

# N<sup>D</sup> NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION



NEWSLETTER - ISSUE 1/2022



## FROM THE EDITOR

Welcome to this, the first *Newsletter* of 2022. This is a very special edition - the first to be sponsored by one of our corporate members, Viscount Organs Wales. Members will know that Tony Packer of Viscount Organ Wales is most generous in his support of new organists, and we hope you enjoy reading the profile of Tony's business and visit his website [www.viscountorgans.wales](http://www.viscountorgans.wales).

On the subject of profiles, you will find the musical resumé of our new President, Jonathan Kingston, on page 10. It was a privilege to hand the Presidency to Jonathan at the AGM which preceded the superb Evensong which he directed at St Mary & St Giles, Stony Stratford, in November. Do support Jonathan and the events which he has organised for 2022.

I hope you were able to enjoy a number of the events from our centenary year. In this edition you'll find a brief Review of the Year, a gallery of superb photographs of the IAO Midlands Organ Day by Robin Palmer, and an article by Colin Ashworth, one of the winners of our composition competition, telling us his own musical story. Colin's winning composition will be published in our forthcoming Organ Book, and you can find more of his compositions on his website at [Colin Ashworth Home Page \(wixsite.com\)](http://Colin Ashworth Home Page (wixsite.com)).

Colin has also recently become organist at St Peter's, Isham, where the lovely Trustam instrument has recently been beautifully restored by another of our members, Jeffrey Hubbard of Soundcraft Pipe Organ Company. Read more about the organ and the superb restoration on the following pages.

We have had a busy few months, and also have reports of the Reluctant Organists' Morning which Tony Edwards and Jonathan Kingston kindly hosted at Hardwick, and of the online events we enjoyed with Olivier Latry, and with Martin and Jenny Setchell.

Last but definitely not least, you can find details of forthcoming events on the back page. We begin with a Members' Record Review Online on Saturday 15th January - do join us, and do let Jonathan know if you'd like to nominate and speak about a favourite organ YouTube recording - find out how on p.26.

May I wish you a very happy, safe, and musical New Year. **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

**Founded 1921**

**Registered Charity no. 274679**

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Cover: The J Trustam & Son instrument at St Peter's, Isham, fresh from an overhaul by Soundcraft Pipe Organ Company.



## ST PETER, ISHAM

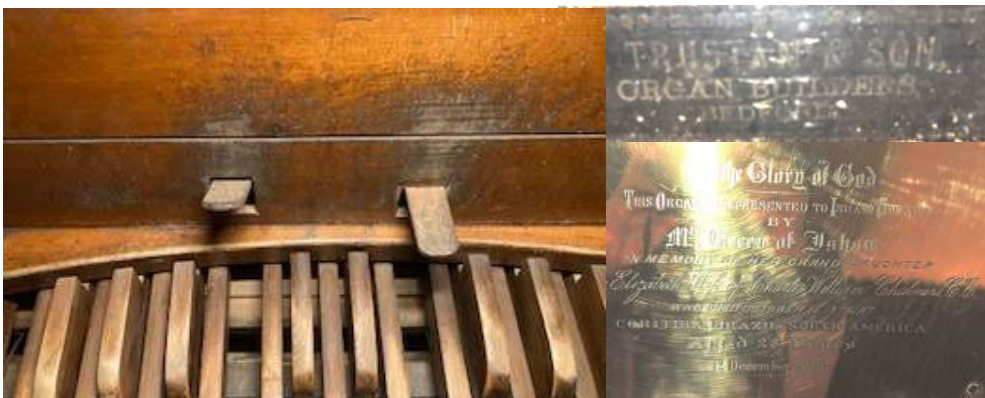
On 12th December 1880, Mrs Green of Isham presented the organ to Isham church in memory of her grand-daughter, Mary Elizabeth Chalmers, who died in Curatiba, Brazil on 12th October 1879 at the age of only 28. A 'vote of thanks was unanimously passed for Mrs Green's noble gift of the organ to Isham church' and the organ carries a plaque recording the dedication.

The organ was built by J Trustam & Son of Bedford, and originally positioned at the east end of the north aisle, moving to its present position in the south aisle in 1973 when the Lady Chapel was restored. It was likely rotated through 90 degrees at the same time, as the front case with its painted pipes would almost certainly have originally faced into the church.

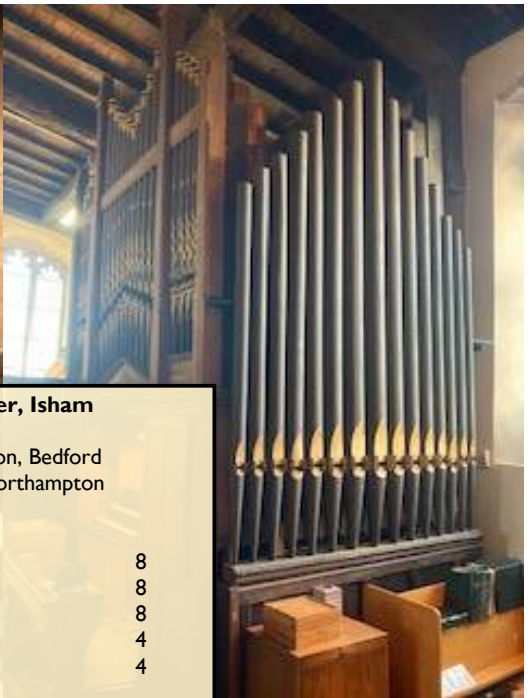
The Churchwardens' Account Books show that music was previously provided by singers and musicians in a gallery, with records in 1777 showing payments of singers, of 14s 0d 'towards the bassoon', and two payments of £10.10s and £5.5s to Mr Glover and £1 1s to Richard Wapples towards the gallery. A new gallery was built in 1800, and in 1801, the Churchwardens paid £5 5s for a new bassoon. By the 1850s the church was clearly using a harmonium, with payments recorded in 1855 of 10s for harmonium curtains, in 1859 to Elizabeth Shrive for a new cover for the instrument, and in 1861 of £1 10s 6d to Allen Lewis for one year's salary for playing the harmonium. Ten years later the Rector contributed to the cost of the salary.

The Trustam organ came equipped with a good specification, including an 8ft Hautboy and a 16th Double Diapason on the Swell, an Octave Coupler to the Great Organ, and an unusual 8th Suabe Flute to the upper octaves of the Great. The stops are all of good quality and reflect Trustam's normal high-quality construction.

The church is most fortunate to have an organ fund, and is greatly to be commended for arranging for the organ to be cleaned and overhauled in 2020. The work has been carried out to a very high standard by Soundcraft Pipe Organ Company of Northampton, led by Jeff Hubbard. The result is extremely pleasing, the organ not only being very nice to play, but allowing the colour and character of the stops to come to life, the 8ft Leiblich Gedact on the Swell, and the Great Stopt Diapason being particularly attractive.







