

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### Historic Restorations - Laurence Rogers

Take a close look at the two photographs on this page and note the differences between the two images. The title photo was taken by me in August 1965 when visiting the Church of St Wilhadi in Stade, a beautiful town near the west bank of the River Elbe, not that far from Hamburg. The name of Stade cropped up recently in a telephone conversation with our member

Stuart Bassett when we discovered that we both have sentimental memories of the town and the beautiful organs in the churches there. This prompted me to check out the website for the church, only to discover a very different image of the organ, that shown below. It was quite a shock not to find the image that Stuart and I remember so well with its massive cherubs



### DDOA Events 2021

#### Events deferred from 2020:

Evening visit to St Edmund's, Allestree.

Visit to Lincoln Cathedral and St Peter & St Paul Church, Lincoln.

Talk by Richard Brice. 'Music of René Becker' St Peter's Belper.

Dates will be confirmed as health restrictions become lifted.

Do visit our social media pages:

[www.facebook.com/derbyorganists](https://www.facebook.com/derbyorganists)

[www.twitter.com/derbyorganists](https://www.twitter.com/derbyorganists)

[www.instagram.com/derbyorganists](https://www.instagram.com/derbyorganists)

### Online Concerts & Recitals

#### Good Friday 2<sup>nd</sup> April at 7.00pm

Derby Cathedral. *Le Chemin de la Croix* - Marcel Dupré. Alexander Binns and Edward Turner (organists). This devotional performance will be streamed live online. Should restrictions allow, it will be open to the public. See Cathedral [website](#) for more details closer to the time.

#### 18<sup>th</sup>-24<sup>th</sup> April Organ Festival

'[interNational Organ Day](#)' on Saturday 24<sup>th</sup> April. This week-long online festival will feature performances on organs from World Heritage sites across the world, a Choral Day, a Theatre and Cinema Organ Day, a Youth Focus Day, a Celebrity Recital and numerous other organ broadcasts from around the world.

### Members' news

#### Examination success

Congratulations to Suzanne Blagg on her recent success in the CRCO exam. It is exactly a year ago that we enjoyed the playing of Suzanne, a pupil of Mary Cobbold, as part of our 'Vierne Day' at St John's, Derby.

#### Kate Landenberger RIP

Mrs Kate Landenberger has posted our *Newsletter* to members since 2010. A year ago she received treatment for cancer and was making a good recovery, but sadly died in February after a sudden decline. Kate took a strong interest in our activities and readily engaged in lively conversation about them with the Editor who will now sadly miss her.





Author, flanked by life-size cherubs (1966)

that you could easily knock your head upon on approaching the console. The cherubs are still there, albeit now gilded, but gone is the Rückpositiv, the old gallery facade and former colour scheme. Probing a little further, one discovers a story common to many historic instruments, that of successive renovations, undoubtedly informed by changing fashions and tastes.

Stade is deep in the heart of Arp Schnitger country; Schnitger spent his apprenticeship in Stade and later established his *orgelbau* in nearby Neuenfelde. The organ in St Wilhadi was completed in 1678 by Schnitger but later destroyed in 1724 when lightning struck the church tower. Its replacement in 1736 was by Erasmus Bielfeldt, and since the 1990 restoration by Jürgen Ahrend, that is substantially the instrument we see today. During the intervening period the

Hinterwerk division was placed in a Swell box in 1894; it became unenclosed again and was moved to the front of the gallery in 1937; in 1963 a case was built for it, constituting a Rückpositiv; in 1990 it returned to its original position! The organ design, 40 stops and three manuals and pedals, has now travelled a full circle. With such a history, one wonders what a future generation might do in the name of 'restoration', the key question being 'which previous era might return into fashion?'

On discovering such a beautiful organ, I returned to the church a year later in 1966, and, with the help of a friend (who was then a sound engineer with Thames Television), made a recording which I treasure to this day, allowing me to savour again the thrill of those mighty 16 foot tones, brilliant mixtures and sonorous flutes. A modern recording can be heard [here](#), confirming all that impressed me years ago.

During his lifetime, 1648-1719, Arp Schnitger built 103 new organs beginning with Stade, St Wilhadi and ending with Zwolle, St Michael's. He also renovated a further 86 instruments. As his fame spread he built organs in Bremen, Groningen, Lübeck, Magdeburg and Berlin, but Hamburg and the region between the Rivers Elbe and Weser was his heartland. Here his legacy still lives on in the churches of many small towns.

