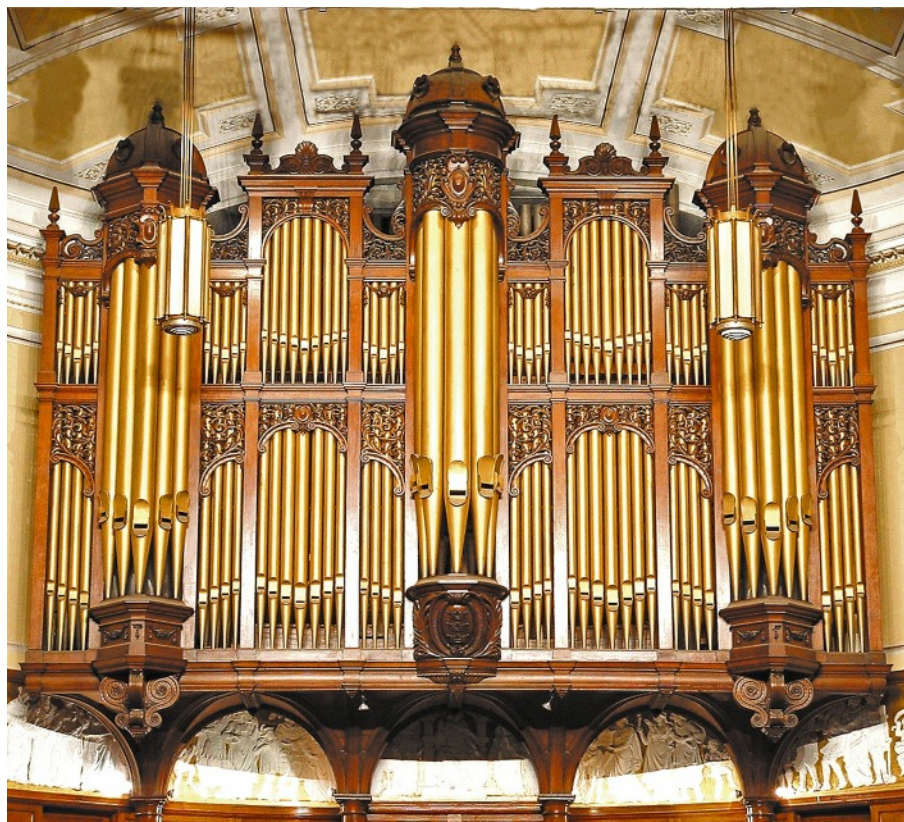


Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Civic Pride in East Yorkshire

Members of our Association who were tempted to venture eastwards to attend the East Yorkshire Organ Day in March were treated to a feast of organ sound and virtuosity. Hosted by Hull City Council, the full day programme featured the magnificent concert organ at the City Hall and two renowned recitalists, John Scott Whiteley and Gordon Stewart.

John Scott Whiteley (JSW), famous for his BBC TV Bach recitals, presented a fascinating lecture on the early works of JS Bach. Establishing a chronology of Bach's organ compositions is an enormously complex task in view of the revisions that Bach made throughout his life and the fact that the majority of his published free organ works rely on copies by other musicians rather than autograph manuscripts. However, JSW has engaged in painstaking research, advocating that the merit of the task has revealed

much about Bach's methods of working and how his compositional thinking and style changed during his lifetime. In one of his examples, *Prelude and Fugue in C, BWV 531*, he considered the sometimes disputed influence of Georg Böhm in Lüneburg when the teenage Bach was a choirboy there. The connection has recently gained certainty by the discovery of rent receipts for Bach's lodging with Böhm.

Second on the agenda was a historical sketch of the City Hall organ, which is presently in the loving care of its Curator, Dr John Pemberton. In recent years he has lavished much physical labour on the organ's maintenance, probably saving local ratepayers' thousands of pounds. It must be to his credit that despite the last major rebuild (by Rushworth and Dreaper) being as far back as 1991, the instrument sounds in tip-top form. The original 4-manual instrument, with 140 stops and housed in its

DDOA Events 2015

20th May (Wednesday) 7.30 pm

Annual Dinner at the Black Boy, Heage.
Guest Speaker: Hugh Morris, Director of Music, Derby Cathedral. (See page 8.)

11th July (Saturday)

Outing to Liverpool; visit organs at Cathedral Lady Chapel, St James Mossley Hill and David Wells organ building works.

