

ND NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



NEWSLETTER - ISSUE 4/2021



100 years



FROM THE PRESIDENT. As I write, the music of our glorious Centenary Recital still rolls around my head. Callum Alger's stunning performance of Elgar's Organ Sonata, in his words, 'fitting the organ like a glove'. Martin Baker - fresh from the Proms - giving a such consummate performance, having agreed to stand in for Andrew Reid on only two days' notice. Such are the things that cause us to be so thankful for all the work of our predecessors of a century ago, whose foresight established the Association.

I must thank Alan Cufaude and the MOD team for their outstanding work on the IAO Midlands Organ Day. It showcased the talents of the Association, our members and friends and gave a marvellous opportunity for us all to learn new skills, and hone old ones. You can read something of the events of the day in these pages, and to try to do justice to it there will be further coverage in the next Newsletter.

Last year, our then-President, John Wilson, described himself as our first virtual President. The challenges of lockdown have continued into our centenary year, and of course meant that our centenary programme - so long in the planning and so carefully developed - had to be scrapped and re-planned wholesale. Most of the visits and events we had had in mind were either not possible or not viable, and we had to look afresh at our options.

It speaks volumes for our Association, our Committee, and our many friends in the organ world that we have been able to turn adversity into opportunity. We set ourselves an ambitious target to increase our membership to 100 for our 100th year, and I am delighted to say that we have achieved it. We have held more, and more varied, events - real and virtual - than for many years. We have been able to use our virtual events to enhance our relationship with members far and wide, and with our neighbouring organists' associations. Thanks to the delights of Zoom, we have even been able to go to Northampton, Massachusetts, and to Notre Dame de Paris, courtesy of our friends at the Springfield Chapter of the AGO.

Do join us - and encourage others to join - in the final events of this centenary year - our Reluctant Organists' Morning at Hardwick on 16th October, and our Zoom with Martin and Jenny Setchell on 23rd October. And then, come along to our AGM and Evensong at Stony Stratford on 6th November to welcome Jonathan to the Presidency, and to celebrate all that we have achieved.

With every good wish. Richard

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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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ASSOCIATION CONTACTS

President - Richard Tapp
editor@northamptonorganists.org.uk 01933 664896

Hon. Secretary - Helen Murphy
secretary@northamptonorganists.org.uk 01933 680955

Hon. Treasurer - Glyn Hughes
treasurer@northamptonorganists.org.uk 07505 798667

Newsletter Editor - Richard Tapp
editor@northamptonorganists.org.uk 01933 664896

Cover: The Martin & Coates instrument at Wollaston Methodist Church, lovingly restored by Richard Young of Rugby.

WOLLASTON METHODIST CHURCH

In the early 1920s, the Church's first organ was purchased in memory of the men who lost their lives in the First World War and had been members or adherents of the Church.

The organ had to be pumped by hand, and many tales were told of no sound being produced for the final hymn as the lads who had been pumping had vanished out through the Vestry for a quick 'fag'. The organ was smaller than the present one and there was a passage around the side which allowed an easy escape for the organ blower!

The original organ gave good service until the late 1950s, and received an electric blower when they became available.

By the early 1960s, there was a member of the Church, Mr Walter Moonie, who was a gifted music teacher who worked at Wollaston



School, and he felt that the musical side of worship could be enhanced by a better instrument. With his knowledge of the county, he heard of the availability of purchasing an organ from Northampton, which was done, and the organ has been used weekly ever since.

The organ continues to bear the memorial plaque from the original instrument 'to the Glory of God and in honour of all the lads from the Church and Sunday School who answered their country's call in time of war, and in memory of all those who laid down their lives.' It has now been comprehensively restored by Richard Young of Rugby.

The National Pipe Organ Register notes that the organ was moved by Starmer Shaw of Northampton in 1961, and in common with many organs which they relocated or rebuilt, it bears their maker's plate. At much the same time, Starmer Shaw, which was by then owned by Dr Dudley Ingram of Earls Barton, was busy relocating two other organs of outstanding quality – the three-manual Willis from St George, Charlotte Square, Edinburgh to St Mary & St Giles, Stony Stratford, and the two-manual Harrison & Harrison from Trinity College and Moray Knox Church, Edinburgh to St Mary's, Haversham, in both cases



just over the border into Buckinghamshire.

The NPOR entry for the Wollaston organ notes that the maker is unknown, and the organ is undated. However, the entry for Holy Trinity, Northampton, notes that the much larger Henry Speechly organ formerly in St Paul, Finsbury Park, London was moved to Holy Trinity by Davies of Northampton in 1960. NPOR also notes the Wollaston organ in situ at Holy Trinity in the north chancel aisle, and records the maker as Martin & Coate of Oxford.

As this record appears to come from the work of the acclaimed organ historian the Revd B B Edmonds, it is very likely to be correct. Certainly, there is a similarity in tone with the Martin & Coate enlargement of 1898 of the organ at St Andrew, Yardley Hastings, only a few miles from Wollaston, adding weight to the argument that it is a Martin & Coate instrument.

Holy Trinity, Northampton, was built to the design of the acclaimed architect Matthew Holding, and Canon Davidson's book *Choirs, Bands and Organs* notes that Holy Trinity initially used a temporary instrument for some years, possibly by Bevington, gifted to the church by the Vicar and Churchwardens of St Paul's. Canon Davidson then reports that in 1910, Martin & Coate were paid £145 from the organ fund for their organ, and £2 for tuning.

Richard Young notes that in 1926, the Gamba stop was moved by Starmer Show to a clamp slide on the back of the Swell soundboard, and an Oboe was fitted in its place. Canon Davidson does not record that the organ moved to Wollaston, and wonders whether the 'C' on the Wollaston bellows weights suggests that possibly the organ may have been a

Wollaston Methodist Church

Martin & Coate, Oxford 1910
W Starmer Shaw & Son Limited, , Northampton
1961 - moved from Holy Trinity, Northampton
Restored Richard Young, Rugby 2019

Great	
Open Diapason	8
Stop Diapason and Clarabella	8
Dulciana	8
Principal	4
Tremulant	

Swell	
Horn Diapason	8
Lieblich	8
Gamba	8
Principal	4
Oboe	8

Pedal	
Bourdon	16

Couplers
Sw to Ped; Sw to Great; Sw Oct to Gt, Gt to Ped

Three pedal couplers; balanced swell pedal (slot for original lever swell still visible in case)



Conacher. However, there are convincing arguments to the contrary, and Richard Young confirms that no part of the instrument is by Conacher.

The specification of the Wollaston organ and the former Holy Trinity organ recorded from Edmunds' notebooks on NPOR are identical. The NPOR Wollaston reference refers to Holy Trinity chapel, and the organ at Holy Trinity is recorded as being located in the north chancel aisle (effectively a chapel). Moreover, the organ includes a Martin & Coate 'trademark' Horn Diapason stop on the Swell. As such, it seems more than reasonable to conclude that the organ is one and the same, and as such is a Martin & Coate instrument dating from 1910. There are also unusual and attractive 'arts and crafts' style carved motifs to the casing, which again suggests a 1910 date to be likely, and Richard Young's restoration has revealed that the soundboards bear a date of 1909 inside.

Martin & Coate traded in Oxford from 1898 to 1970, as successors to Charles Martin who had been in business since at least 1880. Although their work is relatively common in their home county, it appears to have been unusual for them to cross the border into Northamptonshire. Aside from the Yardley Hastings instrument, their only work recorded here on NPOR is at Thrapston parish church, and neither that nor Yardley Hastings started life as a Martin & Coate product.

Perhaps fittingly, the Independent Wesleyan Church in High St, Rushden is reported to



have been provided with a Martin & Coate organ of 18 stops at its opening in 1900, but it seems that the Wollaston instrument can currently fairly be regarded as unique in the county. The organ is also unusual in that there is a Stop Diapason and Clarabella on the Great. There is also a Swell Octave to Great coupler (but no Swell Octave), and three pull-down couplers as well as a balanced Swell pedal. The slot for the original lever Swell is still visible in the case.

The organ was certainly well-regarded at Holy Trinity. The *Chronicle & Echo* of 26th June 1923 reported that an 'exceptionally large congregation' heard Mr Richardson-Jones FRCO, organist of All Saints' Northampton, give an organ recital which included the Rheinberger Introduction and Allegro from *Sonata in D Minor*, and Parry's chorale prelude on ROCKINGHAM. The recital also included excerpts from *Messiah* and *The Creation*, performed by Miss Winnie Norton, and violin solos by Miss E Hawes, LRAM.

The Association might also be said to have had a long association with the organ. Mr A J Addis, who was in post as Hon. Secretary of NDOA from 1924 until his death in 1937, and as President in 1935-36, was organist and choirmaster at Holy Trinity from the opening of the temporary church in 1899 until his death some 38 years later. The *Chronicle & Echo* reported that he had the longest period of service of that kind in the town at the time. The newspaper also reported that in October 1937, a new organist had been appointed – Mr Reginald Robinson, of Edith Street.

Once at Wollaston, the organ was looked after by Mr John Hatsell of Sudborough, the tuner, for many years, and is now under the care of Richard Young of Rugby, who has refurbished the organ to an excellent standard, and arranged for the French polishing of the case to an outstanding finish by the specialist French polisher and restorer, Hugh Brock.

The work was extensive, and included the removal, repair and cleaning of all pipework, with the fitting of tuning slides to the Great Principal. The Swell Oboe was refurbished by a specialists, and all pneumatic actions to the Pedal and off-chests removed and the chest rebuilt with new primary actions – an extremely labour-intensive task representing some 250 man-hours of work and the re-leathering of approximately 130 motors/purses. The internal valves and actions were overhauled, together with the Pedal Valve Box. The Upperboards were removed, trued and refitted, the Swell shutter action re-pinned with a counterbalance fitted to the Swell mechanism. The organ was tonally rebalanced, and finally the tracker action regulated.

