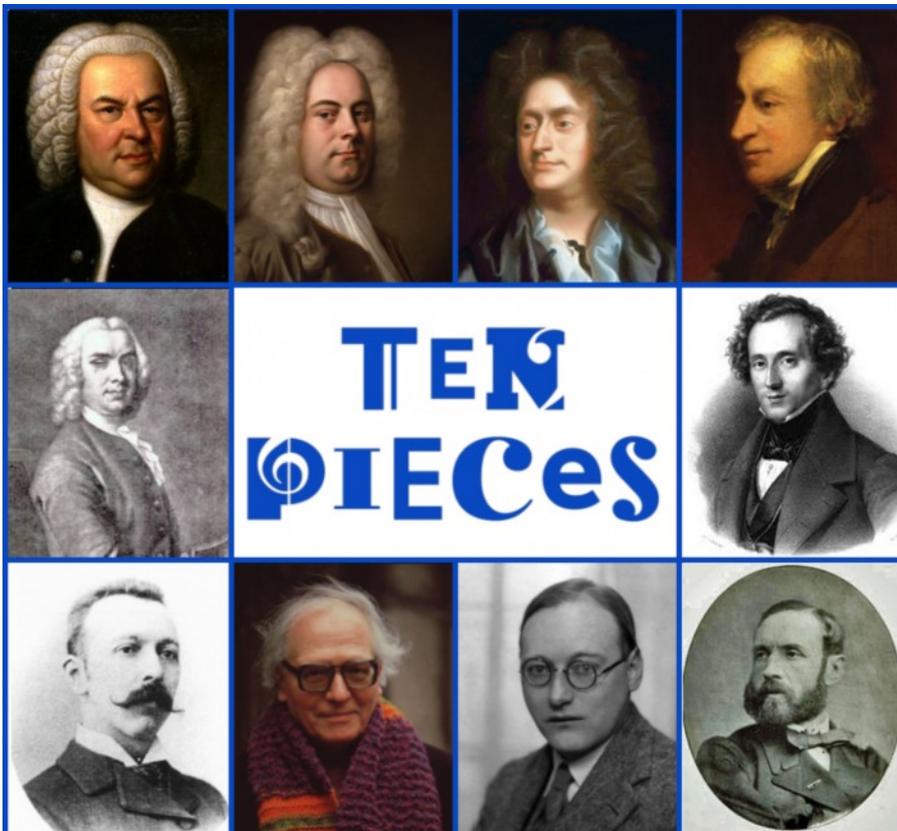


# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



*What ten pieces would you choose to inspire the next generation of young organ lovers?*

Last October the BBC launched its TEN PIECES initiative aimed at 'inspiring the next generation of children to get creative with classical music'. The programme of events will culminate in two special Proms concerts on 18<sup>th</sup> & 19<sup>th</sup> July at the Royal Albert hall and broadcast on Radio 3.

The centrepiece of its programme is a one-hour film on DVD, featuring performances of ten carefully selected pieces of classical music. Each piece is introduced by CBBC presenters

who are given the full TV treatment with special effects and animations. Key to the use of the film in schools is the direct engagement of pupils with the music; they are encouraged to make creative responses to the music through drama, dance, writing stories, craft work, and digital art. The *Ten Pieces* website is full of resources and ideas for teachers to help them get the most from the music. There is a full gallery of video clips and photographs of examples of pupils' work in schools.



For  
primary schools

- |                  |  |
|------------------|--|
| John Adams       | - <i>Short Ride in a Fast Machine</i>                |
| Beethoven        | - <i>Symphony No. 5</i> (1 <sup>st</sup> movt.)      |
| Benjamin Britten | - <i>Storm Interlude</i> from <i>Peter Grimes</i>    |
| Handel           | - <i>Zadok the Priest</i>                            |
| Gustav Holst     | - <i>Mars</i> from <i>The Planets</i> suite          |
| Edvard Grieg     | - <i>In the Hall of the Mountain King</i>            |
| Anna Meredith    | - <i>Connect It</i>                                  |
| Mozart           | - <i>Horn Concerto No. 4</i> (1 <sup>st</sup> movt.) |
| Mussorgsky       | - <i>A Night on a Bare Mountain</i>                  |
| Stravinsky       | - <i>The Firebird</i> (Finale)                       |

### DDOA Events 2015

#### 11<sup>th</sup> July (Saturday)

Outing to Liverpool; visit organs at Cathedral Lady Chapel, St James Mossley Hill and David Wells organ building works. (See page 8.)

