

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



"Practice makes perfect" - with Tom Corfield

After the painful vacuum of the lockdown months, we succeeded in convening our planned September meeting: A seminar led by Dr Tom Corfield on the subject of organ practice, entitled "Practice makes perfect". An excellent gathering of members, suitably socially distanced, assembled at St Matthew's, Darley Abbey. So many of us have admired Tom's flawless playing style that here was the prospect of learning some of his trade secrets. At the outset he described himself, astonishingly, as a 'flounderer' and took pains to acknowledge a debt to the ideas of many others. He commended in particular the publication *Masterclass* by [Roger Fisher](#) (formerly Organist at Chester Cathedral). In the spirit of a seminar, during the session he invited members to share their own experiences and opinions on his suggestions.

Tom began his discourse recalling the *parable of the talents* in St Matthew's Gospel, the point being that we should make the most of what talents we have been given and this is what practice seeks to achieve. In reality, practice is problem-solving and as such there

is no single method for learning or reviving pieces. There are so many variables involved, every piece is different, every player is different, every occasion is different, so what works for one may not work for another, what works one week may stop working the next. With so many variables in play, Tom wisely chose a few overarching themes as a framework for the session. A video recording is [available](#), but a brief overview will be offered here.

Fundamentally, in practice "you are engraving musical patterns upon your mind", so it is vitally important not to inadvertently practise mistakes or bad habits. Repetition without thought and analysis can be worthless. What goes on in your head is central to a productive outcome. This requires getting to know and understand the music better as well as gaining facility and consistency with fingers and feet. It follows that practice and performance are completely different activities; a 'play-through' can be of limited value in the quest to get things right. "Good practice demands intense concentration" so the maxim 'little and often' makes good sense. As in other learning environments, taking a break is beneficial to brain activity.

DDOA Events 2020

Monday 16th November: AGM at St Edmund's Church, Allestree DE22 2DZ

There will be an important vote on proposed changes to the constitution. Please see the Chairman's letter on page 7.

Membership subscriptions for 2021 will be due on 1st January.

The Association has changed its bank account since last year, so if you pay by standing order, please note the new details: The Co-operative Bank (Community Directplus Account) Account Name: Derby and District Organists Association Sort code: 089299 Account Number: 65888610

Concerts & Recitals

Friday Lunchtime Recitals

1.00 - 1.45pm at Derby Cathedral

Entry is free, but please book in advance at <https://bit.ly/33XFAP1> Retiring collection.

- 6th Nov. Christopher Ouvry-Johns (Leicester Cathedral)
- 13th Nov. Jeremiah Stephenson (London)
- 20th Nov. Hugh Morris (Royal School of Church Music)
- 27th Nov. Edward Turner (Derby Cathedral)



Above: The church at Kiedrich in the Rheingau region of Germany. See Gillian Chatto's article on page 5.

Main photo: Tom Corfield dips into his toolbag and fetches out not a screwdriver or a spanner, but a description of one of his practice tools.

Developing thoughts about the time for practice, first, we each are aware of our individual biorhythms and can usually tell when we are at our best. Practice that needs the most concentration should be done at these premium times, perhaps leaving other more mechanical practice to other times. Secondly, whether practice is intense or mechanical, we must not overlook the time also needed for the subconscious to do its work. It is wise to plan ahead, allow for breaks and avoid last minute practice.

Some members' experience:

Last minute disaster: "In my younger days, confident in sight-reading Handel scores, I thought I could do the same when asked to accompany a choir to sing Brahms's Requiem. The first rehearsal proved to be most embarrassing!"

Allowing a piece to rest for a period: "It can be a wonderful surprise to play so well when you come back to a piece after an interval."

"As an architect I have had similar experience after resting a project. It can also work with crosswords!"

The moral seems to be that, in the wonderful workings of the human brain, the subconscious is not to be underestimated.