Both the organ and the case itself remain in excellent condition after refurbishment, as can be seen by the photographs. The church greatly appreciated financial support towards the refurbishment from ArtServe, which took on the assets and activities of the former Methodist Church Music Society in 2010.

The organ was re-opened for a Music Day on 14th March 2020 – a wonderful day. With the lead from the Church's accomplished organist, Andrew Hudson, the organ helps to create an atmosphere of praise and adoration in worship. Marie, Andrew, Richard and the church members are to be congratulated on all their work to preserve the organ so that it will continue to inspire and enhance the church's worship for many years to come.

The Editor is most grateful to Mrs Marie Armitage of Wollaston Methodist Church, and to Richard Young, organ builder of Rugby, for all their help and kindness in the preparation of this article.



In conversation with **RICHARD McVEIGH**

NDOA was delighted to welcome Richard McVeigh, of Beauty in Sound, to a virtual event hosted by his predecessor as Organ Scholar at York Minster, NDOA's own past-President Lee Dunleavy. Richard had previously been Organ Scholar at Beverley Minster while studying at the University of Hull and leading the Chapel Choir; after which he spent a year as Organ Scholar at Chester Cathedral. After York, he was appointed Assistant Organist at Winchester. He founded Beauty of Sound at the start of lockdown in 2020, and has built it into a unique online organ community together with his partner, Caroline, their new son Hugo, and – most importantly – their two cats who often wish to star in his videos.



Richard is no stranger to Northampton, having spent a term as acting DoM at All Saints', and acted as accompanist to the Northampton Bach Choir, including for their spectacular tour to Germany in 2010.

NDOA: So tell us about Beauty in Sound.

RMcV: Beauty in Sound is about an organ-related community in which everyone can get involved. There are weekly concerts; Virtual Church, with live hymns chosen by the audience, completely live – which is the key to its success, and an increasing range of other activities.

NDOA: How did you get into church music?

RMcV: I was brought up in Chesterfield, and a chorister at the Parish Church (with the crooked spire) – almost completely by accident. A friend at school wanted me to join. I didn't know anything about music – I was into football and riding my bike. Somehow I got through the audition, and something really clicked – the music really spoke to me – and I was hooked.

NDOA: Do you have a favourite piece, or organ?

RMcV: Langlais' *Misse Solenne* – a Mass setting with a hugely exciting organ part. Hearing that on Chesterfield's 4-manual Wood of Huddersfield organ was an absolute joy – a big toy. Just for me. Chesterfield was quite high, singing a choral setting of the Creed each week – Schubert, Stanford, Darke in F and Merbecke.

NDOA: ...and after Chesterfield?

RMcV: After Chesterfield, I went off to Hull and Beverley. I didn't even consider Oxbridge – nobody told me it might be a possibility, which is one of my biggest regrets in some respects, but being organ scholar at Hull was really attractive and busy. It brought with it leadership of my own choir at the University Chapel, and organ scholarship at Beverley. I had organ lessons with John Scott Whiteley – one of my heroes as a young boy – and with Alan Spedding at Beverley. I then went to Chester – supposedly for two years, but after a year a vacancy arose for organ scholar at York (because Lee came to Northampton!) and John asked me to apply. I had to approach David Poulter at Chester to say I wanted to leave – just after I'd signed up for another year – and he was good enough to tell me to go for it.

Beverley is arguably the most beautiful minster in Yorkshire. At the time it had three choral services a week; a mixed church choir, and the incredible musical leadership of Alan Spedding – an incredibly patient, delightful, gentleman. If ever I made a mistake, Alan would never draw attention to it; his attitude was always so pleasant and encouraging, and I wanted to excel to please him. In some ways I preferred Beverley to York – York was very exciting, but Beverley was York on a slightly smaller scale, with four transepts, and is stunning – very fine, very clear.

NDOA: What were the highlights of your year at Chester?

RMcV: Chester was incredibly full-on. We had Choral Evensong every day of the week, and twice on Sunday. The schedule was a real eye-opener – very fast paced – and showed me that cathedral music had to have the highest standards of organists and choirs. Chester also had a good social side, with a very good voluntary choir. The organ was underrated, speaking badly into the building, with a separate Choir division in the Choir itself. A pair of speakers in the organ loft was needed to allow the organist to hear the choir singing – without them the choir could not be heard at the console.

Chester has had quite a bit of work recently, with the console standardised from 11 divisional pistons labelled 1-8 and A B and C, and with a number of stops not doing what it said on the stop knob. It has now been standardised and made easier to play.

NDOA: And the shift from Chester to York?

RMcV: York was perfect. At some colleges – King's, St John's, Trinity – you are performing to cathedral standards day in, day out. I didn't have that until Chester. York was slightly slower paced, but suited me really well. Philip Moore and John Scott Whiteley were particularly good, and excellent mentors. Watching John accompany the Psalms was one of the defining moments of my career – as was his accompaniment of Bairstow's *Blessed City*.

NDOA: JSW's Psalm playing was simply amazing – an enormous cushion of sound.

RMcV: I tried to replicate it – and failed – it gave such a unique experience that people won't get now. There are so many aids on consoles – generals, pistons, sequencers – that I now see people set up an entire Psalm on sequencers, which is really sad. Psalm accompaniment has to be live, spontaneous and real. When I play at Arundel, I make the point of not setting anything up – I like to respond to the liturgy.

NDOA: JSW had a pile of copies of the standard works on the organ, but he was not afraid of going off piste – simply amazing. And of course, the organ at York has just been rebuilt (see [Organ refurbishment | York Minster](#) and Andrew Reid's article on p.12 Ed). There was a feeling that the organ couldn't accompany a full building – it is much more useful now.

RMcV: There are now shutters on the east and west sides of the Swell, with the ability to use either or both, and the Tuba Mirabilis, which was louder than the entire organ, is as loud as ever, but the gradual build-up of the rest of the organ now matches it. I am so looking forward to going to play and hear it soon.

NDOA: ...and so from York to Winchester. A big change?



RMcV: Winchester had the reputation as one of the finest choirs in the country – back in 2008 they were at the top of their game. David Hill's work had achieved a wonderful sound from the choir, exemplified in their CD of the choral works of C V Stanford. Andy Lumsden kept many elements of that sound too. Standards at Winchester were really high – the choir rehearsed three times daily, and the biggest concern for me was that everything had to be 'just so'. In some respects that was rather daunting, and rather tense. Nothing was left to chance, but it was a wonderful experience

After I left Winchester I had an informal stint at All Saints' Northampton, (and accompanied the Bach Choir on tour -, right) and to Sheffield Cathedral for a term in 2012, before taking a job outside music altogether, in IT for the Ordnance Survey. I had always loved IT – and found a new love for music technology.

After two years at the OS, I moved into Project Management at the MoD, until May of this year in fact. I miss cathedral music; the regularity of the services and playing the Psalms, and also elements of the cathedral life which could be sublime. Living in the Close could mean that you never got to escape or switch off, and were so involved in this wonderful bubble that you wouldn't see the wider picture, which could feel quite limited. I always try to think differently – I miss the music of cathedrals live, but I don't miss management. Working outside music has shown me how effective good management can be, but you don't always get that in cathedral circles, and I worry that younger organists can be put off going into the cathedral world.



NDOA: So now you have a life as a social media star, with a YouTube channel and a huge following!

RMcV: Beauty in Sound has allowed me to exploit Hauptwerk, a software application which is a rendering of a real organ, with every note recorded individually, to give an exact replica of the exact instrument. Previously digital organs were trying to replicate the sound of an organ; Hauptwerk plays the actual recording of the real pipe. I have speakers all around the room which individually play different perspectives, and sitting in the middle of it all is an utter joy.

I now have about 20 different organs – I have followers in the Hauptwerk world who have very kindly given me access to relationships with those who record the organs, so I now have two Cavallé-Coll instruments, at Nancy and Caen; Rotterdam S. Laurenskerk (a four-manual Marcussen); some wonderful Baroque organs – the Bovenkerk Haarlem, which Handel himself played, a Silbermann and a Snitzger. The console is effectively a Midi keyboard; at the moment there are compromises as I have only three manuals, but I have commissioned a new organ, due to arrive in November. Renatus – who build many pipe organ consoles – are building it, with 130 drawstops and four manuals. I want to be able to use it for recitals, to give workshops, and to allow different specifications. The stop heads will be detachable and can easily be switched to the relevant organ – it will take only 5-10 minutes to adapt to the organ in use.

NDOA: So what's next?

RMcV: I hope to have two organ festivals per year – one in July, one in winter. I would also like to celebrate composers for the organ, and to hold a joint junior recital. Beauty in Sound is live every Saturday evening with a recital, and on Sundays with Virtual Church – and now on alternate Thursdays will have Organ Compline, to provide a really quiet, reflective end to the day. This is gaining us a new audience and it is so pleasing to see.

NDOA: ...and how do people access this?

RMcV: Through our YouTube channel [BEAUTY IN SOUND | Richard McVeigh - YouTube](#) which gives the best sound and video quality available. When I did the first concert in March 2020, it was the only recital then live in Europe, and perhaps 300 people joined, with the feedback that it was a tremendous way to engage with each other. I believe it still is, and it allows our community to engage with one another uniquely. The audience is genuinely global, and Virtual Church allows us to hear music and hymns from other traditions and countries.

NDOA: Richard, thank you very much indeed.

IAO MIDLANDS ORGAN DAY 2021

Saturday 25th September saw two momentous events in the history of the Northampton & District Organists' Association: the IAO's Midlands Organ Day, and the Association's Centenary Recital. More detailed coverage, and many more of the excellent photographs kindly provided by Robin Palmer and Alan Cufaude, will appear in the next edition of the Newsletter.