It was this that inspired my vacation pilgrimage, making recordings wherever possible. A key venue on that journey was the small town of Neuenfelde, down the road from Stade towards Hamburg. This was Schnitger's home town for his working life and his remains are

buried in the church of St Pankratius. He was held in such high esteem by parishioners, he was gifted a special pew, next to the pulpit. In such context this place and the organ that he built for the church are very special and in recent years an international appeal was launched to restore the instrument. Completed in 2017, the most recent and thorough restoration was conducted with utmost scrutiny from a large panel of experts. It followed a succession of 'restorations' in the 20<sup>th</sup> century after profound pandering to romantic tastes in the 19<sup>th</sup> century, echoing changes at Stade. In Neuenfelde's case, the Rückpositiv was disconnected in 1867 and replaced by a Hinterwerk division behind the Hauptwerk. That situation was reversed in 1926 with the restoration of the Rückpositiv, but required replacement of missing Schnitger pipework. Various repairs followed during the century but the 2017 work is regarded as recovering as far as possible the integrity of the original Schnitger concept. This included stripping away the green faux marble decoration of 1956 (which I thought was rather pleasing) and replacing it with the original mahogany colouration. With two manuals and pedals and 34 stops, this instrument is considered to be the largest 2-manual that Schnitger built. 47% of his original pipework has survived.

It was a great privilege to play this historic and significant organ and I am grateful that my treasured 1966 [recording](#) has survived modern transcription. A splendid video of the pre-restoration instrument is [here](#). A 2017 news report after restoration in German is [here](#).

*Laurence Rogers*



Arp Schnitger's organ in Neuenfelde (1966 photo)



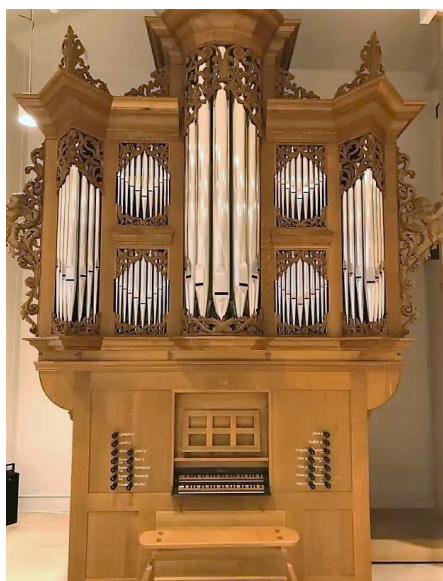
Neuenfelde organ after restoration 2017



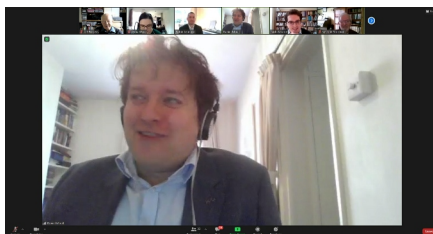
## Recent Events

### RBC Together 5<sup>th</sup> February

Members of the DDOA committee were invited to sit in on a *Zoom* conference held in February, organised by the Royal Birmingham Conservatoire (RBC) Association. The respect that we had for the RBC Organ Department was already high, but this conference opened our eyes to so many dimensions of its culture and activities that could not fail to enhance our admiration of their work. Daniel Moullet, Head of Organ studies, and Nicholas Wearne, Senior Organ Tutor, made



The new Flentrop organ in the style of Arp Schnitger. See also, Margaret Eades' 'Lockdown Notes' on page 4.



Daniel Moullet

a lively and energetic team as they painted a broad canvas of experience that their students acquire.

Above all, they pride themselves on the nature and quality of their teaching, an approach which is non-dogmatic, focuses on the needs of the individual and aims to develop a broad skills set. Teaching is enriched with visiting professors from Leipzig and New York and numerous collaborations with cathedrals, Oxbridge colleges and international teaching institutions. The department will soon welcome two Junior Teaching Fellows, Will Fox from St Paul's Cathedral and Derby's own Ben Bloor from the London Oratory. Regular features of the teaching programme are study trips in Europe, master classes and concert opportunities. No less than Dame Gillian Weir, impressed by their ambition and sense of purpose, has sponsored the RBC to host an annual Messiaen Festival and Competition.

