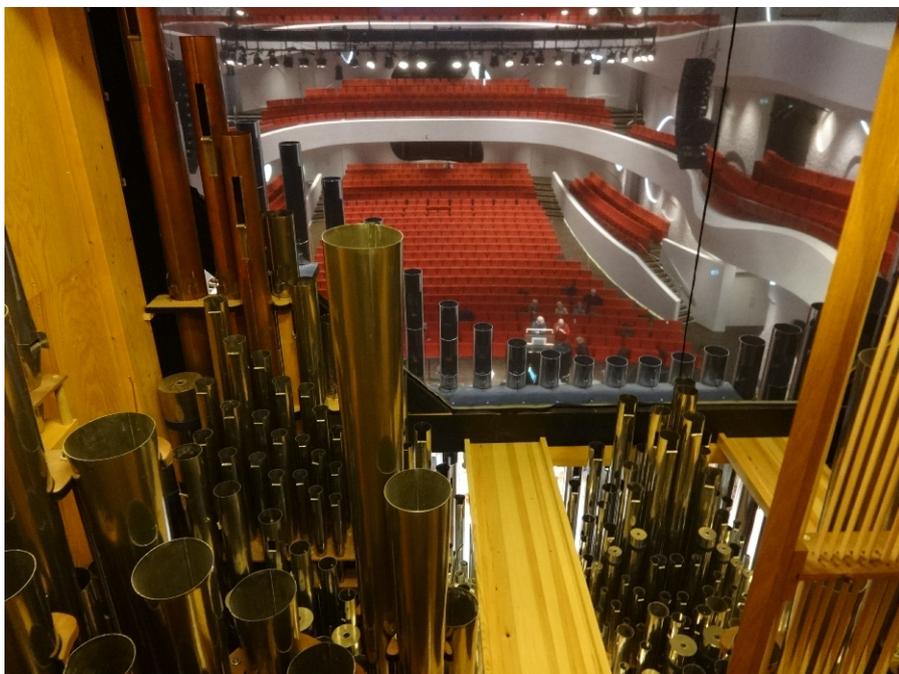


Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Made in Denmark - Organs Galore!

Question: How many organs can you see, hear or play in eight days?

Answer: More than forty!

This remarkable feat was achieved in March by a group of organ lovers organised by David Butterworth, President of the Nottingham and District Society of Organists. As well as Nottingham members, the group of 34 included three members of the DDOA and a number of friends from associations in various parts of the country.

For several days we were based in the port town of Esbjerg, but enjoyed extensive excursions as far as Ålborg in the north, Flensburg (Germany) in the south, Copenhagen in the east and Hålsingborg and Malmö just across the Øresund in Sweden. A prevalent theme of the visits was an opportunity to hear and see Marcussen organs from many periods of the company's two-hundred year history. It is remarkable that the company still flourishes as a family business. On the penultimate day we visited the Marcussen factory in Åbenrå where we observed every aspect of organ building, including the pouring of molten metal for making pipes. We

also met and were entertained by the recently retired head voicer, Olav Oussoren, a key figure in the business who was responsible for the voicing of many of the modern instruments. Whilst in Åbenrå we visited and played the twenty stop, two-manual instrument in Olav's local church, a multi-purpose modern building but endowed with clean acoustics which complemented the beautiful voicing. An interesting feature was the provision of individual upperwork registers rather than standard



DDOA Events 2016

18th May (Wednesday) 7.30pm

Annual Dinner at Horsley Lodge
(See page 6)

4th June (Saturday)

Visit to organs in the University and City of Birmingham (See page 6)

July

Evening visit to organs in Lichfield.

1st October (Saturday)

A practical demonstration of *Hauptwerk* virtual organ software.

October

Visit to local organ (Eggington)

16th November (Wednesday) 7.15pm

AGM

Concerts & Recitals

Friday 6th May 6.00pm

St John's Church, Bridge Street
Derby Arts Festival Organ Class

Wednesday 11th May 7.45pm

Repton School Chapel

Silent Movie: *Dr Jekyll and Mr Hyde* with concert organist, David Briggs. Tickets £13.50 (£10.50) from jarw@repton.org.uk

Saturday 25th June 7 for 7.30pm

St. Andrew's Church, Swanwick

"Last Night of the Proms" organ and band concert with Keith Hearnshaw and the Blidworth Welfare Band.

