

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Kelvingrove Variations

Reflections by Richard Brice

I purchased a copy of *Variations on Kelvingrove* by Anthony Baldwin, reviewed in the September edition of *Organists' Review*, and with a little bit of work it will be fun to play and fun for others to listen to. The work is dedicated to Dr James Hunter, the Kelvingrove organ and Lynne Hope.

"Kelvingrove" itself is a free museum in the West End of Glasgow. Do go there as it has a wonderful eclectic collection including Mackintosh furniture, paintings by the Glasgow Boys - not to mention the Hunterian and the Transport Museum, which are within walking distance. In the main Hall of the museum is the wonderful Lewis organ of 1901 which has been fully restored and is used for a recital every day. Dr James Hunter is in charge of the instrument but many other organists regularly play as well. The recitals are very varied in the music performed but they always start with the tune "Kelvingrove", dished-up in whichever way the organist chooses.

"Kelvingrove" is a folksong whose words were sanitised a couple of times before, in 1819, those words which we know today were written. It became associated with the Glasgow International Exhibition of 1888 which funded the museum. As

often happens with good tunes, a hymn has recently been set to the music, the words (from the Iona Community) start "Will you come and follow me if I but call your name?". This can be found in the URC hymnbook and also in CH4 (the best modern hymn collection in my opinion - it has an organ version of "Shine, Jesus, Shine", good for those of us who have been afflicted with trying to do the piano version on the organ).

The recitals are free and very informal. At 1pm weekdays and Saturdays or 3pm on Sunday, the organist starts playing; many of the seats will have been taken by then but not to worry, get a cup of coffee and walk around whilst admiring the organ case and taking in the exhibits in the galleries. The organ was built and in use before the case was made and as a consequence, all of the display pipes are dummies. After the Friday recital, usually given by Dr James Hunter, he will show you round the organ loft (sign in at reception for this). The first time I took advantage of this he asked me if I wanted to have a play! - regrettably I hadn't got my glasses with me, leave alone music or suitable shoes; on my next visit I made sure I had all three and so could accept the invitation. I was immediately struck by how fast the

DDOA Events 2018

17th March (Saturday)

Visit to the house organ of John Scott Whiteley in Everingham, East Yorkshire. Joint meeting with Nottingham Association (Booking required. See page 6)

16th April (Monday)

Evening visit to the Nigel Church organ at Christ Church, Chilwell. (See page 6)

9th May (Wednesday)

Annual Dinner at Horsley Lodge

27th June (Wednesday)

'Children and the Organ' Talk by Stephen Johns and Laurence Rogers. Holbrook Church.

7th July (Saturday)

Visit Manchester to view organs at the Cathedral and Town Hall.

29th September (Saturday)

Visit Organ World at Shaw, Lancashire.

15th October (Monday)

Celebrating Hubert Parry - Talk by Tom Corfield and Stephen Johns. St Matthew's, Darley Abbey

19th November (Monday) 7.15 pm

AGM followed at 8.00 pm by members' recollections of influential organists.

Concerts & Recitals

Wednesday Lunchtime Recitals

12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent

7th March Tom Corfield

14th March Stanley Monkhouse

21st March Tony Westerman

Saturday 24th March, 7.00 pm

St John's Church, Bridge Street, Derby
The Fourteen Stations of the Cross - Organ Suite by Alan Ridout.

Future recitals at St Modwen's

6th June Stanley Monkhouse - St Modwen

13th June Nigel Gotteri - Sheffield

20th June Stefan Reid - Nottingham

27th June Adam Parrish - Chesterfield

4th July Tom Corfield - Derby

11th July Ben Bloor - London Oratory

Photo: The T.C.Lewis organ at the Kelvingrove Art Gallery and Museum, Glasgow, Scotland

action was and tripped over my fingers as a result. When I said how much I had enjoyed his *Toccata on Kelvingrove*, Dr Hunter kindly gave me a copy and I was able to return the compliment by posting him a copy of Becker's toccata in F, which should suit the instrument well.

It was a real privilege to be allowed to try this organ, albeit briefly - what better reason for visiting Glasgow can there be?

Richard Brice

Kelvingrove organ – remembered by David Johnson

The Kelvingrove Art Gallery and Museum in Glasgow was re-opened after major refurbishment in 2006, and since then has hosted 360 organ recitals every year. After meeting Dr James Hunter at the end of one of his recitals, he invited me to give one, which I did in April last year. The instrument is on a gallery in the main entrance hall thoroughfare, and as admission to the building is free, the fees for the players are paid by the City Council, to the tune of £15,000 per year. Hats off to them!

