

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### *Favourite Borrowings - A Repertoire Evening*

On a somewhat cool and rather wet evening some twentythree members, together with friends from the local congregation, met for an informal evening of music making in Melbourne Parish Church. The programme was introduced by Laurence Rogers who explained that the inspiration for the event stemmed from an article in a recent *Newsletter* by James Muckle on the keyboard works of Telemann. The article commended the idea of borrowing this repertoire for the organ. Members were invited to suggest and play further examples of pieces not originally intended for organ, but which might be

welcomed as additions to the organ repertoire.

As well as the main organ (Bevington 1858/Nicholson 1979) the single manual chamber organ (James Davis c.1810) and a harpsichord by John Rooks (1978) were used for performance. Some performers chose to use more than one instrument, exhibiting considerable athletic dexterity in moving between instruments during various movements! Seven members introduced and presented pieces which included works by composers such as Telemann, Handel, R Schumann, Mozart, also little known items by people such as Steenwicks (Dutch, never heard of

### *DDOA Events 2017*

#### **20<sup>th</sup> November (Monday) 7.15 pm**

AGM followed at 8.00 pm by 'The English Church Anthem through the Ages'. A talk by Hugh Morris and Revd Chris Moorsom. (See page 6)

### *Concerts & Recitals*

#### **Saturday 4<sup>th</sup> November 3.30 pm**

**St Giles Church, Sandiacre NG10 5EE**

Recital by David Butterworth to celebrate the 40<sup>th</sup> Anniversary of the Nigel Church organ. Entry £6.50 including drinks and reception at 3.00 pm.

#### **Saturday 11<sup>th</sup> November, 7:30pm**

St Osmund's, London Road, Derby  
Derby Choral Union - Fauré's *Requiem*,  
Ola Gjeilo *Sunrise Mass*

#### **Saturday 11<sup>th</sup> November, 7.30 pm**

St Mary's Church, Bridge Gate, Derby  
Derwent Singers with Derby Concert Band

#### **Saturday 18<sup>th</sup> November, 7.30pm**

Derby Cathedral  
Derby Bach Choir - Rutter's *Gloria*,  
Bruckner, Schütz, Parry, & Monteverdi

#### **Saturday 9<sup>th</sup> December, 7.30pm**

St John's, Bridge Street, Derby  
Derby Bach Choir- Voices & Brass

#### **Saturday 16<sup>th</sup> December, 7.30 pm**

St Luke's Church, Parliament Street, Derby  
DE22 3RL  
Derwent Singers with Derby Concert Band  
Christmas Concert

#### **Saturday 16<sup>th</sup> December, 7.30pm**

Derby Cathedral  
Derby Choral Union - Handel's *Messiah*

#### **Saturday 16<sup>th</sup> December, 7.30pm**

Christ Church, Belper DE56 1BJ

#### **Monday 18<sup>th</sup> December, 7.30pm**

St John's, Bridge Street, Derby  
Sitwell Singers - Christmas music &  
readings

Photo: Left to right: Geoff Howell, Hugh Morris, Denis Littleton, Laurence Rogers, John Rooks, Andrew Storer, James Muckle.  
(Photo by David Shooter)

## Programme

Fantasie No.2	G.P.Telemann
Noel: 'Joseph est bien marie'	C. Balbastre
'Heiligh, Saligh Bethlehem'	G. Steenwicks
Gigue in G K.574	W.A.Mozart
Pastorale	D. Zipoli
Fantasie & Fugue	G.F.Handel
Magnificat Fugue 21	J. Pachelbel
Voluntary	J. Nares
Chanson	R. Gliere
Sonata K.85	D. Scarlatti
Gymnopedie No.2	E. Satie
'Little fugue'	
from <i>Scenes from Childhood</i>	R. Schumann
Sonata in D 1 <sup>st</sup> movement	C.P.E.Bach
Wedding Day at Troidhaugen	E. Grieg

## The players

Geoff Howell, Denis Littleton, Hugh Morris,  
James Muckle, Laurence Rogers, John Rooks,  
Andrew Storer.



