbard**, Soundcraft's Director, spoke to NDOA about his work.

Jeff came from an artistic background, studying as a sculptor in the 1990s. A combination of his involvement in church music and other circumstances lead him into pipe organ building. In 2001 Jeff began his apprenticeship at Berghaus Pipe Organ Builders in Maywood, Illinois, USA. Jeff worked at Berghaus for nine years and 'ended up managing a fantastic team in the firm's new organ-building department'. Life took a turn again in 2010 when Jeff moved to Northampton and began working at Kenneth Tickell and Company, saying 'Tickells was a wonderful place for learning and I stayed there until the factory closed in 2018.'

Soundcraft today specialises in the design and building of new mechanical action pipe organs. It also cares for existing organs and Jeff enjoys doing organ cleanings and tuning.

To date, Soundcraft has built two continuo organs. Both are four-stop instruments, the first for the church of Our Lady of the Assumption and the English Martyrs in Cambridge, and the more recent for Robinson College, Cambridge. Both have been very well received.

Jeff is particularly fond of wood pipe making, and at present, Soundcraft is making a set of new 16' Violone basses for another organ-builder.



Our Lady of the Assumption and the English Martyrs, Cambridge

A single-manual mobile organ, built to the following specification:

Manual	CC-f	54 notes
Stopped Diapason	8	
Gamba	8	(1-24 shared with the Stopped Diapason)
Flute	4	(1-7 shared with the Stopped Diapason)
Principal	2	

Front pipes of polished 70% tin
 Keyboard naturals of African Blackwood and sharps of Pearwood
 Transposing key action, enabling the organ to be playable at A=415, 430, 440 & 466
 Integral electric blower and detachable cable





Robinson College University of Cambridge

A single-manual mobile organ, built to the following specification:

Manual	CC-f	54 notes
Stopped Diapason	8	wood
Spitzflute	4	20% tin
		(starting at G8, canistered basses)
Principal	2	50% tin
Larigot	1 1/3	50% tin
		(split stop plays middle up or entire compass)

Featuring a Larigot split stop. When pulled half way, the stop registers into place and engages middle and up. When pulled all the way out, it plays the entire compass.

Front pipes of polished 80% tin
 Keyboard naturals of African Blackwood and sharps of Pearwood
 Transposing key action, enabling the organ to be playable at A=415, 440 & 466 pitches
 Integral electric blower and detachable cable
 Durable wheeled castors and lifting handles provided
 Fitted protective cover
 Approximate overall dimensions: width 1000mm, depth 650mm, height 1100mm

Jeff is quick to stress that organ-building is very much about collaboration between colleagues to ensure work of the highest standards. At the moment, he says, 'Soundcraft is small, but in the future I hope

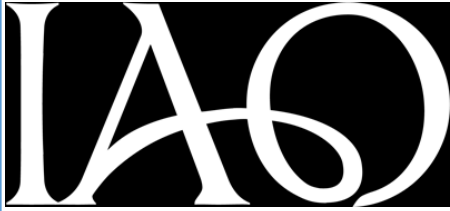
to be able to collaborate on larger projects with some of the brilliant people in the industry.'

His services to other builders are in the form of work such as console design, organ layouts, construction drawings, and photo-realistic renderings for proposals. The photo-renderings are 3D models that help to provide the client with a better idea of what a new organ will look like.

It is great to have an organ-builder of Jeff's calibre working here in Northampton. As Jeff says, 'There are many fine and skilled people in the area doing organ work. But I am not aware of anyone else in Northamptonshire who is building new instruments.'

<http://soundcraft-organs.com/>





THE NDOA INTERVIEW

ALAN TAYLOR

GENERAL SECRETARY OF THE
INCORPORATED ASSOCIATION OF ORGANISTS

*Alan Taylor is General Secretary and a Trustee of the IAO, which brings together more than 5,000 members from over 70 affiliated individual organists' associations, including NDOA. The IAO promotes a number of showcase events, including its Music Festival which will run in Edinburgh in 2021, and regional organ days such as the Midlands Organ Day which NDOA will host on Saturday 25th September 2021. It also publishes **Organists' Review**. In 1921, Alan's predecessor spoke to the Inaugural Meeting of NDOA, and fittingly as we approach NDOA's centenary year, Alan generously agreed to speak to NDOA about his interest in the organ, the work of the IAO, and the future. Our cover photo shows Alan at the console of the fabulous Dobson organ at Merton College.*

NDOA. What first sparked your interest in organ music and church music more generally?

I must have been no more than age six when my parents first started to regularly take me to services at our local church. Even though the church had an electronic organ (pre-digital, of course, in those days), which was a very poor imitation of what I later learned was the real thing, there was a four-part choir, and thus it was that I first became aware of traditional church music. When I became a pupil at the local grammar school, I joined the school choir. It was still the practice (this was the 1960s) to walk the whole school through the town centre once a month first thing on a Wednesday morning to the local parish church for a service, which included responses, a psalm and anthem from the choir. That church housed a substantial three-manual pipe-organ of no less than 47 speaking stops. For me, then aged 12, the sound it produced was a revelation. I had already started piano lessons, but from that moment onwards I decided that I wanted to be able to create sounds like that! I continued to learn choral repertoire by singing in the school choir, but it was my local church that encouraged me to develop organ playing for services. By the time I was 14, I was appointed Assistant Organist at another church in my home town. It had a three-manual instrument by the famous Leeds firm of J.J. Binns. How lucky could a young teenager be!

NDOA. Do you find time to hold a church post and engage in musical life more generally in tandem with your IAO role?

