

ND NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



CH COPEMAN HART
CHURCH ORGAN BUILDERS



NEWSLETTER - ISSUE 3/2021



FROM THE PRESIDENT

As I write, we are half-way through our centenary year. Whilst inevitably our Programme to date has had to adapt to Covid restrictions, our online events have been extremely successful, with the *In Conversation* event with Daniel Moulton in April and *Making Music in a Tropical Paradise* in May attracting excellent online audiences. In early June, we were able to have our first 'in-person' meeting for more than a year, with a delightful Members' Composite Recital at Earls Barton. You can read all about Daniel's event on page 4, and about the Members' Composite Recital on page 16.

We are also thrilled to be able to bring you details of the winners of our centenary composition competition - see page 3. Sincere congratulations to Colin Ashworth and Michael Chamberlain.

We are not alone in celebrating an anniversary this year. Our friends in the Springfield Chapter of the American Guild of Organists, covering our sister city of Northampton, Mass., celebrate their 75th anniversary this year, and Copeman Hart, whose factory was at Irthlingborough for more than 20 years, celebrates its 60th anniversary. Our member Steve Bell joined Copeman Hart in 1991, and beginning on page 8 he brings us the fascinating story of his work with the company.

Whilst recent government announcements have deferred the exit from Covid-19 restrictions until at least mid-July, we remain hopeful that we can bring you further 'in-person' events in the coming months beginning with a visit to Harrington and Thorpe Underwood Hall on August Bank Holiday Monday. Full details will be circulated nearer the time.

I must record my sincere thanks to the Midlands Organ Day sub-committee led by Alan Cufade, which has been working extraordinarily hard to bring you a live Organ Day and evening Recital on Saturday 25th September. Numbers of attendees at St Matthew's may still be restricted, but we are confident we can still host a very successful event. A final decision on running the event will be taken once the government's position on easing the lockdown has been taken in mid-July and full details will be notified to members. The Recital is now scheduled to be given by our members Andrew Reid, MD of Harrison and Harrison, and Callum Alger, currently interim DoM at St Peter's Collegiate Church, Wolverhampton, whilst the daytime events are to be led by Richard Pinel.

We will also bring you further online events, and full details will also be issued in due course. Watch this space!

Richard Tapp

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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.

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Cover: Steve Bell tells the story of Copeman Hart (p.8) as it celebrates its 60th anniversary, Pictured here are the consoles of the instruments at Oundle School and Pitsford School..

NDOA 100 YEARS: 1921 - 2021

CENTENARY COMPOSITION COMPETITION



We were delighted to receive a large number of entries to our Centenary Composition Competition, for a fanfare for solo organ (lasting no longer than two pages of manuscript). The standard of entries was uniformly high, and it was a very difficult decision to select the winner in each category.

However, we are delighted to announce that in the adult category the winning entry is *Fand-Fare* by Colin Ashworth, and *Flourish for an Occasion* by Michael Chamberlain is the winning entry in the student category. Colin (pictured, below left) lives here in Northamptonshire and is a Fellow of both the Royal College of Organists and the London College of Music, as well as a long-standing member of NDOA.



"FAND-FARE"

Colin Ashworth

At a dignified pace $\text{♩} = \text{c. } 130$

Musical score for 'Fand-Fare' by Colin Ashworth. It is a solo organ piece in 7/4 time, marked 'ff' (fortissimo). The score consists of three staves: a treble staff with a melodic line, a middle staff with chords and accompaniment, and a bass staff with a bass line. The tempo is 'At a dignified pace' with a quarter note equal to approximately 130 beats per minute.

Michael (pictured, below right) lives in neighbouring Buckinghamshire and is the Organ Scholar-elect at the University of St Andrews, where he will work under Director of Chapel Choirs, Claire Innes-Hopkins, formerly of Peterborough Cathedral.

The sheet music for the two fanfares will be included in our forthcoming *Centenary Organ Collection*, which we hope will be released courtesy of Banks Music Publications in the Autumn (though - like so many things - Covid-19 continues to have an impact on progress). Watch this space for details of the *Collection*, and of the publication of additional organ works written in honour of the Centenary which are too large to be included.

✦✦✦ FLOURISH FOR AN OCCASION ✦✦✦

Michael Chamberlain

With energy $\text{♩} = 116$

Musical score for 'Flourish for an Occasion' by Michael Chamberlain. It is a solo organ piece in 4/4 time, marked 'Gt f' (Grand fortissimo). The score is divided into 'Organ' and 'Pedals' sections. The organ part features a melodic line with triplets and a bass line with chords. The pedal part features a bass line with triplets. The tempo is 'With energy' with a quarter note equal to 116 beats per minute.

DANIEL MOULT *in conversation*

Daniel Moulton - concert organist, organ tutor, recording artist and film presenter - is 'one of the finest organists of our time' (*The Organ*), and we were extremely fortunate and delighted that Daniel was able to join us for an *In Conversation* event live on Zoom for one of NDOA's virtual meetings.

Daniel's innovative approach to the promotion of organ music has reached its pinnacle in *The English Organ* - one of the largest film projects ever made about the instrument. The project provides a detailed history of English organ-building and music spanning 500 years of repertoire and filmed in 33 locations in the UK, USA, Australia and New Zealand.

Daniel is Director of the highly acclaimed organ department at the Royal Birmingham Conservatoire, offering educational excellence to aspiring professional musicians. He is one of the consultants for four significant new organs at the Conservatoire, commencing with the recently commissioned Flentrop organ in the style of Schnitger & Hinsz.

As a soloist, Daniel has performed at major venues and festivals worldwide, and has edited several published editions including the *Easy Bach Album* and the *Easy Handel Album* for Bärenreiter, and the *Complete Church Organist, Volumes 1 and 2*, with RSCM Publications.

NDOA: Welcome to our virtual event, and thank you so much for your time. Could you tell us how and why you became interested in the organ?

DM: When I was about 6 or 7, my mother took me to the local parish church, and I was transfixed by this mighty sound underpinning the hymns - asking 'what is it, what is it?' She was so dragged down by my pestering that she took me after the service to see the organist at work. I saw the hands and feet working the detached console - and that was it.

I think that used to be a common tale - and perhaps those opportunities are sadly diminishing. Now there might not be an organ, or it might not be being played, and one of the things we can do as an organ fraternity is to find ways of promoting the organ.

If I could suggest two things to take away - you never know who is playing, and you never know the effect you are having on someone with your music making. For someone it can be a literally transformative occasion. I also take away how visual the experience is that we take for granted - non-organists find this transfixing, and the fact we can now so readily show hands and feet on a screen for recitals is very powerful, to non-organists in particular.

