

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



*Trent Organ Festival - Laurence Rogers*

This Autumn, Matthew Gibson is due to take up an Organ Scholarship at Queen's College, Oxford. As a parting project, before leaving his school, Trent College, Long Eaton, he organised the Trent Organ Festival, the first of its kind in recent history. Consisting of five recitals on consecutive days at the end of June, he engaged four local notable players, John Keys (St Mary's, Nottingham), Tom Corfield (Derby Cathedral), Peter Siepmann (St Peter's, Nottingham) and Simon Hogan (Southwell Minster) as well as presenting his own recital on the final day. I was only able to attend the first and last recitals, but both were very impressive indeed.

The first recital, by John Keys, was mainly Baroque, opening with Böhm's *Praeludium in C*, originally

written to showcase the mighty organ at Johniskirche, Lüneburg. Having previously heard that very piece on the Lüneburg organ, the contrast with the modest resources of the Nigel Church organ at Trent could not be greater. Nevertheless, John gave a virtuoso performance, employing the bite of the pedal reed to full effect in the opening solo and propelling the fugue with plenty of energy. Each recital in the festival featured one or two of Bach's *Trio Sonatas* so that all six were performed during the week. John gave us No.2, superbly executed on softer stops. Mendelssohn's *Sixth Organ Sonata*, with its many movements and variations, must have been a challenge to registration with such a limited number of stops, but John's choices were very

### DDOA Events 2016

#### 5<sup>th</sup> September (Monday)

Evening visit to the Abbott organ in St Luke's, Derby (See page 6)

#### 17<sup>th</sup> September (Saturday)

Midlands Organ Day - Nottingham (See below)

#### 1<sup>st</sup> October (Saturday)

A practical demonstration of *Hauptwerk* virtual organ software and a visit to Broadway URC Church, Walsall. (See page 6)

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

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#### 17<sup>th</sup> September 10am - 6pm IAO Midlands Organ Day Nottingham

Day admission: £25 for DDOA members; students £5

- 9.45 Registration
  - 10.30 Introduction
  - 10.40 The Binns organ in Albert Hall and recital by David Butterworth.
  - 11.30 Will Fraser of Fugue State Films on recording organs.
  - 1.00 Lunch
  - 2.30 Andrew Caskie of Nicholson's organ builders.
  - 3.30 St Barnabas Cathedral organ and recital by Robert Gower.
  - 4.45 St Peter's Church organ and recital by Peter Siepmann.
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### Concerts & Recitals

#### Sunday 25<sup>th</sup> September 3pm

St Mary's Church, Lace Market, Nottingham  
Recital by Joseph Nolan (St George's Cathedral, Perth, Australia) on the recently installed Regent Classic digital organ. Free admission.

#### Saturday 8<sup>th</sup> October 7.30pm

St Edmund's Church, Allestree  
Recital by David Redfern with the Dalesmen Male Voice Choir.

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Photo:  
Matthew-Jack Gibson at the Nigel Church organ in the chapel of Trent College.

effective indeed, making a beautifully crafted performance. The final party piece, Bach's *Fugue à la Gigue*, suited the neo-Baroque voicing perfectly and delighted us all.

For the final recital, Matthew chose repertoire that went well beyond the Baroque, and in doing so set himself a considerable playing challenge; 19<sup>th</sup> and 20<sup>th</sup> Century repertoire could easily be rendered coarse and unrefined on this type of instrument. Not so here. His confident performances of *Cathédrales* by Vierne and *For the Fallen* by Elgar convincingly

demonstrated the sensitivity and expressiveness that such pieces demand. In a similar vein, Matthew's teachers, Simon Henderson and Chris Foster contributed performances of Whitlock and Leighton. For me Matthew's greatest triumph was in *Master Tallis's Testament* by Howells; he handled the organic ebbs and flows of this piece with great skill that captured the mood perfectly. To end his recital he gave us the *Finale* from the *Second Sonata* by Guilmant. This was a suitably valedictory piece full of bravura and panache.

Matthew's declared aim for the festival was "to showcase the hidden breadth of musicianship benefiting students who wish to hold the unique organ scholarship available at Trent". The breadth of repertoire presented during the week and the quality of players certainly fulfilled this, and by all accounts the Festival was a great success. Matthew is to be congratulated for the concept and in bringing it to fruition. We wish him every success at Oxford.