#### 29<sup>th</sup> August (Saturday) 1.00pm

Derby Cathedral. Recital by young organists, Matthew Gibson and Henry Metcalfe. (See page 8.)

#### 16<sup>th</sup> September (Wednesday) 7.30pm

Celebrity Recital by David Aprahamian Liddle at Derby Cathedral. (See page 8.)

#### October

Date, time & venue to be confirmed.  
Educational Event

#### 18<sup>th</sup> November (Wednesday) 7.15pm

AGM followed by a presentation arranged by James Muckle featuring stories from the DDOA Archives.

### Concerts & Recitals

#### Coffee & Cake Concerts at Walsall

18<sup>th</sup> July; Max Elliott (St Olave's, York)

22<sup>nd</sup> August; George Warren  
(Chetham's School of Music)

See page 3 for details.

#### Lunchtime Recitals at Lichfield

Cathedral 1.15 - 1.50

Weds. 15<sup>th</sup> July; Hans Uwe Hielscher  
(Marktkirche, Wiesbaden)

Fri. 17<sup>th</sup> July; Cathedral Musicians

Weds. 22<sup>nd</sup> July; Kristiaan Seynhave  
(Brussels)

Fri. 24<sup>th</sup> July; Edward Taylor  
(Carlisle Cathedral)

#### Organ Recitals at Southwell Minster

Wednesdays 7.30pm (£8, £6)

15<sup>th</sup> July; Robert Quinney  
(New College, Oxford)

12<sup>th</sup> August; Simon Hogan  
(Southwell)

Bank Holiday Monday, 31<sup>st</sup> August

Daniel Cook (Westminster Abbey)

3.30pm Free admission.

Photos: Ten well-known organ composers.  
Can you name them all? See page 2.

So successful has been the uptake of *Ten Pieces* during the academic year (8,500 primary schools have participated), a second phase project is now planned for secondary schools, beginning in October 2015 with a fresh set of ten pieces, as shown here.

When I read this list, I thought what a disgrace it is to offer Bach's iconic organ work in the Disney format, arranged for orchestra! More poignantly, it is a tragic missed opportunity to showcase the organ in front of thousands of secondary students.

In a less irate mood, it occurred to me that here was an idea that we organists could use as an outreach tool in our local area. If we were to identify ten organ pieces that would attract the interest of youngsters, we could promote this knowledge amongst primary schools as an adjunct to our Children and the Organ (CATO) project. There would be little need to worry about creating a CD with all the attendant logistical and copyright problems because there is already a vast amount of material available and readily accessible on *YouTube*.

**How would we choose** our ten organ pieces? I invite all members and readers to send in their suggestions, and propose that a small working group, perusing the results, would then select ten with the best potential to inspire youngsters.

**What criteria** might be used for selection? Here, it is interesting to scan the lists compiled by the BBC *Ten Pieces* teams and observe the diversity of the choices, with explicit inclusion of works by living composers. The BBC has declared the aim of the project "to open up the world of classical music to children – and inspire them to develop their own creative responses to the pieces through music, dance or digital art." It envisages school-based activities falling into three phases:

1. Inspiration
2. Exploration and creativity
3. Presentation and performance

With these factors in mind, my own preliminary thinking has come up with ten composers, illustrated on the front cover. (I hope this is suitably balanced between British, French and German composers, but I have failed to suggest a living organ composer - we need to work

## TEN PIECES

For secondary schools

J. S. Bach	- <i>Tocatta and Fugue in D minor</i> , (Orch. Stokowski)
Bernstein	- <i>Mambo</i> Symphonic Dance from <i>West Side Story</i>
Bizet	- <i>Habanera</i> and <i>Toreador Song</i> from <i>Carmen</i>
Anna Clyne	- <i>Night Ferry</i>
Haydn	- <i>Trumpet Concerto</i> (3 <sup>rd</sup> movt.)
Gabriel Prokofiev	- <i>Concerto for Turntables and Orchestra</i> (5 <sup>th</sup> movt.)
Shostakovich	- <i>Symphony No. 10</i> (2 <sup>nd</sup> movt.)
Vaughan Williams	- <i>The Lark Ascending</i>
Verdi	- <i>Dies Irae</i> and <i>Tuba Mirum</i> from <i>Requiem</i>
Wagner	- <i>Ride of the Valkyries</i> from <i>Die Walküre</i>

on this!). Clearly our greatest organ hero, **J.S. Bach**, must feature in the list, but is it compulsory that he should be represented by the D minor *Tocatta and Fugue*? Possible alternatives might be; The '*Gigue*' *Fugue*, '*Wachet auf*', or perhaps even '*Jesu, Joy of man's Desiring*'.