29th August (Saturday) 1.00pm

Derby Cathedral. Recital by young organists

16th September (Wednesday) 7.30pm

Celebrity Recital by David Liddle at Derby Cathedral.

October

Date, time & venue to be confirmed.
Educational Event

18th November (Wednesday) 7.15pm

AGM followed by a presentation arranged by James Muckle featuring stories from the DDOA Archives.

Concerts & Recitals

Saturday 27th June, 7 for 7.30pm St Andrew's Church, Swanwick 'Last Night of the Proms'

Swanwick's St. Andrew's church welcomes exciting young organist Joshua Stephens for his first appearance with the Blidworth Band - now elevated to the Brass Band Championship Section. Tickets are £6.50 including refreshments, served from 7pm prior to the concert which starts at 7.30pm. For advance tickets and information call 01773 605291.

Your Newsletter

Many thanks are due to our contributors, Tony Westerman, Alan Dronsfield, John Maxwell-Jones, Stephen Johns and David Rogers. Alan has promised a follow-up article about virtual organ software freely downloadable from the Internet. David lives in Yeovil, Somerset and is a regular reader of our *Newsletter*. He frequently sends the Editor interesting organ stories and photos.

Photo: Hull City Hall organ by Forster & Andrews 1911. Case design by Philip Selfe.



Gordon Stewart introduces the organ.

handsome case, was completed in 1911 by the local builders, Forster and Andrews. Being designed as a concert instrument, the specification included certain unusual items which, at the time, drew criticism from Dr Edward Bairstow of York Minster who wrote:

"The tubular bells and steel bars on the Solo organ are effects which do not come into legitimate organ music. They are chiefly affected by organists who debase their art to gain applause from ignorant people. Surely a body like Hull Corporation, who watch over the interests of such a great and famous town, will not put their seal upon or countenance this sort of thing".

Such criticism did not prevent the full implementation of the original specification which is substantially unchanged today.

The organ narrowly escaped destruction in 1941 when an incendiary bomb penetrated the auditorium roof, just yards in front of the organ gallery. In 1951

restoration was carried out by John Compton who remedied the lack of power which had been a common criticism of the pre-war organ. Compton raised the wind pressure to 6 inches for flues, 13 inches for reeds and 25 inches for the Tuba! (Web links for more detailed accounts: [Organ history](#), [Forster & Andrews](#).) The full tonal range of the instrument was magnificently demonstrated in the recital which followed after lunch.

The recital was given by Gordon Stewart who, red-shirted, bounded on to the stage and introduced his programme with infectious enthusiasm. The screen projection, which included a close-up view of the pedalboard, allowed us to observe and admire Stewart's superb technique. It was a joy to listen to every item in his eclectic programme which included works by three living composers, one of whom, Andrew Carter, was actually present in the audience. It was refreshing to hear music in a modern

Recital by Gordon Stewart

Grand Chœur in G minor	Alfred Hollins
Toccata for the flutes	John Stanley arr. Harry Wall
Passacaglia & Fugue in c minor	J.S.Bach
Trio on Herr Jesu Christ, dich zu uns wend	J.S.Bach
Three Variants on an Eriksay love lilt	Andrew Carter
Outer Hebrides	Paul Halley
Reverie and Scherzetto	Robert Cockcroft
The Ride of the Valkyries	Richard Wagner arr. E.Lemare

idiom which engaged rather than alienated the audience. The Bach *Passacaglia & Fugue in c* with its twenty variations was a wonderful exposition of the organ's Baroque credentials; we could hear all the notes in the complex texture, a tribute to both organ voicing and Stewart's technique. The final item, *The Ride of the Valkyries*, was an amazing fireworks display in sound - a reminder of the richness and virtuosity of the transcription tradition for which the organ was designed to serve.

After tea, Gordon Stewart presented a master class with characteristic charisma which captivated the audience. His passionate views suggest he is my sort of teacher - rejecting formulaic dogma, seeking to help the player discover their own insights, and aiming ultimately to create beauty in music.

The day ended with a comprehensive demonstration of the organ's tonal resources, narrated by John Pemberton and played by John Scott Whiteley. With such a vast instrument this could have been a complex task, but we were each provided with an information sheet detailing twenty different demonstration episodes which made the exercise easy to follow. Indeed this was an exemplary method of demonstration. As a conclusion JSW gave us a free improvisation on a well known Yorkshire theme, a terrific grand finale to splendid day event.