With great relish Dan outlined the dedicated organ facilities at the



Nicholas Wearne

Conservatoire: their organ studio is shortly to be augmented with a brand new Flentrop organ, built in the style of Arp Schnitger and funded by the Wolfson Foundation. Even more mouth-watering are the plans for a further three instruments funded by a seven figure anonymous donation: A symphonic organ for the main concert hall, a practice organ in the late 19<sup>th</sup> century style, and a mobile English consort organ with exclusively wooden pipes (for Early music).

The growing recognition of the RBC Organ Department for its teaching quality and successful career placements is borne out by their thriving recruitment, attracting students from a wide geographical base which now extends overseas. More information about the department is available at their [website](#) and in their [brochure](#).

The DDOA can count it as a privilege to be associated with the department through its annual bursary for a RBC organ student as part of the Edmund Stow legacy.

*Laurence Rogers*

### Orgelkids Workshop 13<sup>th</sup> February

This event, hosted by the Leicester MusicFest was originally planned to be a live session with David Shuker, the well-known organ restorer. However the online *Zoom* session attended by about sixteen children was very effective in demonstrating how to build a small pipe organ from a kit. In a video, David first explained the main principles of organ construction and how it works. Then he showed us the kit of hand-crafted parts that he had made using the *Orgelkids* patterns designed in the Netherlands. The main soundboard



with pallets was a pre-assembled unit, but apart from that he literally built from scratch the whole instrument before our eyes; the frame, 24 keys, trackers, sliders, pipebase, bellows and two ranks of wooden pipes. Interestingly, although both sets of pipes appeared to have similar lengths, one set had stoppers and the other had open pipes, together giving 8 and 4 foot pitches. Once assembled David played one of Haydn's *Clock Pieces*.

In answer to children's questions posted on the *Chat* panel, David explained how the shape of a pipe affects its sound and how pipes are tuned. It took him three months to make the kit, all the parts being hand-made using seasoned wood, mainly oak. There were lots more questions in a lively session, but space here does not allow to include them all. Please visit David's website: [www.signofthepipe.com](http://www.signofthepipe.com)

*Laurence Rogers*

## Lockdown Notes - Margaret Eades

The continued lockdown has opened up many opportunities to engage in projects at home which otherwise would probably not have happened. Also, although the learning process for many of us has been steep, the digital technology, has been a godsend, opening up so many new possibilities of communication!

One of the things I have enjoyed about lockdown is having the time to have almost daily organ practice and the luxury of revising old pieces and learning new ones on my Allen Computer Organ. Because I am in the more 'vulnerable' age group, I haven't played at church since the beginning of January 2020, so having an organ at home has been very useful. I have usually tended to practise pieces that would be suitable as voluntaries, but having time now to explore other repertoire has been a real joy, even if it means abandoning the exercise eventually on grounds of being beyond my modest technique!

The Nottingham and District Society of Organists (NDSO) is lucky to have Ian Watts, a member with his own IT studio, and on several occasions has hosted and presented meetings to which the DDOA has been kindly invited to share. The NDSO meeting in February saw large numbers of IAO members from other associations also attending. We were transported to the workshops of the Flentrop Orgelbouw at Zandon, The Netherlands, and hosted by their Chief Voicer, Dirk Koomans. The introduction was given by David Butterworth, who mentioned that he had long been an admirer of their fine workmanship. After an initial problem with sound, which made

Dirk's information difficult to follow, things improved and we were taken to the joinery department. We saw work on sliders, wind chests, some intricately carved decorative case work and a working tracker roller board. Dirk demonstrated the sound on a completed box organ.

Then followed some short videos demonstrating how an organ is planned on the computer 3D CAD system, which enabled them to look inside the future instrument and make necessary adjustments where necessary. The next video showed us partially assembled stop knobs, trackers, more carpentry work and pipe making. We also saw a fascinating metal casting process; the pipe metal was cast on sand, the method which was used centuries ago! After being rolled out, the metal sheet was planed by hand and then cut to the required shapes for making the pipes.

