

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### Annual Outing - Birmingham Organs

A group of twelve members of the association were joined by a visitor from the Northampton Association to visit three organs in Birmingham. The planning of the day became slightly more fraught than usual when, on Tuesday morning, our Chairman had a phone call to say that the blower of St Philip's Cathedral organ had burned out and would not be repaired before Saturday. Helpful advice and suggestions from Paul Carr of St Paul's Birmingham, led to the fortunate discovery that Carrs Lane Church Centre was able to host us.

Our first port of call was the (brand) new Garnier organ in the Elgar Concert Hall installed in the summer of 2014. We were welcomed by Henry Fairs, the international recitalist, who very generously gave up two hours of his busy schedule to demonstrate the versatility and voicing of the instrument. Although by a French builder (Marc Garnier is based in Besançon) some choruses showed a very definite southern German voicing and the range was fully

appreciated by our members. Of particular interest though was the fact that there is a separate chair organ behind the player and with a split note keyboard in situ so that many of us experienced mean tone tuning live for the first time. It was truly fascinating to hear the differences in the scales, especially the thirds. A truly memorable visit.

The stop-gap church proved another gem. Carrs Lane is a modern church centre built on the site of an earlier United Reformed church and the instrument was created from the former instrument by Hill Norman and Beard. It is a beautifully presented 3-manual



### DDOA Events 2016

#### 13<sup>th</sup> July (Wednesday)

Evening visit to organs in Lichfield.  
(See page 6)

#### 5<sup>th</sup> September (Monday)

Evening visit to the Abbott organ in St Luke's, Derby

#### 17<sup>th</sup> September (Saturday)

Midlands Organ Day - Nottingham

#### 1<sup>st</sup> October (Saturday)

A practical demonstration of *Hauptwerk* virtual organ software.

16<sup>th</sup> November (Wednesday) 7.15pm  
AGM

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### Concerts & Recitals

#### Derby Cathedral Lunchtime Recitals Fridays 1.00 - 1.45pm

1 <sup>st</sup> July	Reiko Fujisawa (piano)
8 <sup>th</sup> July	Stephen Oxley (organ)
15 <sup>th</sup> July	Rosie Bott (clarinet) Hugh Morris (piano)

Free entry - Bring your sandwiches!

#### Derby Cathedral Summer Recitals Wednesdays 7.45pm

27 <sup>th</sup> July	Daniel Gottfried (Austria)
3 <sup>rd</sup> August	Richard Hills (London)
10 <sup>th</sup> August	Tom Corfield (Derby)
17 <sup>th</sup> August	Peter Gould (Portsmouth)
24 <sup>th</sup> August	Hugh Morris (Derby)
31 <sup>st</sup> August	Carleton Etherington (Tewkesbury)

Tickets £8, Season ticket £40

### Notice

#### Vacancy

The parish of Clifton, Nottingham seeks an organist to play at St Mary's and Holy Trinity. RSCM recommended rates etc. Please contact Revd. Owen Page for details. (07980 639631, [ramblingrector@virginmedia.com](mailto:ramblingrector@virginmedia.com))

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#### Photos:

1. Henry Fairs plays the Chair organ in the Elgar Concert Hall, Birmingham University.
2. Close up of the Chair organ keyboard showing the split keys for sharps and flats - a rare opportunity to hear the difference between G sharp and A flat etc.





Organs by Garnier in the Elgar Hall, University of Birmingham



Simon Nieder at the main console.

instrument with a detached console on a gallery at the back of the church. It speaks well in the building and, for so many of us, it was a delight to sit at an instrument and hear exactly what everyone else in the church hears – a rare treat. The instrument was well-balanced with good diapasons, flutes and reeds, very comfortable to play and equipped with good registration aids.

We were extremely fortunate that this second church was literally a five-minute walk away from St Martins in the Bullring. Here, the instrument is very similar to the Compton in Derby Cathedral, although built about 20 years later. Being a Compton, the organ has a comprehensive stop list and sounds well in the building. Although the detached console is on the south side of the choir stalls and the pipes on the north side of the church the sound fills the building well and the organist can hear the balance well. As all our party were able to have a go, as was the case at each venue, we experienced a good range of registrations which all sounded very effective.

Travel to and from Birmingham was by train and proved a very efficient way of travelling. Although the train on the outward journey was packed, resulting in several standing for most of the journey, trains were punctual and so frequent that there was very little waiting around. The weather was pleasant enough for the walks to be enjoyable and for some, the absence of hassle with parking was very much appreciated.