Laurence Rogers



Back-projection screen displaying Gordon Stewart's recital.

Recent Events

Visit to organs in Leicester

The Association visit to four Stephen Taylor organs in Leicester proved to be a hugely enjoyable and informative day, and also something of a revelation to those who had not previously encountered Taylor's work. Simon Headley's splendid article, printed in the previous edition of the Newsletter, requires no further amplification; one can only endorse his comments regarding the quality of the Taylor instruments.

Mick Brown at the De Montfort Hall offered a warm welcome on behalf of the manager, Peter Mitchell, and some information about this splendidly flexible facility. (Why is there nothing similar in Derby?). Mick is also an organ enthusiast and takes obvious delight in showing visitors the organ. The acoustic in the hall is generous for a concert venue, with wooden floors and a curved ceiling complementing the wide range of frequencies that a large organ produces. One hears the same sound from the organ anywhere in the hall - and there was certainly plenty to hear. Fortunately, at the console, which is *en fenêtre*, one is able to hear most of the sound, certainly sufficient to be able to balance sound easily with other musicians.

Stops were clearly voiced to match the 2,200 capacity of the hall: the Swell strings are almost of Lewis proportions and the Pedal Trombone equal to a Willis Ophicleide; reeds are bright and scaled to match foundation stops and mixtures rather than obliterate them. The tone of the whole is unforced and musical, a particular delight being the flute stops, each with its own distinct character and all possessing that liquid, singing quality that speaks of the skill of a most able builder and voicer.

Playing the organ was interesting. Key touch was a little deeper than that most of us are used to, though



St Margaret's Church, Leicester



St John the Baptist, Clarendon Park

the response was very good with hardly any delay. The pedalboard was of Taylor's own design and required perhaps a little more precision and care than one might usually exercise.

Fortunately, Peter Williams had kindly agreed to demonstrate the organ with six short pieces and was available at the console to offer assistance and first aid, for which players were grateful as the Taylor stop mechanism, whilst precise and positive, was outside the experience of most players.

The organ was restored by Richard Young in 1996/7 at a cost £150,000 and very successfully, too. It is a splendid instrument of which any city would be proud.

Lunchtime found us at St Margaret's to hear a short recital by Mike Sole, organist of Stoneygate Baptist Church (and also a part-time employee of Richard Young). The organ in St Margaret's is a Taylor, rebuilt by Nicholson as a four manual during the 1960s with a handsome, sunken console in the chancel. Sadly, much of the sound from the chancel pipe chamber does not reach the substantial nave of this elegant building, though it was a most agreeable sound. Tea and coffee were available and we were able to eat our sandwiches whilst Mike played.

St John's, Clarendon Park is not a large church though it housed a four manual Taylor until 1964 when it was rebuilt by JW Walker as a three manual of 36 stops. This organ speaks well into the building which has a pleasant resonance generated by considerable height. The sixties might not be regarded by many as Walker's best period, though in this case the rebuild, with electric action and a new console, left the Taylor stop list largely unscathed. Although lacking the brilliance of the De



Stoneygate Baptist Church

Montfort Hall organ, the scaling matched the building very well and it was a very comfortable instrument to play. The organist, Richard Archer, who greeted us and offered information about the instrument, readily acknowledged how fortunate he was to play such a fine instrument.

Pneumatic actions have for many years had a poor reputation. Age, unfortunately, does weary them, and they often become unreliable, prone to ciphers, and in many cases, unplayable. However, the best of them can be very rewarding to play, offering a light touch and good response, though few stand the test of time. The quality and durability of Taylor's pneumatic actions, however, became clear to us when we visited Stoneygate Baptist Church. This Taylor organ of twenty stops, installed in 1914, is untouched and still plays responsively. The church is large and has a curved ceiling that aids the sound of this relatively small instrument which is tucked away in a corner chamber. As in the De Montfort Hall, the tone is unforced and on light wind pressure (a little over 3") yet is still capable of leading a full church. It was here that we found an example of the famous Taylor 16' Violone. Hearing it one might easily have imagined a double bass purring away in the corner. Our thanks go to Mike Sole for allowing us to play this little gem, and for finding the time and energy to greet us after his lunchtime recital.

