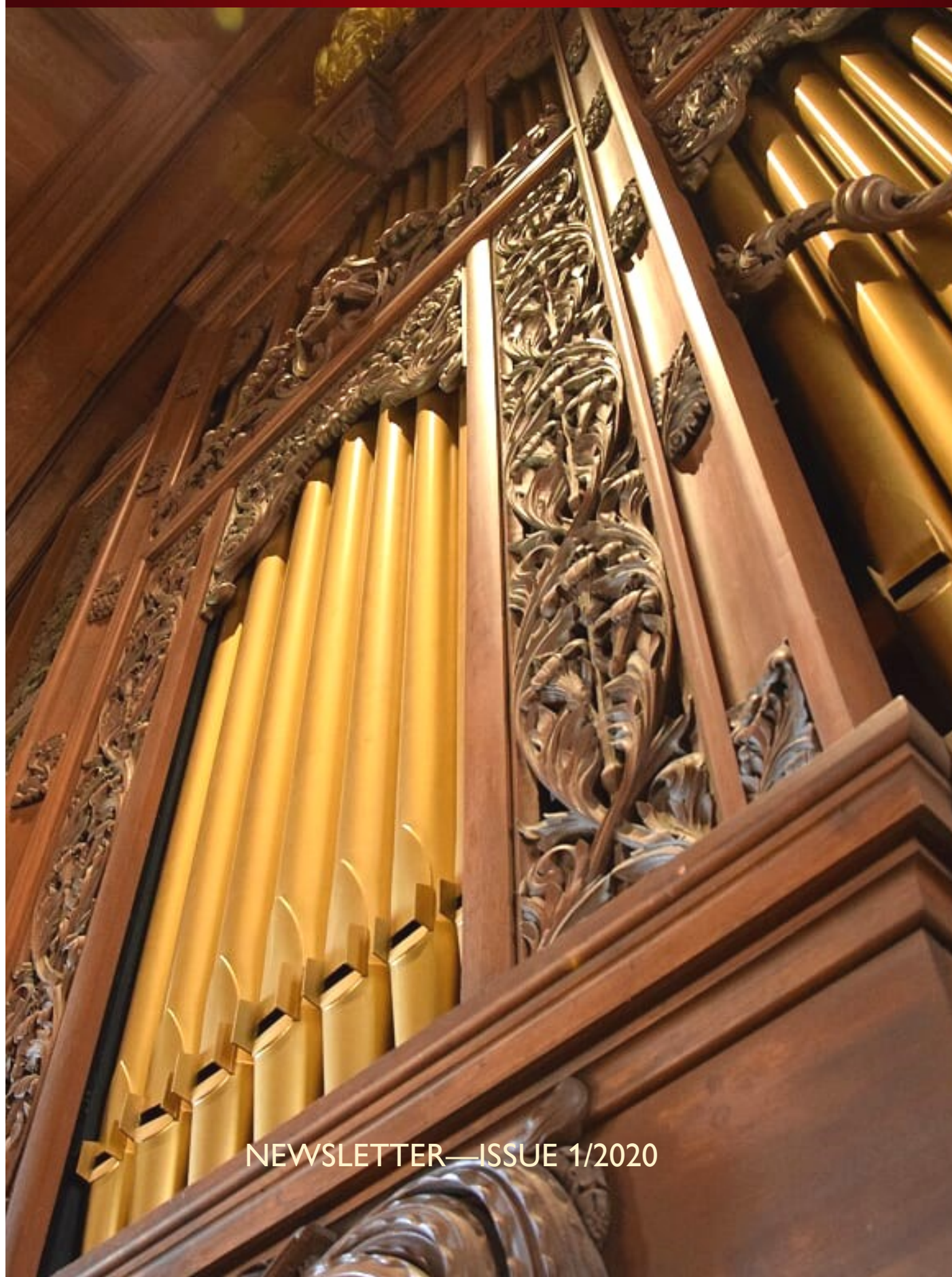


NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



NEWSLETTER—ISSUE 1/2020



FROM THE EDITOR

Welcome to the first edition of the Newsletter for 2020. Your Association continued apace with events during the Autumn, with the Annual Dinner, the visit to Stowe School and the AGM all being well supported.

I know that many members will also have been busy with events in their own churches. At Castle Ashby, we enjoyed a BBQ which gave parishioners a welcome chance to sample some of our activities—including a ‘try the organ’ session which was very well-received. Pictured *left* enjoying the day are Jane, whose husband is our Hon. Treasurer, Glyn; and Sue, a parishioner in the Benefice. Clearly Glyn and I are now surplus to requirements!

In this issue, our new President, John Wilson, writes of his fascinating and eclectic musical career, and our Past

President, Alan Cufaude, of the fabulous Rushworth & Dreaper at Stowe. We also profile two very different organs—the house organ of our late member Bernadette Rogers at Woodford Halse, which looks to have found a new home in Germany, and an Alfred. E. Davies instrument in Dar Es Salaam, Tanzania. Who knew that was there?

Our programme of events for 2020 can be found on the back page of the Newsletter, and we hope that as many members and friends as possible will join us. We welcome everyone with an interest in the organ—whether as an FRCO, a parish church musician, a student, a ‘reluctant’ who gives freely of their time and talent, or anyone who simply enjoys the majesty and mystique of the King of Instruments.

Finally, we have more details of the IAO Midlands Organ Day on Saturday 26th September, to be based at St. Matthew’s, Northampton, which will feature Simon Johnson from St Paul’s and Richard Pinel from Jesus College Cambridge. Simon and Richard will then go on to perform a very special recital during the evening to celebrate the 125th anniversary of the Walker at St. Matthew’s. Not to be missed!

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 - by 1st March for the next issue.

NORTHAMPTON AND DISTRICT ORGANISTS’ ASSOCIATION

Registered Charity no. 274679

ASSOCIATION CONTACTS

President—John Wilson

johnfwilson@btopenworld.com 01536 518941

Hon. Secretary—Helen Murphy

helen.e.murphy@outlook.com 01933 680955

Hon. Treasurer—Glyn Hughes

treasurer.ndoa@gmail.com 07505 798667

Newsletter Editor—Richard Tapp

editor.ndoa@gmail.com 01933 664896

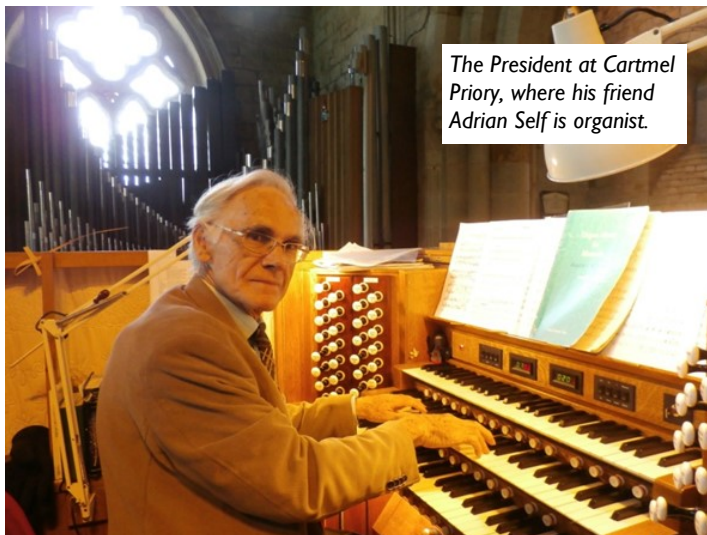
Cover: Detail of the case of the Stowe School Rushworth & Dreaper. Photo by kind permission of Alan Cufaude. Alan’s account of the Association’s visit to Stowe begins on p.5

PRESIDENT'S PROFILE

JOHN F. WILSON

One of the features of the Association Newsletter introduced by our enterprising Editor a year ago was a column by and about various members of the Association. It began with a profile of the then newly-elected President, Alan Cufaude, and it falls to me to continue what I hope will become a tradition by writing something about myself.

