

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



OrganFest 2015 - Something for Everyone

The OrganFest 2014 in Birmingham, the first of its kind last year, was hugely enjoyable and well supported. Buoyed by that success, the sponsoring organisations, RCO, IAO, BIOS and Birmingham Organists' Association, repeated the event in September 2015 in an expanded three-day format: A choral concert by Birmingham Cathedral Choir on Friday, then on Saturday, the RCO Forum at Birmingham University and an evening recital by Daniel Bishop at Broadway URC, Walsall, and on Sunday, Solemn Mass at St Chad's RC Cathedral, and finally a virtuoso theatre organ recital by Richard Hills in Fentham Hall, Hampden-in-Arden. I was only able to attend the Saturday events, but thoroughly enjoyed every moment.

The theme of the RCO Forum was the music of Nicolas Bruhns whose 350th birthday anniversary falls this year. As such, this maybe sounds like a niche topic, perhaps even a little esoteric, but the experience of the day couldn't have been further from this restricted view. Most of all, all the speakers, without exception, were excellent communicators and

effusive in their delight in telling stories. Henry Fairs led the way and set the tone with an invigorating performance of Bruhns' *Praeludium in G* on the main Garnier organ in the Elgar Concert Hall. This instrument, just one-year old now, having been conceived with a North German Baroque specification, was ideal for the music focus of the day. Its spectacular appearance was matched by a cultivated brilliance typical of some of the historic instruments described in Tony Westerman's article, later in this *Newsletter*. A second contributor, Tom Wilkinson from St Andrew's University, intrigued and amazed us all by playing a Bruhns violin composition whilst seated on the organ stool and providing his own pedal bass accompaniment. This 'one-man-band' episode introduced the point that Bruhns was also an accomplished violinist; in his day it was not unusual for musicians to be multi-disciplined.

The 'meat' of the morning session was a joint lecture by Henry Fairs and Nicholas Wearne who alternately lectured and demonstrated on the organs (the main organ and the separate single-manual mean-tone Garnier organ).

DDOA Events 2015

5th November (Thursday) 2.00pm

Education event at St Andrew's, Swanwick. Format based on a CATO workshop. Members wishing to attend are asked to inform John Maxwell-Jones (01332 679632) before 5th November.

18th November (Wednesday) 7.15pm

AGM followed by a presentation arranged by James Muckle featuring stories from the DDOA Archives. (See page 8)

Events planned for 2016 will include:

- Talk on the art of arrangement for organ
- A practical demonstration of *Hauptwerk*
- A talk on organ consultancy
- Visit to organs in Birmingham
- Visits to local organs
- Annual dinner

Members' Notices

Saturday 28th November 5.15pm Evensong at Derby Cathedral

DDOA members are invited to meet members of Lichfield Organists' Association who will attend Evensong and a talk afterwards about the organ.

Pipe Organ available

A single manual organ by Adkins (1957) in Derby is now redundant due to the sale of premises. The instrument is available at no cost for relocation or for spare parts. Contact Paul Weston Smith (01159321030 or 0794157695).

Vacancy

The United Benefice of St Helen's Etwell and St Wilfrid's Egginton are seeking to appoint a Music Leader/Organist from April 2016 following the retirement of Stephen Johns. The post involves responsibility for music in worship in both churches and the directing of a sizable adult choir at St Helen's. Though ability to play the organ is an advantage, it is not essential, since several players can offer support. Realistic remuneration is on offer.

Further details from the Rector:
Rev Fiona Solman (01283 732349).

Photo: The organ by Marc Garnier in the Elgar Hall, Birmingham University.

'Lectured' sounds a rather severe term for presentations which were full of empathy and humour and well-supported by handouts distributed to the audience. We heard the story of *Stylus Phantasticus*, a style of composition developed from improvisation, first codified in written form by Frescobaldi in his publication of *Toccatas* in 1615. As one would expect of an improvisation, the essence of this style is the freedom of structure and typically the toccatas contain multiple sections with varied and variable tempi, moods and textures. Frescobaldi appears to take his inspiration from vocal expression employing words and sentences, and he describes a 'toolkit' for creating the instrumental equivalent of a spoken drama whose rhythms ebb and flow naturally. So much of modern performance assumes a regular beat, but this is not the style of Frescobaldi's toccatas. Henry demonstrated the articulation of trills, ornaments and arpeggiated chords where the 'feeling' of movement was more important than the tempo or beat.

