

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter

**100th
Edition**
in colour

See page 7



An Organ Odyssey by Bicycle - Gillian Chatto

During September, my husband and I had the great pleasure of spending three weeks in Germany. Our plan was to cycle the *Werratal Cycle Route*, visiting some organs en route, and, upon returning to Salzkotten in North Rhein-Westfalia, we would participate in the 2nd International Paderborn Organ Week.

The first of our visits was to the St Dionysius Church in Eschwege which housed an organ originally built by Jost Friedrich Schäffer, of which now only the impressive case and artwork remain. The present organ was still a joy to play however, with its (to me unusual) brown wooden keys. Everything worked perfectly, and I was surprised by the variety of available stops including bells. The reeds were

really quite prominent, but not in a troublesome way, and the excellent acoustic in the building ensured that I had a thoroughly satisfying afternoon left to my own devices on such a splendid organ.



Organ at St Dionysius Church in Eschwege

DDOA Meetings

Saturday 17th February 7.30 pm

Charles Villiers Stanford Centenary
Professor Jeremy Dibble. (See page 8)

Other Events

**Monday Lunchtime Music at St Anne's,
Derby DE1 3NB. 1.00 pm**

A new series starts on 5th February with a piano recital by Jill Crossland. If you do not know the name, have a look for her on *YouTube* and you will find out what a wonderful pianist she is.

Later concerts in the series include vocal music and music for viola and organ. The series concludes on 25th March with a performance on the organ by Andrew Storer of Alan Ridout's *The Fourteen Stations of the Cross*. As always, admission is free and there are refreshments afterwards.

Thursday 1st February 6.15 pm

Derby Cathedral. *La Nativité du Seigneur*
Alexander Binns, organ.
Free admission with retiring collection.

Your Association

Subscriptions for 2024

These are now due. Please respond to the Treasurer's reminder notice. Email recipients : If you have not received the reminder, please check the contents of your Trash folder.

Vacancy

St Michael's Church, Breaston, Derby, urgently requires a part-time organist specifically for choral services on two Sundays per month (Evensong on 2nd Sunday and Communion on 4th Sunday) and one Wednesday evening choir practice. The organist is responsible to the Choirmaster. Fees to be negotiated. Please contact Colin Sanderson, 1 Manor Court Breaston, Derby DE72 3AW Tel. (01332) 872631.

Photo: The main organ of Paderborn Cathedral by Anton Feith, 1952, restored by Sauer 2005.
4 manuals, 95 speaking stops

It was disappointing that I didn't manage to obtain permission to play the organ at the Georgenkirche in Eisenach where members of the Bach family were organists for many years, nor at the Bachkirche in Arnstadt where J S Bach himself held the post of organist, so my next organ-related stop was in Suhl in Thuringia. There are two major churches in the centre of Suhl – the Kreuzkirche and the Hauptkirche, both with quite impressive organs placed behind the altar uniting music and worship in the Lutheran style, I was told. I had permission to play on the Eilert Köhler organ in the Kreuzkirche, and was greeted by the organist.

The original organ dated from 1740, but the current organ had been renovated by the Alexander-Schuke Orgelbau firm in 1999. In contrast to the organ in Eschwege, the dark wood case gave the instrument quite a heavy appearance.



Kreuzkirche, Suhl.
Organ by Eilert Köhler, 1740

The stops themselves were massive, and arranged in vertical rows for each manual on each side of the player, ie each vertical row of stops closest to the player on both sides was for the Hauptwerk. Furthermore, the swell stops, which were extremely difficult to reach on the outer rows, also had to be lifted as well as drawn. Registration was definitely a two-person job. There seemed to be numerous 8' stops, the organ also offered a glockenspiel rank, and there was no chance of using heels. All good experience though.