*Laurence Rogers*

## *Recent Events*

### **Visit to Lichfield Cathedral**

The warm, pink sandstone of Lichfield cathedral glowed in the evening sunshine as fifteen members of the DDOA were welcomed by the cathedral organist, Martyn Rawles, our host for the evening. The group was also welcomed by the Vice-Chairman of the Friends of Lichfield Cathedral (a.k.a. John Maxwell-Jones) who had very kindly arranged for us to play the four manual Hill organ.

Martyn offered a concise history of the instrument and its peregrinations around the cathedral, leavening detail with a number of entertaining anecdotes. Clearly a great admirer of the instrument, Martyn spoke of the versatility and subtlety of the organ before playing the first movement of Elgar's Organ Sonata in which he demonstrated the wide range of colours available as well as the majesty of the *pleno*. Our thanks to Martyn for offering his time, masterly playing and support at the console for us less experienced players. Having a further engagement that evening, Martyn left at 8.00pm and passed over the tendering of console first aid to the Assistant Organist, Nigel Argust, to whom we also offer our thanks.

The spiral staircase leading to the console, which is at triforium level with the two main organ chambers, no doubt keeps the organists of Lichfield trim. At the console there is a wrought iron screen behind the player to prevent those suffering from lack of oxygen unwittingly



experimenting in free flight, a safety measure for which I was most grateful.

The console is very comfortable - a nest into which the player settles in the sure knowledge that the 83 speaking stops and 22 couplers and transfers are within easy reach. The nave organ of 13 stops, also at triforium level, might be thought to be a distraction due to its distance from the player across the north transept, but this is not so as the player is not really aware of it; key response is very prompt, with the player hearing most of what is played. The acoustic in the cathedral is quite dry thus allowing the spirited performance of baroque music without any loss of clarity, and the pitch of the organ, almost a semitone sharp, augments the bright, unforced sound of the Hill pipework.

Bright and unforced though the sound may be, the pitch of the organ makes it almost impossible

to play with orchestral instruments. To this end there is a substantial three manual digital Phoenix organ with speakers in both nave and chancel for orchestral work and events at the west end of the cathedral.

Our thanks go to the Dean and Chapter of Lichfield for allowing us to play a very fine instrument and to John Maxwell-Jones for arranging another most enjoyable visit.

*Tony Westerman*

## *News*

### **IAO news snippets from Denis Littleton**

The next IAO president taking up office in July 2017 will be Steven Grahl, currently organist of Peterborough Cathedral and erstwhile member of DDOA.

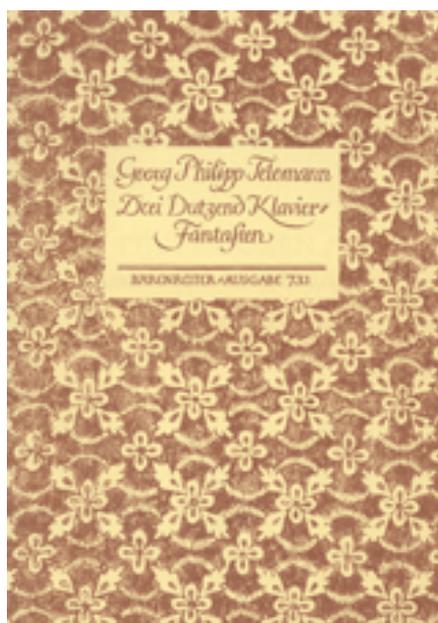
The David Liddle event at Derby Cathedral received a mention in the IAO Annual Report as an educational activity.

