

Derby & District Organists'

Registered Charity No. 510567

Association



2012 Outing to Leeds - Tony Westerman

The itinerary of this year's outing took us to three interesting venues and equally interesting instruments: the Binns organ (III + P 41) in St. Aidan's, Roundhay; the Norman and Beard/Klais organ (IV + P 49) in Leeds RC Cathedral, and the Schulze organ (IV + P 57) in St Bartholomew's, Armley. As ever, Willis Garratt steered our transport of delight through the nightmare of the Leeds traffic system, ably guided by our navigator Derek Fisher, allowing us to make regal progress to each venue.

The striking case and pipework of the Binns organ have remained unchanged since 1896, with only the addition of a Tuba in 1928. This is a very comprehensive instrument, strongly influenced by the Schultze organ in Armley: choruses are bold, though not

strident; the reeds are very much in the English style, blending well with the flues, and mixtures add a certain gravitas to the full organ sound rather than brilliance. The resonant acoustic of this very large, tall building is aided by having an apse at each end and a considerable amount of marble and mosaic work. Wherever one stands in the building one hears the full range of organ tone clearly.

Organist Peter Brand offered us a warm welcome and demonstrated the rich palette of colours available, including the Unda Maris he has created by having the Choir Dolce tuned flat. The Binns' patented tubular pneumatic action has recently been restored as part of a rolling restoration project and now provides a consistent response. However, there is still work to be done: the Pedal



DDOA Events 2012

21st November - 7.15 pm START
Chairman's Event and AGM at St Werburgh's, Spondon (See page 6)

Concerts & Recitals

Wednesday recitals at 8.00 pm
St John the Evangelist, Dronfield.

7th November: Ken Ellis (Curbar PC)
5th December: George Parsons (London)
Retiring collection.

Wednesday recitals at 8.00 pm
St John the Baptist, Staveley.

21st November: Eric Singelton (Unstone)
19th December: Ken Ellis, Geoffrey Gratton, Matthew Yeomans
Retiring collection.

Thursday recitals at 12.15 pm
Chesterfield Parish Church

1st November: Ian Brackenbury
8th November: Keith Morgan (Mkt.Rasen)
15th November: Frank Berry
22nd November: Ian Roberts (Ranmoor)
29th Nov.: Shaun Turnbull (Blackburn)
Retiring collection.

Sitwell Singers

Saturday 8 December, 7:30 pm
St John's, Bridge Street Derby
"Jesus Christ the Apple Tree"

Derwent Singers

Saturday 24 November, 7.30 pm
Christ Church, Bridge St, Belper, DE56 1BA
Handel ~ *Messiah* (£10.00)

Saturday 8 December, 7.00 pm
St John's, Main Road, Smalley, DE7 6DS
Carols by Candlelight (£7.00)

Derby Choral Union at Derby Cathedral
Saturday 10th November, 7.30 pm
Poulenc ~ *Gloria*, Debussy ~ *Petite Suite*
Puccini ~ *Messa di Gloria*

Saturday 22nd December, 7.30 pm
Saint-Saëns ~ *Christmas Oratorio*
Geoffrey Bush ~ *Christmas Cantata*

Derby Bach Choir at Derby Cathedral
Saturday 17 November, 7.30 pm
Beethoven ~ *Mass in C* & Vivaldi ~ *Gloria*
(£17.50, £12, £5)

Saturday 1 December, 7.30 pm
"Christmas is coming"



Three splendid and engaging hosts, from left to right: Peter Brand, Organist of St Aidan's, Roundhay, Daniel Justin, Assistant Organist, Leeds Cathedral and Christopher Newton, Assistant Organist, St Bartholomew's, Armley



Nave and Choir organs in Leeds Cathedral

Trombone has been disconnected due to an ingress of water, though Peter told us that it was something of a disappointment as it does not speak well from the depths of the chamber.