Early in 2019, the Association was asked by the Incorporated Association of Organists to host its Midlands Regional Organ Day - 2020. A sub-committee was formed, led by Alan Cufaude, and plans began to be drawn up. Little did we know that the disruptions of Covid and a series of lockdowns would intervene, but after a great deal of careful planning (and a year later than planned) we were finally able to assemble at St Matthew's for a fabulous day of learning, friendship and enjoyment as we studied a skill central to our role as organists - playing for the liturgy.

The day was structured around insightful masterclasses facilitated by outstanding international organists, all with a connection to Northampton - Richard Pinel, Fellow and Director of Music at Jesus College, Cambridge; Jonathan Kingston, Director of Music at St Mary & St Giles, Stony Stratford, and Callum Alger, Director of Music at St Peter's Collegiate Church, Wolverhampton, and winner of the inaugural IAO/RCO Organ Playing Competition. Callum also demonstrated the organ, where he had himself been both a chorister and organ scholar before continuing his studies at the famed organ studies department of the Royal Birmingham Conservatoire.

Delegates formed an ad-hoc choir, whilst we were treated to impeccable accompaniment from other delegates, student members and friends. Jonathan and Richard led the first Masterclass, covering the playing of hymns and psalms, whilst after the lunch the second Masterclass focused on plainsong and on accompaniment.

We were treated to an excellent talk by Anna Hallett on her outstanding work on the *Organ Manual*, and her new project, *The Organ Manual Online Magazine*, the first edition of which had just been published and promised fascinating reading - [here](#).

As if that were not enough, we were able to visit some of Northampton's finest organs, with delegates sampling not only St Matthew's Walker, but the newly-restored West Gallery Organ at All Saints, the delightful Gern at St Gregory the Great, and the three-manual Willis of St Michael and All Angels. Transport was provided by vintage Northampton Corporation bus!

The day was made possible by generous sponsorship from Harrison & Harrison, which had restored the St Matthew's organ in 2004, and Church Organ World, whose instruments delegates could sample. We have had the most amazing feedback from delegates on the day, and were delighted to have been able to host the day.



NDOA CENTENARY RECITAL

CALLUM ALGER

MARTIN BAKER

The J W Walker organ of St Matthew's is known as 'arguably the finest parish church organ in the country.' Built in 1895 and now of great historical importance, it is one of the few Walker instruments of the period to remain in their original form.

Both the organ, and St Matthew's, have played a pivotal role in the history of NDOA, the Association being founded on the initiative of Charles J King, the first organist of St Matthew's.

It was so appropriate, then, that our Centenary Recital was planned to be given by two former organ scholars of St Matthew's, Callum Alger and Andrew Reid. We were not to know that circumstances would mean that Andrew was unable to be with us, but were enormously blessed that his place would be taken by another of the country's foremost musicians, Martin Baker, who generously stood in at short notice.

The recital itself was, quite simply, a delight. Callum opened proceedings with a thoughtful performance of Bach's Toccata in E BWV 566, before bringing us Elgar's Sonata for Organ in G major, written in the same year that the organ was conceived, and, in Callum's words, 'fitting the organ like a glove.'

After the interval, Martin brought us a varied programme designed to showcase the organ, beginning with Cocker's *Tuba Tune* and Sweelinck's variations on *Mein junges Leben hat ein End*. Martin is, of course, known for his skill of improvisation, and appropriately he brought us a spectacular improvisation on Charles J King's hymn tune, NORTHAMPTON, demonstrating the organ to great effect - including the use of the lovely Orchestral Oboe. Bringing the programme to a close with the *Allegro vivace* from Widor's *Symphonie V*, Martin sent the audience out in the best possible style to begin the Association's second century.

PROGRAMME

JOHANN SEBASTIAN BACH 1685-1750
Toccata in E BWV 566

EDWARD ELGAR 1857-1934
Sonata for Organ in G major op 28
I Allegro maestoso
II Allegretto
III Andanto espressivo
IV Presto (comodo)

Callum Alger

[INTERVAL]

NORMAN COCKER 1889-1953
Tuba Tune

JAN PIETERSZOOM SWEELINCK 1562-1621
Variations on *Mein junges Leben hat ein End*

J S BACH
The Art of Fugue BWV 1080/9
Contrapunctus IX a 4 alla Duodecima

PIERRE COCHEREAU 1924-1984
Suite à la française sur des thèmes populaires (1970)
Marche des rois

MARTIN BAKER b.1967
Improvisation

CHARLES-MARIE WIDOR 1844-1937
Symphonie V in F minor op 42 no 1
I Allegro vivace

Martin Baker



THE MIDLANDS ORGAN DAY

ANDREW REID

Managing Director, Harrison & Harrison



Andrew will be very well known to members - as a former Organ Scholar of St Matthew's, DoM at Peterborough, Director of the Royal School of Church Music, and Managing Director of Harrison & Harrison - as well as an Honorary Member of the Association. We were delighted that Andrew agreed to teach and play at the Midlands Organ Day and our Centenary Recital - and that H&H were joint sponsors of the Midlands Organ Day. We were so sorry that circumstances meant that he was not able to join us, but Andrew generously provided his thoughts to be read to delegates, which we are delighted to reproduce here.

'I am so sorry not to be able to join you today for the Midlands Organ Day. My links with St Matthew's go back to 1989 when I became Organ Scholar here in my gap year, and it is an association I have cherished ever since. I am most grateful that my former boss, Martin Baker, has been able to step in to play the recital with Callum Alger at short notice. Martin, as I'm sure everyone knows, is a formidable player and improviser, so I am sure the change is to your, the audience's, great benefit!

I now work at Harrison & Harrison, who are sponsoring this year's event. My previous brief involvement with the firm was as noteholder to Michael Latham, the Midlands tuner, while I was Organ Scholar here. I was originally asked to speak a little on the St Matthew's organ restoration and on the firm's ongoing work. We restored the organ getting on for 20 years ago now, with the help of organ builders at Kenneth Tickell locally who were going through a lull in work at the time. The aim was to undertake comprehensive work, while ensuring that the 48 speaking stops retained their 1895 aesthetic. It is a wonderful instrument from its quiet registers to its tuttis. I was fortunate enough as Organ Scholar to hear the late Ron Gates play it every week, hand registering the hymns and filling the liturgy with suitable improvisation and colour. We were also asked to add a 32ft reed as space allowed, and provide a new piston capture system. There is plenty more to say about the instrument, but I believe others are to cover that during the day.

Details of H&H's recent and ongoing work can be seen on our website. On Friday next, Nathan Laube will launch the new organ in Canterbury Cathedral. This is based on the extant 1886 Willis pipework of the Great, Swell, Pedal and Tubas. Many of the additions are on the north side, in the Choir, Solo and Transept organs, and are intended to complement the Father Willis heritage of the pipework on the south side. We have also reinstated a 32ft Open Wood. Some of the Mander upperwork from 1980 has been retained, if somewhat attenuated in places, and their small Nave division is retained with some adjustments. The project was for a Quire Organ: the Cathedral is quite obviously divided into two main rooms. The larger part of the instrument, however, makes a significant impact down the Nave.

On Saturday next the Institute of British Organ Building visits York, another new organ as far as the mechanical side is concerned, where we have to all intents and purposes returned to the 1931 Harrison scheme and aesthetic with only minor alterations. Arthur Harrison wished to install a 32ft Double Ophicleide to cap the already impressive Contra Trombone, but this was not possible at the time. It is now realised and underpins full organ to notable effect. Many of the case pipes have been brought back into use, with some replaced, and their re-decoration by Robert Woodland and Debra Miller looks stunning. The challenge at York Minster has always been to ensure a full enough sound across the Tower and Transepts into the Nave of this huge building. The Great alone, with its five reeds and four Open Diapasons, does that. The Swell now has additional shutters which can be opened into the Nave, increasing its contribution there. While the organ certainly commands the building, for me the most

interesting part of the instrument is its quiet registers, and amongst those especially the Swell Violin Diapason used as a solo stop with the Tremulant.

We have also recently completed major work at Salisbury Cathedral and St Mary's Episcopal Cathedral, Edinburgh. Both were Father Willis organs, though Arthur Harrison undertook substantial work on the Edinburgh organ as well. Both projects included rationalisation of the wind system. At Salisbury we were able to return the Great reeds closer to their 1877 state. Wayne Marshall recently gave a brilliant opening recital at Edinburgh.

We are currently building the largest completely new organ we have made for 60 years, for Greenwich, Connecticut, for installation next year, and are waiting to ship a much smaller organ to Alexandria, Virginia. We are working on the organs of Bristol Beacon (formerly the Colston Hall) and Liverpool Metropolitan Cathedral, and are just beginning work on the organ of Norwich Cathedral, a new instrument retaining some pipework and the case.

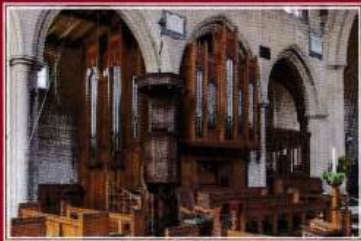



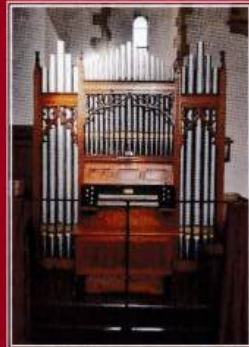
Ahead we, and I understand colleagues at Nicholson and several other British firms, have many interesting projects. Considering the extraordinary times, there is much to be grateful for. The first lockdown was not easy, and we were particularly worried for those smaller firms unable to get to site to remove organs to their workshop to work on. Tuning rounds evaporated overnight, and the cost of the necessary loss of productivity was keenly felt by those of us involved in this kind of work. That said, tuning is one of our greatest joys: for it is a way in which we maintain contact with our clients and those organs on which we have worked. The industry very sadly lost one major British organ builder to administration, and more recently Laukhuff in Germany, a significant supplier to many of us. It has been a chastening time, but we hope that organ building in Britain, if a little leaner, can now emerge into a certain amount of sunlight. This is necessary if organs such as that here at St Matthew's are to continue to be preserved and maintained, informed by heritage skills passed down across the generations. With that in mind, we continue to be glad to hear from those, particularly with an aptitude for hand-tool work, who are interested in organ building, and who might become an apprentice and take up the mantle in the next generation.