*John Maxwell-Jones*

### Some reflections on the day

*John Blackwall:*

Each of the organs had its own style and sound and ease of playing, but clearly the highlight for me was the Garnier organ in the Elgar Concert Hall of the University of Birmingham.

On arrival, we were welcomed by Henry Fairs who gave us a fascinating description of the renaissance style Chair organ and Meantone tuning. The tuning aspect for me is quite difficult to grasp, where the true mathematics of scales

conflict with what the human ear hears or likes to hear. Henry went into some detail as to how Meantone tuning is used as a means of compensating for this, resulting in different sounds and interpretations of compositions. He then gave an excellent demonstration of the different stops on the main organ and its wide range of colours not found on the English classical organ. It gave a truly beautiful sound. We were all allowed to play this marvellous instrument regardless of experience or ability which was a real treat for me being a self-taught amateur. I was impressed by Henry's enthusiasm and skill and desire to make us feel welcome and free to participate. This style of instrument is a rarity in this country and we were privileged to experience it in detail.

*Margaret Eades:*

Playing the Garnier organ at the university was a unique and thrilling experience for me, and the other two organs also left me wishing I had more opportunities to play such fulfilling and uplifting instruments on a regular basis!



John Blackwall presides at the balcony console at Carrs Lane Church



St Martin's in the Bullring: The Compton organ in the north aisle

*Tony Westerman:*

The Garnier organ at the university, is an absolute delight. It has more subtle choruses than the best of the organs I played in Germany last year, but is up there with the very best. It wasn't just the sound of the instrument, but also the action and the comfortable ease with which one could settle down and play . . . I want one!

The HN&B organ at Carrs Lane Church was also far above their usual run-of-the-mill standard and sounded very well in the surprisingly warm acoustic.

*Trevor Morris:*

The visit to the University was particularly interesting as an illustration of the development of a modern university music department. We were very privileged not only to be allowed to play the unique organ in the Elgar Hall but to have such a comprehensive exposition of its properties so amply illustrated by our host who played such a wide range of music for us.

*John Maxwell-Jones:*

For the DDOA it was fascinating to visit a brand new instrument

(something we seldom do) and one of such character and versatility. I personally have never seen an instrument with split keys to accommodate meantone tuning so that was of particular interest, although I didn't have time to try it. Henry's demonstration of the versatility of the different choruses for a variety of styles and periods of music showed the excellence of the builder and the voicing.

Being used to playing one instrument voiced very firmly in the English Victorian style, I was delighted to feel that the Bach I played had a far more authentic sound. The subtlety of the choruses was a delight and I too would love to be able to have a couple of hours to explore, as would my friends and colleagues.

*Laurence Rogers:*

For me the outstanding impression of the main Garnier instrument is the beautiful character of its voicing. There are many individual distinctive sounds but the blend is amazing. Adding and subtracting stops always seems to be a gentle process. I was never aware of any jarring combinations or transitions; the mutations on the Kleinwerk added harmonics without shrieking, the

Pedal and Great reeds had fire but also blended beautifully with the chorus. This is an organ that never shouts but always sings into the space of the hall, even with full organ. The mechanical touch was expressive and my early fears about the straight pedalboard quickly melted away. It was a delight to listen to and to play.

I would have liked to have had time to explore the Chair organ, however Henry's demonstration was superb. How better to appreciate the unique sound of early music? The pure major thirds are almost a lost cause on the organs we normally inhabit, so this instrument is a lovely reminder of what our ears have lost.

The concept of these organs for teaching is brilliant. In my youth I had to travel to Germany to appreciate Baroque voicing. The university should be very proud of its achievement which deserves international recognition.

*Editor's note:*

For readers unable to participate in the visit, here are links which allow you to sample the exceptional sound of the Garnier organs: [Chair organ](#), [Main organ](#).

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## *Recent Events*

### **DDOA Annual Dinner 18<sup>th</sup> May**

A new venue for the Annual Dinner, at Horsley Lodge Hotel in the beautiful countryside north of Derby, turned out to be a great success. As well as enjoying the company of many familiar friends it was great to welcome some new faces, and altogether the congenial atmosphere made it a lovely evening.

