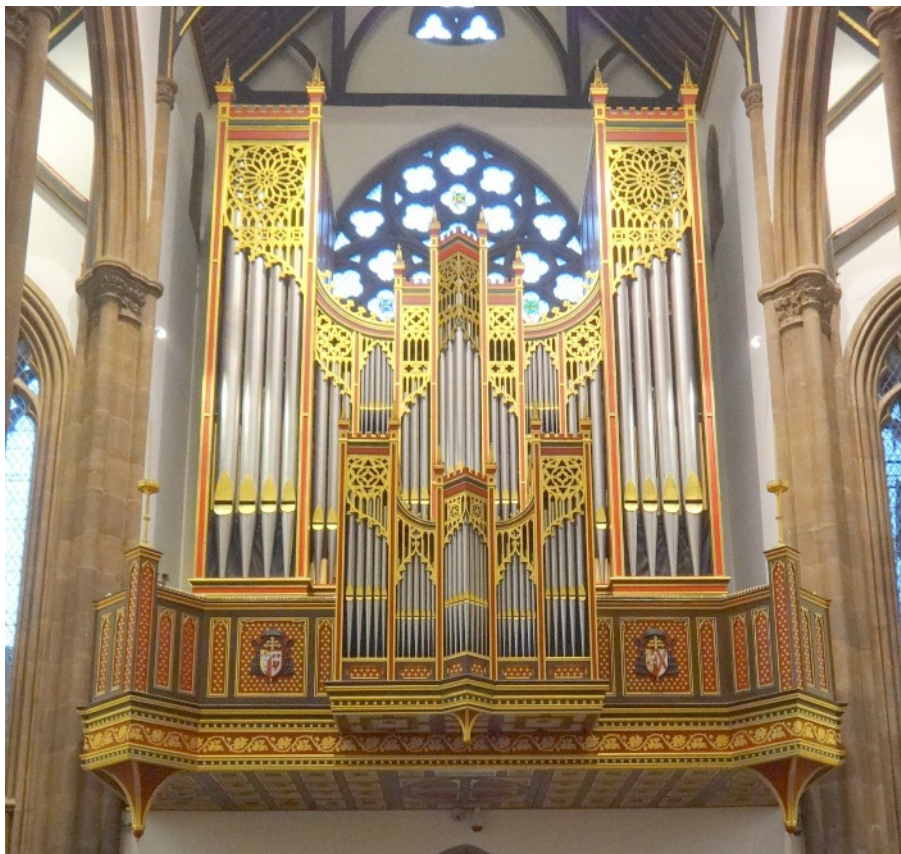


# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### OrganFest 2014 in Birmingham

This whole-day event at the end of September was a joint venture of the three bodies representing local associations, academic standards and guardians of our organ heritage: The Incorporated Association of Organists (IAO), Royal College of Organists (RCO)

and British Institute of Organ Studies (BIOS). The local organists' associations of Birmingham and Lichfield were the organising hosts based for the presentations and lunch at the social suite at St Chad's Cathedral.

**Report on page 5.**

**Recent DDOA events at Alvaston, Mackworth and Wilmorton  
Reports on page 3.**



English Martyrs, Alvaston



St Francis, Mackworth



St Osmund's, Wilmorton

### DDOA Events 2014

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

AGM at St Werburgh's Church, Spondon, followed by a presentation by Chairman, Denis Littleton. (See page 8)

### Concerts & Recitals

#### **Tuesdays at Lichfield Cathedral, 11<sup>th</sup> November, 7.30pm (£10)**

Martin Rawles plays works by Bach, Elgar and Vienne (*Final* from *Symphony No.5*)

#### **2<sup>nd</sup> December, 7.30pm (£10)**

Selection of audience requests and festive favourites. Requests to [martyn.rawles@lichfield-cathedral.org](mailto:martyn.rawles@lichfield-cathedral.org) by November 14.

#### **Saturday 15<sup>th</sup> November, 7.30pm Derby Cathedral**

Derby Choral Union with Die Marienkantorei, Osnabruck sing Brahms Requiem. £15 & £10.

