

# *Derby & District Organists' Association*

Registered Charity No. 510567

## *Newsletter*



*Edmund Stow - Derby Organ Builder*

Organ life in Derbyshire will never be the same again! Edmund Stow, 'The' Derby organ builder has finally decided that retirement is his now his major project. For the past 20 years Ed has completed 30 restoration and rebuilding projects on organs in Derbyshire, many of which have been the subject of local visits by our Association. His retirement now leaves a great hole in the local organ scene, not least amongst the fifty or so churches where he has regularly tuned the organ. Many of our members can bear witness to the fact that the quality of his work has won great admiration in the area and is indeed a proud legacy. After the proceedings of our most recent meeting at Repton, a celebratory cake was unveiled, duly ceremoniously cut by Ed and shared amongst members present.

Edmund Stow was born in the railway town, as it was then, of Swindon into a family of railway employees. After graduating from Cambridge University in 1971 with a Degree in Engineering, he moved to Derby to take up employment at the British Rail (BR) Technical

Centre on London Road, and became the third generation to serve the railway industry. His claim to fame in this role was as the inventor of the Advance Warning System which is still operational in the driving cabs of thousands of railway locomotives. This is the system which gives an audible warning to the driver when the train approaches track signals.

Ed's playing career had an early start when he was roped in to accompany the Junior Choir on the piano at the local Methodist



## *DDOA Events 2014*

### **24<sup>th</sup> May (Saturday)**

Visit to organs in Sheffield, including St John's, Ranmoor (See page 8)

### **17<sup>th</sup> June (Tuesday)**

Annual Dinner at the Black Boy at Heage (See page 7)

### **12<sup>th</sup> July (Saturday)**

Educational event at the Cathedral, in association with RSCM

### **15<sup>th</sup> July (Tuesday)**

Visit to local organs: Hoar Cross and Doveridge

### **8<sup>th</sup> September (Monday)**

Visit to local organs: English Martyrs and restored instrument at Egginton

### **8<sup>th</sup> October (Wednesday)**

'The Organ Pilgrimage' – Peter Gould's final visit of his marathon project with opportunity to play the recently restored organ at St Osmund's, Derby

**November:** AGM

---

## *Concerts & Recitals*

### **Sunday 11<sup>th</sup> May, 6.30pm**

#### **St Osmund's Church, Derby**

Choral Evensong and Dedication of new organ rebuilt by Edmund Stow

### **Saturday 31<sup>st</sup> May, 7.30pm**

#### **St Cuthbert's Church, Doveridge**

Organ Recital by Jon Payne (RSCM) on the organ newly rebuilt by Mike Thompson. £10 including wine.

### **Sunday 8<sup>th</sup> June, 2.30pm**

#### **The Organ Loft, 153c Far Laund, Belper DE56 1FP**

David Redfern plays his Compton Theatre Organ with guest vocalist Lynn Riley £5 including refreshments. Advance booking required: Tel: 07971 815128 [david.redfern@derby.gov.uk](mailto:david.redfern@derby.gov.uk)

### **Saturday 14<sup>th</sup> June, 7.30pm**

#### **St Osmund's Church, Derby**

Inaugural Organ Recital by David Butterworth

---

Photo: The celebratory cake about to be cut by Ed Stow after the April meeting at Repton.

Church. At the age of 16 the church acquired an electronic organ, whereupon he threatened to give up playing unless he was allowed to have lessons on the new organ. Shortly after his Grammar School acquired a similar instrument, he soon found himself playing at assemblies and became the official accompanist for the school choral society. Many of us know what an excellent accompanist Ed is; clearly this talent was spotted at an early age. Whilst in his last year at school he became organist at a Congregational Church possessing a tracker action organ. Thus began a love for mechanical organs.

On arriving at Cambridge University, he became assistant to the organ scholar at Downing College. The chapel organ there was a new 2-manual mechanical instrument by Walker, of a somewhat experimental design with steel cables in place of traditional wooden tracker rods. These had the habit of stretching, and Ed's engineering insight soon involved poking around inside the instrument to tweak the mechanism. History repeated itself when he came to Derby, volunteering to play the organ at Queen's Hall Methodist Church, just down the road from his place of work. The ailing instrument was in a poor state and, with the help of advice from John Poyser, he embarked on his first restoration job in his spare time. This was soon to be followed by a major restoration of the organ at St Peter's, Belper, which was found to be in a state of neglect after 40 years of disuse. These early ventures developed into a serious



Ed Stow at the console of St Osmond's

"The job has not been without its drawbacks – cold churches - shouting at each other – heavy lifting - not to mention Ed's rather relaxed driving style in the dark on cold winter nights coming home from the peak district, with dodgy wipers, dipped headlights and horizontal sleet!"