I was elected at the AGM at Abington parish church on 9th November, and my installation (or 'inauguration') was marked by a full Choral Evensong organised and conducted by Association member Tim Dolan, the Director of Music at the church. He was then also Music Director of the choir I sing with – Camerata Singers of Kettering, and I would like to thank Tim and the choir; also Association member Tony Edwards, who played the organ, including the difficult accompaniment to the Haydn 'Te Deum.'



Tim kindly offered to provide the venue and the music for the AGM as he knew I did not have a church of my own suitable for the occasion. My own church is the Christian Science Society on Abington Avenue, where we only have a keyboard. (We used to be First Church of Christ, Scientist, Northampton, with premises on the corner of East Park Parade and a good 2-manual pipe organ.) One advantage of having a keyboard is that it has a piano effect as well as an organ effect, so I can show my versatility by playing different music for different purposes. That suits me, as I started my keyboard playing as a pianist.

In fact, I can't really claim to be a 'proper' organist as I don't have any formal organ qualifications. I started playing the organ in Birmingham to be able to play at church services, and I have enjoyed playing for services and special occasions in churches of various denominations in many parts of the world ever since.

As a government legal adviser, then as a legislative drafter, I have lived in and visited many small Commonwealth countries over a period of more than 40 years. Since going to Solomon Islands in 1976 I have lived in the Pacific, the Caribbean and Hong Kong, and worked in British overseas territories in the Atlantic and the Indian Ocean. It has been a privilege to be able to maintain a 'work-life balance' by making music in most of those places, whether singing in a choir or playing for church services or accompanying musicals, or even playing cocktail music in a local restaurant!

In Hong Kong I played four demonstration lunch-time recitals on the newly-installed Rieger organ in the Cultural Centre. It was a 4-manual beast with huge chamade trumpets, and a computer sequencer with 144 settings! At my very first recital the Positive organ developed a cipher so I couldn't play on it and had to use the Solo ranks instead.

In the Falkland Islands I played for a service in the most southerly cathedral church in the world – and was given a certificate by the Dean to prove it. Many years ago in Montserrat I used to play on a 2-manual organ in Trinity Methodist Church in Plymouth, which is now under 40 feet of volcanic ash. In Grenada I regularly played on a Bevington in the Presbyterian church, which has since been destroyed by a hurricane. I have even had the pleasure of playing the organ in St Paul's Cathedral – but it was the one in St Helena, not London. That at least still exists, I believe. I have a fund of other reminiscences and will perhaps bring some of them out in the course of my Presidential year...

Alan Cufaude, my immediate predecessor as President, and before him Mark Gibson, both come from the non-conformist tradition (Castle Hill URC and Abington Avenue URC respectively) and I am glad to be maintaining that pattern for this year. In our county non-conformism has a strong tradition, and there are

some very fine organs in some of the non-conformist churches. But there are organ treasures to be found in so many of the parish churches of Northamptonshire and neighbouring counties, and I am glad to have been able to play for services on several of them – Sulgrave, St James, Mears Ashby, Wootton and others. The advantage of not having a special service for Christmas or Easter means I can be available to play for special services at churches that have them, and I am always glad to do that.

Not having an Anglican background means I have less experience in liturgical playing than organists brought up in that tradition, but it also means I have good experience of playing for hymns sung communally, which is a skill that not all young organists are taught. Christian Science churches do not have choirs, but they do have a very fine Hymnal, with the full music, which means that congregations are able to sing in harmony. I enjoy trying out variant harmonies for the final verse, or adding descants, and playing voluntaries on hymn tunes. I have in fact written a series of Hymn Tune Interludes which are essentially ‘doodles’ on well-loved hymn tunes. I am glad that the theme of the Midlands Organ Day which we will be hosting on 26th September 2020 at St Matthew’s, Northampton, will be Liturgical Playing. It will be interesting to hear Simon Johnson and Richard Pinel speak about hymn accompaniment.

Another feature of Christian Science church services is the singing of a sacred solo, instead of a choral anthem. I have over the years written several solos which I call *Sermons in Song*. Some of them I have adapted as anthems, which have been sung in various places, including by the RSCM local choir at the Association Composer’s Day in Brixworth a few years ago. My more secular *Variations on a Minuet* were played by Ivan Linford at the Composer’s Day in All Saints’ two years ago.

Because I find composing music for church use so interesting, I am keen in the course of my Presidential year to encourage members to write and perform their own compositions. This, along with improvisation, will be the focus of the Members’ Recital at Kimbolton Parish Church on 15th February, hosted by Robert Tucker. And because I began playing the organ as a pianist, I am keen to encourage ‘reluctant organists’ to realise that there is a lot of repertoire available without pedals, and that even ‘proper’ organ music can be judiciously edited to provide a simplified pedal part. This will be the focus of the final event in my Presidential year, in October at Hardwick Parish Church, hosted by Tony Edwards.

Other events in 2020 that I hope members of the Association will particularly support are:

- a visit in March to Corby hosted by two of our members who live and play the organ there (and who both have organs at home);
- the Young Organists’ Day in May in Stony Stratford, jointly organised with the RSCM;
- a visit in June to Southwell Minster, hosted by Paul Provost, the Rector Chori;
- a visit in July to Benedict Cadbury’s home at Thorpe Underwood to play on the Walker organ and to hear about the Northampton Villages Church Organ Trust.

Everyone will also be welcome to my house in Kettering on the August Bank Holiday for a garden party and games, to raise money for a ‘good cause’ (yet to be decided.) I hope members and their friends will wish to support these events and I thank in advance all those who have offered to host them and others who will be doing so many jobs behind the scenes during 2020.

I end by mentioning that 2021 will be the Centenary Year of the Association, and I am sure my successor and the then-committee will be giving thought to some special projects. My own suggestion is a project to find out what organs and what organists we have in the county, not only in the parish churches but in other churches. This would partly be to discover more ‘hidden gems’ that members might like to play, but also to find out where there might be organist positions available for young organists, of whom we now have several. It could also lead to an increase in the membership of the Association if we can encourage organists to join. Because the NDOA is worth belonging to; and I am privileged to be serving as its President in 2020.