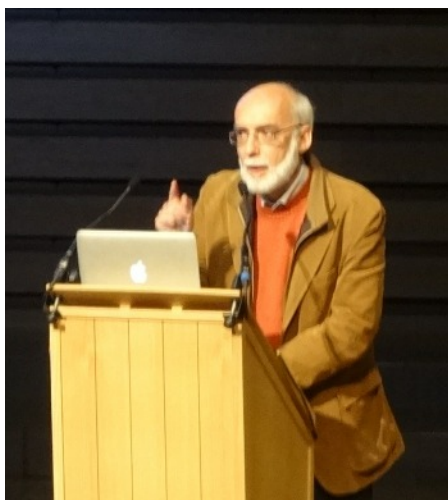
Nicholas and Henry then took us on a journey from Italy to North Germany by a variety of composers, who as teachers and pupils transmitted the *Stylus Phantasticus* northwards: Rossi, Froberger, Weckmann, Muffat, Tunder, Buxtehude and Bruhns, to name just a few. It is sad that modern attention fixes on a relatively few towering names in the development of compositional style, overlooking scores of less remembered musicians who each contributed their bit to the progression of musical ideas. This point was emphasised in the second lecture by Tom Wilkinson in which we were offered several examples of pre-Bach choral music which provided models which must have inspired the great man himself. The phrase "on the shoulders of giants" comes to mind. In a second lecture in the afternoon, Tom charted the many strands of influence of Bruhns and others in North Germany that must have influenced the young Bach during and after his notorious trek to Lübeck to visit Buxtehude in 1703. This lecture was brilliantly researched and liberally illustrated with YouTube clips of performances of significant works; it was only a shame that the



Main Garnier organ console. Mechanical action, keys to Baroque dimension, parallel flat pedalboard.

limitation of time prevented us from hearing more than fleeting excerpts.

The afternoon session had begun with an amazing lecture-recital by Bruhns expert, Professor Lorenzo Ghielmi from Milan. After playing the 'Great' E minor Praeludium, he analysed the piece almost bar by bar explaining his interpretation of all its elements. The concept of a carefully choreographed musical drama was wonderfully expressed in this presentation; with animated enthusiasm Lorenzo gave personality to all the trills, melismas and arpeggios, frequently drawing from his encyclopaedic fund of stories. I can never look at a copy of Bruhns again without reminding myself that the notes on the page only convey a fraction of what the composer intended in the music.



Professor Lorenzo Ghielmi explains a historical point.

The Forum was rounded off by a recital by Henry Fairs, consisting of Chorale Variations by Bruhns and two works by Bach, illustrating the influence of his forbears. Again, we heard masterly and authoritative performances, hallmarks of the whole day event. In his vote of thanks, the President of the RCO, Philip Moore, summed up the event as a superb blend of scholarship and performance, a view with which I can wholeheartedly agree.



The organ at Broadway URC, Walsall

For the evening recital, a different venue, a very different style of programme and organ, and a largely different audience. Transferring to Broadway United Reformed Church, Walsall, we were entertained by Daniel Bishop of Liverpool Cathedral. The recital celebrated the 25th Anniversary of the building of the organ in the church, the brainchild of resident organist, Alan Taylor and was sponsored by the Professor Alan Dronsfield Trust. After the recent DDOA visit to Liverpool, Daniel needs no introduction to members. His genial personality came over in his choice of programme and his exhilarating playing. Alan Taylor had requested that the recital would be in the 'Liverpool tradition', referring to the popular recital programmes which regularly attract hundreds to the Cathedral. Daniel gave us that in good measure; Soler, Howells, Vaughan Williams, Bach, Elgar, Walton; there was something for everyone. His playing had tremendous spirit and he concluded with two encores; his own composition *Reflections* which so impressed our members at Liverpool, and a rollicking *Rigaudon* by André Campra, a Virgil Fox favourite.