The planning of the day was done by Laurence Rogers, to whom we offer our thanks for both the maps and the detailed information. Our thanks also to Peter Williams for preparing such carefully chosen pieces to demonstrate the De Montfort Hall organ.

Tony Westerman

Visit to Organs in Burton upon Trent

Members turned out in strength to the April afternoon meeting in Burton. Three contrasting organs were on the agenda, each having great and distinctive character.

St Paul's Church: We were welcomed by Dr Stanley Monkhouse, Vicar of Burton, who gave us a pithy introduction to the qualities of the instrument, and, being an accomplished organist, he demonstrated those qualities by playing a *Fantasia* by Stanford. The two-manual organ was a transplant from Chesterfield in the 1970s, replacing the former Hope-Jones instrument. (A brief history and description were given in the March *Newsletter* and more information is [here](#).) Repairs by Mike Thompson were current and as a result the main chancel case by Bodley was unfortunately hidden behind a tarpaulin. This however did not inhibit the egress of sound westward into the north aisle and nave. With reeds and mixtures on both manuals, and a remarkable depth of expression with the swell box, the ambience of a cathedral was readily created. Stanley declared his fondness for the Trombas which certainly contributed majesty to the Great chorus. The location of the detached console in the south transept, whilst logistically useful, was perhaps less than ideal for the organist; the lack of direct sound gave a feeling of slight aloofness which could be challenging to keyboard technique. However this did not deter several members discovering that this was a resourceful instrument for rendering expressive works.



Stanley Monkhouse demonstrates the organ at St Paul's Church

Town Hall: This fine Victorian building was situated just five minutes' walk from St Paul's, and here the special attraction was the Wurlitzer organ in the main concert hall. Arthur Tipper introduced the instrument which the Town Council purchased in 1973 second-hand from a Wythenshawe cinema. Arthur has been a member of the panel of organists since the inception of the organ and he was our expert guide. His demonstration soon fulfilled our expectations of a musical tradition completely different from Sunday worship, but after a brief tour of the amazing range of sounds (including bells, piano and drums), he demonstrated, with the tremulants switched off, how a couple of standard hymn tunes could sound. Apart from all the percussion effects, the Wurlitzer only had eight ranks of pipes, with many stops being derived using the 'extension' technique. Members were eager to try their hands on the instrument, shedding Sunday inhibitions with some inevitable seaside favourites. The generally light-hearted repertoire included *Smoke Gets in Your Eyes*, *Somewhere over the Rainbow*, *Star*



Arthur Tipper introduces the Wurlitzer at the Town Hall

Wars Theme, *Match of the Day*, *The Radetsky March*, *Little Buttercup's Song*. Our chairman brought comparative decorum with some '20th Century' hymn tunes and the most classical offering was from Margaret Eades who played the *Sortie in B flat* by Lefébure-Wély.

St Modwen's Church: A short drive to the town's central market place brought us to St Modwen's, a beautiful church in the classical style. This was the second of three town churches that comprise the ministry of Dr Stanley Monkhouse. The three-manual organ was housed in a handsome classical case in the western gallery with the detached console occupying space at the opposite end of the nave next to the Vicar's stall. At the console, audibility of this organ was certainly no problem, indeed its directness of speech was unforgiving and, by general consent, the volume of full organ sound was overpowering to an excess. On the Great, it was rather difficult to grade the dynamics due to the very loud foundation stops and the absence of a 4-foot flute. However, playing members showed that the Baroque repertoire benefited well from the generally bright voicing, with the Positive offering some characterful upperwork. [More details.](#)

This was an afternoon full of variety and interest and our thanks go to our hosts, Dr Stanley Monkhouse, Arthur Tipper and to our Chairman, John Maxwell-Jones for organisation.

Laurence Rogers



St Modwen's: Console discreetly situated beside the Vicar's stall

A Hauptwerk Installation in Birmingham - Alan Dronsfield

I was the guest of the Birmingham Association of Organists one evening in late January to view and experience the self-built four manual *Hauptwerk* organ in the home of Dr David Pitches. David is both a medical doctor and occasional recitalist¹ and whilst working in Africa a few years ago became aware of the possibilities of the *Hauptwerk* system² of reproducing near-authentic organ sounds using a computer, as opposed to the more conventional electronic organ. On returning from Africa he determined to replace his ageing home electronic organ with a *Hauptwerk* instrument that could be designed to his exact requirements and be built by him. Apart from musical proficiency, David has computational, design and carpentry skills.

