

Derby & District Organists' Registered Charity No. 510567 Association



A Traveller's Tale - Laurence Rogers

One of the joys of travel for organists is the discovery of new sights and sounds which are often unique to the location of an organ. As well as participating in visits organised by our Association, I hope members will share their discoveries of instruments which excite curiosity. Your *Newsletter* Editor is always very keen to receive such contributions from members.

On a recent visit of my own to London, I discovered this unusually beautiful organ in the

ancient heart of our capital. Pictured here, can you guess its location? For a parish church to acquire such a remarkable instrument, it would require an extremely wealthy benefactor. As you may have guessed, the location is not a church but a private chapel, in this case dating from the 14th Century. Despite its appearance, the organ is of much more recent origin, built by William Drake of Buckfastleigh, Devon and dedicated in 1999. The case is based on a woodcut

DDOA Events 2012

19th May

Daytime visit to organs in Wollaton, Nottingham (See page 6)

19th June

Annual dinner at Willersley Castle (See page 6)

24th July

Evening visit to local organs including Ed Stow's rebuild at Holbrook.

22nd September

Annual full day outing, including Leeds Cathedral and Armley PC

13th October

Members' Recital evening, Sudbury PC

21st November

Chairman's Event and AGM

Concerts & Recitals

Wednesday 16th May, 8.00 pm

St John's the Baptist, Church Street, Staveley, Chesterfield S43 3TN.
Organ recital by Geoffrey Gratton

Saturday 19th May, 2.30 pm

Lenton Methodist Church, Derby Road, Lenton, Nottingham (opp. Savoy cinema)
Organ recital by Keith Hearnshaw:
'Popular music to suit all tastes'. £6.
Tickets from John Wilde 0115 9285827.

Saturday 9th June, 7.30 pm

St John the Evangelist, Bridge Street, Derby.
Diamond Jubilee Recital by Andrew Storer, Organ.

Wednesday 20th June, 8.00 pm

St John's the Baptist, Church Street, Staveley, Chesterfield S43 3TN.
Organ recital by Ken Ellis

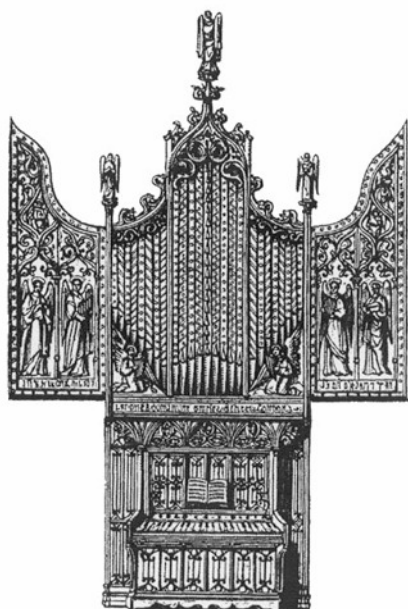
Saturday 23rd June, 7.30 pm

St Andrew's, Swanwick.
'Last Night of the Proms' - Brass Band and Organ Concert. £6.

Saturday 23rd June, 8.00 pm

St Mary's Church, Bridgegate, Derby
Sancta Cecilia Mass (Scarlatti), Magnificat (Pergolesi). Sitwell Singers. £10.

Chapel of St Mary Undercroft. Organ by William Drake 1999



Woodcut by Pugin in Sir John Sutton's *A Short Account of Organs* (London, 1847)

illustration by Augustus Pugin, a leading figure in the 19th Century revival of Gothic architecture. Pugin supplied designs for many Gothic interiors in schools, colleges, churches and cathedrals throughout the land. Most famously he was responsible for the decoration of the new Palace of Westminster, rebuilt by Sir Charles Barry after the great fire there in 1834. This is your main clue to the location. The organ is in the Chapel of St Mary Undercroft in the Palace of Westminster. Along with Westminster Hall and the Cloister, the chapel survived the fire which destroyed most of the medieval Old Palace. Immediately above the undercroft formerly stood St Stephen's Chapel, to the same height as Westminster Hall and imitating the prestigious elegance of Sainte Chapelle in Paris. The resemblance between the undercroft and the crypt of Sainte Chapelle is unmistakable.