I remain Organist and Choir-director at the church who appointed me half a century ago, in the same year that I obtained a London College diploma. I am blessed with a small but loyal choir and a four-manual organ with over 2700 pipes. In normal (non-Covid) times, I promote a summer season of Saturday morning organ recitals at the church, wherever possible inviting young organists who play to a professional standard. I also sing with my local Choral Society: we were prevented by Covid from performing Mendelssohn's *Elijah* this year. I remain on the Council of my local organists' association in Birmingham.

NDOA. Do you have a favourite organ - and perhaps favourite organ music?

It is impossible to choose an all-time 'favourite' organ, because as one hears fine instruments for the first time, there is often so much to admire. In recent years, the organ that has given me greatest pleasure from repeated hearings when played by different recitalists is the new (2012) organ in the chapel of Merton College, Oxford by the US firm Dobson. I was a postgraduate student at Merton in the 1970s and on many occasions enjoyed playing the two-manual Walker that was in the chapel at that time; but the magnificent Dobson (III/45) is perfectly matched both to the acoustic and its various liturgical & recital uses. It is a joy to behold, hear and play. During the IAO Festival in Oxford (in 2017), I had the pleasure of welcoming members to play it during the 'open-console' session, and Steven Grahl gave a memorable recital there after the IAO AGM last year.

I enjoy a wide range of organ music, but I have to admit hearing Bach played on a 'north European'-style instrument gives special pleasure. I enjoy *playing* Bach too and am only sorry that working towards my professional life (my degree is in chemistry, not music) prevented me from learning more of his music in my youth. It is so much more difficult at my age to learn technically demanding repertoire!

NDOA What does the role of General Secretary cover?

In my job description under 'Scope of job', it begins 'Wide-ranging: to assist as appropriate and necessary in almost any area of the IAO's activities'; but certain key functions are specifically identified as follows:

To work with the other officers, Council and other committees (as necessary) in shaping the future of the IAO and its role in the changing organ world.

To act as the Primary Contact person between the Members, Affiliates and others.

To be a key contact person between the main areas of IAO operation and to assist in the identification and resolution of issues where necessary.

NDOA. How is the IAO structured? How does Council work? Who are the trustees, and how are they selected and appointed?

The IAO charity is a company limited by guarantee and not having a share capital. When anyone becomes a 'full member' as defined in our Articles - this includes what we now call a 'Friend' (a full member on an individual basis) and a 'Partner' (a full member nominated by an affiliated association to represent them) they must sign a declaration that they each guarantee to pay a small sum of money in the unlikely event that the charity is wound-up and unable to meet its financial obligations. The IAO has a wholly-owned subsidiary company, IAO Trading Ltd, which is responsible for our major commercial activity, *Organists' Review* magazine, and also our biennial Music Festival and annual London Organ Day.

The trustees, who form the IAO Council, elect a President to serve normally for up to two years. Presidents are often leading figures in the organ world who have served in a major cathedral, teaching or concert-giving role. In addition to advising the Council, the President is artistic adviser for our biennial festival. Our current President is Dr John Kitchen, MBE, Edinburgh's City Organist.

The principal officers of the charity are the Chair, Finance Director and myself as General Secretary. There can be up to twelve trustees (currently there are nine, including the principal officers, as listed on the 'Who's who' page of our website). Together, we are the directors of the company. The present trustees reside in several different regions of the country with one from Scotland who provides liaison with the Scottish Federation of Organists. Trustees normally serve for up to six years, although those responsible for an aspect of 'day-to-day operations' may serve for longer at the discretion of the Council. When appointing new trustees, Council seeks those with particular skills or experience, e.g. from a current or former professional life, and to maintain regional diversity. The trustees meet at least three times a year (including during the present pandemic, via video-conference) and are frequently in touch via email, as necessary, at other times.

NDOA. The IAO runs some superb events, this year's London Organ Day being a real highlight, but obviously has had to postpone the Edinburgh event and our own Midlands Organ Day until 2021. What are the future plans?

Like so many other arts organisations, we are currently experiencing quite unprecedented times as a result of the pandemic. Our Music Festival in Edinburgh has been rearranged for July 2021 and we naturally hope that an effective vaccine might be available before then. We are currently exploring possible alternatives to a 'live' London Organ Day (planned date 6th March) if the expected 'second wave' during the winter makes that impractical. In addition to your own regional event, there are also plans for a Yorkshire Organ Day next June in Hull, again Covid-19 permitting. A weekend *OrganFest* is planned for 2022, but no details are available yet.

NDOA. How is IAO funded, and what benefits does it provide for its constituent associations and their members? We know it provides public liability insurance, for instance?

The IAO is largely funded by the annual capitation fee paid by our affiliated associations. The charity receives no grants from any government or other national or regional bodies. It holds in trust two 'restricted' funds, given by individuals for specific purposes, the Brereton Memorial Fund and the Stanley Vann Scholarship Fund, from which annual payments are recommended by sub-committees appointed by the IAO to consider applications. NDOA member Callum Alger was awarded this year's Stanley Vann Scholarship.

Benefits for members include:

- Reduced-rate subscriptions to *Organists' Review* magazine
- Reduced-rate entry to certain IAO-promoted events, including Regional Organ Days
- Access to the IAO Benevolent Fund in the event of financial hardship
- A free quarterly e-NewsSheet
- Discount on purchases of sheet organ music from Church Organ World and other occasional special offers.

