

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Tony Westerman passes the torch to Alex Binns

At the November 2022 Annual General Meeting, Tony Westerman ended his final Chairman's report with a quotation from Lucretius:

*Inque brevi spatio mutantur
saecla animantum*

*Et quasi cursores vitae lampada
tradunt.*

*In a short while the generations
of living creatures are changed*

*And like runners, pass on the
torch of life.*

The image of runners passing on a torch from one hand to another – an unbroken chain – was symbolic of Tony handing over to our new Chairman for 2023 Alex Binns.

It is fair to say that Tony's three year period of chairmanship has been unprecedented, having been dominated by two contrasting yet momentous events; on one hand the disruption of life by the Covid 19 pandemic, and on the other, the golden opportunities afforded by

the bequest of the Edmund Stow legacy. One way or another, this has called upon all the qualities of leadership and assiduous attention to detail that we have admired during Tony's tenure. In his report to the AGM he generously thanked members of the Committee who had assisted him shoulder the burden of an abnormal workload and responsibility that had attended the office.

The past year for the Association has contained a rich menu of events and achievements. Beginning with the arrival in January of the Robin Jennings chamber organ, a major commission for the legacy, its success was immediately apparent and subsequently won universal approval by all who saw, heard and played it. Tony paid tribute to the builder's craftsmanship, design and wonderful musical qualities, which would have surely earned the approval of the late Ed Stow. Later

DDOA Events 2023

Thursday 12th January

Visit organs in Sheffield, including the mighty Willis III in City Hall. (See page 8)

Other dates to be confirmed:

Plans include visits to Shrewsbury, Shropshire and Yorkshire.

Other Events

Sunday 15th January 6.15 pm

Derby Cathedral. *La Nativité du Seigneur* - Olivier Messiaen performed by Alex Binns. Free admission.

Wednesdays 8.00 - 8.50 pm

Organ recitals at Dronfield Parish Church.

4th January Eric Singleton (Unstone)

1st February Professor David Saint
(St Chad's Cathedral, Birmingham)

Mondays 1.00 pm

Birmingham Town Hall.

Lunchtime organ recitals by Thomas Trotter

16th and 30th January

13th & 27th February

Saturday 11th March

London Organ Day at Chelsea Old Church.

Celebrating the William Drake organ.

Details: iao.org.uk/london-organ-day/

Member's Notice

Christ Church choir in Belper is looking for new singers to join them in early 2023. We are a traditional SATB choir and all singers in all 4 parts are welcome, and should contact Alison Roome via email darooome@btinternet.com or by phone on 01773825635 or 07741455352. We rehearse on a Friday evening at 7 pm for an hour and attend an 11 am service, which is a Sung Mass on Sunday mornings. There are occasionally additional services which are notified well in advance.

Photo: Retiring Chairman Tony Westerman passes on the baton to Alex Binns, our new Chairman for 2023. (Photo by Geoff Howell)

in March, May and July, visits to organs in Stoke-on-Trent, Lincoln and Northampton were very rewarding. In September the Midlands Organ Day in Derby Cathedral, the culmination of months of planning, was a triumph for the quality of its presentations and enjoyment of organ art in all its forms. In the evening recital we heard at first hand stunning performances by Jonathan Scott of orchestral transcriptions in which the Derby Compton organ gave a very fine account of itself. The day event was subsidised by the legacy fund. With great satisfaction, Tony reported that the other legacy projects were all running smoothly; two Organ Restoration projects completed, pupils demonstrating a wide range of talent and commitment in the Organ Tuition project, and a second Student Bursary awarded at the Royal Birmingham Conservatoire. Again, echoing the quotation from Lucretius, it is plain to see that under Tony's stewardship, the legacy projects are

helping to pass on the baton of knowledge in the organ world.

We now welcome Alex Binns as our new Chairman. Soon after moving to Derby in 2019 to take up his post at the Cathedral, Alex volunteered to join the Association and in little time was welcomed on to the committee. There, he has had a valuable presence with fresh ideas and, among many contributions, instituted a social media profile for the DDOA on *Facebook* and *Twitter*, offering potential to reach a younger audience. After his installation at the AGM, he lost no time in moving a vote of thanks to Tony Westerman for his distinguished and highly productive period of office, a move enthusiastically endorsed by all present.