NDOA: Your career path hasn't led 'just' to a church or cathedral appointment, although of course you have had those including at Coventry. How did you get into performing? How did you get to be a video-star?!

DM: My heart was always in performing and teaching. I am full of admiration for our colleagues in church and cathedral service, who do an amazing job with such limited resources. I took the brave - or foolhardy - step in my late 20s to go freelance, but am delighted I did so. Teaching came about - I taught



originally to make up the income as a necessity - but I absolutely adored it, and find it a privilege to guide others, whatever level of experience they're at. I discovered happily by doing it that I so enjoyed it.

NDOA: Your skills as a communicator come across, by how you play and how you speak - but you then come to Fugue State Films. How did you take the step to film presenting from playing and performing?

DM: It was one of those classic things - I never foresaw I would work with Will Fraser on Fugue State. Will had spoken to another organist some years ago about doing an organ video, but it wasn't really part of the scene at the time. The idea of organ documentaries - about organ composers, organ music and the like - was quite strange. The organist Will had approached to be involved wasn't interested and suggested Will called me



- which he did, saying he wanted to make films about organ music. The conversation progressed and confess I felt it was unlikely to be a commercial proposition - but I underestimated Will and what he has done. He is fearless, a crowd-funder *par excellence*, and a good musician too, and he has won many accolades for his films including those on Widor, on Reger and Cavallé-Coll to name but three. He was told that it wasn't possible but wouldn't take no for an answer.

NDOA: How were the organs chosen for the English Organ box-set?

DM: There were so many we could have chosen, and it wasn't so much about the quality of the organs, but how they fitted into the story, or we would have ended up with a massive glut of Victorian and Edwardian instruments, so we decided to start with the time of William Byrd, and move to modern times. There were one or two places we wanted to record that didn't work, but it was very much script-led, and if we ever do a sequel it would be great to go to some others. We were incredibly grateful to so many venues who were willing to let us in and to welcome us to the venue.

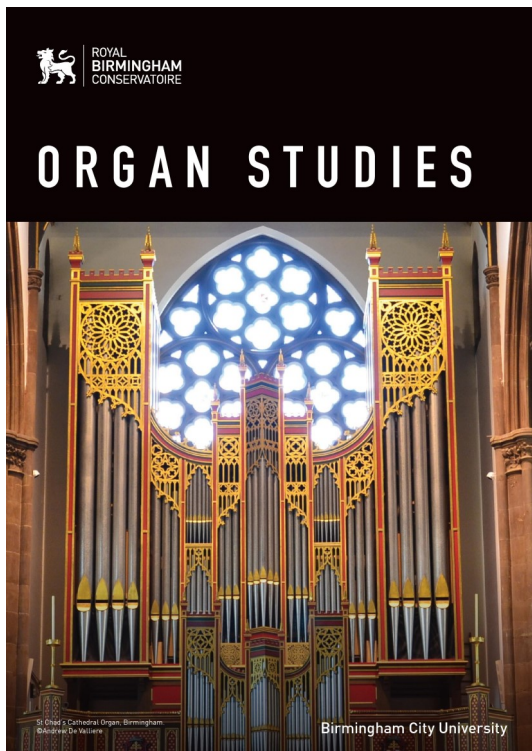
The English Organ highlights 33 organs in total; it took about a year to film and a lot longer in the planning. We'd block off a week to film in three or four venues. Working on the road was staying in one-star B&Bs - sadly not luxuriating in six-star luxury. The most expensive parts were going to New York - very tense as we didn't know we had the right visa or not. We were told off in New Zealand as some film equipment hadn't apparently been logged so we worried we might lose the filming in Australia and New Zealand - fortunately resolved! We were delighted to be able to go to Australasia where there are so many historic organs, often untouched, by English builders. In Auckland, there was a particular thrill in recording the 2016 Nicholson - apart from the heavy thunderstorm at the end. which tested our recording team! Filming isn't glamorous at all - gruelling long days to get 5 or 10 minutes of film out.

In the United States, we recorded at St Ignatius Loyola in New York on the wonderful Mander organ, and then went to Rochester - a key part of the English organ story, with Rupert Hope-Jones and his journey to bring the English organ to the country.

The box set includes three 70-minute documentaries - from Byrd to the Victorians, on the roaring 20s and on modernism, about 7 hours of music on CDs, and with a full-colour booklet. It's all eco-packaged - marketed as a box-set, but available online as well. A lot of people do still like the physical product with the CDs and DVDs in their hand, but it is still available digitally too.

NDOA: *Did you have a favourite instrument from the 33 on the English Organ?*

DM: That's an impossible question, but my top two or three would be Sydney Town Hall - such an absolute joy with the architecture too, Truro Cathedral, and (from a different era) Christ Church Spitalfields. It's not the sort of organ which moves you physically but is a fantastic instrument, restored by Bill Drake's team, and with Gerard Brooks as the Curator. Definitely worth searching it out.



NDOA: *So turning to Royal Birmingham Conservatoire - with its new building and new organs - and we are very jealous that our student member Matthew Foster will study with you in September. Tell us about the Conservatoire.*

DM: We are very excited to have just taken delivery of a new Flentrop built in the North German style - about to be finished but paused due to Covid-19 delays, and waiting to be voiced, to be opened with proper fanfare with a festival next year after social-distancing ends.

We were also absolutely delighted to receive an extremely generous multi-million donation for the Conservatoire, and are hoping to go to press very shortly, but it involves commissioning another practice organ in the organ studio with the Flentrop - a small 10-12 stop instrument for romantic music, and a small English-style organ with wooden pipes to play Byrd, Frescobaldi etc, and finally a large symphonic organ in the main hall, probably with pneumatic action. It is hugely exciting to have this possibility.

I was very lucky to inherit such a strong department from Henry Fairs, who is now in Berlin. David Saint still works with us, and we have two guest teachers - Nathan Laube from New York, and Martin Schmeding from the Hochschule in Leipzig. We are very privileged to have that strength, and also a very supportive management. Organ departments are expensive to run and we are in an age where any department has to justify its existence, and having willing donors and a healthy base of students is very desirable. We have 14 students in September, which makes us comparable to the larger international schools. Our Alumni include Rachel Mahon at Coventry, and of course Northampton's Callum Alger who is currently also studying the Advanced Professional Diploma with us at present whilst acting as DoM at St Peter's, Wolverhampton.

We are very proud to say we have a more diverse department than would have been the case 15 years ago, with more diverse backgrounds, and the future of the organ is about finding new friends - showing it doesn't have any prejudices, ideology or view of the world - I think gradually we are moving to that position.