St Peter, Isham		
1880 J Trustam & Son, Bedford		
2020 Soundcraft, Northampton		
Great		
Open Diapason	8	
Dulciana	8	
Stopt Diapason	8	
Suabe Flute	4	
Principal	4	
Swell		
Double Diapason	16	
Open Diapason	8	
Lieblich Gedact	8	
Principal	4	
Hautboy	8	
Pedal		
Bourdon	16	
Couplers		
Sw to Ped; Sw to Gt; Gt to Ped, Gt Oct		
Two combination pedals		



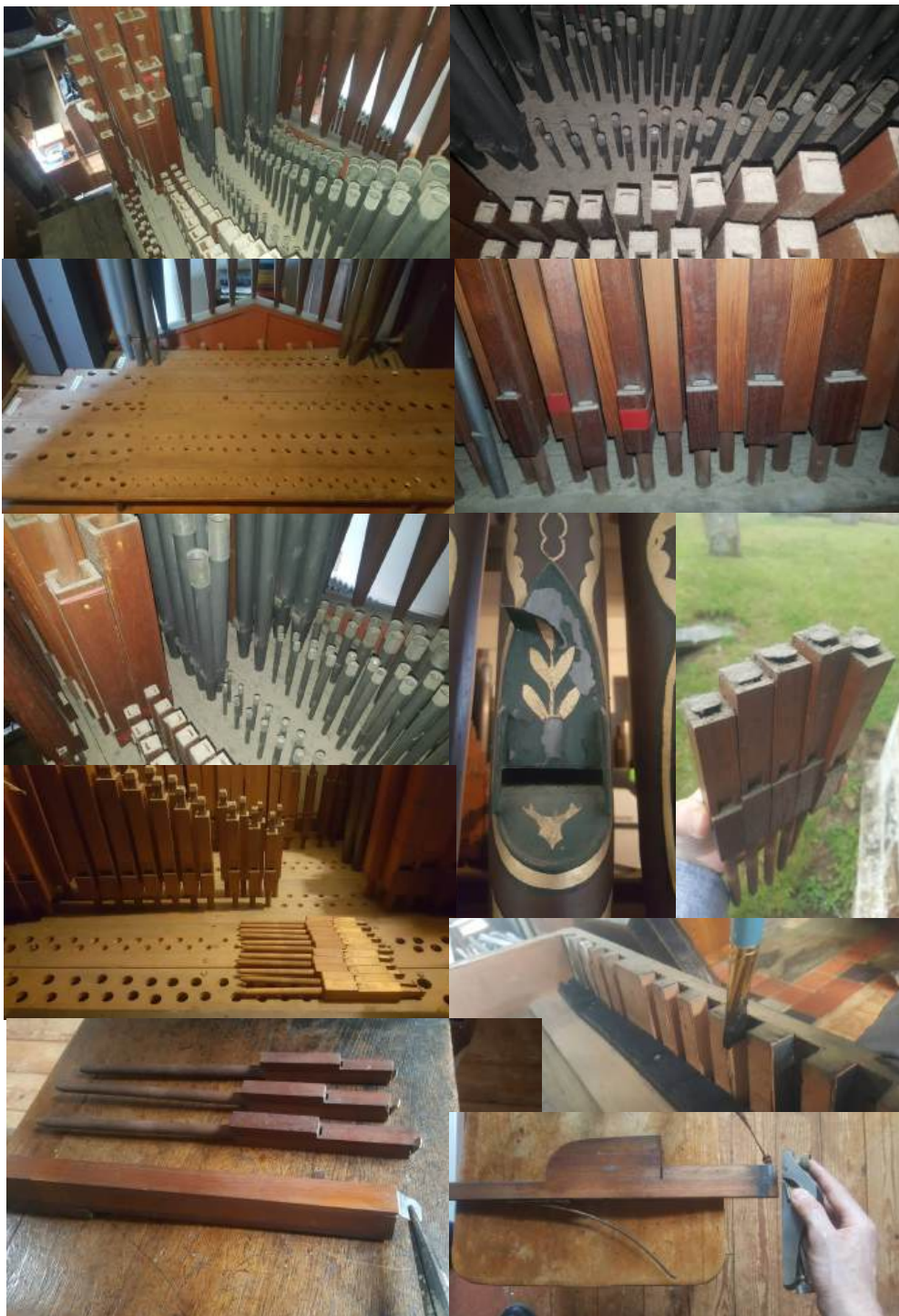


## Soundcraft Pipe Organ Company 2020

### Schedule of works:

- Removal and rebushing of the loose pedalboard pedals (at the Soundcraft workshop)
- Wood pipe repairs of cracks and minor issues
- Making and replacement of metal tuning flaps of wood pipes
- Improvements to the voicing of the Swell Oboe
- Removal and cleaning all of the flue pipes and reed pipes
- To clean the top surfaces of the soundboards
- Mechanical key action cleaning
- Tuning of the entire organ
- Adjustment of pipe rack holes on tight pipes
- Front pipe repairs on hooks and ears
- New LED pedal board lamp







Following the retirement of Barbara Gatenby, organist at the church for some 20 years, the church approached our Hon Secretary, Helen Murphy, who arranged for members and friends to be circulated asking if anyone was able to play at the church. We are delighted to report that our committee member Colin Ashworth answered the call, and is now playing regularly at the church.

Trustams were a well-known local firm of organ builders, believed to have been founded by James Trustam in 1837, trading as Trustam and Son, and latterly James Trustam & Son. Josiah and Arthur Trustam carried on the business from 1885 until approximately 1903. They were in business at 26 Midland Road, Bedford between 1864 and 1880, and Josiah and Arthur are known to have traded from 42 Castle Road until 1885. Arthur, together with John Stokes, continued the business until around 1914 and latterly traded as Trustam, Stokes & Co. Prolific within Bedfordshire, the Isham organ represents one of only five or six Trustam instruments installed in Northamptonshire, and possibly the most northerly example.

The *Northampton Mercury* of 25th December 1880 included a detailed report on the dedication of the organ, which is reproduced in the box (right).

The 1881 Census recorded Mrs Lucy Green, aged 83, as head of household in a private house at Isham, having been born in Leicestershire. Living with her in Isham at the time were her unmarried daughter, also Lucy, Charles Chalmers, described as her grandson, and widower (of Mary to whom the organ was dedicated), their daughter Lucy E, aged 3 and born in South America, and Elizabeth Ralston, aged 19, their domestic servant. Charles's occupation is recorded as Civil Engineer.

Mrs Green lived until the age of 91, and records show that she was buried on 19th March 1889 at St Peter's. It is delightful to hear that the church family at St Peter's is so committed to the preservation and use of this lovely instrument, and to see that its cleaning and overhaul has set it on the road to another century of outstanding service to the church.