"All the people who have had the opportunity to work with Ed will be sorry that it has come to an end, but none of us are getting any younger, and pedal Open Woods certainly don't get any lighter!"

"Having held down keys for a number of organ tuners, I can say that Ed is the most perfectionist organ tuner I have ever known. He would not skimp anything or take short cuts; he was obsessional about getting tuning absolutely spot-on."

"There was no such thing as a coffee break, although pie and chips for lunch was a favourite respite from a cold church. His endurance was amazing, often bent double over the pipework in freezing cold for hours on end."

"When Ed discovered that I had a good head for heights, I was usually the first to be volunteered for all that monkey business balancing on ladders."

"When you get to know Ed, you discover a rich sense of humour which makes for good company as well as good entertainment."

"Driving out to tunings was usually a leisurely affair, with Ed's large, weighty, home-made wooden tool box nestling quietly in the boot. Driving home down Derbyshire lanes, however, could be a white knuckle ride with said toolbox rattling about enthusiastically."

"Working with Ed. has given me a wonderful opportunity for becoming involved in the world of organ building, something which would not have been otherwise possible. It gave me so much satisfaction, its loss will leave a hell of a hole in my life."

"I admire his absolute perfectionism and rejection of anything second rate. As his tuning assistant I have been less than proficient, but he has always been courteous and forbearing in the face of my deafness and ignorance."

hobby and remained as such until 1994 when a reorganisation of the BR Technical Centre resulted in Ed's role there being redefined in a way that he found unacceptable. At that point he decided to take severance from BR and turn his hobby into a business. The rest, as they say, is history.

Although Ed operated, in his own words, as a 'one man band', his work has constantly necessitated the assistance of volunteers. This strategy has helped give him a strong competitive edge in terms of cost, a fact that has been of great benefit to impecunious churches. Often a church community has provided volunteers to help with the dismantling or assembly of component parts, many of which are likely to be quite heavy or of awkward shape. Over the years however, he has relied upon a small team of members of our Association, who, with a good experience of organs, have provided efficient, yet often laborious, support. Dedication and fitness have been necessary qualifications for members of this team which has consisted of Terry Bennett, Stephen Johns, John Maxwell-Jones, David Wells and Tony Westerman. All have confessed to having great rewards from working with Ed, indeed, all have regarded it a privilege to share the company of a consummate professional in his craft. The sample of quotations here, from the team, recall fondly remembered experiences. I have kept them anonymous, hoping that this spares the blushes of all concerned, and possibly those of Ed himself.

In considering Ed's legacy, it is a fact that so many churches in Derbyshire now possess reliable high quality instruments which would otherwise have been beyond their reach. Such has been his relentless quest for integrity and authenticity in all aspects of his work, he has often exceeded the demands of his contractual duty. Also, being a highly accomplished player, his understanding of what makes a fine sounding organ is not restricted to technical issues but encompasses historical and musicological dimensions. Much more could be said, but Ed's modesty would never countenance any more column-inches.

On behalf of all of us, Ed, we wish you sincerely a long, musical and happy retirement.

*Laurence Rogers*



Between the Great and the Swell



## The New Organ at St Osmund's, Derby - Edmund Stow

Edmund Stow has now completed the installation of the former Queen's Hall organ at St Osmund's Church, though final regulation and tuning will only be possible when the building has warmed up somewhat. Festivities celebrating the opening of the new organ fixed so far are:

**Sunday 11 May, 6.30pm.** Service of Dedication led by the Archdeacon of Derby - Choral Evensong (combined choirs from Allestree, Melbourne and Sudbury)

**Saturday 14 June, 7.30pm.** Inaugural Recital by David Butterworth (Nottingham). Mr Butterworth gave the opening recital at Queen's Hall in 1996; it seemed appropriate to ask him to come and do it again.

The new organ was built by Alfred Hunter of London about 1874, for Christ Church, Brixton. Alterations and additions were made by Hunter in 1902 (when the church moved to a new and larger building), and again in 1919, by Willis. After a period of disuse it was removed, fully restored, and installed with further alterations and additions at Queen's Hall in 1996 by Matthew Copley of London. Pipework introduced at this date included new mixturework, plus second-hand material from the builder's stock or rescued from the fire-damaged previous Queen's Hall organ. Most of this has been retained, though some of the displaced Hunter pipework has now been restored to use and two stops from the old St Osmund's organ have been incorporated.