The software

Hauptwerk is a commercial software product known as a virtual organ. Running on either a PC or a Mac, it allows you, when you play notes on a MIDI-equipped keyboard (or keyboards and pedalboard) connected to a computer, to play back the exact sound of those notes through the computer's audio system. You can change stops using a touchscreen, mouse or even real drawstops, and the software can even replicate features like the sound of the blower, action noises and couplers such as "Great to Pedal combinations coupled". One organ can be "loaded" and played by *Hauptwerk* at any one time, though you can install as many organs as your budget and computer hard drive can accommodate.

A number of professional recording companies have sprung up solely for the purpose of sampling historic organs, one pipe at a time, for the purpose of playing back through *Hauptwerk*. Well over a hundred famous organs from a wide variety of builders all around the world have already been sampled for this purpose.

The console

This was designed and constructed by David. It is dismantlable so if necessary it can be reinstalled in a new home. The spotted metal pipes are real organ pipes but are solely for display. Concealed in the left-hand base unit is the powerful computer that services the installation. Opposite in the right-hand "leg" is a sub-woofer to add depth to the bass frequencies. Behind the two vertical grilles is a pair of hifi loudspeakers (David favours Tannoy dual concentric cone ones since the high frequency "tweeter" is mounted concentrically within the main woofer unit, meaning perfect convergence of sound waves. They are available second hand from Ebay at reasonable prices). Across the top are two amplifiers. To provide realistic surround sound a second pair of speakers are mounted high up on the wall opposite the console. Stop control is achieved by tapping the appropriate stops on the two touch screens to the left and right of the player. He used the *J-Organ* virtual organ program to design his own touch screen stop jambs. David favours an electronic music desk. The scores (as pdf files) appear on the central screen and page turning is achieved by tapping either a toe or finger piston. The four FATAR MIDI keyboards were imported from Italy and the pedal board and bench were reclaimed from a redundant Compton electronic organ.



Console built by David Pitches showing the LED screen displays for the stop jambs and pdf music score.

The instruments

The *Hauptwerk* program is marketed by *Milan Digital Audio* in the USA. The basic software costs £450 + VAT. For this you get the necessary software to run the system, together with one "free" digital organ to install (sampled from St Anne's, Moseley, Birmingham, UK, a smallish two manual instrument: hear it on YouTube at [Moseley](#).) However the joy of *Hauptwerk* is that you can install organs, large and small, and play them on your own system. A popular one is the set that reproduces the Father Willis organ in Salisbury Cathedral and which costs £900 + VAT. More modest is the St. Eucaire (Metz, France) Cavaille-Coll organ set at £150, again plus VAT. Milan's YouTube site at [Milan Digital Audio](#) will take you on a short tour of some of the instruments available.

David reconfigures his organ to play several *Hauptwerk* organs, including that of Salisbury, simply by loading the sample set into the computer – a couple of minutes at the most.



A more typical Hauptwerk computer screen display

The computer

This is a desk-top model of a type not readily available prebuilt from computer stores on account of its exceptionally large memory content. David's model contains 24 GB of RAM, but more recently *Hauptwerk* computers have been constructed by fellow enthusiasts with 32 and even 64 GB of RAM. Such huge memory is necessary because all the organ notes have to be

installed in the RAM and thus instantly available at the player's fingertips. To have them installed on the hard drive would result in unacceptable delays as the disks rotate to connect the depressed key/pulled stop with the requisite stored wave-train. Quite simply, the larger organs sample sets need larger memory computers for satisfactory operation. Moreover the inclusion of realistic surround sound is also "memory hungry". Though "off the peg" computers are not available, the local computer shop should be able to purpose-build one at a reasonable price (perhaps £700).⁴

What does it sound like ?

Well, we heard, and some of us played, the organ of "Salisbury Cathedral" and other virtual instruments in David's collection. With his two young children³ in bed, and neighbours to contend with, we were considerate so sound levels were kept on the low side and thus we didn't really hear the organ fully "opened up". However David has put some clips of the organ on YouTube and you can play them back at whatever volume you think appropriate. Type "organground" into the search box to get going. These are some of my favourites:

[Caen-Boellmann](#), [Rotterdam-Bach](#), [Rotterdam-Krebs](#), [Caen-Franck](#), [Salisbury-Surzynski](#)

I am grateful to the Birmingham Organists' Association, and particularly David Pitches, for making this visit possible, instructive and so enjoyable. David has also contributed some technical details to this article.