At this stage a few questions were asked by members of the audience. "What did the company think about the painting of pipes?" Their preference was to avoid it but to show off display pipes by polishing them. "Does organ tone mellow with age?" Sometimes shrill instruments of the 1960s 'Neo Baroque' do mellow with age due to fewer overtones developing through time.

The final offering was was a video showing the soldering of the body to the foot of an organ pipe. We saw the 'pre-voicing' process ensuring that a pipe speaks before leaving the workshop for the final voicing in situ; after some initial mouth blowing, pipes are tested on an electrical blower to make further adjustments. In general inner pipes are made to give a stronger sound

than the front ones. Finally, we saw the pipes being placed in a completed organ case and the subsequent building up of the instrument.

All in all, this was a fascinating account and demonstration of modern organ building techniques, combining old and new methods to produce a very beautiful instrument in both sound and appearance. I was struck by the fact that this *Zoom* visit for eighty participants to the workshops in a foreign location for one afternoon would have been impossible in real life! Here was a valuable medium which will open many similar possibilities for us in the future! Many thanks to the Nottingham Association for sharing this experience with us.

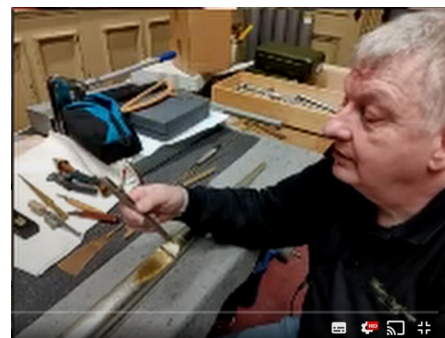
*Margaret Eades*

*Members may view the whole session which is now available on YouTube in three parts:*

[Part 1:](#) Introduction, Wood Shop tour, Videos, Pipe Shop tour

[Part 2:](#) Q&A session: Wood & Pipes

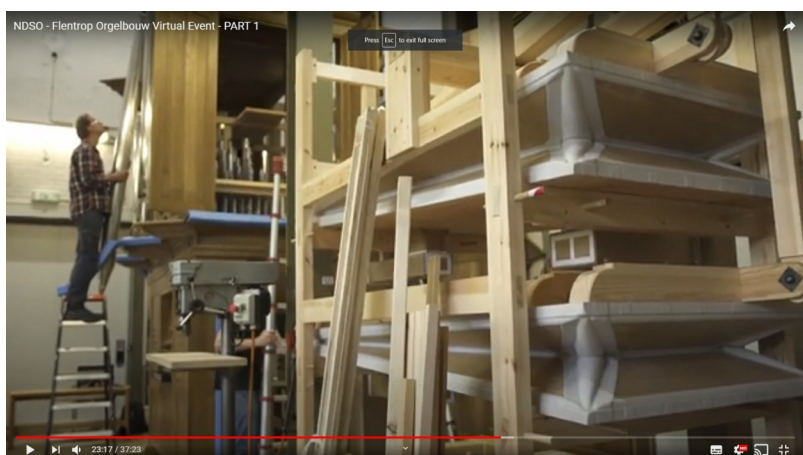
[Part 3:](#) Pipe voicing demonstration, Q&A session: Voicing, President's Review & thanks



Our host and guide Dirk Koomans demonstrates the voicing process.



