

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Visit to Organs in Northampton

As a county, Northamptonshire offers rich pickings for organ tourists, especially so in the county town itself. This was the venue for the Association visit at the beginning of July, less well patronised than the previous visit to Lincoln, but certainly very worthwhile for the faithful few.

Starting at St Matthew's Church, our arrival coincided with the parish summer fête in the substantial grounds adjacent to the

church. However, as visitors, we were given complete autonomy to make music within the church whilst parishioners revelled outside. This magnificent church, built in 1893 and of cathedral proportions, was once described by John Betjeman as "the sort of church that brings you to your knees". (This literally happened unexpectedly to one of our members – see later.) The beauty of the architecture, its furnishing and works of art are a feast for the



DDOA Events 2022

Saturday 3rd September
Midlands Organ Day in Derby
See page 8.

Saturday 1st October
Association Lunch See page 8.

Saturday 26th November
AGM and Chairman's event.

Other Events

**Lunchtime Recitals at St Anne's,
Whitecross St, Derby DE1 3NB**
Mondays 12.30 - 1.10pm
12th September Please see note on page 4.

**Lunchtime Recitals at St Modwen's,
Burton-upon-Trent**
Wednesdays 12.30 - 1.10pm
7th September Richard Syner
14th September Simon Lumby
21st September John Keys
28th September Martyn Rawles

Summer Recitals at Derby Cathedral
Wednesdays 7.15pm
7th September Edward Turner (Derby)
14th September Stephen Grahl (Oxford)

Saturday 24th September 2.00-4.00pm
St Anne's Church, Derby DE1 3NB
Playing Bach - A seminar for organists with
Alexander Binns (Derby Cathedral)
£7.50 including tea. Contact Tom Corfield
01332 367736 or tandcorfield@btinternet.com

Not to be missed:

Saturday 3rd September 7.30pm
Celebrity Recital by Jonathan Scott
Derby Cathedral (Midlands Organ Day)
See page 8.

PROGRAMME

Richard Wagner (1813-1883) arr. E Lemare
Overture to Tannhäuser

Henry Purcell (1659-1695) arr. Scott
Dido's Lament "When I am laid in earth"
(*Dido and Aeneas*)

Wolfgang Amadeus Mozart (1756-91) arr. Scott
Allegro con brio Symphony No. 25

Camille Saint-Saëns (1835-1921) arr. Scott
Symphony No.3 in C minor Op.78 "Organ"

Main photo: The grand setting of the west gallery organ at All Saints Church.
Left: St Matthew's Church. Andy Storer at console.



St Matthew's: The organ stands two storeys high in the corner between the south aisle and the chancel at 45 degrees to the church axes.

Tony Westerman at the console.

Previous page: Note the narrow staircase to reach the elevated console.



eye to behold. (The former vicar from 1936 to 1949, Fr Walter Hussey, became famous for commissioning works of art and music; artists included Henry Moore and Graham Sutherland, composers included Britten, Rubbra, Finzi and Howells.)

The [organ](#) (4 manuals, 49 speaking stops) by J.W.Walker, 1895, was a gift of the Phipps family, local brewers. Then it was considered one of the finest parish church organs in the land and now it enjoys fame as a historic instrument, retaining all its original pipework tonally unaltered. Its most recent overhaul in 2005 was carried out by Kenneth Tickell in conjunction with Harrison and Harrison; there were no tonal changes but the Pedal Trombone was extended to 32ft. Situated in a high spacious chamber adjacent to the south transept, the organ doesn't have a strong visual presence, but being arranged to speak diagonally into the nave, its sound in the building is most impressive. It was certainly a great pleasure to play and rewarding when listening. However, the



Setter switches for the original capture system installed by Walkers in 1911.

console was raised about five feet above ground and access was via a few narrow and very steep wooden steps; unfortunately, one of our members was literally brought to his knees after stumbling down those precipitous steps!

In the afternoon we visited All Saints Church right in the centre of the town. The building, in classical style, dates from 1680; hitherto the Great Fire of Northampton of 1675 had consumed three quarters of the town's buildings, including the former All Hallows Church. The present All Saints with a domed ceiling and elegant furnishings in the style familiar to Wren's London churches has a light and airy ambience.