Benefits for affiliated associations include:

- Public liability insurance cover of up to £5 million
- Grant & Guarantee Scheme to support approved events
- Recruitment Incentive Scheme
- Free support documents including 'Tips for Best Practice'

NDOA. How does IAO work with other organisations with related interests, for example the RSCM and the RCO?

Since 2015, a joint committee with the RCO and BIOS has worked to promote a weekend *OrganFest*, originally annually but now biennially alternating with the IAO Music Festival. Successful events have already taken place in Birmingham, Edinburgh, Hull and Cardiff. Together with our Chair, I recently had a cordial meeting with the RCO's new CEO, Sir Andrew Parmley and we recently recruited to the IAO trustees Christopher Morris, who is also a trustee of the RCO, all with a view to further strengthening cooperation. Discussions are also ongoing with the RSCM and the Organ Club.

NDOA. What does the IAO offer to help Associations with growing their membership, developing interest in the organ, and encouraging young people into the organ world?

As mentioned above, the IAO provides a support document 'Tips for Best Practice' and gives affiliated associations access to our Recruitment Incentive Scheme, which last year provided support for two associations with the cost of designing and printing a recruitment brochure. One of the events at *OrganFest 2019*, specifically aimed at young people and their parents, was a demonstration of WOOFYT (Wooden One-octave Organ For Young Technologists) on stage at St David's Hall, Cardiff. Similar events involving local associations, sponsored by the IAO's Grant & Guarantee Scheme have recently been reported in *Organists' Review*. We are currently in discussions with the RCO about a new initiative involving digital organs in schools.

NDOA. Talk of young people reminds us that Associations must take safeguarding very seriously, along with other responsibilities such as data protection and of course now live-streaming copyright issues and Covid-19 precautions in relation to our events. Does the IAO assist Associations in navigating such issues, for example with model policies for them to adopt?

The IAO provided specimen documents to all association secretaries in 2018 to assist affiliates understand their responsibilities under GDPR legislation. We have recently revised our Safeguarding policy. I mentioned CCLI licensing in my most recent *Articolato* column in *Organists' Review*. I have already responded to several Covid-19 related queries from associations. By the autumn, I plan to distribute a revised *Guidebook for association secretaries* (of over 30 pages), which will include details of many ways the IAO can help local associations, together with some model documents.

NDOA. *You have introduced a number of welcome initiatives in recent months, including the IAO Newsletter and the discount on music purchases with Church Organ World. Are there other developments in train for members?*

It is good to hear that these recent initiatives have been welcomed by members. For a national organisation, the IAO is run on a decidedly shoe-string budget – all the trustees including the principal officers are volunteers - with annual subscriptions (via the capitation fee) being no more than the price of a decent cup of coffee or pint of beer per member to cover everything we do! However, we are always eager to hear suggestions about any new service which members might appreciate within that constraint.

NDOA. *Many of our members eagerly await the arrival of Organists' Review every quarter.* What is the relationship between OR and the IAO?*

As already indicated, OR is owned by the IAO, but it has its own editor and an editorial panel which also includes the IAO President, OR's Education Editor and IAO trustee Peter Yardley-Jones. *Organists' Review* is always a major item on the agenda of IAO Council meetings

NDOA. *We are very conscious of the need to engage members and friends alike with our activities, and in NDOA have published a monthly Newsletter Extra during the lockdown as well as our quarterly Newsletter, and this year have also completely refreshed our website and our Facebook pages. We are also experimenting with online meetings via Zoom while we aren't able to meet in person. Can IAO help us and other associations develop our social media presence?*

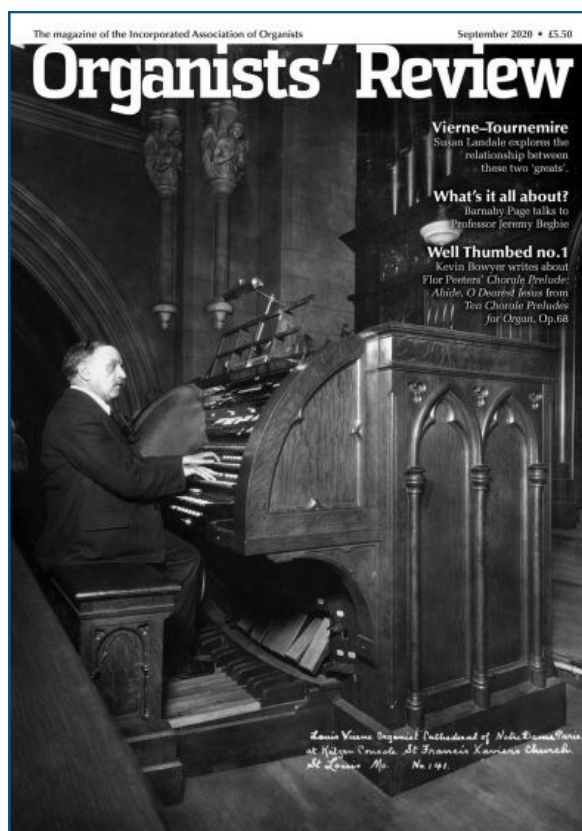
The IAO has already created (and maintains) basic websites for several affiliates who do not possess the skills to do so for themselves, although we have always encouraged local associations to run their own sites. We also host websites for several more associations. Links to affiliates' websites are provided from the IAO website. The IAO has its own social media feeds using *Facebook* and *Twitter*, which can be used to publicise important events, e.g. the York association's online event to celebrate Andrew Carter's 80th birthday earlier this year was announced via our *Facebook* page. We have recently subscribed to a video-conferencing service ('GoTo Meeting') which I hope can be developed to facilitate cooperation between local associations (see also next answer) and I should be interested to hear how you feel we could help further.