The Drake organ replaced an earlier 'box of whistles' stuffed in a corner as unobtrusively as possible with all the consequent logistical problems and poor egress of sound. When this instrument became unserviceable a few years ago, enlightened voices in the Lord Chamberlain's office determined that a new instrument would be placed in an acoustically effective position at the west end to a design which would be sympathetic to its environment. The resulting organ fits the bill superbly. Its normal position is on the central axis of the chapel a few feet in front of the

Great Organ C - g³

Open Diapason
Stopt Diapason
Principal
Flute
Fifteenth
Sesquialtra Bass
Cornet Treble

Swell Organ C - g³

Open Diapason
Stopt Diapason
Principal
Trumpet

Temperament
Thomas Young.

Pedal Organ C - f¹

Bourdon
Octave Bourdon (8')

Couplers

3 normal couplers
Reversible Gt. to Ped.



Pugin's sumptuous decoration of the medieval vaulting of St Mary Undercroft, Palace of Westminster

ceremonial west door. Blocking visibility of the door in this way was controversial, but the amazing compactness of the instrument and its manoeuvrability on castors helped to win the argument. In daily use, only the north-west entrance is used, posing no problem for access of worshippers, but on ceremonial occasions, such as weddings, the whole instrument can be pushed to one side, allowing grand entry through the west door.

William Drake specialises in building, restoring and reconstructing mechanical instruments, and his portfolio lists commissions for many prestigious venues, including Buckingham Palace, and for private clients, including a certain 'Thomas Trotter Esquire'. The chapel organ comprises two manuals and pedals and twelve stops. Tuning is to the mean tone temperament devised by Thomas Young in 1800. This apparently gives smoother sounding thirds than with equal temperament. The specification

and voicing is well suited to the classical repertoire as was well demonstrated during my visit with a Voluntary by William Russell and a series of Variations on 'Jesu Meine Freude' by J.G. Walther.

The meeting I attended was hosted by the Organ Club which organises monthly visits to notable organs throughout the country and annually a visit abroad. For colleagues who are prepared to travel outside our region, I strongly recommend membership. Meetings are inexpensive, well-organised and always furnished with copious contextual notes on the organs and churches visited. Everyone who wishes to play can do so by submitting their name to the playing secretary who then devises a rota which allocates the same amount of time to each player. More information can be found at www.organclub.org. Visits remaining in 2012 include Kings Lynn, Bury St Edmunds, Marlow and Bavaria.

Laurence Rogers

Recent Events

The Spirit of the Sound

More than twenty members and guests gathered at St Werburg's on March 19th to hear David Cowan (Holy Cross Priory, Leicester) offer advice and insight into the interpretation of French romantic music on an English organ.

His opening comments about the construction of French organs and registration were expanded during the course of the evening as were comments on changes between manuals that are often called for by French composers to effect a change in volume. These were discussed in relation to pieces played by James Muckle, Ben Middleton, Andy Storer and Denis Littleton. A summary of Mr Cowan's informative observations follows.

The Grande Orgue, the lowest keyboard to which everything else can be coupled (and usually is) has two wind chests: one with foundation stops 16, 8 & 4; the other with fiery reeds and upper-work. The wind supply to the chests is controlled by levers at the console operating ventilis, or valves, which close off the air supply to the entire chest. Thus, a sudden reduction from a crashing tutti to a solid foundation tone can be achieved easily; the ventil system also allows stops to be pre-selected.

The French Positif (manual II) is in effect a small Great with its own collection of foundation stops and smaller scale reeds and provides another step down in volume; it should not be confused with the English Choir organ or the German Rückpositiv. The Récit (manual III) is usually expressive, with a hitch-down lever controlling the shutters. These lever swell pedals have almost disappeared from English organs in favour of balanced swell shutters; whilst the

lever swell might have been a producer of sprained ankles, it was able to create a sforzando that can rarely be achieved from a balanced pedal. An English organist might struggle with a passage in which the feet are constantly busy and a crescendo is required; French organists ask their assistant to deal with the swell pedal (mounted at the side rather than centrally) and effect the crescendo. Mr Cowan told us that the lever swell is still in use in St Sulpice. Changes in dynamic are usually achieved by the swell pedal; stop changes are indicated in the score.