How do we make the most of our practice time? "We can learn a lot from the rehearsal technique of a really good conductor." Rehearsal time with a choir or orchestra is always precious. If singers are asked to sing something again, they will rightly demand to know what and how to improve. Similarly, "organ practice" has to involve the ears and the mind, listening, thinking, analysing, identifying what is wrong with precision."

What are the practice tools that we can employ to solve our problems? Tom dipped into his tool bag containing thirteen suggestions and proceeded to pull them out at random. Thus he got down to the nitty-gritty of practice, and ably demonstrated the techniques on the organ.

Some members' reflections:

"When learning a piece you can tend to play faster as confidence increases. The metronome is useful for countering this; when it

seems to slow down, you know that you are accelerating again!"

"Sometimes an easy bit catches you out; the problem occurs when it has had less practice attention than that given to the hard bits."

"The notes can be difficult to read when there are lots of accidentals, but you can help yourself by labelling the harmony on the score."

"For a new piece, working slowly on a section at a time rather than attempting the whole, seems to be a good strategy."

"Splitting the music into small pieces doesn't seem to work unless you also learn to overlap them."

PRACTICE TOOL-KIT

1. The piano - readily available
2. Slow practice - good for diagnosis
3. Staccato practice
4. Dotted rhythm practice
5. Concentration on the left hand
6. Dotting around the score
7. Working back from the end
8. Practising silently, or partly silently
9. Swapping hands
10. Singing parts out aloud
11. Transposing - hard but rewarding
12. The metronome - keeping steady
13. Splitting the music into tiny bits and making them overlap

As a note of caution, these are tools for specific purposes. Some develop knowledge, some fluency, some coordination and so on, but all should be prefaced by listening and thinking to decide what exactly needs to be fixed.

Most pieces seem to have difficult bits lurking somewhere in the score. Tom counsels never to 'bluff' a difficult passage, but instead try to understand it. Don't fight it, make friends with it and, if possible, memorise it. A further strategy is to employ a hand as a 'teaching assistant' to the other hand or to the feet. Tom demonstrated this on a tricky 'all guns blazing' semiquaver passage in the Bach G minor Fugue (BWV 542); doubling the pedal part with the right hand or the left hand working in unison.

Finally, Tom reflected upon the proposition that practice needs will vary in these contexts:

1. Learning something new
2. Reviving a piece unplayed for a while
3. Preparing a piece for public performance.

When learning a new piece the agenda is fairly straight forward; working out fingerings and the obvious routine of

separate hands, hands together, left hand and pedals, right hand and pedals, both hands and pedals. The learning phase will involve analysis as one attempts to understand and get to know the music better, and it will surely involve experimenting to find out optimal fingering, phrasing, articulation and registration. As problems arise, remember to dip into Tom's tool-kit to apply an appropriate fix.

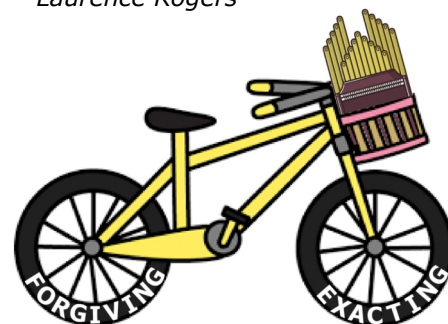
Reviving a piece implies less rigorous action, but, depending upon the number of intervening months or years, one still has to submit to those basic learning routines, as humbling as it may seem. The golden rule must be: 'Don't allow yourself to play wrong things'. Also, Tom urges us to aim to improve and play the piece better than last time, which may mean differently.

Preparing a piece for public performance carries the potential hazard of too much practice and repetition. Here we should recall Tom's earlier counsel on the need for breaks and time management in general, and as far as possible avoid practice on the day of performance.

In conclusion Tom presented the metaphor of the bicycle, which by definition must have two wheels for it to work. So it is with practice: "Be as forgiving as you are exacting." We must practise rigorously in order to get things perfect but then be forgiving of ourselves when things are less than perfect. Performance is not always going to be perfect. What matters most is that we play from our deep love of the music and from our deep knowledge of it."