**NEW ORGAN AT ISHAM** - This church, which was thoroughly restored in 1870, did not formerly possess an organ, the singing being led by a harmonium. By the generous gift of Mrs Green, however, a new organ, of the value of about £200, with a handsome case and beautifully-ornamented frontal pipes, painted with good taste, was placed in the north chapel of the chancel, and was opened on the 12th inst. It was built by Messrs Trustam and Sons, of Bedford. Some of the softest and sweetest sounds have been introduced. The organ is a two-manual instrument, consisting of great, swell and pedal organs, sixteen stops, couplers &c, and combination pedals, acting on the great organ with best advantage. On the front of the organ is the following inscription, engraved on brass: "To the glory of God. This organ was presented to Isham Church by Mrs Green, of Isham, in memory of her granddaughter Mary Elizabeth, wife of Charles William Chalmers, who died October 12th, 1879, at Corritiba, Brazil, South America, 12th Dec., 1880." The desk service on the occasion of the opening was taken by the rector, the Rev. Robert Clarke, and the lessons by the Rev. H Denne Hilton, rector of Orlingbury. The Rev. Sir F.L.Robinson, Bart., rector of Cranford, preached an admirable and practical sermon, taking his text from Matthew xxi., 15-16, making it bear on the present Advent season and the special subject of the day. Mr Head, organist of the parish church, Wellingborough, presided. He considers the tone of the organ to be of an excellent character, giving general satisfaction and reflecting credit on the firm who supplied it. After the service, Mr Head played, in his usual brilliant style, some choice selections of music, which were much admired by a very large congregation of Isham people, and other friends from the neighbouring villages.

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*The Editor is most grateful to Wendy Reading and Doreen Dicks of St Peter's Isham, Colin Ashworth, and Jeff Hubbard of Soundcraft Pipe Organ Company for their help in the preparation of this article. Photographs of the restoration work are kindly provided by Soundcraft.. Soundcraft Pipe Organ Company is a corporate member of NDOA, and a profile of the business can be found in Issue 4/2020 of the Newsletter.*



## NDOA CENTENARY 1921-2021

### REVIEW OF THE YEAR



From its foundation in 1921, the Association has promoted the cause of organs, organ music and organists in Northampton and District. We were anxious that in celebrating the Association's centenary, we paid tribute to those who had served the Association so well in the past, but also looked forward to the future as it began its second century.

A comprehensive set of physical events and projects was planned for the year - and of course Covid-19 inevitably meant that found ourselves unable to run any of them until our Members' Composite Recital at Earls Barton in June. It was very pleasing, though, that we were able to devise and run a very successful online programme, which in fact attracted many more attendees than are able to come to our physical events, and new members from as far away as Australia and New Zealand. We began with a presentation on the *New Oxford Organ Method* in January, enjoying learning about *New Year - New Repertoire* from Lee Dunleavy in February, and *Word Painting in Hymns and Psalms* from Jonathan Kingston in March - Jonathan also covering registration of a digital organ, but more importantly helping us to understand how better to use the colours of the organ to enhance the liturgy.

We were also able to develop our relationships with other local associations, sharing events with friends in Buckinghamshire, Cambridge, and Nottingham amongst others - and we are particularly proud to have been able to develop a partnership with our friends the Springfield Chapter of the American Guild of Organists, which serves our sister city of Northampton, Massachusetts. Springfield generously curated two online events for us - a presentation by organ builder Bill Czeluzniak in April, and a conversation with none other than Olivier Latry of Notre Dame de Paris. Our travels knew no bounds, too, with a virtual presentation from Robin Palmer and John Wilson on *Making Music in a Tropical Paradise*..

In fact, in spite of the challenges, we have hosted no fewer than 15 events in the year, including physical meetings at Earls Barton, Castle Ashby, Thorpe Underwood and Hardwick; as well as the IAO's Midlands Organ Day and our Centenary Recital. Our virtual events have allowed us to hear from some of the celebrities of the organ world - the *In Conversation* series proving particularly popular and featuring Daniel Moulton, Richard McVeigh, and Martin and Jenny Setchell - as well as Olivier Latry, and hearing about a range of fascinating topics.

We also set out to deliver a series of centenary projects. Chief amongst them has been the very significant increase in membership. We set ourselves the target of increasing membership to 100 for our 100th year, and it is a delight to note that we achieved it by September, and have continued to recruit. We held a successful composition competition,, and published our Centenary History, and are well on the way to publishing our centenary organ book, and a CD of local organs. Other members were also inspired to compose, and at our AGM Evensong it was delightful to hear music specially composed by Robert Tucker and John Wilson.

Chiefly, though, the year helped us to understand with great clarity that the strength of the Association lies in members, and our friendships with other associations, musicians far and wide and our churches. Here's to the next 100 years!



## **PRESIDENT'S PROFILE**

### **JONATHAN R KINGSTON**



It was a pleasure to welcome members of the Association to Stony Stratford on 6th November for our AGM and where I was thrilled to be installed as President for the 2021-22 season. Choral Evensong followed with the canticles penned by Richard Shephard & Charles Wood while William Harris set the music in his Anthem, 'Behold the Tabernacle'. Our very own John Wilson and Robert Tucker's splendid centenary compositions were played prior to Evensong, while Stanley Vann's exuberant Toccata showed off the colourful and robust choruses of the restored Father Willis/Willis III organ by way of a recessional.

I remarked that my most of my career has been concerned with revitalising school music departments which had, perhaps, been wanting for renewed vigour and direction. It is not without some trepidation therefore, that I take on the mantle as President of the NDOA as I know past Presidents have worked tirelessly and hugely successfully in their initiatives with a strong committee, and that I therefore receive the Association in very good health indeed!

The late 1980s saw my family move back to the UK after a three year spell in Miami, Florida. On return to Leeds, I was accepted as a pupil at Leeds Grammar School and began to explore the choral scene provided both by the school Chapel and its very capable choir as well as within Leeds Parish Church. My Father's promotion (as a consultant surgeon) to a job in Liverpool meant relocation

came in the early 1990s and it is fair to say that is where I 'got the bug' for choral and organ music and where my interests were both encouraged as well as challenged. The backdrop of two stunning Cathedrals, each with its own independent choral foundation as well as two very comprehensive, yet totally different pipe organs was a young organist's dream. Add to that several Anglo-Catholic parishes in the city, boasting fine instruments as well as enormously capable choirs in their own right meant that inspiration was found at every turn. Liverpool was and still is a city of great faith and the music of the city continues to do so much to enhance the spiritual as well as secular lives of its citizens. Outside of the Cathedrals and churches, the Royal Liverpool Philharmonic gives professional concerts throughout the year, while St George's Hall (with arguably the finest concert organ of its type ...anywhere...!) boasts additional cultural events and was the place I was introduced to a certain Carlo Curley in 1992/3 after a typically electrifying concert delivered on the ailing but nonetheless heroic Henry Willis Grand Organ of 1855. The combined personalities of Dr Noel Rawsthorne, Ian Tracey and Ian Wells while an organ student at the Anglican Cathedral as well as my school music masters at Liverpool College meant that this was seemingly the road I was going to turn into a career. I did toy with ideas of becoming a vet...poor science grades and fainting at the sight of blood soon put paid to that, however!