Daniel Bishop

OrganFest 2015 succeeded in reaching out to a wide and varied audience; on Saturday alone, both connoisseurs and lay audience could enjoy the riches of the organ repertoire, a healthy pattern which I hope will be replicated in future years.

Laurence Rogers

Recent Events

Young Organists' Recital

On Saturday 29th August it was my pleasure to introduce our Young Organists' recital in Derby Cathedral, our two recitalists being our member, Matthew Gibson and currently Organ Scholar at Trent College, Long Eaton, and Henry Metcalfe, recently appointed Junior Organ Scholar at Lichfield Cathedral. This was a new initiative for our Association and I think can be considered a resounding success. The two young men were well up to the task. Matthew started and presented a well-chosen programme of Chilcott, de Grigny, Bach, Buxtehude, Schumann, Alain and Guilmant. He started with a lively, rhythmic performance of *Sun Dance* from *Organ Dances* by Bob Chilcott, in which he used the organ well with a gentle contrasting slow central section. He continued to delight the organists in the audience with the rest of his selection, concluding with a performance of the *Allegro Vivace* from Guilmant's *Second Sonata*, fully exploring the resources of the Cathedral's Compton Organ

Henry, two years younger, did not let this show, nor the fact that he has not known the Cathedral's instrument for as long as Matthew. He chose a more popular programme and presented it well, ranging from Bach and Walther to C S Lang, Flor Peeters and Louis Vierne. His *Tuba Tune* was a bright, cheerful and well-phrased start. His attention to the different styles



Matthew Gibson and Henry Metcalfe at Derby Cathedral

and phrasing for his quieter pieces were well demonstrated and he finished with an exhilarating performance of Vierne's *Carillon de Longpont*. The appreciative audience, although smaller than for the summer evening recitals, was nevertheless sufficiently numerous to give both soloists an attentive hearing secure in the knowledge that this would not be the last they heard of these two very talented young men. We shall watch their careers in the world of organ music with the greatest of interest.

John Maxwell-Jones

Cathy Lamb at Holbrook

Three years ago a number of our members formed one of Ed Stow's cheerful and willing working parties to help rebuild what is now the Hill/Forster & Andrews organ in St Michael's Church, Holbrook. We celebrated that event by inviting Cathy Lamb, joint director of music at Lichfield Cathedral, to give the inaugural recital, which she did to a very appreciative audience. This year we decided to take a leaf out of Swanwick's book by adapting their very successful Lunchtime recital formula to an Afternoon Tea Recital. It was a great success. Over 60 people enjoyed a lively, enjoyable selection of classics from the organ repertoire – JSB's *Prelude and Fugue in C Major* BWV 547, Dubois' *Toccata in G Major*, a *Ciaccona* by Buxtehude, a *Cantique* written by Elgar for Hugh Blair (we had to point that out to Cathy) and a little-known but very enjoyable *Sonata* by Cyril Jenkins. She marked the anniversaries of 2015 by opening with a lively, confident performance of Hollins' *A Trumpet Minuet* and included other lighter pieces as befits an afternoon recital, the *Andante* from Haydn's *Trumpet Concerto*, the *Intermezzo* from *Cavalliera Rusticana*, *La*

Réjouissance from Handel's *Fireworks Music* and one of Lefebure-Wély's ever-popular *Sorties*, this time in B Flat. The enthusiastic audience demanded an encore and was rewarded with Yon's *Toccata for Flute*. Cathy's playing is always stylish, well-phrased and articulated. She explored fully the resources of a modest 13-stop instrument to make an impressive variety of sound colour. As well, and with complete sang-froid, she coped with an annoying (but fortunately short-lived) cipher on the Great in such a way that few were even aware it had happened. The icing on the cake, literally as well as metaphorically, was the excellent tea provided by members of the church's social events committee.

John Maxwell-Jones

Children and the Organ (CATO)

The CATO team has recently presented a workshop at St Luke's, Derby for pupils of Bishop Lonsdale School. This was a lively session with excellent engagement. At the organ, Tony Westerman sprung many surprises with his passionate improvisations which both shocked (ffff) and delighted pupils.