We are most grateful for Tom's insights and wise words, so generously offered. After such an entertaining and encouraging evening, one can not help but feel inspired to do better. Our thanks also to our hosts at St Matthew's and the organising team.

Laurence Rogers



Profile - Terry Bennett

When questions of local organ history arise, my first port of call is invariably Terry Bennett, one of the longest serving members of the committee and an Association member for over sixty years. Terry is currently Organist at St Wystan's Parish Church, Repton, and Organ Adviser for the Dioceses of Derby and Sheffield

Born and bred in Derby, Terry grew up in Mickleover and was educated at the Derby Diocesan School. His musical education was nurtured at home, his father being a pianist, and as a chorister at Derby Cathedral. It was at the Cathedral where he soaked up the canon of English church music. These formative years were heavily influenced by the much revered Cathedral Organist and Choirmaster at the time, the wonderfully named George Handel Heath-Gracie. When Terry's voice broke at the late age of sixteen, he took organ lessons with Heath-Gracie, and so his organ journey began. It turned out to be a much-travelled journey, beginning as an assistant at All Saints, Mickleover, he went on to hold posts in Nottingham and Burton before settling at Repton.

On leaving school he began a career as a seed analyst, but after the intermission of National Service in the RAF, he switched to work for an industrial supply company where he rapidly rose in the managerial ranks. Meanwhile in the organ sphere he was tempted away to Castlegate Congregational Church, Nottingham where he presided over a four-manual Binns organ, complete with a grand Tuba. Who wouldn't be tempted! A couple of years later he moved to St Paul's Church, Burton-upon-Trent where he played the Hope-Jones organ, its four manuals still working at that time, with its grand south transept



section, flues at 12in and reeds at 20in pressure. During his eight years there he developed a good Choral Evensong choir, putting into practice much of what he learnt under Heath-Gracie. Then he moved down the road to St. Modwen's Church, possessing another characterful organ and a permanent choir. After three years there he was invited to take the post at St Wystan's Parish Church, Repton. This was slightly closer to his home in Derby, but with an existing plan to rebuild the organ, here was a great opportunity to make organ dreams a reality. After a considerable fund-raising effort, thus came about the Peter Collins instrument, dedicated in 1998. ([Newsletter 78 - May 2020](#)) St Wystan's and Terry turned out to be a wonderful match for each other, and 30 years on, Terry can reflect upon much fulfilment as Organist and Choirmaster.

Over the years Terry has nurtured his fascination in mechanical things and, being so minded, he has turned his hand to making working models. I am told that his garage/workshop at home is full of mechanical delights. It is no surprise then that

Terry is an expert in organ construction. Although self-taught, he declares a huge debt to the late Ed Stow, the Derby organ builder; Terry was a regular volunteer collaborator on many of Ed's local building and renovation projects. It was therefore very appropriate that he was appointed in 2006, in succession to Rodney Tomkins, as the 'Bishop's Adviser to the Diocesan Advisory Committee', a consultative role which has given him a finger on the pulse of organ developments in churches throughout the diocese. Such was the demand for his expertise, he was asked to take on the similar mantle for Sheffield Diocese in 2012. Altogether his encyclopedic local knowledge has been a priceless asset to the Association during his many years of service on the committee, which has included two terms of chairmanship. As an octogenarian, he feels that it is now time to stand down from the committee, but we can still look forward to his company at meetings. Nevertheless, considering his enormous contribution to the life of the Association, we can say without hesitation "Three cheers for Terry!"

Laurence Rogers

Members' News

Stephen Read RIP

We are sad to report the sudden death at home of Stephen Read on 13th September at the age of 79. Stephen was a long standing choir member at St Helen's Etwell. He loved organ music and was a regular attender of organ recitals at the Cathedral.

Committee News

The past few months have been a busy time for your committee. Please see the Chairman's letter on page 7. In keeping with lockdown rules, meetings have been held in beautiful outdoor locations. Please support the AGM on 16th November. A spacious indoor location has been secured; St Edmund's Church, Allestree.