Leeds RC cathedral proved to be one of the most striking churches I have visited. It is not a large building for a cathedral, but is of beautiful proportions, the recently-cleaned stonework reflecting light with a warm, honeyed glow. The reredos and other Arts and Crafts neo-gothic fittings have also been restored, creating a comfortable, welcoming interior that delights rather than overwhelms. During the period when the building was closed for cleaning and restoration, the Norman & Beard organ, silent for 30 years, was removed by Johannes Klais Orgelbau for restoration.

The choice of a German organ builder to restore an English instrument was not made without considerable thought. Numerous schemes had been proposed over many years, ranging from interesting to quite bizarre, though I am pleased to write that the instrument now gracing both sides of the chancel at clerestory level is

a revelation. If your experience of Norman & Beard has been less than fulfilling, then I would urge you to hear this instrument.

On paper, the specification would appear to be typical octopodal-turn-of-the-century. Klais, however, have realised all of the latent potential of the original pipework by placing it on the original chests in positions from which it can speak clearly into both chancel and nave. The new Klais pipework blends beautifully with the original and, perhaps most importantly from the player's perspective, one can hear everything one plays, as it sounds, as the console is also at clerestory level. Accompanying must be a delight.

There are seven divisions controlled from manuals and pedals through a clever arrangement of transfer stops. Whilst the possibilities inherent in the transfer system took a little while to understand, they create a degree of flexibility which is really rather fine. The other aspect of the console that delighted was the quality of workmanship: everything was within reach; the two swell boxes were very effective; pistons

did not intrude into the playable area of the keys, and the action was pleasingly responsive. This is a very fine instrument, worthy of the beautiful building and the flourishing choral tradition being developed by the cathedral staff.

The welcome given to us by the Assistant Organist, Daniel Justin, was fulsome, informative and delivered with humour. Daniel played three pieces for us to display the wide scope of the instrument's potential and demonstrated that his will be a name to watch – the playing was of a very high standard. Subtly blended organ tone made up for the lack of mutations normally found on German instruments, and the full organ sound was everything one would hope for without the senses being assaulted.

Our final destination was St Bartholomew's, Armley, which houses one of the iconic instruments of the nineteenth century. Built by the German firm of Schulze in 1868, following upon their success at The Great Exhibition of 1851, the organ was originally sited in a specially-built wooden shed in the grounds of Meanwood Manor – the size of the



John Maxwell-Jones at Armley



Gillian Chatto at Leeds Cathedral



Andrew Storer at Armley



St Bartholomew's, Armley

organ would suggest that the 'shed' was of considerable size, but even so, in that environment the organ must have been deafening. It was removed to St Peter's, Harrogate for a short while before being erected in St Bartholomew's. Even in the vast space of this church the organ is very powerful – an instrument to be used with some discretion, especially the V rank mixture on the Great. This really is an instrument with which congregations could not argue.

Despite its great power, there is much that is beautiful and subtle in all of the four manual divisions – the fourth manual is an Echo Organ rather than a Solo – and once more, the position of the instrument on a large, raised gallery in the north transept allows it to speak clearly into the building. Even the quietest strings can be heard at the west end.

The organ was originally powered, unsuccessfully, by a water engine. This was replaced by a gas engine, though the fumes from this caused members of the congregation to faint on a regular basis. Despite this minor drawback, the organist's son had to sit in the engine room with a lit taper in case the gas went out!

Chris Newton, Assistant Organist at Armley, welcomed us and told us about this fine instrument. His playing reflected an easy familiarity with the organ and knowledge of how to exploit the generous acoustic.

This was a most enjoyable and rewarding day and our thanks go to Stephen Johns for his painstaking organisation and preparation. We should also thank the staff of the three churches who made us welcome with a genuine feeling of warmth and fellowship.

Tony Westerman

Recent Events

Derby Cathedral Organ Recital Series 2012

The eight recitalists in this year's programmes presented audiences with many works that are not often heard and some that were new to most, if not all, of the audience. If the variety and imagination apparent in the programmes this year is representative of a wider pattern amongst recitalists on the English circuit, then it can only help to broaden the appeal of the instrument to a discerning musical public.