John Rooks at his personal favourite harpsichord.

him before), Balbastre, Satie and Grieg. (See the full programme above.) All the performances were most creditably performed, especially taking into consideration that there had been no chance to practise on the instruments before the event!

The three instruments involved gave an excellent account of themselves, and the Association is most grateful to John Rooks for the loan of his harpsichord and to Edmund Stow who some years ago restored the chamber organ. Thanks also to the Vicar and PCC of Melbourne for the use of their facilities.

All in all, a most pleasant and interesting event, which we hope will encourage members to seek out more of these little known gems for liturgical use.

*Terry Bennett*



Hugh Morris plays a Voluntary by James Nares.

Like most organists, I am always on the lookout for interesting new pieces to add to my repertoire and this event certainly secured that. Indeed, the pieces suggested by John Rooks have both reminded me of dormant volumes on my music shelves and enlightened me of valuable sources not bearing the label 'organ'; for example the 'keyboard' works of Handel and Pachelbel. The variety of suggestions by participating members was very encouraging. As expected, the Baroque era provided many examples for the programme, partly prompted by the availability of a chamber organ and harpsichord, but not exclusively so, when we moved to hear the main organ. Perhaps another event could explore more modern repertoire and indeed transcriptions? A valuable aspect of the programme was the personal filtering process implicit in bringing 'favourite' pieces, not of one member, but of several. For example, although Scarlatti wrote 555 keyboard sonatas, it was good to hear which one James Muckle had chosen to play, and to do so in three different styles on the three instruments.

Another aspect of the event which I liked was the format of bringing together contributions of a group of members sharing ideas and enthusiasm. I think we might consider how to strengthen this aspect of our Association activities. As Newsletter Editor, I am always grateful to receive members' contributions commending a composer, a piece, a place, an event, and so on, as a

means of sharing our individual enthusiasm for anything connected with organs, its music and people. James has set a brilliant example with his articles which I have referenced here. They really do deserve revisiting. All back numbers of the Newsletter are available from our website.

I offer special thanks to all playing volunteers who gave thought to my original request for ideas. This includes thanks to Margaret Eades who could not be present, but whose suggestions were played by Andy Storer. Also, please have a look at page 5 to see Geoff Howell's notes about Mozart's Gigue in G which he performed at the meeting.

We live in a time when it is now so easy to acquire copies of music. The standard collections of publishers are all available to peruse online, and many of the items are available for free download from the [IMSLP](https://imslp.org/) public domain library. You only have to Google the name of a composer or piece. In conclusion, I hope that the event has inspired members to try something new.

*Laurence Rogers*

## Reference

DDOA Newsletter articles by Dr James Muckle:

<b>29</b> March 2012	Scarlatti
<b>38</b> Sept. 2013	Stanley
<b>45</b> Nov. 2014	Pachelbel
<b>56</b> Sept. 2016	Telemann

An archive of all DDOA Newsletters may be found on our website [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk)



## Recent Events

### Visit to Newark and Halam

The Association's September visit, arranged by Denis Littleton, involved a visit to Newark Parish Church and to the home of David Butterworth to hear and play two very different instruments. The group of ten members was greeted at Newark by the Director of Music, Stephen Bullamore, who had chosen an interesting and varied programme for his lunchtime recital, offering the group the opportunity to hear the organ played with style and accuracy in the building's generous acoustic.

The organ, a 58-stop four-manual and pedal instrument originally built by George Pike England in 1804, has weathered the changes and additions of a number of builders: Forster & Andrews, Henry Willis I, William Hill & Son, and finally Hill, Norman & Beard, who built the comfortable, moveable console.