One significant difference in registration practice is the freedom with which French organists blend choruses: the bold Flute Harmonique, often found on the Grande Orgue, is freely blended with the Montre (a softer version of the English Diapason) and other 8' stops, or with a Prestant (4' Principal or Octave). We should bear in mind that during the nineteenth century Cavallé-Coll developed the Montre giving it a more string-like tone. Mr Cowan's advice was to try to achieve the spirit of the sound indicated in a score rather than draw an English stop of similar name.

The free use of couplers to combine stops from different departments is common practice in France and was recommended by Mr Cowan for performance of French music on an English organ. The French Hautbois, often used as a solo voice, is a more colourful stop than many English Oboes; Mr Cowan recommended the use of a soft Trumpet with an 8' flute to soften the tone. As solo melody against a sustained supporting harmony is so common in French music, we should strive to achieve the lyrical flexibility with which the French organist interprets phrasing and tempo.

After presenting us with so much information, Mr Cowan performed

four pieces to illustrate what is possible on a quite conventional English instrument; I particularly liked the set of variations by Guilman.

James Muckle thanked the performers for volunteering their services, and Mr Cowan for his informative and interesting presentation. Our thanks also go to Fr Julian Hollywell for allowing us to use St Werburgh's and to those who prepared the refreshments.

Tony Westerman

London Organ Day 2012

This year's event in March was held at Christ Church, Chelsea, which boasts a new two-manual, 24-stop Flentrop organ, installed in 2009 and ideally voiced for the Bach repertoire.

The theme was "J S Bach & the Lutheran chorale". Proceedings were opened by Daniel Moulton with a session called "Recreating the conditions – the chorales in context", in which he considered the uses to which the organ was put in the performance of the chorale. Part of this involved the audience singing some chorales with Daniel improvising interludes between the verses.

This was followed by an entertaining lecture and master-class on the performance of organ chorales from Bach-expert, Professor Peter Williams.

After lunch we heard superb singing by Pegasus chamber choir who performed motets by J S Bach, Lassus, Balthasar Resinarius, Brahms & Knut Nystedt.

Organist Margaret Philips, Gary Cole of Regent Records and Will Fraser of Fugue State Films then discussed the problems of performing and recording in foreign locations. Margaret has toured Europe recording the complete organ works of J S Bach on historic organs.

To end the day Professor Ludger Lohman from Stuttgart gave a masterly performance of the Clavier Übung III (apart from the manuals only pieces).

Overall, it was a most interesting and enjoyable day. I commend next year's London Organ Day, which will take place at the Royal Festival Hall on 23rd February.

Denis Littleton



Ben Middleton, Andrew Storer, David Cowan, Denis Littleton, James Muckle

DDOA - Your Association

Need a lift?

If you are prevented from attending a DDOA meeting due to lack of transport, please contact one of our committee members or the Hon. Secretary for help.

Children and the Organ Project

Workshops have been arranged for Melbourne Junior School in May and The Pottery School, Belper in July. DDOA members are welcome to attend as observers, provided they inform the Hon. Secretary, Stephen Johns well in advance.

Members' News

We are sad to record the deaths of two long standing members, Peter Haslam and, just before going to press, Gordon Smith. A tribute to Peter, well-known in Derby for his many musical activities, is kindly contributed by Edmund Stow.

Peter Haigh Haslam

19 August 1926 – 19 March 2012

Members gathered at Spondon for the March meeting were shocked to be told of the sudden death of Peter Haslam. He had suffered a heart attack the previous evening and died in the early hours. The Association was well represented at his funeral at St Francis, Mackworth, on 3rd April.

Peter was born in Derby, a great-nephew of Sir Alfred Haslam, the Derby ironfounder and pioneer of commercial refrigeration. At the age of 10 he became a chorister at St Michael's College Tenbury, remaining there for four years until his voice broke. His education then continued at Trent College and Birmingham University, where he studied Engineering. After National Service he returned to Derby in 1949 as a Graduate Apprentice at Rolls-Royce. In 1953 he married Anne; their four children, Alison, Simon, Michael and Julian, all inherited musical ability, and Michael, after reading Music at Christ Church, Oxford, became a professional musician.