Notes

1. See, for example, [Walsall Town Hall](#)
2. With the *Hauptwerk* system, each pipe in the organ is recorded several times in the building which houses the organ. The notes are then combined and digitised. When a "Hauptwerk" note is played from the keyboard, we hear the original sound, including both the "attack" and "decay" thus reproducing the original acoustic. The software also extends the note for however long the key is depressed.
3. [First Lesson](#)
4. It is possible to have a "taste" of look-alike (free) *Hauptwerk*-type systems at very little cost. In a later Newsletter article I will show how a modestly powered computer, cheap midi keyboard and some form of speaker system can combine to produce a one manual desktop organ of considerable tonal potential.

Some members of DDOA will have heard George Warren, a sixthformer at Chetham's School Manchester, give recitals at St Andrew's Church, Swanwick. He's been booked to give a lunch-time recital at Broadway United Reformed Church, Walsall, on Saturday 22nd August. George is another keen *Hauptwerk* enthusiast and has constructed a portable system. Alan Taylor, Director of Music at Broadway, is hoping that he will bring his kit along for his recital and compete with him in a classic "battle of the organs": Salisbury Cathedral (GW) versus the 51 speaking stop pipe organ installed in the church (AT). Watch this space!

Alan Dronsfield

Recent Event

St Andrew's Church Swanwick Sat 14th February 2015

This was my first visit to Swanwick and they certainly have found a winning formula. Having been to far too many poorly attended recitals, I was totally unprepared for the full church I went into just before midday. The "winning formula" consists of holding the recital at lunchtime and of providing a buffet lunch first. Holding it at lunchtime, therefore in the daylight, means older people, who might be put off by dark nights and transport problems, can attend. The next part is having a talented young soloist who presents a varied, appealing and accessible programme. Martyn Noble, a native of Leicester, was an organ scholar at Liverpool Cathedral and is now sub-organist at Her Majesty's Chapel Royal, St James's Palace. The first half of his programme comprised popular favourites – *Jesu, Joy; Sheep may safely graze*; the *Maestoso* from Saint-Saens' Organ Symphony and THE *Toccata and Fugue in D Minor* as well newer novelties such as Philip Buttall's

"The Lone Ar-ranger" and Noel Rawsthorne's *Line Dance* – well worth searching on internet, if you can.

If I am going to criticise the format, it is to say that, having had lunch from 12.00 to 12.30, a "comfort" break of another half hour and two longish halves meant that we did not leave till nearly 2.45. The second half started with the most substantial piece, J S Bach's *Fantasia and Fugue in G Minor*, with a very brisk and polished performance of the fugue. Yon's *Toccata for Flutes* fully earned its alternative name of *Humoresque*, but for me, Martyn's very nifty double-peddalling in Bruhn's *Praeludium in G* was well worth experiencing. We then had a selection of much lighter pieces worthy of Nigel Ogden's recitals which ended with his *Scherzo for the White Rabbit*. The Finale was Elgar's *Pomp and Circumstance March No. 1*.

Martyn ensured that a fairly modest two-manual instrument coped with his varied programme and that he fully showed us its capabilities.

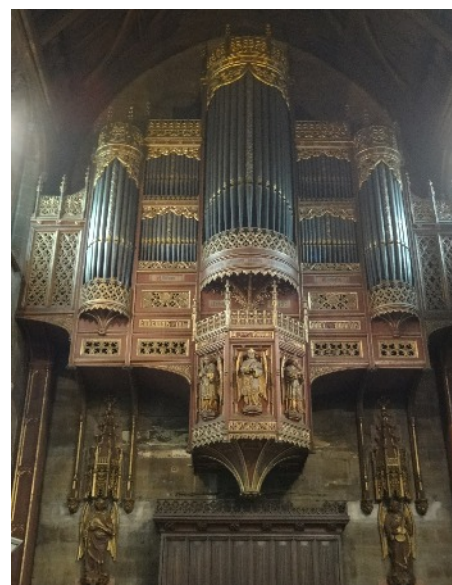
John Maxwell-Jones

Member's Note

Organist Vacancy at St Paul's, Burton

The church has a longstanding Anglo-Catholic tradition. The commitment would be Mass at 9.30am each Sunday. The post would be unsuitable for those with a dislike of bells and incense, or with an inclination towards choruses, arm-waving or guitars!

