

Derby & District Organists' Registered Charity No. 510567 Association



DDOA Events 2010

Wednesday 21st April

Visit to St John's, Bridge Street, to hear and play the rebuilt Willis/Adkins/Johnson organ. 7.30pm

Saturday 15th May

Visit to Malvern: Nicholson Organs and Worcester Cathedral 8.00am

Wednesday 16th June

Annual Dinner – Alison House, Intake Lane, Cromford, Matlock

Monday 19th July

Visit to Swarkestone and Stanton-by-Bridge 7.30pm

Saturday 11th September

Eighteenth Century English Organ Music 7.30pm

Erratum

Please note that the date for the September event is Saturday 11th and not as advertised in the last two issues of the *Newsletter*. My apologies for the confusion. TW

Wednesday 6th October

Chairman's Event – St. James, Riddings. 7.30pm

Tuesday 23rd November

AGM, Duffield Methodist Church

Concerts & Recitals

Victoria Hall – Saturday 12.00 noon

April 10th Robert Sharp

May 1st Scott Brothers Duo

June 26th Ian Tracey

Birmingham Town Hall (TH) and Symphony Hall (SH) 1.00pm

April 26th Hymn Singing with Thomas Trotter – (TH)

May 10th Thomas Trotter (SH)

Saturday 24th April

St George's Tide Brass Band & Organ Concert – Blidford Welfare Band and David Redfern organ. 7.30pm. St Andrew's, Swanwick. £6 inc. Refreshments. 01773 605291

Saturday 4th September

Organ recital, Hazelwood Parish Church. Dr Tom Corfield. 7.30pm

Visit to Malvern and Worcester

If you would like to go on this visit, please return the enclosed reply slip, with payment, to the Hon. Secretary, Siann Hurt.

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A Feast of Organs in Derby's Twin City – Osnabrück Laurence Rogers

During the February Half-Term week I had the pleasure of joining Tom Corfield and the Derby Cathedral Voluntary Choir for their singing visit to Osnabrück, Derby's twin city in Germany. Our singing mentor and conductor was Charles Thompson, an inspirational singing teacher from Reigate, Surrey. Our singing schedule started on Sunday at St.Katherine Kirche (shown above) for the morning service in the Lutheran tradition.

Seated in the western, tiered gallery, against the back drop of a modern three manual tracker organ displaying *en chamade* trumpets, we were immediately won over by the cavernous acoustic which gave so much finesse to our soft singing (*Ubi caritas – Duruflé*) and grandeur to our louder piece, (*Though I speak with the tongues of men – Bairstow*) with Tom at the organ. The resident organist played for the congregational chorales, introducing each with amazing

each with amazing improvisations on the chorale tune, although in most cases the tune was heavily disguised in a manner which would completely confuse my congregation at home. It later became evident that in all the churches there is an expectation that the organist doesn't just play over the first line of the tune, but instead improvises an organ prelude before each chorale.

Later in the week we returned to St.Katherine Kirche to give a complete concert of English music, choral and organ. On this second occasion Charles located the choir immediately in front of the altar, leaving Tom at the organ in frightening isolation at the opposite end of the church, a distance similar to the entire length of Derby Cathedral! The coordination between conductor and organist was nothing less than miraculous. Beginning with

Elgar's Benedictus and ending with Parry's 'I was glad', there was plenty of challenge for all musicians, but the result was truly thrilling. In contrast to these grand pieces, we experienced the resonant beauty of Howell's 'Like as the hart', Chilcott's 'Be thou my vision' and Byrd's Four Part Mass, completely exquisite in such a generous acoustic.