Laurence Rogers

Your Association

Committee for 2023

Chairman: Alex Binns
 Vice-Chairman: John Maxwell-Jones
 Past Chairman: Tony Westerman
 Secretary: Andrew Storer
 Treasurer: Gillian Chatto
 Newsletter Editor: Laurence Rogers

Committee Members:
 Richard Brice, Tom Corfield, Margaret Eades and Denis Littleton

Subscriptions for 2023

During the five years that the standard annual subscription has remained constant, costs have been creeping up. Accordingly, the AGM adopted the Treasurer's proposal to increase subscriptions as follows:

Membership - Standard rate £20

Additional Family members at the same address £5

Membership with postal newsletters £22
 Students Free.

Local News

Trevor Smedley 1943 - 2022

It was with great sadness that we received the news of the sudden death of Trevor Smedley, Newsletter Editor of our neighbouring Lichfield and District Organists' Association (LDOA). Trevor died on 16th November at the age of 78 from a heart attack after feeling unwell for a few days. He was known to many of our members as a regular attender of organ recitals in our area. Numerous times would I bump into Trevor at the Monday lunchtime recitals at Birmingham or at St Modwen's, Burton, always equipped with a notepad ready to report on the event in the LDOA Newsletter which he edited from 2010. The news of his death came as a particular shock to me personally since I had exchanged emails with him only three days before his death. He was always very complimentary about our newsletter, and, for my part, I always admired the enormous number of organ events for which he wrote reports and his extensive collation of notices of organ recitals in the Midlands region. His phenomenal work on the newsletter was matched by his superb organisational skills in securing events for the LDOA. He took a great deal of interest in our CATO workshops for primary schools and borrowed the Ed Stow mini-organ several times for young people events he helped organise at Lichfield Cathedral. He was Chairman of the LDOA until he stepped down in June and will be greatly missed by members.

Born in Sheffield and qualified as an engineer, he worked for GKN as a Production Manager until 1987, when he came to the West Midlands as Director of Manufacturing for a firm in Aldridge. He settled in Lichfield and met Christine, whom he married in 1992. His main interest was playing the organ and he always had an instrument at home for practice. His wife Christine and her children all knew a Trevor rather different from the quiet, self-effacing man with whom most of us were familiar. The same characteristics that we saw were there: attention to detail, as one might expect from an engineer; a calm, consistent approach in all matters, and, above all, a willingness to give of himself in many different ways. Family parties, however, saw him dressed

variously as a Hawaiian beach boy, a Christmas Elf, and anything else that would delight the children and grandchildren who, it was clear, all thought very highly of him. May he rest in peace.

Laurence Rogers

(I am grateful to Richard Syner and Tony Westerman for contributing thoughts for this tribute.)



Trevor Smedley demonstrating the mini-organ at a Lichfield Cathedral course for youngsters.
 (Photo: Courtesy of LDOA)

Recent Events

Organ Festival – Royal Birmingham Conservatoire (RBC)

This week-long festival in November celebrated the inauguration of the new Wolfson organ built by Flentrop. The Festival prospectus indicated that this was the first of five new organs commissioned for the Conservatoire for completion by the end of 2023! Such an extraordinary organ cornucopia has been made possible by substantial donations from several local benefactors. The complete suite of instruments has been conceived to provide students with an *in situ* experience of significant European organ traditions:

1. North German
2. Romantic
3. Early English/Italian Baroque
4. Symphonic

The fifth instrument will be a small 2-manual practice organ.

Along with Geoff and Vicky Howell I was able to attend the inaugural events on the first day, consisting of a master class, a talk by the builder and an evening recital. The new instrument sits in a dedicated organ studio in the spacious modern premises which became the home of the Conservatoire in 2017. The splendid prospect of the new organ immediately conveys its North German credentials. If you had guessed inspiration from Arp Schnitger (1648-1719), the paramount builder in north Germany in his time, you would be absolutely right. The design is more than inspiration; the builder has modelled the organ on a particular instrument in the village of Dedesdorf, replicating Schnitger's building techniques as closely as possible.