There is something about the first few bars of any recital that either captures an audience or leaves it feeling indifferent to the music, or even worse, anxious. Jane Watts, in the opening recital of the series, not only established a comfortable sense of security in the opening bars of *Concert Variations on 'The Star-Spangled Banner'* by Dudley Buck, but established a formidable measure against which the other performers in the series might be judged. In works ranging from Franck to Messiaen, Jane Watts displayed a mastery of both organ and music, choosing to communicate through her performance rather than address the audience.

Daniel Moul's more flamboyant approach provided a complete contrast, as did his programme; Reger, Reubke and Whitlock provided an opportunity for Mr Moul to exercise his technique, whilst Mozart's *Andante K616* and Elgar's *Vesper Voluntaries III & IV* provided some quieter moments. Mr Moul ended his recital with *Live Wire* by Iain Farrington.

A rich variety of composers and styles allowed Martyn Rawles to explore the considerable resources of the organ with sensitive registrations supporting intelligent interpretations of works by Bruhns, Strauss, Messiaen and Lanquetuit, amongst others. His performance of *On hearing the first cuckoo in spring*, Delius (arr. Fenby) was sensitive and beautifully phrased, producing a stillness in the cathedral which was quite magical.

The theme of this series, music that paints a picture or tells a story, was represented in D'Arcy Trinkwon's recital by his own transcription of Liszt's *Saint Francis de Paul walking on the waves* and

Vierne's *Naiades Op. 55 No.4*. Mr Trinkwon's reputation as one of the leading virtuoso recitalists is founded upon his enviable technique and the breadth of his repertoire, evidenced in the final two pieces *Drifting Cloud* by Deszö d'Antalfy-Zsiross and *Toccata de la Libération* by Léonce de Saint-Martin.

It was my misfortune to miss Stephen Grahl's recital, though it was clear from several comments made to me that his growing reputation as a recitalist is well-deserved.

Peter Gould offered works by Bach, Elgar, Hakim and Widor amongst others. The performance of Reger's *Benedictus* was particularly fine, capturing the complex harmonic weave of Reger's romanticism and a sense of spirituality. Mr Gould's formidable technique was more than equal to the demands of Hakim's *Hommage à Jean Langlais* and the *Allegro* from Widor's Vth Symphonie.

A beautiful interpretation of Bach's *Fuga sopra Magnificat* opened David Little's remarkable recital. All of his pieces were memorised; an impressive feat in itself, more so due to the complex nature of the works by Feliks Nowowiejski (*Symphony No 3 in A minor*) and Frederic Wood (*Scenes in Northumberland, Op 25*), each of which was beautifully registered. As an encore, we had *The Departure of the Queen of Sheba*, which proved to be both whimsical and very entertaining, delighting the audience and providing a light, but very pleasing close to a stunning recital.

Tom Corfield ended the 2012 series – an unenviable position due to the quality of the preceding performances, but one to which he was more than equal. Langlais' *Incantation pour un jour saint* was followed by Bach's delightful *Prelude and Fugue in A BWV 536* which was registered with delicate flue work and beautifully phrased. A fluid and apparently effortless manipulation of organ colour in Karg-Elert's *Seven Pastels from the Lake of Constance* brought new admirers to these little-known pieces. The recital was a fitting close to a series that has provided something for all tastes with performances of an international standard.

Tony Westerman

Members' Recital at Sudbury, All Saints, 13 October

About 25 members, friends and parishioners gathered at Sudbury to enjoy a composite programme consisting of a variety of pieces, baroque, classical, romantic, modern and even, perhaps, ultramodern. This is in itself a pleasure, but there are several other pleasures peculiar to evenings of this type: for instance, we are not listening to top-flight professionals, so we know that we ourselves might be able to tackle at least some of the works they present. Then it is interesting to listen to the sounds the different players conjure from the same instrument, an excellent one at Sudbury. Furthermore, several players introduced us to repertoire we might otherwise never have noticed. We are an *association*, after all, not primarily a concert society - we exist to exchange information between ourselves about organ music as well as to

enjoy each others' achievements as players and to present organ music to the public.