The President at the temporary organ in the Queen’s Chapel, St James’ Palace..

STOWE SCHOOL CHAPEL

ALAN CUFAUDE



Nine members and friends enjoyed a very interesting visit to Stowe School Chapel on the morning of Saturday 19th October. We sailed through security, unlike our experience on Bank Holiday Monday when confusion over the arrangements resulted in us being turned away. However the result was that we enjoyed a longer visit, ably hosted by NDOA member Jonathan

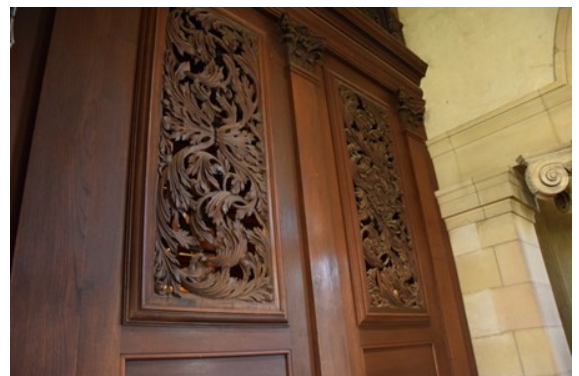
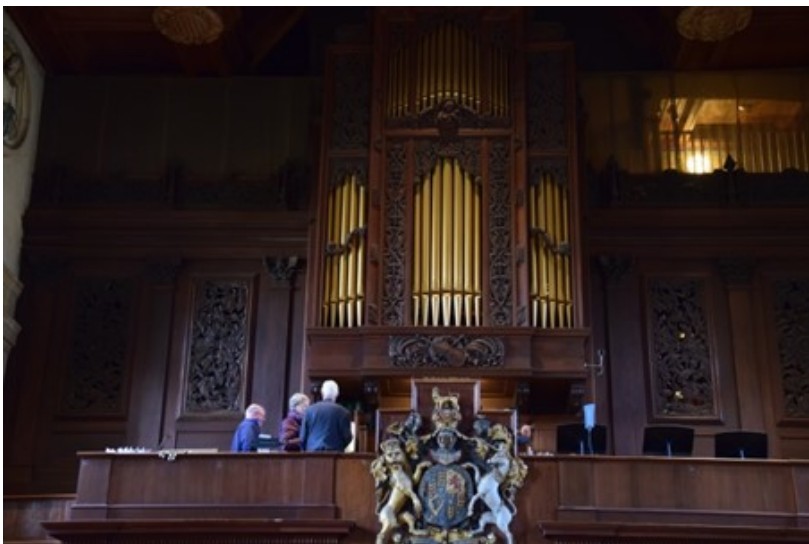
Kingston. Jonathan was School Organist at Stowe in his early career, and following the departure of the previous incumbent with whom my Bank Holiday arrangements failed, Jonathan has taken on the role of Organ Advisor to the School.

The Chapel itself was constructed in 1928 on the site of the former Temple of Bacchus, which was bad news for wine drinkers, but excellent news for organists. Organists who are wine drinkers have a dilemma. The pillars of the Chapel shown in the inset photo (*right*) were taken from the Palace of Concord and Victory. The construction of a Chapel of such size was quite visionary at the time since it seats 800 people and the school's initial intake was just 100 pupils.



One year later, 1929 saw the completion of the then three-manual Rushworth & Dreaper organ divided between an impressive main case at the west end gallery and a much smaller nave case, which can be played either from the main west end console or from a two-manual console located at the right-hand side of the east end. The nave section was always part of the original R&D scheme.

The magnificent case shown below houses the Great flues, Swell, Choir and Great Reeds in that order. The pipes speak through elaborately carved teak panels (*below, right*). In 1961 Alfred E. Davies & Son rebuilt the instrument and added the fourth manual, paid for by Sir Aynsley Bridgland CBE, as an inscription over the console testifies. Davies added the Great Quint Mixture, Choir Oboe and mutations, and Pedal extensions. Six stops on the Pedal division speak from one rank! The stops and jambs are from Alfred E. Davies & Son.



Notwithstanding this rebuild the instrument still speaks with the Rushworth & Dreaper voice. Past President Mark Gibson was organist at the former College Street Baptist Church, where just 7 years before Stowe in 1922 Rushworth & Dreaper installed a fine three-manual instrument. The pipemaker(s) and other craftsmen could well have been the same individuals. Mark could not be with us on Saturday 19th but it would be interesting, particularly for Mark, to compare the sounds of the Stowe and College Street instruments.



Jonathan Kingston related for us a very amusing anecdote. Apparently when the organ was still in the care of R&D, the son of David Gatehouse, the then Music Director of Stowe School, was something of an electronics wizard, and rigged up a magic box to the electronics of the instrument which played Mozart's Fantasia in F minor in mechanical organ fashion. Far from being impressed by this feat, Alistair Rushworth was horrified and retorted that this voided the warranty on the organ!



Cousans Organs looked after the instrument from 2002 and in the School summer holidays of 2003 the instrument was cleaned, and some remedial re-leathering and light work/repair to the console carried out.

Jonathan, who was then Chapel Organist, recalls being quite alarmed by the array of pipes laid out on the Chapel floor in the picture left, and anxious that they should all be restored to their proper places before the start of next term.

I was particularly impressed with how well blended is the ensemble of the organ, making for smooth crescendos. The Tuba Mirabilis, being under 15 inches of wind pressure speaks out against a full Swell and Great coupled, especially when used with the Trumpet on the Choir. Our Newsletter Editor used these stops to advantage when playing David Johnson's *Trumpet Tune in D major*.

The R&D weights can still be seen on top of the bellows. Another interesting fact is that the main organ and the nave organ, probably some 50 feet away, are served by the same blower located in a room beneath the Chapel floor. That must be a mighty blower!



Roger Skoyles achieved a bright Baroque sound when playing J.S. Bach's Prelude and Fugue in A major by using the 15th on the Swell, which was formerly part of a Swell Mixture. Robert Tucker played for us *Prelude on the Hymn Tune St. Mary's* by Charles Wood, using a delightful solo combination of Orchestral Flute 8', Flute Bouche Harmonique 4', and Tierce I 3/5 on the Choir. The Orchestral Oboe on the Choir was ideal for the Herbert Howells *Siciliano for a High Ceremony* which I attempted.



Harrison & Harrison have been maintaining the organ for the last six or seven years. Jonathan hopes that the 100th anniversary of the organ in 2029 will be marked by a full rebuild (for which Harrison & Harrison have already quoted) and which would include the facility to play the main organ from a console in the present nave console position. Jonathan rounded off the day's visit by treating us to a scintillating performance of Bœllmann's Toccata from his *Suite Gothique*.