Recent Events

Organ Recitals at St Modwen, Burton-upon-Trent

As with so many events this year, the recital series at St Modwen has been disrupted and we have had to forego performances by several very fine players. It was, however, wonderful for us to be able to go ahead with the September set of four recitals thanks to the careful, pragmatic approach of the wardens and vicars and also of the people attending.

One of the stalwarts of the Modwen series is **Tom Corfield** who has played each year since the series began. Tom's carefully-prepared performances are always well received and much valued by the audience, and, on this occasion, so very welcome after the desperate lack of live performance for so many months. The Modwen organ is very well suited to Bach and Tom exploited the fine *pleno* with Bach's *Fantasia and Fugue in G minor* BWV 542 which captured all of the drama and tension of the preceding months; both pieces were flawlessly executed with every line of counterpoint clearly and consistently articulated.

Five Short Pieces by Percy Whitlock explored the variety of colours available on this fine instrument whilst the *Choral Prelude on Easter Hymn* by Peter Gould employed the full dynamic range. Peter wrote this piece whilst waiting for a flight home from New Zealand - he and Dorothy were confined to their hotel after a 'lockdown' was introduced. A *Prelude on 'Slane'* by David Liddle and Vierne's *Carillon de Westminster* concluded the programme in fine style.

Cathy Lamb has also supported the Modwen series since it began and this year was joined by her husband, Ben, who turned pages. This was the first recital that Cathy had been able to give in a year though none of the sparkle always associated with her playing had been lost. Her performance of Bach's *Dorian Toccata and Fugue* was controlled and precise whilst the Haydn *Clock Pieces* that followed were offered as concert performances with a wide range of colours chosen to suit the characteristic of each piece.

Interspersed between the Haydn pieces were *Four Musical Clocks* by Joanna Marsh, representing clocks from children's stories, hence *The Ticking Croc* (Peter Pan) which

crawled around the building in a suitably threatening and grumpy manner. *Festival Toccata* by Percy Fletcher ended Cathy's recital in great style and was performed with considerable panache.

One of the great pleasures in organising a series of recitals is being able to offer young players a chance to perform alongside established players. **Ben Mills** is in his final year as Organ Scholar at Keble College, Oxford, and first came to play at St Modwen just before he went up to Oxford. I was very impressed by the maturity of Ben's playing then and his ability to present a wide range of styles effectively; it has been most rewarding to hear the development of his considerable talent and a joy that he is willing to come back to the Modwen series each year.

Ben opened his recital with Bach's *Pièce d'orgue* BWV 572. The opening fantasia-like section was measured and beautifully controlled, preparing the listener for the magnificent *pleno* which flowed seamlessly and majestically to the dramatic interrupted cadence. The final section was a surprise as it was registered very quietly and, like a tense, whispered conversation, demanded attention. There were further sharp contrasts with a sensitive performance of Frank Bridge's *Adagio in E*, the *Scherzo* from Vierne's *Symphony No.2*, which was brilliantly executed, two *Bach Chorale Preludes* and a stunning performance of Stanford's *Postlude in D minor*.

I am, as ever, most grateful to all of the recitalists who play in the series. The fulsome comments from the audiences, which are always passed on, speak of the great talent the players have and offer so willingly. Their talent doesn't just extend to the right notes, but to their ability to communicate to an audience a wide range of *pathos*. Let us hope that we shall be able to manage a full series next year.

Tony Westerman

St Modwen's Recital 23rd Sept. – Liam Condon

Organ recitals during 'lockdown' have been rare events, so it was great that Tony Westerman's enterprise sprung into action as soon as restrictions loosened in September with the revived series of lunchtime recitals at St



Liam Condon

Modwen's, Burton-upon-Trent. I was sorry to miss the first three recitals but was very glad to attend the magnificent final one given by Liam Condon on 23rd September. Liam is currently Organ Scholar at Lichfield Cathedral, and how lucky they must be to have such a talented player. Featuring no fewer than four native British composers, his choice of programme and playing were superb, matching perfectly the over-arching title of the series "Melody, Rhythm and Whimsy".