Less well-known pieces we were introduced to included Paul Edwards 'Contemplation' from the *Millenium Organ Book* (played by John Forster), John Ireland's 'Villanella' (Ian Stapley), Francis Jackson's 'Laudate Dominum' (Edmund Stow), and - most unusual of all, and in its way quite unique - a guitar prelude by Villa Lobos. Stephen Johns played this one and modestly said he did not 'arrange it' so much as play it straight from the guitar score. Well, maybe so, but his registration and sensitive performance totally disguised its origin.

Gillian Chatto stuck to what we might term 'standard' repertoire, Buxtehude's g minor prelude and fugue and a Mendelssohn prelude, proving that the Sudbury organ could present such pieces in a thoroughly satisfying way. Ed



Ed Stow, Stephen Johns, Gillian Chatto and Ian Stapley (Apologies to John Forster who had to depart before the photo opportunity.)

Stow, John Forster, and Stephen Johns added Bach to Buxtehude, but registered him variously - another lesson for us all.

It was a thoroughly enjoyable evening, greatly enhanced by the beautiful surroundings of All Saints Church, and by the tasty buffet provided by ladies of the parish. One parishioner who was present admitted she had come armed with a book to read in case she got bored; she never opened it. Good for her, and for the performers!

James Muckle

A Traveller's Tale - John Bland



St James, Perros-Guirec

Sometimes it's great to be wrong! On holiday in Northern Brittany this August, we were wandering through the small town of Perros-Guirec when we came across the modestly sized Church of St James, prettily situated in an open floral square. "I bet there's a lovely organ in there", said my son-in-law. "I doubt it.", said I, "I'd guess there isn't an organ at all." Curiously enough I was nearly right! There was an organ in St James, a new instrument in 1997, and the first ever organ in the church's several hundred year history. It was built by Yves Fossaert S.A.R.L., of Mondreville (about 70 miles south of Paris), his Opus 14.

To my delight, on enquiry, I was invited to "have a play".

Situated on the stone, uncarpeted floor of the south transept, with plenty of space all around and above, the clean clear tones sang out to the whole building. The reeds were brilliant - naturally, very French - and just piercing enough in tone even to an English ear! There were mutations in abundance, and flutes of gentle clarity. There was also a Rossignol - though I am not sure where twittering birds fit into the French Catholic liturgy!

The specification below is as the builder gives it on his web-site:



Organ by Yves Fossaert S.A.R.L. Mondreville

<i>Clavier I</i>	
Montre	8'
Bourdon à cheminée	8'
Prestant	4'
Nazard & Tierce	I & II
Flûte conique	2'
Plein Jeu	IV-V
Dulzaina	8'

<i>Clavier II</i>	
Montre	8'
Bourdon	8'
Flûte à biberon	4'
Doublette	2'
Larigot	1 1/3
Trompette	8'

<i>Pédale</i>	
Contrebasse	16'
Flûte	8'

Accessories:
Couplers, Tremblant, Rossignol

A real treasure, and a happily mistaken assumption on my part.

John Bland



John Bland, in holiday mood.

Ben Bloor at Liverpool Cathedral

Ben Bloor, currently Organ Scholar at New College, Oxford, recounts a memorable recital he gave in August of this year:

Recently, I was fortunate to be given the opportunity to play the largest organ in the UK – the five-manual Willis in Liverpool Anglican Cathedral. I was given a generous practice time of 4 hours the night before the concert and can safely say that they were some of the most enjoyable hours I have had on any instrument. Indeed I spent the first hour just exploring the vast array of sounds – the enormous jamba on either side of me containing such novelties as a 32' stop on the Great manual and a 64' resultant bass in the pedal, the enormous reeds on the solo, and the choice of 5 open diapasons on a single manual left me spoilt for choice. The majority of the Swell reeds were out of action during my visit, but such was the versatility of the instrument that it didn't make a great difference. Although I was not able to use it in my recital, I did use my practice time to try out the *Trompette Militaire* on the fifth 'bombarde' manual, which is the second loudest organ stop in the

world, aided by the wonderful acoustic of the building. There has even been a bird-whistle stop grafted on to the side of the organ which Dr Tracey can press if he needs some comic relief from a heavy sermon...