Our cycle tour ended in Erfurt where I hadn't planned any visits. However, we happened to wander into the Michaeliskirche which housed the splendid looking Compenius-organ, the case of which dates from the 1600s. The Compenius organ had had numerous rebuilds over time. It suffered damage during the 2nd world war, and received only emergency repairs thereafter. By the 1980s it was no longer playable. In 1999 private funds enabled the reconstruction of the organ in the style of the original Compenius organ. This was carried out by the organ firm Rühle from Moritzburg. There was a kiosk in the church where a staff member was sitting looking extremely bored. Hence when I asked whether it may be possible to have a closer look at the organ, the answer was yes, probably to relieve the boredom. I was somewhat more surprised to receive a positive response when I asked if it may be possible to play the organ as well! It was specified, however, that I should only play for a short time! What a privilege that was, and having found some suitable registrations from quite an unfamiliar selection of stops, I made some very pleasing sounds on a very nice organ.



Michaeliskirche, Erfurt.
Organ case by Compenius c.1600

There was indeed plenty to see in Erfurt, not least of course the Cathedral and the St Severus' church with their magnificent organs. What a pity we didn't happen upon a concert whilst we were there. The next day we returned by bike and train to our base in Salzkotten near Paderborn for the start of the International Organ Week.

The 2nd International Paderborn Organ Week offered lunchtime and evening recitals, as well as



St Laurentiuskirche, Erwitte.
Organ by Aubertin, 2016

masterclass-type tuition in three towns in the Paderborn diocese – Erwitte, Rheda, and Hamm. (These towns were at some distance from each other). I had entered myself as an active participant, whilst my husband attended some of the activities as a passive participant. The opening concert was given by the Spanish organist, Loreto Aramendi, on the 2016 Aubertin Organ in the St Laurentius' church in Erwitte. Loreto's programme showcased a number of Baroque composers interspersed with works by modern composers who had drawn inspiration from them. It was a varied programme showing a vast range of tonal colours offered by the organ. However I was surprised to see two assistants engaged with registration, one of whom also added a drum beat on a box, and a further assistant engaged with birdsong effects when nudged by one of the aforementioned registrants. After this very enjoyable concert, participants were welcomed by members of the organising team, packs were handed out, and evening practice slots were reserved for the coming week.

The following day we caught the appropriate course bus from Erwitte to Rheda for my morning and afternoon sessions on the 1984 Fischer & Krämer organ in the St Clemens' church. The Slovak organist and composer, Zuzana Ferjenčíková was the tutor for about six of us on that day. The organ was positioned in the spacious west end gallery which, from a practical point of view



St Clemens Kirche, Rheda. Organ by Fischer & Krämer, 1984



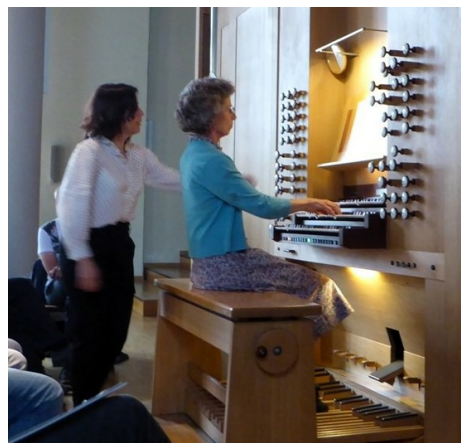
Liebfrauenkirche, Hamm. Organ by Goll, 2006

regarding a masterclass, was ideal. The stops were arranged radially, and therefore within easy reach around the organist, however Zuzana assisted with this throughout. I listened to other participants offering Czech music in preparation for a forthcoming tour, Bach trio sonatas, and improvisations on Gregorian chant, before I embarked on my Bach *B minor Prelude*. To each person Zuzana brought encouragement and positive, constructive comments, whether it be regarding phrasing, the character of the piece, pedal technique, fingering, relaxing shoulders, etc. She encouraged us all to think more about each piece, to look at the stops available and to consider various options, not just the usual ones, and to consider what musical ideas we were trying to convey. Also, she suggested that when we start to play, that we do not look at the music initially, since the music needs to come from within, rather than from the page. Interesting thoughts, and very useful listening to others' interpretations and Zuzana's advice. I felt encouraged that a lot of what I was doing was correct, but enthused about how things could be improved by thinking more about the music and paying more attention to detail and phrasing.