Great		Swell		Pedal		
Bourdon	16	Clarabella	8	Quint	32	from Bourdon
Open Diapason	8	Viol di Gamba	8	Open Diapason	16	
Gamba	8	Viol Celestes	8	Violon	16	
Stopped Diapason	8	Principal	4	Bourdon	16	
Principal	4	Fifteenth	2	Principal	8	
Rohr Flute	4	Sesquialtera (12-17)	II	Flute	8	from Bourdon
Twelfth	2 <sup>2</sup> / <sub>3</sub>	Mixture (19-22-26)	III	Octave	4	from Principal
Fifteenth	2	Fagot	16	Trombone	16	
Mixture (19-22-26)	III-IV	Cornopean	8	Trumpet	8	from Trombone
Trumpet	8	Clarion	4			
Clarinet	8					
3 unison couplers			Gt-Ped Reverse pedal			
3 composition pedals to Great			Balanced swell pedal			
3 composition pedals to Swell						
Mechanical action to manual keys and drawstops; electric action to pedals						

### The Previous Organ at St Osmund's

The old organ had always been something of a puzzle; though not a very distinguished instrument as it stood, and with a far from ideal disposition (17 stops spread over 3 manuals and pedals), it obviously contained material of some calibre. Examination of the dismantled parts, plus some Internet research by Terry Bennett, has enabled the following potted history to be assembled with a reasonable degree of certainty:

c1860 Original organ by Bishop, Starr & Richardson (London) for St John's College, Battersea 5-stop Great, tenor C Swell with stopped bass from Great (no surviving evidence of Swell or Pedal stops)

1881 Bishop & Son: 5-stop Choir added

1899 Bishop & Son (Op 1675): New full-compass 5-stop Swell substituted, apparently not using any pipework from the old one. Manual compass increased from 54 to 58 notes. Manuals still tracker; 2-stop pneumatic Pedal

1920's Unspecified work by Hill, Norman & Beard - perhaps only cleaning/overhaul and addition of electric blowing 1952/3 Kingsgate, Davidson & Co: organ rebuilt for St Osmund, Derby, with pneumatic action to all except Choir 1995 Overhaul by J H Poyser with tonal changes.

The temporary ("Clatworthy") chamber organ was previously used in a similar role at St John's, Derby, though while in St Osmund's it has received Fifteenth pipes from the former Mackworth Methodist organ, replacing the previous unsatisfactory rank. It is now looking for a new home. Any suggestions?

Edmund Stow



## Recent Events

### March meeting - Organ Tourism

In recent years there has been a steady and pleasing increase in the number of opportunities for English organists to travel abroad and sample instruments in other European countries, exploring the rich heritage of builders from the seventeenth century to the present day in cathedrals and churches.

Anthony Burns-Cox has been arranging holidays abroad for organists for a number of years and shared some of his experiences with sixteen members of the DDOA. Our chairman, Denis Littleton, has travelled with Anthony on numerous occasions and clearly shared Anthony's enthusiasm for the foreign organ playing experience and the camaraderie, often enhanced by good food and wine.

There were many slides of cases and consoles offering an insight into the challenges facing those who play abroad, from idiosyncratic pedal boards to the fearsome *grandes dames* inhabiting some French organ lofts. Musical extracts included examples of the liquid *fonds* to be found on many French organs, particularly those of Cavaillé Coll, dripping gravitas and instantly conjuring images of César Franck; pungent mutations and wide scale strings and, of course, reeds ranging from colourful Trompettes to the more dramatic Bombardes.

Following the talk Anthony passed on some advice from eminent organists with whom he has had lessons,



Anthony Burns-Cox

and took questions from the group, after which, thanks were offered by the chairman.

Our thanks also go to David Shooter, who provided technical support, and to the wardens of St John's, Bridge Street, for allowing us to use the vestry and hall for the event.

Tony Westerman

### April meeting - J S Bach as Teacher

For organists, it is difficult to imagine life without the music of J S Bach, but it is valuable from time to time, to be reminded of the enormous debt the whole world of music, not just that of the organ, owes to the great master. Such was an occasion at St Wystan's Church, Repton when Peter Williams took us on a marathon journey through the life and work of Bach, focussing in particular on his keyboard music.