#### **Saturday 22<sup>nd</sup> November, 7.30pm Derby Cathedral**

Concert for Peace - Derby Bach Choir  
*Dona nobis pacem* Vaughan Williams  
*Ballad of heroes* Britten  
*Dona nobis pacem* Peteris Vasks  
£16, £12, £5

#### **Sunday 30<sup>th</sup> November, 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)

### Newsletter by email



About half our members now receive the electronic pdf version every two months. This saves the Association £1.64 per copy in printing and postage costs. Email also allows members to receive news alerts about our meetings a few days before each event. If you wish to benefit from email delivery, please send your email address to the Editor at [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com).

Main photo: St Chad's Cathedral, Birmingham  
The 1993 Walker organ

## Organs of the Loire - Laurence Rogers

The Loire Valley is rightly famous for its wine and chateaux, but it ought to be equally noted for its wonderful organs. Members will recall that back in February Anthony Burns-Cox gave us a talk on his experiences in organising organ holidays in France for over a dozen years. This year his tour was based in the Loire valley and Denis Littleton and I joined him and ten other friends for this in early September. Within the space of five days we visited and played organs in five cathedrals, a priory, a chateau and five other churches with notable instruments. Space here permits me to highlight only three organs to give readers a taste of the variety we enjoyed.

Without exception, local organists gave us a warm welcome and enthusiastically demonstrated their instruments. It was thrilling and indeed a privilege to then play ourselves on so many historic instruments. The mighty Cavallé-Coll at Orléans Cathedral was a personal highpoint; this late instrument (1880) by the master builder is a mature work which filled with ease the huge volume of the cathedral.

In contrast the 12<sup>th</sup> century Église Notre-Dame at Lorris housed a precious one-manual organ dating from 1501. Having been vandalised in the 1890s, the pipework was thrown into the church attics and left neglected until 1972 when it was 'exhumed' and restored to a working condition once again. The joy of this organ was the singing quality of the sound which filled the lovely acoustic. The organist improvised numerous variations demonstrating the amazing variety achievable from its eleven stops.

At the Priory Church in Souvigny, there resides a perfectly preserved Cliquot organ from 1793. This was the sort of instrument upon which you could spend all day exploring possibilities for blending and contrasting tones. It was ideal for the classical repertoire.

True to form, our daytime experiences making music were amply complemented by the best examples of French cuisine and local wine one could wish for in a perfect holiday - and in such convivial company too. Our praise was unstinting for Anthony's industry in masterminding the arrangements for travel, accommodation, food, wine and of course, an amazing organ itinerary.

My thanks are to Richard Hird and David Billett for sharing their photographs, some of which are shown here. Richard has collated specifications and a photo gallery of all the instruments visited, which may be viewed at <http://www.duresme.org.uk/ABC/Loire.htm>. My own selection of views of the locations may also be viewed at <https://picasaweb.google.com/ltr949/OrgansOfTheLoire#>

Laurence Rogers



Mighty Cavaille-Coll at Orleans Cathedral - So much to choose from!



16<sup>th</sup> century gem at Lorris - More knee space and stronger spectacles needed!



Classical Cliquot at Souvigny - A wonderful variety of sound but a challenging pedalboard!

## Recent Events

### September visit to Organs in Alvaston and Mackworth

A small but appreciative group of us spent an enjoyable evening at English Martyrs and St Francis Mackworth. Margaret Eades kindly acted as host at English Martyrs, explaining the history of the organ, which came originally from Breaston Parish Church, and playing a selection of music. Though small (one manual and pedals) the sound of the instrument more than filled the church which has a very sympathetic acoustic. Not only was the full organ bright and direct in speech but each individual stop had real character. Despite its size the instrument is clearly well able to support the music of the Liturgy and it is good to encounter a church which clearly values the contribution an organ and a competent organist can provide. The CATO team are looking forward to returning in November to hold a session with St John Fisher pupils.