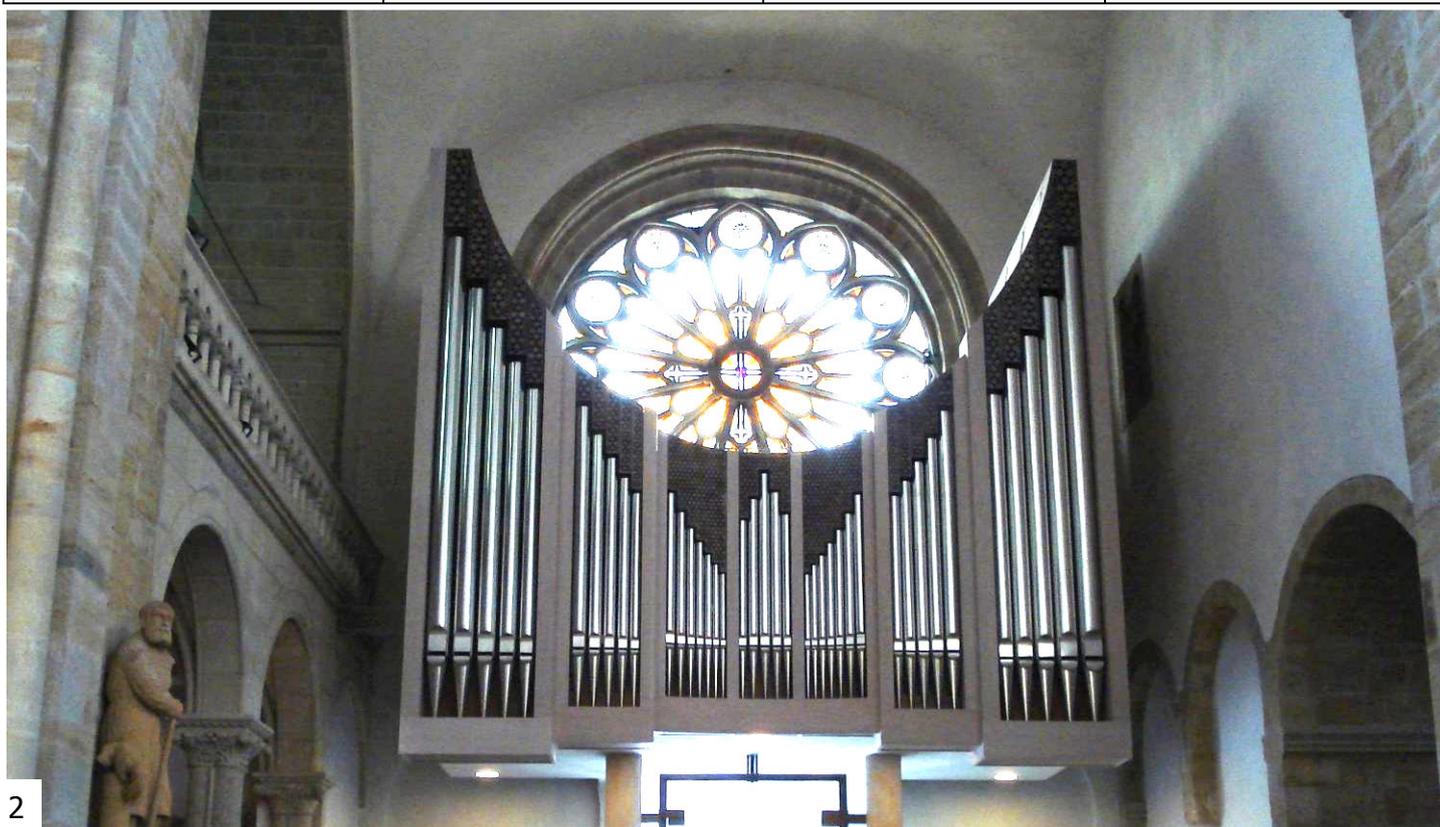
Like so many churches in major towns in Germany, St Katherine Kirche had been completely rebuilt after war damage. This also explains the presence of 'new' organs in all the Osnabrück churches we visited. The organ at St.Katherine Kirche dates from 1961 by Paul Ott and restored in 1985. Housed in two matching cases flanking the west window, the entire pedal division is in the left case whilst the unenclosed Hauptwerk, Oberwerk and Brustwerk division are together in

the right hand case. The instrument is mechanical without compromise; the action is entirely tracker and there are no registration aids. The door-knob style stops must take their inspiration from the 18th century; to reach them is not comfortable whilst playing, indeed, it is impossible to grab a handful.