Computer aided design assists the whole building process



The complete instrument for Birmingham is assembled in the workshop

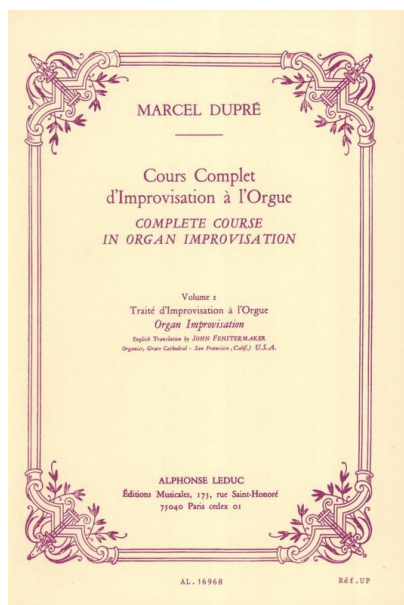


## Marcel Dupré on Improvisation - Stephen Johns

Last year, Vierne, and now it's....Marcel Dupré, his colleague, pupil and later not altogether loyal friend. I have no idea what opportunities we may have this year to hear his music and I am in no position to discuss his output since I have not played any of it and, perhaps to my shame, heard relatively little. I would, however, recommend his stunning setting of Psalm 150; if you do not know it give it a try. There is a ravishing recording by Westminster Cathedral Choir under James O'Donnell. But my interest in Dupré centres on his 2 Volume *Cours Complet d'Improvisation à l'Orgue*. This is, as I'm sure many of you know, widely regarded as *the* classic treatise on the subject. I bought a rather poorly printed version (with English translation) of Volume 1 for £35 which was frankly exorbitant but, by way of compensation, was given Volume 2 (without translation) by my brother-in-law who had picked up for £2 in Faversham street market!

Leaving such trivial personal details aside I find the work, illuminating, fascinating and terrifying in its demands but also valuable as an insight into the French tradition of organist education from the 19<sup>th</sup> century onwards – rigorous in the extreme. For instance there is an exhaustive section on all aspects of organ technique where the aspiring pupil is warned that any chance of success will depend on an advanced knowledge of harmony, counterpoint, fugue, symphony, and orchestration, not to mention the study and performance of all Chopin's *Études* – not the world of the average organist filling time before the arrival of a 'delayed bride'. But careful reading uncovers a fascinating and not uncontroversial approach to Improvisation.

One has to admire his insistence on thorough preparation through carefully graded exercises, eg playing a melody and harmonising it with very limited chords (no chromatic alterations allowed) and then transposing it to start on all 7 degrees of a major scale complete with new harmonies. Try it, it's far more difficult than you might imagine. The pupil then progresses via providing a 4 bar answering

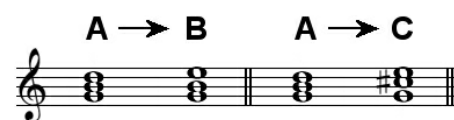


phrase to a given opening to improvising a 16 bar piece according to a pre-prepared harmonic structure.

At all stages the aim is to provide firm structures that give coherence and are absorbed so that subsequently the pupil has a foundation on which to build more complex music. This approach is echoed in several more contemporary improvisation tutors for example, J Overduin and G Hancock, both published by OUP, and if this advice is followed, meandering chord progressions in no particular metre would be avoided. One particularly revealing aspect is the insistence on playing the main theme not only in the Treble and Bass but also in the Tenor and Alto lines – in other words a demand for fluent contrapuntal technique. Sadly, the 'exercise examples' of his own he includes are, to be frank, very characterless, but clever, which is



odd for such a fine musician. His analysis of harmony is of special interest and places emphasis on analysis in terms of *intervals* rather than the more familiar basis of *chords* which are, of course, simply a by-product of intervals. There is an extensive section in Part 2 of the course in which Dupré exhaustively outlines any possible progression from a basic triad. So for instance Ex A can progress simply to B by the alteration of one note or to C by the alteration of two.



In other words there is a huge emphasis on what one might loosely term 'musical logic' or what theoreticians call 'voice leading'. Dupré commends this as a way in which the student can instantly analyse a possible progression and, very significantly, learn to *hear* and remember it so that sound and visual elements work together. But he does not go on to suggest the pupil should construct whole strings of progressions and thereby create longer units of musical 'discourse'. Since harmonic fluency is crucial to any worthwhile improvisation, I find that odd, but maybe it is in keeping with his obvious distrust of too much freedom which may lead to musical 'waffle', a condition which he rightly abhors. Personally, I love experimenting with the sort of movement he suggests – musical 'slithering' I call it, but this can become rather tedious – more 'robust' harmonic movement is then called for.

Dupré uses a wide range of musical literature by way of examples for the student and, like most improvisation mentors, is completely at ease with an emphasis on pastiche as a means of developing skills in just the same way as 19<sup>th</sup> century painters in the 'academic' tradition spent many hours copying older models. That approach is not without its critics nowadays of course. The basis of the whole scheme rests on the well tried assumption, that of mastering 'one skill at a time'; in other words trying to avoid 'getting anything wrong'. I think I am right in saying that language teachers nowadays, whose metier is quite closely in parallel with Dupré's, would be a

trifle uncomfortable with this. In passing, it is interesting to note that Stanford, who could not be accused of being a trendy liberal, in his book *Musical Composition* recommends pupils to work in a similar disciplined mode to Dupré's (for example, using Mozart's *G minor Symphony* 1<sup>st</sup> movement as a model) but also insisting on freer experiment as an important counterweight. But I guess if you were *too* free you might have been booted out of his room at the RCM with a dash of Irish expletives: such was the fate of Ivor Gurney on one occasion if Herbert Howells is to be believed.