Although there were numerous lunchtime recitals on offer during the week, it wasn't really practical to attend anything other than the concert taking place in the town where you were based for that day. Hence on the first day we attended Tomasz Adam Nowak's impressive recital of works by Liszt and Wagner, concluding with Lemare's transcription of the *Ride of the Valkyries* which sounded wonderful in the lovely acoustic of the St Clemens' church.

That evening's organ entertainment took place in Paderborn Cathedral, where Professor Martin Sturm from Weimar treated our group to an hour's simultaneous improvisation on the three organs (in the choir, the west end, and in the crypt!), all operated from a single console. The surround-sound effect in the vast, dimly-lit building was truly amazing; almost like in a film, we were transported to what seemed like all extremes of the sound spectrum, including some sounds that you would never believe an organ could make, but then interspersed with snippets of more recognisable harmony. I would describe the improvisation as both atmospheric and experimental; it was evocative rather than abstract, and we all found it utterly astounding.

The following day I was with a different group at the St Laurentiuskirche in Erwitte with Sietze de Vries as the tutor. Unfortunately for me he wanted to concentrate on improvisation. I certainly found it interesting and was inspired to watch some of his [Youtube videos](#) on the subject, however I would really have preferred to concentrate on pieces. Being in Erwitte, the lunchtime recital option was one entitled "Still" and turned out to be "experimental" music. Sitting close to the organ, I could witness how weights were used to hold organ keys down, and how stops were partially drawn to make sounds which I'm sure Aubertin had never envisaged. I'm afraid it was all lost on me, and it quite irritated me that the organist went to such great lengths to produce sounds other than those that the organ builder had so painstakingly



A lesson on the organ at Hamm

worked to perfect. An interesting discussion ensued in our group that afternoon regarding this recital, and why we had all been so impressed by the improvisation in Paderborn, but not so with the Erwitte offering. It was agreed that there is nothing wrong with modern, experimental music as long as it is of good quality! We also discussed the fact that improvisation does not have to abandon the rules of harmony etc, but can be in all sorts of historic styles, as we had heard the previous evening at Paderborn.

On Wednesday we took the bus provided to Hamm for a day on the 2006 Goll organ in the Liebfrauenkirche. The organ was again situated on a spacious gallery, and Zuzana was the tutor. I listened to Zuzana offering very constructive advice about pieces by Pierné, Dvořák, Messiaen, Böhm, and a sonata by Rheinberger, all of which were played extremely well, and today I received guidance on *Rhosymedre* by Vaughan Williams.

Stefan Viegelahn gave a mid-day Reger recital, however by far the highlight of the day was the evening concert back in Erwitte on the Aubertin organ given by Sietze de Vries. I know that Laurence Rogers encountered

Sietze on his recent tour of organs in Holland and was extolling his virtues in [Newsletter 97](#). I can only confirm all that Laurence said about him! His first piece was an improvisation – French Suite in the French baroque style, based on “Jesu, meine Freude”. This was followed by a piece by Reincken, and to finish, Sietze played another improvisation – 4 verses based on “Von Gott will ich nicht lassen”. His improvisation and playing were truly astounding; one verse in particular could easily have been lifted from a Bach Passion and transcribed for organ, whilst another verse – a large scale fugue – could have been Bach himself improvising, or how I would imagine that would be. We felt so fortunate, indeed privileged, to be present at such an event and to hear such mastery of music.

My admiration of his talents continued the next day, when I was again in one of Sietze’s classes, and I observed his advice to a couple of participants who were clearly well advanced in the art of improvisation. One participant performed his improvised piece in the North German toccata style. It was quite a lengthy piece with a loud introduction, fugal movements and linking passages. Upon completion, Sietze suggested some slight modifications and improvements, but to my astonishment he then sat

down and repeated the whole piece, which he had only just heard, from memory, but including his suggested improvements!