Contact the Vicar on 01283 56570.



The splendid case designed by Bodley in the south transept of St Paul's, Burton upon Trent. Now silent, this is all that remains of the Hope-Jones instrument made redundant in 1970.

The Crystal Cathedral - David Rogers

The Crystal Cathedral divided people. Some loved it; others dismissed it. I use the past tense because the Crystal Cathedral, as we knew it, is no more. The name was always a misnomer; it was not a cathedral in the strict sense, yet as a result of being purchased by the Roman Catholic Diocese of Orange (California) four years ago it will become a cathedral when it is consecrated in two years' time. The quality of its music programme was always a priority for the founder Robert H. Schuller who began his ministry in that area as far back as 1955. In its hey-day, nearly sixty years later, it had become America's largest mega-church. Frederick Swann left his post as Assistant to Virgil Fox at Riverside Church, New York, (1957-82), and served there for fifteen years, leaving a body of CD organ recordings as testimony to his musicianship (1). An orchestra of professional standards was created under the leadership of Johnnie Carl who directed the music for 29 years. Architect Philip Johnson made Robert Schuller's aims a reality in 1977 when construction began of a unique building entirely of glass. This provided ideal acoustics; the cost was \$18 million.

The 2010 Bankruptcy Application

9.30 am Sunday services were filmed each week and transmitted around the world as a television programme to viewers in 156 countries: truly a mission at a level never known before; but perhaps this was the fundamental mistake, a misguided ambition which the church could not afford. Creditors began filing lawsuits after 2010 to collect payment of dues which totalled \$55 million. With hindsight it is reasonable to query how such debts had been allowed to grow. Clearly the congregation did not donate realistically. There was obviously a mismatch between sponsors' payments, television stations' charges and production costs. Robert Schuller retired in 2006; there followed two unsatisfactory years during which debts mounted. Eventually the Board filed for bankruptcy. Various bidders came forward, including some universities seeking a larger campus. In November 2011, a



federal judge approved the sale of the Crystal Cathedral campus and its buildings to the Roman Catholic Diocese of Orange for an alleged \$57 million. It has already been renamed Christ Cathedral. In December 2013 a \$29 million renovation program was announced, \$16 million of which was for a rebuild of the Ruffatti organ. This considerable project required the instrument to be packed for transportation, erected again 6,000 miles away in the builder's factory prior to being rebuilt, dismantled and re-erected for the second time in California by the year 2016 (2).

Penrod Schoefield, has established a comprehensive website: www.pens-opinion.org which provides hours of

reading material about events leading up to the closure of the original Crystal Cathedral. He exposes the considerable amount of 'hurt' among members of the former congregation. There is another viewpoint which should be acknowledged: that of the unconvinced outsider-viewer whose vehemence may surprise some people. Various comments were posted by YouTube viewers following the final service (5). They reflect the views of a certain segment of society who from the outset never accepted the Schuller approach to mission.

Recent developments can best be summarised in three sentences: The Diocese of Orange purchased the former Crystal Cathedral and cleared its debts. The Roman Catholic Church are the new owners. They will launch it as Christ Cathedral in 2016 after the renovations are complete (6).

I have attended two Christmas Pageants and three services over the years. My first visit was via Oregon and took 23 hours by Greyhound. I asked a cop, patrolling on a bicycle, if the illuminated cross (visible in this picture) was the Crystal Cathedral and how far it was. "It's a long ways, man", said he. What a thrill next morning to walk across those lawns and hear choir and orchestra rehearsing Isaac Watts 'Rise up ye men of God; have done with lesser things'.

David Rogers

Readers of the pdf version can explore these YouTube links:

1. [Frederick Swann](#) playing his Toccata on the 'St Anne' tune.
2. [A time-lapse film](#) was made in February 2014 of the disassembly of the organ in readiness for shipment to Padova, Italy.
3. [Nick Bowden](#) playing Mulet's Tu es Petra.
4. [Paul Jacobs](#) improvises and offers comment on the Ruffatti organ.
5. [Crystal Cathedral](#): The final service.
6. [Introductory presentation](#) by the Fr Christopher Smith, newly-appointed Episcopal Rector of Christ Cathedral.