Opening with *Toccata in F* by Buxtehude, we soon discovered that here was a player who has seriously studied the *stylus fantasticus* genre to which this piece belongs. The danger with this style is for it to sound fragmentary and mechanical, but Liam's performance was fluent and virtuosic. The final fugue with its short rather cheeky subject bounced along, full of rhythmic interest, drive and energy.

Then we heard Bach's *Trio Sonata No.1*. Its three contrasting movements demand great discipline and have taxed many players, but Liam took them confidently in his stride. Nimble fingerwork and pedalling at a brisk tempo in the first movement gave a delightful lightness; this was clearly chamber music, in marked contrast with the previous Buxtehude piece. The second movement moved effortlessly and created a wonderful sense of calm; Liam caressed its elegant interweaving phrases beautifully. Perhaps, in the context of the overall programme, it was indulgent to repeat the two sections of this rather slow movement; the repeats can spoil the symmetry of this masterly crafted movement. In the last movement, the light and nimble touch returned with semiquavers flowing like liquid pouring out of a bottle. Throughout, registration was beautifully judged – altogether a vintage performance.

Stanford's *Allegretto*, from *Six Short Preludes*, followed. Liam

interpreted this gentle pastoral piece eloquently with subtle use of registration and manual changes. Stanford's gift of melody gave us arching phrases singing and stretching over a wide compass and Liam exploited this to the full, achieving a beautiful variety of flute tone.

The *Intrada* by John Ireland, conceived in the manner of one of those pre-Evensong improvisations, transported us for a few minutes to an imaginary cathedral space, illustrating again a masterly command of registration and Swell expression. Then, Tony Westerman's programme notes

introduced the *Scherzo* by Louis Vierne, from *Symphonie No.2*, as "a delightful piece of frothy, whimsical invention". It was all of this, a masterpiece of harmonic and melodic imagination, and virtuoso too, which Liam fulfilled with complete facility. Another stretch of music imagination was evident in the penultimate piece, *Carillon* by David Bedford (1937-2011). Again, Tony's notes capture the spirit of this piece based on a theme from a Vierne symphonie: "The theme is transformed by alternating measures of 4/4 and 7/8 introducing a delicious naughtiness.Listen for the typical grandiose gestures of the period appearing in

a distorted form..... Vierne, Dupré and Duruflé seen through a fairground mirror".

Finally, a piece with all the ingredients of the series title, *Hornpipe Humoresque* by Noel Rawsthorne, a brilliant pastiche of variations on familiar themes, *Brandenburg concerto*, *Seasons*, *Rule Britannia*, and Widor's *Toccata* - a fitting end to a wonderful recital. St Modwen's organ is a rewarding organ for listeners and players alike, and we can look forward to further recital series with high calibre performances.

Laurence Rogers

Rheingau Organs - Gillian Chatto

As keen cyclists, Gillian and Derek Chatto went to the Rheingau area of Germany to participate in the Eroica Germania cycle event in August. Before travelling, Gillian made sure she did her homework on local organs which proved very worthwhile.

Prior to my recent visit to Germany, I had enquired about the organs in the Rheingau area where I would be staying. I was very fortunate to come across the contact details of Dr Hollingshaus, who is the organist at many of the churches in the area. He was most accommodating, allowing me to play on a number of instruments, and extremely knowledgeable about all the organs.

St Vincentius, Hattenheim

My first visit was to the St Vincentius church in Eltville-Hattenheim. The present organ dates from 1740 when the Kiedrich-born organ builder Johannes Kohlhaas built a new organ for the building, the Gothic case of which still remains. The original single manual organ with pedals had 13 stops. This was enlarged slightly in 1834, but by the end of the 19th century, tastes had changed, and it was felt that an organ which could imitate the many colours and dynamics of a symphony orchestra was preferable to the bright tones of the 1834 organ. Therefore, in 1906 Johannes Klais was tasked with building a new organ in the original case. In order to accommodate the additional pipework of the much enlarged new organ, however, Klais had to extend the organ case backwards. The



St Vincentius, Hattenheim

new organ had 2 manuals, and the new detached console was repositioned in front of the case with the organist now facing the altar.