The story of Bach's musical upbringing never fails to lose the fascination of how he learnt his craft, with the early death of his parents resulting in a peripatetic education with no obvious single teacher. Instead we must hypothesise his development from numerous formative influences of family members, visits to

famous organists and his voracious appetite for acquiring and copying the scores of composers. This was the story that Peter told, but better than just telling, he played numerous extracts on the organ, harpsichord and clavichord to illustrate the huge stylistic range of Bach's keyboard music. With characteristic understatement, Peter glided through many virtuoso passages giving us a glimpse of the technical demands Bach made of his pupils. Much of Bach's teaching technique is summed up in the *Clavier-Büchlein vor Wilhelm Friedemann Bach*, a collection of graded studies Bach wrote for teaching his eldest son. Peter made frequent use of this book, giving us a flavour of its wide variety of styles and textures.

Wilhelm Friedemann was probably the first of Bach's pupils, prompting teaching models that Bach used throughout his career: the *French Suites*, the *Two-Part and Three-Part Inventions*, *The Well-Tempered Clavier*, and the six *Trio Sonatas* for organ. As well as exercises for developing technical skill, such works provided models for improvisation and composition. As testament to their effectiveness, five of Bach's sons went on to have distinguished virtuoso careers. During his career, Bach had in excess of 70 pupils, some of the more famous names being Agricola, Kittel and Krebs. As Peter said, "Bach never stopped teaching".

We are indebted to Peter for the detailed preparation he made for his most informative presentation which included a booklet containing the opening bars most of the thirty extracts he played for us. So too, thanks to John Rooks for loaning and tuning his harpsichord and clavichord which added authenticity to the event. Finally, thanks to the team of local volunteers who prepared and served refreshments at the conclusion.

Laurence Rogers



Peter Williams playing on a harpsichord by John Rooks

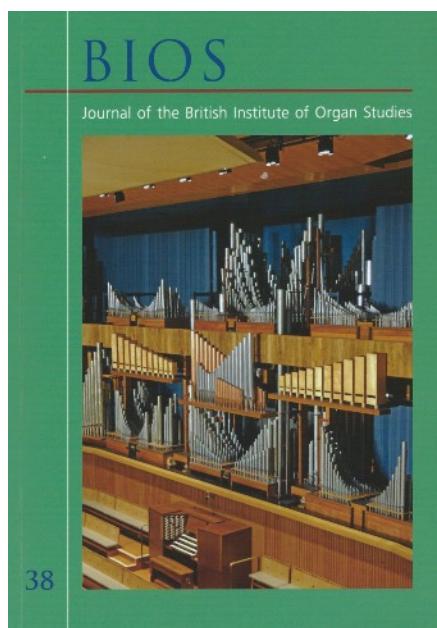


## The Royal Festival Hall Organ Reborn - Laurence Rogers

The Royal Festival Hall organ has been described by its curator, William McVicker, as having occupied "a pivotal position in the history of the English organ. Its design, tone and visual character caused a public furore in the 1950s"<sup>1</sup>. Throughout its sixty year life there is no doubt that it has been the subject of diverse views amongst the organ fraternity, a trait which still continues since its recent complete restoration.

I was fortunate to attend the opening concert on the 18<sup>th</sup> March, but in swapping thoughts afterwards with Geoff Howell, who attended the same concert, I discovered that we had slightly different perceptions of the success of the organ. For me, sitting in the front block of stalls, I thought the clarity, tonal variety and power were superb and I really enjoyed the stereophony experienced in many of the items. Sitting further back, Geoff was less impressed with the power of the instrument. I received a similar comment from John Forster who attended John Scott's recital later in the week. As ever with listening to organs, the perceived sound inevitably varies according to where you sit or stand; it is a three-dimensional aural experience, and especially so with the RFH instrument, spread across the whole width of the stage. Another friend telephoned to express her enthusiasm for the Thomas Trotter recital which she heard on the radio the following week. Clearly the BBC sound engineers had carefully chosen optimal positions for their microphones.

So what is it that gives this organ so much notoriety? Many of the answers are to be found in the collection of essays in the recent BIOS Journal<sup>2</sup>. I commend this liberally illustrated volume for a fascinating read about many aspects of the organ. A key figure at the centre of debate about the organ was its designer, Ralph Downes, who was born in Derby in 1904, coincidentally the founding year of our Association. (In his teens he served as sub-organist at All Saints, Derby, later to be Derby Cathedral.) After graduation, Downes spent a formative period in the USA where he studied historical Baroque performance styles which



deeply influenced his understanding of historic organs and their design. For the RFH project he realised an opportunity to build an instrument which could serve the demands of all the major European schools of organ composition ranging from the Baroque to the romantic. Being generally much more travelled today, English organists now have a much better appreciation of this concept than was the case in the 1950s when Downes' proposals came as a shock to many organists of the time.