Members' News

Bishop's Badge Awards

The Bishop's Badge is an award given to members of congregations of the Church of England for exceptional service. It was revived by Bishop Alistair Redfern about five years ago. Over the years I have been delighted to spot the names of friends and acquaintances being justly rewarded for what I know to be their sterling service. This year was no exception and I spotted five names, including Ian Brackenbury, organist of Chesterfield Parish Church and Colin and Wendy Butt, who are the driving force behind the successful organ recitals and proms at Swanwick Parish Church, and who are helping us with our next CATO event there. Among the members of this Association is David Coates who tells me that his award was for the service he has given to churches around the Riddings/Alfreton area over the last 35 years. Also named is our Editor, Laurence Rogers who has served in the Parish, of Melbourne for 40 years.

My heartiest congratulations to them all.

John Maxwell-Jones

Recent Events

Celebrity recital by David Aprahamian Liddle

The celebrity recital sponsored by the Association in September was remarkable in a number of ways, not least because the recitalist, David Aprahamian Liddle, is blind. The cue for his programme was a celebration of the 150th anniversary of the births of three great Victorian organist composers –

Wolstenholme, Hollins and Lemare, the first two of whom were also blind. In his commentary David also paid tribute to Herbert Brewer, the Gloucester organist, who shared the same anniversary and was highly admired during his lifetime.

Thus we were entertained by an unusual programme of Victorian gems which had largely fallen out of fashion in the latter half of the 20th century. It was good to be reminded of the huge talent of those composers; the playing demands of their compositions could nowhere be considered as lightweight, and perhaps their less-than-frequent appearance in concert programmes may in part be attributed to their virtuosity. David's programme got off to a cracking start with *Bohemesque* by Wolstenholme with a catchy rhythm in 15/8 time and featuring one of David's many fascinating solo sounds achieved with unusual combinations of reeds and strings. Lemare's *Scherzo Fugue* was another piece with a jaunty rhythm, in this case possibly inspired by Bach's *Gigue Fugue*. David's lively playing of these pieces was in great contrast to his disciplined, almost statuesque, posture. Closing ones eyes gave a better sense of the energy in his playing, and of course it helped one appreciate better the aural world that David lives in, where, without visual distraction, the fine differences between tonal colours mean so much. I understand that David had spent the afternoon choosing his registrations, listening carefully to the sound of each combination of stops. His assistant, Les Ames, had written down all the registration schemes and reproduced them in the recital itself, such that, for most of the time, David did not need to touch the stops very much; in the case of the Compton they could only be distinguished by their geometric location rather than by their 'in' or



David Aprahamian Liddle with faithful companion 'Zak' at the console of Derby Cathedral.

'out' status. One result of this sensitive aural process was that we heard many unusual sounds during the recital. We were offered a very different and interesting tonal palette with plenty of variety and discreet use of the loud reeds.

The music of Alfred Hollins was featured several times in the programme. David made no apology for his liberal use of rubato which he considered to be an authentic Hollins trait. For *Morning Song*, he explained that he had played this piece only a week before, in front of Hollins' grand-children. The final *Concert Rondo* had much intricate solo writing, again with the special Liddle brand of tonal colours. David played three of his own compositions, one of which, *Ripieno guibilante*, was commissioned for the centenary in 1997 of the Lewis organ designed by Hollins at St George's West Church, Edinburgh, where Hollins was organist to the end of his life.

Towards the end of the recital, David answered questions from the audience, and, predictably, there was great curiosity in the process of learning music from Braille editions. In short, a prodigious memory was needed. When he explained that, as a youngster, it took him about a week to learn Bach's *Toccata*,

Adagio and Fugue in C, we certainly got a measure of his gift as a player as well as his amazing memory. His caveat was that his memory of a piece would fade after several months of non-performance, and that it would be necessary to refresh his memory after a certain time. I think we can all testify to the fading effect, even with the full benefit of sight! As far as obtaining Braille scores was concerned, he drew from libraries and a network of organist friends all over the world.

The Association can feel gratified at mounting a successful event; an interestingly different programme, a variety of unusual solo sounds, a brilliant player, and fascinating stories.