For our visit we were welcomed by the Assistant Organist, Laurence Caldicote who began with a comprehensive and engaging history of the organs. Resplendent and historic as it appears in the west gallery, the instrument there contains nothing of the original 1730 organ by Thomas Schwarbrick save for the elegant main case. In the 19th century the organ underwent various modifications and enlargement to five manuals. There it stood until 1884 when a new chamber was built for it on the north side of the chancel. At that time a robed choir in the chancel had evolved and clearly the chancel position became more convenient for choir accompaniment. The Schwarbrick case was relocated in the chancel, the window at the head of the north aisle was opened up and a new matching case was made in the opening. Come the changing tastes in organ sound in the Edwardian era, the brighter tones were suppressed in favour of more 8 foot tone to make the organ 'more

orchestral'. By the late 1970s successive rebuilds left the organ in a cramped layout and its reliability deteriorated. In 1981 J.W.Walker were selected to replace the failing instrument and build three separate instruments for the church: the best of the old pipework was used in a slimmed down chancel organ; a new organ was built in the west gallery using substantially new pipe work; the third instrument was a chamber organ of two ranks and sited in the Lady Chapel. For the revised chancel organ, the north aisle arch was filled in (to create an additional meeting room) so that the total egress of sound was into the chancel only. The former north aisle case of 1884 by William Hill was relocated to the chancel and the original Schwarbrick case returned to its original position in the west gallery.



The chancel organ with the 1884 case by Hill.



Andy Storer plays the chancel organ

Unfortunately, the limited tonal range of the chancel organ became a source of frustration compounded with increasingly frequent faults, so in 2006 the whole instrument was scrapped and replaced with the present instrument, an implant from a redundant church in Bournemouth. This replacement was substantially an enlarged and rebuilt version (1939) by Hill, Norman and Beard of a late 1800s organ by Alfred Monk. For All Saints it was installed by Kenneth Tickell who also added a few additional ranks resulting in the present instrument of 3 manuals and pedals, and 33 speaking stops. Interestingly, the soundboards run north/south, i.e. perpendicular to the chancel chamber opening.

We were very fortunate to have access to Laurence's intimate knowledge of all the organs. Beginning with the [chancel organ](#) he gave us a comprehensive demonstration of all its possibilities including the enormous range of Swell expression down to *pppp*. A particular surprise was the unusually characterful sound of the Great Dulciana. Walking from the chancel into the nave one soon discovered the limited egress of



Laurence Caldicote explains all

sound there. However as a master stroke of design and voicing the west gallery organ, playable from the chancel console, completely fills the deficit. Laurence's demonstration of a gradual crescendo illustrated an amazing blend of sound in the nave from the combination of organs.

Finally we took to the gallery where Laurence demonstrated the [west organ](#) in its own right. With 3 manuals and 38 speaking stops, the action is tracker, with electric action for the Great and Pedal, enabling those divisions to be played from the chancel console. The main case features Schwarbrick's original 1730 façade, whilst the matching small case of 1983 by Walker contains the Choir division; the complete ensemble is a beautiful sight. As for its sound, Laurence's improvisations demonstrated it to be worthy of its visual promise. This was an exciting instrument to hear and to play; we could have easily spent the rest of the afternoon doing just that. As it was, we were extremely grateful to Laurence to devoting so much time and energy to give us such a rewarding afternoon.



Christ Church.

The organ is just visible in the north aisle.

Our final venue was Christ Church where we were greeted by the vicar and churchwardens. For some of us this was the highlight of the day, an opportunity to sample a rare example in Britain of a huge American Aeolian organ, probably the largest ever built in this country. In truth the instrument began its life in the residence of R. Barratt Esq. in the Kingsthorpe district of the town. Installed in 1929, it appears that no expense was spared; It has a handsome beautifully crafted case in Austrian oak and the detached console furnishing is in walnut. Originally it included the Aeolian mechanism for playing music rolls. This along with the percussion section was removed when it was rebuilt in Christ Church by J.W. Walker in 1936 with 3 manuals and pedals and 65 speaking stops. So tall was the instrument that its base in the north transept had to be sunk below ground level. Despite the

superb quality of the workmanship, the instrument in its present state is overdue for a major overhaul; sadly the Choir division is unusable and the Swell box is permanently closed. Nevertheless, we were utterly charmed by the potential of this instrument and the way it filled the entire building with understated grace and power. One could hear the hand of Walker in the choruses, but the warmth of the original Aeolian sound had not been lost; there were many lovely voices, an amazing fiery *pleno*, the pedal had gravitas yet clarity with impressive reeds. Tony Westerman proffered that, when restored, it would be "an accompanist's dream" for choral repertoire, and one could imagine "recitalists queuing up to play it".