Our sincere thanks are due to Dr. Anthony Wallersteiner, the Headmaster of Stowe School, and Jonathan Kingston for making this visit possible, which more than compensated for the misadventure we experienced on Bank Holiday Monday.

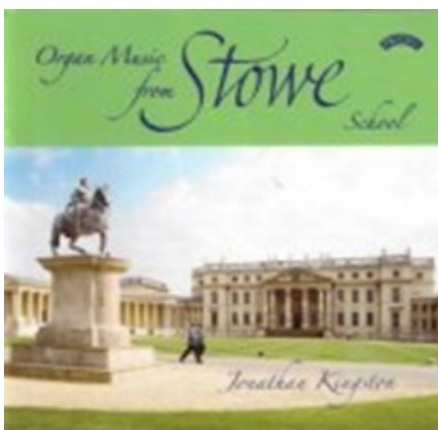
It is my hope that we can maintain a continuing association with the school and members' interest in this fascinating organ, which is a great asset to the school and well worth investing in to ensure its future usability.

ABRIDGED DEPARTMENT AND STOP LIST

Pedal	Double Open Diapason	32
	Open Wood	16
	Geigen	16
	Bourdon	16
	Contra Dulciana	16
	Bass Quint	10 2/3
	Octave Wood	8
	Bass Flute	8
	Quint	5 1/3
	Choral Bass	4
	Flute	4
	Octave Flute	2
	Mixture	III
	Trombone	16
	Double Trombone	16
	Posaune	8
	Trumpet	8
	Clarion	8
Nave Pedal	Bourdon	16
	Bass Flute	8
Choir	Contra Dulciana	16
	Orchestral Flute	8
	Viole	8
	Dulciana	8
	Unda Maris	8
	Fugara	4
	Flute Bouchee Harmonique	4
	Nazard	2 2/3
	Zauber Piccolo	2
	Tierce	1 3/5
	Larigot	1 1/3
	Clarinet	8
	Orchestral Oboe	8
	Trumpet	8
Great	Clarion	4
	Tuba Mirabilis	8
	Tuba Clarion	4
	Contra Geigen	16
	Open Diapason I	8
	Open Diapason II	8
	Stopped Diapason	8
	Claribel Flute	8
	Principal	4
	Melodia	4
	Twelfth	2 2/3
	Fifteenth	2
	Quint Mixture	IV
	Trumpet	8
	Clarion	4
Swell	Violin Diapason	8
	Cor de Nuit	8
	Aeoline	8
	Vox Angelica	8
	Gemshorn	4
	Fifteenth	2
	Harmonics	III 17.19.22
	Oboe	8
	Double Trumpet	16
	Trumpet	8
	Clarion	4
Solo	Orchestral Oboe	8
	Tuba	8
	Tuba Clarion	4

Nave on Great adds Bourdon 16, Open Diapason 8, Stopped Diapason 8, Principal 4, Octave Flute 4, Super Octave 2 and Mixture II.

Nave on Solo adds Bourdon 16, Open Diapason 8, Stopped Diapason 8, Principal 4, Octave Flute 4, Super Octave 2 and Mixture I



Organ Music from Stowe School. Jonathan has released a CD of an eclectic mix of pieces recorded in 2003 when he was Chapel Organist entitled *Organ*

Music from Stowe School on the Priory Record label, and which is still available online directly from Priory Records at www.prioryrecords.co.uk.

MIDLANDS ORGAN DAY 2020—SATURDAY 26th SEPTEMBER 2020

The Association will host the IAO's Midlands Organ Day 2020 on Saturday 26th September 2020. The day will be centred around St. Matthew's, Northampton, but will include the opportunity to play and hear other instruments, including All Saints', NTCG (former College Street Baptist), and St. Gregory's. The theme for the day will be Liturgical Playing, and will be based on morning and afternoon Masterclasses in a style and format you will not have seen before, with opportunities for attending student organists and singers to participate.

The Masterclasses will be led by Simon Johnson, Organist and Assistant Director of Music of St. Paul's Cathedral, and Richard Pinel, Fellow and Director of Music, Jesus College Cambridge, and Director of the Edington Festival of Music within the Liturgy. NDOA member Callum Alger, Organ Scholar at Westminster Cathedral will also give a short morning recital to demonstrate the J.W. Walker & Sons organ at St Matthews, which celebrates its 125th birthday in 2020. There will also be an evening celebrity recital given jointly by Simon Johnson and Richard Pinel, at St. Matthew's to mark the occasion.

The event will be sponsored by Church Organ World and by Harrison & Harrison. Harrisons extensively restored the St. Matthew's Walker in the mid-2000s, whilst Church Organ World will have a presence at St. Matthew's with digital organs to hear and play, and organ music, CDs and DVDs to browse and to purchase. As you develop your diaries for 2020 please include this as an event not to be missed.

NDOA 100—A CENTENARY CELEBRATION:WE NEED YOUR MEMORIES

As our new President, John Wilson, mentions in his Presidential Profile, the Association will celebrate its centenary next year. Your committee will be working on events to celebrate this achievement throughout the year, and more details will be published in due course. The Newsletter would also like to mark the occasion by publishing a special, expanded, edition detailing the history and achievements of the Association, and marking the work of those of our members who have given their service to the Association and the cause of organs, organ music and musicianship.

The Editor would be very grateful for your memories, reminiscences and anecdotes of members and former members, events past and present, and Northamptonshire organs. Also any photographs or memorabilia you may have which would record the history of the Association, and help to bring it alive for future generations as we enter our second century would be ideal. All contributions will be most welcome—do please send them to the Editor at editor.ndoa@gmail.com, or telephone him at 01933 664896 if you would rather arrange to speak about them.

ORGAN MANUAL LAUNCHED



The Organ Manual



Readers may recall that in Issue 2/2019 we reported on the excellent work done by Anna Hallett, a teenage organist from Wiltshire, on the issues which could restrict the attraction of new members to the organ world. In her report *Inspiring Organists for the Future*, Anna identified that there was no single source of information for organists, would-be organists and those just interested in organs. As a result, she has compiled and launched an excellent social media platform consisting of a website, Facebook, Instagram and Twitter feeds under the brand of The Organ Manual. The website is at <https://theorganmanual.wordpress.com/>

Here can be found a wealth of information about the organ world, divided into information for interest, for players, for students and for vacancies, and including also feature blogs. The site is really wide-ranging, from sources of organ music, to events, to organ teachers and organ builders and links to the various organisations concerned from the IBO to the RSCM and the IAO. There is also a most helpful glossary to help to decode the various acronyms. There is something for everyone here, from those new to the organ world to those who have been involved for decades.

THE ORGAN AT FOLLY FARM HOUSE

Our member Bernadette Rogers, who passed away in May 2019, and who played the organ in a number of local churches, built a magnificent house organ in the barn of her home at Folly Farm House, Woodford Halse. The organ in its original form was built by William Hill and installed in St Margaret's, Ipswich, in 1871. It was comprehensively re-built and enlarged with a new action by J. J. Binns in 1907, at the same time being removed from its former organ chamber to the south transept.