## George Philipp Telemann's Three Dozen Keyboard Fantasias Do they work on the organ? - James Muckle

In contrast with his immense output of cantatas, operas, oratorios, concertos and chamber music, Telemann wrote very little specifically for the organ. Collected works (1) amount to about fifty chorale preludes (many of which can be downloaded free from the Internet), twenty short fugues for manuals only (none of which last much longer than 70 seconds in performance), a couple of fughettas, and a four-movement trio sonata which is either arranged from a chamber trio for recorder, violin and continuo, or that trio is arranged from the organ sonata. A rousing fantasia in D is included in the collected works, but is of doubtful authenticity. J. G. Walther arranged two Telemann concertos for organ.(2)

Several decades ago when I acquired a harpsichord, I combed the shelves of the music library for repertoire, and I discovered Telemann's *Drei Dutzend Klavierfantasien*. I reasoned that many of these three dozen 'keyboard' fantasias might well go effectively on the organ. I recommend readers of this article to try them. The Bärenreiter (1923) edition number BA733 is still available and very reasonably priced (€12.95).

When Johann Kuhnau died in 1721, the first choice of the Leipzig city fathers as their new director of music was Telemann, whose Hamburg employers refused to release him. Why was he preferred to J. S. Bach, the eventually successful applicant? In my ignorance I thought it odd, but Telemann had been prominent in the musical world in Leipzig, and his c.v. of activities as well as compositions since his student days was very impressive. Moreover, the City wanted not just an organist but an entrepreneur and promoter of concerts and of musical activity, which was Telemann's great strength. In the end, Bach too did a good job in this respect, to put it mildly. Happily for Telemann (Bach's friend as well as his competitor for the situation) he was able on the strength of his



offer from Leipzig to persuade his current employers to put up his salary and allow him to organize public concerts and to direct the city opera, from which they had previously banned him, regarding this as improper for a church musician.

The 36 'keyboard' fantasias were first published in Hamburg, 1732-3, and are stated as being 'pour le clavessin'. (Telemann's keyboard works published in Hamburg at this time have titles in French or German or Italian, for reasons which are not quite clear.) Thirty-six is quite a helping. And what a variety of pieces they are in disparate styles. Telemann was a widely travelled person, and as a musician he was very much aware of local folk music and dance and of the tastes of the cultured classes in North Germany, Paris, Poland, Italy, Hamburg as well as the South of his country. The otherwise excellent editor of the fantasias in the 1923 edition, Max Seiffert, unfortunately provides no guidance as to the obviously varying style of the pieces.

The three 'dozens' are separated. The first dozen are all headed 'Cembalo' and seem to me to be mostly traditionally German in style. They are all in two sections: an opening quick and fairly extended one marked Allegro,

Vivace, Presto and in one case Tempo di Minuetto. This is followed in all cases by a usually very short slow section, marked Adagio, Dolce or Largo. The brevity of these tiny movements, sometimes no more than 12 bars long, suggests that they are intended as little more than an interlude before a da capo of the quick section. However, these twelve fantasias, it seems, were conceived in pairs. The even-numbered fantasias all finish with a DC sign, presumably to indicate a repeat of the quick movement, but then also the player is told 'Si replica la [prima/3/5/7 or whatever is the previous odd numbered] fantasia'. This must surely indicate only the quick movement of the previous piece, as many of the slow sections finish in the air, as it were, and would make an unsatisfactory conclusion to a full performance. Two other points: Telemann does not always choose closely related keys for the successive fantasias, and sometimes the transfer causes a slight jolt which you may find refreshing or shocking according to taste. And finally the Bärenreiter edition tends to use eighteenth-century style key signatures for minor keys, so you may find one flat fewer than you are expecting to be marked -



George Philipp Telemann (1681–1767), hand-coloured aquatint by Valentin Daniel Preisler, after a lost painting by Louis Michael Schneider, 1750.

1. As published by Bärenreiter. See also the website below  
2. See [http://imslp.org/wiki/Organ\\_Works\\_\(Telemann,\\_Georg\\_Philipp\)](http://imslp.org/wiki/Organ_Works_(Telemann,_Georg_Philipp))

watch out for the accidentals.