In the early 1960s Peter decided on a career change, took a year's teacher training, and spent the rest of his life in teaching posts, mostly at Ecclesbourne School, Duffield. In retirement, if such it could be called, he became heavily involved

in the University of the Third Age, and kept up his local musical activities. He was a long-standing member and office holder of Derby Choral Union (for which he wrote up the history on the occasion of its centenary, with a follow up 25 years later), Derby Concert orchestra, in which he played double-bass, and latterly also of Derby Bach Choir, which he joined in 2000 in order to sing in the first (and so far only) Derby performance of Britten's *War Requiem*.

At the time of his death Peter was within a few days of achieving 55 years as Organist of St Francis, Mackworth, where he had latterly served as Churchwarden. He was indeed the only holder of the former position, having been appointed at the time an organ was first installed. Readers familiar with the church will know that the small Norman & Beard organ, although of fundamentally of good quality, is quite insufficient for a building of that size (and at present not in very good condition either); Peter had been promoting a project to replace it with a more adequate instrument, for which purpose a redundant Nicholson & Lord organ had already been procured and stored on the premises. Sadly he did not live to see it installed, but it is hoped that the project will still go ahead. It was understood that Peter was intending to present the new organ in memory of his wife, who died several years ago; perhaps it will now form a fitting memorial to both of them.

Edmund Stow

From page 6:

Kingswood Methodist Church,
Lambourne Drive, Wollaton.

Two manuals (C-g) and pedals (C-f), by Brindley and Foster 1876, most recently refurbished by Edmund Stow.

Great: Bourdon 16, Op. Diap. 8, St. Diap. 8, Principal 4, Harmonic flute 4, Flageolet 2, Mixture III, Trumpet. *Swell:* Open di. 8, St. di. 8, Principal 4, Fifteenth 2, Nineteenth 1¹/₃, Oboe 8, Tremulant

Usual unison couplers plus swell sub-octave. Tracker action throughout; stops and combination pistons electronic.

An excellent instrument with a rich sound in a resonant acoustic.

Your newsletter

Please write to the Editor!

I am very grateful to all our contributors to this edition of the *Newsletter*. In the March/April edition I invited views and opinions on widening the appeal of organ recitals. Thank you to Alan Dronsfield who has followed this up with more practical ideas and food for thought. It would be good to have a discussion in these columns, so please send your thoughts on this or any other topic which will interest members.

Editor

Notes

Recordings and editions of music by Samuel Wesley

Following his talk in February, Prof. Philip Olleson has provided additional information about publications of Samuel Wesley's music:

Recordings

Samuel Wesley Organ Music from St James's, Bermondsey. Jennifer Bate: (SOMM CD 036).

Wesley: Music for Organ. Margaret Phillips (York CD 111) (also includes music by Charles Wesley Jr and Samuel Sebastian Wesley).

Samuel Wesley Symphonies. Matthias Bamert, London Mozart Players (CHAN 9823).

Organ works by Wesley are also included in Jennifer Bates's collection *From Stanley to to Wesley* (6 CDs).

Editions

A complete edition of Samuel Wesley's organ music, and editions of organ works by Thomas Adams, William Russell and others, are published by Fagus Music, Beech Cottage, Drumoak, Banchory, AB31 5AL, UK (01330 811363) <http://www.fagus-music.com>.

Derby Cathedral Summer Organ Recitals

Recitalists for the 2012 series:

July 4th	Jane Watts
11th	Daniel Moulton
18th	Martyn Rawles
25th	D'Arcy Trinkhoun
August 1st	Steven Grahl
8th	Peter Gould
15th	David Liddle
22nd	Tom Corfield

How to Promote an Organ Recital - Alan Dronsfield

Some further perspectives on the Swanwick Recital, Saturday 11th February

This recital given by Martyn Noble, a first year student at the Royal College of Music, attracted a warm review from your Newsletter Editor in the March/April issue, in part commenting on the "full capacity" audience that the recital attracted. Indeed I only know of one other UK ecclesiastical venue where you have to arrive early to be sure of a good seat. Actually the audience numbered 125, sufficiently large so as to propel the catering volunteers to raid Swanwick's two grocery shops to buy up stocks of packaged cakes to make sure that there was enough food to go round in the refreshment interval.