Erik Winkel selects the stops as Daniel Moulton demonstrates their sounds.

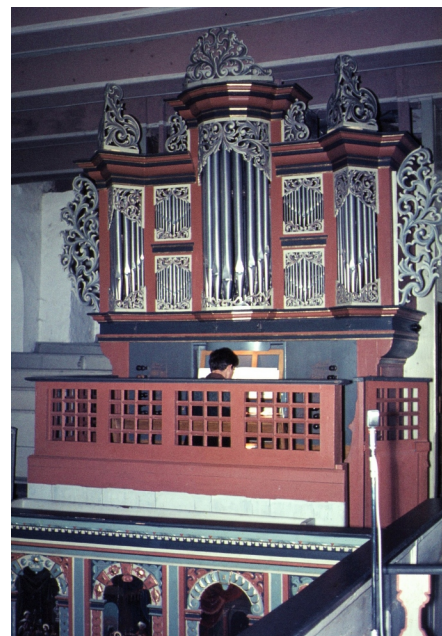
Note the wind bellows situated to the side of the organ above the doors.



The author, seated at the reconstruction of a historic Arp Schnitger organ by Flentrop at the Royal Birmingham Conservatoire, 14th November 2022.

Dedesdorf is to be found in Schnitger's homeland between Bremen and Hamburg. Having toured that area in my student days, here I must declare a sentimental connection; I visited and recorded the original organ there in St Laurentius Church. You can hear some of those recordings, now transcribed to digital format, by clicking on the panel below. Although the organ has subsequently been restored, its Schnitger characteristics have been preserved and evidently the Flentrop craftsmen have studied and replicated them in great detail.

In the pre-concert talk, Erik Winkel, Director of Flentrop, explained that the Dedesdorf organ, being small and compact, was chosen as a suitable model for the acoustic space of the organ studio, which, having modest



The author, seated at the 1698 Arp Schnitger organ at St Laurentius Church, Dedesdorf, North Germany, August 1966.

proportions, would not tolerate a loud or large instrument. One very clever feature copied from Schnitger was the single sound chest accessed by two manuals, offering a great saving in space and cost. The metal for the pipes was obtained from the same mine used by Schnitger and the manufacturing process used his historic method of casting the metal on sand. The console dimensions, straight pedalboard, stops layout and labels are exactly as the original, so, for the player, the look and feel, as well as the sound, convey the experience of an historical instrument. Another authentic but optional experience is available for creating the wind: hand-operated bellows situated over the entrance doors. No doubt this will be employed sparingly, as a conventional electric blower provides an effortless wind supply.



The Schnitger console as it is today.



St Laurentius Church, Dedesdorf.

Listen to the author's 1966 recordings of the Dedesdorf organ:

[John Stanley: Voluntary in C](#)

[Johann Gottfried Walther: Three variations on 'Jesu meine Freude'](#)



Masterclass student Piotr Maziarz takes a bow.



Nicholas Wearne



Daniel Moulton

The other main compromise to modern usage is standard pitch, A = 440 Hz, needed because the organ must be used with a range of other instruments.

The afternoon masterclass introduced us to the wonderful sound of the organ with the repertoire for which it was designed. Daniel Moulton, Head of Organ, and Nicholas Wearne, Senior Organ Tutor, took turns to tutor performances by three of the RBC organ students. Harvey Stansfield played Bach's *Pièce*

d'Orgue, Matthew Foster played *Praeludium in G* by Buxtehude and Piotr Maziarz played the 'Great' *E minor Praeludium* by Bruhns. With three first-class players Daniel and Nicholas were able to focus on the finer points of touch, articulation, phrasing and so on which convert the notes on the page into living musical experiences. It was refreshing to hear them encouraging the players to be inventive with registration and use their imagination over issues like manual changes.

The evening concert by Daniel Moulton* and Nicholas Wearne** deserves many words, but space demands just one "superb!"; the playing, sound, programme; all brilliant.