NDOA. *How do you see IAO developing over the next five years?*

The IAO recently established a regional structure, with some directors taking on the role of Regional Coordinators. As far as I am aware, the Midlands is the only IAO region in England where representatives from local associations meet on a regular basis to share information and plan joint events (the SFO provides this and other functions in Scotland). I hope such good practice will be developed more widely over the next few years – and I shall try to encourage this – providing a vehicle for larger and more successful associations to help and support smaller associations in their region. Just as Covid has provided an incentive for many more people to use social media and video-conferencing to keep in touch, the IAO's new video-conferencing service (see previous answer) could be available to facilitate such cooperation between local associations both within and between IAO regions.

NDOA. *Alan - thank you very much.*

*Any members who do not presently subscribe to *Organist's Review* are warmly encouraged to do so and to take advantage of the discount for members of affiliated societies such as NDOA - please see <https://organistsreview.com/subscribe/> for details.



THE BEST REMAINING SEATS, AND THE BEST-LAID PLANS!

PAUL BLAND

In May 1909, the Castle Roller Rink opened in the Dover Hall, a large corrugated iron building in St James St, West Bridge, Northampton, near the railway station. This operated until December 1911, re-opening in April 1912 as the Castle Cinema with a 20-foot-wide proscenium and 1,000 seats. Proprietors were F. W. Giddings and J. de Chastelain. The building, known as the 'tin hut' because of the metal roof, was requisitioned for military use during World War One. In 1920 it was re-named the St James Electric Cinema with Benjamin Hill as Manager. Projection was by two Gaumont Chrono machines from a corrugated iron box. In 1922 the Proprietor, St James Electric Cinema Ltd, offered 'Continuous Performances with prices from 5d to 1/- and two changes weekly.' The 1931 Kinematograph Year Book noted Electrocord sound and prices from 3d to 1s.

Closing in August 1936, it re-opened on 23rd November as the Roxy, owned by Graham's Roxy Cinema (Northampton) Ltd. Seating was still 1,000 with 'Continuous Performances and twice weekly changes.' Prices were now 3d to 1/2d. During World War Two it closed to be used for medical examinations of men registering for armed service. Re-opening in 1945, permanent closure came on 30th July 1949. Although listed in that year's Kinematograph Year Book, it had disappeared by 1950. Painted blue, the building was absorbed into the Dover complex until demolition in the 1970s and replacement by a block of flats.

The National Pipe Organ Register contains a 1930 survey of a 2-manual Conacher organ of 1899 being there, but without a specific installation date. It was probably purchased to accompany silent films. In the early days of the cinema it was common for proprietors to install redundant church organs if they found the piano inadequate and the cost of an orchestra prohibitive. Although not built for that purpose this would have been the earliest known Conacher in a cinema. The large building would have warranted this although it would have been hard work as the organ was then hand-blown! The instrument, presumably made redundant by the coming of sound in the late 20s, was removed in 1933 for re-installation in modified form in Parkstone Evangelical Church near Ringwood, Dorset. A further survey, dated 2006, noted that it was in use and maintained. I contacted the church in April 2020, only to be advised that, surplus to requirements, it was sold for scrap in 2019. Had I noticed this earlier, we would have tried to acquire it for our collection. Sadly, this was not to be.



The organ in Parkstone Evangelical Church



ST MARY MAGDALENE HORTON

The Church of St Mary Magdalene in the Northamptonshire village of Horton closed in 2012. The Diocese of Peterborough is now in a position to find a home for the organ, and would like to give 'first refusal' to churches within the Diocese.

The organ is a small two-manual and pedal instrument by C. Lloyd & Co, Nottingham. It is undated, but Lloyds traded in Nottingham between 1859 and 1928, run successively by father and son, and the organ was installed at Horton by Henry Groves & Son of Nottingham in 1988.

The organ is currently situated in the north-west corner of the nave, and has been described by the Diocesan Advisory Committee as a fine instrument which is certainly worthy of re-homing.

It was known to have been in good working condition before the electricity in the church was disconnected in 2017, and is reported as having an attractive and pleasant tone. As a compact instrument it would not take up a great deal of space in a church - the organ is 170cms deep at the keyboard (214cms with the pedalboard), 214cm wide and 340cm high.

Groves of Nottingham added the 2ft stop when they installed the instrument at Horton, the present specification being two manuals with pedals, the stops being Leiblich Bourdon 16, Open Diapason 8, Stop Diapason 8, Keraulophon 8, Gemshorn 4, Fifteenth 2, with Sw to Gt and Gt to Ped couplers. The Keraulophon was one of Lloyd's trademark stops, invented by Gray and Davidson, and described by Laurence Elvin in his book *Pipes and Actions* as 'emitting a peculiar soft and muffled tone', voiced by Lloyds as 'very delicate, stringy salicional'.

It is believed that the instrument has suffered some minor water damage, which would obviously need to be rectified along with any necessary minor restoration (particularly cleaning) on removal, but it may well represent an excellent opportunity to acquire an attractive and compact instrument.

Anyone who is interested is welcome to contact Sue Ratcliffe, the Assistant Diocesan Secretary at sue.ratcliffe@peterborough-diocese.org.uk. The Editor would also like to thank Sue for providing additional information on the instrument. It would be great to see the organ re-homed in the area.