It is from the allegros in this first dozen that you may find the more churchy, rousing closing voluntaries. But that is a matter purely of taste - there are treasures in all three dozens. The second set are headed 'Clavessin' (apologies if you are a French linguist and are expecting modern orthography). In these pieces the words '2 Douzaine' appear at the top right-hand corner of each piece. Instructions as to tempo and spirit of each section (there are usually three short movements in each fantasia) are given in French: *tendrement, vivement, très vite, gravement, allègrement, mélodieusement, spirituellement, pompeusement, gayment*, and so on. As the language suggests, these are more in French style and for French taste, of which Telemann is known to have been a connoisseur. Many of this second set contain movements in dance rhythms (one is actually labelled '*gaillardement*') and perhaps this means that they are less suitable for liturgical use. This is not to say that I am one of those who disapproves of music in church in a lighter style: having once been complained of to the Church Council for playing Dubois' *Toccata* after a communion service, and on another occasion reprimanded by a minister for playing 'all classical music' when children were present. A little gaiety in Christian worship is not inappropriate; to patronize young people is disastrous.

My recommendation is to explore the pieces and judge for yourself what 'goes' when and where and what does not. Many of the shorter movements or sections in all 36 fantasias provide opportunities for improvisation and variation when repeated.

The third dozen ('Dozzina 3') reverts to Italian as the language of communication between composer and player. All these pieces, unlike the French dozen are in two sections, but unlike the first 12, the usually slow second section is a little more - sometimes a lot more - extended. In the case of no. 6 of Dozzina 3, the second section of which I am particularly fond is a vivace, while the opening movement is marked '*gratioso*'. This third dozen does have a slightly more Italian feel: perhaps these are not too far from the style of the violin concerto we know so well from Vivaldi and his contemporaries. There are short movements marked '*arioso*', *soave*,

*dolce*, and these are often more satisfying than the fragmentary interludes in the first dozen.

How are these pieces to be performed on the organ? They are clearly unlike other harpsichord works: suites by Bach and Handel and many other such composers. They resemble more the inventions, and perhaps Bach's keyboard arrangements of the concertos by Vivaldi and others (including Telemann, as it happens.) Seiffert hints in his introduction to the edition quoted that some filling out of the basically two-part writing is called for. I should agree with this, though for much, but perhaps not all, of the allegro writing, it is unnecessary. The largo sections call for more harmonic completion, which should give little problem for most keyboard players. Specifically for performance on the organ, these pieces offer plenty of opportunity for varied and adventurous registration. Is the organist to refrain from using the pedals? As harpsichord works, the fantasias do not need pedals, but that is not to say that the player

should necessarily deprive himself of them on principle. Eight foot tone may on occasion be appropriate simply to help play all the notes; sixteen foot sound may add an extra dimension in other circumstances. If we play these works on the organ, we are in effect *arranging* them for performance on another instrument, and we can take the freedom to use our own judgement. Composers of this period were far from pedantic in these matters.

I have referred above to the puzzling instructions as to repeats of the various sections, which are even more perplexing in the second *douzaine*. These matters have to be solved by the individual organist. Which of the 36 fantasias particularly deserve our attention, either for recital or liturgical use? I am tempted to list the works I have myself used, but have decided it would be patronizing, to do so. Over to you! There is no shortage of choice, and many delightful pieces to explore.

James Muckle

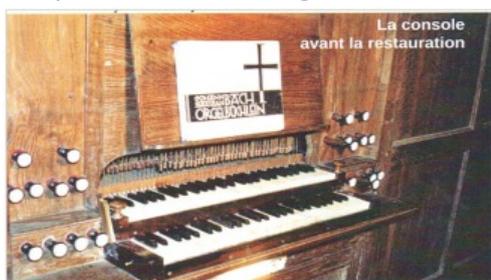
10 Cembalo.

Santasia. Presto. No. 2.

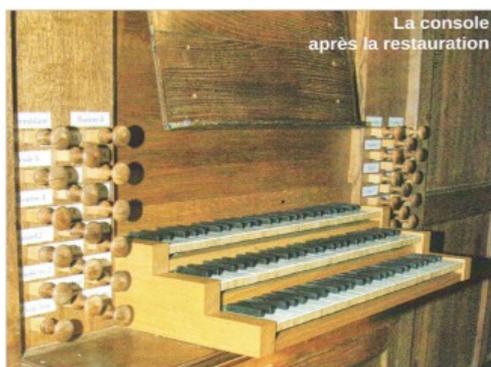
## Organ Restoration in the Dordogne - David Warner-Howard

This year on 1<sup>st</sup> July I had the pleasure of attending the inaugural recital on the restored and enlarged organ at Notre Dame de Montcuq à Belvès in the Dordogne area of South West France by Olivier Latry, Organiste Titulaire of Notre Dame de Paris.