NDOA: *How do we interest more people in the organ?*

DM: You have some brilliant ideas in Northampton, and there are those that do good things elsewhere too. A lot of it is just inviting people into the organ - and dealing with misconceptions and misunderstandings. There is a lot of ignorance about what an organ is. Even people who go to church don't necessarily hear it in the same way that we would. Schools use them in different ways. It's incumbent on all of us to bring youngsters in, to show them what it can do - it can be very lonely being a student organist - you may be the only person who plays in a school, so a network like an organists' association, or junior membership of the RCO is really important. Various schemes have run over the years - some very successful, some not, but the trick is to keep trying and try different outreach strategies and keep an open mind about what is the right answer.

We need to get people to love the organ - and to help people with no connection to the church to experience the organ. When we get the chance to play at weddings and funerals it is a chance to evangelise - not only a very special occasion for the people involved, but also to show the instrument to those who have never experienced it before or who may have preconceptions. Often it just needs one person to change these things - a school may have no organ culture, but half a day with the piano students can lead to 8 or 9 people signing up for organ lessons. If we all do this up and down the country it will start to change the dial.

NDOA Do you have a particular practice routine? How do you keep your level of skills - rightly described as outstanding?

DM: Any musicians will tell you, we don't get paid to practise - but it's incredibly important to do it, and incredibly difficult to find the time but it is essential. I run my practice rather like a military campaign - I have a list on my practice organ of what I want to cover in the next month, what I will be playing in the next 12 months concert schedule, and I find it is the way to keep me on track. If I get lazy or settle down to something else, the schedule is a useful prod. Also having programmes planned lots of time in advance - even organ voluntaries at church - gives them time to marinate. I set a time for when a new piece is recorded, then another date for a dummy run to get used to that psychological pressure, and then a month or two later for when it gets its first public outing. Then I can bring them out - and as long as the recital venues are far enough apart that people don't complain that I played it at last week's recital somewhere else! I know it's not an exact science but having a plan and self-imposed deadlines is incredibly helpful and it avoids the situation when the pressure is on and we all feel like a complete imposer.

NDOA: What makes an 'English organ'?

DM: It's a cosmopolitan melting pot! Until Henry Willis, English organs would bowl you over by their beauty and nuance, which all changed in the late 19th-century when they started to match the power and variety of the French and Germans.

NDOA: Are there any digital organs at the Conservatoire?

DM: We have an 'emergency' Rodgers for people to practise their pistons, but we teach on very sensitive mechanical-action instruments - which we jokingly call lie-detectors - so you can hear exactly what is being played as you develop your technique, with nowhere to hide!

NDOA: Finally, how do you engage audiences at recitals?

DM: An organ concert with a TV screen is guaranteed to get more people interested, and doesn't need the cost of hiring at great expense now - and talking to the audience is really important. Even if you're not a natural talker, saying a few words about the organ and the music makes a real difference. Concert pianists and string quartets don't traditionally do that - but it is changing - and people appreciate that connection with the player. It's also important to prepare an engaging programme - but that doesn't mean just doing the Widor - sometimes we can underestimate what switches people on and if they can see what you're doing it's really engaging.

NDOA: Daniel, thank you so much for your fascinating insights and a most enjoyable session.

The English Organ is available from [The English Organ | Fugue State Films](https://www.fuguestatefilms.com/) at £68.50 plus postage and packing. With sincere thanks to Will Fraser of Fugue State, a 15% discount is available to NDOA members using the code FSFIAO15 at checkout.





SIXTY YEARS OF COPEMAN HART

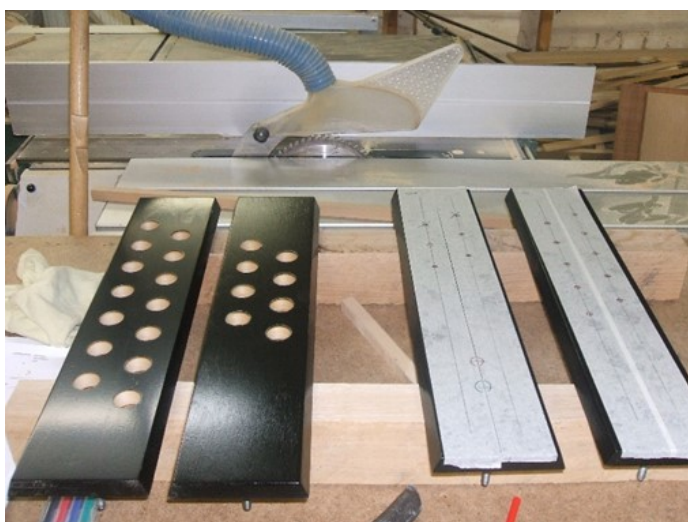
STEVE BELL

Copeman Hart was established in 1960 by Ernest Copeman Hart, and Copeman Hart & Company Limited registered on 26th June 1961. During those early days the technology had been analogue systems. Great attention to detail was paid in all areas, as it still is today with the latest technology. Voicing such consoles in those days must have been a real challenge.

When I joined the Copeman Hart team back in 1991, I did have the chance to work with Ernest Hart on voicing one or two analogue consoles which had all been down to component level, very time-consuming I thought, but the end result had been truly amazing.

Over the years I did witness great changes in development of new digital systems and voicing techniques - throughout, Copeman Hart had always put itself at the forefront of pipeless organ technology. Having worked on both the early digital systems and a few analogue consoles, most of my time had been spent on the building of new instruments and speaker systems all of which had been built in the factory, which was then in Irthlingborough, Northamptonshire.

Ernest Hart also introduced me to the woodwork side of the business which I really enjoyed as both electronics and cabinet work had been two great passions for me at school. As well as a great woodwork shop we also had a spray shop in which we could carry out the staining and polishing of the consoles before moving up to the electronics area for fitting out (one of my jobs) and I can still remember measuring and marking out of the draw-stop panels ready for drilling out, measuring about three times before actually drilling the panel - no pressure!



All woodwork had been carried out by hand, again with great attention to detail, however this did mean that the time taken to build the consoles could take anything up to a month before I could have it ready to head up to the electronics area. All keyboard work as well as the thumb- and toe-pistons had to be completed; as well as the console doors and lid all fully fitted before any electronics could be installed.





The images, *left*, show the construction taking place with all the fine wood beading being fitted; again, all this had been done by hand. *Below*, you can see the time when the console really takes its grand form, and if I can say so myself, with a real sense of achievement.