C. Lloyd & Co was founded by in 1859 by Charles Lloyd, together with his partner Lorenzo Valentine. Lloyd had worked as tuner and voicer to Samuel Groves of London, and trained under John Gray, later one of the founding partners of Gray and Davidson. By 1862, Lloyd's firm was called Lloyd & Dudgeon, and in common with Willis, built standard 'Scudamore' organs to the design of the Revd J Baron, Rector of Upton Scudamore. By 1880, the partnership with Alfred Dudgeon had been dissolved, and Charles's son, Charles Frederick had joined the firm, which had moved to purpose-built premises in Brighton St., Nottingham. Charles Frederick Lloyd acquired the firm in 1909, and the business was ultimately purchased by Roger Yates in 1929 in its 70th year. NPOR records two other Lloyds instruments in the county, both two-manual and pedal instruments, at Ringstead Shared (formerly Baptist) Church and Irthlingborough Methodist Church.

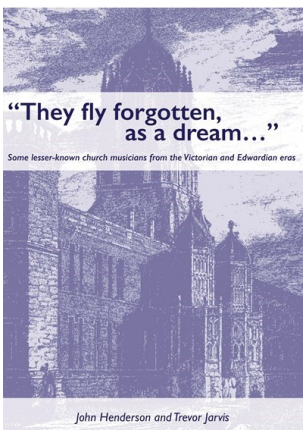
THE ENGLISH ORGAN - DANIEL MOULT

If you had the choice of only one resource to learn about organs - a single source to recount the development of the instrument, the seminal instruments, and the organ-builders who made them, what would it be? Perhaps *The Making of the Victorian Organ* by Nicholas Thistlethwaite? Or Stephen Bicknell's *The History of the English Organ*? Now, though, there is a new contender. *The English Organ* is a project from Fugue State Films, presented and performed by Daniel Moulton, Director of the Organ Department at the Royal Birmingham Conservatoire. Filmed over more than a year in 40 locations over three continents, it sets out to present the definitive documentary on English organs.



I use the word 'project' advisably, because to call it a film, a DVD, a CD, or a boxset does not come close to doing it justice. Firstly, there is a DVD containing three feature-length documentaries of 70 minutes each - *The Long Beginning*, *The Victorian Boom* and *Modernity and Nostalgia*. Then, there are three further DVDs comprising filmed 'portraits' and demonstration of organs from each of these periods - more than ten hours of repertoire on more than 30 organs in total, from the 1735 Richard Bridge organ at Christ Church Spitalfields to the Willis of St George's Hall, Liverpool.

Finally, there are three CDs containing yet more recordings of the chosen organs over the three periods. All the music is performed with Daniel's immaculate technique, with registrations chosen to show the qualities of the organ to best effect, and repertoire entirely appropriate to the period. Daniel also presents the documentaries, drawing on his own expertise and on interviews to draw out the history of the instrument. There is also a beautifully produced, full-colour booklet. Inevitably, the project comes at a cost - £68.50 - but given the content, the presentation, the quality of production, and the scholarship which underpins it all, you may think it is well worth considering. *The English Organ* is available directly from fuguestatefilms.co.uk.



THEY FLY FORGOTTEN, AS A DREAM

JOHN HENDERSON and TREVOR JARVIS

John Henderson and Trevor Jarvis are Hon. Librarian and Hon. Assistant Librarian to the RSCM, and they have used their considerable scholarship to produce this beautiful recollection of, as they say, 'some lesser-known church musicians from the Victorian and Edwardian eras'. Dedicated to the memory of 'all those church musicians, faithful servants of God, who have passed on' the book takes us through a study of an eclectic range of some 45 musicians - 'cathedral and collegiate, parish and academic, amateur and autodidacts'.

Among them we find the flamboyant Sir Frederick Bridge, organist of Westminster Abbey for more than 40 years, thrice married and with a love for shooting and fishing at his lodge in Aberdeenshire; Caleb Simper, whose twelve books of *Seventeen Voluntaries* have never been out of print, and Bruce Steane, described as one of a group of Victorian composers who between them wrote a prodigious amount of easy-to-learn and easy-to-perform service music for parish churches.

The book includes a CD with more than 100 scores of choral and organ works, together over four hours of organ music recorded as mp3 files which can be played on computer or copied to smartphones. The recordings are made using Hauptwerk sample sets appropriate to the music - including those of Peterborough, Salisbury and Hereford Cathedrals, and the Armley Schulze - and played by David E Lamb, who has been DoM at a number of cathedrals in the USA. All in all, a fascinating exploration of some lesser-known musicians and their work. *They fly forgotten, as a dream* is available from www.rscm.com/shop at £28.

AROUND THE WORLD IN 80 ORGANS

Part 1: The Pacific, Africa and the New World

Around the world in 80 organs? Well, not quite 80, but a fair few (56 in 80 slides) – and across six continents? Is there really a pipe organ in Antarctica? No, but we saw photos of organs in Oceania (Fiji), Asia (Manila and Hong Kong, Africa (Nairobi and Johannesburg), North America (Canada and USA), South America (Caribbean and Falkland Islands) and Europe (Denmark, Finland and Sweden).