The original situation of the Aeolian organ in a private residence 1929



The same organ installed at Christ Church

One gathers that the qualities of the instrument are widely appreciated amongst local organists. It remains to hope that within the wider community funds can be found to restore and preserve this wonderful instrument.

Laurence Rogers

Recommended reading:
Choirs, Bands and Organs - A History of Church Music in Northamptonshire and Rutland by Hilary Davidson (Positif Press, 2003)

Recent Events

Music at St Anne's 25th July

Monday Music at St Anne's has now become a firmly established and well-patronised feature of the Derby music scene. The third series of lunchtime concerts concluded at the end of July with a magnificent organ recital by **Peter Siepmann**. The event coincided with the weekend of events to mark the 150th anniversary of the consecration of the church on 26th July 1872.

Peter is Organist and Director of Music at St Peter's Church in the heart of the city of Nottingham, but his career also encompasses being conductor of the Nottingham Bach Choir and teaching at Repton School where he is Head of Academic Music.

For his recital Peter chose plainsong themes to form a thread throughout his programme. He declared a deep rooted love of Gregorian chant, which despite its antiquity, is still able to inspire audiences and composers today. Beginning with the *Kyrie* from the *Mass for the Parishes* by François Couperin, Peter's choice of registrations gave each of the five short movements a distinctive personality. In particular, the *Dialogue on the Trompette and Cromorne* offered a very satisfying duo between two contrasting reeds. To follow, we heard two choral preludes by Bach based on the ancient Gregorian chant for the Magnificat, *Meine Seele erhebt den Herren*. The first, BWV 648 from the *Schübler Six*, was clearly in meditative mood with simple expositions of the chant above a slow moving contrapuntal accompaniment. In contrast the *Fugue on the Magnificat*, BWV 733, gave us wonderful *organo pleno* counterpoint; for the most part this was largely for manuals only which dramatically heightened expectation for the thundering theme on pedal reeds right at the end.

As if to demonstrate that Gregorian chant still enjoys the attention of contemporary composers, we then heard a choral prelude on *O lux beata Trinitas* by Amy Summers, a young but prolific composer who graduated from Nottingham University five years ago. Again



Peter conjured some wonderful sounds furnished by the composer's accessible harmonic style, always respectful of the ancient theme yet full of lovely surprises.

The final Gregorian chant of the recital was *Veni creator spiritus*. For this there were five variations by Maurice Duruflé, who from his youth as a chorister at Rouen Cathedral became a lifelong devotee of plainsong manifest in numerous compositions. These beautifully crafted variations for organ were matched by Peter's sensitive musicianship; his earlier restraint in using full organ added poignancy to the final triumphal variation in grand toccata style. So ended a programme of liturgical themes, befitting the church's anniversary. Peter's technical skill as an assured player was never in doubt, but his astute ear for registration and empathy with the music made this event a delight for connoisseurs.

Laurence Rogers

The lunchtime concerts at St Anne's are starting again on 12th September. The schedule is not quite ready for publication, but the series is going to include at least three organ recitals, to be given by Simon Lumby, Andy Storer and Graham Davies. Other concerts include Freya Moulton and Beate Toyka (cello and piano), Quintessence (a wind quintet) and Tesserae (a quartet of women's voices). Full details will be available soon. The starting time is 12.30 pm and the music is followed refreshments. Entry is free and all are very welcome.

Tom Corfield

2022 IAO Music Festival, Edinburgh

The IAO Festival in late July had been postponed for two years due to Covid, but our President, John Kitchen, was determined to welcome delegates to Edinburgh and share with us some of the amazing organs in the city. The registration was in Old St Paul's Church, where John has been the organist for many years. In his demonstration of the organ he showed his anniversary gift from the congregation, a Cymbelstern.