I wish everybody a rich and enjoyable day here, and hope to have the opportunity to join you again soon. St Matthew's is still one of my favourite organs all these years after I learned so much here, and I hope you enjoy its fine range of sounds and beautifully clear colours. I would like also to thank the Committee for adjusting to my absence at such short notice.'

With all best wishes
Andrew

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National Tuning Service		St Mary Magdalene, East Ham, <i>11/9</i>

CHURCH ORGAN WORLD

*NDOA greatly appreciated Church Organ World's sponsorship of Midlands Organ Day, and was pleased to welcome **Dr Keith Harrington**, Managing Director, together with Dr Matthew Pearson, Organ Consultant, and Steve Bell, our member and Church Organ World's Rebuild Manager to the event. In addition to providing two organs for delegates to try and enjoy, Church Organ World brought a varied selection of music and other gifts for purchase, and Keith kindly gave a presentation on Church Organ World, its business and its organs, to round off the day.*

Keith began by putting Church Organ World in context, as the wholly-owned UK subsidiary of Global Organ Group, the largest digital organ builder in the world, with four innovative brands, each with their own authentic sound - Makin, Copeman Hart, Johannus and Rodgers. Their strength was based on individuality within a truly global company, and a very large research and development team.

Makin designed organs along traditional English lines, with a single English intonation, and provided both tabstop and motorised drawstop versions. Makin models included the 'standard' Rydal 2-20, Thirlmere 2-30 and Windermere 3-45 models, as well as custom organs to customers' bespoke requirements. Makin had been formed in 1970 by John Pilling, with the takeover of part of the former John Compton company.

Copeman Hart had been founded in 1960 by Ernest Hart, and produced instruments of the highest quality with up to four manuals, motorised drawstops only, and which were totally bespoke. Copeman Hart was based in Irthlingborough, Northants, for many years and our member Steve Bell's story of the company and his career can be found in Issue 3/2021 of the *Newsletter*.

Johannus was founded in 1968 in Holland, and produces a wide range of instruments for both home and church use, with both tabstop and illuminated drawstop versions, and multiple intonations. Its church organs are produced under the Ecclesia label, while for home organs it has the ONE, Studio, Opus and LiVE ranges.

Finally, Rodgers was founded in 1958 by Rodgers Jenkins and Fred Tinker, and is a leading US supplier of American-specified and built organs, with an in-built palette of additional organ and orchestral sounds.

Keith explained that Church Organ World had showrooms in Shaw and Mixbury, and provided sheet organ music through www.sheetorganmusic.co.uk as well as OrganMaster shoes and many gifts for organists - a one-stop shop for organists, in fact.

The business is something of a family affair, with Keith's wife Corbie being the Financial Controller, and son John one of the firm's maintenance engineers. Professor Ian Tracey, Organist Titulaire at Liverpool is Makin's Tonal Director, and personally voices all custom organs on-site.

Below: the Johannus LiVE 3-P and Studio 370 instruments in situ at the Midlands Organ Day, with Alan Cufaude putting the Studio through its paces.



Church Organ World installs an average of 2-3 organs a week throughout the UK, in a range of settings from churches to homes. The firm's secret, Keith explained, was to use plenty of amplifiers and speakers, and real-time sampling so that every note of every stop has a separate sample, and a number of enhancements were available including PipeLife tuning, a bellows simulator and dynamic chuff.


Keith went on to note that the firm's consoles used solid wood and real wood veneer, with full 61-note manuals and 32-note pedalboards, and quality tracker-touch keyboards. Bespoke organ speakers were used developed from many years of research and development and which were designed to handle the dynamics of the organ down to and including a 32' C of 16Hz.

They took a great deal of time to ensure that customers had the right instrument for their needs, and worked regularly with organ advisers, architects and with the Faculty or approval process.

A great deal of thought was given to the design of speaker enclosures. Church Organ World used many potential designs and had the ability to create bespoke carpentry to any shape or size, and to polish enclosures to match the woodwork in a church setting.

He explained that the firm took great pride in its installation process, ensuring that church instruments were voiced to fit the building, with a three-phase process culminating in a thorough on-site voicing. Church Organ World felt it important that it did not just sell an instrument, but developed a relationship with its customers through the quality of its service as well as that of its instruments. A massive inventory of spare parts was carried, and four full-time maintenance staff were based geographically around the country. Finally, he said that as a matter of policy it never used third-party engineers, and it expected that if a fault is reported on a Monday, it would be solved in time for the next Sunday service.

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OUNDLÉ INTERNATIONAL FESTIVAL 2021

HELEN MURPHY

The last time I wrote about the Oundle International Festival in 2019, no one had any idea that the 2020 event would have to be cancelled because of You-Know-What. Their town centre office closed, the site was taken over by another lessee and that was that.

However, this year, new shoots appeared and, from a different HQ, up the steps into an anteroom to the Victoria Hall (part of the Oundle Town Hall premises), a small office consisting of a little more than a table and a laptop, sprang into life. Kenneth Richardson, the Artistic Director, explained in his 'Welcome' in the Festival Programme how the various elements of the festival: Oundle International Festival, Oundle for Organists, Oundle Cinema and Oundle Food Festival, had been brought together under the banner of Creative Oundle International Festival 2021, running from 10th to 17th July. Hang on - Food Festival? Now this was something new to me – more of which later.

Initially, they operated a 'restricted' booking system for each event, in the hope that after the government's guidelines of 21st June, they might be able to operate at full capacity – which, fortunately, they did: the gods were smiling! As befits a festival whose origin was organ-based there was no lack of organ events. Richard Hills (whom I remember hearing during a previous OIF event accompanying the silent film *The General* in Peterborough Cathedral – indeed, according to his CV he is, among many other things, Musical Administrator to the UK's Cinema Organ Society) gave a tea-time recital in St Mary's, Titchmarsh on 12th July. And it really was tea-time as delicious cakes and tea were available. We had had an NDOA visit to Titchmarsh to sample the recently restored T C Lewis organ as part of the Bank Holiday Organ Crawl in 2018, when Mark Gibson was President, so I was pleased to see the overall improvements (e.g. the catering facilities) being fully utilised. Richard gave us a delightful selection of works by 'once respected but now neglected composers' (including Samuel Coleridge Taylor, and W S Lloyd Webber – father of Julian and Andrew). It was good to see the students out in full force filling up the rear seats, both there and in the school chapel for the lunchtime recital the following day (13th July) by Richard Pinel – who also gave us a more unusual selection including some lesser-known pieces by such as Florence Price – whom I'd not heard of before she was featured last year on BBC Radio 3's Composer of the Week. Sadly, 'Visceral Images' – a piano duet programme billed to appear in the school chapel that evening had to be postponed (NB not cancelled!) owing to the illness of one of the duo – but Kenneth has assured us that it will be re-scheduled in the autumn. I can't wait, as their programme includes some Poulenc and some Piazzolla – two of my favourites.

The next evening, the 'late-night' concert, 'Songs of Passion and Sorrow', featured William Whitehead on the chapel's Frobenius organ and the choir of students under the direction of Katherine Dienes-Williams, DoM at Guildford Cathedral – it was a sequence of Bach's chorale preludes with responses by various composers. An unusual feature of this event was its division into four 'tableaux', wherein, after the initial chorale prelude, the students sang the actual chorale, followed by a 'modern' response by various composers (including Liszt, Ethel Smyth, Simon Johnson among others). Tableaux 3 and 4 differed in that the chorale prelude in each case was one from the *Orgelbüchlein* project, followed in the first by a section of Liszt's *Via Crucis* (with the choir accompanied by James McVinnie on the chamber organ) and in the second by Bach's motet *O Jesu Christ, meins Lebens Licht* rather than the actual chorale. I would love to be able to give the names of all the tutors on the Oundle for Organists (which obviously include all of these mentioned above) – under normal conditions all of this appears in the full festival brochure, including the names of the students and their countries of origin, but because of this year's particular circumstances, one was not produced.

Beforehand, we had heard in the pub that the Fringe had been cancelled, but that a local group – Five String Thing - would be performing/entertaining at the Talbot on the following Wednesday, together with the West Deeping Step Clog. This was too good to miss! They were setting up when we arrived – a double bass, fiddle, mandolin and two guitars/accordions – and we secured a table opposite them in the

driveway. They told us that they had just 'lost' their second fiddle who had been 'pinged' the day before, so first fiddle had a lot to do (though mandolin, with its particular distinctive sound, took over quite a lot of the tune element). And not only that, but when the West Deeping clog trio appeared, we realised that first fiddle was doubling as a dancer (having changed her dress!). Originally billed to lead a Folk Dance Night at the Talbot with Peterborough Morris and the said West Deeping Step Clog (as part of the Fringe), Five String Thing nevertheless proved to be a very apt and pleasing finale to the Festival.

And as for that Food Festival: I had great difficulty parking in Oundle on the following Saturday and when I mentioned this, the butcher told me it was because of the Food Festival taking place at The Wharf. So now I know!



CENTENARY CHEERS

The organ, king of instruments, knows how to growl and roar.

But also, like the lion itself, it can just sweetly purr.