The organ was built by T.C.Lewis in 1901, and although it has had repair work done on it over the years, it still uses the same action and piston settings as at its creation. This is both a blessing in that we can have 'hands-on' evidence of Edwardian registration styles, but an awkwardness in that they cannot be altered, and they tend to be very octopodal in the early stages; it is not until piston 3 that the 4ft flute is added to all the other 8ft stops on the Great. Other idiosyncrasies are that the pistons, which are lozenge-shaped, are above the keyboard that they refer to, and that the pedal-board is one note out of line from the modern standard; I spent a lot of time glancing where my feet were, bad technique perhaps, but there was a camera on them, as well as the manuals, showing the audience, via two big TV screens, what the player was doing.

Two other things any recitalist has to be aware of: the first is the tradition that every concert starts with a piece based on the hymn tune *Kelvingrove*, naturally, and because there are very few of these published, you have to become a composer. This I did, the outcome being *Three Kelvingroovy Variations*. The first is a pastiche of



Above: The Kelvingrove organ console. Below: Console detail showing the combination buttons.



part of Charles Ives' *Variations on 'America'*, the second a canon over a bagpipe-style drone, and the final one with the tune fitted into the framework of Scott Joplin's *Entertainer*. They seemed to go down well with the audience!

The second consideration is the venue. Since you are in the entrance, people are coming and going all the time and in that space are two small refreshment bars. We organists are used to playing to congregations that treat pre- and post-service music as the background 'muzak' for catching up on local news and gossip, but this situation is slightly different – here, people sit and listen, and others are just passing through. All is done in a considerate fashion and is almost unnoticable for the player.

The sound of the instrument is magnificent, not only because of its specification, but also for the acoustic. The voicing is beautifully refined, and some of the quieter voices, on all manuals, are extremely well done, whilst the tutti is a musical wall of sound of great solidity, containing as it does 16, 8 and 4 foot reeds on the main manuals.

All in all, it was an enjoyable, but slightly fraught, adventure.

David Johnson

The first few bars of David's composition are shown in the facing page. If this whets your appetite to see the rest, please contact the Editor who can send a pdf version.

Three Kelvingroovy Variations

D. Johnson

Manual

1

The image shows a musical score for a manual instrument. It consists of two systems of staves. The first system has a treble clef and a bass clef, with a 2/4 time signature. The second system has a treble clef and a bass clef, with a 3/4 time signature. A box containing the number '1' is placed between the two systems. The score includes various musical notations such as notes, rests, and bar lines.