By 1980, the pneumatic action was in need of urgent restoration, and the church decided to replace the organ with a new instrument. As a result, it was acquired by Bernadette, who subsequently installed it in a converted 17th-century barn at Folly Farm House in a revised form which retained all the Hill and Binns pipework, apart from a solo Trumpet and Great Dulciana. Two separate chests were provided to carry the 8' trumpet and 8' horn reeds, which were playable from either manual or the pedals of a new detached console as a solo department. The original Binns pneumatic stop machines were retained for the Great and Positive departments.

Bernadette's home needed to be sold following her death, and her family offered the instrument for sale, together with a substantial quantity of further pipework. At the time of writing, it is understood that the organ is to be purchased by a German organist, Thomas Adelburger, for installation in the church of St. Peter, Bürstadt, near Heidelberg. Thomas has previously re-located a number of organs from the UK to Germany whilst organ adviser to the Diocese of Mainz.





As can be seen from the photographs, the pipework still carries its original maker's labelling. It is particularly pleasing that it has been possible to relocate the organ. NDOA commends Bernadette's family for all their hard work in finding it a good home and looks forward to hearing that the instrument is installed in its new church.

Great Organ

1.	Principal (Binns)(was Sw Open Diapason)	8'
2.	Octave (Hill)(was Sw Principal)	4'
3.	Twelfth (Hill)(was Gt Twelfth)	2 1/3'
4.	Super Oct (Hill)(was Sw Flautina)	2'
5.	Mixture II (Binns)(2 ranks from Sw mix)	15/19
6.	Hohl Flute (Binns)(was Gt Hohl Flute)	8'
7.	Open Flute (Binns) (Gt Harmonic revoiced)	4'
8.	Duciana (Willis) (from Windsor PC, Berks)	8'
9.	Bourdon (Binns)	16'
10.	Oboe (Binns) (from Sw Oboe)	8'

Positive Organ

11.	Geigen Principal (Hill)	8'
12.	Stopped Diapason (Hill)(from Ch Gedact)	8'
13.	Open Flute (Hill)(from Ch Leiblich Flote	4'
14.	Piccolo (Binns)(from Ch Piccolo)	2'
15.	Salicional (Hill)(from Sw Vox Angelica)	8'
16.	Clarinet (Hill) from Ch Clarinet	8'

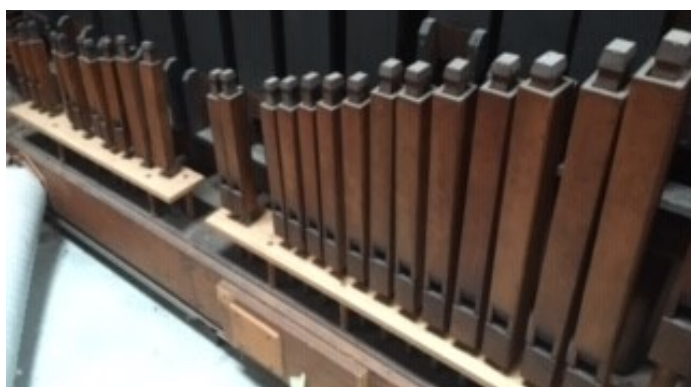
Solo Organ

17.	Trumpet (Willis)(from Windsor PC, Berks)	8'
18.	Horn (Binns)(from Sw Horn)	8'

Pedal

19.	Bourdon(Hill)(from Sw Bourdon)	16'
20.	Octave Flute (Hill)(ext from 19)	8'
21.	Super Octave (Hill)(ext from 19)	4'

Source: *The Organ at Folly Farm House*, by Bernadette Rogers.



A DAVIES TO DAR

Members may well recall that our former Editor, Barry Wadeson, ran an excellent series of articles a couple of years ago describing his apprenticeship at the well-known Northampton organ-builder, Alfred E. Davies & Son Ltd.

One of his articles brought an email recently from Nicholas Bliss who, in addition to being a qualified pilot and professional writer, is an organist based in Dar Es Salaam in Tanzania.



Nicholas reports that he has been finding out about the organs in Dar, and has come across an A.E. Davies instrument (*pictured overleaf*) in St. Joseph's Roman Catholic Cathedral in the city.

He notes that the instrument is in a very sad condition, with some of the pipework appearing to be of poor quality. However, the console is ornate, and the organ stands well on a gallery at west end of the Cathedral, which was consecrated in 1890 having been built by German missionaries.

Barry has kindly responded that he had no idea that Davies's had an organ in Dar es Salaam, and confirming that it wasn't built during his time there so must either pre-date or post-date his time with the company—he thought the former more likely.

Barry does recall references being made to a Davies organ in Lagos Cathedral, Nigeria, being built just before his time at the firm, although he was not sure whether in the Anglican or RC cathedral. He surmises that the Dar organ could, of course, have been second-hand from somewhere else, although Davies did not have a big overseas market. Barry remembers one organ being built for a church or chapel in Reykjavik, Iceland.