One of Dupré's primary emphases that interests me and raises questions is his insistence that the musical *mind* must have precedence over the fingers, i.e. you must know exactly what you are going to play. I am sure we have all heard improvisations before services which pretty clearly do the opposite! There is a lovely passage in the preface to Volume 2 that re-enforces this point: '...it is

*easy to recognise the player who is guided by his fingers; he is unable to keep himself from banality and incoherence*' (my rather free paraphrase of the French). I am uncertain about this, partly because one of the virtues of improvisation, in its more advanced forms can be the sense of excitement, e.g. in a French style toccata, when the listener is on edge waiting to hear whatever might happen next - it is a sort of musical acrobatics. I have an old recording of Pierre Cochereau at a live recital on August 15<sup>th</sup> 1970 improvising on Ave Maris Stella: it is, even after repeated hearings, quite electric and I am sure most of us have had this experience at some time. But I am also not quite convinced by Dupré's position, having read a fascinating book by David Sudnov, a professional sociologist and keen amateur Jazz pianist whose main interest is in how humans learn. It is a difficult book but Sudnov makes a very persuasive case, based on a long personal journey of trying to learn how to improvise effectively in a Jazz

context, for what he calls 'ways of the hand' - actually the title of the book. The contention is that, contrary to what Dupré suggests, the hand, suitably experienced, will lead the player to effective and coherent music making, in partnership with proper thought-based control. That is not the same as idle trivial moving from one practised progression to another but rather a dynamic interplay between body and mind. There is of course ample evidence from philosophers' discussion of 'the Mind/Body' problem which might well support this, but I am not qualified to go there.

There I must end. Dupré's work is fascinating and evidence of a first class musical mind coming from an age that thought differently from ours, particularly about how we learn. You might like to get it - perhaps at the local market on a Saturday morning when the Covid Crisis is over?

Stephen Johns

## Members' Notes

### Keyboard Orienteering

Richard Brice writes:

How do you find your way about the keyboard? Yes, I know the black and white bit but I remember years ago, when I had a go on a harpsichord, I started off on the wrong key - the keyhole was in the "wrong" place. When my children were learning, my piano had a cracked ivory on the middle D - this became their reference point.

With an organ, the keyboard is much shorter than on a piano and finding middle C is easy. This is so when you first sit down, but what happens in the heat of playing fast, possibly looking at the music or in the mirror and only glancing down when needed after a leap? It was on Christmas Day that I was reminded of a potential problem which may arise. For the close of the service I played a Lefèvre-Wély piece which I had not used for some time; I had previously quickly run through it at home and put it in my bag. At church when I got to the part where it suddenly goes up to the top of the keyboard I found I was playing in the wrong place. The reason is quite interesting and I offer it as food for thought to all of us: my organ at home goes up

to C, the organ at church goes up to F. When you play isolated high treble sections you may very well get the initial hand position from the key cheek. I have now made cardboard covers for my home organ to apparently reduce the keyboard to an F compass.

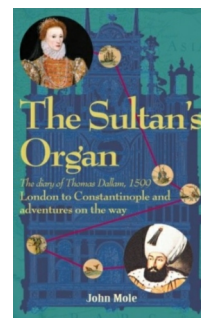
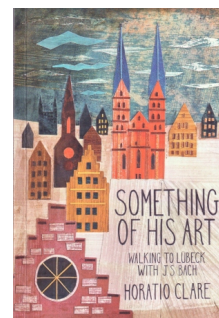
And the L-W? I don't think anybody noticed as they were all keen to get off home, any complaints and I would have claimed it as an extemporisation based on the original.