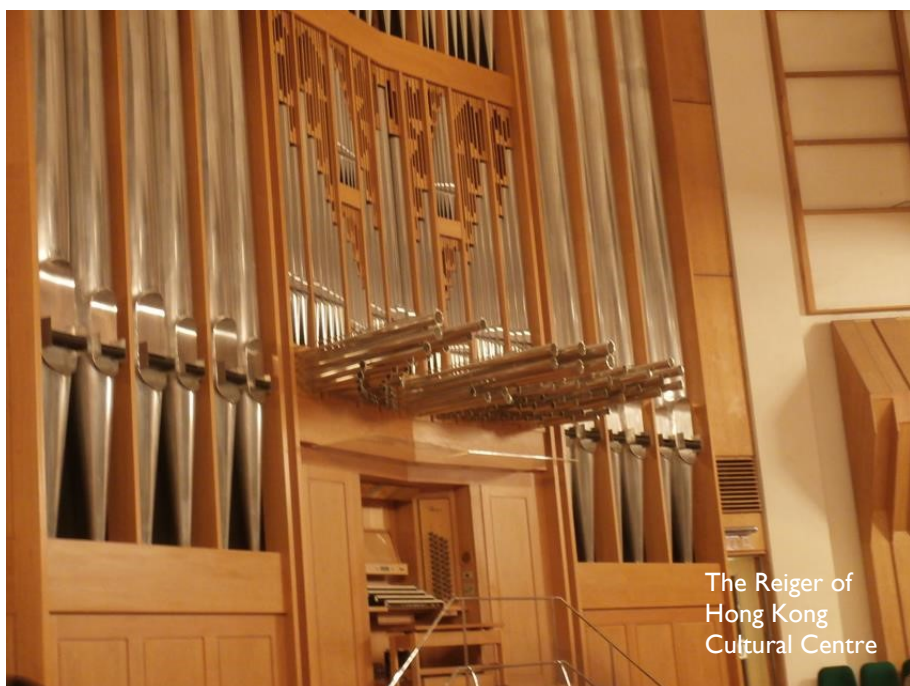
Although we've had Zoom NDOA Committee meetings, Saturday 18th July 2020 saw our first Zoom general event. In happier times, we were to have visited Benedict Cadbury's home in Thorpe Underwood to sample his house-organ, followed by a visit to the nearby Harrington Church but, owing to You-Know-What, this was not possible, so NDOA President John Wilson took us on a virtual tour of organs around the world all of which he has visited, and many of which he has played. In the 'olden days', this would have been a slide show talk, but this is 2020 and we have all had to adjust to the constraints of the coronavirus pandemic – and so, Zoom it is (what would we do without it? I've even had Zoom choir rehearsals).

John Wilson spent many years as a legal advisor and legislative drafter for Hong Kong and Commonwealth countries in the Pacific and Caribbean. He has visited former colonies and British Overseas Territories, and sometimes they ask him back – in 2012 he returned to Fiji to advise them on their new constitution, and he was back in the Caribbean last December.

Oceania: We saw pictures of the organ in St Andrew's Presbyterian Church in Suva, the capital of Fiji, and another of John practising with the church choir. This was an organ whose mechanical action had been replaced with electric but, whatever the action, it tended to be unreliable in the tropics. However, we saw John accompanying a Korean violinist and later rehearsing the Fiji Arts Club choir in 2015. As this was simply a visual display, we had to imagine what the sound would have been like.



Asia: Manila in the Philippines is the proud possessor of an organ built in 1824, the majority of whose 1,031 pipes are made of bamboo – and I wonder if that gives it any particular recognisable sound quality (it can be heard on You Tube/Bamboo organ). Bamboo would certainly seem an ideal material for a circular pipe, but how long did it take to find and measure all those stems for just the right size?

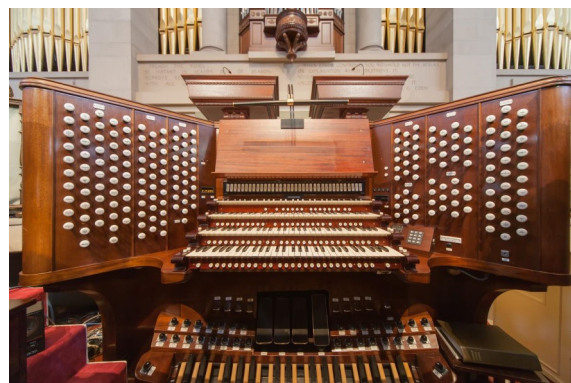


The Reiger of
Hong Kong
Cultural Centre

We then zoomed to Hong Kong, where John lived for a total of 15 years, and where he met his wife, Phylis. The organ in the Concert Hall of the Cultural Centre is a four-manual Rieger with enamade trumpets. But at John's lunchtime recital in 2003, for all its beauty, the Positiv division suffered a cipher and John had to play on the remaining three manuals only. At the Christian Science Church in Seoul, Korea, we saw John playing for a service in 2007 on a two-manual electronic organ – and being given lunch as a reward!

Africa: Again, we were at the Christian Science Church, but now in Johannesburg (RSA) which boasted a splendid-looking Cooper, Gill and Tomkins instrument. In Nairobi, Kenya, on a visit last year, John advised that an ancient Hammond he first saw there in 2013 (and showed us in a slide) should be replaced; he was glad to report that it has now been replaced by a Yamaha 45 keyboard.

North America: In Boston, John took us to the original Christian Science Church (founded by Mary Baker Eddy in 1894) and to the domed extension, built in 1906. This is home to a huge four-manual Aeolian-Skinner instrument (with 13,000 pipes), which we had heard at the CD afternoon held at Alan Cufaude's house earlier in the year. And then, in one of the New York churches, we saw John at the console of a rather less grandiloquent beast. Again, the organ at the Christian Science church in Ottawa, Canada, was rather smaller, sporting a mere three manuals. I spotted a clock on the side of the console – is this to keep the organist awake or to time the sermon?



The Aeolian-Skinner console at the Christian Science Church, Boston, Mass.