The action is tubular pneumatic, with lead piping connecting individual keys to the pneumatic valves. The system was reportedly quite common at the time, however the slow response time of the action renders it unsuitable for faster pieces.

In the first half of the 20th century, funds were not available to maintain the organ, and it fell into disrepair. It was only in 2012 that the organ specialist Rainer Mueller was given the task of bringing the organ back to life, whilst avoiding major alterations. Pipes were repaired where possible, or replaced with pipes from other organs of the same era. The result is an excellent example of a late romantic German organ.

I was advised that music by Reger would sound quite good on the organ. I didn't have any Reger with me, but I did try some Mendelssohn and some Franck, both of which worked quite well. The short pedals

were, however, not what I had encountered before, and proved to be problematic; no more touching the black notes as orientation for the white ones!

Church of St Dionysius and St Valentinus, Kiedrich

The wonderful late Gothic church of St Dionysius and St Valentinus in Kiedrich houses what is widely regarded as the oldest still-playable organ in Germany. The exact date of the organ is not known, but an inscription found inside the organ shows that it dates from the beginning of the 16th century. There is evidence that the organ was extended in the latter part of the 17th century, and documentation regarding the specification as it stood around 1710. After this time, there were several alterations to the organ but



St Dionysius and St Valentinus, Kiedrich



Kiedrich - The console

by 1790 it appears to have fallen into a state of disrepair. Fortunately, in 1857, an English Baron by the name of Sir John Sutton, came across the church and organ at Kiedrich and decided to live there and fund the restoration of the organ. He employed the Belgian firm of Hooghuyts to undertake the work, but insisted that it be taken back to its presumed original state. The historic artwork on the organ case was also restored at this time.

The current instrument is a 2-manual organ with a short pedal board. It has a "Schwalbennest" (swallows' nest) location at the west end of the church. The stops themselves are heavy since they are made from cast iron and need to be lifted and drawn. The names of the stops are painted on the woodwork below. There are no reeds, and no swell pedal, however the two manuals may be coupled by drawing the whole of the upper manual forward. The notes at the bottom of each manual were G and F as usual, then E was G sharp, and D was F sharp, which made it quite confusing to play. The organ sounded splendid in the building, however care had to be taken with the choice of piece owing to the meantone temperament. It was recommended that the most suitable pieces to play were those which pre-dated Bach, ideally in C major.



Kiedrich - Positive organ

The church also housed a small one-manual positive organ; this had originally been a gift from Sir John Sutton to the priest at the time, however the exact date of this organ is unknown, although it is thought to date from the 17th century. It has 5 stops and is mostly used to accompany the choir, although it is also played together with the larger organ, as it is also of meantone temperament.

Also of interest was the information that Dr Hollingshaus gave us with regards the history of the church choir, and a tradition which is still maintained, but which is quite unique to Kiedrich. Apparently, some centuries ago, the Papacy dictated that Catholic churches throughout the world should adopt the Latin mass. However, Kiedrich had their older Germanic dialect mass, and refused to adopt the Latin version. Hence to this day, this older version is still used, together with the "Hufnagel" notation. This is the only place in the world where it is to be found. This requires that the choirmasters need to be from the area otherwise they won't be familiar with the tradition.



St Markus Church, Erbach

St Markus Church, Erbach

My final visit was to the St Markus Church in Erbach. The organ case was again by Kohlhaas (1725), however the original 1 manual organ had been extended to a 2 manual organ and then a new organ had been built in the 1980s by Foerster & Nicolaus, using some of the original pipes. Dr Hollingshaus was most enthusiastic about the German Gamba stop which he much prefers on this organ compared to that found on the Klais organ in Hattenheim. The organ had a Hauptwerk and an Oberwerk manual, however a third manual in the position of our choir organ was actually a manual which sounded as a permanent coupling of the other two, which certainly had some advantages. This organ had a mechanical tracker action with slider chests, which apparently is now the norm again; Tubular pneumatic action had been tried extensively in Germany but it was found that there was more to go wrong with this system, and it was harder to fix. I played a fair amount of Bach and Buxtehude on this organ, since it didn't have the limitations in terms of temperament or action that I had encountered on the other organs.