**Handel**: His music is generally so accessible, but mainly available on organ as transcription, e.g. *Hornpipe* from *The Water Music*. The organ concerti are valuable items of the pure organ repertoire, but which would you choose? I have frequently played the '*Cuckoo and the Nightingale*' to young audiences.

**Purcell**: There are several great *trumpet tunes* to choose from.

**Samuel Wesley**: I thought that his *Air and Gavotte* might be a suitable softer contribution to a programme that could easily be crowded with loud bombastic pieces.

**John Stanley**: He remains forever the organists' favourite, having bequeathed a library of so many playable and tuneful *Voluntaries*. How about his *Trumpet Tune*?

**Mendelssohn**: Probably his most frequently performed piece on the organ is the transcribed *Wedding March*, however I would propose that his 3<sup>rd</sup> *Sonata* is equal in grandeur but with the bonus of an exciting double fugue, and serene cantabile conclusion.

**Boëllmann**: His *Tocatta* from the *Suite Gothique*, with its spooky pedal tune always seems to generate excitement.

**Messiaen**: This composer may seem an odd choice for inspiring 10 year-olds, but the likes and dislikes of young children can often be unpredictable; quirkiness can sometimes be a strange attraction. I think *Transports de joie* from *L'Ascension* is worth a try. Olivier Latry's performance on [YouTube](#) is certainly spectacular.

**Whitlock**: A widely admired British composer; as a gentle piece, his *Scherzo* or *Folk Tune* from *Five Pieces* would serve well, whereas if we wanted to show off the *Tuba* stop, his *Fanfare* from *Four Extemporisations* is a strong candidate.

**Lefébure-Wély**: His name sprang to mind because of his *Sortie in E flat* which always succeeds in raising a smile.



So there are my 'starter for ten' thoughts. Now what do you think? Don't be constrained by my suggestions here, but bear in mind sound reasons for your choices.

### What ten pieces would you choose to inspire youngsters?

Please send your ideas to [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com) or by post to the Editor's address on page 8.

Better still, please add *YouTube* addresses as examples of performances which we could commend to schools. Here are some I have quickly gleaned from the Internet:

[Virgil Fox plays the Gigue Fugue](#)

[The 'Cuckoo and the Nightingale'](#)

[Purcell: Trumpet Tune](#)

[Samuel Wesley: Air and Gavotte](#)

[John Stanley: Trumpet Tune](#)

[Mendelssohn: 3<sup>rd</sup> Sonata](#)

[Boëllmann: Tocatta](#)

[Messiaen: Transports de Joie](#)

[Whitlock: Folk Tune](#)

[Lefébure-Wély: Sortie in E flat](#)

**Your suggestions?** Please don't leave it to others. Let's gather as many ideas as possible so that we can come up with a well rounded list.

Laurence Rogers - Editor

## Recent Events

### May meeting – Annual Dinner

For the second year running the upper room of the Black Boy, Heage provided the venue for this annual social event. As always, a friendly atmosphere prevailed and many tales were exchanged.

Our Guest of Honour was Hugh Morris who arrived in Derby in January to take up his new post as Director of Music at the Cathedral. After a rather long wait for the dessert course Hugh rose to his feet in buoyant spirit. He began by declaring that he had landed his perfect job at the Cathedral and went on to describe how his previous career paths had happily converged on Derby. Having moved from Christchurch on the Dorset-Hampshire border, he has exchanged the rivers Stour and Avon for the Derwent, and exchanged the lush hinterland of the New Forest for the beautiful Derbyshire Dales. Apparently Christchurch is known for the maturity of its adult population, with one street in the town being distinguished as the most elderly in Northern Europe! In spite of this, as Director of Music at Christchurch Priory, Hugh had successfully built up a boys' choir and girls' choir, each of eighteen singers. Notwithstanding this, he was also Assistant Head of Music at Bournemouth (Grammar) School for Girls.