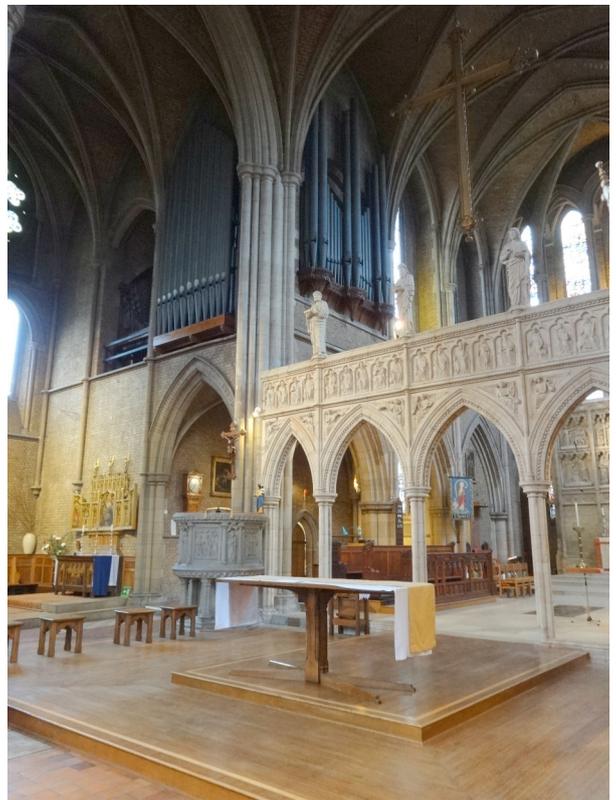
The T.C. Lewis Legacy - Laurence Rogers

I was interested to discover that the Kelvingrove organ, about which Richard and David have spoken so highly, was built by T.C. Lewis (1833 - 1915) of Brixton. I recently had an opportunity to play a marvellous Lewis organ at St John's, Upper Norwood, South London. Previously I had visited the church a number of times and had come to admire its fulsome tones speaking into a majestic acoustic. The spacious church, designed by the great Victorian architect J.L. Pearson, possesses a high vaulted ceiling which undoubtedly contributes to the fine sound of the organ. Being constructed with London brick, the vault is lightweight compared with a heavy timber ceiling and, at the time of construction in 1887, offered an economic advantage over the use of wood.

As envisaged by the architect, the organ is housed in two chambers with fronts facing west and south high over the north transept. The original action was electro-pneumatic, one of the first of its kind, powered by batteries, pre-dating the arrival of mains electricity to the church in 1907. The detached console, placed in the south aisle, aroused considerable interest at the time. Unfortunately, the battery voltage was barely adequate and, coupled with the penetration of water in the tunnel conveying the cables under the chancel, the pioneering system gave a lot of trouble. It was replaced by tubular pneumatic action in 1912 and this in turn was replaced by modern electro-pneumatic action in successive rebuilds. The most recent refurbishment by Harrison and Harrison in 1999 leaves a world class instrument of which the church is justly proud.

The glory of the organ is its tonal qualities. As with the Kelvingrove organ, the tone is refined and full of character. At the time of my visit, the Organist, Adrian Adams, demonstrated the full symphonic potential of the instrument with Elgar's *Organ Sonata*. Lewis strongly admired the work of Edmund Schultze and Aristide Cavallé-Coll and clearly they inspired his own approach to tonal voicing. The Kelvingrove organ is one of many fine examples of Lewis's work around the country, but St John's has one of the largest of his parish church instruments. The most notable Lewis organs are those he built for Southwark Cathedral and St Paul's Cathedral, Melbourne, Australia.

Laurence Rogers



St John the Evangelist, Upper Norwood. Organ by Lewis 1887.

Recent Events

February Meeting at St John's, Derby - The Organ Music of Denis Bédard

Like a number of members who turned out on a cold February night I have to confess I had not heard of the Canadian organist Denis Bédard; so first of all a big 'thank you' to Andy Storer for introducing a wide selection of Bédard's output – and avoiding the temptation to talk too much and play too little! He was ably assisted by his wife Frankie (piano) and Laurence Rogers (organ). The playing of all three did more than justice to the music and the St John's organ proved itself yet again to be very versatile in music that leapt from subdued 'strings and celeste' atmospherics to full Grand Jeu.

Andy, clearly an admirer of Bédard, made the case for this music; pointing out that much of it would be a very useful addition to a busy organist's repertoire since it was not over taxing and instantly engaging. I'm not so sure about the first claim – Andy made light of some pretty tough stuff, for example, the concluding impressive *Fantasie*, but then he's a very accomplished player. I reflected that for me several of these pieces would take a lot of practice. But, yes, much of it was attractive, for example the *Andantino* (1993) which Laurence played lovingly and the crowd pleasing *Cat Suite* (which included a *Prrrelude* and *Toc-cat-a!*). The quirky *Duet for Organ and Piano* was 'interesting' but, despite some deft finger work from Frankie, failed to exploit to the full the possibilities of



Laurence Rogers with Frankie and Andy Storer

this arrangement; for much of the time the piano accompaniment simply floated along under an organ melody. Rather more engaging I found the *Paraphrases Gregoriennes* of 1996.

The big weakness of this composer it seems to me lies in his tendency to be 'pleasing' and 'accessible' at all costs. Not that these facets constitute a criminal offence in themselves, but often I was left feeling 'Oh I have heard that trick before' – 'Squidgy Secondary Umpteeth' chords just before the end of a piece for example or sometimes 'Oh I know what's coming next'; and it did! No one minds a composer showing the influence of others in his or her music- most fine composers do at some stage – but influence can fall over the cliff into plain pastiche, by which I mean the stitching together of compositional procedures derived from another; what Frederick Corder, Arnold Bax's

teacher at the Royal Academy of Music, dismissed as 'having the soul of a tradesman'! At his best Bédard, in my view, can write in a consistent well crafted style in what one might loosely call the 'French' tradition of Fauré, Vierne et al. At his worst he lapses into inconsistent pastiche, for example, the *Minuetto* of the *Piano and Organ Duet* where Joseph Haydn made a fleeting appearance before we were whisked back into the 19th century.