All in all a very interesting trip, rounded off by a concert of organ music on the 1842 Stumm organ in the Rheingauer Dom in Geisenheim. This is the largest 2-manual 19th century Stumm organ that exists.

Gillian Chatto

St Dionysius and St Valentinus Church, Kiedrich

Hauptwerk

Grossgedackt 16'
Principal 8'
Octave 4'
Floetengedackt 4'
Quinte 2 2/3'
Superoctave 2
Mixtur 4-fach (1 1/3')
Cymbel 2-fach (1/2')

Tremulant

Positiv

Gedackt 8'
Principal 8'
Floete 4'
Waldfloete 2'
Quinte 1 1/3'
Superoctave 1'

*Positiv to
Hauptwerk coupler*

Pedal

Subbass 16'
Principal 8'
Doppelquinte 5 1/3'
Octave 4'
Quinte 2 2/3'
Superoctave 2'
Mixtur 4-fach 2'

Message from the DDOA Chairman

Dear Member,

Despite the disruption that Covid-19 has caused we are still planning to go ahead with the Association AGM. It will be held in St Edmund's Church, Allestree, on Monday 16th November at 7.30pm - our thanks to the vicar, Rev. Peter Barham and the wardens for allowing us to use the church.

We shall follow the same protocols that obtained for our recent event at St Matthew's, Darley Abbey for Tom Corfield's excellent presentation on practising: masks will be required; there will be no refreshments provided, though people are welcome to bring their own; hand sanitiser must be used when entering the building; available seats in pews will be labelled to follow social distancing requirements.

The main purpose of this letter is to acquaint everyone with some proposed changes to the Association Constitution which will allow us to deal with the legacy from the estate of the late Edmund Ralph Stow. At present, clause 12 prevents members of the Committee voting themselves any money from Association funds, apart from reasonable out-of-pocket expenses; the clause is there for obvious reasons. However, this would preclude members of the Committee teaching as part of the proposed 'Pianist-to-Organist' scheme or being paid for professional services such as performance, consultancy and tuning. Having taken legal advice, it is clear that the object of the Association defined in paragraph 2 doesn't quite cover what we propose doing with the legacy:

Clause 12

The income and property of the Association shall be applied solely to the promotion of the object defined in paragraph 2 and no payment or transfer of any part of such income or property shall be made to benefit any member of the Association. This shall not prohibit the payment in good faith by the Association of reasonable and proper remuneration to any member (not being a Committee Member) for services rendered to the Association or in out-of-pocket expenses to any of its Officers.

After very lengthy discussion the following is proposed as clause 12a to allow us to use the money from the legacy in accordance with the wishes of the executors of Ed's estate:

Clause 12a

Members of the committee may be paid for professional services from the monies held in the ER Stow Legacy Account only in support of the objectives approved by ER Stow's Executors, i.e. teaching as part of the Pianist-to-Organist Scheme; consultancy; performance; tuning. Any such payment shall only be made after a majority of the committee have voted to approve the expenditure. The recipient of any such payment shall not vote upon the matter. Any amounts paid to Committee members should be declared as a separate item in the year end accounts under the appropriate headings. Should any further funds accrue to the Association for charitable purposes then these same voting and accounting measures for payment to members of the Committee shall be implemented to safeguard the Association's finances and overall objectives.

As a registered charity, the Association has a responsibility to use its funds for charitable purposes. The payment of a bursary from the legacy also doesn't quite fit with the current constitution. The following clause 12b will cover the payment of a bursary until such time that the funds are exhausted:

Clause 12b

The Committee shall vote each year to award a sum in the form of a bursary from the ER Stow legacy to an institution or a person or persons studying the organ the sum to be agreed each year. If no suitable recipient is found then the bursary shall not be awarded. The award shall be known as the ER Stow Bursary.