The minutes of planning meetings on display in the current exhibition at the Southbank Centre make fascinating reading. Ralph Vaughan Williams (RVW) famously abhorred the sound of Baroque organs and the minutes record his acerbic remarks about the mixtures "As regards to the mixtures, Sir, - are there any of those beautiful, soft ones, or are they of the screaming continental type?" After Downes' refutation that all continental mixtures were screaming, RVW enquired "Would it be possible to have certain stops voiced to our English ideals and a certain number to be voiced to the continental ideal? - perhaps to be marked 'For baroque purposes only!'" (See also a letter to The Times - page 6)

On reflection, this last remark is perhaps a healthy reminder that for such a large instrument, embracing tonal resources for several distinct genres of composition, it is crucial that the player understands the resources and makes careful

artistic choices of registration suited to the music being played. From accounts of recitals in the early years, not all recitalists had mastered the art of registering on the RFH organ. In contrast, I was impressed to discover that Isabelle Demers, one of the recitalists in the opening concert this March, flew over from the USA back in January to spend a day exploring the organ in preparation for her performance. The result, especially in her own transcription of the *Scherzo* and *Nocturne* from Mendelssohn's *A Midsummer Night's Dream*, was a superb demonstration of the creative possibilities afforded by the variety of tones in the organ, and performed with stunning virtuosity.

Thanks to the enterprise of the Southbank Centre, a cornucopia of varied events has been assembled during March and April to celebrate the rebuilding of the organ under the title *Pull Out All the Stops*. As well as recitals and concerts there have been workshops for children and families, taster organ lessons, projects with schools, seminars for a variety of audiences and an exhibition in the concourse telling the story of the organ. All this activity should attract the attention of a broad audience, not just organ buffs like ourselves, and it would be good to feel that this attention can ripple out and generate awareness and interest in organs more generally in the regions. It would be my hope that some of this creative energy and the resources initiated by the RFH can filter out nationally into awareness projects like our own *Children and the Organ Project*. Let's think about how we can capitalise on *Pull Out All the Stops* in Derbyshire.

Laurence Rogers

### Notes

1. William McVicker, BIOS Journal Volume 38, page 5, The British Institute of Organ Studies, Positif Press, Oxford.

2. Journal details as above.

### Organ Symposium 2<sup>nd</sup> August

Members may be interested to attend this all-day event which brings together experts including Dame Gillian Weir, and includes a recital by Margaret Phillips. Tickets: £25 from [www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

## DDOA - Your Association

Chairman: Denis Littleton  
Vice Chairman: John Maxwell-Jones  
Secretary: Stephen Johns  
Treasurer: Chris Darrall  
Gift Aid Secretary: Gillian Chatto  
Newsletter Editor: Laurence Rogers  
Committee: Terry Bennett,  
Peter Gould, Margaret Eades,  
James Muckle, David Shooter

### Children and the Organ

The CATO team have bookings for workshops in May for Old Vicarage School Darley Abbey and in June for Holbrook School.

Later, on 12<sup>th</sup> July, we shall collaborate with Derby Cathedral and the Derbyshire RSCM to present an all-day event for young musicians. The intended audience is from age 11 to 22. **Please use your contacts to bring this to the attention of young people and parents.**



Publicity for this event is crucial, so the help of members in recruiting participants is really important.

Children who play the piano or a keyboard are especially welcome - if they bring a piece they will be invited to play it. We shall offer our usual hands-on activities with the mini organ, solo pedalboard, organ design kit and the cathedral organs.

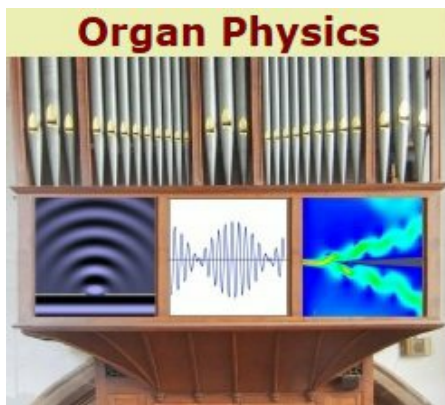
## Members' news

### Canon Peter Gould

Peter Has announced his retirement as Master of the Music at Derby Cathedral, to take effect from 6<sup>th</sup> January 2015. Last year Peter celebrated his 30<sup>th</sup> Anniversary, as reported in the DDOA Newsletter 35, and it was clear then that his fine record of achievements at the Cathedral was widely appreciated. Our members will have an opportunity to wish him well when he addresses our meeting in October at St Osmund's Church.