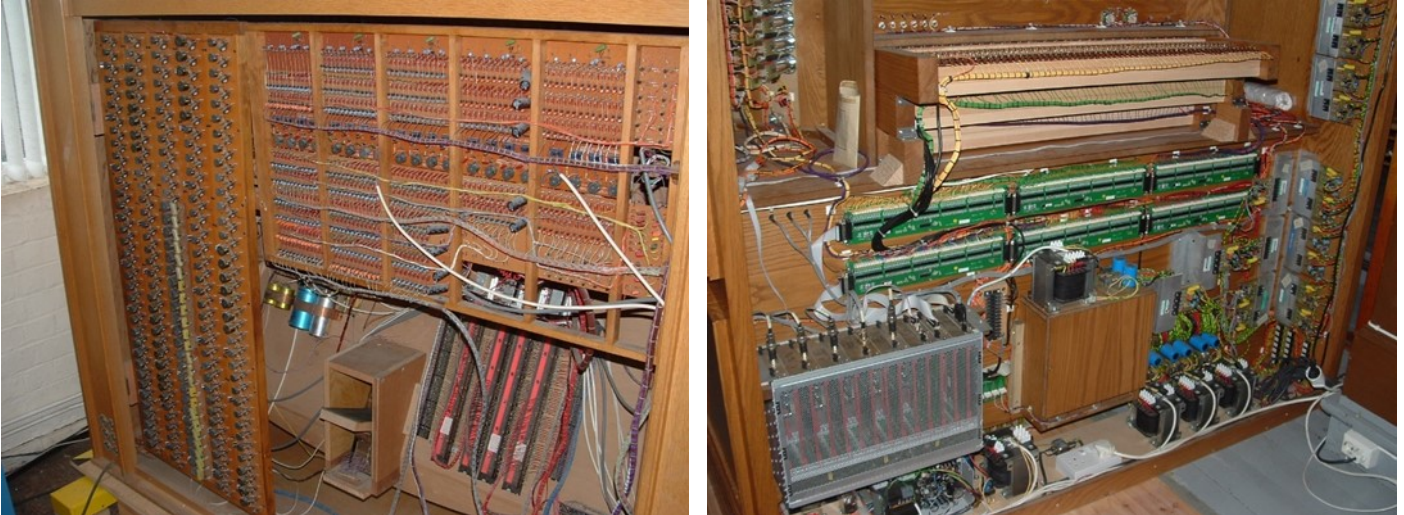
The back of the console required ventilation; this was for airflow for the internal electronics at the time. *Left* is the iconic fleur-de-lis which we added at the turn of year 2000.

Below is the finished item awaiting its upload of software - it was a great feeling when notes could be played. From coming up from the woodwork shop we could install all the internal computer systems and amplification systems in around two weeks.



From analogue to digital

Between 1991 and 2011, I witnessed many changes to the internal computer systems: noticeably things got smaller and we had to keep up with the latest technology, so lots of studying to not only understand the technology, but also the software in order to carry out the voicing. A lot of the voicing had been done by Ernest Hart; we installed the basic voicing files before the organ was to be installed, Ernest would then visit the church once installation was completed to carry out the voicing to which the end result had been as realistic as the real thing, and one that we are just as proud of today with all the consoles we install. Below, you can see the comparison between analogue (left) and digital (right).

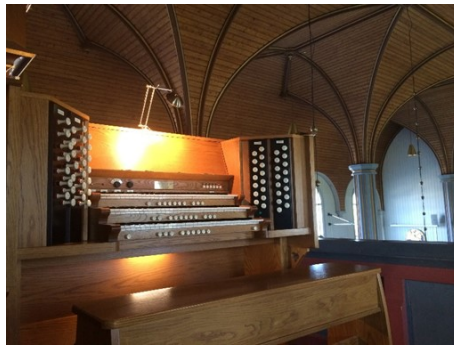


In 2011 Copeman Hart merged with Makin Organs and become Church Organ World, and in the Global Organ Group we now have four organ console brands, Johannus, Copeman Hart, Makin and Rodgers, all of which are built to a very high standard and today all built using CNC technology.

We also carry out re-builds to many of the larger organ consoles, which can be interesting from my part as I attend site surveys for potential rebuilds to many a Copeman Hart organ that I originally built! My time at Church Organ World now is mostly spent travelling up and down the country carrying out service calls, minor voicing, new installations and site surveys. I have had the great privilege also to travel overseas for my work, travelling to places like Nigeria, Malta, Switzerland, Berlin and of course Holland, the home of Johannus.

Here are but a few images from my travels. These photographs are from the Archbishop Vining Memorial Cathedral, Ikega, Lagos, Nigeria, and show the 4-manual Copeman Hart in 2008. The church services here are amazing - and usually very long.





Top (left and centre) we see Løken Church, Norway with its 3-manual Copeman Hart. We have two further Norwegian organs which are in Bergen and on the Island of Vega, both of which I have visited.

Top (right) and above (left) we see one of my favourite destinations, the Metropolitan Cathedral Church at Mdina, Malta and the 3-manual Copeman Hart there. Also, I could not resist the photo of a colleague of mine installing a 4-manual Makin in Berlin. The client lived on the sixth floor with no lift, and we had been halfway up the stair-well at this point. I did manage a little sight-seeing afterwards - here at the Berlin Wall.

In and around Northamptonshire, there is a three-manual 58-drawstop instrument from 2000 in the chapel at Oundle School, a three-manual 54-drawstop instrument from 2003 at Pitsford School, (both pictured on the front cover of this Issue), a 1994 20-stop two-manual organ with illuminated drawstops at Great Doddington, and a two-manual 20-stop organ with illuminated tabs in Oakham Methodist Church built in 1998.

Having worked in this profession now for 30 years, meeting some amazing people, I have visited some amazing places and buildings, had the wonderful opportunity to hear some of the organs I have built and installed over the years, as well as the opportunity to talk to clients old and new at our Roadshows and open days over the past few years. This really is a truly rewarding job to have.



LOOKING AHEAD - LOOKING FORWARD - 2021

LEE DUNLEAVY

The fiftieth anniversary of the death of **Marcel Dupré** (1886-1971) fell on 30th May but it certainly isn't too late to commemorate. Dupré was a child prodigy who succeeded Widor as *organiste titulaire* at St Sulpice in Paris, holding the position for the last 37 years of his life. Many of his works are formidable in their difficulty, but there is a wonderful volume published by the indefatigable Wayne Leupold (catalogue LE 600115) – *An Introduction to the Organ Music of Marcel Dupré*. This contains a varied selection of thirteen straightforward works as well as stop lists of the organs associated with Dupré, notes on his playing style, a number of fascinating photos, and detailed guides on each piece, including fingerings and other details.