It all depends on who is playing - what they want to say;

Whether to help us celebrate, or meditate and pray.

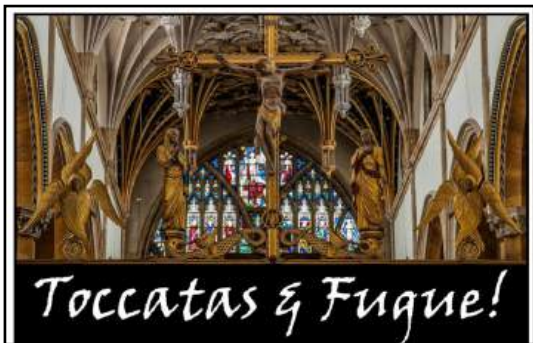
In Northants and its District we well know how to do both –

To celebrate one hundred years and pray for future growth.

We gathered many guests and friends on Midlands Organ Day;

They helped us say, as we do now - long live NDOA!

Corno Dolce II



TOCCATAS & FUGUE

LEE DUNLEAVY
ST MARY'S, WELLINGBOROUGH

Toccatas & Fugue (no, that's not a misprint – more of which later) was the title **Lee Dunleavy** gave to his latest recital in the series 'Bach to the Future' at St Mary's Church, Wellingborough, on 14th August – the Eve of the feast of the Assumption of the BVM - with its Marian and all-French theme.

I was pleased to hear all four movements of Léon Boëllmann's *Suite Gothique* - so often recitalists give us the more familiar third or fourth movements, which are fine, but it's good to hear the complete work. It was even better to hear a trio of 20th-century female Parisian organist/composers (who would have thought it?!): (1) Rolande Falconelli (1920-2006) gave us 'A la très Sainte Vierge Marie' from *Petit Livre de Prières* (Op 24); (2) from Jeanne Demessieux (1921-68) we heard 'Ave Maria' from *Répons pour les Temps Liturgique*; (3) and in *Salve Regina* (2009) from Marie-Agnès Grall-Menet (b. 1954), the familiar melody (simple tone) was slowly delineated over a rippling accompaniment.

The Magnificat versets from Marcel Dupré's *Vêpres du commun des fêtes de la Sainte Vierge* (Op. 19, 1910) was new to me (and I had fallen in love with Dupré many, many years ago). It is an 'alternatim' setting of the Magnificat (i.e. alternating the simple chant setting of the text, verse by verse, with either an SATB chorus or, in this case, organ). There are many well-known vocal alternatim settings with the solo plainsong alternating with SATB verses. Today, the plainsong verses were sung in English by four men from the Northampton Bach Choir. Each organ verset of course reflects the particular words – e.g. 'And my spirit hath rejoiced in God my saviour' is marked *Andante con moto* and 'For he that is mighty hath magnified me and holy is his Name' is *Maestoso*; and then, to complement the many toccata-like moments throughout the rest of the programme, we get our moment of fugue in 'He hath scattered the proud in the imagination of their hearts', *Allegro con moto*.

As ever, a thoughtful and thought-provoking programme – thank you Lee!

Helen Murphy

BEST OF BACH

LEE DUNLEAVY
ST MARY'S, WELLINGBOROUGH



As if Lee's spectacular *Toccatas & Fugue* recital wasn't enough, he was back at the console of St Mary's lovely Hill a month later on 18th September for the final St Mary's recital of the season. His all-Bach recital featured two of the boldest, grandest and most significant works written for organ - the Toccata and Fugue in D minor, and the St Anne Prelude and Fugue in Eb major.

Alongside these works were four arrangements for organ solo of a number of Bach's popular instrumental and vocal works, *Air on the G string*, from BWV 1068, *Jesu, joy of man's desiring* from BWV 147, the Ciaccona from Partita No. 2 in D minor, BWV 1004. and *Sheep may safely graze*, BWV 208.

Lee is to be congratulated for the delightful series promoted by Concerts at St Mary's, bringing outstanding classical music back to Wellingborough after so many months of lockdown. We really look forward to future recitals. Do keep an eye on [Concerts at St Mary's | Facebook](#) for details.

ORGAN FIREWORKS!

ORGAN FIREWORKS!

JONATHAN KINGSTON
CASTLE ASHBY

NDOA's President-Elect, **Jonathan Kingston**, brought fire and light to the Nicholson of St Mary Magdalene, Castle Ashby, in a delightful Sunday afternoon concert on 22nd August which was greatly enjoyed by everyone present.

Jonathan's programme began with the eponymous *Royal Fireworks Suite* by Handel, taking us through the *Overture*, *La Rejouissance*, *La Paix* and *Bouree*, before ending with the *Minuet Finale*. In a change of mood, we heard the exquisite *Sicilienne* by Maria von Paradis, before dancing with Buxtehude's *Prelude*, *Fugue* and *Chaconne* demonstrating Jonathan's pedal technique in the famous pedal solo of the *Prelude*.

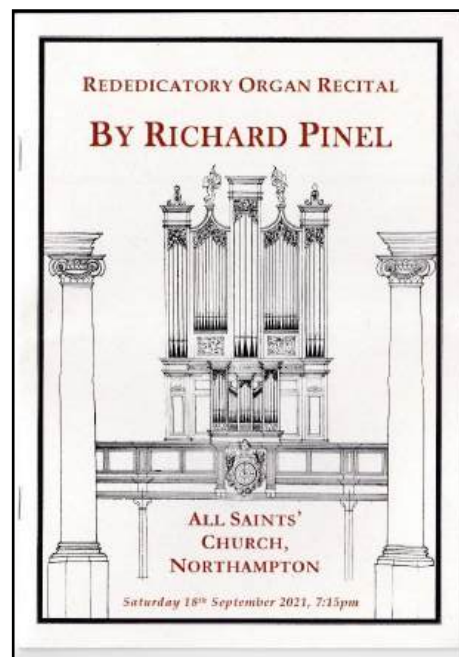
Percy Grander's *Handel in the Strand* preceded a fabulous transcription of Elgar's *Imperial March*, in which Jonathan somehow managed to master the changes in expression demanded of the organist in spite of the Nicholson's original lever swell. David Burchell's *Love Unknown* and Noel Rawsthorne's beautiful *Aria* followed, before Henri Mulet's *Carillon Sortie* brought proceedings to a close before a most appreciative audience. Come back soon, Jonathan!

ALL SAINTS' NORTHAMPTON THE GALLERY ORGAN

REDEDICATORY RECITAL
RICHARD PINEL

Readers will remember that our member, Laurence Caldecote wrote in issue 1/2021 about the commencement of the restoration of the West Gallery Organ at All Saints', Northampton, by William Drake.

Thanks to the generosity of the Bernard Sunley Foundation, the restoration is now complete, and the organ is better than new. On 17th September, the completion of the project was marked with a Mass celebrated by the Bishop of Richborough, with guest preacher the Revd Daniel Wyman, a former organ scholar recently ordained priest in the diocese of Southwark. The organs were played by Jem Lowther, DoM, and Laurence Caldecote, Assistant Organist.



On the following day, the church celebrated with a spectacular recital by Richard Pinel, former chorister and organ scholar of All Saints', now Director of Music at Jesus College, Cambridge. Richard explained that his programme began with two pieces which he had learnt on the Gallery Organ as a student - Bach's *Fantasia and Fugue in G minor, BWV 542*, and the *Finale* from *Vierne's 1er Symphonie*. He explained that the organ was able to handle both the North German baroque repertoire and its contemporary French counterparts, as demonstrated by the De Grigny *Ave Maris Stella*. Robert Schumann's *Canon in B Major*, Andrew Carter's *Passacaglia and Fugue* (composed in honour of Dr Francis Jackson), and *Wohl dem, der in Gottes Fucht steht*, composed by former All Saints' DoM Simon Johnson completed the recital.

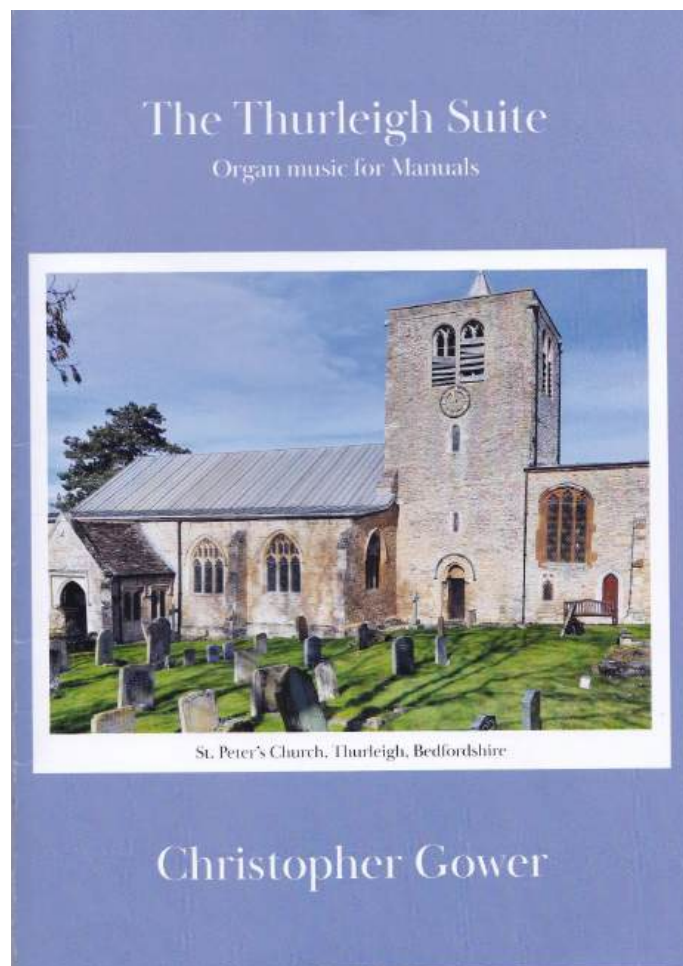
Jem Lowther, DoM, spoke eloquently of the work carried out by William Drake to such great effect, and the Rector, Fr Oliver Coss paid tribute to the dedication of Jem and the whole team involved in the restoration. Richard's exquisite musicianship meant that the results spoke for themselves, and members will surely want to hear the organ as soon as possible.