Despite these reservations it was a very worthwhile evening because, apart from the excellent playing and informative narration, it gave me much food for thought about what matters in music and I am reminded that our Association has a duty to educate. Anyway I'm sure others less crabby than I enjoyed it! Bédard's music is available from RSCM.

Stephen Johns

DDOA - Your Association

New Regulations Regarding Personal Data Storage and Use

The DDOA will be legally obliged to comply with the new General Data Protection Regulation (GDPR) legislation which comes into force on 25th May 2018. This is for us an unavoidable administrative burden, but it should ensure and demonstrate that personal data is stored legally, safely, and for a specific purpose. To comply with the Regulations we have had to produce a Data Privacy Notice, and we are also required to obtain written consent from each member that they are happy for their personal data to be held and used in the way stated in the Privacy Notice.

Therefore, a copy of the Data Privacy Notice appears opposite. Enclosed with this newsletter, is a 'consent' form which should be completed with your name and signature. The form should then be dated, before being returned to Mr Andrew Storer either by post or email as soon as possible. If you are returning the form by email, just type in your name (a signature is not required in this case).

Unfortunately if this written consent is not obtained, then neither we, nor the IAIO, to which we are affiliated, will be able to communicate legally with you after 25th May.

If you have any queries about the form, then please contact either Andrew Storer, (contact details on

the consent form), or alternatively telephone Chris Darrall (Tel 01773 827286) or Gillian Chatto (Tel 01773 853635).

Thank you very much for your cooperation with this administrative exercise.

Gillian Chatto

Local News

Stephen Grahl

The Association is delighted to hear that the Derby-born-and-bred organist Stephen Grahl, formerly Organ Scholar at Derby Cathedral, currently Organist at Peterborough Cathedral, has been appointed as Organist and Director of Music at Christ Church Cathedral, Oxford and to the Faculty of Music.

DERBY AND DISTRICT ORGANISTS' ASSOCIATION
Affiliated to the Incorporated Association of Organists (IAO)

DATA PRIVACY NOTICE

1. Your personal data – what is it?

The Derby and District Organists' Association (hereafter "the DDOA" - contact details below) collects contact details from its members, which include name, email address, telephone number, postal address and organ duties. From 25 May 2018, the processing of personal data is governed by the General Data Protection Regulations (GDPR).

2. How do we process your personal data?

The DDOA complies with its obligations under the GDPR by keeping personal data up to date; by storing and destroying it securely; by not collecting or retaining excessive amounts of data; by protecting personal data from loss, misuse, unauthorised access and disclosure and by ensuring that appropriate technical measures are in place to protect personal data.

The DDOA uses personal data for the following purposes:

- to administer membership records;
- to promote the interests of the association;
- to maintain its own accounts and records;
- to inform members of news, events and activities of the DDOA, of neighbouring organists' associations, and of the IAO

3. What is the legal basis for processing your personal data?

The GDPR states that **explicit consent** of the data subject is required so that the DDOA can keep its members informed of news, events, and activities of the DDOA and the IAO.

4. Sharing your personal data

Personal data will be treated as strictly confidential. The DDOA may share some or all of your personal data with the IAO, but they will never share personal data with third parties without your consent.

5. How long do we keep your personal data?

The DDOA keeps personal data for as long as a member remains in the membership of the DDOA. Personal data will no longer be stored once membership has ceased.

6. Your rights and your personal data

Unless subject to an exemption under the GDPR, you have the following rights with respect to your personal data:

- the right to request a copy of your personal data which the DDOA holds about you;
- the right to request that the DDOA corrects any personal data if it is found to be inaccurate or out of date;
- the right to request that your personal data is erased where it is no longer necessary for the DDOA to retain such data;
- the right to withdraw your consent to the processing at any time;
- the right, where there is a dispute in relation to the accuracy or processing of your personal data, to request a restriction is placed on further processing;
- the right to lodge a complaint with the Information Commissioner's Office.

Where you request that data be corrected or erased, it will be the responsibility of the Secretary of the DDOA (details below) to inform the IAO of these details.