On then to Mackworth. Despite Laurence's clear directions one or two of us were to be seen consulting in the highways and byways as to the whereabouts of our destination, but the search was well worthwhile. Ed Stow, who had supervised the organ's move from Monyash Methodist Church to St Francis and its rebuilding, gave us a very detailed introduction to the modifications made. The most significant aspect was the addition of some upperwork which had been prepared for but never installed. Again, the church's acoustic and the positioning of the instrument helped and members enjoyed trying out a variety of pieces. Our thanks to Ed, Margaret and the friends at Mackworth who generously provided tea, coffee and much more.

Stephen Johns



English Martyrs Church, Alvaston

### Peter Gould's Organ Pilgrimage

At an earlier stage in the year we thought that the DDOA October meeting might host the grand finale to Peter Gould's Organ Pilgrimage on the recently restored organ at St Osmund's Church, Wilmorton. As members will know, Peter has spent the past two years touring the Diocese, visiting all the Anglican Churches with pipe organs, 272 in total, and giving a 15-minute recital on each. As it turned out, St Osmund's was number 245, but the occasion was indeed no anticlimax. We were treated to a 30 minute recital consisting of Bach's *Prelude and Fugue in D major*, a *Prelude* by Stanford and two movements from Boëllmann's *Suite Gothique* – *Prière à Notre Dame* and *Toccata*. The choice of Bach piece to sit down at a strange organ and play without practice was a bold one, but this Peter did in style. Peter's virtuosity combined with Ed Stow's brilliant mixtures ensured that the final flourish on the pedals was a truly exciting climax. The middle pieces reminded us that this organ has some lovely flute and string tones, whilst the final Toccata achieved all that one would hope for in emulating the dazzling sound to be heard in many of the great churches of Paris. The notable acoustic of St Osmund's clearly contributed to the thrilling experience.

As a prelude to his recital, Peter gave a résumé of his experiences during his tour of the deaneries, stretching from Glossop in the north to Netherseal in the south. On some days he would play in as many as nine churches, but he would always travel by public transport at the beginning and end each day, with one exception, that evening, to St Osmund's when he walked from the cathedral! To travel from one church to the next, he would usually take a lift from a friendly local organist or priest. As



Concluding presentation: Canon Peter Gould and Stephen Johns

such he had clocked up rides in a hundred different cars with as many different styles of driving. The size of his audiences ranged from zero up to 173 with an average between six and ten. A warm welcome was felt in most churches, especially in those churches which had no regular organist or whose organ had been silent for a long period. Audiences ranged from school parties to groups of loyal parishioners and included five dogs. The types and condition of instruments, as one would expect, varied enormously; in many rural churches a single manual or a harmonium, up to 3-manuals and pedals in larger parish churches, and down to a Hammond electronic in one case. In one instance, a single flute stop was the only rank suitably in tune, which invited improvisation rather than Bach. Through collections and donations at each recital, Peter has raised over £6,000, which has been shared equally between the Cathedral music programme and locally nominated charities. The Bishop gave a grant towards the cost of public transport. A video of Peter's visit to the Duffield deanery may be viewed on the Derby Cathedral website.

Well, what a *tour de force*, and what a splendid memory of Derby as Peter is shortly to retire as Master of the Music and move to southern pastures in Hampshire! After the recital at St Osmund's, Stephen Johns gave the vote of thanks, not only for the recital but for Peter's willing collaboration and support for the DDOA over many years. He concluded by presenting Peter with a gift from the Association consisting of two year's membership subscription for the Mid-Hants Railway (formerly the 'Watercress Line'), a gift which delighted Peter, fostering his lifelong interest in trains.

Laurence Rogers



St Francis Church, Mackworth

## Derby Cathedral Organ Recitals 2014

The annual series of eight recitals given in Derby Cathedral each summer has become something of an institution for those of us who, lemming-like, turn up each year to be entertained.