As we shall have to vote on these changes at the AGM please consider the implications. The Committee are content that these two new clauses will allow us to administer the funds from the legacy in accordance with the wishes of Ed's sisters, Helen and Ros.

With kind regards,
Tony Westerman

A History of the Organs in St Edmund's Church, Allestree - Richard Wood

After the church was rebuilt in the 1860s (sadly demolishing most of the medieval building except for the tower)) a small one-manual organ was installed in the church in 1867 built by William Hill, a very good Victorian firm. However I think the church soon found out that the instrument was insufficiently loud to lead the congregation, so William Hill carried out major work in 1885 on the organ providing a second manual (swell) and they also did a bit of trickery to provide some extra stops without having to have extra pipes fitted! (I think grooved sound boards might have been the answer).

Come the new century the local Derby firm of organ builders, Adkins, appeared on the scene and carried out a major overhaul of the instrument in 1925. By 1936 the organ was in urgent need of repair - new bellows and electric blower (still hand blown) were required and to "modernise certain other parts". Dry rot was discovered on the floor underneath the organ so a new scheme was required. Work to be carried out included to recondition the organ and to raise it on girders to a position occupying the two arches on the south side of the choir. This gave increased space for the vestry. A new console to be provided facing the choir. Adkins estimate of £480 was accepted after the Chairman's casting vote defeated a motion calling for more estimates.

We now come to the early 1960s. I think more vestry space was required so it was agreed to move the organ to the back wall of the church above the tower arch. Joseph Parker built the platform and estimates were sought from five organ builders, quotes were obtained ranging from



£1985 to £3600. Would you be surprised to learn that the PCC accepted the lowest estimate? This was from a small Nottingham firm Henry Groves & Son approved of by the Diocesan Organ Adviser.

My wife and I arrived in Allestree in the autumn of 1962 and when I first came to Evensong I was pleased to see a little notice announcing the new organ by Henry Groves. I do not claim to be an expert, especially in 1962 but my initial impressions were not good. For one thing the platform overhang was quite large when you consider the size of the church so the egress of the sound was restricted. As this was the opening of the rebuilt organ, Bill Smith, the Organist, started to play after Evensong, Cesar Franck's *Second Chorale*. After he had played about a half of the piece he gave up the unequal struggle. Never has there been such an inauguration!

Moving to Easter Sunday 1975, the whole organ stopped working, it had been an unsatisfactory instrument for a long time, and this was the last straw. It was then that discussions were put in place for consideration to

have a new instrument. Rodney Tomkins, the Diocesan Organ Adviser, was consulted and he told us that he had found an organ builder in Huddersfield who was building a series of small organs built on the extension principle. This is when one rank of pipes can be made to provide several organ stops. It is a compromise solution but designed and built carefully can be very effective - there is also the cost advantage. It was decided that we should not put a new organ on the platform at the west end of the church, one of the troubles with existing organ had been that hot air from the church heating badly affected the pitch of the pipes and the general operation of the instrument.

Rodney took a party of us up to Huddersfield and Philip Wood took us to some of his recently installed instruments, we were very impressed. The PCC agreed that a new small extension organ be purchased from Philip Wood and installed in the south choir aisle and it was duly opened by Harrison Oxley from St Edmundsbury Cathedral on June 2nd 1977.

The organ has been very reliable but some recent work has been carried out to fit new keyboards (the originals were clicking badly), attend to the corrosion on the trumpet pipes and to make the console more user-friendly. The work was carried out by Mike Thompson from Burton-upon-Trent.

Over the years we have had some wonderful organ concerts and it is amazing what a wide variety of music that can be performed on this small organ.

Richard Wood

Forthcoming DDOA Meeting

Annual General Meeting Monday 16th November 2020

7.30pm at St Edmund's Church, Allestree DE22 2DZ

Social distance protocol will be in operation. Please see the Chairman's letter on page 7.

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, Andy Storer, 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.