Hugh's spell on the south coast was preceded by a period in Northumberland, as Assistant Organist at Hexham Abbey. He spoke warmly of this lovely place with its thriving choir, progressive liturgy and beautiful organ (Lawrence Phelps, 1974). In its time, the organ was in the vanguard of new mechanical action

instruments in this country, and Hugh counted it as a great privilege to have been a regular player of this special organ. If Hexham encouraged Hugh to hone his organ technique, then his previous post as Organ Scholar at Salisbury Cathedral, taught him all he needed to know about achieving high standards in choral training and the great canon of cathedral music. Here his mentor was David Halls, the Director of Music, who is well known for setting the benchmark for cathedral choirs. Still moving backwards into history, Hugh recalled his undergraduate days in Cambridge when, despite his apparent junior role as Organ Scholar at Magdalene College, he found himself learning to do absolutely everything in maintenance of the chapel music. And during vacations, instead of filling supermarket shelves like most of his fellow students, he found a much more lucrative part-time job playing for funerals in his home area around Abingdon.

So it is that Hugh brings to Derby a wealth of diverse practical experience at different levels; school, college, cathedral and parish. Without doubt he has hardly ever inhabited an ivory tower, but has understood the hard work of creating and promoting music at the parish level. Accordingly, Hugh wound up his story by declaring his wish to use the cathedral as a power base for collaboration with church musicians in the whole diocese, so we can all look forward to seeing him out and about in the parishes as well as at great events at Derby Cathedral.

To enthusiastic applause, our Chairman, John Maxwell-Jones thanked Hugh for sharing his vision of past and future with such charm and candour.

*Laurence Rogers*

## Member's Notice

### Coffee and Cake Concerts at Walsall

Most *Newsletter* readers will be aware of some of the work my Trust undertakes in the organ world. It supports local concerts, especially at St Andrew's, Swanwick, and capital projects associated with the Willis organs in Liverpool Cathedral. This summer it will be part-sponsoring three lunchtime concerts at Broadway United Reformed Church, Walsall, WS5 3PH. The talented players have been chosen by Broadway's Director of Music, Alan Taylor, and will feature recitalists who are at the beginning of their careers. Hopefully they will play programmes which are "accessible" in nature and will attract an audience both of organ-lovers and some individuals still to be converted! Broadway is about 40 minutes travel time from Derby, mainly down the A38, and there is plenty of parking at the church. Concerts are free, but with retiring collections.

The organ at Broadway is an impressive four manual 51 speaking stops instrument, put together over the years by Alan Taylor and fellow enthusiasts.

Each concert (starting at 11.15am) will last about 45 minutes, perhaps a little longer, and at the conclusion there will be opportunity to chat with the players over coffee and cake.

The players will be:

- **Charlie Warren** (Merton College Organ Scholar) **20<sup>th</sup> June**
- **Max Elliott** (St Olave's, York) **18<sup>th</sup> July**
- **George Warren** (sixth former, Chetham's School of Music) **22<sup>nd</sup> August.**

This may be a "battle of the organs" with George bringing along his portable *Hauptwerk* kit to take on the Broadway instrument played by Alan Taylor.

Confirm details before setting out at <http://www.organrecitals.com/1/recitals0.php?venue=burcw>

*Alan Dronsfield*



## An Early Klais Organ in Bonn - David Wells

On a recent visit to Bonn, we stayed at a hotel – the Collegium Leoninum – which had originally been built in 1897 as the priests' seminary of the archbishopric of Cologne. The seminary's 'Alte Kirche', a tall, resonant building, is now used as a conference room and concert hall, and houses a small but beautifully-voiced Klais organ, dating from 1911, and a large Fazioli grand piano.

I was delighted to be allowed to play the organ and found that, although, at first sight, the specification (see below) appeared somewhat limited, with a Hauptwerk (Great) consisting only of two 8' stops, by judicious use of the couplers a surprising variety of registrations was possible and a very effective chorus build-up. The action was pneumatic, but quite sensitive, and the stops controlled by rocker switches. The pedal board was straight and flat.

On the last night of our stay, we were treated to a private demonstration recital, on the organ and the piano, by Markus Karas, organist of Bonn Münster since 1989, which included music by Stanley, Mozart, Franck (the a-minor Choral), Liszt (Prelude and Fugue on BACH) and some of his own compositions, which confirmed just how versatile this little organ could be - a real *multum in parvo* instrument.