I suppose the various paths chosen have been fairly 'textbook' examples of their type over the years. Three years were spent at Bradford Cathedral as Sub-Organist (1997-2000) which came with experiences of recordings and broadcasts, before my first full-time position as School Organist and Assistant DoM at Stowe School, from 2001-2007. It wasn't just about being an organist and class teacher however. Pianist to the school jazz band, recreational football coach, water polo supervisor, director of the Chamber Choir, academic tutor to both junior school and sixth form, a Deputy Housemastership and being commissioned by the RAF as an officer to run that part of the Cadet Force were all activities which broadened the horizons! Promotion to Director of Music at Bromsgrove School in the West Midlands followed from 2007-2013 where I rebuilt the Chapel Choir to some 70 singers and we toured many of this country's great Cathedrals as well as St John the Divine and St Thomas' Fifth Ave, New York City in 2010. I also ran the music at Bromsgrove Parish Church which had a fine robed choir and reasonable (if meddled with!) 3-manual Nicholson. Following a music festival adjudication at the King's School, Ely, I was then head-hunted to revivify its music department as well as to restore the once collegial and convivial relations enjoyed between the respective music departments between King's and the Cathedral. This was an enormous privilege and I will forever remember directing the full school and Cathedral musical foundations under the great octagon tower as well as playing the magnificent Harrison & Harrison organ most weeks. To work with colleagues of the calibre of Edmund Aldhouse, Paul Trepte and Sarah MacDonald was hugely rewarding.

Re-invention is important however, so after it had become clear that the musical waters at Ely were once again settled and not wishing to relinquish musical horizons in order to fight my way through the mire of red tape known as Deputy Headships, I departed after four years to embark upon what is now broadly known as a 'portfolio' career. I returned to Stowe, where the Director of Music is now one of my ex-pupils (tempus fugit!!) and enjoy my work as part time Choral Director to the School. I also undertake a day's teaching and ensemble leading at St Mary & St Giles Primary School where I continue to forge musical and spiritual links for the children between school and church in Stony Stratford. Other hats include being an Examiner and Trainer for the ABRSM both in the UK as well as internationally and sometime accompanist and relief musical director to the Banbury Choral Society. All of this plus some ad-hoc freelance excitements, a love of fast cars, fine wines, socialising and travel keeps life entertaining while my two teenage daughters (13 and 16) keep me well grounded.

Thank you for reading – here's to our next season which features a varied array of both online and in person events – I encourage you to save those dates already published and to support wherever possible. Very best wishes to you all.

**Jonathan**





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We wish to promote interest in the organ with younger musicians, thereby ensuring a future body of well-trained musicians with rich appreciation of organ repertoire. To this end we are delighted to sponsor many initiatives and competitions across the UK which give young musicians the use of instruments for both the education sector and at home.





Our most popular practice organ is the Chorum 40S. This features 4 separately voiced organ voices, and 31 classic voices. With its compact size it is ideal for home practice.

We find the most popular choice for small to medium churches is our Envoy 23S or the Envoy 35F. Using the Physis system, you can fully customize your instrument in all aspects making it a most authentic sounding instrument. With each stop there are many alternative note-by-note voicings which can be customised to your exact requirements. On the market today the organs within the Physis range offer *the* most accurate recreation of a true pipe organ sound available.

### **Installations**

Bespoke installations are one of the most enjoyable segments of our business, an aspect that we are incredibly passionate about; each bringing new and exciting challenges. Before an installation we routinely visit sites multiple times liaising with church staff, meet with organ advisors and tonal consultants extensively to fully ensure all aspects of your custom installation are addressed. We will often request additional checks over and above the normal install process to ensure the final installation meets, or most often exceeds, the customers' expectations.

### **Organ hire**

We offer short-term hire for one-day events such as weddings or concerts up to long-term hire for instance during your pipe organ restoration. This can be a simple instrument or a complete installation featuring a large 3-manual organ with up to a 20-channel audio system. Similarly we enjoy immensely working with orchestras and choirs; recently we hired out instruments for one-day concerts and provided a large 3-manual organ to Dartington Choir for their performance of Elgar's *Dream of Gerontius*.



St Augustine's, Cardiff - the new organ with the Director of Music (above) - and can you spot the concealed speakers (below)?







Our installation teams are Part 18 electrically-compliant, and they ensure aesthetics of the installation and the placement of the loudspeakers are as discreet as possible. For instance, in our recent installation of an Envoy 350 Deluxe at St Augustine, Rumney, Cardiff, we were delighted to be asked on several occasions “where are the speakers”?

With our acoustic and electronic engineering background, we are continually looking for improvements in loudspeakers and amplification. Our ethos is to ensure you will have an instrument installed to the highest standards possible. Whilst budget is obviously important we promise never to compromise a custom installation by scrimping on quality. For example during a recent installation of the Envoy 350 Deluxe (a premium-tier instrument) we felt it warranted an upgrade for tonal and building aesthetics. We upgraded the installation spec to Audac and Martin loudspeakers at no additional cost to the church as these would have exceeded their budget.

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## MIDLANDS ORGAN DAY GALLERY

Robin Palmer has generously provided more excellent photographs of the IAO's Midlands Organ Day, which NDOA hosted at St Matthew's in September.







## LOST CHORDS, LOST PAGES AND OTHER DISASTERS

### CORNO DOLCE II

Alert readers of the *Newsletter* will know that during the August Bank Holiday visit to Thorpe Underwood House and Harrington Parish Church, half a dozen stentorian male voices gave a rendering of Arthur Sullivan's splendid music to Adelaide Procter's 'Lost Chord'. There was a slight difference, as the version sung at Benedict Cadbury's house, with Jonathan Kingston on the Walker organ, was about a cheese which rolled under the organ and caused a cypher. The song was called 'The Lost Cypher' and can be heard at <https://drive.google.com/file/d/184GEoUir6AP4Oq526zGC3PsCso3Ffg1E/view>. The words and music can also be obtained from the perpetrator at [johnfwilson@btopenworld.com](mailto:johnfwilson@btopenworld.com).

The reason for mentioning that event in this column is that Corno Dolce II has just found another version of the Lost Chord in the book *Verse and Worse*, published by Faber. The poem is by Wyndham Lewis (not otherwise known for his musical tastes) and reads:

Seated one day at the organ  
I jumped as if I'd been shot,  
For the Dean was behind me, snarling,  
'Stainer - and *make it hot*.'

All week I swung Stainer and Barnby,  
Bach, Gounod and Bunnett in A;  
I said 'Gosh, the old bus is a wonder!  
The Dean, with a nod, said 'Okay'.

Enough of cheesy poetry. Let's talk some more about page-turning, which we looked at in Issue 3/2021 of the *Newsletter* in 'Organ Accessories – Part I'. In that piece I mentioned the possibility of a spoof ABRSM syllabus in page-turning and since then I have been given a copy of just such a proposal. It is by Tom Corfield, who was assistant organist at Derby Cathedral for many years, and who wrote a piece for Cathedral Music magazine called *A Friend at the Console*. Here is one sample for now, in Grade II, Part II, 'Unprepared work'. It says that 'During the performance, the examiner will pose as an interested member of the public and engage the candidate [a trainee page-turner] in conversation, with questions such as "What do the foot pedals do" or "Does the organist take requests?" Marks will be given for how tactfully but effectively the candidate turns the enquirer away.'

Other stories of page-turning disasters have also come to light. One was told by Jenny Setchell who with her husband Martin spoke to NDOA and friends via Zoom from New Zealand back in October. She told of a novice organ page-turner who removed the book from the stand at the end of each right-hand page, carefully turned the page over, and then placed the book back on the stand! One can imagine the organist's attempts to improvise while waiting... Incidentally, Martin Setchell will be playing at Castle Ashby in July – see the President's programme plans on p.28.