Friday’s tuition concentrated on pieces for the Participants’ concert which was taking place that evening on the Fischer & Krämer organ in Rheda. It was suggested that I play the Vaughan Williams *Rhosymedre* as a suitable contrast to the other pieces on the programme. I was happy to do this, although slightly disappointed that I wasn’t playing something grander to really utilise the potential of the instrument and the wonderful acoustic in the building. (50 stops, 3,653 pipes!) Tuition was with Hans-Ola Ericsson and Zuzana Ferjenčíková, and we took the time to agree on registration and store everything for later.

The Participants’ programme included three improvisations, as well as pieces by Bach, Alain, Rheinberger, Messiaen, and my Vaughan Williams piece. It was an excellent concert, and well attended too. At the end the audience gave us a standing ovation as we processed down the aisle to be presented with roses at the front of the church. There were further concerts by the tutors over the weekend, but I was setting off home the next day, and this concert was for me the culmination

of a very enjoyable week. Full details of the week can be found using the following link: [Orgelwoche](#)

Gillian Chatto



Editor’s note

One of Germany’s lesser known rivers, the River Werra, weaves its way through the lush rolling countryside of Thuringia and passes close to the town of Bach’s birth, Eisenach.

All Gillian’s luggage had to be fitted into two pannier bags on her bicycle, this has to be the ultimate in travelling light. Although the journey was interspersed with a couple of train rides, Gillian’s courage and fortitude in cycling such distances and also taking part in the master classes must be admired!



Members’ news

John Blackwall (1939–2023)

John Blackwall, who has died in hospital following a heart attack, was a long-standing member of the Association and loyal attender of its events and visits.

John was a quiet, unassuming man with a kindly manner. He was a self-taught organist who, perhaps uniquely within the Association, admitted that he could not read music. He played for services at Holy Trinity Church in Kirk Ireton, where his family had lived in the same house for over four hundred years, and in other churches within the Wirksworth Team Ministry. He had a fine practice instrument at home on which he prepared for services. It was always a pleasure to listen to his music at the beginning and end of services. He often described pieces as “my own composition”. He practised the hymns assiduously after having listened to them on *YouTube*.

Unexpected last minute changes of hymns were never possible as he needed time to learn them. If such a change was asked for, the Vicar would be asked politely and quietly to play the hymn himself!

John greatly enjoyed the Association’s visits to venues where members could play. He particularly enjoyed the visit, some years ago, to play the organs in various Oxford Colleges. His last visit, for which he had fond memories, was to Lincoln Cathedral where he was delighted to play the great Willis Organ.

John regularly attended the Summer Organ Concerts at Derby Cathedral. His comments showed an acute understanding of the music and the Cathedral organ. He always insisted on sitting in the north aisle as he claimed the organ sounded best there. He regularly attended the early concerts at St Anne’s church in Derby. The Victoria Hall in Hanley was another venue he favoured for concerts on the recently restored organ, described as one of the finest concert organs in the world.

John derived a lifetime of pleasure from playing and listening to organ music. He always remembered the advice he was given by an experienced organist who, commenting on his “playing by ear” said, “John, you have the advantage over us in that you cannot play a wrong note because you do not have a right one in the first place.” Rest in Peace, John.

Trevor Morris



Recent Event

Keyboard Music of William Byrd

The November meeting was held at Chesterfield Parish Church in collaboration with the church and organised by our member Peter Shepherd, the resident organist. The guest lecturer was Professor David J. Smith of Northumbria University. As a contribution to nationwide celebrations of the 400th anniversary of the death of William Byrd, this lecture focused on his music composed for mainly secular use and keyboards in particular. Commonly described in contemporary manuscripts as 'Musicke for the Virginalles', the term covers the variety of plucked instruments available at the time to include the harpsichords, spinets and their variants. Professor Smith was passionately committed to the appropriateness of the music for the chamber organ, and his performances on the Vincent Woodstock organ demonstrated this eloquently.