View of organ standing on balcony.



Side view showing console.

Pedal		Manual II		Manual I (Hauptwerk)
Prinzial-bass	8'	Prinzial	4'	Suboctav-Koppel II an I
Subbass	16'	Bordun	8'	Koppel II an I
Pedal-Koppel II		Schwegel	2'	Superoct. Koppel II an I
Pedal-Koppel I		Oboe	8'	Prinzial 8'
				Flöte 8'

Since returning home, I have corresponded with Herr Karas and he has sent me, as a pdf file, a copy of his 'Drei Choralvorspiele im Bachschen Kontrapunkt' on 'Auf meinen lieben Gott', with his permission to provide copies to

friends. If any member of the Association would like to have a copy, I will try to forward one if they send an e-mail to: [david.t.wells@btopenworld.com](mailto:david.t.wells@btopenworld.com).

David Wells

### Members' News

#### Breathing new life into the Abbott

Many members are familiar with the large three manual Abbott organ in St Luke's, Derby and will have seen previous articles about the chequered history of the instrument (*Newsletter 25*, July 2011).

Malcolm Spink of Leeds has now completed the most recent phase of the organ's restoration, and very successfully, too. The Great pipes were completely removed to allow the refurbishment of warped sliders - one no longer pulls oneself off the bench trying to draw stops! The Choir pipework was removed, cleaned and put back on speech and damaged stoppers replaced.

The top shutters of the Swell, probably disconnected when the balanced swell pedal was installed, have been reinstated allowing much more of the sound to escape into the nave. Also helping the egress of sound is the new wooden canopy built over the Great to protect from dust and crumbling stonework. The Pedals have been put on electric action and now speak properly for the first time in decades, adding considerable weight to the sound.

The quality of the work and excellent tuning by Malcolm has resulted in a stunning sound that must be very close to that of the organ when it was first installed.

Tony Westerman



## Organ Club Visit to Peter Collins Organ Builders - Laurence Rogers

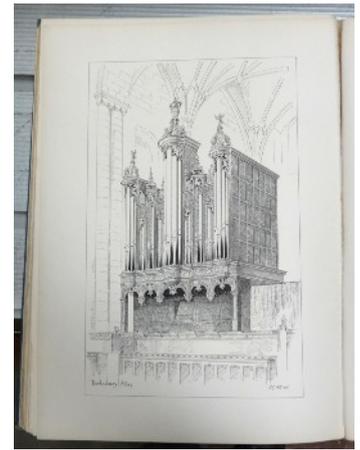


Many of us are familiar with the inner workings of a pipe organ, but an opportunity to visit the workshop of an organ builder always brings with it that fascination for the 'behind-the-scenes' stories that surround building and restoration projects. Thus it was for me recently, joining the Organ Club for their visit to the Peter Collins works at Melton Mowbray.

As members may well know, Peter is an indefatigable raconteur, and his stories came thick and fast as he personally conducted about 30 members on a complete tour of his factory. Now into his 70s, Peter shows no signs of slowing down. He is still designing new organs and his firm has a full order book. Under one roof, his skilled craftsmen make all the main components of pipe organs, with the exception of pedal boards. He has embraced much that new technology and computers can contribute to the design process, but crucially, he manufactures all his own pipes, for which there is no substitute for the skill of human intellect, ear and craftsmanship.



Precious facsimile editions of historical treatises by Cliquot, Dom Bedos and Arthur Hill.



Engraving of Tewkesbury organ by Arthur Hill c.1883.



Unbeatable traditional technology.



Demonstrating a new box organ.

I cannot do justice to Peter's encyclopaedic tour guide style, but hopefully these photos convey a taste of the master builder at the top of his game.

The *Organ Club* organises monthly visits to organs all over the UK and an annual visit abroad. Information is available at [organclub.org](http://organclub.org).

*Laurence Rogers*

### *Event Further Afield*

#### **IAO Annual Congress, Norwich 27<sup>th</sup> July - 1<sup>st</sup> August**

The Congress begins with a recital by James Lancelot on the Peter Collins organ at St Peter Mancroft Church. On subsequent days there are visits and recitals at Bury St Edmunds, Wymondham Abbey, Royal Hospital School, Holbrook and Framlingham as well as Norwich.