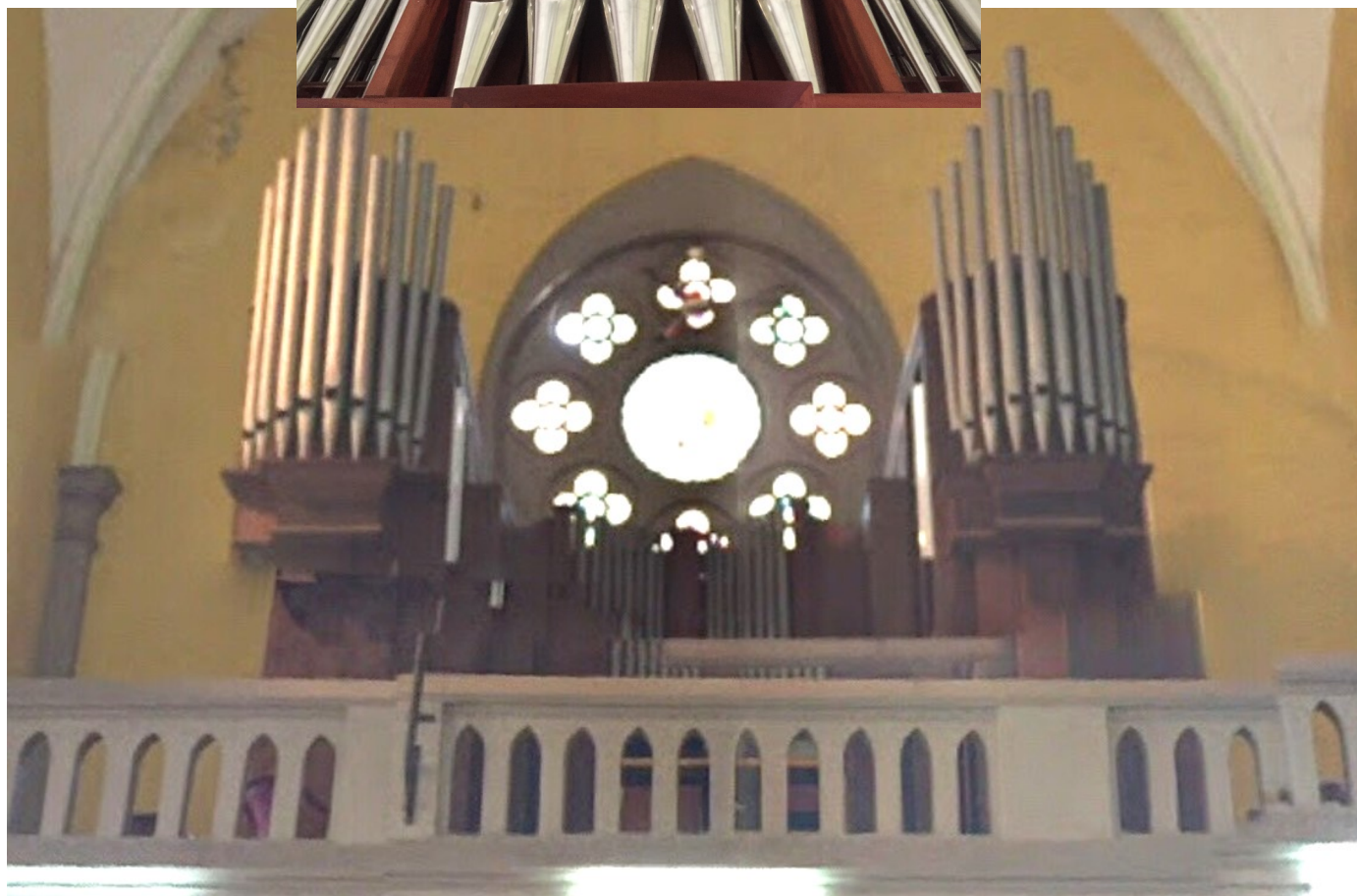
Barry notes that ‘for all its faults Davies’s turned out what I would call workhorse organs. Never very distinguished and not pretty to look at but many of them went on to have long lives with little maintenance needed over the years. It’s important to recognise that Davies’s were not the only firm turning out mediocre organs at that time. The organ building market was contracting at the time and it was something of a race to the bottom. Noel Mander of course maintained his reputation for quality over quantity until companies like Grant, Degens & Bradbeer, with whom Davies’s merged, and Ken Tickell began to build high quality organs in a traditional manner with tracker action where possible. I still have something of an affection for surviving Davies organs for all their limitations. As with all things you get what you pay for.’



Happily, Nicholas also reports that a new two-manual instrument (*inset*) was inaugurated in January 2018 in the



adjacent Lutheran cathedral. Built by Reiner Kammeleiter at the new vocational training school in Hai, at the foot of Mount Kilimanjaro, it gives new hope for the future of pipe organs in Dar.



MUSICAL ANNIVERSARIES 2020

Many members may like to include in their repertoire music paying tribute to organists and composers whose anniversaries fall in the year. Here is a selection of 2020 anniversaries. Unusually perhaps, some of those whose anniversary is celebrated this year did not leave extensive - or indeed any - organ repertoire yet remain closely associated with sacred music or the organ.

Johann Christop Frederic Bach – d. 26th January 1795. The fifth son of Johann Sebastian, he was taught by his father, and became successively harpsichordist and concertmaster at Bückeburg. He and his son Wilhelm Friedrich Ernst, music director to Frederick William II of Prussia, travelled to England in April 1778. An extensive repertoire survives, although virtually nothing written exclusively for the organ.

Béla Bartók – d. 26th September 1945. After Liszt, Bartók is arguably Hungary's most respected composer. Although he left no organ compositions, the *Suite for Organ* is a transcription in nine movements by Helmut Bornefeld which is musically faithful to Bartók's original work. The five-manual organ in the Béla Bartók National Concert Hall in Budapest is one of the largest concert hall organs in the world, inaugurated in May 2006 and built in a collaboration between the Hungarian builder Pécsi Orgonaépítő Manufaktúra and Mühleisen Orgelbau from Stuttgart.

Ludwig van Beethoven – baptised 17th December 1770. Beethoven wrote a single solo piece for organ—his *Fugue in D major* WoO31, which is one of his earliest surviving compositions. It has been suggested that the organ fugue was composed to meet the examination requirement for the position of second organist at Bonn in February 1784.

Gabriel Fauré – b. 12th May 1845. Trained as an organist and choirmaster at the Ecole Niedermeyer, Fauré was awarded the Croix de Guerre for his service in the Franco-Prussian war in 1870. He later held the post of choirmaster at Saint-Sulpice under Widor, and in due course organist at La Madeleine, as well as Director of the Paris Conservatoire. Whilst his *Requiem* remains perhaps his best-known work, many of his choral works remain to be performed on the organ, including his exquisite *Cantique de Jean Racine*.

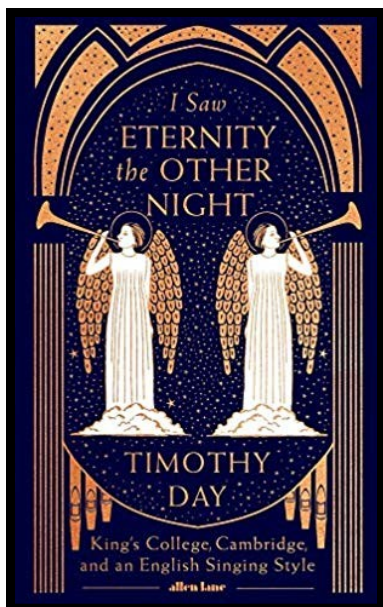
Henry Purcell – d. 21st November 1695. Organist of Westminster Abbey from 1679 until his death, Purcell was concurrently organist of the Chapel Royal from 1682. It is testament to its quality that much of his repertoire is still in use today, including the anthem *I was Glad*, his *Funeral Sentences and Music for the Funeral of Queen Mary*, *Come Ye Sons of Art* and *The Fairy-Queen*. He is buried in the north aisle of the Abbey adjacent to the organ, where his epitaph reads 'Here lyes Henry Purcell Esq., who left this life and is gone to that Blessed Place where only His harmony can be exceeded.'

Charles Tournemire – b. 22nd January 1870. Remembered principally for his organ music, in particular the 51 sets of (with one exception) five pieces for the liturgical year which comprise *L'Orgue Mystique*, Tournemire served for forty years as titulaire at Ste-Clotilde. He was latterly Professor of Chamber Music at the Paris Conservatoire, publishing a biography of Franck and recording five organ improvisations (later transcribed by Duruflé) in 1930.

Louis Vierne – b. 8th October 1870. Almost blind from birth, following studies at the Paris Conservatoire, Vierne served as assistant to Widor at Saint-Sulpice from 1892 before becoming titulaire at Notre-Dame de Paris in 1900, a post which he held until his death, at the console of Notre-Dame, at the end of a recital on 2nd June 1937. His extensive organ repertoire includes six symphonies, 24 *pieces en style libre* and his famous *Carillon de Westminster*.

