

Sheffield
and
district
Organists and
Choirmasters
association

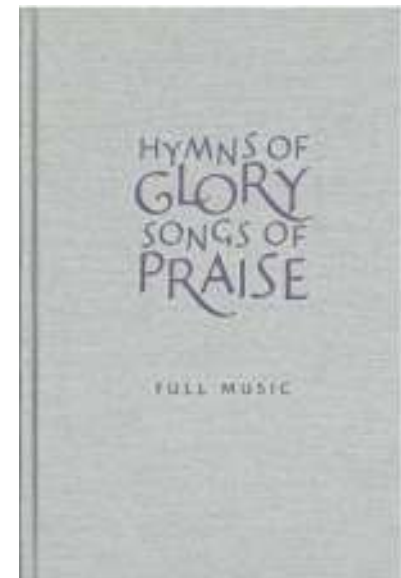
journal

february 2012

£1

*SADOCA is affiliated to
the Incorporated
Association of Organists*

*Registered Charity No
1058118*



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Copy for the May Journal should reach Michael Bland by 15 April (preferably before), please.

extraordinary general meeting

As indicated in the separate Notice Sheet, immediately before Nigel Gotteri's talk on Tuesday 14 February there will be an Extraordinary General Meeting of the Association.

The Charity Commission have pointed out that we managed to lose a vital clause (*the* vital standard clause!) when revising the Constitution. In order to remedy the defect, at the short EGM members will be asked to formally approve its reinstatement.

If upon the winding up or dissolution of the Association there remains after the satisfaction of all its debts and liabilities any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but shall be given or transferred to some other charitable institution having objects similar to the objects of the Association.

This will become Clause 9 of the Constitution, and existing Clause 9 will be renumbered as Clause 10.

The inclusion of this clause is a requirement for all charities, and the Committee expect that the EGM will last no longer than five minutes.

mirfield organfest: 17 and 18 march

The Community of the Resurrection at Mirfield has a beautiful new organ but needs to pay for its installation. Accordingly, anyone is invited who would like to play the organ in the church (with its fantastic acoustic!) to find sponsorship from friends of £200 (or more!) to play for an hour.

If organists can bring their supporters to listen that would be even better.

Contact Br Jacob Pallett jpallett@mirfield.org.uk or Fr Peter Allan pallan@mirfield.org.uk



from the diary

Tuesday 14 February Music in the Orthodox Church

Talk by Nigel Gotteri
St Mary's Wesleyan Reform Church, Hereford Street
7.30

Thursday 1 March Annual Dinner

Gordon Stewart
Whirlow Grange Conference Centre
7.30

Saturday 24 March Curbar and District

United Churches Choir
St Mary's Wesleyan Reform Church, Hereford Street
7.30

Saturday 21 April Presidents Invitation

Recital
Paul Derrett
Talbot Lane Methodist Church, Rotherham.
3.00

Saturday 19 May Full day outing to

Durham
depart 8.30 from St Mary's Wesleyan Reform Church, Hereford Street

members

matthew jennings

We have been told —

Matthew's six-week (not including the time on another ward with pneumonia in December) review was yesterday, 24 January. The general consensus is that he is making good progress.

The physios say that Matt is tolerating his new elbow and hand splints and is also coping better with sitting in his wheelchair.

He is continuing with yes/no reactions and the communication therapists are working on his responses to more abstract ideas (which have been apparent for a while in his smiles and even laughs at (sometimes quite subtle) jokes. They are still not sure how well he can see and are wondering if his brain is not interpreting images.

The occupational therapists are concerned with cognitive aspects of Matthew's progress and say that, although his concentration varies, he has some self-awareness and is wondering why he can't do certain things.

All of which seem to add up to miraculous developments since those early weeks after that dreadful day at the end of August!

He will be staying on Osborn 4 for a further six to eight weeks, when another review will decide where he is best placed. Apparently Osborn 4 does not keep patients indefinitely.

derek smith – email address

The e-mail address of the Treasurer, Derek Smith, is now changed to dj27smith@gmail.com

email addresses

The revised Constitution allows us to consider making more use of electronic communication. Have we got your up-to-date email address?