Saturday morning began in Greyfriars Kirk with a fascinating and informative lecture from Professor Gordon Graham, a music philosopher, talking of the effects of lockdown; very sobering. This was followed by John Kitchen playing Couperin's *Parish Mass*, with a plainsong choir; this really brought the mass to life for me. Then, as it says in one of the manuscript scores "La Messe est ditte, allons diner." which we did.

So to St Cuthbert's church, the oldest church site in Edinburgh and the church where Agatha Christie was married; a superbly decorated interior with a huge organ originally by Hope-Jones. All the organ specifications were in the back of the festival booklet so there was no need to rapidly consult NPOR. First was the AGM. The festival was sponsored and our Treasurer was keen to point out that had we had double the number of delegates, this would not have been necessary. I guess there were about 50 of us who attended the whole time. Likewise with the *Organists' Review*, more readers were needed! The AGM was followed by the semi-final of the playing competition and there was general agreement with the adjudicators decision.

On Sunday morning we all patronised different church services. John Kitchen had already said that he reckoned he did a good Mass at St Paul's (Episcopal) and so that's where I went. With the line in the hymn ". . . loud organs", he did, and he used the Cymbelstern, great fun.

One of the attractive features of this festival was the ample time to renew old acquaintances, make new ones, sightsee and get to the next venue on foot. Monday, however, was an exception to this; a coach trip to Paisley Abbey where the revered Organist, George McPhee (aged 84), gave a superb recital on 'his' rebuilt Cavaillé-Coll instrument. (He has played it since the 1960s). Back to the coach and to nearby Glasgow. John Kitchen was just in time to give the daily 1 pm recital at Kelvingrove Art Gallery and Museum. Afterwards many of us enjoyed playing the instrument and it was only when we left the gallery a couple of hours later that the organ was silent. There was a posh dinner in the evening.

Tuesday was the final day. The first venue was St Mary's Episcopal Cathedral. A talk about making organ recordings was followed by a demonstration of the Willis organ by the Cathedral organist Duncan Fergusson. Afterwards we were shown the famous murals by Phoebe Traquair in the Song School. The Usher Hall organ was next, performed on by the City Organist (non-other than John Kitchen). This magnificent Norman and Beard [concert organ](#) of 1912



Concert organ at the Usher Hall, Edinburgh

had been restored and was exactly as original, except for the addition of some modern playing aids.

The final event was a recital by Naji Hakim at St Giles Cathedral. Not only did this sound fantastic but a screen projection meant we could see this keyboard magician at work. All-in-all, a thoroughly enjoyable few days and I will certainly aim to attend next year.

Richard Brice

'Geoffrey Tristram, one of the great organists of the 20th Century

In early August 2022 my wife and I enjoyed a few days in Christchurch, Dorset. I was born in Southbourne, just over the River Stour from Christchurch, and we always enjoy going back to the area. This time our visit coincided with the launch of Professor David Baker's biography of Geoffrey Tristram (1917-1979), Organist and Master of the Choristers at Christchurch Priory for nearly thirty years from 1949 until his sudden death in 1979.

Going back to the late 1940s for a moment, my grandfather knew Geoffrey Tristram and realised what a fine organist he was. He would often sit with Tristram as he played for services at All Saints', Southbourne. Then, in 1949, Tristram was appointed to the Priory. My parents were married in the following year and I have a feeling that my grandfather arranged for the wedding to take place at Christchurch Priory so that Tristram could play. My father even had to get digs in Christchurch to allow this to happen. In fact I often wonder whether my grandfather suggested the name 'Geoffrey' to my parents when their younger son was born!

Moving on to the 1960s, my family moved away when I was eight, but every summer we would return to visit my grandmother in Bournemouth. A highlight of these holidays was the opportunity to attend organ recitals at Christchurch Priory, given by Tristram or a well known visiting organist. I often went by myself, which was exciting enough in itself – catching the limited-stop No.1 bus from Boscombe or the No.21 trolleybus to the turntable near the Priory – but there was also the atmosphere of

the huge priory church and the sense of anticipation as I waited for the recital to start, which happened suddenly, and with no announcement. Back then, my challenge was to try to follow the programme and guess which piece we were on. The organist was invisible, hidden in a strange box on the north side of the nave. There was no applause of course and at the end everyone left in silence, with the final chord ringing in our ears.