Postscript - Since attending the recital I happened to hear on the radio a 'Great Lives' programme about Louis Braille (1809-1852), and was delighted to discover that he was an organist of some repute. The presenter asserted that Louis Braille's adaptation of his invention to music notation was 'his crowning achievement'. I am sure that David, and generations of blind musicians the world over, are enormously grateful that Louis Braille was born with a talent for organ playing and which must have motivated him to develop his code for music.

Laurence Rogers

Organ Club visit to Hamburg, Lübeck and Lüneburg - Tony Westerman

Several members have written about their experiences abroad, indeed, in 2008 I wrote about a visit to the Darmstadt area during which I played organs by Klais and Meyer. I was much taken with both instruments and impressed by the way in which Germans organise the funding of their churches and the maintenance of the organs. A second visit was called for, and so The Organ Club's visit to Hamburg, Lübeck and Lüneburg during August seemed an ideal opportunity to sample more of the German art of organ building; I was not disappointed. The number of new and restored instruments in the Darmstadt area was astounding; the Hamburg area proved to be no less so.

Our company of thirty was an eclectic mix of student players through to those of more mature years, encompassing a range of playing ability and styles. The focus and ability of the younger players was most impressive and very encouraging at a time when many of us are concerned about the decline in the numbers of organists and organs. Expert advice and console first aid were available from James Parsons and William Saunders and also from some of the resident organists, with several of them giving a half day or more to welcome, demonstrate, and advise players.

Something that I feel calls for especial mention is the willingness of the several church authorities to welcome organists and to allow them to play for most of the day, with many players enjoying the full dynamic range of the instruments. Visitors clearly enjoyed hearing the organs, many sitting down to listen despite the mistakes and the repetition of phrases

The organs available to us covered a wide spectrum of design and period, all of them in a generous acoustic and all with a quite individual sound; space precludes a detailed description of them all, but a sample may induce others to travel to hear and perhaps play these jewels of the organ builders art.

The 1777 one manual Italian baroque organ in Lübeck Dom was demonstrated by Professor Rohmer, the resident organist and our first host. This amazing little



Italian organ by Biaggio di Rosa, 1777.

instrument of ten stops, now sited in the baptistery, is able to fill the Dom with sound. The tuning is meantone and suits the music of an earlier age, but what tension and passion that can give to an apparently simple piece. Professor Rohmer lingered over the acute dissonances possible with meantone in order to savour the sweetness of resolution. However, pieces must be chosen with care. Later, listening to the organ from the nave showed that an ill-advised choice of music allowed the Pythagorean wolf to sink its teeth into modern ears.

Lübeck is a city of 214,000 yet boasts three churches of cathedral size, each with two or more organs. The Marien Kirche has the highest brick vault in the world at 128 feet with the organ sited close to the vault leaving the organist with a spiral staircase of 120 steps to climb; looking down from the organ loft is not for the faint hearted. The 1968 five manual organ by Kemper of 102 stops plus tremulants and couplers has 161

ranks (including two 10 rank mixtures) to fill the vast space of the nave, yet at the console it is easy to hear what one is playing. The console itself is daunting as the left bank of stops is duplicated on the right, allowing eight piston settings for the whole organ (see photo).

Being one of the many casualties of the Second World War, the Marien Kirche lost its historic organs which Buxtehude and Bach once played. However, a 'cousin' of the smaller *Totentanz* organ survived in Jakobi Kirche. This beautifully preserved instrument by Stellwagen 1637, gave us the authentic sound of the Buxtehude era. The principal chorus was notable for its cultivated character; bright, but with no shrieking. This was a most rewarding organ to play; the touch of the mechanical action was delightful for its lightness and precision.

Having described two extremes, let us move on to the instruments at the heart of the north German school. Joachim Vogelsänger welcomed us to St Johannis in Lüneburg and the mid sixteenth century organ by Hendrick Niehoff. The magnificent case of the organ hides a history of change and decay until a restoration by Beckerath 1952-1992. The keyboards and pedalboard are modern, as is the tracker action, though the pitch of the organ at 453 hertz is the old Netherlands pitch, thus rendering it too high for use with modern instruments, yet for Bach, this instrument was an absolute delight and a revelation. Was this really what Bach heard during his schooldays? Was this organ one of the formative factors shaping his genius?