THE THURLEIGH SUITE UP AND RUNNING!

HELEN MURPHY

Further to the notice that appeared in the August Newsletter Extra, I'm happy to report that on a lovely sunny Sunday afternoon, I made it to the depths of Bedfordshire to Thurleigh itself for the launch of this modest volume. Actually, 'modest' is selling itself short as it presents a wide variety of sounds and styles, showing how much can be achieved on a small 'village' organ. It was written for Paul Edwards by Christopher Gower (one of our Honorary members and Paul's former teacher) for the little organ at St Peter's Church, Thurleigh (Nicholson 1837, rebuilt Robert Shaftoe 1971) – with its single manual and one-octave pedal board – but, as yesterday's concert proved, it is capable of quite a range of sounds belying its small size.

Bourdon Bass	16
Open Diapason	8
Stopped Diapason Bass	8
Stopped Diapason Treble	8
Dulciana	8
Principal	4
Fifteenth	2



To kick off, members of the group *Cantamus* sang the hymn 'When Jesus walked upon this earth' to the tune THURLEIGH (written by Paul in 1981 and published in *Hymns for Today's Church* (1982), with the unique metre of 8.4.8.8.5.9 – gosh!). Sadly, I can't find these words in any of my hymnals at home, but despite its possible metric problems, it didn't sound at all difficult and simply flowed well.

The Thurleigh Suite followed – comprising ten shortish voluntaries in a variety of styles suitable for small organs, as the programme notes describe:

1. *INTRADA* (a confident processional in 5/4 time, with a gentle middle section);
2. *SARABANDE* (a wistful meditation with some lovely 'sequences', and again a contrasting middle section in C);
3. *LAMENT* (a solemn but ardent piece in C Minor, using an ostinato of adjacent alternating crochets, perhaps portraying a trudge through life's tougher times);
4. *GAVOTTE* (a light-hearted dance, with much use of syncopated rhythms);
5. *PRELUDE* (a reflective and gentle piece, with beautiful modal harmonies and an unexpected, lonely-sounding close);
6. *CHORALE WITH VARIATIONS* (a dignified hymn, followed by eight contrasted variations, including in the tonic major (5th), the agitated 6th and the majestic, dramatic finale);
7. *PASTORALE* (a typical 6/8 English country dance);
8. *SCHERZO* (lively, witty rhythms and spicy harmonies);
9. *MELODY WITH INTERLUDE* (the interlude is a stormy passage framed by a long cantabile tune in E flat);
10. *POSTLUDE* (returning to the D Major of the opening Intrada, this extrovert and joyous fanfare-like piece brings the Suite to a triumphant close).



As well as launching the *Suite*, Paul also played a selection of English and European music suitable to the instrument:

- Three Pieces in D* – Samuel Wesley (1786-1837)
- Praeludium in E flat* – Josef Seger (1716-1782)
- Impromptu in C minor* – Johan Ludwig Krebs (1713-1780)
- Fugue on B.A.C.H.* – Georg Andreas Sorge (1703-1778)
- Four Pieces for Mechanical Clock* – F J Haydn (1732-1809)
- Voluntary in B flat (2 movements)* - Maurice Greene (1696-1755)

But before this, *Cantamus* sang a selection of short motets, ranging from the early Mudd, Tye, Campian and Batten from the sixteenth and seventeenth centuries, though to Cuthbert Cronk and Noel Ponsoy from the nineteenth and twentieth.

As an epilogue, to mark the centenary of the birth of F D S Rawlins in July 1921 they sang his delightful setting of those wonderful, mystical, mediaeval words *I sing of a maiden*. Fred Rawlins for many years had been Head of Music at Bedford Modern School and Organist at St Paul's church, Bedford: a fitting tribute indeed and bringing the concert to a gentle conclusion, with the singers standing next to the organ at the back of the nave.

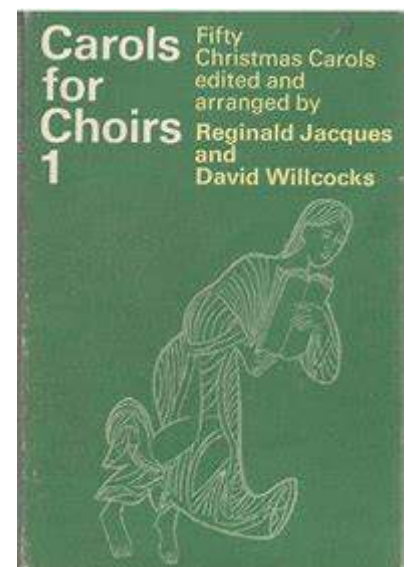
As I wrote in my original notice in *Newsletter Extra*, some copies of *The Thurleigh Suite* are available (at £10) and can be obtained from Paul Edwards (email: pce997@gmail.com) – and don't forget that he gave me a copy for the Association (which is currently in circulation). So, if you'd like to borrow it, please let me know.

CAROLS FOR CHRISTMAS

If you are beginning to plan your Christmas music, or carol services, I have a number of copies of *Carols for Choirs 1* (Book One – the green book) surplus to requirements. There are 11 hardback and 18 softback (linen) most of which originated from the choir music cupboard at the former Baptist Church in College Street, Northampton, where I was organist at the time of its closure in 2002.

Also one copy of the *Oxford Book of Carols* (hardback version).

Free to a good home! Please contact me on 07766 880227 if you are interested. *Mark Gibson*



LOOKING AHEAD - LOOKING FORWARD - 2021

LEE DUNLEAVY

So far, this year's Newsletter issues have featured commemorations of the significant anniversaries of Maurice Bevan, Robert Walker, Zsolt Gárdonyi, Igor Stravinsky, Sir Edward Bairstow, Marcel Dupré, Philip Marshall, and Jan Pieterszoon Sweelinck. In this final issue we feature Sir Malcolm Arnold, Craig Sellar Lang, and Camille Saint-Saëns.



Thursday 21st October 2021 would have been **Sir Malcolm Arnold's** 100th birthday. His name is at the head of the great three Northamptonshire composers – Sir Malcolm Arnold, William Alwyn, and Edmund Rubbra. His fifteen-minute *Concerto for Organ and Orchestra* (1954) is his only published work for organ. There is, however, a short work for organ solo, *Poco lento*, which features as part of his music for the 1957 television programme *Christmas Round the World*. On the programme it was performed by Sir William McKie, but it has never been made available for performance.

THIS CHRISTMAS NIGHT

Words by MARY WILSON MALCOLM ARNOLD

Allegretto

How sweet and clear, a - bove the sounds of war The
clam - 'rous bells are peal - ing their de - light!

His choral works suitable for church use are very uneven, including the rather episodic St Matthew's commission of 1950, *Laudate Dominum*, the setting of John Clare's *Song of Praise* (1956) for unison voices and piano. Perhaps the best way to commemorate his centenary would be to include either of his Christmas carols: *The Pilgrim Caravan* (1959, published by OUP), which exists in versions for unaccompanied SATB choir or unison

voices and piano/organ, or *This Christmas Night* (ca. 1967, published by Faber) for unaccompanied SATB choir. Both are worthwhile – the former sturdy and vigorous, the latter gentle, both are straightforward. *Song of Praise* and *The Pilgrim Caravan* have both been recorded by the Northampton Bach Choir on recent CDs (see their website for more information).

THE PILGRIM CARAVAN
(A Christmas Hymn)

CHRISTOPHER HASSALL MALCOLM ARNOLD

Moderato ma con moto

1. On Jor-dan stream the
2. In-spired by hope of

guid - ing light From bank to bank re - flect - ed lay. That bridge of gold we -
sa - cred love Thro' swamp and snow we jour - neyed on; And soon our star was -

Arnold was very wary – putting it politely – of transcriptions of his works for other instrumentations, and efforts to publish transcriptions for solo organ of his popular works have been resisted, but I (and others) continue to push for some movement in this centenary year!

Celebrating Malcolm Arnold's music will prove very difficult for the choir director or organist, but **Craig Sellar Lang** is a totally different affair. 24th November will mark the fiftieth anniversary of his death in 1971, and the Feast of Christ the King on 21st November would be the ideal day to pull out his *Tuba Tune* (assuming you have a suitable reed!). Widely known as C. S. Lang (though known as Robin to his friends), he was a pupil of Walter Parratt and Charles Villiers Stanford. He was Director of Music at Christ's Hospital (school) in Horsham, where his pupils included the late Revd. Canon Paul Rose (President of NDOA 2002-3 and 2011-12) and the late Revd. Canon C. Hilary Davidson (President of NDOA 1998-99 and 2010-11).

He was a prolific composer, with a large number of both published and unpublished works. Gems include his piano work *A Miniature Forty-Eight*, modelled on Bach's example – but considerably easier, his stunning and virtuosic *Introduction and Passacaglia in A minor* for organ solo, an inspired string of strictly canonic works, including the two-part anthems *Let all the world in every corner sing* and the *Evening Service in C*, and the ever-popular Epiphany (though could be included in a Christmas carol service) work *Tres Magi de Gentibus* (Eastern Monarchs, Sages three).

If you have an SATB choir at your disposal, and regularly sing Choral Evensong, I urge you to consider his *Evening Service in F* (published by William Elkin Music Services), which is modelled on Stanford in G, with a soprano solo threading through the Magnificat, and bass solo threading through the Nunc Dimittis. It is superb.