This year, the series opened with two musicians who have been performing in public for many years, Nigel Ogden and Roy Massey. Before seeing a programme one might have expected that Nigel Ogden would explore the Cinema organ potential of the Compton Organ, which he did, and to a good audience. Roy Massey offered a very different programme, a model balance of old and new pieces, with a variety of styles and periods that offered something for everyone. It is always a pleasure when a recitalist plays pieces not heard before, but which have charm as well as character. Dr Massey offered Four Sixteenth Century Polish Dances by Jana Zublina that were an absolute delight.

Of the younger generation of recitalists, Robert Quinney offered two Bachs, JS and CPE, Pott and Dupré, whilst Simon Hogan opened his recital with a stunning performance of the Sinfonia from Cantata No 29, JS Bach, arranged by Dupré.

The 'Home Team', Christopher Johns, Sachin Gunga, Ben Bloor, Tom Corfield and Peter Gould offered a varied programme of solo and duet performances, including a transcription of the Overture to West Side Story, complete with two hooligans leaping out from behind the console and shouting, one of whom looked suspiciously like Tom Corfield. Peter and Tom should feel very proud of producing so many good musicians who are both able and willing to carry on the tradition of fine music in our cathedrals and universities.



Nigel Ogden



Roy Massey



John Scott

John Scott has a well-earned international reputation as a recitalist of the first order. His playing exhibits panache, tempered with great musicianship and incredible clarity of line, characteristics that were evident throughout the evening - and this at the end of an exhausting European tour.

John Hosking opened with a composition of his own, Prelude et Fugue (Hommage à Paris) which made much of the powerful reeds on the Compton, as indeed did many of the other pieces in his programme.

Both Tom Corfield and Peter Gould always attract a good audience for recitals. Tom manages to find something new and interesting each year, such as the sketches he composed based on some of the cathedral staff. This year Tom's varied programme included Toccata on 'Nun Danket alle Gott', by Egil Hovland - not a name I had encountered before. The piece was as far removed from Bach as most people would care to go, with note clusters, extreme dissonance and unrestrained exuberance; Tom's performance was well received by an enthusiastic audience.

All of which brings us to Peter Gould's final recital as Master of the Music at Derby. Peter opened his recital with Liszt's Fantasia and Fugue on B.A.C.H. and a very fine performance it was, with all of the excitement and drama of the piece presented as a coherent whole. The pieces that followed all played to the strengths of the Compton, from the delightful Trumpet Minuet by Hollins, to Mulet's Tu es Petra. Peter received a standing ovation, as much for his long service at the cathedral as for his playing.

*Tony Westerman*

## OrganFest 2014 - From page 1

The programme began with buoyant presentations from representatives of the three organisations, BIOS reporting increasing influence on the planning machinery of church and nation as a standards authority, the RCO reporting on its educational initiatives and outreach, and the IAO reporting on its national and regional events for organ lovers. Then we had fascinating lectures on the history of the Birmingham Town Hall organ and its music; how the heavy action of the original Hill instrument severely challenged such great players as Mendelssohn, how the oscillating fashions of successive generations of players impacted its specification, and most notably the impressively long tenures of the official 'City Organists' who have presided over the organ during its 180-year history. George Thalben-Ball, appointed in 1949, handed over to the present incumbent, Thomas Trotter, in 1983.

After a rather hurried lunch the OrganFest transferred to the Town Hall for a lunchtime recital by Thomas Trotter, and what a treat it was! I sat in the balcony alongside Trevor Morris and John Blackwall and we were unanimous in the feeling of immense privilege; nowhere in the world could one hear more superb playing, and the programme was so beautifully composed, demonstrating the grandeur of the Town Hall organ, but also its charming sensitivity for delicate passages.

*Overture: A Misummer Night's Dream*  
Mendelssohn (arr. Warren)

*Andante in G* James Stimpson  
(City Organist 1842-1888)

*Elegy* George Thalben-Ball

*The Dancing Pipes* Jonathan Dove

*Sonata in G* Edward Elgar

The Elgar provided a triumphant conclusion to this superb virtuoso recital.