My recital was a mixture of romantic and 20th-century repertoire, mainly to indulge myself in a full-bodied instrument which I have been relatively absent from in Oxford (although the New College organ manages romantic repertoire very well, it is fair to say that it is most at home with baroque works). The sequencer made the huge organ much easier to handle, especially in a piece such as Karg-Elert's *Hymn to the Stars*, where stop changes are frequent and a sharp decrescendo at the end is made much simpler by just having to tap your foot on one piston to progress to the next set of sounds. I was amazed at the ability of the instrument to handle soft sounds as well, which made Elgar's *Nimrod* a very intimate experience, even in a building of such magnitude. Something I just about got used to by the end of my visit were the infamous rolling swell boxes. Each



manual features a gauge on top of its respective jamb and gently nudging the box backwards and forwards, when done with the right set of feet, produces a very gradual and effective change in dynamic.

All in all, I thoroughly enjoyed my short stay in Liverpool and feel very humbled to have given a recital there (to an appreciative crowd) on a quite brilliant instrument. My thanks go to Alan Dronsfield for organising everything and I hope to be able to return in the future.

Ben Bloor

Members' News

International Success for Ben

Ben has been busy this summer! In addition to giving recitals in Liverpool, Buxton and elsewhere, he is this year's winner of the Northern Ireland International

Organ Competition (NIIOC), Senior Category, taking away a prize of £1000. He played a varied programme which impressed the competition jury and audience by its brilliance as well as his musical interpretation and outstanding musicianship. The Chair of the Jury, international organist,

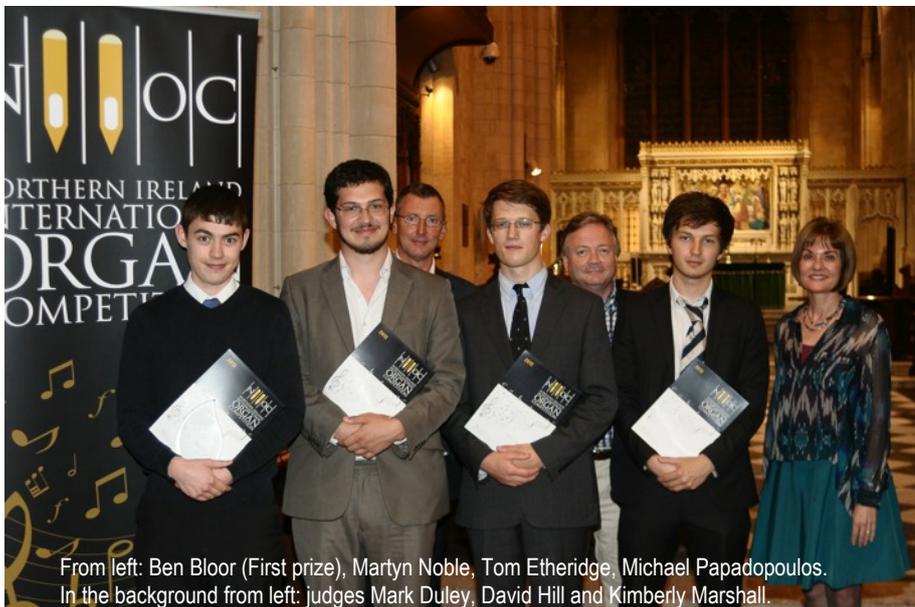
Kimberly Marshall, Goldman Professor of Organ at Arizona State University said: "The standard of the organists in the senior class was very impressive. The Jury voted unanimously for Ben Bloor as winner. He is an outstanding player and a versatile musician." As part of the prize, Ben will have opportunities to perform in Westminster, Cambridge, Dublin and Belfast.