Our guest of honour, a long-standing friend of our Chairman, was Canon Peter Halliday from Lichfield Cathedral. A spirited raconteur, Peter delighted us with stories from his extremely varied career as an organist, businessman and priest. With such life experience he clearly had empathy with the distinctive roles of both organists and clergy and his underpinning theme was to encourage us, as organists, in our endeavours in musical leadership. Several stories highlighted the

inadequacy of 'piped music' (an unintended pun?) from CDs in worship contrasted with the sensitive efforts of adaptable organists; the time when a bride answered "No" in taking her wedding vows, followed by a hurried exit with the priest to the vestry and a rapid response from the quick-minded organist in filling in with less than joyful, but not quite funereal, music on the organ. Peter spoke fondly of his time as Vicar of Holy Trinity, Stratford on Avon, distinguished as the resting place of Shakespeare's bones. The church was constantly in the public eye, terrifyingly so when he once had volunteered to swap roles with the organist for an Evensong, only to discover that he was practising beforehand to a full church due to the arrival of coaches loaded with visitors.

Peter's fund of anecdotes seemed to be inexhaustible but, finishing on a more serious note, he reiterated and praised the value of organists' contributions to the



Guest speaker: Canon Peter Halliday

quality of worship, a message that was guaranteed to have no dissent. Our Chairman concluded the evening with votes of thanks to the guest speaker and to Stephen Johns for master-minding all the practical arrangements.

*Laurence Rogers*



## The Organ at Cartmel Priory, Cumbria - John Bland

We have all had the experience of making un-planned visits to Churches, where because of understandable security concerns, there is no chance - no matter how nicely one asks! - of seeing or playing the organ. I'm delighted to report a happy exception to this experience. On a Thursday in mid May, I called in to Cartmel Priory - a magnificent church in a beautiful Lakeland village, which I have visited more times than I can remember. This time having located the organ easily, and then the console with some difficulty, I asked the lady at the welcome desk, if the console was concealed in that large box! Her response was, "Are you an organist"? "Please play".

The organ started life in 1867 when it was installed by Jardines. In 1969 Rushworth and Dreaper undertook a large rebuild and enlargement - the console bears their name. Then in 2005 Principal Pipe Organs undertook other re-arrangements and tonal modifications.

As a visiting organist it is difficult to judge how it sounds in the Nave, as the organist's left ear is level with and only a few feet away from the organ. The voicing sounds beautifully clean and bright, almost forceful at times, but I guess this is not how it sounds in the rest of the building. The Diapason choruses are beautifully bold. The flues and the strings gentle. I would have liked the reeds to be ever so slightly more French to match the boldness of the Diapasons, but of course I am biased, having played at Queen's Hall regularly for 20 years where Matthew Copley's voicing of the reeds gave a distinct nod to France and Cavaillé-Coll. Certainly there was much appreciation of its sounds expressed by the many visitors who sat down to listen when the music began and the aforementioned lady at the desk, expressed regret that I had not played for a lot longer. She had received many appreciative comments from visitors who had had to leave before I stopped playing, and she thanked me profusely and hoped that I would come again soon and play for a bit longer next time.

So - do be sure when you visit Cartmel to ask about the organ and to have a play.

(Rev) John D. Bland



### Great

Double Diapason	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Hohl Flute	4
Twelfth	2 <sup>2/3</sup>
Fifteenth	2
Flute	2
Sesquialtera 12,17	
Plein Jeu 19,22,26,29	
Trumpet	8
<i>Positive to Great</i>	
<i>Swell to Great</i>	

### Swell

Open Diapason	8
Gedect	8
Viola	8
Viola Celeste	8
Principal	4
Open Flute	4
Fifteenth	2
Mixture 15,19,22,26	
Dulcian	16
Trumpet	8
Clarion	4
<i>Tremulant</i>	
<i>Octave</i>	
<i>Sub Octave</i>	
<i>Unison Off</i>	

### Positive

Rohr Flute	8
Dulciana	8
Gemshorn	4
Nazard	2 <sup>2/3</sup>
Spitzflöte	2
Tierce	1 <sup>3/5</sup>
Quartane 19,22	
Schalmei	8
Trumpet	8
<i>Tremulant</i>	
<i>Swell to Positive</i>	

### Cymbelstern

### Pedal

Subbass	32
Major Bass	16
Subbass	16
Principal	8
Flute	8
Choral Bass	4
Mixture 19,22,26,29	
Trombone	16
Dulcian	16
Trumpet	8
Schalmei	4
<i>Positive to Pedal</i>	
<i>Great to Pedal</i>	
<i>Swell to Pedal</i>	

## DDOA - Your Association

### Children and the Organ (CATO)

In May the CATO team returned to Holbrook for another successful workshop for the local primary school. The next workshop, on 11<sup>th</sup> July, will be hosted at English Martyrs RC Church for pupils of the St John Fisher School.