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recent events

The only event since the last Journal appeared was the Annual Service, which was held at Grimesthorpe WRC in the weekend of their Anniversary. It was a pleasure to join with members of the congregation in their celebration and to have their support for musicians.

We omitted to report in the last issue that the collection at the Geoff Gratton's recital raised an impressive £205 for the Montgomery Hall Redevelopment Fund.

coming events

Tuesday 14 February

Music in the Orthodox Church

Talk by Nigel Gotteri

St Mary's Wesleyan Reform Church, Hereford Street

7.30

There will be some visual displays, and Nigel will be illustrating much of the talk by singing. But if anyone could loan him a CD player and/or a small keyboard player for the evening to illustrate a few points it would be appreciated.

Thursday 1 March

Annual Dinner

Gordon Stewart

Whirlow Grange Conference Centre

7.30

The booking form is included in this mailing.

Saturday 24 March

Curbar and District United Churches Choir

St Mary's Wesleyan Reform Church, Hereford Street

7.30

Concert to be given by a choir visiting from the Peak District. Further details from John Robinson.

concerts

organrecitals .com

National listings

www.organrecitals.com



Our latest recitals information

See link at

www.sheffielddistrictorganists.org.uk



QR codes

Scan the QR code with your smart phone to access the information

Saturday 21 April

President's Invitation Recital

Paul Derrett

Talbot Lane Methodist Church, Rotherham.

3.00

Not to be missed! Paul describes himself as an "unreformed, seriously obsessive organ addict, a rescuer of lost organs and an enthusiastic player and recorder of overlooked repertoire." Perfect.

It is hoped that the recital will have the added attraction of a large screen showing console and player, as we had at Geoff Gratton's recital in October when the equipment was kindly provided and set up by Graham Wilkinson, and Andrew Robinson did excellent work on the camera.

Saturday 19 May

Full day outing to Durham

depart 8.30 from *St Mary's Wesleyan Reform Church, Hereford Street*

There will be a separate mailing about this trip.

organist wanted

An Organist is wanted at St. Mary's, Bolsterstone, on the edge of the Peak District, and home to the celebrated male voice choir. Owing to the imminent retirement of the present organist someone is needed to play for the Sunday Morning Service (10.45), an occasional Sunday Evening service, and weddings and funerals. There is a choir, but there is a separate choir leader.

Anyone interested in applying should contact the Vicar, the Rev Kevin Barnard, **0114 2882109**.

Further information can also be had from Roger Easthope, **01246 472936**. The applicant will need to be a communicant of the Church of England or other denomination.

collectors' corner

A quantity of organ LPs from the late 1960s to 1970s, classic recordings, is awaiting disposal. Michael Bland has full details.

Chesterfield Parish Church

Parish Office
01246 206506

Lunchtime recitals
12.15 on Thursdays

Free, retiring collection

Doncaster Minster

Recitals on the fourth
Friday of the month 1.10

Free, retiring collection

February

24 Jordan English
RNCM student

March

23 Nick Sutton
Doncaster

April

27 Darren Williams
Doncaster

forthcoming recitals

Latest information on local recitals is on our web site

www.sheffielddistrictorganists.org.uk

doncaster minster

The Magnificent Schulze Organ is back in use!

The monthly Organ recitals at Doncaster Minster resumed in January 2012. They are on the fourth Friday of the month beginning at 1.10, lasting approximately 50 minutes. There is a retiring collection.

24 February Jordan English - Student at Royal Northern College of Music formerly Organ Scholar at Carlisle Cathedral.

23 March Nick Sutton - Assistant Organist Doncaster Minster formerly Organ Scholar St Anne's Cathedral Leeds.

27 April Darren Williams - Director of Music Doncaster Minster.

sheffield cathedral

Lunchtime Recitals have resumed at Sheffield Cathedral, 1.15 – 2.00 Tuesdays and Fridays.

The organ recitals before Easter are: Friday 3 February Anthony Gowing
Tuesday February 7 Joshua Stephens Friday 24 February Derek Grover

dronfield

Dronfield St. John's got off to an early start for the 2012 season with the first recital being given by Eric Singleton in what they termed the graveyard slot — almost a tradition is this. The weather was traditionally foul, but 20 or 30 brave souls turned out to hear a lovely recital, with a varied selection of music and some delightful organ colours. And it was a welcome change to hear *The Arrival of the Queen of Sheba* played at a more leisurely pace. It tends to be played at a breakneck speed these days — unless she was late perhaps. But then as someone said, with all those presents to bring in how could she hurry?