South America: Moving southwards, and counting the various Caribbean islands as South America (though we are still north of the equator), we visited Grenada where John was law drafter from 2000 to 2002. Here, there were formerly three churches with Bevington organs (St Andrew's Presbyterian, St George's Anglican and the Roman Catholic cathedral) about which John wrote an article for the *Organists' Review*. Sadly, St Andrew's church was destroyed by Hurricane Ivan in 2004 and John showed us the shell of the building, with the organ loft standing forlornly empty.

And so on to Barbados at the south of the Lesser Antilles chain of islands. We saw the organ of St George's parish church in Bridgetown, which must surely be one of the oldest instruments in the West Indies, having been dedicated in 1641 and rebuilt in 1784. We also saw the organ at St Patrick's, where the lucky organist has a dedicated parking space!

At Plymouth, Montserrat, in the Leeward Islands, John showed us old photographs of the Legislative Council/Courthouse building (where, as Attorney General 1979-83, he spent much of his professional time) and Trinity Methodist church (where he played non-professionally) while he was there. Tragically, Plymouth was virtually destroyed by a volcanic eruption in 1997, which left the church almost buried beneath a heavy coating of volcanic ash above which the cross in the front gable was still visible.

We next saw the three-manual Rodgers in the cathedral of St John's in Antigua, which John visited in December 2019. First there was the young local organist (whom John told us played brilliantly); then we saw John playing for a service, but struggling as there were no pre-set combinations and rather a lot of pistons (the trials of the substitute organist...)!

Moving a lot further south, we came to Christ Church Cathedral in Port Stanley in the Falkland Islands, which is the most southerly cathedral in the world. John showed us the inner workings of the instrument, which had come from Dublin and was first played in 1891. He also showed us the certificate given by the Dean to prove that he had played it!

Finally, before coming to Europe (but still in the Atlantic Ocean, so to speak) we moved to St Helena, where Napoleon spent his last years. We saw inside St Paul's cathedral on St Helena, where John managed to play a few bars, so can claim he has played the organ at St Paul's cathedral! It was only a temporary electronic instrument, however, as the pipe organ was being restored and is currently in the museum in Jamestown. Before crossing the Atlantic and to the eastern hemisphere, there will be a short intermission..... (to be continued).

Helen Murphy



ST MARY MAGDALENE CASTLE ASHBY

THE NICHOLSON ORGAN

For the second of NDOA's Zoom meetings, President-Elect Richard Tapp took us (virtually) to St Mary Magdalene, Castle Ashby where he is Organist. Members may recall that the story of the organ is recounted in *The Organs that I Play* series in Issue 1/2019 of the *Newsletter*. Further researches have now brought to light more information about the organ. Richard was joined by Charles Hall of Norman Hall & Sons of Cambridge, who have looked after the organ for more than half a century.

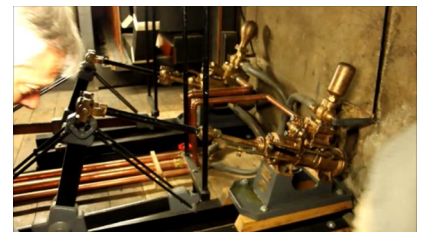
Although Nicholson made a significant number of organs - with no fewer than 14 commissions in 1872, the year the Castle Ashby instrument was built - there does not seem to be any published work on his life. As such, we are grateful to James Berrow, whose PhD thesis on Nicholson's life and work helps to knit together the links between Nicholson and the scholar-clerics who worked on the Castle Ashby instrument - the Rector, the Revd (later Rt Revd) Alwyne Compton, the composer and musician the Revd Professor Frederick Gore Ouseley, and the ecclesiologist the Revd Frederick Sutton. Berrow suggests that the Sutton brought the Castle Ashby commission to Nicholson, and that thereafter Nicholson had commissions for at least six other instruments in the locality, including those at Wollaston and All Hallows', Wellingborough.

James Berrow also notes that Nicholson had, on occasion, permitted occasional experimental departures (such as Castle Ashby) from the conventional stop lists of the time. When the organ received its Historic Organ Certificate, the BIOS report noted that the metal pipework is almost all of spotted metal and of the highest quality, and demonstrates a *werkprinzip* design with the Swell immediately above, rather than behind, the Great which was most unusual for the period. The stop-list also demonstrates the influence of its designers - there being no Diapason chorus on the Swell, the fundamental being a Spitz Flute to Ouseley's design, while the Great Mixture includes a tierce - again unusual for the period - and the Swell has Sutton's preferred Piccolo 2' (although inexplicably marked 8' on the draw-stop) and Double Dulciana 16'.

The church contains number of musical allegories - from the musician angels still visible in Medieval wall-paintings in the south aisle, to the celestial choir of 28 musician angels in the glorious stained glass of the chancel, and their 10 counterparts gracing the choirstalls, complete with their instruments - including at least four who are portrayed with portative organs. (see *photo, right*).



Charles Hall recalled that his father's day, his firm had carried out the cleaning and overhaul of the instrument in 1967 as subcontractors to Wm Hill & Son, Norman & Beard Limited - and that he himself had helped his father on occasion during his school holidays, buying Tizer from the village shop in Yardley Hastings. Charles noted that the bellows were originally powered by a water engine similar to that recently restored in Union Chapel, Islington (and on show at the 2020 London Organ Day), (see *photo, right*) and queried whether the Castle Ashby engine might even still be in place beneath the modern concrete floor of the organ chamber. He also suggested that the blanking plate on the Great would have accommodated a button for the organist to push to ask for the engine to be switched on when more wind was required.