Another story is of a page-turner who actually fell onto the keyboards while turning a page! That organist decided to use an iPad or tablet for the music from that time on, and who can blame them? Which brings us back to the need for organists' accessories, which is how this whole subject came up. Look out for some more thoughts on organ accessories and other essentials of the efficient organist's life in future issues of the *Newsletter*.

## NDOA FANFARE COLIN ASHWORTH



My 1981 FRCO result proved that I am to improvisation what chocolate is to teapots; I may have improved just a little. Like many people, I often think of something I should have said in a conversation well after it has ended: I guess I am just not wired up to think on the hoof. Now, if a musical composition is an improvisation frozen in time, the music I compose consists of several short improvisations stitched together, possibly over a few days: what ends up on the page will not necessarily be the music I first thought of. Progress, then, is often quite slow and it is not unusual for me to find myself up a dead end. This is why I am happiest when writing miniatures or setting words to music.

My musical language has obviously developed over time and a little background may reveal why my Fanfare sounds as it does. I am lucky to have been a chorister at Peterborough Cathedral (1967-1971) where I was exposed to the Canticles, Responses and psalm chants of Dr Stanley Vann who always emphasised that he had not been through the compositional 'mill', as he put it. Barry Ferguson (assistant organist) had studied composition with Herbert Howells, and I remember that he played the *Fanfare* by Tony Hewitt-Jones after a Radio 3 Choral Evensong which segued into Howells' Psalm Prelude Set 2 No. 3 with which I am very familiar. I also heard a great deal of organ improvisation in my youth from Barry and, later on, my second teacher Andrew Newberry. When I took up the organ in the 1970s, Kenneth Leighton's *Fanfare* (in *Easy Modern Organ Music*) was 'de rigueur' for aspiring organists. These influences of harmony, style and dissonance are just a few of many which have found their way into my musical vocabulary. I suppose much of my music is pastiche, but it seems to work.

I had some composition lessons at school (mainly to escape mathematics) but these only served to show that I had little idea how to develop a theme or structure a piece. Indeed, King's School music competitions had a composition class and one early entry of mine was judged to be 'a patchwork of motifs absorbed from hearing the cathedral choir being played in and out of the stalls on a daily basis!' However, as I worked through the ABRSM organ grades and onwards to ARCO, whilst studying 'A' level music, I gained some confidence as a composer and my *Festal Postlude* from the mid- to late-1970s can be heard at <https://youtu.be/7yax-bxsBkk>.

At university I had posters on my bedroom wall one of which summed up an exchange between César Franck and Debussy. In an organ (improvisation) class, Franck exclaimed, 'Modulate, modulate, for God's sake modulate!' and Debussy is said to have retorted, 'Why should I modulate? I'm perfectly happy where I am.' In my own music I probably modulate far too often (certainly I do, according to my sister who has sung my Evening Canticles) and I love both juicy chords and rapid key changes. Another school composition entry resulted in my being told that 'the function of a coda is not to get back to the home key'. Thus it was, as I had nearly filled the prescribed two pages of my entry for the NDOA fanfare competition, that I realised I had not returned to D major and I was, in fact, firmly in E; the dominant of the dominant, for the technically minded. Still, the ending sounded convincing (harking as it does, I admit, to the end of Franck's E major Choral) so I realised I could simply call the piece *FanD-FarE*, and anyone 'in the know' might appreciate a musical joke at my own expense.

Although the title is tongue-in-cheek I did craft the piece as carefully as I could. Whilst I have played various cathedral organs, my organist posts have tended to find me at churches with modest instruments. I wanted the piece to be adaptable to the circumstances of plenty of potential performers and not just those whose organs boast a Tuba stop. I was surprised, but delighted to have won and I hope *FanD-FarE* (to be published in NDOA's forthcoming *Organ Book - Ed*) gets a few outings in the county. Do let me know!

## THE RELUCTANT ORGANISTS' MORNING ST LEONARD, HARDWICK

HELEN MURPHY

This was one of the 'held-over' events from John Wilson's programme last year, which couldn't take place because of the pandemic. Tony Edwards welcomed a select group of members and friends, including Jonathan Kingston, his co-presenter.

Fortified with tea and coffee, we listened to Tony's introduction – he explained how the little two-manual-and-pedals tracker instrument by Henry Jones had originally been built for a side chapel in St George's Windsor in 1898, but was acquired by the then-Rector, the Revd Ambrose Richards, for Hardwick and, to bring us up to date, was recently restored by Alan Goulding (see Issue 4/2019 of the *Newsletter*). In a friendly and relaxed setting, the 'reluctant organists' were able to 'have a go', learning how the organ is different from the piano and how we adapt our playing techniques accordingly.

We mustn't forget that in these days of shortages of organists some pianists are being pressed to play for their church (generally by non-organists who assume that as the notes are the same – well, they are up to a point – it will be easy) and understandably find it a very different experience.

Tony and Jonathan ably demonstrated what we can do, particularly when playing hymns and generally accompanying the choir and/or congregation to add variety. Easy when you know how – but a bit alarming when you first sit down facing an unfamiliar and puzzling array of knobs, switches and mechanisms. It's a voyage of discovery finding out what they all do. I once had someone wanting to know how to 'turn it down'. We can laugh, but if you've only encountered an electronic instrument with a volume control knob, you might well ask. And when I've shown people the Swell box with its shutters and demonstrated how they work, it's been a moment of wonder. So, thank you Tony and Jonathan for bringing Hardwick's little instrument to life.







## OLIVIER LATRY LIVE

Thanks to our friends in the Springfield Chapter of the American Guild of Organists, we were extraordinarily privileged to be invited to join a live Q&A with Olivier Latry, *Organiste Titulaire*, together with a video presentation of the organ at Notre Dame de Paris as it was before the 2019 fire engulfed the cathedral, watching the master play Bach's famous Prelude and Fugue BWV 565, a Daquin *Grand Jeu et Duo*, and the Finale of Guillemant's Sonata No. I, as well as the exquisite Dupré *Cortège et Litanie*.

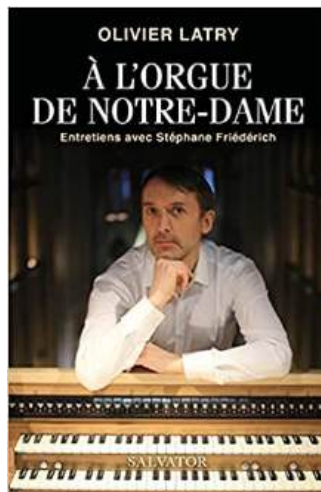
Olivier Latry joined us from his home in Paris, and generously gave us an hour of his time in informal conversation before demonstrating the delightful three-manual practice organ which he shares with his wife, the organist Shin-Young-Lee. He explained that the Notre Dame grand organ would be rebuilt tonally as it was before the fire, being really well-balanced tonally since the 2015 rebuild.

Although in post at Notre Dame for more than 30 years, Olivier explained that he was by no means the longest-serving organist. Eugène Sergent arrived in 1847 and stayed until his death in 1900, so serving 53 years. He was followed by Louis Vierne, appointed in 1900 and in post until he famously died in office – and at the organ – at the end of a concert in 1937. Pierre Cochereau was appointed in 1955 and in post until his death in 1984, when the tradition of having several titular organists was re-established.