However, the manual touch is delightful; it feels like a living instrument, offering so much scope for phrasing and articulation. The sound, as one has come to expect in Germany, is brilliant. Mixtures are really bright, reeds full blooded. Such is the proximity of the horizontal trumpet pipes to the console, it is difficult for the player to hear the flue choruses when a trumpet stop is drawn. However, this is an instrument for a large church and it makes a handsome sound in the nave.

(See specification below.)

Oberwerk		Hauptwerk		Brustwerk		Pedal	
Dolkan	8'	Quintade	16'	Gedackt	8'	Prinzipal	16'
Rohrflöte	8'	Prinzipal	8'	Blockflöte	4'	Subbass	16'
Prinzipal	4'	Spillflöte	8'	Octave	2'	Octave	8'
Koppelflöte	4'	Octave	4'	Quinte	1 ¹ / ₃ '	Gedackt	8'
Trichterflöte	4'	Nachthorn	4'	Scharf	3-4f	Octave	4'
Nasat	2 ² / ₃ '	Prinzipalquinte	2 ² / ₃ '	Vox humana	8'	Tenorflöte	4'
Waldflöte	2'	Terzzimbel	3f	Regal	4'	Nachthorn	2'
Terz	1 ³ / ₅ '	Octave	2'			Mixtur	4-6f
Siffelöte	1'	Mixtur	5-6f			Posaune	16'
Septime	1 ¹ / ₇ '	Trompete	16'			(horizontal)	
Mixtur	4-5f	(horizontal)				Trompete	8'
Rankett	16'	Trompete	8'			(horizontal)	
Krummhorn	8'	(horizontal)				Schalmei	4'



The second venue for the choir was in St. Petrus Dom (Catholic cathedral) where we sang at the Sunday evening Mass followed by a short concert. The main organ used for the congregational singing was another modern instrument (Kuhn, 2003) built on a glass platform in the west end. Later in the week I enjoyed some personal time on this; it was a brilliant instrument for playing Buxtehude and Bach. The comfortable console had a French-like arrangement of modern tablet stop keys, clearly with electric coupling to the soundboards and with general setting pistons. The keyboard action was entirely mechanical and delightfully communicative. One of my favourite stops was the 3-5 rank Cornet which was so beautifully voiced it had a rich reedy quality of tone. It was absolutely ideal for English cornet voluntaries.



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For accompanying the choir items, Tom used the second organ in the cathedral, a smaller two manual instrument located near the choir stalls. Unusually, this was a French instrument, built originally in 1898 for a church elsewhere by Cavallé-Coll, but acquired by the cathedral in 1999. For such a modest stop list, the instrument made an impressive sound, probably greatly assisted by the cathedral acoustics, but also the result of an ingenious specification including two reeds and a four rank Plein Jeu mixture. The pedal section was all borrowed from the 'Grand Orgue' and a series of mechanical levers provided couplers and rapid muting of the reeds.

Grand Orgue

Prestant	4
Principal	8
Bourdon	16
Flute Harmonique	8
Bourdon	8

Recit

Flute Octaviane	4
Voix Céleste	8
Cor de Nuit	8
Plain Jeu	4f
Trompette Harmonique	8
Basson-Hautbois	8

Pedal (All from Grand Orgue)

Bourdon	8
Basse	8
Soubasse	16

On Ash Wednesday the choir sang for the mass at St. Josef Kirche, a 'younger' late 19th century building, nevertheless endowed with splendid acoustics which made a beautiful

Picture 2: The façade of the Kuhn organ in St Petrus Dom.
 Picture 3: The console.
 Picture 4: The Cavallé-Coll organ in the choir of the St Petrus Dom.
 Picture 5: The Pedals, Ventil and couplers on the Cavallé-Coll.



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setting for Byrd's Four Part Mass and Allegri's Miserere. This Catholic church, richly decorated in a neo-byzantine style, possessed a three manual organ in an imposing classical case in the north aisle. Despite its classical appearance, the organ dates from 1982, built by the local Osnabrück firm of Kreienbrink.