Back at St Chad's, another engaging talk considered the impact of the digital world (Internet, iPhones, Facebook etc.) on our lives and the consequent challenges and opportunities this posed for the organ community.

The day concluded with Mass in St Chad's Cathedral with inspiring preaching by the Archbishop, beautiful singing of the choir and of course the wonderful sound of the 1993 Walker organ (photo, page 1). This was certainly a wonderful organ day to remember!

*Laurence Rogers*

## *DDOA - Your Association*

### **AGM 19<sup>th</sup> November**

The Committee succeeds each year in generating a varied programme of events for the fulfilment of the wider membership, but to maintain this it is important to widen and develop the pool of ideas available to the Committee. This calls for **renewing the Committee with fresh volunteers** and the AGM provides the annual opportunity for doing this. So please consider nominating yourself for this valuable role. Equally, if you can offer feedback on what has been, or have ideas and comments which will benefit future events, please come along and have your say. In recent years we have succeeded in keeping the AGM brief, to be followed by the Chairman's event. This year our Chairman, Denis Littleton, will share his enthusiasm for the music of Johann Gottfried M $\ddot{u}$ thel (1728-1788) and Justin Heinrich Knecht (1752-1817). (See page 8).

### **Children and the Organ**

The CATO team recently presented an afternoon workshop for a class from Lakeside Primary School at St Osmund's Church, Wilmorton. This was a lovely spacious setting for the workshops and children engaged with the activities with great enthusiasm.

Next in the diary is a workshop for John Fisher School at English Martyrs Church, Alvaston. We have also had an invitation from the Coventry and Warwick Organists' Association to present a workshop in Leamington Spa in March 2015.



Example of a case design devised by a student at a recent CATO workshop. Children are given a range of wooden dowel 'pipes' and are asked to design arrangements with pleasing mathematical or aesthetic patterns.

### **Provisional Programme for 2015**

*February:* Talk by Robert Gower -

Organ Music for Lent & Easter

*March:* Visit to organs in Leicester

*April:* Visit to Burton Town Hall

Wurlitzer organ

*May:* Annual Dinner

*June:* Recital by young organists

*July:* Visit to Liverpool, Mossley Hill and organ works.

*September:* Celebrity Lecture-Recital by David Liddle

*October:* TBA

*November:* Chairman's Evening and AGM

### *Members' News*

#### **William Madin**

We are sad to report the death of William Madin of Hasland, Chesterfield, aged 86. He was much admired as an Organist, Choirmaster and Teacher. His friend Andrew Hubble has described him as "A great character and an inspiration to many during his long and active life."

#### **New member**

We are happy to welcome David Johnson, a returning member, to the Association.

### *Your Newsletter*

This is the third consecutive newsletter in an expanded 8-page format, thanks to generous contributions from some members. I am particularly grateful to James Muckle, our former Chairman, for his article on the music of Johann Pachelbel. James successfully conveys his passion for the music with down-to-earth practicality.

It would be really good to have more examples of this style of article in which enthusiasm borne of practical experience could be shared with members. If you have a favourite piece or composer who is not so frequently heard these days, please consider sending me some ideas. I am quite happy to shadow-write an article based on a telephone conversation or a meeting over a cup of tea, or something stronger! Do send your ideas.

As ever, I still need to maintain a good local focus in future issues by by members sending local news or stories. I can only report on local events and personalities if members tell me about them.

*Editor*

### **Pachelbel - beyond the 'Canon'**

It is unfortunate that today the fame of the 'Canon' has eclipsed Pachelbel's accomplishments as a composer of vocal, chamber and keyboard music which was much admired during his lifetime. He also had many pupils including Johann Christoph Bach, the elder brother of Johann Sebastian Bach.



Turn over to page 6 to enjoy James Muckle's article on the organ music of Pachelbel.