The organ – and the cathedral – were saved by the firemen who took the decision to enter the building at great personal risk and to fight the fire from within. Had they not done so, it was estimated the building would have been lost within 20 minutes. They saved the cathedral. The building restoration work at the cathedral was going well, the organ is as well-protected as it can be. It has been dismantled for a year now; it wasn't the immediate priority to dismantle it, and the team needed to ensure that there was no lead contamination, which thankfully they were able to confirm. Everything is a priority in such a restoration – the stained glass has been removed; now they are cleaning the side chapels, and the organ will be restored by the same teams who carried out the last restoration. It was hoped to be ready for the reopening of the cathedral in 2024. The Grand Organ was not damaged by the fire, the heat or the water used by firefighters, but the Choir Organ was badly damaged by water, and only some of the middle pipes will be salvageable from that instrument. The Grand Organ has nine pipes dating from 1402, in the Pedal Quint – it is amazing to see them; they look very aged. There are more pipes from the 17th-century, but most pipes are from the 18th-century. Cavallé-Coll kept nearly the whole organ from that time, but revoiced the foundations.

Olivier explained that he had been told there will be no risk that the acoustic will be different following the restoration, as the stone is so thick, and where it is being replaced it will use material from the same quarries as it did 800 years ago. The only difference is that the cathedral will be totally clean and without the layers of dust of the years, so the sound will be brighter, but that will change over time as dust gathers – dust is good!

Oliver's book - *A l'orgue de Notre Dame* - has recently been published in the French language, and in fact is currently being translated into an English version by Martin Setchell. He has also recently issued a CD of some Liszt improvisations and was working on a transcription of Holst's *The Planets*.



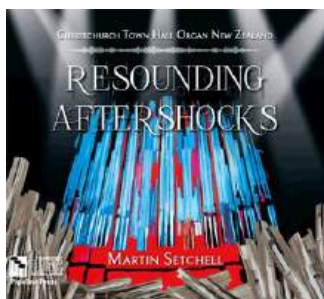
*A l'orgue de Notre-Dame* is currently available in the French edition from Amazon - look out for the English one soon. *Olivier Latry: Liszt Inspirations* is issued on the La Dolce Vita label. Donations to help the restoration of Notre Dame would be very much appreciated to [Friends of Notre-Dame de Paris \(restorenotredame.org\)](https://www.restorenotredame.org). NDOA has made a donation in support of the work and records its sincere thanks to Springfield and M. Latry for allowing our members and friends to join the online presentation.

## NDOA In Conversation with MARTIN and JENNY SETCHELL

Martin and Jenny Setchell are well-known to Northamptonshire organists, with Martin a regular recitalist in the UK and Europe in the summer months. The 2020s, at least to date, though have been very different, with lockdown meaning that Martin and Jenny have been unable to travel from New Zealand to accomplish Martin's concert tours.

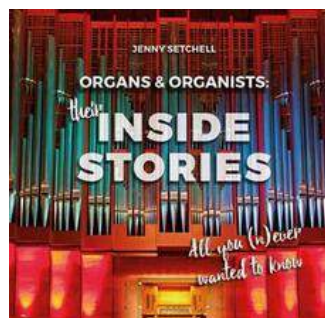


Undaunted, NDOA brought Martin and Jenny to an *In Conversation* event, which allowed us to learn about Martin's journey from studying the organ in Blackpool to a University post in Christchurch, NZ, and their fascinating parallel careers as international concert organist and photographer and author.



As if that were not enough, Martin told us about bringing the superb Rieger concert organ to Christchurch Town Hall - and then rebuilding it following the devastating Christchurch earthquake, showing us video footage of some of the construction work, and topping it off with extracts from the re-opening recital demonstrating the glories of the instrument. Still in Christchurch, Martin told us about the building of the temporary Cardboard Cathedral with its Rodgers digital organ, on which he had recorded one of his CDs - *Cardboard Cathedral Organ Capers*. He also told us the story of his most recent recording of the restored Rieger instrument, *Resounding Aftershocks*.

Jenny's own eye for photography has meant that she has built an enviable collection of organ photographs - and, perhaps uniquely, photographs of organs and ceilings which show the instrument in context - and in fact are published in book form. Jenny has also captured the essence of the organ world in her books about organs and organists, *Organ-isms*, and *Organs and Organists: Their inside stories*. Capturing the nuances and oddities of the organ world - sometimes with frightening clarity - these are must-haves for every organist's bookshelf. *Organs and Organists: Their inside stories* also includes an outstanding explanation of how an organ works.



Not to be outdone, Martin also told us of his own publishing work. Many members may be familiar with Martin's collections of organ transcriptions, published by OUP and including work by Bach, Purcell and Verdi, but Martin also played a video of his brilliant *Spoof Wedding March* and shared with us that he is currently working on an English translation of Olivier Latry's latest book about his life at Notre Dame.

Martin and Jenny are currently hoping to be in Europe in summer 2022, and Martin is scheduled to play at Castle Ashby on Saturday 16th July - here's hoping!

**Setchell Specials!** *Resounding Aftershocks* and *Cardboard Cathedral Capers* CDs are at [Organ recordings from Pipeline Press - Pipeline Press](#), Martin's transcriptions and arrangements are at [www.organist.co.nz](http://www.organist.co.nz), and his Saint-Saens, Bach, Purcell, and Verdi transcriptions at [global.oup.com](http://global.oup.com). Jenny's photos are at [www.jenny.co.nz](http://www.jenny.co.nz) and her books including *Organ-isms*: and *Organists: Their Inside Stories* at [books section](#). The score of Martin's *Joy to the World Toccata* is at <http://www.fagus-music.com>, and at [Butz Musik-Verlag](#), you can find *The Wedding March Extraordinaire* (*Hochzeitsmarsch Extraordinaire* in German), *Dem Himmel Nahe* (Looking up) and a 2022 calendar.





FROM AN ORGANISTS' BOOKSHELF  
**THE MAKING OF AN ENGLISH  
ORGAN BUILDER: JOHN  
NICHOLSON OF WORCESTER**  
JAMES BERROW

Musicians often love books as much as their music, and biographies of composers - famous and less-so, are common. Their authors are often academic musicians or historians, or even professional biographers. Their books can have substantial print runs, and are easily located even in mainstream bookshops and online sites.

Books about organ builders, though, can be an entirely different proposition. Their publishers are frequently small, specialist, and produce books in tiny print runs. Their authors may well be recording their life's work. Finding works about even some of the most well-known organ builders isn't always easy, and their values can soar on the second-hand market to unattainable levels.

It is a delight, then, to find that the British Institute of Organ Studies has published Dr James Berrow's masterly study of John Nicholson - *The Making of an English organ builder: John Nicholson of Worcester*. Your Editor, with the immense privilege of playing one of John Nicholson's finest instruments at Castle Ashby, came across Dr Berrow's unpublished PhD manuscript on the life and work of Nicholson a number of years ago, and found it invaluable.