Our final anniversary is **Camille Saint-Saëns**, who died on 16th December in 1921. He was organist at La Madeleine from the age of twenty-three, following studies with François Benoist, whose other organ pupils included Bizet, Franck, and Lefébure-Wély. Liszt hailed him as the greatest organist of his day. He wrote a large amount of both choral and organ music, so whilst it may be tempting there is no need to resort to one of the many lousy solo organ versions of the *Finale* from his 'Organ' *Symphony No. 3*. (Emile Bernhard's solo organ version of the *Adagio* is much more successful in any case!).



For SATB choirs, Carus Verlag publish crystal clear versions of his beautiful and simple E flat major *Ave verum Corpus* (which may be sung with or without accompaniment) and the equally straightforward F major *Ave Maria*. More significantly they publish Paul Horn's arrangement for solo voices, choir, and organ

Camille Saint-Saëns

Moderato

SOPRANO *p*
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

ALTO *p*
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

TENOR *p*
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

BASS *p*
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

Accompaniment of his 40-minute *Oratorio de Noël*. The full version of his work requires an accompaniment of string orchestra, harp, and organ. It is a superb work which is widely known on the continent and North America, but for some reason has never quite taken hold of the UK choral world.

His complete organ works run to just short of four hours' music in total (according to the boxed set on Arte Nova from Stefan Johannes Bleicher), and you have to sift a bit to get to the quality. Do take a look at Bernhard's solo organ arrangement of the famous *Adagio*, and there is a splendid *Carnival of the Animals* transcription by Ekaterina Melnikova (pub. Wayne Leupold) and another by Heinz-Peter Kortmann (pub. Dr J. Butz Musikverlag, Bonn). The *Fantaisie in E flat major* is the real masterpiece, but the *Elevation ou communion* of 1865 and the *Benediction nuptiale* of 1868 are both well worth putting into repertoire. For me, though, the *Sept Improvisations*, written between late 1916 and early 1917, are the real undiscovered treasures. He wrote them whilst recovering in bed from bronchitis, and they stray into very impressionistic territory – the final one of the set, in A minor, is the one to start with, but purchasing the set (£20 or so from Durand) will be a very wise investment.

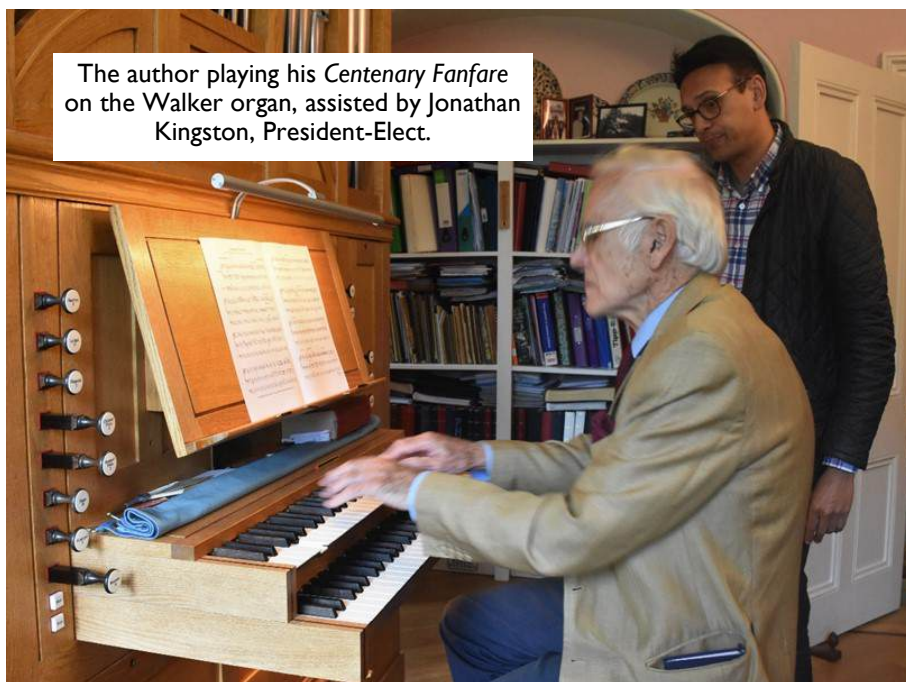
TWO ORGANS, A TALK AND A TEA THE AUGUST BANK HOLIDAY 'CRAWL' 2021

JOHN WILSON

In the summer of 2018, due to become President-Elect of the Association that November, I was seated one day at the organ, thinking of things we could do. Then a brilliant idea struck me, right out of the blue. I thought – we could go to Thorpe Underwood House, where my good friends Benedict and Katharine Cadbury have a pipe organ and where they welcome visitors for the Harrington Concerts series each year. They were very responsive to my suggestion, so a visit to Thorpe Underwood House and Harrington parish church was one of the first events to go into the programme for NDOA year 2019–20. However, as everyone knows, 'live' events in 2020 were very limited, at least after March (we did manage the visits to Kimbolton and to Corby before 'lockdown') and instead we had online Zoom events and meetings.

Richard Tapp, NDOA's current President, kindly agreed to allocate a slot for the deferred visit in the current year, and Benedict and Katharine were happy for a visit to Thorpe Underwood House and Harrington Parish Church to become the August Bank Holiday 'crawl'.

So that is what 13 members (including 3 'family' pairs) did on the afternoon of Monday 30th August. It was in fact the appropriate time to visit as the 2-manual Walker organ in Thorpe Underwood House was installed 25 years ago. A suitable celebration in the centenary year of the NDOA.



We all arrived promptly at the house and were warmly welcomed by Katharine and Benedict. Almost before we were through the door, members were trying out the organ, located in the front room, next to the hallway. It is a Walker 2-manual in the English style and was a pleasure to play.

Robert Tucker played the première of his *Centenary March*, dedicated to the NDOA, and Colin Ashworth played a Schumann Canon. He then played his *Centenary Fanfare* which was the winning entry for the adult category of the NDOA

Centenary Composition Competition. I then played my own version of an NDOA centenary fanfare, which is in lighter vein and is based on the letters NDOA (GDAA), the Happy Birthday song and the Old 100th tune.

Early in lockdown, in March 2020 I found myself writing a spoof version of *The Lost Chord*, the well-known poem by Adelaide Procter. It became *The Lost Cypher*, the story of a cheese in the organ's innards, and was published in *Organists' Review* and in the *NDOA Newsletter Extra*. I will gladly supply a copy on request to johnwilson@btopenworld.com. Adrian Self of Animus Music arranged Arthur Sullivan's music for organ for me to play and Benedict was keen to have the première at Thorpe Underwood House. So we did, with Jonathan Kingston playing the organ, Robin Palmer leading the singing, and a half-dozen stentorian organists joining in. Afterwards, Benedict explained that he was keen to have my spoof sung because the original, 'correct' version had been sung when the organ was installed 25 years ago!

After most of the organists in the party had 'had a go' on the Walker organ, we removed to Harrington Parish Church where a historic two-manual instrument awaited us. It has 11 speaking stops, dates back to 1887, with some materials from 1840, and combines features of a Holditch and a Bevington. Several of the party played short pieces on it and were impressed by its quality for such a vintage instrument. It is still used for services and a recent Harrington Concerts event was a 'cello and organ duo' which was very musically satisfying.

Benedict took the opportunity to tell us something of the work of the Northampton Village Churches Organ Project, of which he is the chair. It was founded in 2003 by James Parsons and is registered as a charity (no. 1101221) under the name Nene Valley Churches Organ Project. Its principal activities are stated as 'supporting fundraising initiatives and the awarding of grants to assist with the purchase, installation and refurbishment of pipe organs within the county of Northamptonshire'. Benedict emphasised that the NVCOP was not limited to Anglican churches and that his small team would be happy to consider any reasonable request for consultancy services.

Benedict also mentioned that the Harrington Concerts series [Home - Harrington Concerts](#) (information about which is sent to NDOA members) aims to raise funds for the church windows, and I was happy to present a cheque on behalf of the NDOA towards that project.

After a brief look at the 'vamping horn' which is on display in the church, we took cars or walked back to Thorpe Underwood House, where Katharine, with cake contributions from two of our party, provided us with a delicious tea. During and after tea, some of the organists surreptitiously had another play on the Walker organ, which could be heard pleasantly over the chat and teacups in the adjoining conservatory.

So, we didn't actually 'crawl' very far, but we did visit two organs and had a talk about the NVCOP, and also had a tea, which should perhaps become part of the tradition for the day. We had the premieres of my *Lost Cypher* song, Colin Ashworth's winning *Centenary Fanfare* (which it is hoped will be published in the forthcoming *Centenary Organ Book*, my version of a fanfare, and Robert Tucker's *Centenary March*. A good time was had by all, and my thanks to all involved in what was in effect the delayed last event of my NDOA presidency!