The recitals take place on the first Wednesday of the month at 8.00. The atmosphere is relaxed, and the refreshments always good!

mjb

hymns of glory, songs of praise

I acquired my copy of *Hymns of Glory, Songs of Praise* a few days ago in the Canterbury Press January sale, and was struck by some of the comments in the Preface and Introduction. In what follows, I merely draw them to your attention.

Hymns of Glory, Songs of Praise is the successor to *Church Hymnary 3*. The original title, *CHA*, reflected the fact that it was the fourth revision of *The Church Hymnary* which originally appeared in 1898 for use in the Presbyterian churches within the British Isles and beyond.

John Bell of the Iona Community was Convenor of the Revision Committee.

from the preface

[. . .] We are in a new era where the challenge of being the Holy Catholic or Universal church is urgently upon us, as an interconnected world brings us better informed solidarity with Christians around the globe, and where burning issues for the historical and emerging churches find commonality on every continent.

It is therefore evident that the new hymnary would be of much wider use and import than Scottish Presbyterianism could maximise. [. . .]

from the introduction

Using *Hymns of Glory, Songs of Praise*

[. . .] If hymns are a record of humanity's experience of God and of God's revelation to humanity, it is important that the choice of Psalms and hymns for worship should not simply be a reflection of the minister's or the congregation's favourites. [. . .]

Global Church Songs

[. . .] With the increasing presence among us of people from [. . .] other countries and cultures, it is likely that we will hear more of styles of congregational song from churches round the world

When using other people's music, it is important to respect the culture from which it comes. Most musicians would prefer to accompany an intricately harmonised Bach chorale on the organ. In the same way, a song which is meant for unaccompanied singing, or is so rhythmic that percussive sounds

Dronfield Parish Church

Parish Office
01246 412328

Recitals on the first
Wednesday of the month
8.00

*Refreshments are served
afterwards, and there is
a retiring collection*

February

1 Nigel Gotteri

March

7 Ian Brackenbury
Chesterfield

May

2 Andy Booth
Chesterfield

Leeds Parish Church
www.leedsparishchurch.org.uk

Friday 12.30 to 1.05 *Free*

All details on
organrecitals.com

February

- 3 David Houlder
- 10 David Houlder
- 17 David Houlder
- 24 David Houlder
Leeds Parish Church

March

- 2 Christopher Newton
- 9 Christopher Newton
- 16 Christopher Newton
- 23 Christopher Newton
- 30 Christopher Newton
Armley

would best enable an effective rendition, should not be 'domesticated' by using inappropriate instrumental accompaniment.

Alternative Tunes

In a number of cases, two tunes are suggested to be sung to a text. This happens where both are equally well known.

Elsewhere, an alternative tune associated with another text may be suggested. Where this happens, the alternative tune should be used as a last, rather than first resort, as, for example on occasions where it would not be possible to practice a new tune in advance.

Metrical Index

The metrical index is used to enable the substitution of appropriate tunes to texts, should this be required. However, as most tunes have been carefully matched to their text, such use should not be seen as an alternative to learning new music. [. . .]

john bell

John Bell was born in Kilmarnock, and after ordination began his ministry with a post in youth work in Glasgow. He later joined the Iona Community, and with his colleague, Graham Maule, was drawn to concentrate on congregational song, liturgy and the sharing of scripture, a ministry which led to the Wild Goose Resource Group.



The Wild Goose Resource Group is an expression of the commitment of the Iona Community to the renewal of public worship in the Christian Church. The Group's logo, the wild goose, is an ancient Celtic symbol of the Holy Spirit. Its members live in mainland Scotland and its office is at the Iona Community's headquarters in central Glasgow.