DDOA - Your Association

Committee and Chairman 2015

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A Westerman
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Children and the Organ (CATO)

An Invitation to all members

I am very pleased to report that we had an excellent day in Leamington Spa with Milverton Junior School on March 26th. The children were highly responsive and the teacher - a musician himself - very appreciative. But beyond that we were greatly

heartened by the support we received from Peter Lock and Ruth Smith, members of the Coventry & Warwicks Association who had invited us in the first place. Like us they are committed to Organ Education and are planning, together with John Maxwell-Jones, to persuade the IAO Midland Group to devote some energy in publicising the sort of work we do and encouraging others to get involved in whatever way seems most appropriate. In addition Geoffrey Holroyde, another C&W member, came along to watch and he has written to the RCO and IAO commending what we and others like us (e.g. Lichfield) are doing and pressing them to explore ways of extending this type of initiative on a national scale. He himself is doing very good work and clearly has the ear of these people.

Which brings me back to our local situation. Our biggest problem is making contact with

schools to make them aware of what we can offer. Sending informative emails rarely does the trick. What is far more effective is a personal contact from a local church or individual. **Could I yet again urge members to consider exploring possibilities for us.** If you have a local Junior School (Church ones are the obvious targets) and a nearby church with a working instrument could you make a contact for us? Full information is on the [Website](#) and Laurence Rogers or I would be happy to talk to you if you feel you need to know more. The CATO team is beginning to gain national recognition and we work hard at preparing and leading events but for the work to be extended we need you to help us. AND.....of course, you yourself might like to join in what we do. You would be most welcome.

Stephen Johns

Forthcoming DDOA Meeting

Annual Dinner 20th May 2015

The Black Boy Inn, Heage

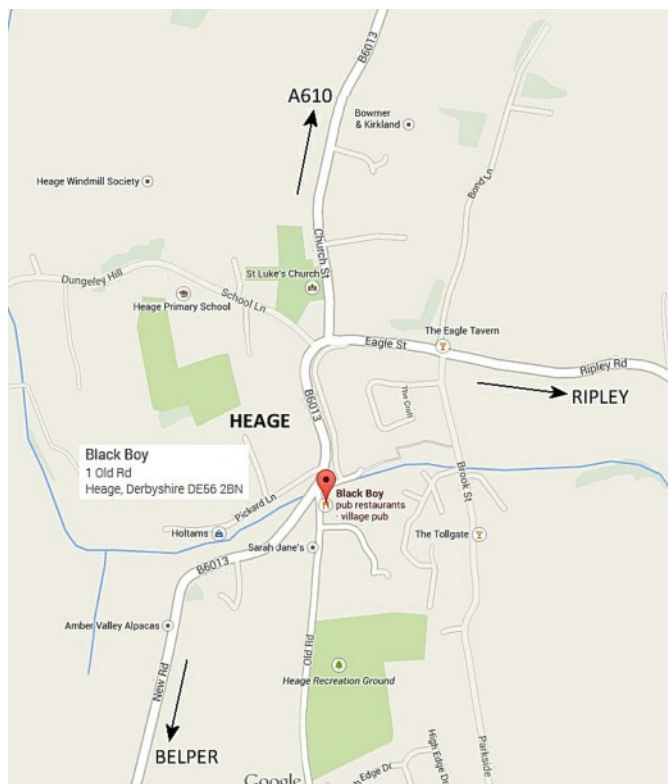
7.00 for 7.30pm

The Black Boy is a friendly Inn which turned out to be a very successful venue for our Annual Dinner last year. We shall again be using the comfortably refurbished Restaurant. Our Guest is **Hugh Morris**, newly appointed Director of Music at Derby Cathedral. Many of us had the pleasure of meeting Hugh when he attended our February meeting. The Annual Dinner now provides us with a great opportunity to get to know him better and to hear about his first impressions of his new role.

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
WEDNESDAY 13TH MAY**



Items of news or articles for the July/August edition of the *Newsletter* should reach the Editor by **Monday 22nd June**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Stephen Johns, may be reached via mail@derbyorganists.co.uk. Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.