### *Recent Event*

#### **Kenneth Tickell**

Earlier this year the organ world mourned the death of the much respected organ builder, Kenneth Tickell. On 4<sup>th</sup> October a Memorial Evensong was held at Worcester Cathedral where he built one of his outstanding instruments. I commend an unusual account of this service to be found here:

<http://www.shipoffools.com/mystery/2014/2770.html>

The mystery correspondent reports on several 'heavenly moments' during and after the service and the ensuing recital by Olivier Latry. Do have a read. I am grateful to David Rogers for bringing this to my attention.

*Editor*



Detail from the ornate carving of the 1501 organ case at Lorriss. See the article on page 2.

## Exploring Johann Pachelbel's Organ Compositions - James Muckle

...and a pox on his pesky 'canon'! I cannot be the only organist who (nearly) fell asleep while playing continuo in a public performance of its orchestral version; happily, auto-pilot kept me going. But there is far more to this composer than the canon. These notes are intended to share some discoveries with fellow players.

If, like me, you are no virtuoso, who lives too far from his church to get in all that often to practise and therefore finds it hard to maintain pedal technique, but who is prepared to work at the piano or keyboard at home, Pachelbel (1653-1706) is a composer for you. His known organ works are numerous, extremely varied, tuneful: preludes, toccatas, fugues, chorale variations, settings of German hymns – all in differing styles. He was reputedly the first noted composer to link a prelude with a fugue, setting the fashion for decades to come. His pieces present some technical challenge (and the pedals do figure: see below), but there is little that ordinary mortals cannot overcome.

Last year's IAO Congress in Nuremberg, Pachelbel's native town, alerted me to his organ works. In my library I discovered two collections. One was from the Kalmus Organ Library 7363 volume 4 (chorale variations) and the other the Dover Publications *Organ Works of Pachelbel* (ISBN 0-486-27858-1), edited by Max Seiffert (a re-issue from over 100 years ago, but don't let that put you off; it contains a very wide selection indeed: 8 preludes, 14 toccatas, 6

fantasias and ricercares, 2 preludes and fugues, 19 'free' fugues and 72 chorale settings – nearly all those known, in fact). Dover has recently added a volume of the so-called Magnificat Fugues, of which more later; the Kalmus series can still be obtained, and many works may be printed off from the Internet free of charge. There is also a modern Bärenreiter selection.

*Chorale variations.* Those on 'Christus, der ist mein Leben' make an effective introductory voluntary, either in whole or in selection. The set on 'Herzlich tut mich verlangen' prove ideal during communion. In the Kalmus volume there are seven highly inventive sets. Most contain a variation with (sometimes) eight or four-foot pedals; a highly chromatic, even modernistic, one figures in some sets. Example 1 shows the first few bars of a treatment of 'Was Gott tut das ist wohl getan'.

Pachelbel's *magnum opus* in the variation field is a massive set of six arias entitled *Hexachordum Apollinis* of 1699 for performance on harpsichord or organ. This may be downloaded in the Bärenreiter edition from the internet: it runs to some 50 pages; the analogy with the Goldberg variations is inescapable. I leave it to readers to explore this substantial work for themselves. For liturgical use it would scarcely be suitable; for recital purposes it would have a place.

*Preludes, toccatas and fugues.* Pachelbel worked in an era when works were seen as ephemeral

and expendable. Many of his compositions are believed to be lost, the manuscripts used to light fires or wrap purchases from the fishmonger. It is sometimes argued that certain of them are more suitable for the harpsichord, but I am sceptical of this, since the same 'suitability' argument applies to works that are clearly liturgical, and moreover there are points at which the pedal can help out significantly. The e minor toccata is well known, but there are many others which deserve attention. The composer often wrote toccatas in improvisational style over a sustained pedal bass: excellent, surely, for introducing beginners on the organ with a reasonable piano technique to a piece with simple pedal. Pachelbel's fugues are mainly short, tuneful and immediately appealing.