Marien Kirche, Lübeck - One of the highest organ lofts in the world.



Johannis Kirche, Lüneburg: Main organ by Niehoff/Beckerath, Chancel organ by Kuhn

Members of the party were so absorbed by the Niehoff/Beckerath organ that there was little time in which to explore the Kuhn chancel organ. In the French style, this instrument is pitched at A440 to facilitate choir and orchestral accompaniment and in its own distinctive way is as exciting to listen to as the older instrument. Herr Vogelsänger demonstrated the possibilities afforded by this two manual instrument of 21 stops that is equally at home with twentieth century French repertoire as it is with German romantic.

Complementing the styles of the St Johannis organs was the Furtwängler and Hammer organ in St Michaelis. Very much in the German romantic tradition it was a comfortable instrument to play once one was familiar with the stop/piston arrangement. The rollschweller, a revolving drum next to the Swell pedal, was an interesting device that fulfilled the same function as a general crescendo pedal, yet with greater flexibility. Unlike the general crescendo pedal which has a fixed degree of travel, the *walze* or roller has an unlimited travel and is reputedly invaluable in the music of Reger, Liszt and Karg Elert.

Despite the ability to turn the rollschweller on/off by means of a hitch-down pedal and being able to exclude its operation on couplers, in the short time available the subtlety of its operation, if not its possibilities, was lost on me, whereas the degree of versatility of the organ itself was not. This was an instrument with a range of dynamics from *pppp* - *ffff*. The

reeds were not dissimilar to those on a large Willis, encompassing a wide tonal and dynamic range; whilst the flues had a matching ranging of subtlety and timbre. Equally, the expression pedal encompassed a dynamic range that many of us would envy. This [instrument](#), along with the Kuhn and Beckerath organs in St Johannis were delightful and call for another visit, and all of this in a town of 72,000!



St Michaelis, Lüneburg: Organ by Furtwängler and Hammer

Hamburg is one of Germany's largest cities and is a centre of culture with any number of venues offering music and exhibitions, all of them well patronised by locals and visitors alike. It was here in the St Jacobi church that we encountered the world-famous [Schnitger organ](#), the rebuilding of which by Jurgen Ahrend cost €6m. The case and much of the building were destroyed in WWII though the pipework had been safely stored; that which was destroyed was replaced with pipework of similar age from other sources so that nearly 90% of the pipework is 17th century or earlier, the oldest dating from 1512.



St Jacobi, Hamburg: Schnitger's masterpiece

The keyboards are very short by modern standards and appear to be of four octaves, though some bass notes are missing - only down to EE on manuals II, III and IV, whilst the bass octave of the Rückpositif is complete, though in short form. In the Pedal, however, the bass octave was complete. (The short manual compass makes the performance of late Bach problematic.) Manual coupling is effected by sliding keyboards; there is no Great (Hauptwerk) to Pedal coupler and the pedalboard itself presents an interesting challenge to the novice performer. Tuning is a modified form of meantone that avoids the most distressing intervals of Pythagorean tuning though the pitch of the organ is very sharp: a = 495 in effect a whole tone higher than modern pitch resulting in the resident organist being expert in the art of transposition, though of course there is another 60 stop organ on the lower gallery at a = 440.



Organist, Rudolf Kelber, gives an animated demonstration at the console of St Jacobi.

How does one define sound in words? The sound of the Schnitger organ is utterly beguiling in the generous acoustic of the church, both at the console and in the nave, and waxing lyrical about the liquid, honeyed tones of flutes cannot convey the quality of the attack or the complex nature of the harmonics of each pipe, either by itself or with delicate, yet piquant mutations. What I can say is that people listening in the nave were moved to a stillness not often seen. Anyone with music in their soul would be moved by the sound of this instrument.

The Petrikirche was the venue for a recital by several of our group. The modern, four manual [instrument by Beckerath](#) sited in a large, west gallery has an English style console with a concave radiating pedalboard, ample registration aids and two enclosed

divisions. The recital was advertised outside the church, 5.15 - 6.00pm though it was a surprise to find a hundred or so people in the church for the event. The players presented a varied programme and were rewarded with not just a generous round of applause but with a standing ovation.