2

à Josette Yan
SOUVENIR
Op. 65bis

Fonds doux 8' MARCEL DUPRÉ

Andante

For those who already have some Dupré in their repertoire, you might like to take a look at the Leupold website for a series of new volumes which haven't been picked up yet in the British organ press. For the past few years David A. Stech has been painstakingly transcribing Dupré's improvisations, and five volumes are already available. Volume 5 contains a staggeringly inspired Symphony which Dupré improvised at St Mary's Church in Wanne-Eickel in Germany on 1st July 1953. This Symphony concludes with a superb fugue in the rhythmic style of a Bourrée. Highly recommended for the advanced player.

Philip Marshall (1921-2005) would have been 100 on 24th June. He was born in Brighouse in Yorkshire and served at St Botolph's Boston, Ripon Cathedral, and for twenty years at Lincoln Cathedral. He was

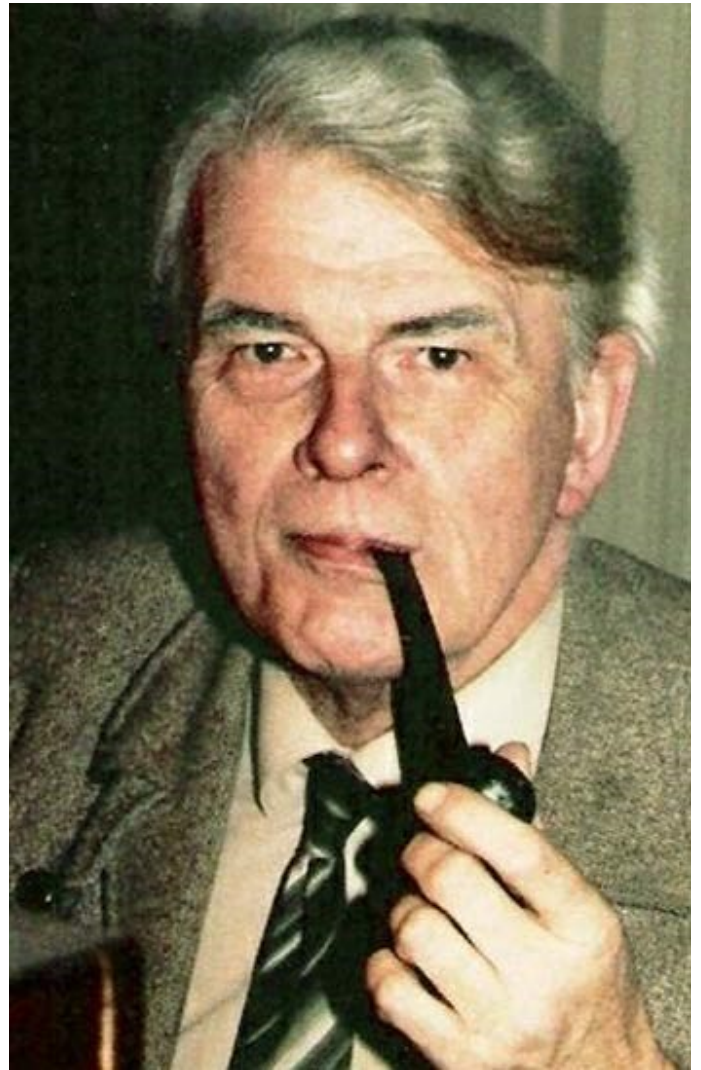
Allegro, con abbandono ed inebriato

P.M. His E
from 'Lincoln Imps
collection for viols

BRAWLE
pote, an ancient
lots, voices and vices

awarded the DMus from Durham University in 1955, and his works include choral and organ music, but also instrumental works including a Concerto for Piano and Orchestra. Amongst his choral music I can highly recommend his *Versicles and Responses* which are very practically constructed (it is always straightforward to find the first chord of each response!), and his setting of The Litany (words from The Alternative Service Book of 1980, but requiring very little amendment to fit Common Worship). Looking a fair way into the distance his arrangement of the carol *I saw three ships* is brilliant, concluding with a grungy reharmonization and nimble descant. For organists, the best place to start are his *Three Pieces (Rondel, Pavan, Reveille)* published by Banks Music Publications. All three are interesting and inspired, but do take time to plan the fingering and pedalling before embarking, as each has at least one moment where things get a bit spicy.

He also wrote a number of unpublished 'upsidedowny' tunes which work both the right way up and the other way – at the bottom of the page you can find a *Christmas Brawle* from 1967.



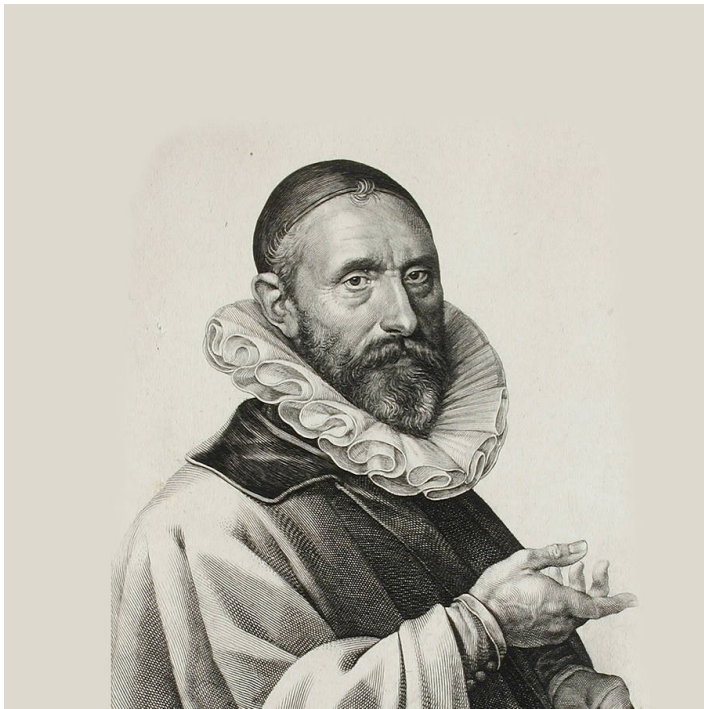
Our final anniversary composer of this issue is **Jan Pieterszoon Sweelinck** (1562-1621) who died 400 years ago on 16th October. His works were the 'pinnacle in keyboard contrapuntal complexity and refinement before J. S. Bach' (Wikipedia!). Many members will have a copy of his *Mein junges Leben hat ein End'* in their collection, but there is a huge amount more to discover. Start with the *Fantasia Chromatica*. This is one of the very first keyboard works to use both D sharp and E flat in the same work, and in

BRAWLE
Reveille - an ancient
 voices and vices

our bowl it is made of white maple tree with wassail-ing bowl we'll drink to thee!
 hic' our bowl it is made of toast, % is made all o - - ver the town hic' hic' hic' f
 hic' hic' hic' white, hic' is our toast our
 brown is brown, is our ale our ale is brown, is brown, is brown, is toast is
 white - hic' it is our ale our brown, is brown, is toast is these! We'll drink to f
 hic' it is brown, our toast it is white and our ale it is brown
 Was - sail was - sail! all ov - er the town, our toast it is white and our ale it is brown

Allegro, con abbandono ed inebriato

from Lincoln Imp collection for v
 P.M. His



Sweelinck's time the mean-tone temperament will have meant that the work sounded feisty and spicy. It was probably originally intended for harpsichord, but it works exceptionally well on an organ with clear Principal stops.