## Members' News

### Matthew Gibson to Oxford

Congratulations to Matthew who has won an Organ Scholarship to Queen's College, Oxford. It was a year ago that Matthew played for us at Derby Cathedral, and most recently he has organised the Organ Festival at Trent College.

## Engaging our Primary School Children - Alan Dronsfield

In the May 2016 issue of our Newsletter our Editor reported on the deliberations of a small working group charged with identifying the ten organ pieces "that might be used to inspire the interest of young people in the organ and its music". For easy reference these are again listed in Box 1.

I have links with a northern cathedral and I posed the same question, together with the DDOA choices, to some of the music team there. Their ten pieces are listed in Box 2.

To my mind, either list would provide a good introduction to *adults* as to what organ music has to offer. Certainly both are a long way from "organ music for other organists" which seems to inspire some performers when they put together items for their concert programmes. I note that neither list has much in the way of transcriptions and there is scarcely a nod to the theatre organ tradition. This said, the "fairground" nature of the Lefébure Wély might pass as such.



My main concern is that the pieces will not immediately engage the attention of primary school children, though the drama and noise inherent in the Bach, Widor and Boellmann items might catch their passing interest. I'd like to suggest that some of the pieces need to relate to the childrens' experiences. Hymns seem to be increasingly overlooked as a feature of school life, but Christmas carols are known even to the smaller pupils. I have very much been impressed with Jonathan Scott's "Christmas Fantasy": <https://www.youtube.com/watch?v=TtJZV5iJ3ds> in which he cleverly blends together many of our favourites. The YouTube clip shows his phenomenal artistry. DDOA members who feel that the music is within their capabilities can download a personal copy of

the score for £10.00:

<http://www.scottbrothersduo.com/SCORES.htm>. If I were using this piece in the classroom I'd tackle it on a "spot the carol" basis, to get the children really listening to the music. There must surely be similar medleys of popular music "out there", familiar to our pupils, which in organ transcription would prove fine introductions to engage and enthuse our young audiences.

Should any of our students be interested to know how a pipe organ works, Jonathan has an excellent YouTube video on this very subject: <https://www.youtube.com/watch?v=QkcUuAjhvvM>. His regular lunchtime concerts at Manchester's Bridgewater Hall continue to attract large adult audiences – last month's was a record, at 871. But I was even more impressed by an earlier one in his 2016 series: almost 700 adults in the stalls and close on 200 well behaved primary school children occupying the central portion of the circle seats. Who knows what seeds might have been sown by their attendance at that remarkable event....

Alan Dronsfield

J. S. Bach	- <i>Toccata and Fugue in D minor</i>
Handel	- <i>Concerto 'The Cuckoo &amp; Nightingale'</i>
Karg Elert	- <i>Marche Triomphale 'Nun danket'</i>
C. S. Lang	- <i>Tuba Tune in D</i>
Lefébure-Wély	- <i>Sortie in E flat</i>
Mendelssohn	- <i>Adagio from 1<sup>st</sup> Organ Sonata</i>
Messiaen	- <i>Transports de joie from L'Ascension</i>
Mozart	- <i>Adagio for Glass Harmonica</i>
Nigel Ogden	- <i>Scherzo for the White Rabbit</i>
John Stanley	- <i>Trumpet Tune</i>
C.Tambling	- <i>Fanfare: Shine, Jesus, Shine</i>
Thalben Ball	- <i>Elegy</i>

Box 1

Bach	- <i>Toccata and Fugue in D minor</i>
Boellmann	- <i>Toccata</i>
Copland	- <i>Fanfare for the Common Man</i>
Eben	- <i>Sunday Music: Molto Ostinato</i>
Handel	- <i>Concerto 'The Cuckoo &amp; Nightingale'</i>
John Stanley	- <i>Trumpet Tune</i>
Mendelssohn	- <i>"War March of the Priests"</i>
Vierne	- <i>Berceuse</i>
Widor	- <i>Toccata from the 5<sup>th</sup> Symphony</i>
Yon	- <i>Toccata for Flutes</i>

Box 2

### Postscript from the Editor:

I am very grateful to Alan for his reflections on this subject and his further research into organists' ideas and opinions. It would be really good to hear yet more voices and opinions. Marketing the organ to the younger generation must be taken seriously if we are to avoid the instrument becoming the exclusive preserve of pupils attending elite schools with organs and qualified organists.