JS Bach *Tocatta, Adagio and Fugue* (BWV564)**
Anon (Camphuysen MS) *Daphne***
attrib. Sweelinck *Ballo del Granduca**
Bruhns *Praeludium in E minor**
Buxtehude *Passacaglia* (BuxWV 161)**
JS Bach *Tocatta in C* (BWV 566a)*

What a wonderfully resourceful organ this is. We must hear more of it.

Laurence Rogers



Unterwerk		Oberwerk		Pedal	
Principal	8	Quintaden	8	Untersatz	16
Gedact	8	Gedackt	4	Posaune	16
Oktava	4	Quinta	3	Trommet	4
Nasat	3	Waltflöit	2		
Octava	2	Siefloist	1 1/2		
		Sexquialter	II		
		Mixtur	IV		
		Dulcian	16	Couplers	
		Trommet	8	Ober + Unter	
Manual CD-d'''		Vox Humana	8	Pedal + Ober	
Pedal CD-d'		Tremulant		Pedal + Unter	



IAO Midland Regional Group meeting 2022

I was pleased to represent DDOA at the recent regional group meeting, well organised with Nigel Morris as Chair and Alan Taylor as Secretary. A range of meetings and projects were reviewed and discussed. Both the Edinburgh conference in July, which most of you will have read about, and our own Organ Day in September featured, with many complimentary comments about the latter. The associations represented cover a wide geographical area from Worcester and Shropshire in the west

to Coventry in the south-east and I found the range of meetings ideas both interesting and informative. Forthcoming meetings that our members should be aware of are the **London Organ Day** on 11 March and an **East of England Organ Day** on 27 May in Chelmsford, which will feature Early French Baroque music. More mundane matters concerned sharing of ideas between associations through a more secure Internet portal, financing of regional projects and the production of the *Organists' Review*. For those of you who don't already subscribe, can I heartily recommend you do. The

range of articles is wide and varied, and, obviously, the more who subscribe, the lower the production costs will be, per issue. Possibilities for future regional events were discussed, but they are not at a sufficiently advanced stage of planning for me to share details.

As we meet at St Chad's Cathedral, Birmingham, we have chosen the date for recent meetings to coincide with the monthly Thursday lunchtime organ recital. This time, it was given by Paul Carr to a very appreciative audience of nearly 80 and made a very fitting end to the morning's visit.

John Maxwell-Jones

A Schantz to Play in Spokane - Tony Westerman

During my recent trip to the American Northwest I was fortunate to be able to play the 1993, 64 rank IV+P organ built by Schantz for First Presbyterian in Spokane, Washington. Spokane (pronounced Spoh – Kan), now a large metropolitan area of more than 600,000 people, developed rapidly during the latter part of the nineteenth century with the advent of the Northern Pacific Railway and the discovery of gold, silver and lead deposits. Like many new, rapidly developing cities in the American west, the early history of Spokane presents as a rich tapestry of human endeavour in an environment that could be hard and at times devastating. One of the strong threads in that tapestry was the commitment of Christian groups who established communities and built churches.

The original buildings of First Presbyterian were destroyed in the great fires that devastated much of Spokane in 1889 and 1910 but, nothing daunted, the people rebuilt their city and churches, including the current gothic-revival building which dates from 1912. The Sanctuary is part of an impressive complex of buildings from which the good folk of First Presbyterian reach out to the downtown community by offering a school, library, gym, and extensive kitchen and social areas.

The Sanctuary at First Pres (as it is known locally) is dominated by the striking Schantz organ case of polished tin and zinc, below which is a panelled worship area upon which sits the console, along with ample space for a large number of performers, celebrants and a communion table with a striking *altorilievo* Last Supper. Seating perhaps 400 people, including the galleries, the organ speaks into a welcoming, comfortable, intimate space with very little reverberation. The potential for an instrument of 64 ranks to overwhelm such a space is considerable, but Schantz, as one would expect from a reputable builder, capitalised on

nearly 150 years of experience to match the voicing of the choruses to the building.

Whenever one plays a new instrument it is always sensible not to have any preconceptions about how it *should* sound, but to be open to the possibilities and limitations offered by the building housing the organ. Familiarity with the building, the musical function of the instrument and the requirements of the congregation are always more important than an individual's desire to play authentic sounding Bach or Messiaen. Any reputable builder will consider the acoustic and position of the organ before creating a pipe-dream list of stops.