The work is in three parts with clever augmentations, diminutions, and inversions, concluding with the original theme being presented twice as fast as at the beginning, and then four times as fast. You can download editions online for free, but if you can, much better to get the Breitkopf volume of *Fantasias* (EB 8742) which has been meticulously edited by Peter Dirksen and Harald Vogel.

If you find this repertoire interesting, it is worth getting all three Breitkopf Sweelinck volumes;

the first includes an essay on fingering and ornamentation, the second on the instruments Sweelinck would have played, and the third on registration practices from the time.

Over the year we will have covered music by twelve anniversary composers, and in the next edition of the newsletter we feature our final three: Malcolm Arnold (21st October), C. S. Lang (24th November), and Saint-Saëns (16th December).

O sacrum convivium

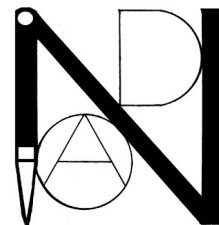
Edited by Patrick Russill

Jan Pieterszoon SWEELINCK
(1562–1621)

The musical score is presented in a multi-staff format. The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) are written in treble clef with a key signature of two flats and a common time signature. The organ part (Bassus continuus) is written in bass clef with the same key signature and time signature. The lyrics are distributed across the vocal staves, with some syllables spanning across bar lines. The organ part provides a harmonic accompaniment to the vocal lines.

ORGAN ACCESSORIES - PART I

CORNO DOLCE II



Organists like to think that we play the King of Instruments. Like any other sovereign, our instrument needs a retinue of attendants and servers. In particular it needs a) a bellows-blower and b) a page-turner/stop-puller. The bellows might be blown by hand or by foot (a 'calcant'). In the past the bellows-blower was an actual person who often expected to be paid. This made playing the organ quite expensive, so organists used to practise on a harpsichord or clavichord. In a recent NDOA presentation about the pipe organ in Fiji, one of the slides included an extract from the records of St Andrew's Church, Suva, showing that in 1929 an electric blower was added, which resulted in the 'demise of the position of organ-blower'.

One recent episode of *An American Aristocrat's Guide to Great Estates* on Smithsonian TV showed Julie Montagu visiting Holdenby House, the family home of All Saints' Northampton DoM Jem Lowther, who showed her how to pump the bellows of the organ in Holdenby Church. A few months ago, a recital at Fotheringhay Church by James Parsons included a demonstration on a reproduction organ, with the double bellows being pumped by an organ student. Although bellows-blowers are rare in Northamptonshire these days, the marks of their presence (and visible signs of their boredom) can still be seen around the back of many local church organs and a 'bellows-blowing crawl' might be make an interesting outing. Meanwhile, we must accept that technology has taken over and the wind for most organs in the county and district is now supplied by an electric motor.

The organ attendant listed at b) above (for those still paying attention) is still very much with us - that is, the page-turner and stop-puller. Although some organists have taken to reading the score from a 'tablet' (whatever that is) most still use printed music in books or on sheets, and many recitalists like to have the services of a page-turner.

This specialist skill must go back several centuries, but there are not many records that CDII has been able to find. The origin of page-turning for keyboard players seems to be lost in the mists of time and there are few anecdotes that have survived, unlike those by and about accompanists. Anyone who has done page-turning, however, will agree that it requires more skill than might appear and the experience can be quite nerve-wracking. The page-turner must be discreetly dressed and, in the case of a piano recital, walk on and off the platform at exactly the right distance from the performer. To serve in an organ recital they must be ready in the organ loft in good time and stay an appropriate time at the end. Page-turners must stay awake and follow every note. They must anticipate just when to turn the page. Too soon, and the player will snarl and hiss. Too late, and ditto. The nicest comment CDII ever received as a page-turner was when a pianist of some renown said after the recital 'I didn't even know you were there' – which was surely meant as a compliment!

The page-turner's worst nightmare is repeats which go back a few pages, especially if the recitalist has not made it clear (or even decided) whether they will play the repeats. Other challenges include pages that won't lie flat, sheets that flutter off the stand in the breeze from a fan, and sheets or books that actually fall down. Most readers of the *Newsletter* will have had experiences of this kind, either as player or page-turner. CDII recently came across an amusing article suggesting that there should be Associated Board examinations in page-turning! The other aspect of page-turning for organists is stop-pulling, but CDII has never graduated to that part of the syllabus so will not attempt to describe the problems. They can even include being required to hold a pedal note down, apparently.

This article started by saying that organists and organs need attendants. Another time perhaps we can look at the other accessories of a modern organ recital, including the video filming of the recitalist. If that is accidentally shown in reverse then the page-turner will be seen in quite the wrong position – and very low notes will emerge from the top end of the manuals. But that is another story for another issue (which makes this a page-turner of another kind...).

MEMBERS' COMPOSITE RECITAL

ALL SAINTS', EARLS BARTON

On the delightful summer afternoon of Saturday, 5th June, some 20 members and friends were thrilled to assemble in the sunshine at All Saints' Earls Barton to put the church's Hill through its post-lockdown paces.

For our first 'physical' event since March 2020, we held a Members' Composite Recital in a slightly different format from the norm, following the need to comply fully with Covid-19 restrictions and the church's own guidelines. That meant that performers came to the console 'cold' without the benefit of previous practice sessions, and of course that we observed fully the need for social distancing, sanitisation, mask-wearing when not performing and the like.

Nonetheless, the performance was a delight, much enjoyed by members and friends alike, and we were most warmly welcomed to the church by the Vicar of Earls Barton, the Revd Jenny Ingram.

Some eight performers were each able to play for 10-minute slots, many introducing their pieces, others practising new works, or simply trying out the organ for size. All were most welcome, and all demonstrated the varied colours of the organ to great effect.

A full description of the organ can be found in the last edition of the *Newsletter* - issue 2/2021 - from which it will be recalled that the organ is a much-altered Hill dating originally from 1848, with a number of changes in specification and location over the years until it reached its present specification following a Kenneth Canter rebuild in the 1990s.