Tickets including refreshments £7.00 at the door or in advance 01773 605291.

Derby Cathedral Summer Recitals

Wednesdays 7.30pm

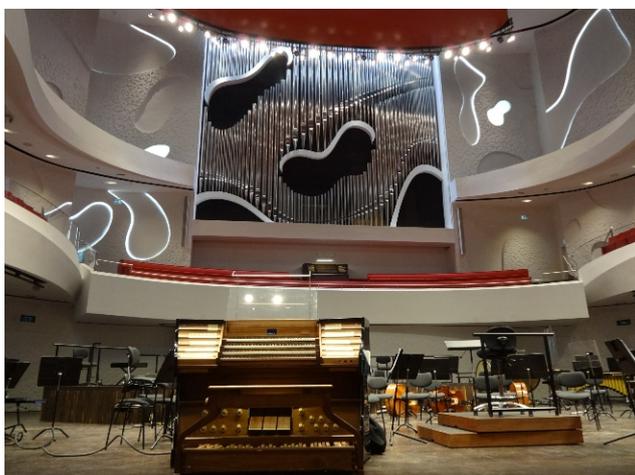
27th July	Daniel Gottfried (Austria)
3rd August	Richard Hills (London)
10th August	Tom Corfield (Derby)
17th August	Peter Gould (Portsmouth)
24th August	Hugh Morris (Derby)
31st August	Carleton Etherington (Tewkesbury)

Tickets £8, Season ticket £40

Photos:

Main: The brand new Marcussen organ in the Musikkens Hus, Ålborg - view from inside. See page 2 for the front view.

Left: The 2006 Marcussen organ in Høje Kolstrup kirke, Åbenrå, Olav Oussoren's church.



Musikkens Hus, Ålborg: Marcussen (2014)



Frederiksborg Castle: Organ by Esaias Compenius 1610



mixtures, making possible an impressive variety of solo sounds, whilst retaining satisfying and coherent chorus effects. As with all the mechanical instruments of this size that we played, the touch was absolutely delightful, light yet crisp, particularly satisfying when playing trills and ornaments.

In great contrast, we played Marcussen's brand new instrument* in the equally new ultra-modern concert hall, modestly named 'Musikkens Hus', in Ålborg (see cover photo). This enormous instrument (4 manuals, 73 stops) had two consoles, one mechanical, immediately beneath the amoeba-styled case, and the other electrical and mobile on the concert platform. The organ was thrilling to listen to, possessing everything one might wish for in a concert instrument, especially the powerful, yet beautifully blended choruses. It even had a Tuba Mirabilis stop - impressive, but decidedly less fruity than the typical English speaking variety. See the full spec [here](#).

As for the playing experience, to my taste the springiness of touch in the mechanical console was a challenge, the sort of feeling you could get used to, given more time for practice, but not immediately comfortable.

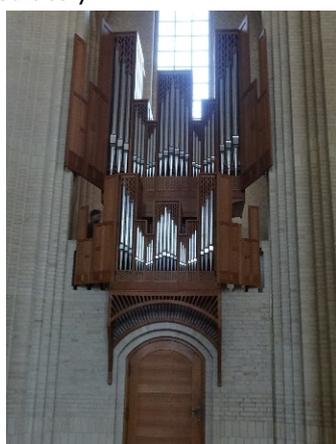
As our tour progressed we visited churches, monasteries, cathedrals, a castle, a palace, a royal chapel and the Royal Danish Academy of Music. No matter how large or small, every church we entered was heated and amazingly warm by English standards. Yes, no playing in cold churches! For an eight-day tour, the organ

count was considerably boosted by the fact that a typical parish church building would possess two organs, a main one in a western gallery and a smaller choir organ in the chancel. A cathedral would have three or four organs spread around the building. Space in this article only allows a selection of personal highlights, but a full photographic record of all the organs may be found [here](#).