The **J.W. Walker organ of St. Matthew's, Northampton** was inaugurated in 1895, a gift of the Phipps brewery family who also built the church. The occasion will be marked by the Celebrity Organ Recital to be given after the Midlands Organ Day 2020 on Saturday 26th September at 7pm by Simon Johnson, Organist of St Paul's Cathedral and Richard Pinel, Director of Music at Jesus College Cambridge.

FROM AN ORGANIST'S BOOKSHELF



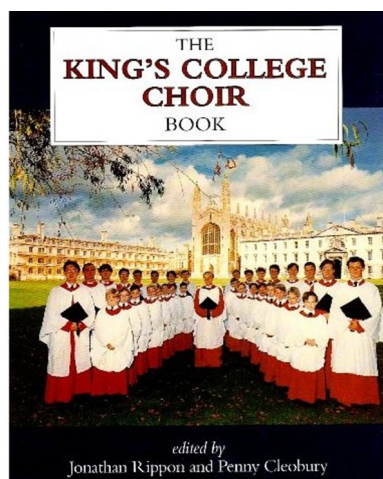
The sad news of the passing of Sir Stephen Cleobury (see Association Notes and News, p.15) led the editor to pull two contrasting – but complementary – works from the bookshelf.

I saw eternity the other night: Kings College Cambridge and an English Singing Style by Timothy Day (allen lane, London, 2018) takes as its title the opening line of Henry Vaughan's poem, *The World*. It is a detailed and scholarly exploration of the King's singing style, arguing that the assumption that it is a continuation of an English choral tradition inherited from the Middle Ages could hardly be further from the truth.

Rather, the author argues, the modern sound of the King's choir was brought about by intertwined revolutions that from 1928 saw the choir fully made up of choral scholars, and led successively by Boris Ord and David Willcocks, with its sound broadcast and recorded until it became the epitome of English choral singing.

Through a chronological review of key influences, Day looks at reform – through stimuli such as St Michael's College Tenbury Wells, Stainer at Oxford and St Paul's, and Walter Parratt at Windsor, the impact of Ord and Willcocks and the changes in style, practice and style since the 1960s, before thinking about 'the meaning of it all'. He concludes that 'because of Wordsworth and the Oxford Movement;

because of changing attitudes toward education and boyhood; because of a need for men and boys to display their particularly English kind of masculinity; because the sound had to be a Protestant one and not a Catholic one, and an Anglican one and not a non-conformist one; because of particular men's temperaments and powers of leadership; because of developments in technology; convictions about moral and social values and ways of living; because of the vast acoustics of one of Europe's great buildings. That's why they sang as they did.'



The Kings College Choir Book, edited by Jonathan Rippon and Penny Cleobury, (Cambridge, 1997) looks at the choir's activities throughout the year, featuring the work which went into the choir's events. It brings out the extraordinary level of preparation by choristers and organists alike which leads to the excellence of the King's sound.

It's a small world. I was standing on the platform at Bodmin Parkway station, quite a long way from home, when a chance remark about a bus service drew the attention of the man standing next to me. 'The X4,' he exclaimed, 'that goes to Peterborough!' 'I know,' I replied, 'I live up there.' And so it transpired that many years ago he had lived in Northamptonshire, and not only that – as we exchanged geographical reminiscences, it turned out that, as a boy, he had sung in the choir at St Matthew's in Northampton. 'I came over with Ron Gates from St James's,' he added. And, of course, that sparked off many memories of Ron; he had heard that Ron had died, but not until a while afterwards, so I promised to send him a copy of the NDOA newsletter in which all the tributes had been published.

I soon had a nice letter back, with more details of dates and places, in which he referred to Ron as 'Mr Gates' – which you would if you were a child at the time. Although he moved to Cornwall some years ago, he used to come up to Northampton quite regularly to see his mother before she moved to Devon, and during that time was fortunate to have met Ron a couple of times while he was at All Saints'. His name is Bernard Hefford – I wonder if anyone remembers him? It is indeed a small world! *Helen Murphy*

ORGAN MEDIA—WHAT'S OUT THERE NOW?

It's probably fair to say that the interest in the organ of most of our members began with the pipe organ—listening, perhaps page turning, playing—and even building instruments. We might also have heard or seen the organ on radio or TV. As well as church services which were once broadcast with rather more frequency than now, organ recitals were heard on BBC Radio 3—the Editor was recently given a tape of a 90 minute recital by Thomas Trotter dating back some 30 years. The BBC also produced some outstanding organ material, such as the *21st-Century Bach* series by John Scott Whiteley, which is still available on DVD from Amazon, amongst others.

There is, of course, a thriving industry recording excellent organ CDs and DVDs, with the Priory, Regent and Fugue State labels perhaps being at the forefront. But what if this doesn't satisfy our cravings for organ music? Well, one answer comes in the internet radio stations and podcasts now available through your computer, phone, tablet or streaming system. Just some of the current possibilities include:

Organlive.com. Broadcasting since 2003, organlive.com is a listener-supported internet audio station with a focus on music of the classical organ. It maintains a growing library of music that currently contains over 21,000 tracks. Its library features classical organ music performed on pipe, electronic, and combination instruments recorded all over the world. It can also be heard using an App, iTunes or Windows Media Player.

The Organ Experience and **Positively Baroque** are related sites to Organlive.com. The Organ Experience broadcasts sound blocks of up to 2 hours of related music, while Positively Baroque covers, well, wall-to-wall Baroque. Access both via Organlive.com.

Pipedreams®. A weekly podcast of the America Public Media Pipedreams® programme is available at pipedreams.publicradio.org, or in the UK sometimes more easily through yourclassical.org/programs/pipedreams. An archive of more than 30 years of programmes is available for listening.

OrganMagic is another 24/7 internet radio station, this time supported by ads, which can be heard via outpostradio.com/organmagic. Covering organ music from baroque to the 21st century, again it can be found on the App store, on Android or Windows Media Player.

Organroxx.com is an internet station based in Belgium, but which in addition to its broadcast media, has its own recording studio, label, an on-line shop for organ and organ-related media, as well as a management agency for organists.

Organ1stradio. Are you missing *The Organist Entertains* from Radio 2? If your interests encompass theatre, digital and keyboards, then the outstanding 60-minute podcasts available on organradio.com from the former BBC presenter Alan Ashton may be just the thing for you.

And, of course, if that isn't enough, there's always **YouTube**, which has a huge amount of organ music instantly available, including contributions from a some of our members. Our immediate Past President, Alan Cufau's own channel is well worth a look—those still celebrating Christmas as they read this will much enjoy Alan's seasonal performance of Bach's Chorale Prelude on *In Dulci Jubilo* BWV 729!

Authors wanted! Our 'The Organ that I Play' series is really popular. Could YOU write a piece for the Newsletter about the organ that you play? Please contact the Editor on editor.ndoa@gmail.com.