Congress tickets (£149 for all events) and Day tickets (£10 per event) may be purchased via the [IAO Congress website](http://IAO.org).

During Congress week, the Norwich Cathedral Library will host an exhibition of portraits of organists and composers by Dr Allan Lloyd.



The Peter Collins organ at St Peter Mancroft

### *DDOA - Your Association*

#### **Committee and Chairman 2015**

Chairman: J Maxwell-Jones  
 Vice-Chairman: Mrs M Eades  
 Secretary: S Johns  
 Treasurer: C Darrall  
 Gift Aid Secretary: Mrs G Chatto  
 Newsletter Editor: L Rogers  
 Committee: T Bennett, G Howell,  
 D Shooter, A Westerman  
 Past Chairman: D Littleton

### *Your Newsletter*

My thanks are to Alan, David and Tony for their contributions to the present issue. There is however always scope for more local news of organs and musical personalities. Please send your snippets or essays or suggestions. All contributions are gratefully received!

*Editor*

## Building a Desktop One-Manual 'Virtual' Organ - Alan Dronsfield

In the May issue of this *Newsletter* I wrote about the magnificent house organ that Dr David Pitches had constructed based on the *Hauptwerk* principle. I said "With the *Hauptwerk* system, each pipe in the organ is recorded several times in the building which houses the organ. The notes are then combined and digitised. When a "Hauptwerk" note is played from the keyboard, we hear the original sound, including both the "attack" and "decay" thus reproducing the original acoustic. The software also extends the note for however long the key is depressed". I also gave some indication of the cost of the *Hauptwerk* software, available from *Milan Digital Audio*. However software based on the *Hauptwerk* principle for reproducing organ tones is also available on the Internet at no cost, thanks to the enthusiasts responsible for the *GrandOrgue* and *JOrgan* projects. Recently, "live" CDs have become available from both developments which enable us to test the systems without making any alterations to our computers. The software on the CD installs itself in the computer's memory and operates from there, without the requirement of the hard drive. You will need a CD of the software, a computer of fairly recent specification (64 bit capable with more than 1 GB of RAM), decent computer speakers, a MIDI keyboard and a means of connecting this to the computer.

### The kit

Either a desktop or laptop computer will suffice, though if you use the internal speakers in a laptop, the sound will obviously be completely inadequate for reproducing bass tones and generally disappointing. For decent results you need to connect the audio output on the computer to an external amplified speaker system. I use *Yamaha* external speakers with a subwoofer which is very good for bass. However remarkably good results can sometimes be obtained with pocket-sized units such as *BOSE "Soundlink Mini"*.



A typical set-up showing a laptop computer, loudspeaker, MIDI to USB connector (on the left of the laptop) and a MIDI keyboard.

In this article I shall focus on the *GrandOrgue* software. In a further article I shall consider the *JOrgan* software which offers a wider range of sampled organs. I have tested the software on a variety of computers and I have to say that not all work with the CDs. My recommendation is, therefore, to get hold of the free software and try it out, *before* going to the expense of purchasing a MIDI keyboard. You can play the notes by

### Making a *GrandOrgue* live CD.

Download the relevant file to your computer from <http://sourceforge.net/projects/ourorgan/files/GOLive/> Look for the iso file (about 600MB), save it on the desktop and then burn on to a CD in 'bootable form'. (The free software *Ashampoo Burning Studio 6* is good for this).

DDOA readers who feel unconfident in doing this can write to me, enclosing three first class stamps, and I'll put the the disk, together with one for the *Jorgan*, in the post. In the first instance, please contact our Newsletter Editor [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com).

clicking your mouse on the virtual keyboards that you see displayed on your monitor or laptop screen. Success here should encourage you to purchase a MIDI keyboard so that you can play proper melody and harmony. These are available second-hand on *Ebay*, typically for £40, and you will need a MIDI-USB connector to link them to your computer. These cost about £4.00, again from *Ebay*.

### The *GrandOrgue* Virtual Organ

To start, you will need to make or obtain a *GrandOrgue* live CD as explained in the box above.