Footnote: There is an audio recording of us singing at https://drive.google.com/file/d/184GEoUir6AP4Oq526zGC3PsCso3FfgIE/view?usp=drive_web

<u>THORPE UNDERWOOD HOUSE</u>			
Musical Specification			
Specification of 2 Manual and Pedal Mechanical Action Organ			
Compass of Manuals	C1 - c 61	J.W. Walker & Sons Ltd	
Compass of Pedals	C1 - g 30	Forit Spring 1916	
Great Organ			
1. Open Diapason	Metal (Bass from No. 12)	8	49 pipes
2. Stopped Diapason	Wood	8	61
3. Principal	Metal	4	61
4. Twelfth	Metal	2 ² ₃	61
14. Tierce	Metal (17)	1 ² ₅	61 breaks at FFF#
5. Fifteenth	Metal	2	61
i. Swell to Great			
Positive Organ			
6. Stopped Flute	Wood	8	61 pipes
7. Chimney Flute	Metal	4	61
8. Flageolet	Metal	2	61
9. Larigot	Metal (19)	1 ¹ ₃	61 breaks at FFF#
10. Hautboy	Metal	8	61
Pedal Organ			
11. Bourdon	Wood	16	30 pipes
12. Wood Principal	Wood	8	30
13. Fagot	Metal	16	30
iii. Great to Pedal			
iv. Swell to Pedal			
Accessories			
Full Organ Pedal			749 pipes.
Swell Expression to Positive Organ (Balanced Pedal)			



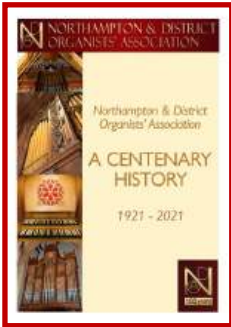
Philip Bricher playing the Harrington organ, watched by Colin Ashworth and Robert Tucker.

ASSOCIATION NOTES AND NEWS



David Flint CD - Viscount Organs Wales. Heartfelt thanks to Viscount Organs Wales for their very generous donation of £275 towards the David Morgan Education Fund which they gave in exchange for the CD collection of our late member David Flint. They will be passing the CDs on as complementary gifts to organ students.

Centenary Projects. Work continues on the *Centenary Organ Collection* and Centenary CD, but has inevitably been delayed by Covid-19 lockdowns. More details will be available on our website as soon as we have them.



NDOA: A Centenary History. The Association's history is a fascinating story of the amazing work of so many of our members over many years, and our centenary history booklet has now been published. Copies have been sent to members, and if for any reason you haven't received yours, please get in touch with Helen at secretary@northamptonorganists.org.uk. Further copies are available at only £5 plus p&p. A recording of Richard's Zoom talk on the preparation of the Centenary History is also available on request, giving the highlights - and lowlights, when things went wrong - of our foundation, development and our work over the past 100 years.

Olivier Latry. One of the delights of our centenary year has been the ability to share events with our friends in the Springfield Chapter of the American Guild of Organists, which covers our sister city of Northampton, Massachusetts in the USA. Like us, the Chapter celebrates a significant anniversary this year - its 75th. We were immensely privileged to be invited by Springfield friends to an exclusive Zoom presentation with Olivier Latry, Organiste Titulaire at Notre Dame de Paris, telling the story of the fire and the organ's restoration. We will bring you a detailed article on Olivier's presentation in the next issue of the *Newsletter* but in the meantime may we commend his new CD - *Liszt Inspirations*, available from all good record stores.



NDOA What's On. Do join us for our forthcoming NDOA events:

- ♦ **Reluctant Organists' Morning** on Saturday 16th October at 10am at St Leonard's, Hardwick with Tony Edwards and Jonathan Kingston. If you'd like to know more, or you know someone who might be interested in trying the organ do bring them along. Details from Helen at secretary@northamptonorganists.org.uk.
- ♦ **In Conversation with Martin and Jenny Setchell** on Saturday 23rd October at 8pm, by Zoom from New Zealand with the famed international concert organist, Martin Setchell, and author and photographer Jenny Setchell, whose fascinating books on organs and organists, and her exquisite organ photography are so well known. Joining details will be circulated.
- ♦ **Annual General Meeting** followed by Evensong, on Saturday 3rd November at 3pm at St Mary & St Giles, Stony Stratford. Do come along and hear about the Association's activities this year, and celebrate Jonathan Kingston's installation as President for 2021-22.

Saturday 16th October 2021
10am - 12noon

RELUCTANT ORGANISTS' MORNING
'Pianist to Pipes'

ST LEONARD, HARDWICK
NN9 5GL

Are you a pianist or someone with keyboard skills who would like to try the organ! Do you find yourself playing for occasional services because there is no-one else! Do you play the organ - but 'reluctantly'? Or just curious about the instrument?

Then come along to our 'Reluctant Organists' Morning' - find out more about the organ, get some tips, or just have a go. Experienced organists and tutors **Tony Edwards** and **Jonathan Kingston** will lead a very informal, friendly session from 10am to 12 noon on Saturday 16th October.

St Leonard's church, Hardwick, boasts a lovely two-manual Henry Jones organ dating from 1898. It was originally built for a side chapel in St. George's Chapel, Windsor; and acquired by the then-Rector (the Revd. Ambrose Richards) for the church in Hardwick. The organ is a two-manual and pedal tracker which is a delight to play and recently underwent a thorough restoration by Alan Goulding.

Do join us. Pre-booking is not essential, but it would be very helpful if you could let us know if you would like to come (or if you have any queries) by emailing Helen Murphy, our Secretary, at secretary@northamptonorganists.org.uk or call Helen on 01923 680955.

Find NDOA on Facebook, Twitter and at www.northamptonorganists.org.uk
Registered Charity no. 314179

NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION

NDOA Presidents. Several years ago, Barry Wadeson re-introduced the Association's practice of publishing annually the updated list of the Association's Presidents since inception, and we are pleased to continue this tradition by including the current list on the following page.

PRESIDENTS OF THE ASSOCIATION

1921 – 22	Mr. C. J. King	1974 – 75	Mr. S. Watts
1922 – 23	Mr. W. Handel Hall*	1975 – 76	Mr. G. S. Philcox*
1923 – 24	Mr. R. Richardson-Jones*	1976 – 77	Mr. M. Woodward*
1924 – 25	Mr. F. Haddon Bond	1977 – 78	Mr. M. Holland
1925 – 26	Mr. J. C. Dunlop	1978 – 79	Mr. J. Wearmouth
1926 – 27	Mr. S. Tomes	1979 – 80	Mr. L. Brown
1927 – 28	Mr. R. Bartle	1980 – 81	Mr. R. Davies*
1928 – 29	Mr. R. W. Palmer	1981 – 82	Mr. M. Whitehall
1929 – 30	Mr. J. Robinson	1982 – 83	Mr. A. K. J. Moodie
1930 – 31	Mr. E. A. Oliver	1983 – 84	Miss O. M. Tomalin*
1931 – 32	Mr. W. Crawley	1984 – 85	Mr. G. S. Philcox*
1932 – 33	Mr. W. Handel Hall*	1985 – 86	Mr. K. H. Tickell*
1933 – 34	Mr. R. Richardson-Jones*	1986 – 87	Mr. W. R. Gates*
1934 – 35	Miss L. M. Harris	1987 – 88	Mr. A. Shenton*
1935 – 36	Mr. A. J. Addis	1988 – 89	Mr. A. Shenton*
1936 – 37	Mr. B. Archer	1989 – 90	Mrs. J. Pearson*
1937 – 38	Mr. S. J. Loasby	1991 – 92	Mrs. J. Pearson*
1938 – 39	Rev. R. M. Tuke	1992 – 93	Mr. D. Barford*
1939 – 40	Mr. P. R. Pfaff	1993 – 94	Mr. D. Barford*
1943 – 44	Mr. R. Richardson-Jones*	1994 – 95	Mr. H. W. Wilson
1944 – 45	Mrs. S. Lievesley	1995 – 96	Mr. R. Davies*
1945 – 46	Mr. C. Davies	1996 – 97	Mr. M. Woodward*
1946 – 47	Mr. Gilberthorpe	1997 – 98	Mr. M. Latham
1947 – 48	Mr. H. T. Jewell	1998 – 99	Revd. Canon C. H. Davidson*
1948 – 49	Mr. F. J. Morley	1999 – 00	Mr. A. S. Tarry*
1949 – 50	Mr. W. J. Pain	2000 – 01	Revd. Canon G. Brockhouse
1950 – 51	Mr. R. C. Felce*	2001 – 02	Mr. R. D. Smith
1951 – 52	Miss P. E. Brown	2002 – 03	Revd. Canon P. Rose*
1952 – 53	Mr. B. G. Hall*	2003 – 04	Mr. F. Field
1953 – 54	Mr. W. R. Gates*	2004 – 05	Mr. D. Barford*
1954 – 55	Mr. H. Fussey*	2005 – 06	Mr. M. Woodward*
1955 – 56	Mr. R. S. Pauley	2006 – 07	Mr. W. R. Gates*
1956 – 57	Mr. C. J. Walker	2007 – 08	Mr. K. H. Tickell*
1957 – 58	Mr. R. C. Felce*	2008 – 09	Mr. J. Harris*
1958 – 59	Mr. B. G. Hall*	2009 – 10	Mr J. Harris*
1959 – 60	Mr. A. S. Tarry*	2010 – 11	Revd. Canon C. H. Davidson*
1960 – 61	Mr. R. A. Floyd	2011 – 12	Revd. Canon P. Rose*
1961 – 62	Mr. H. F. Brown	2012 – 13	Mr. S. Moore
1962 – 63	Mr. J. Bertalot	2013 - 14	Mr. L. Dunleavy*
1963 – 64	Miss B. W. Burman	2014 - 15	Mr. T. Edwards
1964 – 65	Mr. H. Fussey*	2015 - 16	Mr. L. Dunleavy*
1965 – 66	Mr. H. J. Nash	2016 - 17	Miss. S. Hart
1966 – 67	Mr. W. R. Gates*	2017 - 18	Mr. M. Gibson
1967 – 68	Mr. G. L. Mayo	2018 - 19	Mr. A.R. Cufaude
1968 – 69	Mr. M. B. Nicholas	2019 - 20	Mr. J. F. Wilson
1969 – 70	Mr. D. Barford*	2020 - 21	Canon R. F. Tapp (current)
1970 – 71	Mr. G. Care		
1971 – 72	Dr. P. Robertson		
1972 – 73	Mr. S. Holland		
1973 – 74	Miss O. M. Tomalin*		

* Denotes multiple terms of office