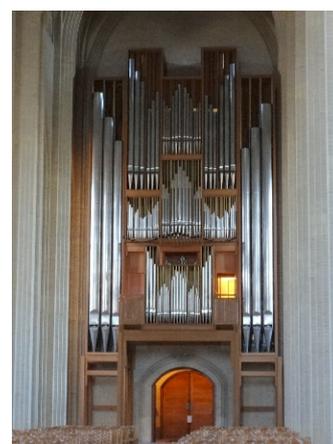
A personal highlight was an opportunity to play the famous Compenius organ of 1610 in the chapel of Frederiksborg Castle. This was a no-expenses-spared commission by King Christian IV who had built the castle in the 17th Century to rival the magnificence of Versailles. Our host, Sven-Ingvar Mikkelsen, Organist and Curator of the chapel's three organs, bubbled with enthusiasm as he introduced and gradually revealed the contents of what initially appeared to be an elaborate oversized wardrobe. One by one he opened various doors and secret panels, in the manner of conjuror, to reveal a distinctive facade of ivory faced pipes, two manuals and pedals. All the pipes were wooden. The pedals were also faced with ivory, and the stop knobs, in the shape of miniature human heads, were of solid silver. Sven

played several pieces which brilliantly displayed the versatility of this extraordinary organ. The sweetness of the flutes and the cultivated buzz of the reeds are enduring memories of his performance. For several of us there are also memories of operating the bellows by pulling ropes at the rear of the instrument; there being no electric blower, any player must bring along a friend to pump the air!

One of the most remarkable churches on our itinerary was the Grundtvig Memorial Church in Copenhagen, built in honour of the great Lutheran pastor, philosopher and poet of the 19th Century. (Grundtvig wrote over 1500 hymns, so it was not surprising to see his name against half the hymns in a Danish hymnbook.) The enormous gothic edifice was built with six million pale yellow bricks, inaugurated in 1927 and completed in 1940. Externally, its most striking feature is the western facade which perhaps vaguely resembles a pipe organ (wishful thinking?). As for the interior, the clean lines and spacious vistas were truly inspiring. In the western gallery stood a 4-manual Marcussen organ (1965) suitably reflecting the



Grundtvig Church, Copenhagen: Transept organ (Marcussen 1940); West front;



Main organ (Marcussen 1965)

2 * The inaugural recital was given by John Scott on 5th June 2014. Sadly this was on John's final European tour before his premature death on 12th August 2014.



Domkirke, Haderslev: Choir concert



Mariager Klosterkirke

huge scale of the architecture. The pedal towers displayed pipes of the open metal 32 foot rank, the heaviest reputed to weigh 465kg. The more modest 2-manual Marcussen (1940) organ in the north transept delighted us with the variety and versatility in its 14 stops.

At Treenighedskirken, Esbjerg we were treated to a concert by the 60-voice boys' and men's choir. As part of their programme the choir made space for us to intermingle and participate in a combined performance of a *Te deum* by C.S.Lang. (A few minutes rehearsal beforehand secured good musical discipline.) Here we discovered church musicians who, as well as being steeped in their own native traditions, professed a love of English church music. CDs recorded by the choir contained numerous settings and anthems from the English repertoire. The concert was a great occasion, not only for the quality of the choir's singing, but also for encountering at first hand the enthusiasm and friendliness of the boys and young men, especially in the party afterwards. [Choir website](#).

Such luxury and privilege was repeated on the penultimate day when we visited Haderslev Cathedral

in south Denmark to sit in on a rehearsal of another accomplished all male choir, again numbering 60 voices. The dynamism of the conductor during rehearsal was matched by the disciplined and rapt attention in all ranks. Another superb concert followed, then an opportunity to socialise with men and boys. Such was the longevity of commitment of choir members, many of the young tenors and basses had graduated from the treble ranks, and there were several fathers with sons in the choir.

Having participated in a number of organ tours in recent years, this tour was certainly exceptional, not simply for the number of instruments visited and played, but for their quality; whether large or small, the coherence of the choruses and rich blend of the reeds were memorable qualities. Also, everywhere, we were received with a warm welcome by enthusiastic and accomplished musicians. The tour was made possible thanks to David Butterworth's exceptional organisational skills, huge up-front investment of time, profound passion, and extensive local network of friends and acquaintances. Members of our group owed an enormous debt of gratitude to David for an experience of such quality.

Laurence Rogers

Ian Pykett writes:

From my own perspective it was, broadly speaking, the smaller instruments that held the greatest fascination. One can listen spellbound to a delightfully-voiced rank for a very long time; and be amazed how, given a sympathetic acoustic, even a small organ can fill a large church with a grand sound quite as satisfactorily as a 'main' organ two or three times the size.