7. Further processing

If the DDOA wishes to use members' personal data for a new purpose, not covered by this Data Protection Notice, then the DDOA will provide members with a new notice explaining this new use prior to commencing the processing and setting out the relevant purposes and processing conditions.

8. Contact Details

To exercise all relevant rights, queries or complaints, in the first instance please contact the DDOA Secretary, Mr Andrew Storer, 33 Radcliffe Drive, Derby, DE22 3LB or email storer35@btinternet.com.

Members can contact the Information Commissioner's Office on 0303 123 1113 or via email <https://ico.org.uk/global/contact-us/email/> or at the Information Commissioner's Office, Wycliff House, Water Lane, Wilmslow, Cheshire. SK9 5AF.

Forthcoming DDOA Meetings

Saturday 17th March 2018 Visit to John Scott Whiteley at Everingham

This is a Joint event with the Nottingham & District Society of Organists (NDSO). Accommodation on this trip is limited, so early booking is recommended.

The host

John Scott Whiteley is Organist Emeritus of York Minster, having worked at that great cathedral from 1975 until 2010 when he retired from the Minster in order to pursue his freelance career. During the past fifteen years he has become well-known for his performances on BBC2 and BBC4 television of the complete organ music of Johann Sebastian Bach. John lives at the East Yorkshire village of Everingham, which also boasts a highly decorated Catholic chapel dedicated to St Everilda.

The organs

- **St Everilda, Catholic Chapel**, organ by Charles Allen (1837). Great 9 stops 58 notes, Swell 7 stops 37 notes, pedal 1 stop at 8' with 17 notes.
- **St Mary & St Everilda, Anglican Church**, organ by Forster and Andrews (1904), 1 manual 7 stops.
- **The Coffee House, Everingham**, organ derived from a 2 manual 16 stop organ by James Hardy, formerly in Cowley, plus parts of organs by Jardine, H.H. Whiteley & J.R. Bowen. Great 6 stops, Swell 4 stops, Positive 7 stops, Pedal 11 stops

The timetable

- 0830 Coach leaves Lion Hotel in Belper
0840 Picks up at Church Lane, Darley Abbey, on city side of road
Other pick up points along the A6 to Five Lamps by arrangement. It may also be possible to pick up in the Chaddesden/ Spondon area.
0915 Pick up at Phoenix Park, Nottingham
1100 Arrive Catholic chapel at Everingham, where we will be met by John Scott Whiteley who will demonstrate the organ.
1200 Leave Everingham for lunch in Market Weighton
1330 Return to Everingham to the parish church of St Mary & St Everilda where John Scott Whiteley will re-join us.
1445 Visit to John Scott Whiteley's house organ.
Return between 1600 and 1630, ETA Derby 1830 to 1900.



Bookings to Denis Littleton, 2 Butterley Row, Ripley, Derbys, DE5 3QZ. (01773 746890)

Please specify contact details, number of places required and pick up point. **Cost** £20, cheques payable to NDSO.

Monday 16th April, 2018 Evening Visit to Organs in Chilwell and Beeston.

Christ Church, Chilwell (time 1845-1945)

The first organ will be the Nigel Church instrument at Christ Church, Chilwell (NG9 4AS). The organ dates from 1984 and has 12 stops (Great 5, Choir 4, Pedal 3). The church is situated on the junction of High Road and College Road. Roadside parking is available.

From Derby take the A52 to the junction with the B6003 at Stapleford (Bardill's island), turn right towards Toton and Long Eaton. At the traffic lights where you meet the A6005, turn left towards Nottingham. Follow the A6005 to Meadow Lane, there is a pub called the Beekeeper on the junction, turn left. Follow Meadow Lane to the top, turn right, Christ Church is about 200yds on the left.

Chilwell Road Methodist (time 2000 to 2100).

From Christ Church carry on towards Nottingham. The church is about 800 yards on the right. There is a small pay-and-display car park to the right immediately before the church.

The organ is a 28 stop 3 manual instrument (Great 9, Swell 9, Choir 6, Pedal 4) by Wadsworth dating from 1902. It was enlarged by Henry Willis in 1957.

Public transport The "indigo" from Derby bus station at 1750 gets to Chilwell at 1845, and the 1810 at 1905. Get off Central College which is about 150 yds after Christ Church.

Items of news or articles for the May/June edition of the *Newsletter* should reach the Editor by **Monday 23rd April**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Andy Storer, 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.