Sited in the South Choir Aisle, the organ speaks well to every part of the building, assisted by a wide, open crossing and stone floors. The console is currently sited in the South Transept at the edge of the crossing, allowing the player to hear exactly what is happening with little noticeable delay on the action. As an instrument for accompanying it is ideal: dynamics are easily controlled with the very effective Swell shutters; the console is well equipped with pistons, and subtle changes of tone are possible thanks to the predominantly Edwardian tonal structure. In 1978 HNB revoiced the Choir on classical lines to add some sparkle to the ensemble (there is a Choir to Great coupler). Full organ sounds very grand in that flattering acoustic.

The Solo Tuba, used to good effect by the chairman in Walter Webber's *Tuba Tune on Lobe den Herrn*, was revoiced in 1978 to make it brighter, though it still retains the characteristic rounded sound of a HNB tuba. (If anyone has information on Walter Webber, the chairman would be grateful to hear from you.)

A pleasant drive through Southwell to the home of David Butterworth brought us to a very different organ. Originally built for Wellingborough school as a practice instrument, the two manual and



Simon Bullamore at Newark

pedal Grant, Degens & Bradbeer is a work-in-progress for David, who purchased the organ, transported it, and has rebuilt it in a large, purpose-built room in his house after the school decided it had no further use for it.

This is not a small instrument. The case is shallow, wide and tall and is an imposing presence in the room, and thanks to the shallow case all pipes are able to speak clearly into the spacious and elegant setting. The tracker action is light and well-balanced, though requires some familiarity to offer clear, well-articulated performances, as David showed us after an introductory talk; although the Pedal action is a little noisy at present it is on David's 'list'. Those readers who are familiar with GDB organs might be surprised how subtle this instrument is, as music from a wide range of periods and



Halam Court organ by Grant, Degens & Bradbeer, 1969.



Denis Littleton at the console

styles can be managed on the fourteen stops.

After members had played, David offered a further selection of pieces and a visit to his workshop where he is constructing a voicing machine. David demonstrated how voicing is done, a process which members found very interesting.

This was a very successful day and our thanks go to Denis for organising it (and for the fruitcake), to Stephen Bullamore for his excellent recital and his unobtrusive console first aid, and finally to David Butterworth for allowing us into his home, the excellent refreshments and the chance to play the organ and see his workshop.

*Tony Westerman and John Maxwell-Jones*



David Butterworth demonstrates pipe voicing.

## OrganFest 2017: Some Personal Reflections - Jim Heading

First, a bit of personal background. As with many of my generation I learnt to play the piano as a boy, but ceased playing when drafted to do my duty to Queen and Country (aka National Service). My time as a cathedral chorister had already cemented in me a love of choral and liturgical music, and an appreciation of both the sound and the complexity of the organ. On retirement I resolved to take up the piano again, as a route into learning to play the organ. Ten years later I remain an amateur in every sense of the word, rather low grade and unable to play the pedals to any great degree. Yet I find myself playing every week for services at a church in my local town (I could easily be playing at a second church if I could handle it), and am constantly sought after to play for funerals, the occasional wedding and other services. My other passion is ringing church bells, of which more later.

So, to OrganFest at Hull City Hall.

I persuaded my wife to come to the Friday session (she emphatically is NOT a fan of the organ) and she enjoyed the lighter side of it (the *Desert Island Discs* feature with Huw Edwards), as did I. However, the recital afterwards was far too intense for her, and I also found a full programme of 19/20th century French music very tedious.

Saturday, I went alone. I greatly enjoyed Darius Battiwalla's recital – a good varied programme and a very relaxed playing style - which included works by the Hull-born composer Alfred Hollins. (I was able to see clearly the recitalist's pedalling technique, and gained, simply by observation, some better insight into coping with this.)

The Young Organists' Forum in the afternoon was cut short to catch up on time, and I thought this to be rather less than inspiring; I am sure it would have done little to whet the appetite of young would-be organists, had there been any such in the audience. But I enjoyed Kevin Bowyer's recital very much and thought it was an excellent finale, enabling us to hear some of the novelty stops and other effects on the fine instrument in the City Hall.