Beginning with the domestic theme, we were reminded that the learning of keyboard skills was a common feature of a young lady's education during the period, a fact that is readily borne out by numerous contemporary paintings and images. Such music-making by women would be a popular pastime and entertainment in genteel homes. With this background, Professor Smith mapped out six main genres in Byrd's keyboard compositions:

1. Sets of variations based on popular tunes of the day.
 2. Grounds in which a repeating bass theme would underpin varying harmonic progressions.
 3. Dances, principally Pavans and Galliards and often transcribed from pieces for consorts.
- And for non-domestic contexts:
4. In Nomine, Miserere Salvator Mundi; based on chants and used for chorister education.
 5. Ut re mi fa sol la; based on scales and hexachords
 6. Fancy/Fantasia/Voluntary; free compositions, often of an improvisatory character and demanding virtuosity.

Professor Smith illustrated each type of genre and delighted us with selected examples of pieces played on the chamber organ. He persuaded us that there was much



Professor David J. Smith sets the scene for appreciating Byrd's keyboard music. The famous paintings of young women with instruments are by Johannes Vermeer.

of beauty in this repertoire which deserves adoption by organists.

In Byrd's time, making copies of manuscripts was a laborious process and we are indebted to his students and colleagues who copied and compiled the collections that have survived. Pre-eminent among these is *My Ladye Nevells Booke* containing 42 pieces. The first ever printed edition of Byrd's keyboard works is *Parthenia* containing eight of his pieces, together with pieces by John Bull and Orlando Gibbons.



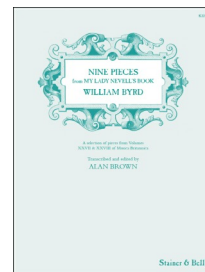
"Parthenia or The Maidenhead of the first musicke that ever was printed for the VIRGINALLS. Composed By three famous masters: William Byrd, Dr. John Bull & Orlando Gibbons, Gentlemen of His Majesties most Illustrious Chappell. Dedicated to all the Maisters and Lovers of Musick Ingraven by William Hole for Dorethie Evans Cum Privilegio Printed at LONDON by G: Lowe and are to be soulede at his howse in Loathberry" (1613)

The manuscript containing the largest compilation of keyboard music from the late Elizabethan and early Jacobean periods is the *Fitzwilliam Virginal Book*, housed in the Fitzwilliam Museum in Cambridge. This includes 71 of Byrd's pieces as well as dozens of pieces by his contemporaries. Modern editions of all these collections are available (see footnote).

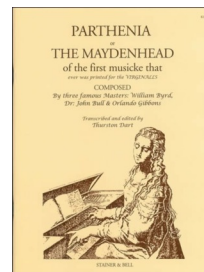
The latter part of the lecture focused on contemporary fingering and ornamentation conventions. Unfortunately time became short and these aspects deserved a further whole session. Nevertheless, Professor Smith is to be congratulated for a worthy discourse on an area of organ repertoire that deserves more attention.

Laurence Rogers

Editions from Stainer & Bell:



My Ladye Nevells Book



Parthenia

Editions from Dover:



Fitzwilliam Virginal Book (3 vols.)

Click images for links.

Obituary

John Bland MBE (1937-2023)

John was born and grew up in Warrington, Cheshire. Music was a huge part of family life and he had piano lessons from an early age. As a teenager he played for assemblies at Lymm Grammar School, for services at the local Methodist Church and would regularly accompany his mother who was much sought after as a contralto soloist in the local area.

After school education he trained for the ministry in the Methodist Church and after successful ministries in Scotland, Yorkshire and Gibraltar, he came to Derby on 1975 as Minister of the Queen's Hall Methodist Mission on London Road. The organist there was Edmund Stow who had already established a tradition of great music and a thriving choir. The organ however was not in the best of health and, in his spare time, John collaborated with Ed to restore the organ to improve its working order. When the organ was sadly destroyed in a fire in 1991, John helped organise the purchase and renovation of a vintage instrument from London which, in Ed's skilled hands, became a worthy replacement. In those

days the church would enjoy a full house, particularly at the evening service.

As well as his duties as minister, hospital chaplain and chaplain to the local teacher training college, he found many ways of being active in the local community. He was greatly involved in founding Borrowash House refuge for homeless women, serving as Hon. Treasurer and Administrator for almost 30 years. For services to the people of Derby in this work, he was awarded the MBE in 2000 and was honoured to receive his medal from Her Majesty the Queen that same year.