Charles showed photographs of the inner part of the organ chamber, noting that it appears significantly older than the organ itself, with a brick arch of very high quality and lead-lined walls. There would be no reason for the chamber to be lead-lined for the organ alone, and Charles wondered if it might have been the original resting-place of the effigy of a cross-legged knight now residing in the north chapel, and believed to be that of the original patron of the parish, David de Esseby (Ashby) after whom the village was named, it being known as Esseby David until the fourteenth-century.

Presidents of the Association. Following the tradition re-established by Barry Wadeson during his tenure as Editor of the *Newsletter*, an up-to-date list of the Presidents of the Association is now again published annually, and can be found overleaf.

NORTHAMPTON AND DISTRICT ORGANISTS' ASSOCIATION

Presidents of the Association

1921 – 22	Mr. C. J. King	1973 – 74	Miss O. M. Tomalin*
1922 – 23	Mr. W. Handel-Hall*	1974 – 75	Mr. S. Watts
1923 – 24	Mr. R. Richardson-Jones*	1975 – 76	Mr. G. S. Philcox*
1924 – 25	Mr. F. Haddon Bond	1976 – 77	Mr. M. Woodward*
1925 – 26	Mr. J. C. Dunlop	1977 – 78	Mr. M. Holland
1926 – 27	Mr. S. Tomes	1978 – 79	Mr. J. Wearmouth
1927 – 28	Mr. R. Bartle	1979 – 80	Mr. L. Brown
1928 – 29	Mr. R. W. Palmer	1980 – 81	Mr. R. Davies*
1929 – 30	Mr. J. Robinson	1981 – 82	Mr. M. Whitehall
1930 – 31	Mr. E. A. Oliver	1982 – 83	Mr. A. J. K. Moodie
1931 – 32	Mr. W. Crawley	1983 – 84	Miss O. M. Tomalin*
1932 – 33	Mr. W. Handel-Hall*	1984 – 85	Mr. G. S. Philcox*
1933 – 34	Mr. R. Richardson-Jones*	1985 – 86	Mr. K. H. Tickell*
1934 – 35	Miss L. M. Harris	1986 – 87	Mr. W. R. Gates*
1935 – 36	Mr. A. J. Addis	1987 – 88	Mr. A. Shenton*
1936 – 37	Mr. B. Archer	1988 – 89	Mr. A. Shenton*
1937 – 38	Mr. S. J. Loasby	1989 – 90	Mrs. J. Pearson*
1938 – 39	Rev. R. M. Tuke	1991 – 92	Mrs. J. Pearson*
1939 – 40	Mr. P. R. Pfaff	1992 – 93	Mr. D. Barford*
1943 – 44	Mr. R. Richardson-Jones*	1993 – 94	Mr. D. Barford*
1944 – 45	Mrs. S. Lievesley	1994 – 95	Mr. H. W. Wilson
1945 – 46	Mr. C. Davies	1995 – 96	Mr. R. Davies*
1946 – 47	Mr. Gilberthorpe	1996 – 97	Mr. M. Woodward*
1947 – 48	Mr. H. T. Jewell	1997 – 98	Mr. M. Latham
1948 – 49	Mr. F. J. Morley	1998 – 99	Revd. Canon C. H. Davidson*
1949 – 50	Mr. W. J. Pain	1999 – 00	Mr. A. S. Tarry*
1950 – 51	Mr. R. C. Felce*	2000 – 01	Revd. Canon G. Brockhouse
1951 – 52	Miss P. E. Brown	2001 – 02	Mr. R. D. Smith
1952 – 53	Mr. B. G. Hall*	2002 – 03	Revd. Canon P. Rose*
1953 – 54	Mr. W. R. Gates*	2003 – 04	Mr. F. Field
1954 – 55	Mr. H. Fussey*	2004 – 05	Mr. D. Barford*
1955 – 56	Mr. R. S. Pauley	2005 – 06	Mr. M. Woodward*
1956 – 57	Mr. C. J. Walker	2006 – 07	Mr. W. R. Gates
1957 – 58	Mr. R. C. Felce*	2007 – 08	Mr. K. H. Tickell*
1958 – 59	Mr. B. G. Hall*	2008 – 09	Mr. J. Harris*
1959 – 60	Mr. A. S. Tarry*	2009 – 10	Mr J. Harris*
1960 – 61	Mr. R. A. Floyd	2010 – 11	Revd. Canon C. H. Davidson*
1961 – 62	Mr. H. F. Brown	2011 – 12	Revd. Canon P. Rose*
1962 – 63	Mr. J. Bertalot	2012 – 13	Mr. S. Moore
1963 – 64	Miss B. W. Burman	2013 - 14	Mr. L. Dunleavy*
1964 – 65	Mr. H. Fussey*	2014 - 15	Mr. T. Edwards
1965 – 66	Mr. H. J. Nash	2015 - 16	Mr. L. Dunleavy*
1966 – 67	Mr. W. R. Gates*	2016 - 17	Miss. S. Hart
1967 – 68	Mr. G. L. Mayo	2017 - 18	Mr. M. Gibson
1968 – 69	Mr. M. B. Nicholas	2018 - 19	Mr. A.R. Cufaude
1969 – 70	Mr. D. Barford*	2019 - 20	Mr. J. F. Wilson (current)
1970 – 71	Mr. G. Care		
1971 – 72	Dr. P. Robertson		
1972 – 73	Mr. S. Holland		

* Denotes multiple terms of office