The Great Principal chorus is subtle rather than bold, more in the style of a French *Montre* than a Hill or Schulze chorus, offering *fonds* ideal for nineteenth century French repertoire. If you can hear in your mind the opening bars of the first of Cesar Franck's *Trois Chorals* played on a Cavallé-Coll, you have it. The upperwork is rather more retiring than one would find on a French instrument, but is ideally suited to this building, adding a hint of brilliance without overwhelming the listener - all understated with no squeaky mixtures competing with reeds for dominance. There is a good selection of flutes offering quite a range of colour, all blending well with the Principal chorus in the American fashion and also a good range of reed and string colour.

There was a move in the early years of the twentieth century towards bright tonal structures in a more European style led in its early stages by G Donald Harrison, Emmerson Richards and others, quietly influenced by Henry Willis III; later in the twentieth century the instruments of Walter Holtkamp were of considerable influence. However, the American taste in organ sound is generally for one in which stops blend, though one should not suppose that that leads to a bland, colourless, nondescript tonal structure.

I liked the Swell Basson-Hautbois, available at 16' and 8' pitches, as it added a gentle growl to full Swell.

Like many English organists my preference is for a double reed on the Swell that has some bite and assertiveness, matched by a strong mixture and effective shutters. However, a Double Trumpet in the English style would be far too much in this intimate environment. Similarly, the Swell Trompette and Clairon, both 61 note ranks, were understated and worked well with the Basson-Hautbois. An English Swell Trumpet or Cornopean can often be used as a solo stop, but here the Trompette and Clairon are very much chorus reeds; the solo stop is to be found on the fourth manual in the form

a Festival Trumpet available from TC at 16' and at 8' & 4'. This was a stop of sufficient power and 'bite' to speak against full organ without shouting. A Tromba or Tuba able to part hair at four hundred paces would have been an unwelcome and unusable addition here, unless one wanted to empty the building quickly.

Manual ranks mainly sit on slider chests (manufactured by Dobson) with electric pull-downs, a building practice that can lead to noise from the action as an instrument ages, but after thirty years this action is absolutely silent as is the winding system. There are also some Pitman chests (electro-pneumatic) for reeds and offset flues, allowing for a degree of flexibility within the Pedal department.

As with many American instruments manual ranks are used to augment the pedal department, offering a wide degree of tonal colour and weight. The pedal department of the original 1912 Estey organ was retained - keeping these ranks was an excellent decision as they have the gravitas and definition to support full organ. (The Estey Organ Company employed 700 people at one point and made pipe and reed organs, pianos and, in the twentieth century, some of the early electronic organs.) The decision by Schantz to focus on weight in the Pedal department was a good one for this building as it is possible to create the sense of a very grand *pleno* without deafening the congregation with reeds and mixtures.

Two 32' Pedal reeds might seem an indulgence, but they both have a distinct character and function. The VII rank Grand Cornet, a compound stop similar to those of John Compton, works very well indeed, having both definition and weight. Although the organ chamber is substantial and has space for full-length 32' pipes, the bottom eight notes of the 32' Bombarde have half-length resonators. The voicing was excellent with a very smooth progression through the bottom octave. Stop nomenclature is generally French and, as a result, one might have anticipated a more aggressive tone from the 32' Bombarde, but in this context the



voicing was absolutely right; the rank spoke promptly and was there to underpin the *pleno*, not to compete with it.

I have to confess to one disappointment and that was the mutations on the Choir. Although mutations using wide-scale pipes in the French style would have been out of place here, the Schantz mutations added little colour to foundation stops in a solo line in, for example, a Bach Chorale Prelude. Even when used as a *Cornet Décomposé* I could find little purpose to them, though perhaps the position of the console at the edge of the platform didn't allow me to hear them clearly.