In this new book, Dr Berrow's scholarship and extensive research shines through. Much more than that, though, the story of Nicholson, his family's origins in organ building with Johannes Snetzler, his own early years in Lancashire and his progression to head one of the major Victorian builders, is a very readable and accessible journey through the social history of the time. Much more than a catalogue of dates and events, it explores Nicholson's technical and business expertise in delivering what he describes as 'some of the finest, and at times most adventurous, of Victorian organ-building, now undergoing a long-overdue re-evaluation'. Dr Berrow puts Nicholson's work in the context of the day, acknowledging social and religious developments of the period, the Oxford Movement, and the importance of patronage - including that of Sir Frederick Ouseley and Lord Alwyne Compton, the latter Rector of Castle Ashby then Dean of Worcester - and Nicholson's relationship with Worcester Cathedral.

That the business which Nicholson founded remains today, still producing some of the country's finest work, is testament to the foundations which he laid. As well as his detailed analysis, Dr Berrow's book contains Gazetteers of the work of Nicholson and his father, Richard, and comprehensive detail of his sources. At only £25 plus p&p from [The British Institute of Organ Studies \(bios.org.uk\)](http://The British Institute of Organ Studies (bios.org.uk)) for 464 pages of beautifully produced, immaculately researched and well-illustrated scholarship, it is highly recommended as a survey of Nicholson's work, and the context of Victorian organ-building as a whole.

## IN HIS HANDS

### PETERBOROUGH CATHEDRAL CHOIR

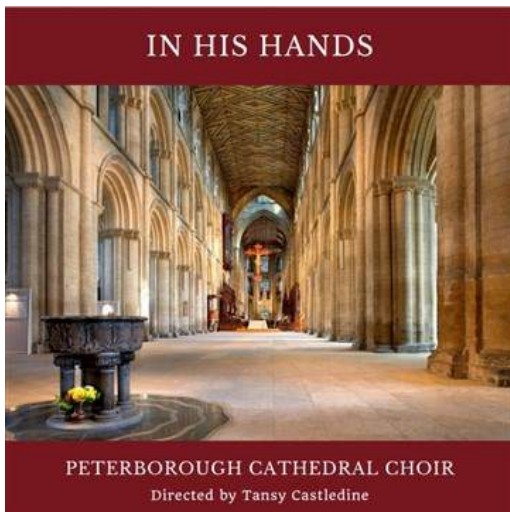
As Peterborough Cathedral's Choir returned from lockdown, it became clear just how much congregations and choristers alike were missing the spiritual and musical unity experienced by bringing the texts of hymns to life through their musical settings.

The Choir's new CD has taken full advantage of the opportunity to bring together the different groups of singers associated with the cathedral, including the Youth Choir and the Festival Chorus, as well as the Choristers, altos, tenors and basses themselves.

The CD contains a collection of hymns chosen by the choir members themselves to represent the Church's year. Some have been specially arranged by the Cathedral's Director of Music, Tansy Castledine, or the Organist, Christopher Strange, to remind younger members of the choir of what they would otherwise have learned during a year of singing together in the cathedral, and the importance of the richness of the choral sound. It expresses the aim that the singers might inspire each other and a wider audience with faith and hope through singing hymns together.

The result must surely match, and even exceed, the choir's aims - in spite of the challenges of preparing much of the material remotely, and recording it with social distancing and other Covid-19 mitigations in place. Recorded in the cathedral, and accompanied by the Intermezzo String Quartet, a Brass quartet, and the cathedral's former organ scholar, Imogen Morgan, there is a freshness and clarity which brings the texts to life. As the singers trace the church's year, their professionalism, dedication and inspiration shine through.

In the CD insert, the choir expresses the hope that 'never must we forget that whilst our buildings may have been empty for a time, we were always together and connected, and held In His Hands.' Listeners will judge the results for themselves - the CD can be heartily recommended, and will be greatly enjoyed.



#### Track list

1. **How shall I sing that majesty (desc. Kenneth Naylor)**
2. **Long ago, prophets knew**
3. **Joy to the world (arr. Mason/Rutter)**
4. **We three kings of Orient are (arr. Leddington Wright)**
5. **O Jesus, I have promised**
6. **For Mary, mother of our Lord (arr. Tansy Castledine)**
7. **Ride on, ride on in majesty (arr. Tansy Castledine)**
8. **An upper room did our Lord prepare (arr. Tansy Castledine)**
9. **Were you there when they crucified my Lord (arr. Tansy Castledine)**
10. **Thine be the glory (arr. Tansy Castledine)**
11. **O filii et filiae (arr. Martin Baker)**
12. **Come, Holy Ghost (arr. Christopher Strange)**
13. **The day thou gavest, Lord is ended (arr. Tansy Castledine)**
14. **Angel voices ever singing (desc. John Cooke)**
15. **He's got the whole world in his hands (arr. Mack Wilberg).**

**IN HIS HANDS** is available now at only £12 plus p&p direct from Peterborough Cathedral's online shop [Shopping \(ticketisland.co.uk\)](http://Shopping.ticketisland.co.uk)

You can also support Peterborough Cathedral Choir by donating to the Hastings Music Endowment Fund. For further details please contact [hastings@peterborough-cathedral.org.uk](mailto:hastings@peterborough-cathedral.org.uk).

## ASSOCIATION NOTES AND NEWS



**Annual General Meeting and Evensong.** Thank you to Jonathan Kingston, the Revd Canon Victor Bullock, and the choir and the entire team at St Mary & St Giles, Stony Stratford who made us so welcome at the Annual General Meeting, Inauguration of Jonathan as President for 2021-22, and NDOA Evensong in November. Thank you also to John Wilson and Robert Tucker for their compositions to commemorate NDOA's centenary year which Jonathan performed before the service.

The meeting heard that the Association had reached the target of 100 members for the 100th year, had held a record number of events during the year, and celebrated its centenary in style in spite of the restrictions imposed by Covid. It had published a *Centenary History* telling the story of the Association over the years, and the renowned Northamptonshire Composer Howard Snell had published *Three Pieces for Organ* in our honour. Reports were received from Helen Murphy, as Hon Secretary, and Glyn Hughes, as Hon Treasurer, as well as from Richard Tapp as President. The Association's finances were in good heart and allowed subscription levels to be maintained at their present levels of only £10 for individual members, £15 for family and corporate members, and entirely free for student members. Glyn Hughes was appointed President-Elect.

Robert Tucker and Tony Edwards stood down from the Committee at the end of their 3-year term, and John Wilson and Colin Ashworth were elected in their place. We are so grateful to Robert and Tony for all their hard work, and we wish Jonathan, John and Colin every success in their new roles.

**Members' Record Review Online** - Saturday 15th January - 11am to 12.30pm. As we see in the New Year, our President Jonathan Kingston would be delighted to hear from members who may be interested in leading a short discussion relating to a performance of organ music of their own choosing, which is featured on You Tube.

Zoom is an excellent format for live online meetings; however, it has its limitations when attempting to stream recorded content to multiple users simultaneously. Therefore, You Tube tracks are much preferred as individuals can copy the link address directly which will be provided during the meeting.

Jonathan Kingston would be very grateful to hear from 6 members on a first-come, first-served basis!