Pachelbel moved around Germany quite a lot in his career, but returned finally to his native Nuremberg, where he was the much appreciated organist of St Sebaldus. He was a working church musician: his pieces therefore are very useful to us. The multiplicity of these pieces and the whole spirit of 17<sup>th</sup> and 18<sup>th</sup> century music-making tempt the performer to engage in some 'mix and match', emulating the composer himself, as we have seen, and why not? To give examples of my own misdemeanours in this respect: take the short fugue in a minor, pp. 56-7 in the Dover edition. I was attracted by its merry, catchy subject. (See Example 2).

Example 1



Example 2



Example 3



Example 4

Example 5

Example 6

However, I should have liked a prelude to introduce it for an 'outgoing' voluntary. I therefore searched for one in a minor in Dover: there wasn't one. But there is a toccata in g minor (p. 26) which actually contains some motifs not dissimilar from some in the fugue 'episodes'. Modern computing allowed it to be easily transposed into a minor (See Example 3) and the whole makes an impressive closing voluntary. I also play the toccata in C (p. 10) together with a fugue (p. 47); pp. 8 and 53 also go well together.

Have a look also at the fugue in c minor (p. 49), a gentle, thoughtful piece, shown in Example 4.

My favourite of all is the four-part *ricercare* in c minor, with its highly chromatic first subject (Example 5) A lovely piece in a contemplative spirit, again suitable for the communion.

The *Magnificat fugues* are a special case, and are something of a puzzle. Pachelbel was famous for these works, which he played at Vespers in St Sebaldus, in which the *Magnificat* figured prominently: there are nearly a hundred of them But what have they to do with the *Magnificat*? Realising that the fugue subjects for the most part do not recall the melodies of the plainchant canticle, experts have concluded that organists either 'played alternate verses of the chant' or 'an intonation or prelude ... to establish the pitch for the singers'. Pachelbel, say some scholars, 'adopted the second method'. I remain to be convinced: on the face of it, to establish pitch for singers sounds like the daftest excuse for playing a fugue I have ever heard. In any case, the melodies would probably have

been in plainchant modes rather than modern keys: how would a fugue in, say, a somewhat ambiguous d minor, have helped the choir? Further, a number of these fugues in the last two or three bars, no more, veer unnervingly from minorish-modal tonality to the tonic *major* for the final cadence, usually ending with the first inversion. This would be more likely to disorient the choir than help them. However, since the musicologists know better than I do, I pass on this opinion. Never mind – the fugues, which may be downloaded free of charge from the internet, are absolutely splendid. I bet no. 1.9 had feet tapping in the pews (Example 6); maybe some of the congregation at St Sebaldus were even bopping in the aisle.

The *chorale settings* are said to have influenced Bach to a considerable extent. I leave it to you to explore the 72 which are contained in the Dover edition. These really do demand thoughtful, unhurried examination in order to discover their value, and their effective liturgical use.

A technical issue concerns the pedal organ. At Pachelbel's time central German organ practice apparently did not make elaborate use of the pedals, and in many of these pieces the hands can cover everything – or almost everything. In some the pedal organ is asked for, though whether it is the composer or the editor asking is not clear (more likely the editor); in the odd chorale variation pedal is clearly required, but in fact an alternative for *cembalo* is also given (so the piece could be played at home on the harpsichord). It is in the chorale settings that pedal is most commonly required: in 20 or more

of those out of the 72 in the Dover volume the pedal plays a cantus firmus of the hymn tune, while the manuals provide elaboration above and around it. Often, in the fugues and chorale settings, the last bass entry of the subject cries out for a beefy pedal (not always specifically asked for) to bring the piece to a firm conclusion, and in fact in many such examples the parts are so widely spaced that it would be difficult to play all of them with the hands alone. But what if no pedal is indicated?

For example, and it is only an example, the *ricercare* in c minor (see above, Dover pp. 34-5) is notated on two staves with no indication whatever about the use of pedals. Most of this outstanding work *could* be played by the hands alone. For most of this first section I play the bass on the pedals (it is actually easier to do so for the most part), but after the second double bar, when a new more vigorous theme is presented, there are one or two spots which are rather tricky for the feet. What are we *meant* to do? Just sometimes the hands cannot quite encompass the four parts of the polyphony. Are we intended to use the pedals (perhaps at 8 foot only) to help out? I do not know. But somehow – and I offer this remark very reticently – the music itself seems to tell the player that the pedals are appropriate. My preference is to use 16-foot tone, especially in the last few bars. It is only one way of doing it, but I can say that Wolfgang Rübsam on his Naxos recording of the *Ricercare* comes to exactly the same conclusion.