The organ console, a handsome creation with wooden keys and wooden short-draw stops, is moveable, but rarely strays from its position at the edge of the platform. The touch of the keys was pleasing, the sort of tactile pleasure that cements a favourable

impression of a good instrument; the action was very crisp and responsive with excellent repetition and, as mentioned before, was absolutely silent. There were plenty of registration aids and a general crescendo pedal, which I didn't try. Similarly, I decided that discretion was the better part of valour with the Chimes playable from the Great as on some instruments the stop marked 'Chimes' actually controls a bell-tower carillon - I didn't feel that

Spokane was quite ready for an impromptu performance by a visiting English organist.

This instrument is an accompanist's delight with a wealth of 8' stops and easily manageable gradations of tone and power and is full of potential and pleasant surprises, with few disappointments - I could happily have played for another hour exploring the many colours, but a drive of several hours to my next hotel was calling. [The full specification can be found on the Organ Historical Society at pipeorgandatabase.org/organ/46823]

My thanks go to Dr Janet Ahrend, Dean of the Spokane Chapter of the American Guild of Organists, for helping me to establish contacts in the Spokane area, and to Derrick Parker, Director of Music at First Presbyterian for allowing me to play their fine Schantz organ.

Tony Westerman

GREAT

16' Montre 61
8' Principal 61
8' Flûte à cheminée 61
8' Flûte hamonique 49
[1-12 from Flûte à cheminée]
8' Viole 61
4' Octave 61
4' Flûte conique 61
2²/₃' Quinte 61
2' Super Octave 61
III Cornet [TC-c/49] 111
IV Fourniture 244
16' Doucaine 61
8' Trompette 61
4' Clairon 61
Tremulant
8' Festival Trumpet [SOLO]
MIDI
Chimes 21 bells

SWELL

16' Bourdon Doux 61
8' Geigen 61
8' Bourdon 61
8' Salicional 61
8' Voix céleste 61
4' Principal 61
4' Flûte octaviante 61
2' Octavin 61
IV Plein Jeu 244
16' Basson-Hautbois 73
8' Trompette 61
8' Haubois
4' Clairon 61
8' Voix Humaine 61
Tremulant
MIDI
8' Festival Trumpet [SOLO]

SOLO

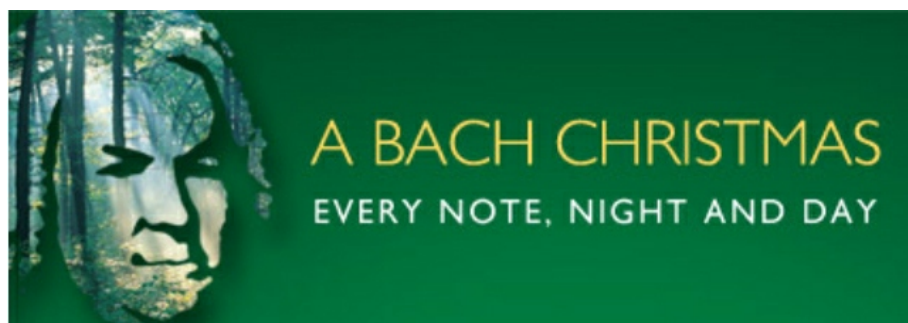
16' Festival Trumpet [TC]
8' Festival Trumpet 73
4' Festival Trumpet
MIDI

CHOIR

8' Principal 61
8' Flûte couverte 61
8' Gemshorn 61
8' Gemshorn céleste [GG] 54
4' Octave 61
4' Flûte à fuseau 61
2²/₃' Nasard 61
2' Quarte de nasard 61
1³/₅' Tierce 61
1¹/₃' Larigot 61
IV Cymbale 244
8' Trompette 61
8' Cromorne 61
8' Cor Anglais 61
Tremulant
MIDI
8' Festival Trumpet [SOLO]

PEDAL

32' Soubasse [digital]
16' Open Wood 32
16' Montre [GT]
16' Soubasse 32
16' Violon 44
16' Bourdon doux [SW]
8' Octave 32
8' Flûte 44
8' Violoncello
8' Bourdon doux [SW]
4' Octave 32
4' Flûte
III Fourniture 96
32' Grand Cornet VII
32' Bombarde 44
16' Bombarde
16' Basson [SW]
8' Trompette 44
8' Hautbois [SW]
4' Trompette
MIDI
8' Festival Trumpet [SOLO]