Our final day in Hamburg found us in St Katharinen to play the new (2013) 'Bach' [organ by Flentrop](#). Yet another individual console with new difficulties to overcome and no registrations aids. My memory here is of a stunning *pleno* rolling around a very generous acoustic.



St Katharinen Kirche - Reconstruction by Flentrop of the historic organ destroyed in 1942.

The afternoon session was at St Michaelis for a master class given by the resident organist Christoph Schoener. There are [five different organs](#) in this church, several of which can be played from one console.

Our Editor has asked on a number of occasions for articles that will promote discussion and this visit certainly raised a number of questions about how one plays German baroque organ music:

- *Pedals - all toes and no heels?* Not necessarily. It is quite possible to use the heel, though not as frequently as on a modern pedalboard. Also I believe the style of shoe worn in Bach's day should be considered.
- *Stops could not be changed whilst playing.* Certainly not easy, and some on the larger instruments were definitely out of reach. What surprised me was the availability of *ventil* within reach of the player to cut the supply of wind to individual manuals and pedals. Bach also had an ample supply of children/students/choristers/wives to change registrations for him, and several manuals for contrasting sounds.
- *Bach only used the Hauptwerk/Pedal for Preludes and Fugues; other manuals were for liturgical music.* This might be true for say the Prelude and Fugue in C major BWV 545, but for the B minor, Eb major (St Anne) and other large scale works that clearly indicate a sectional nature? I'm not at all convinced.

Tony Westerman

DERBY & DISTRICT ORGANISTS' ASSOCIATION

Minutes of the Annual General Meeting held on November 19th 2014 At St Werburgh's Church Spondon

Present: The Chairman [Denis Littleton], Chris Darrall, David Shooter, Margaret Eades, Geoff Howell, Tony Westerman, Peter Gould, Ed Stow, James Muckle, Laurence Rogers, Terry Bennett, Gillian Chatto, John Maxwell Jones and Stephen Johns.

1 Apologies were received from: Trevor Morris, Arthur Tipper, Andrew Storer and Jim Heading.

2 The Minutes of the last AGM were approved [Proposed by J Muckle Seconded L Rogers]

3 Matters arising: None

4 Chairman's Report The Chairman, Denis Littleton, reported a good year, with a varied programme of meetings, membership- numbers holding up, and with the Children and the Organ initiative, the newsletter and the website going from strength to strength. He thanked the officers and committee members, without whom none of the Association activities would have been possible. He recorded particular thanks to the indefatigable Secretary, Stephen Johns, and to John Maxwell Jones, for his review of the responsibilities of the Association's officers by which it was hoped to reduce the pressure on the secretary.

The programme for the past year was listed: 1. Recordings of 20th century organists; 2. Organ tourism with Anthony Burns-Cox; 3. JS Bach as teacher, with Peter Williams; 4. A visit to two organs in Sheffield; 5. The Annual Dinner at the Black Boy in Heage with Professor Robert Pascall as speaker; 6. The joint educational event with the RSCM at the cathedral, aimed at young musicians; 7. Visit to local organs at Mackworth and English Martyrs at Alvaston; 8. Visit to Hoar Cross and Doveridge; 9. The (almost) final part of Peter Gould's organ pilgrimage on the transplanted organ, by Ed Stow, at St Osmunds.

Denis recorded thanks for the significant efforts contributed to the Association over many years made by Ed Stow and Peter Gould, both shortly to move away from Derby as they enter retirement. He then outlined the plans for nine meetings in the programme for 2015.

5 Treasurer's Report. In presenting his detailed accounts Chris Darrall reported that the finances were in a healthy state, with adequate reserves. All subscriptions for this year were now paid, bar 1 individual. He thanked G Chatto for her work as Gift Aid Secretary. He also proposed there be no increase in next year's subscription. [Seconded M Eades]

The Accounts were approved [Proposed P Gould Seconded John Maxwell Jones] and Chris was thanked warmly for his work.