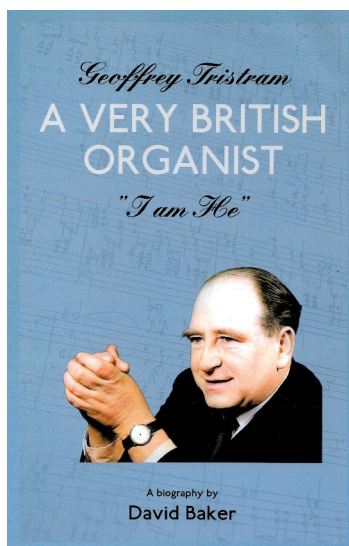
Like me, David Baker was smitten whilst on holiday in the 1960s with the weekly recitals at Christchurch Priory, but he actually plucked up the courage to meet the great man and was allowed to try the Priory organ. Baker is now Director of the Halifax Organ Academy, and readers of *Organists' Review* will remember his article about Tristram (September 2021, pages 33-37).

As promised in that article, Baker has now completed and published his biography ('Geoffrey Tristram, A Very British Organist'). The book,

with over 350 pages, 80 illustrations and a foreword by Roy Massey, is a wonderful labour of love, painting a picture of one of the great organists of the 20th century. Tristram had wanted to be a concert pianist, but with small hands he opted for the organ instead. As a teenage FRCO he gained a scholarship through the Royal Academy of Music to study with G. D. Cunningham, who thought very highly of him, both as a fine organist and as an all-round musician. He had a prodigious technique and George Thalben-Ball reputedly said that Tristram was the best student he ever had. The war prevented him from taking up a scholarship to Oxford but allowed him to meet Rene, his future wife, whilst working at a telephone exchange. Later in his career, it was said that he turned down at least one cathedral role because of the high regard in which he was held at the Priory. The book is full of anecdotes, with for example Tristram's children, Michael and Carolyn, telling of life at Church Hatch. Tristram broadcast many live recitals and choral evensongs for the BBC from the Priory, and the appendices give full details of these, as well as other recitals and recordings.

The book launch on 4th August was a grand occasion, and people came from far and wide to be there. After an introduction by Michael Tristram, Baker gave a recital on the 1999 Nicholson organ to a large audience. He selected music from Tristram's vast repertoire and adopted Tristram's style of registration and interpretation. He was kind enough to sign my copy of the book, as were Michael and Carolyn. So I have extra special memories from this year's visit to the south coast!

Geoff Howell



Women organists in the Georgian and Early-Victorian Midlands - David Shuker

A mention of Victorian organist **Elizabeth Stirling** (1819 -1895) in the January/February issue of the DDOA Newsletter prompted me to pull together some information that I have gathered over the past few years on the subject of women organists in the Georgian and Early-Victorian Midlands. Despite a widespread misconception that women organists were very rare in this period the opposite is true and Midland towns and cities offer some interesting insights into this story.

The ancient city of Leicester has a long history of women organists going back to the last quarter of the eighteenth century. **Martha Greateorex** (1761-1829) was thirteen years old when she was appointed organist of St Martin's Church in Leicester in 1774. She came from a musical family – her father Anthony Greateorex had been organist at St Martin's for a few years previously and her elder brother Thomas went on to become organist of Westminster Abbey as well as being made a Fellow of the Royal Society for his work on surveying mountains. What is also noteworthy about the appointment of Martha Greateorex is that the organ was brand-new having been installed by John Snetzler and was one of his largest instruments, having three manuals. The position of organist at St Martin's in Leicester was undoubtedly a prominent one as the church was used for various civic ceremonies of this ancient borough and part of the organist's salary came from the Corporation of the city. The position of organist in a major parish church provided a platform for developing a wider career in teaching and performing. In this respect Martha Greateorex was particularly successful as she retired from her church appointment in 1800 and moved to small estate in Burton-on-Trent. Her salary as church organist was a modest £15 per annum plus a few more pounds for cleaning and tuning the organ. The income from teaching and benefit concerts was much more. At the time of her death in 1829 her will included bequests of properties in Leicester and Burton as well as the sum of £600. Martha did not marry but this was neither a prerequisite of her church appointment nor in any way particular to women organists at this period.