So, what impressions did I come away with? First, on surveying the audience, the almost universal 'silver' sheen at head level (this attribute also applied to most of the organisers and performers). Second, the somewhat 'stuffy' ambience of the event (there was little to lift the spirits and fire up great enthusiasm). Third, I was struck by the fact that the organisers and performers were almost entirely male – not at all in line with current thinking on gender representation.

### *Some random musings during and after OrganFest.*

I have touched on the scarcity of organists for the day-to-day needs of parish churches, and I am disheartened, yet not now entirely surprised by the fact that there seem to be few younger organists available. I mentioned, too, that I ring church bells, and we have a similar problem. In fact I know that other activities as diverse as brass bands and canoeing have the same difficulties. I think the CATO initiative of the DDOA is highly to be commended, but I suspect there needs to be a wider recognition of the need for intense and coordinated work of this kind. The national and local bodies representing bell ringers have at last embarked on a programme attempting to halt the decline in younger people taking up the activity, and to improve vastly the standard of teaching new recruits, and this seems to be having some effect. I know that the national

body representing canoeing took similar steps a few years ago with great success.

The common thread across the specific activities I have mentioned could be that it is only feasible to do them by arranging with others to meet at a suitable place and (with the exception of organ-players, whose lives can be solitary and maybe lonely) to participate for their collective benefit and pleasure. Worse, for organ players and bell ringers, most facilities involve entering a church, and this seems to be 'uncool' in the extreme in the minds of many younger people. Bell ringers do not have to be active members of a church (indeed, most are not); they use valuable equipment belonging to the church, and in return they voluntarily perform a church duty by ringing for services. I imagine an organist could have a similar arrangement, but clearly his or her duty would involve remaining for the duration of the service.

I know that all the activities I have mentioned are minority ones; I am not concerned with numbers *per se* but more that the skills should be passed down the generations. I am not aware of what the national bodies representing organists are doing, if anything, to transfer the skill to the young, but I am quite sure there has to be an intensive effort to provide a high grade programme of teaching them from the point they register an interest, with a welcoming and comfortable ambience to encourage them to work towards a high level of competence.

*Jim Heading*

### *Footnote from the Editor*

I am sure members will recognise the issues that Jim raises here. Organists' associations up and down the country continue to seek remedies for the lack of young recruitment. 'Stuffy' meetings and esoteric recital programmes clearly do a dis-service to the cause. But there are success stories too, for example, St Wulfram's, Grantham; do write in to tell us of others.



## *"Unwanted Organs" A National Conference - Richard Brice*

Some of you may have seen the advert for this conference on 23<sup>rd</sup> September in *Organists Review*. It was organised by Martin Renshaw and hosted by Peter Burman. It was held in St Stephen's Church in Hampstead which was closed some years ago and is now used by the community (the Willis organ is now abroad). So much was discussed that it's difficult to give a brief résumé, but I'll try, in no particular order.

One of the success stories has been the re-homing of the Christ Church Maryport organ which is now in the South of France. I say "success", our loss is their gain. This transfer is a story of local involvement. A similar story emerged from David Walmsley and Jonathan West who had transferred an organ to Horsley in Northumberland, with the aid of a Heritage Lottery Fund (HLF) grant. Anyone thinking of applying for an HLF grant would do well to contact them - [www.horsleypipeorgan.org](http://www.horsleypipeorgan.org).

So much for the good news. The difficulties facing organs today were outlined and it is here that the key would seem to be 'awareness'. The C of E have organ advisors but they have varying levels of expertise and only half attend the free training offered by the Church. The Church Commissioners are so concerned

about the situation and were so paralysed with fear, that they couldn't respond to the request for information. For other denominations, the provision and influence of advisers resembles the Curate's Egg.

John Norman spoke about "good" and "bad" organs, who is to be the judge and that we do our cause no good in trying to save every organ no matter how poor it is. He also had a list of pet hates: organ builders who give "death estimates", organists who claim that their organ is "no good" or "doesn't work", bad publicity which harps on the cost rather than the benefit of an organ, and the "carpet fairy" who ruins the acoustics of churches leading to an invitation to the "microphone salesman".