Particular favourites were the Frobenius at Bryndum kirke in Esbjerg; the P. G. Andersen choir organ at Trinitatis Kirke in København with the quite quirky contemporary case design; the 15-stop Marcussen choir organ in Roskilde Domkirke; and the 14-stop Marcussen in the transept of København's Grundtvigs Kirke.

My favourite among many beautiful case designs was the 2010 Bernard Aubertin instrument at the Mariager Klosterkirke. We did not hear this, however, so I'll be buying Christopher Herrick's new Buxtehude recording made there in 2012 (Hyperion.)

It was an unusual privilege to have direct access to several world-famous and historic instruments, most especially the Compenius at Frederiksborg Slotskirke, but also the old Sankt Petri kyrka organ now in Malmö's Konstmuseum, and Trinitatis Kirke's Italian baroque organ.

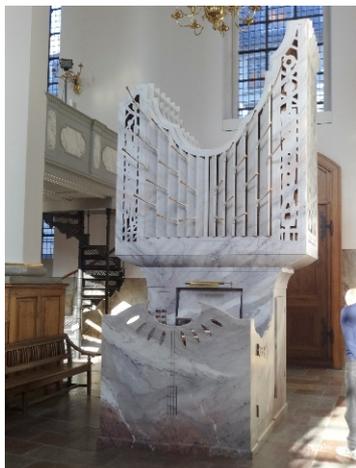
Quite remarkable was the obvious prominence and status accorded by the Danes to music education: the subject is compulsory for the first six years of school, and the country is served by five music conservatories, despite it having a population only one tenth of that of the UK. But high priority is given not only to music, but to the arts in general. This was evident almost everywhere we went – from the breathtaking architectural drama of København's Grundtvigs Kirke, to the reredos artwork and simple contemporary ecclesiastical furniture at Åbenrå's Høje Kolstrup Kirke, to the stained glass and unconventional sculptures behind the altar at Hjerting Kirke in Esbjerg.

A revelation!

Ian Pykett.



Trinitatis Kirke, Copenhagen: Italian Baroque organ and Choir organ



Konstmuseum, Malmö:
Reputed to be the oldest working organ in the world c.1500

Recent Events

DDOA Wednesday March 16th at St Wilfrid's Egginton – Dedication of the re-furbished organ

Many members will have been aware of the massive problems we have had in the last 2 years but I am glad to report that Mike Thompson has kindly agreed to take over the care of the instrument from now on. Thanks to his firm's prompt attention to tuning we were able to dedicate it on March 16th. More adjustments still need to be undertaken but we hope these may be attended to before too long. The full Great chorus is very effective and much brighter than it was but the speech of some ranks on the Swell lacks precision. In addition the depth of touch on the Swell is far too shallow and does not match that of the Great – a problem the original contractor seemed unwilling or unable to address to our satisfaction.

But the evening of March 16th was a truly joyous occasion. Tony Westerman and Margaret Eades provided a mini recital with plenty of variety, the St Wilfrid's Singing Group contributed some lively songs and some of the children from Egginton School who had been on a CATO visit exhibited the follow up work they had done. They also explained to a large congregation just how an organ works. The organ was formally dedicated by Rev Fiona Solman, Rector of Egginton, and we sang two hymns, 'Angel voices' and 'Now thank we all our God'; the latter being specially heartfelt after all we have been through!

It was particularly heartening that, after the main event, so many people took the trouble to look at the children's work, try the mini organ, look inside the main organ and have a go at pedal playing. This was exactly what the CATO team and the church wanted – a community based event celebrating the organ. Could I suggest other churches consider this approach?

My special thanks to Tony, Margaret, Chris, James, Terry and John for their efforts.

Stephen Johns



Organ model made by pupils.



Pupils demonstrate the mini organ.



Pupils demonstrate pedalling.



A close look at the 3-rank mini organ



A full house for the Re-dedication

Members' Notices

Richard Wood has issues of *Organists' Review* going back to the mid sixties. If any member would like to offer them a new home, Richard will be happy to give them a free transfer. Please contact salotewood@googlemail.com

DDOA - Your Association

2016 Committee and Chairman

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 Storer
Past Chairman: D Littleton

Children and the Organ (CATO)

At the workshop on 1st March for Egginton primary School, the engagement of pupils was outstanding; there were lots of questions and many very good answers. A selection of pupils demonstrated their follow-up work at the Concert reported here.

Derby Arts Festival 2016

For the first year there will be an organ class on 6th May in the evening at St John's, Bridge Street, Derby. Two DDOA members have volunteered to play. Please come along to support them.