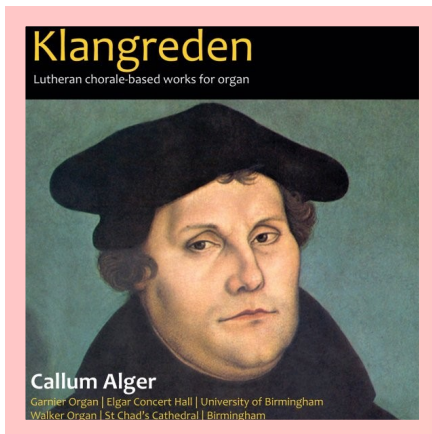
NDOA Membership. Not already a member—or not yet paid your subscription? NDOA annual membership remains excellent value at only £14 (£21 family membership or £7 student membership). Details from Helen Murphy, our Hon. Secretary—contact details on p.2 of this Newsletter.

ASSOCIATION NOTES AND NEWS

Members' CD Choice Afternoon. On Saturday, 11th January, our Past President Alan Cufade will most kindly host a members' CD choice afternoon at his home at 2, Frank Large Walk, Northampton NN5 4UP, to which all are most welcome. There will be an organ quiz and afternoon tea. It would be most helpful if members could notify Helen Murphy of their attendance to help with catering.

Members' Recital and Composers' Day. On Saturday, 15th February the Members' Recital and Composers' Day will be held at Kimbolton Parish Church, where we will most kindly be hosted by our member Robert Tucker. Everyone is welcome, whatever your playing standard. Do please let our new President, John Wilson, know if you are able to attend and play. The recital will commence at 2pm, with practice times allocated from 11am and a pub lunch arranged for around 1pm.

Sir Stephen Cleobury. It was with sadness that we learnt of the passing in November of Sir Stephen Cleobury, CBE, Director of Music at King's College, Cambridge. Stephen was organist and Head of Music at St. Matthew's Northampton from 1971-74, and concurrently Director of Music at Northampton Grammar School, and choirmaster of the Northampton Bach Choir.



Callum Alger—New CD. Our member Callum Alger, currently Organ Scholar at Westminster Cathedral, has issued a new CD—*Klangreden—Lutheran chorale works for organ*. Playing the Garnier organ in the Elgar Concert Hall at the University of Birmingham, and the Walker in St Chad's Cathedral, Birmingham, Callum performs 'speeches in sound' by Bruhns, J.S. Bach, Mendelssohn, Reinecke and Reger, including the Bruhns *Nun komm, der Heiden Heiland*, Bach's Trio Super *Herr Jesu Christ, dich zu uns wend* BWV655 and the Reinecke Organ Sonata in G minor, Op 284. Available from callumalger.co.uk at £11 incl. p+p. Outstanding listening!

NDOA AGM. The 95th AGM of the NDOA took place on Saturday, 16th November in the Church of Ss Peter and Paul, Abington, Northampton. Led by the President, Alan Cufade, members stood for a minute's silence in memory of our member Bernadette Rogers who had died during the year.

The Secretary, Helen Murphy, delivered her report (copies of which were available), referring to the variety of events that had taken place during the year and thanked members for their continued support of the David Morgan Education Fund. The new Treasurer, Glyn Hughes, delivered his report and presented the annual accounts, noting that subscriptions were now due and that a reminder notice would be sent out shortly. The President reported that the committee had agreed to make a presentation to the former Treasurer, Jonathan Harris, in recognition of his many years' service in that role – a copy of *The Cambridge Companion to the Organ*, which the Secretary would deliver by hand.

The President-Elect for 2019-2020 was nominated as Richard Tapp, and officers and committee members for the current year were elected. Alan Cufade circulated copies of his report to the AGM on the forthcoming Midlands Organ Day to be hosted by the NDOA on 26th September 2020 at St Matthew's Church, Northampton. The new President, John Wilson, was then installed, took the Chair and copies of the programme of events for the forthcoming year were distributed. After the conclusion of the official business, the Camerata Singers (with several NDOA members among them), conducted by Tim Dolan and accompanied by Tony Edwards, sang Evensong, after which refreshments were served.

NORTHAMPTON AND DISTRICT ORGANISTS' ASSOCIATION

PROGRAMME OF EVENTS FOR 2020

MEMBERS' CD CHOICE

Saturday 11th January 2.30pm

2, Frank Large Walk, St. Crispin's, Northampton NN5 4UP, the home of our Past President Alan Cufaude. Members are invited to bring along their favourite recordings on LP or CD. A large-screen television and surround system will be used so members may also bring their choices on Blu-ray disc or DVD. Maximum length 10 minutes. The afternoon will also include an Organ Quiz and afternoon tea.

MEMBERS' RECITAL AND COMPOSERS' DAY

Saturday 15th February

Kimbolton Parish Church - hosted by Robert Tucker. 11am practice; 1pm pub lunch; 2pm playing.

CORBY ORGAN CRAWL with lunch and tea

Saturday 14th March 11am—5pm

Hosted by Jonathan Mack and Roger Skoyles. Ss Peter & Andrew, Corby; St Michael's, Gt Oakley.

YOUNG ORGANISTS' DAY jointly with RSCM

Saturday 9th May 10am—1pm

St Mary & St Giles, Stony Stratford - hosted by Jonathan Kingston.

VISIT TO HALAM (house organ) **AND SOUTHWELL MINSTER**

Saturday 6th June

David Butterworth and Paul Provost. 11am Halam, 1pm pub lunch; Minster 2.30pm; Evensong 5.30pm.

VISIT TO THORPE UNDERWOOD (house organ) **AND HARRINGTON CHURCH**

Saturday 18th July 2pm– 5pm

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

PRESIDENT'S GARDEN PARTY FUNDRAISER

Bank Holiday Monday 31st August 2pm

84 Headlands, Kettering, NN15 5DQ. Garden Party 2pm; Tea from 4pm.

MIDLANDS ORGAN DAY

Saturday 26th September 10am

St. Matthew's Church, Northampton. IAO Regional Organ Day focusing on liturgical playing, including a short recital by Callum Alger (Westminster Cathedral) and masterclasses hosted by Simon Johnson (St. Paul's Cathedral) and Richard Pinel (Jesus College, Cambridge). Open consoles will be available at St Matthew's and other local churches. Followed by:

CELEBRITY ORGAN RECITAL WITH SIMON JOHNSON AND RICHARD PINEL

Saturday 26th September, 7pm

St. Matthew's Church, Northampton, celebrating the 125th anniversary of the J.W. Walker organ - *'the finest parish church organ in England.'*

RELUCTANT ORGANISTS' AFTERNOON

Saturday 17th October, time tba

Hardwick Parish Church, hosted by Tony Edwards.

ANNUAL GENERAL MEETING AND INAUGURATION

November, date tba

St. Mary Magdalene, Castle Ashby.

More details from our President, John F. Wilson at johnfwilson@btopenreach.com or 01536 518941.