Next, you will have to boot up directly from the CD to access the program. Most PC computers are set up to install the *Windows* operating system from the hard drive when you switch on. The *GrandOrgue* live CD contains an alternative operating system called *Linux* which has to be initially loaded into the computer's RAM memory (not on the hard drive like most *Windows* programs when installed). To boot up the computer directly from the CD, you have to restart your computer (with the disk still in position) and hold down the F12 key\*. You should see a boot option screen giving you a list of choices; Use the arrow keys to illuminate the CD option and press *Enter*. As booting begins, a prompt will invite you to load *GOtoGO*. Select this and the *GrandOrgue* program will install itself. Now you need some patience; the process takes several minutes, but eventually your wait will be rewarded with a picture of the organ console:



Screen display for the *GrandOrgue* Live CD Organ

\* The F12 is the common key for showing the boot options, but some computers use F2, F10 or Del.

Along the top toolbar, second box from the left, there's the volume control. Set it to 10. (If you later get distortion with your sound system, you will need to reduce this value.)

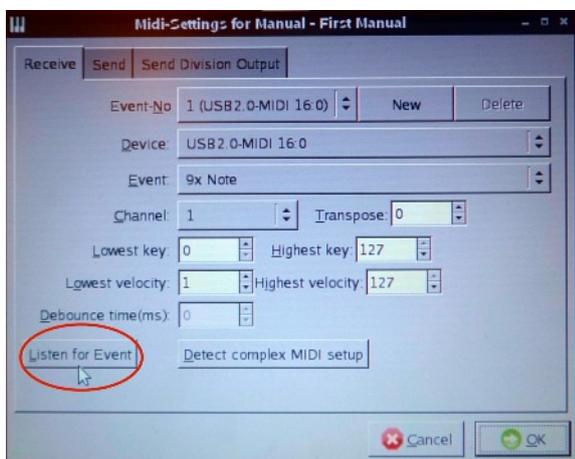


Draw one or two stops by mouse-clicking on them and play a note by mouse-clicking a note on one of the manuals. If you hear it, then well done! You can experiment with different stops and different notes to demonstrate that the system works, but very soon you will want to connect a MIDI keyboard and use that to control the notes properly to make music.



After connecting the keyboard and switching it on, you will need to restart the computer with the disk in place and reboot *GrandOrgue* as before. When the screen display of the console reappears, there is one more adjustment in order to make your keyboard 'talk' to the software:

Draw one or two stops and then position the mouse over ONE of the manuals and RIGHT click. A *MIDI-Settings* dialogue box will come up, as below. Click on "Listen to event" and tap a key on the MIDI keyboard. The parameters for your keyboard will appear in the boxes. Click on OK and you now should be able to play that particular manual from the keyboard. If you can't, then you might have to enter the parameters manually. RIGHT click again and copy those shown in the picture here.



If you have got so far, and if you have a two or three manual home organ with MIDI inputs and outputs, it should be possible to connect all the manuals and pedals to the *GrandOrgue* software installed on the computer. It's not for the faint-hearted: it took your

editor and me half an afternoon to sort it all out. In principle, the MIDI output from a digital organ contains several channels, one for each manual and another for the pedalboard. To assign each manual to the virtual ones on the *GrandOrgue* screen, point to one on the screen, and RIGHT click to show the *MIDI-Settings* dialogue box. As before, click on "Listen to event" and tap a key on the organ manual. The parameters will show the appropriate channel for that manual. Repeat the process for the other manual(s) and pedals.

Now you can play the virtual organ from your digital organ. Good luck!

Next time I will describe the setting up of 20 or so free virtual organs with the *JOrgan* disk. The methodology is very similar, so I will be able to keep the technical bits to a minimum, and concentrate on exploring the sounds of great cathedral organs in Britain and Europe.

Alan Dronsfield

**Post script** - some points to look out for:

- MIDI = Musical Instrument Digital Interface. This standard of electronic communication was devised by the music industry before the computer industry devised the USB communication system present in all modern computers. Thus a special MIDI to USB connector is needed for connecting our keyboard to the computer.



- There are two MIDI plugs, each of the DIN type. The one labelled 'IN' must be connected to the 'OUT' socket on the keyboard.
- The Linux operating system can only identify the USB connector when it boots up, which is why you have to restart your computer when you connect the keyboard. If you have already plugged in the USB connector at boot up, you don't have to restart.

## Members' News

### Ben Bloor

Congratulations to Ben, having completed his Organ Scholarship at Westminster Cathedral, has now been appointed Assistant Organist at Rochester Cathedral.