### A Good Read

Mary Cobbold has been reading of two historical organ journeys:

If you have ever been fascinated by Bach's fabled 250 mile journey from Arnstadt to Lübeck then *Something of His Art* by Horatio Clare is the book for you. Clare retraces the journey, imagining that Bach is his companion as he soaks up the atmosphere of the landscape trudging through country lanes, forests and market towns. This is the book version of the series *Bach Walks* broadcast on Radio 3 in 2017 and still available as podcasts: [Pod.1](#), [Pod.2](#), [Pod.3](#), [Pod.4](#), [Pod.5](#).



Turning back the clock another century, *The Sultan's Organ* is the diary of Thomas Dallam, recounting his journey from London to Constantinople in 1599 to deliver an organ as a gift from Queen Elizabeth I to the Sultan Mehemet III. The automatic organ, with musical clock and bejewelled moving figures was an amazing creation, but to describe Dallam's journey to deliver his masterpiece as an adventure is a massive understatement; he encountered storms, exotic animals, pirates, Moors, Turks, Greeks, Jews, kings, eunuchs, slaves, dwarves and finally the most powerful man in the known world, the great Turk himself. Today we celebrate Dallam as a master organ builder, but this diary paints a picture of a courageous and resourceful character, of undoubted stature as a leader in his field.



## Bach's Toccata, Adagio and Fugue, BWV 564 - Alan Dronsfield

In the last issue of our Newsletter I raised a concern about the ending of the *Fugue* in BWV 564. Subsequently, a distinguished London organist friend of mine pithily described the ending as "Limp" but has declined to attach his name to the adjective!

In my Newsletter piece I drew attention to Busoni's piano transcription that provides an ending that is both dramatic and majestic. But piano music does not always lend itself to organ performance and the more 'percussive' the piano score is, the less likely is the result to be successful. I presented Lee Ward, Director of Music at Liverpool Cathedral, with the challenge and he has elaborated two endings to the *Fugue*. One owes its inspiration to Busoni's Transcription and Lee writes: "The BWV 564 certainly does seem to suffer from an abrupt ending and Busoni has made an elaborate attempt to extend the work, albeit in a style pretty removed from J S Bach's own. In attempting to transcribe the Busoni ending for organ it has been necessary to change some of the tessitura, texture and note values which are impossible to replicate without the advantage of a piano sustaining pedal. I have divided the parallel sixths between the hands, but written on one stave. It is possible with judicious fingering to include the accompanying chords on the second system. It should be possible to play in this version by a reasonably competent player, but I also include an alternative version, perhaps a little closer to JS Bach's version".

Michael Rhodes, consultant organist to the Victoria Hall, Hanley, recalls that when playing the work at church he would play the *Toccata & Adagio* (up to the *Grave*) before a service, and the *Fugue* after the

service. Sometimes he would play the *Adagio* (again, up to the *Grave*) during Communion. In recitals he always omitted the *Adagio* but then 'tinkered' with the ending of the fugue by playing manuals & pedals in octaves in several of the last few bars, adding some right-hand chords to conclude, always in a full-throated "registration", and then holding the last chord for a good full bar (score attached). This alleviated, to a degree, the problem with the matter-of-fact ending of the *Fugue*. I suggested to him the somewhat revolutionary solution that players might like to explore, namely: start the piece with the *Fugue* (and conclude it with a slightly enhanced ending), leading in to the *Toccata* which has a satisfying conclusion all to itself. However, after trying out this heresy, Michael reports diplomatically "it may be a good idea for DDOA members to try out this suggestion themselves by playing first the *Fugue* and then the *Toccata* (or playing the equivalent tracks on a CD) and then make their own decision..."

Newsletter readers may feel that none of the approaches outlined here completely solves the problem of the "limp" ending to *T,A&F* 564, but they might provoke those with both playing and compositional skills to put pen to manuscript score. I am sure that our Editor will give space to publishing workable alternative solutions!

Alan Dronsfield

*Indeed – Inspiration and creativity will be gratefully received and published.*

Ending of BWV 564, elaborated by Lee Ward



Ending of BWV 564, elaborated by Michael Rhodes



## Your Association

### Restoration grants

When the terms of the Edmund Stow legacy were discussed with Ed's executors a sum was included in the legacy for the restoration of worthy instruments in memory of the considerable work Ed carried out in the Derbyshire area. The Committee has now established the criteria to be applied to applications to the Derby & District Organists' Association in support of work to organs in Derbyshire. Essentially, funds will be allocated for work to instruments of the sort which Ed would have restored, those with:

- mechanical action
- pipework worthy of restoration
- the potential for use for many years to come.