## Organ Physics

Some members may remember my presentation at Melbourne in April 2012 when I described and demonstrated how physics helps us understand the sound and structure of the pipe organ. I have recently revamped much of the material into an online resource, which is available for viewing at [www.insightresources.co.uk/CATO](http://www.insightresources.co.uk/CATO).



Although the material is generally too advanced for our usual CATO clients in primary schools, I hope it will be of interest to teachers and students of music and science at the secondary level and to adults in general.

Laurence Rogers

## For your diary

Advance notice of this summer's recital series at Derby Cathedral:

July 2 <sup>nd</sup>	Nigel Ogden
9 <sup>th</sup>	Roy Massey
16 <sup>th</sup>	Robert Quinney
23 <sup>rd</sup>	Simon Hogan
30 <sup>th</sup>	Peter Gould/Tom Corfield/ Chris Johns/Sachin Gunga/ Ben Bloor
August 6 <sup>th</sup>	John Scott
13 <sup>th</sup>	John Hosking
20 <sup>th</sup>	Tom Corfield
27 <sup>th</sup>	Peter Gould

## Your Newsletter

I hope members enjoy this bumper edition of the *Newsletter*. The combination of reports on several significant events and welcome contributions from members has necessitated two additional pages. Please keep your letters and ideas coming. As ever, let's fill these pages with local organ news and views.

Editor

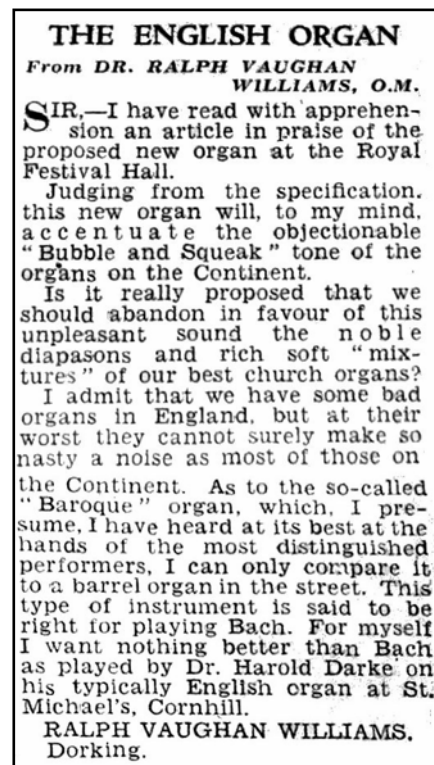
## Letter to the Editor

From Arthur Tipper:

This letter concerns something that has come along in recent years - the use by families of CDs both at weddings and funerals. I wonder just what other organists think? For my part I think, that further to the recent letter in the previous newsletter it certainly does not do much to bring the organ in to any sort of prominence. The number of weddings and funerals I personally undertake is minimal these days. I can say that I have done my share, and on two occasions have had some pleasure in having to fill in when the CD player has failed, either the machine or the operator. I have always refused to switch CDs on and off. Very often one has to play right up until somebody signals that it is time for the player to be started. One then sits waiting whilst it goes to the end of the selection or else it is just turned off mid stream.

The question then is - do we organists need to complain, or shall we just keep quiet and take the cash for playing a couple of hymns? There is always the possibility that folk might wake up to the fact that the hymns could also be sung to CD if they desired!

What are your experiences of the use of CDs in services? Please send your comments, anecdotes and views. - Editor.



A clip from The Times c.1954.  
See the article on Page 5



## More Recent Events

### Recital at Swanwick

Martyn Noble, organ scholar of Southwark Cathedral, gave a recital at Swanwick Parish Church on 15<sup>th</sup> February last. His programme consisted of both well known and less familiar organ works and arrangements of three sacred songs and Scott Joplin piano rags which I thought worked well on the organ.

The organ pieces and transcriptions included the Bach *Preludes and Fugues in A minor* (BWV543) and *D minor* (BWV565), the Widor Toccata from Symphony no. 5, Pachelbel's *Canon*, the *Elephant* and the *Swan* from Saint-Saens' *Carnival of the Animals* and Rawsthorne's *Hornpipe Humoresque*. An unexpected item was the *Theme from the Third Man*, which I thought did not work particularly well as an organ piece.

Overall it was an enjoyable programme, well executed. Martyn managed to get sounds out of the organ which seem impossible when I have played it.

It was an interesting experience in another way. Here was an organ recital taking place in a

village church on a Saturday lunchtime, which attracted an audience of 125. This shows that there is an appetite for organ music; some cathedrals would kill for an audience that big.

Denis Littleton

### London Organ Day

This year's event took place at St. George's Hanover Square, which saw the installation of a new organ by Richards, Fowkes & Co (USA) in an existing case dating from 1725.