### Stanley Hawley Biography – request for info.

Ann Featherstone, the author of the article on the Ilkeston musician and organist Stanley Hawley which we reprinted in the November/December issue of *DDOA Newsletter*, writes that she is putting together material for a short biography of Hawley, and she asks anyone with information on him or memorabilia, or who knows of any relatives or descendants who might be able to help, to get in touch with her. Her e-mail location is [a.featherstone3@ntlworld.com](mailto:a.featherstone3@ntlworld.com)

James Muckle

## Forthcoming DDOA Meetings

### DDOA visit to Liverpool Saturday 11<sup>th</sup> July

Our annual outing this year should be a memorable one. Given the low numbers in recent years the Committee has sadly come to the conclusion it is no longer viable to take a coach. It will therefore be a self-drive outing. Our chairman, John Maxwell-Jones, has spaces in his car, as do other members of the committee. **Please contact John (01332 679632) if you would like transport or if you can offer a lift.** It is also vital that he knows how many are intending to travel as space at David Wells' workshop is restricted.

- 11.00 Arrival at **David Wells Organ Builder** for a question and answer session with David and a visit to certain parts of the workshop.
- 13.30 Meet at **St James' Church, Mossley Hill** to play the fine 3-manual Father Willis organ (host Colin Porter).
- 14.40 Arrive at **Liverpool (Anglican) Cathedral** for 15.00 Choral Evensong.
- 15.45 – 18.00 Visit to the **Lady Chapel organ** and the new console sponsored by the Alan Dronsfield Trust.



Liverpool Cathedral:  
Lady Chapel organ.

#### Locations:

David Wells Organ Builders  
52 Westminster Road  
Kirkdale L4 4LT

St James Mossley Hill  
Rose Lane, Liverpool,  
L18 8DB

Liverpool Cathedral  
St James Mt, Liverpool  
L1 7AZ

A map can be supplied on request. Please contact John Maxwell-Jones  
[johnmaxj@yahoo.com](mailto:johnmaxj@yahoo.com)

### Recital by Young Organists: Matthew Gibson and Henry Metcalfe Saturday 29<sup>th</sup> August at 1.00pm, Derby Cathedral

**Matthew Gibson** is both the organ scholar at Trent College and Derby Cathedral where his duties include studying under the music department as well as playing at the Cathedral's daily services. At Trent, Matthew studies English Literature, History, Politics and Music whilst being expected to play for chapel services, concerts and tours. This summer the school be touring Venice which will see Matthew playing high mass at both St Mark's and St Anthony's in Padua. He previously held a music scholarship to Denstone College in addition to being organist at St Mary & St Modwen's Church, Burton Upon-Trent.



**Henry Metcalfe** has been an organist since he was ten and has been studying with Martyn Rawles at Lichfield Cathedral for the past five years. He attends King Edward VI Lichfield and is taking his GCSEs next year with hopes to gain a sixth form organ scholarship and on to a University Scholarship. His goal is to become a cathedral organist and is currently Assistant Director of Music at St. Michael's Lichfield. Last year he won a Recital Award on the *Oundle for Organists* Summer School. Henry is also currently learning the French horn and Piano as well as taking Singing lessons at the Cathedral.



### Celebrity Organ Recital by David Aprahamian Liddle Wednesday September 16<sup>th</sup> in Derby Cathedral at 7.30pm

David is an internationally known recitalist who also happens to be blind. He will play a programme in part celebrating Alfred Hollins whose anniversary falls this year, and also includes some compositions of his own. **The bonus on this occasion** is that he has kindly agreed, as part of the programme, to explain how a blind musician operates with particular reference to managing unfamiliar organs and learning music; a unique opportunity for DDOA and friends.

Tickets £7 (£5 for DDOA members and members of other IAO affiliated Associations) Available nearer the time from FOULDS MUSIC SHOP, Irongate, Derby (01332 344842), the Hon Secretary Stephen Johns (01332 764792) and [mail@derbyorganists.co.uk](mailto:mail@derbyorganists.co.uk)

PLEASE COME to this very special event and bring friends. It should be of interest well beyond the organ world.

Items of news or articles for the September/October edition of the *Newsletter* should reach the Editor by **Monday 24<sup>th</sup> August**, either via e-mail: [DDOAnews@gmail.com](mailto: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](mailto:mail@derbyorganists.co.uk) Please visit the DDOA Website [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk) for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.