In my personal tour of the city during the week, I visited two other large medieval churches, each possessing modern organs. St. Johann Kirche (Catholic) had a three manual instrument with 49 speaking stops, rebuilt and enlarged by Kreienbrink in 1998, but incorporating pipework from earlier instruments dated 1592, 1784, 1883 and 1978. The church regularly hosts an international organ festival. Finally, there was the Marienkirche (Lutheran), a lofty gothic building with flying buttresses and the tallest tower and spire in the city. In this church, the organ in the western gallery was a four manual Flentrop from 1967. Its elegant case, including a ruckpositif, matched the soaring lines of the pillars and windows of the enormous church.

For me, on my first visit to Osnabrück, the city turned out to be full of cultural surprises. Each church possessed young professional organists who were very friendly and hospitable, always willing to lend us keys to the organs. (The cathedral organist organised for a small group of us a mini organ crawl one afternoon to a neighbouring town possessing some historic baroque organs - but that is another story.)

With regular organ recitals at various churches and overt collaboration between the organists for concerts, church music in the city seemed to be thriving. The cathedral alone had three regular choirs. It was remarkable to discover that St.Katherine Kirche has taken to occasionally offering traditional Anglican choral evensong with pure English repertoire. What a lovely thought that a uniquely English tradition is revered in a land which has invested so much in its own heritage of church music.

Laurence Rogers

Articles for the June/July edition of the *Newsletter* should reach Dr Rogers by Monday 17th May, via e-mail:

DDOnews@gmail.com

The Secretary, Mrs Siann Hurt can be contacted via: mail@derbyorganists.co.uk



Photographs

1. St. Katherine Kirche organ
2. Dom main organ
3. Dom organ console
4. Dom Choir organ – Cavallé-Coll
5. Choir organ – Cavallé-Coll pedals and couplers
6. St. Johann Kirche

From the Editor

It is now comfortably over a year since I took over from Ed Stow as Editor of the *Newsletter*. As the new boy, I was conscious of Ed's very precise style, his considerable intellect and his extensive knowledge of organs and organ building.

Ed produced the *Newsletter* whilst practising his art as an organ builder and as a player of considerable accomplishment, often called upon to play for services and to accompany choirs in performance: I, on the other hand, had the luxury of retirement and the opportunity to play with Word, manipulate pictures, and experiment with production processes.

As a consequence, the *Newsletter* has become more of an Association Magazine, with news of events, articles about continental organs and accompanying services, and those based upon interviews with the new generation of organists – and one with an international recitalist and consultant who might be persuaded to admit to being of more mature years. What a stimulating and interesting way with which to begin one's retirement, and what a comfort to know that our rich, English heritage of organ music and performance is to continue with a new tranche of performers who value that heritage as we do.

However, current domestic circumstances, in the form of extensive building works, require that I step down as Editor. Fortunately, Dr Laurence Rogers has agreed to take my place on the Committee and has found alternative, and welcome, solutions to production and distribution requirements.

I hope to be able to contribute to future issues as a writer, though my active participation will be a limited involvement with production.

To those of you who have been reticent in presenting your experiences, opinions and observations, please put pen to paper and let us

enjoy them. So many members have commented upon the interesting articles, and photographs, submitted by our contributors that there is clearly a receptive readership for such contributions; I'm sure that Laurence will be pleased to be able to fill the column inches as I have been.

Laurence can be contacted through the Association website or through the contact details printed in the membership list. Please support Laurence and the Association with your continued contributions to the *Newsletter*. My thanks to you for your kind comments, and articles, during my period as Editor.

Tony Westerman

A brief word from the Chairman

I am sure that readers of the *Newsletter* will have been as delighted and proud as I am of its recent quality and content. This has been entirely due to Tony Westerman's hard work. I would like to express my sincere thanks to him for this and my pleasure that he is still going to be involved, albeit in a less taxing way.

We are very fortunate that Laurence Rogers has agreed to step into the breach and I know that he is thankful that he and Tony will be working as a team.

There will undoubtedly be some changes but I know that Laurence wishes to preserve the quality of the *Newsletter*. The next issue is planned for June and it is likely that the *Newsletter* will become a bi-monthly publication. Laurence is looking forward to receiving news items and articles from members so please keep them coming.

My best wishes to you all,

Peter Williams