To keep to our intended time window, please bear in mind that:

- Tracks should be no longer than 8 minutes, preferably shorter.
- (both audio only as well as audio & visual clips are welcome)
- Discussions which follow will be around 5 minutes per track.
- **All** genres of organ music are welcome! There is a VAST array on You Tube so be as creative as you wish!
- Discussion points could surround: the specifics of the instrument, registrations used, tempi and articulation, how the building and acoustic contributes to the performance.

Please email Jonathan directly with your YouTube link at [president@northamptonorganists.org.uk](mailto:president@northamptonorganists.org.uk) and he will ensure it is featured - first come, first served!



Northampton & District Organists' Association is delighted to present

### Members' Record Review Online

The first event of 2022 from our President  
**JONATHAN KINGSTON**  
on **Saturday 15th January at 11.00am to 12.30pm**  
via Zoom

As we see in the New Year, Jonathan would be delighted to hear from members who may be interested in leading a short discussion relating to a performance of organ music of their own choosing, which is featured on YouTube.

There is a **VAST** choice of organ, choral and other music on YouTube for you to choose from.

Jonathan would like to hear from 6 members on a first come, first served basis!

Please email Jonathan at [jonkingston@hotmail.co.uk](mailto:jonkingston@hotmail.co.uk) with your **YouTube** link.





**Programme of Events 2022.** We have a fantastic preliminary programme of events for 2022, which has been devised by our President, Jonathan Kingston. We have both physical and online events to try to provide something for everyone, whether you can get to our physical events, or you prefer online - or indeed are one of valued our members on the other side of the world. Full details for each event will be circulated near the time, but for now you can find further details on the next page - do put the dates in your diary.

**Roger Smith Memorial Recital.** Roger Smith was the Association's Honorary Secretary for a decade, and also served as our President, and edited the *Newsletter*, founding the current format. His work for the Association was exemplary, and we are delighted that the 2022 Roger Smith Memorial Recital on Saturday 26th February at St Mary's, Wellingborough, will feature NDOA members. Do save the date now.

**NDOA: A Centenary History.** Our centenary history book, covering the history of the Association from its formation in 1921 to our centenary events of 2021 is a fascinating read, and is still available to purchase at only £5 plus £2 p&p through our website at [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk).

**Three Pieces for Organ - Howard Snell.** Northamptonshire composer Howard Snell has composed *Three Pieces for Organ* especially for NDOA's centenary. These are three accessible and enjoyable pieces which will grace any member's repertoire and be well-received by congregations and audiences. Available at £8 plus £2 p&p through our website at [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk).



**London Organ Day 2022.** The IAO's London Organ Day will be back for 2022, and will take place on Saturday 5th March 2022. Sadly, it conflicts with NDOA's planned visit to Viscount Organs, but **Grand Vauxhall Extravaganza** will take place at St Peter's Church, Vauxhall, SE11 5HY, featuring three instruments - the restored Lewis Organ, a Hammond organ and a Harmonium, and four performers - Pam Hulme, John Kitchen, MBE, Jean Martyn and Anne Page. You can find full details and booking arrangements at [London Organ Day - The Incorporated Association of Organists \(iao.org.uk\)](http://London Organ Day - The Incorporated Association of Organists (iao.org.uk)).

**NDOA Scholarships.** Our 2021 Centenary Year may be over, but we are still keen to encourage new and future organists. We have our Young Organists' Day in May 2022 at SMSG Stony Stratford and we are also continuing to make scholarship grants to those studying and learning the organ, through the Association's David Morgan Education Fund. If you are new to the organ, or are studying or learning the instrument - or would like to do so - do please get in touch with our President, Jonathan Kingston at [president@northamptonorganists.org.uk](mailto:president@northamptonorganists.org.uk).

**Newsletter Sponsorship by Viscount Organs Wales.** Putting the *Newsletter* together is a complex labour of love (well, possibly just a labour...) by our Editor, by Helen, our Hon. Secretary, who generously proof-reads the final version before it goes to press, and by everyone who kindly provides copy. There are also, of course, costs - especially in printing and distributing the print edition. We are particularly grateful, then, that the entire cost of this edition of the *Newsletter* has been met through the very generous sponsorship of our member Tony Packer of Viscount Organs Wales.

As well as selling and distributing Viscount Organs, as you will have read in the profile in this edition, Viscount Organs Wales is extremely active in encouraging new organists and in inspiring young musicians to study the organ. Along with a range of new and pre-owned organs, it also offers a range of accessories through its online shop, from keyboard wipes to headphones. Do check out the VOW website at [www.viscountorgans.wales](http://www.viscountorgans.wales).



## **NORTHAMPTON & DISTRICT ORGANISTS' ASSOCIATION**

### **PRELIMINARY PROGRAMME OF EVENTS - 2022**

#### **MEMBERS' RECORD REVIEW ONLINE**

Saturday 15th January, 11am

Our President, Jonathan Kingston, invites you to present your favourite organ recordings online. See details inside on page 26.

#### **ROGER SMITH MEMORIAL ORGAN RECITAL**

Saturday 26th February, 11am

NDOA Members' Recital, St Mary's, Wellingborough.

#### **VISIT TO VISCOUNT CLASSICAL ORGANS, BICESTER**

Saturday 5th March

Visit to Viscount Classical Organs, Bicester, and to the home of David Mason (Helmdon) to view and play two large Regent Classic custom digital organs and the 2-manual Hill pipe organ.

#### **THE PORTABLE PIPE AND FAIRGROUND ORGANS OF JOHN AND ANNA PAGE**

Saturday 2nd April, 2pm, online

Online event featuring the portable pipe- and fairground-organs of John and Anna Page.

#### **YOUNG ORGANISTS' DAY, ST MARY & ST GILES, STONY STRATFORD**

Saturday 14th May, 10am-1pm

#### **VISIT TO BANBURY AND SOUTH NEWINGTON**

Saturday 18th June from 10am

Visit to St Mary, Banbury (the largest Georgian Parish Church in England, 40-stop HNB/Walker, followed at 12 noon by St Peter ad Vincula, South Newington, and then a pub lunch.

#### **ST MARY MAGDALENE, CASTLE ASHBY**

Saturday 16th July, 7.30pm

Martin Setchell's recital forming part of a series of events celebrating the 150th anniversary of the Nicholson organ.

#### **GARDEN PARTY**

Bank Holiday Monday 29th August

Bank Holiday Monday Garden Party, kindly hosted by John Wilson.

#### **NDOA DINNER**

September - date and venue tba

NDOA Dinner with speaker Don Kennedy (Decca Records and EMI Classics Literary Editor).

#### **MEMBERS' RECITAL**

October - date and venue tba

#### **ANNUAL GENERAL MEETING, PRESIDENTIAL INAUGURATION AND EVENSONG**

November - date and venue tba

More details from our President, Jonathan Kingston, at [president@northamptonorganists.org.uk](mailto:president@northamptonorganists.org.uk)

Find us at [www.northamptonorganists.org.uk](http://www.northamptonorganists.org.uk) or on [Facebook](https://www.facebook.com/NDOAorganists) or Twitter @NDOAorganists

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