Many congratulations to Ben!

Queen's Hall Update

Further to our note in the July Newsletter, the final Sunday service at Queen's Hall Methodist Mission took place on 9th September. The main organ (Hunter c.1875, Matthew Copley 1996) has now been dismantled and moved to storage at St Osmund's, London Road, Derby, where it is due to be installed during 2013 to replace the ailing and inadequate Kingsgate Davidson instrument.

Edmund Stow



From left: Ben Bloor (First prize), Martyn Noble, Tom Etheridge, Michael Papadopoulos. In the background from left: judges Mark Duley, David Hill and Kimberly Marshall.

DDOA - Your Association

From the Hon. Treasurer

As in all areas of life, the Association is not immune from increases in costs. Members will be aware of the massive increase in postal charges earlier this year, and although the canny Newsletter Editor bought a year's supply of stamps before the price went up, the increase will hit us next year. Also, the capitation fee paid to the IAO, unchanged for a number of years, is rising next year by 50p per member. This means that the cost per individual member will rise next year by more than £1.30 for these two items alone.

The Association has traditionally offered a discount to members who are 65 or over. In common with many similar organisations, the average age of our membership has been increasing over the years, to the extent that only 40% of our members now pay the full rate, with nearly 60%

paying the reduced rate. This has led the committee to consider if there should still be two different membership rates, and the general view was that the distinction should be abolished.

The subscription rates are decided by all members at the Annual General Meeting (not by the committee), and it is open to any member at that meeting to make a proposal. My view is that we should be considering a single subscription rate of around £15 (student members would still be free), with members subscribing to 'Organists' Review' paying the discounted 'OR' rate in addition. I would also propose that we introduce a rate of around £5 for additional members at the same address (effectively giving a rate of £20 for joint membership). However, I must emphasise that this is a personal view, and that it is a decision for the whole membership at the AGM. **So come along and have your say!!**

Chris Darrall

Membership List

In January the revised list will be available to members on request. If your details have changed since the previous issue, please let the Secretary know as soon as possible.

Provisional Programme for 2013

February: Talk: History of Scales
March: Visit Nottingham & Lenton
April: Talk: Accompanying services
May: Workshop: Improvisation
June: Annual Dinner
July: Recital for Families
September: Outing to Oxford
October: Visit Ashbourne PC
November: Chairman's Evening

Members' News

We are sad to record the death of our member Margaret Wall from Etwell who who much enjoyed our meetings before her recent illness.

We are delighted to welcome a new member, Alistair Timmis, who recently graduated from Durham University and is now playing at All Saints, Mickleover.

Forthcoming DDOA Meeting

ANNUAL GENERAL MEETING

Wednesday 21st November 7.15 pm at St Werbergh's Church, Spondon.

Please note the starting time for the AGM. The Chairman's Evening follows immediately at 8.00pm

CHAIRMAN'S EVENING

21st November 8.00 pm at St Werbergh's Church, Spondon.

'The organ: partner in concerted music'

Our Chairman, Prof. James Muckle, writes:

We organists are usually soloists and accompanists of congregations and choirs, and we do not often think of the organ as a 'chamber music' instrument. But there is an area of the repertoire where the organ figures in a small ensemble.

In the Chairman's Event after the AGM, we shall first briefly explore some of this repertoire: Mozart, Vivaldi, Dvořák, Rheinberger, and some of the English concertos: Stanley in particular, whose two sets of concertos can be very effectively played as chamber works, and were probably intended as such.

The event will be emphatically NOT a concert, but an exploration of an area of music we perhaps do not know well, or even at all. After an initial presentation by the Chairman and instrumental-playing friends, there will be an opportunity for you, the members, to try out pieces for yourselves. Music will be provided and our visiting string players will be at your disposal. We hope it will be fun.

If you play a stringed instrument yourself, feel free to bring it and participate.

Items of news or articles for the January/February edition of the *Newsletter* should reach the Editor by **Monday 10th December**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Stephen Johns, may be reached via mail@derbyorganists.co.uk Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.