Organists had to stand for election for each post and were required to play certain pieces before the assembled parish ratepayers. Once everyone had played, a vote was taken and the candidate with the most votes was appointed. This was a very public procedure and women were treated no differently than men. Following Martha Greateorex's resignation in 1800 the election for the organist's position attracted two candidates – **Miss Sarah Valentine** (1769-1843) of Leicester and Mr Hill of Loughborough. In the event Sarah Valentine was appointed with Mr Hill gaining only one vote. This seems a remarkable example of equal opportunity for women at a time when in many other respects they had little power or influence in public affairs. The Leicester election was not in any respect unique – in fact, organists' posts were very attractive and often attracted a larger field of candidates.

In one respect, however, Leicester was unique among large and ancient towns with several parish churches. In the early decades of the nineteenth century all the parish church organists in Leicester were women – with two of them coming from the Valentine family of musicians – Sarah Valentine remained organist at St Martin's until the 1830s and **Ann Valentine** (1762-1845) was organist at St Margaret's for almost 60 years until the 1840s. Their names appear on a surviving gravestone in the churchyard at St Margaret's Leicester.



The inscription for Ann Valentine at the foot of the gravestone reads: "She was Organist in the Church of St.Margaret for upwards of half a century."

Given the long time that it took for women to be appointed organists in cathedrals in the last century it is interesting to note that St Martin's Leicester had an unbroken series of women organists for almost a century from 1773 to 1870. Sarah Valentine's successor was **Mary Lee Scott** (1796- 1872). Mrs Scott was the widow of a naval lieutenant and ran a school in Leicester for many years. She was the daughter of Jonathan Hewitt, organist of St Andrew Rugby, and was something of a child prodigy giving performances of a Dussek piano concerto at the age of eleven in music festivals in Rugby and Market Harborough in 1807. In a performance of *Messiah* in Market Harborough in 1826 Miss Hewitt was the organist with an ensemble of professional musicians. The following year she married Lieutenant Edward William Scott R.N. at St Margaret's in Leicester. Lt Scott clearly had no problem with his wife playing in public as Mrs Scott became organist at St Margaret's in 1831 jointly with Ann Valentine before becoming organist at St Martin's in 1840. Just like many contemporary cathedral organists Mary Lee Scott was invited to open new organs in Leicestershire parishes and at her retirement in 1870 a contemporary newspaper report praised her success as a choir trainer. By a curious twist of events one of Jonathen Hewitt's successors as organist at St Andrew Rugby in the 1840s was a **Miss Allday** who is reported to have given very competent performances of Bach organ works demonstrating a mastery of pedal technique.

Prior to 1850, three churches in Nottingham had appointed women organists: St Peter (**Miss King**, 1815?-1825; **Miss A Webbe**, ? - 1850), St Nicholas (**Miss Woolley**, 1823-1825?) and Lenton (**Mrs Cooper**, 1846-1850?). The uncertainty, or absence of dates, is due to the fragmentary nature of the information, with data obtained from newspaper reports or directories – many women stayed in post for a long time. A notable example of longevity as a church organist was **Mrs Dutton** at Chesterfield Parish Church who retired in 1847 having been in post for 60 years.

There is still much to be learned about the role of women organists in Georgian and early-Victorian England and it certainly wasn't all roses – Ann Valentine had a protracted dispute

about her salary in the 1830s and 1840s, but this was more indicative of the changes in church funding as a result of the Reform Acts rather than her status as a woman organist. Overall, about one in ten salaried church organists in the period were women but as church organs were moved from the west end towards the chancel the sight of women organists was too much for some clergy, and perhaps their congregations, and this was certainly a factor in the lack of advancement of women organists throughout the nineteenth century, even as the number of churches and organs increased dramatically.