How does a village of only 5,000 residents attract numbers for its recitals that other major venues can only dream about? Some five years ago I was in Ilkley, for a recital given by Ian Tracey. It might be thought that this well-to-do spa town might have a good musical tradition. But the audience numbered just 21, which reduced to 17 after the interval, the tea ladies having left. Of the residue, one was the organiser's mother and another four, friends of Ian who had travelled some considerable distance to hear him in action.

Publicity

I suggest there are three reasons behind Swanwick's success. Firstly we have an excellent team overseeing the publicity. Concerts are widely advertised within St Andrew's itself, but also in the newsletters and parish magazines of neighbouring churches. St Andrew's notice board sports a large poster well in advance of the event, and we have a village-wide poster campaign. Press releases secure entries in our local free papers and local radio, and we get a listing in our DDOA Newsletter. We also feature the recital details on line at organrecitals.com, concert-diary.com and on the Diocesan website. Masterminding the campaign is former Church Secretary Wendy Butt who is happy to share her experiences with DDOA members seeking to



The Swanwick Recital, 11th February 2012

increase their audiences for recitals. She can be contacted at 01773 605291.

Secondly, we try to attract a large audience by only charging a small entrance fee, rather than a small audience put off by a high ticket price. The concert cost only £3.50 and (as Martyn's fee was met by a charitable donation) the only outlay was for food and drinks for the lunch buffet, and even allowing for heating and lighting, the venture made a worth-while profit for church funds. But it wasn't just a fund-raising activity for St Andrew's. It supplied our recitalist with a significant fee which he put towards the cost of entering for his LRSM examination (which I am happy to say he's passed) but it also it was a vehicle for out-reaching to the Swanwick community: to give them the



St Andrew's Church, Swanwick

opportunity of hearing live music that they would not normally encounter; to spend an enjoyable couple of hours seeing what organ music has to offer. A type of missionary work, maybe. And this leads me on to my third point: the choice of programme.

He who pays the piper...

The Trust that sponsors these recitals knows exactly what type of programme its player is going to offer. It could be summed up as "Classic FM rather than Radio 3". It certainly would not fund a concert of the type of "highbrow" organ music that organists are sometimes inclined to play to other organists. I can't see Messiaen attracting a large Swanwick audience (at least, for a second time round). And let's face it, pieces such as the Whitlock *Organ Sonata* can have their longeurs, where the seats get harder and the minute hand of the watch seems to slow down.... Swanwick unashamedly offers a potpourri of popular organ pieces and transcriptions, some Bach, Widor, and Handel, interleaved with Nigel Ogden's theatre organ-like compositions characterised by their tuneful nature. Our Swanwick audience went out with a collective smile on its face.

Dates for your diaries

And the future? Our next venture is our annual organ and brass band concert (23rd June, £6.00 admission) for which we anticipate an even larger audience. Martyn has been invited back to give another lunchtime request concert (9th February 2013). We've just had from him some of the old faithfuls like the *Toccata and Fugue in D Minor*. I'll certainly be asking for a repeat of his rendering of Bach's *A Minor Prelude and Fugue* that your Editor said "...was a superb performance...played at an exhilarating speed but without any sacrifice of clarity, indeed the final pedal solo demonstrated pure virtuosity". But we might also get requests for Handel's *Largo*, and Sullivan's *Lost Chord*. At least, one can but hope!

Alan Dronsfield

Forthcoming DDOA Meetings

Visit to Organs in Wollaton Hall and Kingswood Church, Nottingham

Saturday 19th May, 2.00 pm to 5.15 pm

We are expected at the Hall around 2 pm to 2.15. There is no entrance charge to the Hall, but parking costs £2.00 for three hours and the City Council enforcers are brutal. You may prefer to park outside Kingswood Church, which is about ¾ mile on foot from the Hall, and walk over, or possibly sharing cars to avoid the full charge. It is a very pleasant walk.