It is currently in the care of Norman Hall & Sons of Cambridge, and had benefitted from their recent work in rebuilding the swell pedal engine to the extent that the swell is more effective than ever before. Inevitably, the sudden (and unaccustomed) Northamptonshire heatwave took its toll on the Great Trumpet, but we managed nonetheless, albeit avoiding too many trumpet tunes on the day...

Our performers were Alan Cufaude, our Secretary Helen Murphy, our immediate Past-President John Wilson, Laurence Caldecote, Philip Bricher, new members Sheila Jackson and Stephen Taylor, with Tony Edwards concluding the day's events. My colleague Catherine Johnson, who so ably leads the choir and also plays at Earls Barton, was able to join us for part of the afternoon, and together with our Treasurer, Glyn Hughes, and a dozen or so guests and friends we made a very appreciative audience.

A wide variety of music was enjoyed. Alan Cufaude began proceedings with *Lied* from Book 2 of Louis Vierne's *24 Pieces en Style Libre*, before sharing Louis Lefèbre-Wély's *Sortie* in E Flat.



Helen Murphy introduced us to a piece new to many - *Carol* by Ian Wells - taken from the *Liverpool Lollipops* book edited by Ian Tracey. John Wilson played his own *Variations of a Minuet* by M. Dupont and his Hymn Tune Interlude on John Dykes' BEATITUDO.

Space does not permit a full programme, but just some of the other music enjoyed included the performances of Philip Bricher, who took us to Brittany and Ireland with *Jésus, mon Sauveur béni*; from *Huit Chants de Bretagne* by Jean Langlais, and an arrangement of *St Patrick's Breastplate*, by Rebecca Groom te Velde. Stephen Taylor, meanwhile, brought out the baroque colours of the organ with three Bach Chorale Preludes - *Da Jesus an dem Kreuze stund*, *Christ lag in Todesbaden* and *Erstanden is der heil'ge Christ*, interspersed with *Lauda Sion* from Duprè's *Eight Short Preludes on Gregorian Themes*.

Tony Edwards reminded members that although the year is one of celebration and achievement because of the Association's Centenary, it has started with great sadness with the loss of two of our most respected past-Presidents, Canon Hilary Davidson, much-loved parish priest and former Diocesan Organ Adviser (whose obituary appeared in the last edition of the *Newsletter*) and Canon Paul Rose, former Precentor of both Peterborough and Canterbury, and parish priest of Rothwell. Tony played an exquisite tribute to Canon Hilary in the form of *A Maidwell Meditation* by our member Colin Ashworth, reminding us that Canon Hilary's ministry of more than 60 years, and entirely within the Diocese of Peterborough, had included Maidwell. Members may be interested to find the manuscript of *A Maidwell Meditation*, together with a number of Colin's other compositions, at www.colintheorganist.wixsite.com, and with Colin's most kind permission, *A Maidwell Meditation* is also reproduced below.

Tony concluded with an fitting and moving improvisation on Geoffrey Shaw's hymn-tune ROTHWELL, which he dedicated to the memory of Canon Paul.

Thanks are due to everyone who made for a very special afternoon, and to the Revd Jenny, Catherine, the Wardens and PCC at Earls Barton for their generosity in allowing us to host the event at All Saints'.

A Maidwell Meditation

A Maidwell Meditation

3

REGISTRATION

The organ in Maidwell Church has one manual. The piece is to be played on the 8' Flute. The 4' flute is to be added at *mp* and the Diapason 8' at *mf*. On other instruments the registration is at the discretion of the performer. The pedals could be used

Colin Ashworth

Adagio espressivo

p *sempre legato*

8

mp

14

p

20

mp

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26

mf

32

mp

38

p

44

HARRY CRANE PERRIN

Harry Crane Perrin was born in Wellingborough on 19th August 1865, and after piano lessons from a cousin, at the age of 14 he began organ lessons at All Hallows', Wellingborough from the organist there. He attended Wellingborough Grammar School, and whilst still at school was appointed organist at St Mary Magdalene, Castle Ashby.

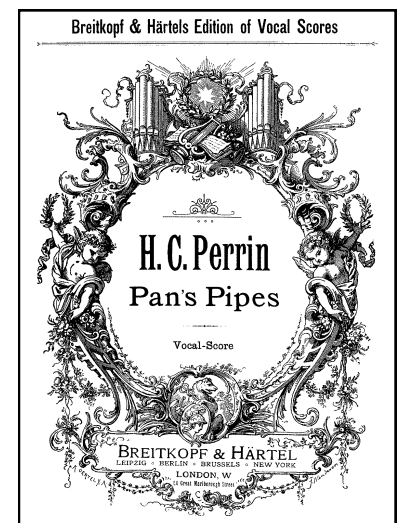
The Musical Journal of July 1907 reports that he went to Castle Ashby from Saturday to Monday, sometimes staying at the Castle, and sometimes at the Rectory, where the Revd Lord Alwyne Compton DD, later Dean of Worcester and Bishop of Ely, was then Rector. It is noted that he recalled playing the Nicholson organ in the Castle when Lord Balfour, later to become Prime Minister, was present and stood over him whilst he was playing, making him exceedingly nervous.



Having completed his education, he became assistant musical instructor at Crawford College, Maidenhead, thence to Chard Grammar School as an assistant master and music master, and to Dublin to study under Sir Robert Prescott Stewart, Professor of Music at Dublin University, graduating BMus in 1890, before gaining the Fellowship Diploma of the RCO in 1892 and his DMus in 1901.

Serving consecutively as organist at St Columba's College, Dublin; St John's, Lowestoft; and St Michael's, Coventry (which of course later became the cathedral), he won the latter post following a competitive selection process before Sir Frederick Bridge and Dr Turpin at Westminster Abbey. His talents were in great demand at Coventry, giving regular recitals in the town, and serving as choral inspector.

Appointed as organist of Canterbury cathedral in 1898 at the age of only 32, he continued to compose, his works including the cantatas *Abode of Worship* and *Pan's Pipes* both published by Breitkopf, *Song of War* published by Weekes, and a series of morning and evening services, anthems, hymn tunes and songs some of which were published by Novello & Co. His *Canterbury March* is again now available to special order in *The Canterbury Organ Album*, published by Novello, (and is used by your Editor from time to time to recall his illustrious predecessor at Castle Ashby).



THE CANTERBURY MARCH

H. C. PERRIN

Allegro marcato. (♩ = 120)

MANUAL. *at f*

PEDAL.

f

Time taken in performance (with all repeats) about 6 minutes.
Two Manuals and Pedals required for this piece, but the arrangement is such that it can also be played on one Manual only throughout.