Members' News

Bob Wyatt R.I.P.

With sadness we report the death of Bob Wyatt on Easter Monday. His daughter Judith Willers writes:

"Bob loved being part of the Organists' Association and enjoyed attending recitals. For many years he was Organist at Broadway Baptist Church and had his own three-manual organ at home which he enjoyed very much. It was with some sadness that he resigned his membership back in December, following a major stroke. We did not think that he would ever recover enough to be back home, but dad is a fighter and, although his speech was a long battle, he made amazing progress and was finally back in his own home with mum, on March 9th. He was even able to play the organ again.

Thank you for all the friendship and support which your organisation gave to my dad."

Our member, David Johnson, played at the funeral which was held at Broadway Baptist Church on 18th April.

Ten Organ Pieces - Laurence Rogers

Last year I mooted the idea of identifying 'Ten Organ Pieces' which we might use to inspire the interest of young people in the organ and its music. This could echo the two *Ten Pieces* projects for primary and secondary schools currently sponsored by the BBC to engage the interest of children in classical music, mainly in the orchestral genre. In my *Newsletter* article of July 2015, I suggested some pieces as starters, but invited readers to make their own suggestions. In response to the received suggestions, a working group, consisting of James Muckle, Margaret Eades, John Forster and John Maxwell-Jones, has joined me in evaluating a short list of about thirty pieces and we now offer ten titles for validation and comment by readers.

Bear in mind that the 'Ten Organ Pieces' are seen as a possible way of complementing our Children and the Organ (CATO) workshops which give children a first hand experience of the range of sounds an organ can produce, how the instrument works and some of the challenges in playing it. The ten



pieces focus more on the variety of organ music, and provide ideas for teachers and children to explore organ music available through *YouTube* on the Internet. Our primary object is to attract the interest of young people and in no way have we attempted to produce a 'top ten' list of the greatest organ works in the repertoire. In evaluating the list, it has been a challenge to set aside our enthusiasms as organists and instead to prioritise the potential responses of children.

To give a framework for this task we collated a series of descriptors, to characterize pieces, such that we would seek to achieve an overall balanced selection, not dominated by loud or virtuoso items. The sort of words we

identified included: "dramatic, majestic, cheerful, tuneful, wistful, evocative, gentle, brilliant, fun". In parallel with such descriptors we also identified some selection criteria which would demonstrate:

- the range of tones an organ can produce
- sounds which are unique to the organ
- how the organ can transform tunes composed for other instruments
- how organ music can evoke a variety of moods
- organ music in a secular context (e.g. theatre)
- how organ composers can embellish familiar tunes
- the works of great composers and organists
- the work of living composers

In the mix of pieces listed here, you will identify ones which are serious or light, loud and thrilling or gentle and contemplative, fast or slow, simple or more complex, descriptive or impressionistic. There are works which one might well hear in church as voluntaries, but also some more suited to a concert hall. We have not entirely excluded arrangements or borrowings from the repertoire of other instruments.

We are in the process of writing a *Teachers' Guide* for the resulting selection which would highlight the qualities of each piece, present some background to the composers and context of composition, and suggest cross-curricular links for related activity. In line with our CATO workshops, we envisage an audience of primary school pupils, but do not see any reason why secondary school students might not also benefit. Indeed, we hope that in general the IT-savvy generation will widen the exploration of the Internet beyond our suggestions to discover much more in the world of organ music.

The 'Ten Organ Pieces' project is still a work in progress, so please send your comments to the Editor, especially if you disagree with any item or wish to nominate another one for clearly argued reasons. Look out for a launch event for the final selection later in the year.

Laurence Rogers

J. S. Bach	- <i>Tocatta and Fugue in D minor</i>	
Handel	- <i>Concerto 'The Cuckoo & Nightingale'</i>	
Karg Elert	- <i>Marche Triomphale 'Nun dankett'</i>	
C. S. Lang	- <i>Tuba Tune in D</i>	
Lefébure-Wély	- <i>Sortie in E flat</i>	
Mendelssohn	- <i>Adagio from 1st Organ Sonata</i>	
Messiaen	- <i>Transports de joie from L'Ascension</i>	
Mozart	- <i>Adagio for Glass Harmonica</i>	
Nigel Ogden	- <i>Scherzo for the White Rabbit</i>	Link needed
John Stanley	- <i>Trumpet Tune</i>	
Christopher Tambling	- <i>Fanfare: Shine, Jesus, Shine</i>	Link needed
Thalben Ball	- <i>Elegy</i>	

If you are reading the pdf version of the Newsletter, try the *YouTube* links here to view and listen to video recordings of the pieces. Please let us know if you come across better examples of performances. There are two pieces for which we have not found suitable links; they may have attendant copyright restrictions.