Applicants must provide a viable restoration scheme from an established builder able to guarantee the work, and be able to fund the majority of the work themselves.

Committee members were very much aware of the effect of the pandemic on congregations and the viability of many churches, therefore, applicants must be able to demonstrate that the church has a sound future.

Specific details of the criteria may be obtained from the Association Secretary, Andy Storer and can also be found on the Association website.

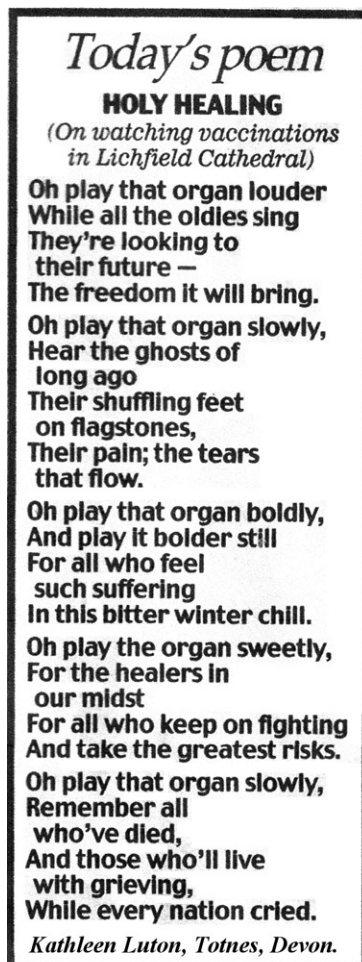
## Members' Notes

### Music for the soul

The use of cathedrals as vaccination centres has opened a brilliant opportunity for people to experience organ music. Organists at Salisbury and Lichfield Cathedrals lost no time in spotting this and appreciative comments from patients and NHS staff have been reported. Under the heading "Organists inject a little joy into vaccine roll-out" the *BBC Music Magazine* reported "... the cathedral's organists have been

playing recitals throughout the day. So enjoyable has been the experience, it's said, that some vaccinees, having been ticked off the Liszt and gone out Widor, have said they look forward to coming Bach for their second injection."

One visitor to Lichfield was moved to write this poem, published recently in the *Daily Mail*.



If the health emergency is helping us discover alternative uses for church buildings, maybe this is a precedent for future outreach in organ appreciation?

In a London hospital, a consultant has been spreading smiles by playing his violin around the wards. "For the patients, who can't have visitors because of strict Covid regulations, it brings a welcome moment of comfort." Needless to say, as musicians, we have long known about the power of music to nourish the soul.

## YOUNG ORGANISTS' CORNER

*One of our youngest members poses some questions below. It would be great if experienced members could send the Editor some suggested links for research or answers for publication.*

**1. Organ building apprenticeships** It would be interesting to hear from young people who are actively involved in the business today.

**2. Modern organ music** Who is writing for the organ today?

**3. How do people design organs nowadays?** Is it a one-size-fits-all, or is there plenty of scope for the designer/builder to add their own ideas and innovations?

Thoughts for Question 3: As well as the many aspects of organ design, the sound of an organ depends on the building space in which it is placed. In that sense every organ must be bespoke for the unique space that it occupies. When a new organ is installed, every pipe needs to be 'voiced' individually so that it sounds well in the building. See for example how this was done in [Canterbury Cathedral](#). Previous to this, each has basic voicing in the builder's workshop. See a demo [here](#).

Another important aspect which informs organ design is the purpose for which it will be used. In churches the most common use is for accompanying congregational singing. When there is a need to accompany a competent choir, the demands might be slightly different. For an organ in a school or college chapel, a major use might be for giving recitals. A myriad of choices are then posed according to what styles of music need to be served. The is a huge topic which requires a full article. Any offers?

So 'one-size-fits-all' rarely applies to organ design, a fact which makes visiting different organs so interesting!

*Please send more questions or answers to the Editor.*

Items of news or articles for the May / June edition of the *Newsletter* should reach the Editor by **Monday 19<sup>th</sup> April**, 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.