Other points covered were the need to recruit and train organists and provide cover for local churches without organists; here, our local associations can surely help but many churches seem unaware of local associations so don't contact us if they require an organist.

It does seem that there is a market for our unwanted organs in Germany, France, USA, or anywhere but the UK. Coupled with this I suppose is the number of contracts for new organs in the

UK which are given to foreign builders. One point which was raised especially in connection with Willis organs is that so often in Britain the case is rather simple and not a piece of architecture as is general abroad - this leads to the organ not being regarded as part of the church. Architects often having a poor view and very little knowledge of organs yet frequently having to advise on them.

In discussion, various ideas were put forward but two points came home to me: that we need to raise awareness and that the involvement of local people is essential if organs are to be saved or transferred. Its no use expecting "them" to do this. To this end, Martin has just seen a small Bevington up for grabs. It is in Derby and would suit a small church, a house or be a second organ in a larger church: NPOR N00432. Tell your friends! Tell the press! (not too precisely as the bad lads may be tempted buy tin and lead). Martin can be contacted on: [renshaw.martin@wanadoo.fr](mailto:renshaw.martin@wanadoo.fr)

Hopefully this is the start. If anyone wishes to contact me for further information, please note that my phone number is 01773 823318. My email is [richard.suebrice@gmail.com](mailto:richard.suebrice@gmail.com)

*Richard Brice*

### **Gigue in G by Mozart (K.574)**

Mozart wrote this gigue in 1789 during a stay in Leipzig, for the Leipzig court organist, Engel. It's a bit of an enigma, because it's an angular, staccato piece that doesn't really sound like Mozart at all. Tchaikovsky later used the piece in his Suite No.4 (known as *Mozartiana*), where he manages to make it sound more Mozartian than Mozart does himself! It is often thought of as a tribute to Handel, as the opening is strongly reminiscent of the *Gigue* in Handel's *Suite No.8*. And indeed Mozart had only just performed his own version of *Messiah* before setting out for Leipzig. Mozart probably wrote the gigue for the fortepiano, but I think it's actually more revealing to play it on the organ. I'll explain why that is:

There are many short, angular, staccato notes, which sound good on the fortepiano, but hidden amongst these are several slurred notes. If one plays some of these slurred notes without the intervening staccato notes, we have descending pairs of semitones which are repeated with each fugal entry:



In the second half, the piece builds up to a frenzied climax, with the pairs of slurred semitones reversed:



You may recognize strong hints of the B-A-C-H motif, which Bach himself had used at the end of his *Art of Fugue* forty years earlier, and probably in the bass lines of earlier works, too. I can't find any reference to this B-A-C-H motif in K.574 on the internet, but I'm sure I'm not just imagining it. So I suggest that the piece may be a tribute to Bach as well as Handel.

The fortepiano (or harpsichord) is excellent for bringing out the angular, staccato notes, but on the organ one can slightly emphasize the slurred notes and bring out the B-A-C-H semitones.

It only lasts two minutes, even with repeats - it's sometimes called the 'Eine Kleine' Gigue!

*Geoff Howell*

## Vacancy Notice

### Vacancy at All Saints, Aston

All Saints Aston is a beautiful medieval church with a strong musical tradition. Our SATB choir sings for Sunday services. Our organ (installed 2002) is in good order. We have good relationships with our church school, and scope to develop links with them musically.

An organist is needed for around 25 weddings /20 funerals annually.

We are looking for someone to play for Sunday services and pastoral offices from early 2018. We would like a flexible musician who will enjoy playing for All Age Worship as well as Common Worship Holy Communion services.

It may be possible to split the organist/choir director aspects of the role.

Our church is situated just off the A57, close to J.31 of M1 /J.3 of M18.

Remuneration offered in line with the applicant's experience and skills.