David Shuker

Your Association

Organ Tuition Scheme

One of the actions chosen by the DDOA for support from the Ed Stow legacy is the Organ Tuition Scheme which offers a course of six free organ lessons to interested pianists. The aim is to help and encourage potential organists of the future to be available to offer their services to churches in need of organists and replace those retiring.

Having advertised the scheme via various church communications, a

number of candidates have come forward to avail themselves of the offer. Ideally, it was an advantage to have some piano playing technique, but there have been some candidates who have plenty of motivation, but have never had the opportunity to play the piano or keyboard and would love to have the chance of playing a keyboard instrument.

In my experience at the English Martyrs' Church, Alvaston, I have had interest shown from a 14 year old Nigerian boy, recently arrived from Nigeria and who had previously had piano lessons, a 12 year old girl and 10 year old Polish boy with no previous keyboard experience, but would love to have the chance to learn to play. I decided to give a "taster" lesson to these three to give them some idea of what learning to play involves and about the basics of instrument.

In addition to these, I have been teaching a young lady, Angelina Chan, who with her husband and young son have recently left Hong Kong to come and live in Derby. She is a *Grade 8* pianist which is a big advantage! She was also having organ lessons in Hong Kong before they left, so she was pleased to be able to continue some lessons in Derby! She had also played for some church services in Hong Kong.

In her case, her need was to be given help in familiarising a number of hymn tunes used in church services in the UK and in my particular church. Hymns are not sung in services much in Hong Kong! This involved my writing lists of hymn titles and the reference numbers in the hymn book, as well as listing them in order of popularity and knowledge among the congregation and degree of technical difficulty to play. Also different church seasons and ordinary time hymns had to be taken into account.

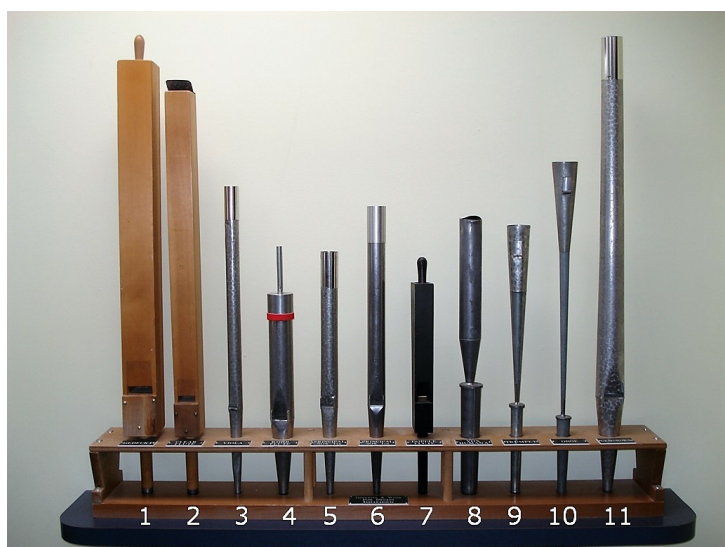
This being done, part of the hourly lesson was to familiarise her with this particular instrument and suitable registration to play the hymns, introducing a hymn and tempo etc. The rest of the lesson involved pedal technique, reading the three staves, legato playing and an introduction to the Bach *Eight Short Preludes and Fugues*.

As a result of this, she is now playing the organ for services on a frequent basis and is a very useful member of the organ playing rota system at the church. I believe that it has also helped her and her family to integrate into Derby life and feel that she is able to make a valuable contribution to the church.

Margaret Eades

YOUNG ORGANISTS' CORNER

Welcome to the orchestra! - Part 2



In the previous *Newsletter* this photo illustrated the variety of pipes you will find in an organ to create many different sounds. Here are the pipes that aim to imitate the sounds of orchestral instruments:

Reed pipes (8,9,10) are easy to spot as pipes which don't have a mouth near the foot, but instead a 'boot' containing a vibrating metal reed hidden inside. Here the **Trumpet** (9) is the loudest, recognised by its conical shape. Its sound is bright and fulsome. The **Oboe** (10) has a long narrow

section with a bell-shaped mouth at its open end. This special shape generates a different range of harmonics from the Trumpet, producing a refined bright tone resembling the orchestral oboe. It is generally much quieter than the Trumpet stop. No.8 is a **Vox humana**, the quietest of the three. Its short reed and capped cylindrical resonator produces a 'hollow' sort of sound, and although its name means 'human voice', the similarity is a bit far-fetched.