In the winter of 2005 BBC Radio 3 published an all-Bach schedule which they titled: A Bach Christmas, a series of broadcasts of all the known Bach works. Their plan was to span 214 hours over a continuous eight-day period ending at 5.00 pm on Christmas Day. The details made fascinating reading. Some people believed too much fine music was being offered all at once, but Radio 3 Message Board revealed enthusiasm for what was promised. To me, the all-night transmissions seemed questionable: 56 hours of broadcasting between midnight and 7.00 am would be heard by so few even though they would be hosted by Louise Fryer whose impeccable talents would be so welcome during daytime hours. Much attention to detail by planners was in evidence: someone remembered, for example, that there was a two-minute-long chorale *Gottes Sohn ist kommen* BWV 724 and slotted it in for transmission at 3.02 am on Christmas morning even though millions would not hear it. It was interesting to note the large number of chosen recordings by noted performers from earlier days: Casals, Grumiaux, Ralph Downes, Dart, Walcha, Munchinger, Heifetz, Schweitzer, Stokowski, Monteux and Mitropolous. Gould performances were few, reflecting, perhaps, Radio 3's and British prejudice.

When this radio feast began, at around December 15th a new dimension was added to the Christmas season for many people. Early doubts were soon dispelled as one programme followed another and a sea of Bach's music poured into homes. One couldn't find time in a day to hear everything; everyone has some commitments. The Radio 3 Message Board confirmed that enthusiastic converts were

emerging by the dozen. One person wrote: "Stop this; I'm getting nothing else done". Another said: "We've sent our octogenarian parents to do the shopping whilst we remain glued to the radio". And another "I cannot bear the thought of this being over; life will never be the same again". One brave soul admitted: "I wept in the car during the St Matthew Passion". And someone posited this: "If God wished to punish us by removing either all the works of Bach or all written music, the former would be the more terrible". Audience Research statistical findings have their uses but such personal reactions on the part of listeners are rarely identified. Yet by comparison with the population at large, only a tiny fraction are Classical music enthusiasts and an even smaller segment could be regarded as true Bach lovers. Thousands simply "didn't know it was 'on'"; thousands vaguely knew about it but "didn't have time", and so on. Nevertheless, hundreds were awakened to Bach as a result of the project.

There is of course, another category: those to whom Bach simply does not speak. The inclusion of almost two-hundred church cantatas doubtless contributes to the rejection of Bach in an age of diminished evangelical belief. Nevertheless, the cantatas still remain a huge segment of the Bach canon about which the average music lover is largely uninformed. Brave attempts to address this came from Donald Macleod and John Eliot Gardiner whose survey of the cantatas punctuated the ten-day schedule. In the minds of the lay public Bach is associated with the organ yet those works form less than a tenth of his output lasting for only about 18 hours. 26 different organists were represented. Two chamber

choirs, the Nordic Chamber Choir and the Berlin Radio Singers were used throughout the week to sing chorales in groups of two or three. Those interludes provided effective contrast after instrumental works. Bernard Haitink in an interview earlier in the year, when talking about the Amsterdam Concertgebouw Orchestra, made an interesting comment: "We always begin [a rehearsal] with a Bach chorale. It puts everyone in a good frame of mind". That the Concertgebouw Orchestra should use their talents and precious rehearsal time playing such music (which audiences would never hear) is proof of its unique quality.

Unfortunately the end arrived all too soon. The listen-again facility in 2005 was then in its infancy. Now *BBC Sounds* allows repeats to be played with ease. Will storage space ever become infinite so that the seven-day limit can be dispensed with? I expect so; I hope so.

What details remain in the memory? Listeners from all over the world who are now able to hear quality sound via the Internet sent instant e-mail feedback direct to the BBC presenters. This was revealing. Graeme Kay made an important contribution to the final *Saturday morning CD Review* broadcast. He appraised the 18 available recordings of the complete Bach organ works. How deservedly proud Peter Hurford must have been to learn that his Decca set were accorded joint first place even after twenty-five years and in the face of competition from a great deal of talent.