In 1979 he had to retire from active ministry due to ill health after several spinal operations. He took this in his stride with no bitterness and sought a different way to serve. He focused on music, playing the piano and accompanying children for their grade exams in music. He became a regular compère for concerts given by the City of Derby Band, including the annual Derby Hospital Choirs carol concert at the Assembly Rooms. In succession to Ed Stow, he became the organist at Queen's Hall where he played for over 20 years until its closure in 2012. His forte was accompanying rather than solo playing and he played the hymns



with passion and sensitivity. His improvisations during the collection and before the service were often exquisite.

During all his years in Derby he was an active member of the DDOA and frequently contributed articles for the Newsletter. He also fulfilled the role of chaplain to the Association.

In 2018 he moved from Derby to be closer to his daughter in Devon. On holidays his favourite thing was meeting and talking to new people and he never lost the urge to seek out organs to play. He made many friends and will be remembered for his many gifts and love of music. May he rest in peace.

Recent Event

21st Century Bach

21st Century Bach was the title of an RCO Organ Forum I attended at the Royal Birmingham Conservatoire in November, which was run in partnership with the Conservatoire. It was a day aimed at exploring contemporary approaches to Bach performance. The day centred around the Wolfson Organ in the organ room built by Flentrop just about one year ago. (See [Newsletter 94](#) page 3)

The day began with a brief introduction to the organ by the head of organ studies Daniel Moulton. Daniel also outlined the plans for the organ department with another four new organs in the pipeline. The first of these, an English organ of late 19th century character is already well under construction by William Drake.

The remainder of the morning session was a masterclass led by Professor Martin Schmeding a much sought after international concert organist and teacher, who is also currently Visiting Guest Professor at the Royal Birmingham Conservatoire.

Three Conservatoire students offered contrasting organ pieces for analysis and comment by Martin. First was Elli-Mae McGlone (who received our first Ed Stow Bursary) with *Nun komm, der Heiden Heiland* BWV 659, followed by the Third movement of *Trio Sonata 5* played by Colin Lapus and finally Piotr Maziarz offered the *C minor Passacaglia*. In all three cases Martin looked at elements of registration and performance techniques, relevant to the different styles of composition, which gave us an insight into how interpretation of Bach nowadays differs from earlier decades. Of particular interest was the different ways the *Passacaglia* can be approached in performance. Martin seemed to favour an approach of treating the variations in groups, which they seem naturally to fall into. He also gave us an insight into the way that Franz Liszt performed the piece.

After lunch we were treated to a concert of two of Bach's *Sonatas for Viola da Gamba and harpsichord* played by Timothy Lin and Robin Bigwood.

Daniel then gave a presentation of how the performance of Bach has evolved over time, illustrated with some fascinating recording clips including Marcel Dupré's ultra legato style of playing devoid of any expression and the later 20th century style of extremely fast and staccato style.

After a question and answer session led by Simon Williams, the day was rounded off with a recital on the Flentrop organ by Martin. It ranged from the early *A minor Prelude and Fugue* BWV 551, three of the 'Neumeister' Chorale Preludes, the *Prelude and Fugue in D major* BWV 532, a chorale from the *Clavierübung*, the *Trio in G* BWV 1027a and finishing with the great *E minor Prelude and Fugue* BWV 548.

All in all this was an extremely informative and thought provoking day which could be summed up by saying that the approach to playing Bach (and his contemporaries) is far less rigid now than in the past with much more flexibility being allowed in articulation and registration.

Andy Storer

This newsletter marks the 100th edition since Tony Westerman introduced the first colour issue in December 2008. When it was first suggested that it would be convenient for newsletters to be numbered to aid back reference, the first coloured issue seemed to be a convenient starting point. The archive of all numbered issues as well as some even earlier ones is accessible on our website <https://derbyorganists.co.uk/newsletters>. There is an index to help you locate particular topics or events.