The **Viola** (3) has a very narrow cylindrical shape which emphasises the upper harmonics, resulting in a rather 'thin' string-like tone reminiscent of the bowed string instrument of the same name.

Four flutes are shown (1,2,4,7) whose tone is generally sweet and mellow. The two wooden pipes are the sweetest; the wooden material, their rectangular shape and high open mouths tend to suppress the high harmonics associated with brightness. The **Gedeckt** (1) has a stop in the end which reduces the number of harmonics to produce a purer sound. In contrast the **Hohl Flute** (2) has an open end which gives a smooth but more powerful sound. The **Chimney Flute** (4), made of metal, has a stopped end, but the narrow 'chimney' sticking up adds a bit of brightness to the tone. The **Doppelflöte** (7) is a stopped wooden pipe (painted black here). With two mouths, one at the front and another at the back, it can produce a louder sound than the other flutes.

Forthcoming DDOA Meetings

Midlands Organ Day **Saturday 3rd September 2022** **Derby Cathedral** **10.30 am to 5.00 pm** **7.30 pm Celebrity Recital**

- **Robin Jennings**
- **Andrew Scott**
- **Master Class with Jonathan Scott**
- **Apollon Duo**
- **Evening Recital - Jonathan Scott**

Sponsored by Derby & District Organists' Association
in conjunction with the Incorporated Association of Organists

Programme

- 10.30 am Registration and coffee
- 11.00 am Building a Modern Chamber Organ
- Robin Jennings
- 12.00 noon Lunch
- 1.30 pm The Evolution of H&H Tonal Architecture
- Andrew Scott (Harrison & Harrison)
- 2.30 pm Coffee
- 2.45 pm Transcription Master Class with Jonathan Scott
- 4.00 pm The Art of Baroque Accompaniment
- The Apollon Duo
- Dora Chatzigeorgiou and Alexander Binns
- 7.30pm Organ Recital - Jonathan Scott

Non IAO members £30.

DDOA and members of other associations affiliated to the IAO £28

Evening recital £10 (students £5)

Electronic booking at <https://iao.org.uk/mod2022/>

Postal bookings can be sent to Midlands Organ Day, 2 Butterley Row, Ripley DE5 3QZ

(Please send a stamped addressed envelope with a cheque made payable to Derby & District Organists Association).

Tickets also available on the door.

Annual Lunch Saturday 1st October 2022

Horsley Lodge, Smalley Mill Rd, DE21 5BL

12.30 for 1.00pm



Our Guest of Honour will be **Christopher Ouvry-Johns** who is very well known to many of us in Derby. In his time here he was Head Chorister at Derby Cathedral and, whilst a student at Cambridge University, sang with the choirs of Jesus and King's Colleges. He has been Assistant Choirmaster at Osnabrück Cathedral, Organ Scholar at Durham Cathedral, Conductor of Durham University Symphony Orchestra and Tees Valley Youth Orchestra, Choral Director in the Diocese of Leeds, Deputy Chorus Master of Leeds Philharmonic Society and, since 2011, Director of Music at Leicester Cathedral. In this capacity he has twice conducted Cathedral Choir in the presence of HM Queen Elizabeth and was responsible for the musical provision at the

ceremonies surrounding the Reinterment of King Richard III in March 2015. He has led workshops on English Church Music in Germany and directed the RSCM Cathedral Course in Rochester in 2016. He is a trustee of the Church Music Society and serves on the committee of the Cathedral Organists' Association.

When time permits, Christopher continues to enjoy engagements as a baritone soloist, organist and orchestral conductor. One of his hymn arrangements appears in two volumes published by Novello and his setting of verses from Robert Herrick's *Litany to the Holy Spirit*, composed for the installation of the current Dean of Leicester, has recently been published by Oxford University Press.

Booking: A booking form accompanies this newsletter.

Please make your booking by **Saturday 10th September at the latest.**

Items of news or articles for the November / December edition of the *Newsletter* should reach the Editor by **Monday 24th October**, 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.

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