Simon Williams, Director of Music at St George's opened the proceedings with a history of the organs. A recital given by a very accomplished young man of 18, Anthony Daly, followed, with works by Bach, Mendelssohn, Widor and Messiaen.

Kimberley Marshall gave a lecture recital on the subject of composers who influenced American organists in the 18<sup>th</sup> century, based on the *Colonial Organ Book* of Francis Hopkinson (1737-1791); these include Frescobaldi and Handel. She played extracts from the book on the seven-stop chamber organ built by Goetze and Gwynn which is on loan from the nearby Handel House Museum.

Then followed the first of two "Skirmishes with the Avant Garde", in the form of William Bolcom's *Black Host*. The second skirmish involved nine pieces by Nico Muhly, mercifully seven of them were relatively short, but one would have been enough.

One of the highlights of the day was a concert of American choral music led by Matthew C. Glandorf from Philadelphia, with a choir of London music students he had only met a day or so earlier. This session involved audience participation and included works by Charles Ives and Calvin Hampton.

The day ended with a recital by Ann Elise Smoot and consisted entirely of 20<sup>th</sup> century pieces most of which were completely devoid of tunes. I know this may be an unfashionable viewpoint, but without the occasional tune to latch on to, I tend to switch off!

Overall there was really too much contemporary music. Having started with influences on American composers, it would have been interesting to hear some later 18<sup>th</sup> and 19<sup>th</sup> century works.

Denis Littleton

---

## Forthcoming DDOA Event - Annual Dinner

### Annual Dinner 17<sup>th</sup> June 2014

#### The Black Boy Inn, Heage

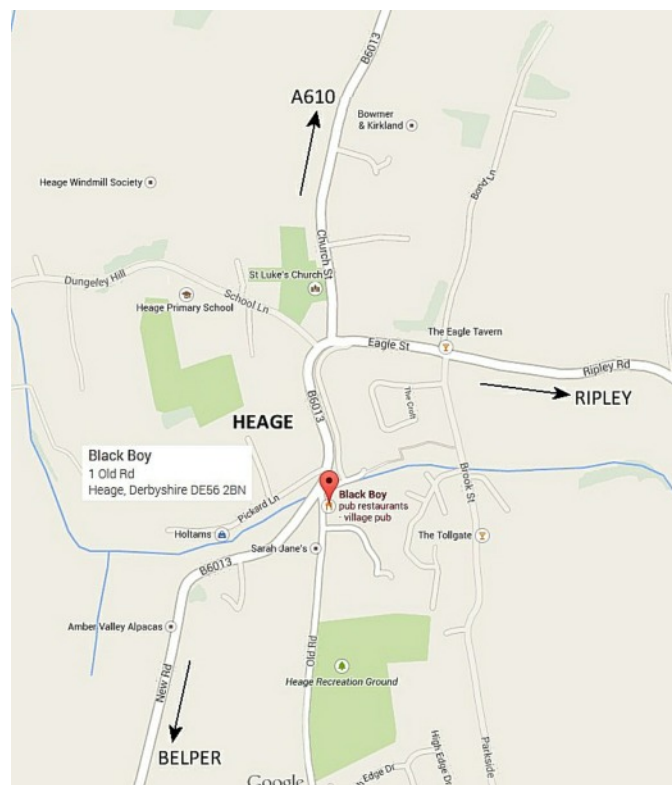
#### 7.00 for 7.30pm

Black Boy is a friendly Inn, very well regarded by several of our members. We shall be using the recently refurbished Restaurant. Our Guest is **Professor Robert Pascall** who was Professor of Music at Nottingham and Bangor Universities and is a Brahms scholar of international repute. When Organ Scholar at Keble College Oxford his intention was to become a Cathedral Organist, but he became an academic and is one of many famous musicians who started life in our 'trade'. There must be something good about it! Robert has, of course been a speaker at some of our events in years gone by and is still a keen practitioner.

#### Booking your place:

A three course meal will be served. Price per person: £19.50 excluding wine. Details of the menu are shown on the booking slip accompanying this newsletter. Please indicate your choices on the booking slip and return it with a cheque (payable to the Derby and District Organists' Association) to the Secretary, Mr Stephen Johns, 24 Oaklands Avenue, Littleover, Derby DE23 7QG (01332 764792)

**AS SOON AS POSSIBLE BUT NO LATER THAN  
SATURDAY 7<sup>TH</sup> JUNE**



## *Forthcoming DDOA Meeting - Visit to Organs in Sheffield - Saturday 24<sup>th</sup> May*

We will visit two very different organs on this visit to Sheffield. Due to the cost of coaches, the Committee has decided to make this visit a self-propelled one. **If you would like a lift in a car, or can offer a lift to other members, please contact Stephen Johns** (01332 764792 or [annestephen.johns@talktalk.net](mailto:annestephen.johns@talktalk.net)).