For as long as any present members can remember, the Association newsletter has not only informed members of forthcoming meetings, but, through articles and reports, has reflected its members' activities and interests and the local organ scene in general. Rodney Tomkins holds the record as the longest serving Editor, and he offers some recollections here:

"I am told that I undertook this task for about 30 years. This means that I must have been involved in production from about 1975 until Ed Stow took over at the start of 2005 (at which point I was busy making plans for a move of house). My own editorial records now only go back to 1987. Prior to that I can only remember that my part would have been to hand over a hand-written or typed copy to the support team who would then see to printing and distributing. The team, at various times, included Richard Wood, John and Gill Hunt, Chris Darrall and Ed Stow.

From the copies I do still possess, it is probably worth mentioning that, from 1988, I was able to introduce a number of line drawings with articles on various organs of interest. These went on for three or four years until ideas ran out.

1988 also saw the first of Ed Stow's regular Christmas Crosswords, which were something to test even the most hardened Times Crossword addict. Ed was also noted for including hand-drawn sketch maps for any place the Association was due to visit.

In September 1991, when the Cathedral were planning some improvements to the Compton organ, the Provost, Very Revd Ben Lewers, did an interesting Sunday morning sermon on "Why raise money to restore the organ?" He

100th Edition in colour

very kindly allowed me to print a copy of it in the September Newsletter issue.

November 1992 saw Ed Stow's completion of twenty years as Director of Music at Queen's Hall, Derby. In celebration our Hon Chaplain, Revd John Bland, produced an eleven-verse Ode to Ed, complete with a cartoon line-drawing.

1994 saw my own acquisition of an electric typewriter, on which I was able to produce a disc copy to pass on to the printing/production team."

From Rodney's opening comment, it is clear that the physical process of creating and distributing the newsletter was once a much more laborious process than it is today. There have been incremental technological advances along the way; Rodney's electric typewriter was perhaps the first step towards digital communication that we now take for granted through desk-top publishing and email distribution.

Looking through my own collection of back numbers, in the editions of the Centenary Year, 2004, during Rodney's editorship, one can read an interesting mix of articles, reports and opinions. It was impressive that the centenary recruitment drive to boost membership to 100 achieved its target by September. Was the initiative urged on by the promise of a donation of £100 from the IAO if the target be reached? Details confirm that welcoming non-players and casting the net more broadly beyond Derby had a positive influence. Despite such success there was recognition that further efforts were needed to increase the number of younger members, an issue that still hasn't gone away twenty years later! Other familiar themes are to be found; the financial viability of coach travel for outings, the loss of organs due to church closures, to name just two. The Centenary Year newsletters contain fascinating snippets of local history peppered with names that bring back memories for many of us. One has to admire the 'spider's web' maps that Ed Stow used to produce to guide members to visit venues. I commend members to see for themselves via this link: [2004 newsletters](#).

Ed Stow took over editorial stewardship in December 2004 until Tony Westerman volunteered to take the helm in December 2008. Taking advantage of modern word processing software, and the possibility of including photographs, Tony introduced the new format which he produced on his own colour photocopier. When the present editor took over in June 2010, it was decided to out-source the printing and distribution and to limit production to six bi-monthly editions per year.

Like my two predecessors, I expected my tenure to be only a temporary fix, but in truth, I have enjoyed the consequent interaction with many individual members and especially their generous support through the submission of articles, reports and comments. This is why I am still your Editor. In this past year alone I have published contributions from no less than 14 different authors. If you are one of those, please pat yourself on the back. If not, there is a challenge for 2024! I wonder if anyone will beat John Maxwell-Jones for the record of five pieces last year? The standard of contributions is invariably high, but for those that don't write in a descriptive prose style very frequently, it can be quite a taxing process. This is where my editing role can come to support you; it is ideas and personal responses to music or events that make interesting reading; it is the Editor's role to sort out the conventions of expression, grammar and punctuation. If you have something interesting to say, please don't hold back! Notices and reporting of events are the bread and butter of the newsletter, but the numerous articles on a wide range of topics and experiences submitted by members have contributed the much-appreciated magazine flavour of the present publication. If there is a weakness, I would like to publish more news and views of members as well as events and enthusiasms.