For an informal conversation, ring the Rector, Revd. Frances Eccleston 0114 287 3780 or email a CV to [f.m.eccleston@gmail.com](mailto:f.m.eccleston@gmail.com)

## Forthcoming DDOA Meeting

### ANNUAL GENERAL MEETING

**Monday 20<sup>th</sup> November 7.15 pm at St John's Methodist Church, Allestree DE22 2QL.**

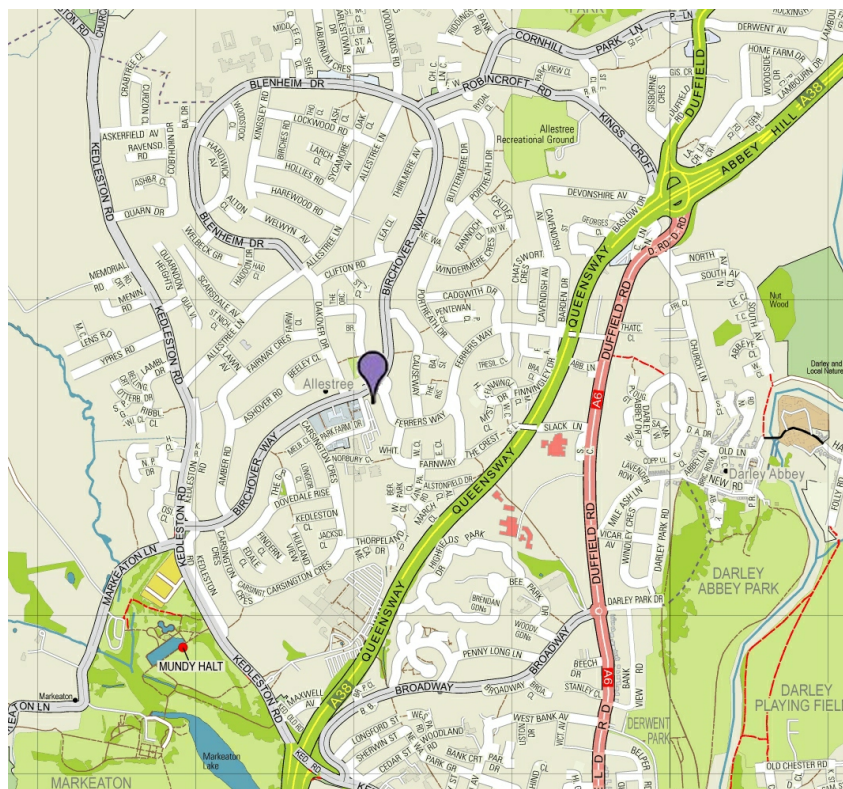
Please note the starting time for the AGM. An illustrated talk follows immediately at 8.00pm.

The Annual General Meeting of the DDOA will take place on Mon 20 November in the lounge and coffee bar at St John's Methodist Church, Birchover Way, Park Farm, Allestree, Derby DE22 2QL. The church has its own large car park and is well situated between Park Farm Drive and Ferrers Way (on the right as you approach from Kedleston Road). The meeting will start with the 'business' part of reports and elections at 7.15. A talk will follow after a short coffee break:

**20<sup>th</sup> November 8.00 pm at St John's Methodist Church, Birchover Way, Allestree**

### 'The English Church Anthem through the Ages'

An illustrated talk by **Hugh Morris**, Director of Music, Derby Cathedral and **Revd Chris Moorsom**, Precentor, Derby Cathedral.



PLEASE DO MAKE EVERY EFFORT TO ATTEND WHAT PROMISES TO BE A VERY INTERESTING EVENING.

Please note the change of venue from previous years and that it is NOT St John's, Bridge Street! Why the change of venue? Your committee has found in recent years that the parking around Spondon Parish Church has become more difficult and that, although the room is excellent, the access is dark and restricted. We are very pleased that St John's Allestree is available for us.

Items of news or articles for the January/February edition of the *Newsletter* should reach the Editor by **Monday 18<sup>th</sup> December**, either via e-mail: [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com) or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Andy Storer, 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.