Forthcoming DDOA Meetings

Annual Dinner 18th May 2016
Horsley Lodge, Smalley Mill Rd, DE 21 5BL
7.00 for 7.30pm

Horsley Lodge is a well appointed Hotel and Restaurant in lovely Derbyshire countryside.

Our Guest is **The Revd Canon Peter Holliday QHC**. In 2013 he was appointed a residentiary canon (NSM) of Lichfield Cathedral. Peter has enjoyed a varied career, being qualified in several fields, including Economics and Accountancy, and has been a company director. A self-taught organist, he became Organist of St Peter's Church, Little Aston (Lichfield Diocese) where he served from 1967 to the Sunday before his ordination in 1983. As Curate of Burton on Trent he assisted the move of the organ from Chesterfield Methodist Church to St Paul's Burton to replace the failing Hope Jones organ. There followed ministry in Longdon near Lichfield, coupled with the post of Subchanter of Lichfield Cathedral. In 1993 he was appointed Vicar of Stratford-upon-Avon.



Booking: Although the last booking date has passed, if you wish to attend, please contact Stephen Johns immediately (01332 764792).

Horsley Lodge may be reached from the Coxbench and Kilburn exit of the A38 north of Derby.



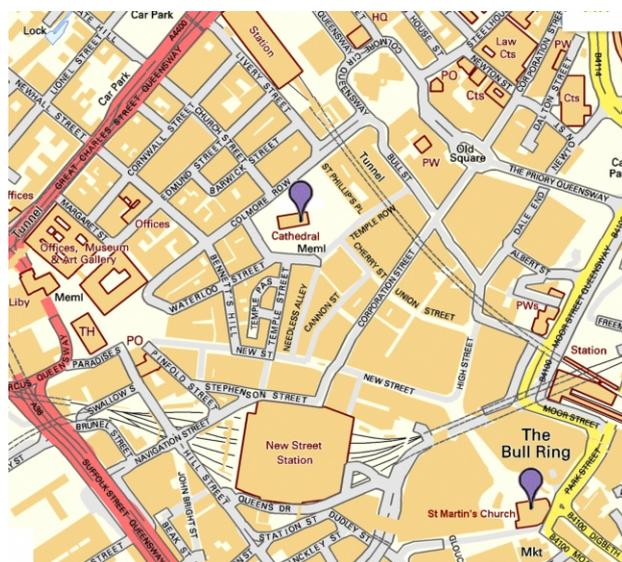
DDOA visit to Birmingham Saturday 4th June

The annual outing this year provides a great opportunity to visit and play three major organs in Birmingham:

- 11.00am Elgar Hall, Birmingham University
- 2.00pm St Philip's Cathedral
- 3.15pm St Martin's in the Bullring

At the university we shall be greeted by the international recitalist Henry Fairs who will demonstrate the new Garnier organ. St Philip's now looks splendid after the completion of its recent refurbishment. St Martin's has a 4-manual Compton organ.

This is an ideal visit for train lovers. An off-peak return to Birmingham stations will get you to the University station with one change at Birmingham New Street. You can then return to New Street from which both St Philip's and St Martin's are within less than 10 minutes walk. The 9.30 from Derby to Birmingham New Street arrives at 10.06 and the train to University (Birmingham) leaves at 10.22. An off-peak all-day return costs £16.70 or £11.05 if you have a Senior railcard. John is checking on parking at the University. There are several multi-storey car parks and some on-street parking in central Birmingham, the Town Hall Car Park (underground) and the Bullring Centre Car Park are probably the most



convenient. There are numerous eateries in the Cathedral/Centenary Square/Bullring area. Please contact John Maxwell-Jones (01332 679632 or johnmaxi@yahoo.com) if you are attending as the University needs to know numbers and it would be helpful for planning a "playing rota".

Items of news or articles for the July/August edition of the *Newsletter* should reach the Editor by **Monday 20th 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.