Please explore Pachelbel. He is a composer we should know better.

James Muckle

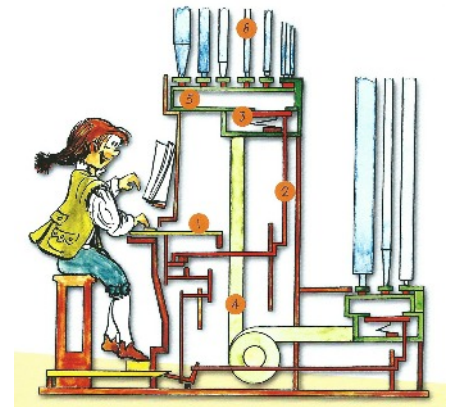
## An Harmonic Drone Subsides in Britain - Kevin Grose

The New York Times ran a feature story on 27<sup>th</sup> April 2014 framed around comments of Catherine Ennis, President of the Royal College of Organists and James O'Donnell, a past president of the RCO and current organist of Westminster Abbey. The article tells the story of the declining interest in the organ, and with it the status previously associated with organists, and *de facto* the Royal College of Organists. The article notes that the heyday of the organist in the 19<sup>th</sup> century has long passed and that organists today struggle to find work and to get paid for it. Contrasted with Germany where the state tax system keeps 180 organ builders in business, or in France where the great Cavaillé-

Coll organs and *les titulaires* still enjoy cult status, neither taxes nor adequate recognition exist in the UK. In concluding, James O'Donnell noted that organists' "obsession with mechanics needs to change. The important thing for us is to have a sense of ourselves not as organists – a breed apart – but as musicians who happen to play the organ. That's the task after 150 years. We need to reinvent ourselves."

*Kevin Grose is Editor of The Organ Club Journal and although he lives in New York, he regularly attends the monthly meetings of the Organ Club in the UK. I thought his recent short article in the Journal highlighted a poignant issue about how organists are*

*perceived in this country, and Kevin has kindly agreed to allow me to reprint his article here. What do you think? Please write and share your views. – Editor.*



Mechanic or musician?

### Forthcoming DDOA Meetings

#### ANNUAL GENERAL MEETING

**Wednesday 19<sup>th</sup> November 7.15 pm at St Werburgh's Church, Spondon.**

Please note the starting time for the AGM. The Chairman's Evening follows immediately at 8.00pm

#### CHAIRMAN'S EVENING

**19<sup>th</sup> November 8.00 pm at St Werburgh's Church, Spondon.**

#### 'Müthel and Knecht'

Immediately following the AGM, the soon to be immediate past chairman will delve into the archives of forgotten composers and introduce those present to the works of Johann Gottfried Müthel (1728-1788) and Justin Heinrich Knecht (1752-1817).



Johann Gottfried Müthel

Müthel who came from Mölln (as did Til Eulenspiegel) had the dubious distinction of being J S Bach's last pupil, spent most of his working life in Riga (Latvia), so was literally on the edge of the organ world, and unsurprisingly his name never appears on a recital programme.

Knecht, whose music I came across on a trip to southern Germany is possibly a more familiar name, a couple of hymn tunes used in NEH are by him. The tune Knecht can be used for "O happy band of pilgrims" and "They whose course on earth is over" is set to Vienna. Knecht, who by some oversight was born too late to be a pupil of J S Bach, spent most of his life in Biberach an der Riss and is also a rarity on recital programmes.



Justin Heinrich Knecht

Items of news or articles for the January/February edition of the *Newsletter* should reach the Editor by **Monday 15<sup>th</sup> December**, 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.