6 Secretary's Report. Stephen Johns reported that membership of the Association now stood at 86. There had been 2 deaths in the year [B Hawley and W Madin] and 5 new members/re-joiners [Rev S Monkhouse, Mrs F Storer, J Berg [Student], A Timiss, D Johnson]. Mr Ellis to resign as from December 31st.

We continue to have fruitful relations with the Midland IAO Group, primarily through 'email meetings' in the Autumn, and with our neighbouring Associations: Nottingham, Lichfield and Leicester. CATO events have been held at the following venues; Darley Abbey, St Osmund's English Martyrs and Allestree St Nicholas, as well as the Cathedral event in July. Particular thanks was offered to Ed Stow who, on his departure for Stroud, has very kindly given us the Mini Organ he built for CATO work. The Association now has a fully fledged Protection Policy [Children and Vulnerable Adults] in place. This was adopted from Newcastle Association and John Maxwell-Jones is now the named person responsible for it.

Stephen briefly outlined the changes in some officers' responsibilities that had been agreed by the last Committee. [These do not affect the Constitution which does not specify exact responsibilities]:- from now on 1] The Chairman will be responsible for the year's programme with substantial help from other Committee members. 2] The Vice Chairman will deal with for initial responses to information/requests etc from outside bodies such as IAO. 3] The Secretary will be responsible for the minutes of meetings and for all matters arising from membership, including annual returns to IAO. The roles of other officers are not affected.

7 Programme for 2015. John Maxwell Jones outlined the proposed meeting which included:

An evening with Robert Gower on Organ Music for Lent and Easter – Visits to Liverpool, Leicester and Burton on Tent – A Dinner – A Cathedral Lecture Recital by David Liddle – An Educational event – A Recital by young organists. Full details will appear in the January Newsletter.

8 Election of Officers and Committee for 2015

The following were elected:	<i>Proposer</i>	<i>Seconder</i>
Chairman – John Maxwell Jones	D Littleton	T Bennett
Vice Chairman – Margaret Eades	J Maxwell Jones	S Johns
Secretary – Stephen Johns	P Gould	G Chatto
Treasurer – Chris Darrall	T Bennett	G Chatto
Gift Aid Secretary – Gillian Chatto	C Darrall	M Eades
Newsletter Editor - Laurence Rogers	J Maxwell Jones	P Gould
Committee: - Terry Bennett, Geoff Howell [en bloc], S Johns, J Maxwell Jones, Tony Westerman, David Shooter.		

9 AOB James Muckle distributed and explained the revisions of the DDOA Information Leaflet which outlines the work of the Association and he invited further comment.

James was thanked for his work and the leaflet was endorsed.

The new Chairman was then installed and welcomed by his predecessor. He thanked Denis for his work as Chairman and also paid tribute to Peter Gould and Ed Stow who will be leaving the area shortly. He closed the meeting at 7.50pm and there followed an entertaining illustrated talk by Denis on two lesser known musical figures of the 18th century – Knecht and Muthel.

Forthcoming DDOA Meeting

ANNUAL GENERAL MEETING

Wednesday 18th November 7.15 pm at St Werburgh's Church, Spondon.

Please note the starting time for the AGM. An illustrated talk follows immediately at 8.00pm:

18th November 8.00 pm at St Werburgh's Church, Spondon.

'How Times Have Changed'

Siann Hurt and James Muckle will delve into the archives of the DDOA and present some fruits of their research.
James Muckle writes:

We have no records of our own concerning the activities of DDOA in its first twelve years of existence (from 1904), but, thanks to the expertise of our former Secretary, Siann Hurt, we have been able to construct a picture of those years from the files of Derby newspapers. The world portrayed is very different from our own, and the Association's activities reflected the needs of the music-loving people of our district: no radio, no television, little or no recorded music, rare public concerts. Yet the Derby and District organists were as enthusiastic as we are, and they maintained a surprisingly high profile. We shall give a brief account of what the association did, and display what records we have from the first 25 years of existence. It is an exercise in social and cultural history of no little interest and importance.

Items of news or articles for the January/February edition of the *Newsletter* should reach the Editor by **Monday 14th December**, 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.