But that was seventeen years ago. Such torches and accolades have been passed. That year Margaret Phillips was about to begin recording her series of the organ corpus. It is now complete and was referred to twice in the Gramophone as: "a benchmark of musical integrity" and "superb





musicianship". (Malcolm Riley). New College Oxford's Organist, Robert Quinney, has recently released his set of the *Trio Sonatas*, the first of a series of Bach recordings on the *Coro* label, and has already set new standards for those demanding works.

Many presenters of the 2005 broadcasts through their controlled enthusiasm made a valuable contribution to what was in effect a BBC experiment. The inimitable voice of Catherine Bott was a joy. She finished her last presentation at about 4.30 pm on Friday 23rd December. As with the death of President Kennedy or Princess Diana, some people can remember where they were at the time. I could pin-point the farm gateway near Sherborne when I first heard Willcocks's *Irby* descant that year. I can also recall the exact parking area I was using at a local supermarket when Catherine Bott

announced Cantata No.31 *Der Himmel lacht! Die Erde jubiliert*, (The heavens laugh and the earth rejoices) ".....And the trumpets sounded for him on the other side.....there to sleep and rest in peace. And no man can wake him."

Perhaps we should have been content with over 200 hours of Bach's music; but the thought that there might have been more, or even much more, is tantalizing. We shall never know how much existed or how much was lost. It is a bold broadcaster or biographer who will say "more than fifty per cent might be lost" — a conservative figure to be on the safe side. Christoph Wolff quotes some convincing details concerning lost manuscripts in his *Johann Sebastian Bach*. He examined the accounts for the Weimar Court's allocation of music paper. Three deliveries of one ream (480 sheets) were made to Bach in 1714, 1715, and 1717, a total of nearly 6,000 pages, yet Bach's surviving Weimar scores make up barely one-quarter of a single ream....a survival rate of performing material of only 15 to 20 per cent!

David Rogers

BACH A to Z

Click on these links to the BBC website

['Art of Fugue'](#)
['B Minor Mass'](#)
[Cantatas](#)
[Dance](#)
[Emotion](#)
[Faith](#)
['Goldberg Variations'](#)
[Harpsichord or Piano?](#)
[Improvisation](#)
[Jazz](#)
[Kapellmeister](#)
[Leipzig](#)
['Musical Offering'](#)
[Numerology](#)
[Oratorio](#)
['Passions'](#)
[Quotations](#)
[Religion](#)
[Space](#)
[Temperament](#)
[Ubung](#)
[Veit Bach](#)
[Walking](#)
[Youth](#)
[Zimmermann Coffee House](#)

Forthcoming DDOA Meeting

Thursday 12th January - Visit to organs in Sheffield

9.30 am Sheffield City Hall.
[Organ](#) by Willis III 1932.
 4-manuals 75 stops.

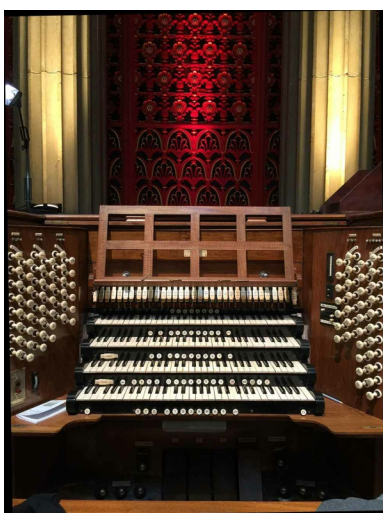
11.30 am Early lunch.

1.00 pm Unitarian Chapel
[Organ](#) by Wadsworth 1866

3.00 pm St Marie's RC Cathedral.
[Organ](#) by T.C.Lewis 1875

Members are advised to arrive by train, then take the tram from the station to City Hall. The tram stop is adjacent to the 'back' of the station. Take Blue line to Malin Bridge.

Please let Richard Brice know that you wish to attend. Ring 01773 826719 or email r1chard.suebr1ce@gmail.com



Items of news or articles for the March / April edition of the *Newsletter* should reach the Editor by **Monday 20th February**, 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.