### **13:30 – 15:00 St Matthew's, Carver Street**

The organ at St Matthew's is by Goetze and Gwynne. It dates from 1992 and stands on a west gallery. It is based on the early work of Bernard Smith, between his last work in Holland, at the Grote kerk in Edam (1656) and his first work in England, at the King's Private Chapel in Windsor Castle (1673).

Upper Manual	Lower Manual
Prestant 8	Quintadeen 8
Holpijp 8	Roerfluit 4
Octaaf 4	Octaaf 2
Sesquialter	
Mixtuur III	
Trompet 8	Couplers: I-II I-P II-P.

St Matthew's is a city centre church in Carver Street, 100 yards from Charter Square.



**Public transport:** accessible on foot from the railway station. Take signs to City Hall, then follow Division Street.

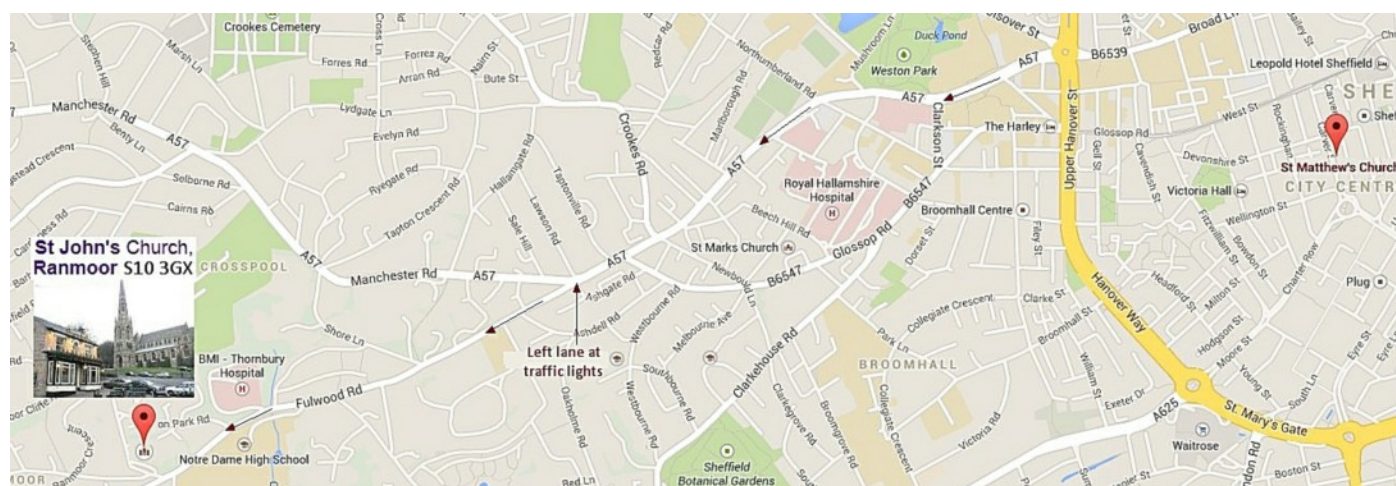
**Car:** The nearest car park is the Rockingham Street 'Q Park'.

### **15:30 - 16:30 St John's Church, Ranmoor**

St John's, Ranmoor is in the leafy south western suburbs, where a cathedral like musical tradition is still maintained. The organ is a Brindley & Foster, originally dating from 1888 with 3 manuals & 55 stops. A full specification can be found on the St John's website [stjohnsranmoor.org.uk](http://stjohnsranmoor.org.uk).

**Public transport:** Bus 120 from FS1 on Flat Street, or HS3 on High Street near the Cathedral will take you to the Ranmoor Inn. Ensure the bus shows 'Fulwood' as the destination, as some stop short at one of the hospitals.

**Car:** From the city, take directions for Manchester A57. After about 1 mile on the A57, just after Broomhill Methodist church, a modern building on the left, there are some traffic lights, you need to be in the left lane at the lights for Fulwood Road. Continue along Fulwood Road for about ¾ mile, pass Thornbury Hospital on the right, then Tapton Park Road, look out for the Ranmoor Inn on the right, St John's is up the hill to the right.



Items of news or articles for the July/August edition of the *News/letter* should reach the Editor by **Monday 23<sup>rd</sup> June**, 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.