I wonder how many readers observed that the May article published the titles of *twelve* pieces, not ten? When the working group first noticed this, after much deliberation, we decided, in the spirit of a *Baker's dozen*, to retain all the pieces and to wait for comments from our readers of the *Organists' Ten*. So far no one has complained!

We would like our proposals to be validated by children. Several of the pieces have been used in CATO workshops and by members presenting organ activities to children. The May article contained YouTube links to performances. Please convey these to youngsters or to teachers or parents or any acquaintances that have contact with young people aged 10 upwards. Any feedback will be useful. Please forward it to [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com).



## *An Organ Gem in Somerset - Laurence Rogers*

Of all the skills that contribute to a successful and beautiful sounding organ, that of the voicer is probably paramount. The singing quality and distinctive personality of so many ranks that impressed me in the Garnier organs in Birmingham University must be attributed in large measure to such skill. Similar thoughts came home to me again recently when visiting the beautiful village of Brompton Regis in the Brendon Hills of North Somerset. The modest size medieval Parish Church of the Blessed Virgin Mary possesses a very rare example in the West Country of a small organ by T.C.Lewis, a long way from the builder's London base in Brixton. It was originally purchased by the village to celebrate the Diamond Jubilee of Queen Victoria in 1897, and modern day villagers chose to mark the Diamond Jubilee of Queen Elizabeth II by commissioning the cleaning and restoration of the organ by Devon-based builder, Michael Farley.

The outstanding quality of this organ is that it is completely tonally unaltered from the original; we can hear it exactly as Lewis intended, and what a feast it offers aurally!



The whitewashed interior walls and stone floor contribute a lively acoustic which gives the organ a strong presence throughout the whole church. The flutes and strings possess a lovely silky quality. The Great Flautina complements the 8 and 4 foot flutes to give a delicate soft chorus. The Great 4 foot Octave is so bright that one could imagine that a Fifteenth may be drawn, very effective for Bach. The Swell Horn could almost pass as a Trumpet, whilst the softer 'Oboe and Bassoon' offers a fascinating graduation of tone descending from a 'smooth nutty' flavour in the treble and becoming progressively richer in the bass register.

Here is an instrument well worth seeking out, a delight to play or listen to.

*Laurence Rogers*

Great		Swell	
Open Diapason	8	Geigen Principal	8
Lieblich Gedact	8	Rohr Flöte	8
Salicional	8	Vox Angelica	8
Octave	4	Geigen Principal	4
Flute	4	Horn	8
Flautina	2	Oboe & Bassoon	8
<i>Swell to Great</i>			

Pedal	
Sub-Bass	16
<i>Great to Pedals</i>	
<i>Swell to Pedals</i>	
<i>2 combination pedals</i>	
<i>Ratchet Swell pedal</i>	



## *Forthcoming DDOA Meeting*

### **DDOA visit to Lichfield Cathedral Wednesday 13<sup>th</sup> July**

Our next visit is to Lichfield Cathedral on Wednesday 13<sup>th</sup> July 2016 from 6.30 to 8.00 p.m. The Cathedral Organist, Martyn Rawles, is very kindly going to give us a quick demonstration on the organ and then allow us to play. You may have heard the excellent broadcast of Choral Evensong broadcast on Wed 15 June on BBC Radio 3. Martyn's performance of the first movement of the Elgar Organ Sonata was outstanding and has been chosen to be kept in the BBC's performing miracles collection. Try to listen on *iPlayer* if you haven't heard it already. Martyn is also prepared to open up the Phoenix electronic organ for those interested.

You will need to book a place on this visit with our Chairman, John Maxwell-Jones (01332 679632 or [johnmaxj@yahoo.com](mailto:johnmaxj@yahoo.com)), as the Cathedral will be closed to general visitors and the main doors will be locked. Parking in The Close is restricted to permit holders but John will be able to arrange temporary permits. Let him know when you book. Also be warned that access to the organ console is up a steep spiral staircase with about 80 steps, a good test for your knees!



Items of news or articles for the September/October edition of the *Newsletter* should reach the Editor by **Monday 22<sup>nd</sup> August**, 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.