We move on to Kingswood at about 3.30: refreshments available there. After playing the Kingswood organ, if the weather is good you may like to explore Harrison's plantation nature reserve: beautiful, peaceful, colourful.

Wollaton Hall organ (Kingswood details on page 4)

A historic organ of great interest, but the facts of its construction are uncertain. The first manual by Gerard Smith (?) around 1690, but with some earlier pipework. Four octaves, G to E. A second short enclosed manual ('Ecco': from G below middle C) added before 1790. Restored by Mander in 1981. Mean-tone temperament of a type known on the Continent, but not previously in England. Hand blown: We shall have to pump for each other.

First manual: Stopped diap. 8, Open diap. 8, Flute 4, Principal 4, Fifteenth 2, Sesquialtera (which can be brought into action or not by means of a separate pedal).

Ecco: St. diap 8, Hautbois 8, Open diap. 8.

The organ is particularly suitable for the early English repertoire: Gibbons, Bull, Tomkins, etc., but in view of a suspected Dutch connection through the builder, maybe Sweelinck and his ilk would go well.

A 609 from Trowell, Ilkeston

Vehicle entrance to Park

Kingswood Church
(ample parking outside and in street)



Bramcote Lane
From A 52
via Bramcote

Car parking
along here
(£2 three hours)

Wollaton Hall

Annual Dinner 19th June

Willersley Castle Hotel, Cromford

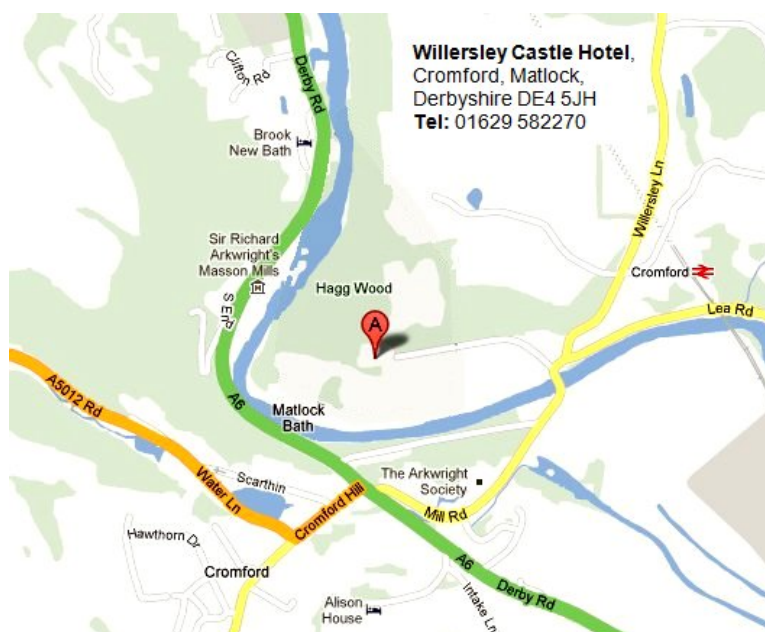
7.00 for 7.30pm

Guests of Honour: **Ben and Cathy Lamb** who jointly hold the post of Director of Music at Lichfield Cathedral. We look forward to hearing how our honoured guests perform their duties in this unique partnership in cathedral music.

Booking your place:

A three course meal will be served. Price per person: £15.95 excluding wine. Details of the menu are shown on the booking slip accompanying this newsletter. Please indicate your choices on the booking slip and return it with a cheque (payable to the Derby and District Organists' Association) to the Secretary, Mr Stephen Johns, 24 Oaklands Avenue, Littleover, Derby DE23 7QG (01332 764792)

AS SOON AS POSSIBLE BUT NO LATER THAN TUESDAY 22ND MAY



Willersley Castle Hotel,
Cromford, Matlock,
Derbyshire DE4 5JH
Tel: 01629 582270

Items of news or articles for the July/August edition of the *Newsletter* should reach the Editor by **Monday 18th June**, 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.