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In 1908, Perrin moved to Canada to a new appointment as professor of music at McGill University in Montreal and director of the Conservatorium; it is reported that he was presented to King Edward VII prior to his departure. At the Conservatorium, he was responsible for restructuring the curriculum to focus on the history and theory of music as well as learning an instrument. He established McGill's Faculty of Music in 1920, and served as its first dean until his retirement in 1930. He is also noted as establishing a Canada-wide system of musical examinations, and for forming both an orchestra and a choir at the university. Returning to England on his retirement, Perrin died at his home in Exeter, Devon, in 1953.

The Editor is greatly indebted to our member Robert Tucker, himself formerly organist at All Hallows' Wellingborough, for the source material for this article.

ASSOCIATION NOTES AND NEWS



Canon Paul Rose. We are saddened to report the passing on 14th April of our former member and twice past-President Canon Paul Rose at the age of 88. President in 2002-03 and again in 2011-12, Paul was greatly influential in church music in the Diocese.

Educated at Christ's Hospital, Horsham, and Organ Scholar at Trinity Hall, Cambridge, he was ordained deacon at Southwark in 1959 and priested in 1960, serving his title at St Anne's, Wandsworth, and All Saints, Torre, before becoming priest-in-charge of Christ the King, Daramombe, Southern Rhodesia. Bringing together his vocation and his musical talents, he was appointed Precentor at Peterborough in 1967, where he served with Dr Stanley Vann, then as Vicar of St John's, Hyde Park, London, with its strong and established choral tradition, before becoming Precentor at Canterbury.

Returning to parish ministry in this Diocese, he became Vicar of Rothwell, during which time his wife, Judith, was herself ordained priest. His *Church Times* obituary, by †John Flack, recalls the personal challenges of his life in Charles Wesley's words at his funeral: 'Other refuge have I none, hangs my helpless soul on Thee, leave ah leave me not alone, still support and comfort me.'

Canon Paul is also remembered as an enthusiastic supporter of the Edington Festival, for his later ministry in the Oundle deanery both as priest and organist, and for his service as an honorary assistant priest at All Saints' Northampton. Perhaps uniquely, he served as President of the Peterborough Association at the same time as his second Presidency in Northampton. His service is fondly remembered with gratitude by the Association, and was marked by Tony Edwards' improvisation on the hymn tune ROTHWELL in his honour at the Members' Composite Recital at Earls Barton on 5th June.

Callum Alger - St Albans International Organ Competition. We are delighted to report that our student member, Callum Alger, acting DoM at St Peter's Wolverhampton, has been selected to compete in this year's virtual edition of the St Albans International Organ Competition. He is one of only three UK organists chosen in the final group of 12 international performers, [About us – St Albans International Organ Festival](#). While the Competition must, inevitably, take place virtually, there will be physical events as part of the Festival, which takes place from 5th to 16th July, including recitals by Thomas Trotter and Daniel Hyde. You can find the Programme at [The Festival – St Albans International Organ Festival](#).

Zooming-In. If you missed any of our virtual events over the past few months, including Daniel Moulton *In Conversation*, Robin Palmer and John Wilson's fascinating presentation on *Making Music in a Tropical Paradise*, and Bill Czelusniak's presentation on Messrs Czelusniak et Dugal, organ builders of Northampton, Massachusetts, copies of the presentations and/or recordings of the Zoom event all are still available on request from Helen at secretary@northamptonorganists.org.uk.

Dates for your diary. As this edition of the *Newsletter* goes to press, plans for the easing of the lockdown are still not entirely clear, but we have dates for your diary which are intended to go ahead if Covid circumstances permit, including our visit to Thorpe Underwood Hall and Harrington, courtesy of our member Benedict Cadbury on August Bank Holiday Monday, the Midlands Organ Day and recital on 25th September, the Reluctant Organists' Event hosted by Tony Edwards and Jonathan Kingston on Saturday 16th October at Hardwick, and of course our AGM and the installation of Jonathan as our next President at St Mary and St Giles' Stony Stratford on 6th November. Do please put these dates in your diary - and watch out for additional Zoom events, and of course any changes, notified by *Newsletter Extra*, our social media channels, and by email from Helen.

NORTHAMPTON AND DISTRICT ORGANISTS' ASSOCIATION CENTENARY YEAR 2021- PROGRAMME OF EVENTS

Please see forthcoming monthly issues of *Newsletter Extra*, www.northamptonorganists.org.uk
and our [Facebook](#) and [Twitter](#) pages for updates.

Online events via Zoom

Please see *Newsletter Extra* and our social media feeds as above for details of forthcoming online events

Physical events

Please note that the following physical events are subject to change and cancellation
to comply with Covid-19 regulations in place from time to time.

VISIT TO THORPE UNDERWOOD (house organ) AND HARRINGTON CHURCH

Bank Holiday Monday 30th August 2pm - 5pm

Visit to Benedict Cadbury's house organ at Thorpe Underwood and to Harrington Church: talk on the Northamptonshire Villages Church Organ Trust.

MIDLANDS ORGAN DAY

Saturday 25th September at 10am

St. Matthew's Church, Northampton. IAO Regional Organ Day focusing on liturgical playing, including a short recital by Callum Alger (St Peter's Collegiate Church, Wolverhampton), and hosted by Richard Pinel (Jesus College, Cambridge), and our President-Elect, Jonathan Kingston.

CELEBRITY ORGAN RECITAL WITH ANDREW REID AND CALLUM ALGER

Saturday 25th September at 7pm

St. Matthew's Church, Northampton, on the J.W. Walker organ - *'the finest parish church organ in England.'*

RELUCTANT ORGANISTS' EVENT

Saturday 16th October at 10am

Hardwick Parish Church, hosted by Tony Edwards and Jonathan Kingston

ANNUAL GENERAL MEETING AND INAUGURATION Saturday 6th November at 3pm

St. Mary & St Giles, Stony Stratford.

More details from our President, Richard Tapp at editor@northamptonorganists.org.uk or 01933 664896

NDOA 100: CENTENARY SCHOLARSHIPS. Details of our Centenary Scholarships can be found on our website. Scholarships will give grants of £100 to successful candidates, together with support from the Association, free student membership, performance opportunities, and the chance to write for the *Newsletter*.

NDOA MEMBERSHIP. Not already a member? Membership is available for anyone with an interest in the organ, whether or not you play the organ yourself, and to organisations which support our aims, including organ builders and tuners, PCCs, churches and schools. Individual membership for 2021 is only £10, family or corporate membership only £15, and student membership is entirely free (under 22). Details from our website at www.northamptonorganists.org.uk