The organ started life as a two manual (x54) and pedal organ (x30) by Gadaud (1854). It has been completely restored by Bertrand Cattiaux and a third manual 'chair' positif organ added, operating from the lower manual of the new 3 manual and pedal console. Visually the organ is stunning, standing on the balcony at the west end of this church. Acoustically the sound is clear and bright and is certainly adequate for this building.



La console avant la restauration



La console après la restauration

Olivier Latry's programme for the inaugural recital covered a wide range of tonal colours and was technically well executed. For me, the best item of the evening was the Mendelssohn, plenty of variation of weight and colour. The least satisfactory was the Improvisation that concluded the programme. Perhaps it is just me, but whilst there was a theme given to improvise on, what we heard was just a cacophony of sound with no real development of the 'theme'. I have heard Olivier Latry on 'youtube' doing improvisations and they are much the same. Perhaps I am getting old, but I know I have heard much better. As an encore, we were treated to the *Tocatta and Fugue in d minor* which, unfortunately, was not a particularly good rendering, in my humble opinion.

The real star of the evening was this restored organ. It is magnificent, and considering that Belvès is a small town (population 1,431) in the countryside this is a welcome musical addition to be proud of.

David Warner-Howard

### Specification

3 Manuals – 54 notes and Pedale – 30 notes (Flat and Straight)

II GRANDE ORGUE		I POSITIF		III RECIT	
Montre	8	Viole*	8	Bourdon	8
Bourdon	8	Bourdon*	8	Flute	4
Prestant	4	Montre*	4	Flute	2
Flute	4	Quinte*	2.2/3	Flagelot	1
Nazard	2.2/3	Doublette*	2	Cornet	III
Doublette	2	Tierce*	1.3/5	Hautbois	8
Tierce	1.3/5	Larigot*	1.1/3	Voix Humaine	8
Fourniture	IV	Plein-Jeu*	IV	Tremblant doux	
Cornet	V	Cromorne*	8		
Trompette	8	Tremblant doux			
Clarion	4				
<b>PEDALE</b>		<b>ACCOUPLLEMENT</b>		* New stops added	
Soubasse	16	I/II sliding keyboard			
Basse	8				
Octave	4				
Posaune*	16				
Trompette	8				



L'orgue avant la restauration



L'orgue après la restauration

### Programme

François COUPERIN	<i>Offertoire sur les Grands Jeux</i> <i>Tierce en taille</i>
J S BACH	<i>Trio en Sol Majeur BWV 586 – Allegro - Presto</i> <i>Tocatta et Fugue en Re mineur (dorienne) BWV 538</i>
Felix MENDELSSOHN	<i>Variations serieuses</i>
Johannes BRAHMS	<i>Choral 'Herzlich tut mich erfreuen'</i>
Bert MATTER	<i>Fantasie sur 'Une jeune fillette'</i>
Jehan ALAIN	<i>Fantasmagorie</i> <i>Litanies</i>
Olivier LATRY	<i>Improvisation on a submitted plainsong theme</i>

## Forthcoming DDOA Meetings

### DDOA visit to St Luke's Church, Parliament Street, Derby DE22 3RL

Monday 5<sup>th</sup> September, 7.00pm

Our next local outing is to the outstanding Abbott organ in St Luke's Church, Derby. Our member Tony Westerman will give an introduction to the renovations recently carried out before we have the opportunity to play. As with most of our visits, this is an open visit and we expect several members of the congregation to join us to enjoy our playing.