Finally I am indebted to my proof readers, Tony, John and Geoff whose eagle eyes help to eliminate grammatical misdemeanours and typos, and to the late James Muckle who was a great mentor in publishing conventions.

Laurence Rogers
Newsletter Editor

Your Association

Chairman's Vision for 2024

As part of his report at the November AGM, our Chairman, Alexander Binns, outlined a vision for the DDOA in 2024.

One thing that I would like to concentrate on next year, is growing the Association and growing it younger. We are an Association that is increasing in age and there is a large proportion of our membership who don't come to events. In order for us to survive, we need to future-proof the Association and grow the next generation of organists for our churches, and I believe that we should be more strategic in how we can achieve this. We have many good initiatives in the DDOA for attracting new and younger people to the organ; CATO, supporting a young organ student at Birmingham Conservatoire, and the organ tuition programme are some of the

main ones, and this is highly commendable as other Associations don't undertake these important education initiatives. I'm delighted to say that we're able to support a Birmingham student again this year; Godfrey Leung, a second year undergraduate. At the Cathedral, through our Music in Schools programme, we work with well over 700 school children in twelve schools each week bringing them a specialised choral and musical education in their classrooms and school halls. We run four school choirs in addition to our Cathedral Choirs, which are full. Our aim – to grow the next generation of choral singers, to regrow children's choirs in our churches, and to furnish church choirs and choral societies for the future, whilst instilling a love of music in children through singing, which brings many educational, wellbeing and development benefits. We're doing that for singing and we need to also start towards growing our next

generation of pianists and organists through a parallel keyboard programme. With the DDOA's CATO programme, we can together make a huge difference to the lives of young people, furnish our churches with organists for the future and ensure that the Association continues to thrive well into the future. I'd like to do this together in conjunction with the Diocese and the Cathedral, and our partners in other denominations. It's worth saying that our colleagues in the Roman Catholic Diocese have a similar singing programme.

Committee for 2024

Alex Binns	(Chair)
John Maxwell-Jones	(Vice-Chair)
Gillian Chatto	(Treasurer)
Andy Storer	(Secretary)
Laurence Rogers	(Newsletter Editor)
Tom Corfield	
Denis Littleton	
Peter Shepherd	
Tony Westerman	(Past Chairman)



Forthcoming DDOA Meeting

STANFORD DAY

Lectures 'Come and Sing'

Saturday 17th February, 9.30 am - 5.00 pm Repton School Chapel

Professor Jeremy Dibble, Edward Turner, Alexander Binns

2024 marks the centenary of the death of Charles Villiers Stanford (1852-1924), and the Association is planning a whole day devoted to his music. The main focus will of course be his church music and his organ music, but there will also be an opportunity to set that repertoire in a wider context. Stanford was a prolific composer of orchestral music, chamber music and operas, besides being a notable teacher of composition. Our guest speaker is **Professor Jeremy Dibble**, author of a biography of Stanford and highly regarded authority on British music of this period. He is an inspired and entertaining lecturer.

Tickets are £10 for morning or afternoon sessions, or £15 for the full day. Full day discount for DDOA members: £10. Money collected on the day, but please register your intention to attend here: <https://forms.gle/seqvGifzzgjsqzt96> or contact the Editor.

Music copies for 'Come and Sing' will be available for singers.

Car parking is available on site at the Music School and locally.

09:30 Arrive
10:00 Introduction
10:10 Talk on Instrumental/Organ/Orchestral Works
11:00 Break – Coffee/tea served
11:15 Concert on Instrumental works
12:00 Talk on life of Stanford (JD)
12:30 Lunch (bring your own or find in Repton)
13:30 Registration for 'Come and Sing'
14:00 Talk on Choral Works (JD)
14:30 'Come and Sing' with Edward Turner and Derby Cathedral Voluntary Choir
16:00 Break – Coffee/tea served
16:15 Choral Concert with 'Come and Sing' team
Including Three Latin Motets, Coronation Gloria
17:00 End

Items of news or articles for the March / April edition of the *Newsletter* should reach the Editor by **Monday 19th 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.



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