### DDOA visit to Broadway United Reformed Church, Walsall and Demonstration of the Hauptwerk System by Dr David Pitches Saturday 1<sup>st</sup> October

3pm at Broadway URC Church, Gillity Avenue, Walsall WS5 3PH

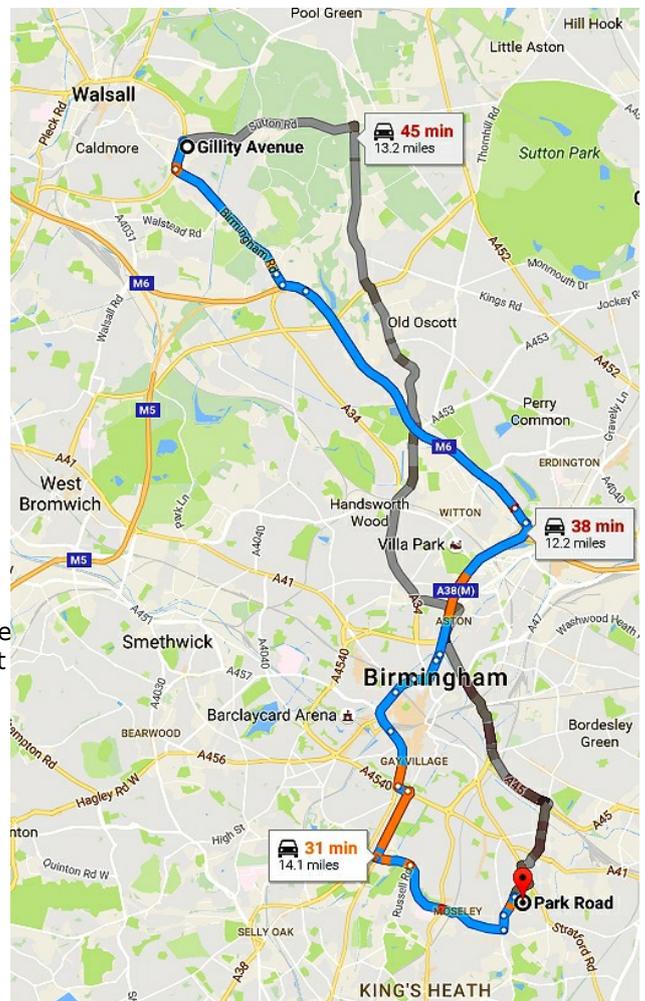
6pm at the house of Dr David Pitches, 20 Park Road, Sparkhill, B11 4HB

This meeting has been organised thanks to the help and encouragement of our member, Dr Alan Dronsfield. The organ at Broadway URC Church, is a "self-build" 4-manual instrument with 51 stops garnered from various redundant instruments and is impressive. Alan Taylor, who master-minded the project, has been organist of the church for over 40 years and will welcome us with an introduction to the instrument. Alan can be seen and heard at the instrument on the church's website.

We will move on to the home of Dr David Pitches to have a demonstration of his *Hauptwerk* instrument to arrive for about 6.00 p.m. Google maps suggest it is a fairly straightforward journey, taking just over 30 minutes. David and his family will offer light refreshments. The "organ" room can only take 15 people so this visit must be strictly by appointment only. Email or phone John Maxwell-Jones on [johnmaxj@yahoo.com](mailto:johnmaxj@yahoo.com) / 01332 -679632 / 07890241673. He will also coordinate lift-sharing to reduce the numbers of cars. It is suggested we might like to take a packed tea, although if the more gastronomically adventurous want to order a takeaway from the selection of outlets near David's house, he will be happy to help organise it.

The *Hauptwerk* virtual organ installation by Dr David Pitches was featured in an article by Alan Dronsfield in the May 2015 Newsletter (No.48). This visit will provide an opportunity for virtual organ travel around Europe without going anywhere near a plane or train. The Armley Schulze organ is one of David's favourites and he hopes to install the sampled data for this famous instrument which will be released very soon. He already has installations for Salisbury Cathedral, St Maximin, Rotterdam Laurenskirk, Zwolle and Caen which will be available for members to play. It will be valuable to try several different sample sets for comparison, but David points out that it takes a minute or two to load each sample set, so it is best for players to have in mind a piece in a particular genre, so that several players can play one after another, then change to a different organ. The organ is on the ground floor (three steps up but there is a side entrance without steps if necessary) and a downstairs toilet is available too.

David has indicated that he has a vast amount of copyright-free organ music scores saved electronically as pdfs (around 2GB of data) and he would be happy to make them available for people who bring a memory stick with them.



Items of news or articles for the November/December edition of the *Newsletter* should reach the Editor by **Monday 24<sup>th</sup> October**, 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.