Hymns of Glory Songs of Praise was published by Canterbury Press in February 2008. ISBN 9781853119002.

jdr

Leeds Town Hall

Monday 1.05 to 2.00 *Free*

All details on
organrecitals.com

February

- 6 Simon Lindley with
University of Hudds
Brass Band

Saturday

- 11 Simon Lindley
*Meet the
Town Hall Organ*

- 20 Darius Battiwalla
- 27 Thomas Trotter

March

- 5 Benjamin Saunders
Leeds Cathedral
- 12 David Houlder
- 19 Ian Tracey
- 26 Simon Lindley

Lincoln Cathedral

Information Office
01522 561600

£5 on the door

practising the organ

Hector C Parr

the system

We are now ready to start the real practice. If wrong notes or faulty rhythm are not to become ingrained, this practice must be at such a speed that they do not occur.

Apart from its tempo, our playing should be perfect. At first this might entail extremely slow tempi, and it might seem that such practising will be boring; but provided we are playing good music it is always possible to derive enjoyment from it at any speed. We know it is not what the composer intended, and we can look forward to the day we get it up to speed. But by temporarily suspending our critical faculty we can nonetheless enjoy it as a different piece of music from its ultimate realisation. We must resist the temptation to push the tempo beyond the limit where accuracy and timing are sacrificed. And we must attend meticulously to details of fingering and footing, to articulation and the performance of ornaments. At this stage it is not necessary to play loudly, but in order to form the right habits we should always use the correct manuals.



People differ in the length of the section they tackle at one time, some working on a complete movement, and others doing just one phrase. And some enjoy playing little games as they practise. Make yourself play a passage three times without any error, not even a "split" note. Much more demanding is to play it three times in succession without error; your punishment for a mistake is to start again at number one. When a passage persistently refuses to play itself accurately, do not despair; all it means is that you are playing too fast for that stage of your practising; reset the metronome and try again.

But one's approach must depend also upon the range of difficulty within a movement. Much time is wasted in playing a piece from beginning to end if the chief difficulties lie only in isolated sections. Then the best approach is to begin each day's practice with the most difficult section, and try to increase its safe speed. It is pleasing to find, on the following day, that this no longer seems the most difficult part, and some other section assumes that role. In pieces which are of more uniform difficulty, a good plan is to choose a suitable speed and work right through from the beginning. When a passage proves risky at that tempo, spend several minutes on that section at reduced speed before proceeding.

Whatever method is adopted, speeds should be checked from time to time against the metronome. In the case of a complex movement with several changes of

Pontefract St Giles
Parish Office
01977 706803

Saturdays 3.00 to 3.40
Free
suggested donation £3

February

4 Christopher Newton
Armley
11 Christopher Newton
Armley
18 Christopher Newton
Armley
25 Christopher Newton
Armley

tempo, it is worthwhile drawing up a chart to show after each day's practice the speed at which each section can be played without error. In this way the player can see at once the previous few days' progress, which section is most in need of practice, and how far away the goal remains. Then next day, begin each section just a little slower than the highest speed achieved previously. Proceeding this way, it is gratifying and often surprising to find oneself playing difficult sections safely with a fluency which seemed impossible a few days ago. The goal is reached when the safe tempo is just a few per cent greater than that decided upon originally.

the finishing touches

Technical proficiency, of course, is only a part of musical playing. The artistry that compels an audience to listen, and brings them into close contact with the composer's deepest thoughts, transcends anything that can be explained in terms of moving fingers and feet. But provided the player has a clear idea of the ultimate effect it is hoped to produce, and a picture of the work's architecture as a whole, the interpretation should develop without conscious effort as one practises. A good teacher can analyse many of the elements that make up an artistic performance. He or she may say, "Shape that phrase with a slight slackening of tempo, and detach the last note", or, "Point to that climax by dwelling slightly on that top note", and the pupil will attend to these details because he is told to. But to the musical performer, they form in his consciousness before he can put them into words.

It is now time to finalise the registration, and the logistics of its management. Controlling the swell pedal, pushing pistons, and even turning pages, all require patient practice if they are not to upset the final performance. I remember watching one of our country's great organists spend twenty minutes practising adding Great to Pedal as he prepared for a recital. Needless to say, the action was performed perfectly at the performance.

And then is the time to make one's first recording of the complete work. It has often been said, very truly, that the commonest mistake of instrumental performers is a failure to listen to their own playing; it is so easy to hear instead the sounds you hope to make rather than those you are actually producing. I remember once playing most of Bach Chorale Prelude, using a Stopped Flute and Nazard for the solo line, before realising that the Flute was not sounding; the resulting solo line was a twelfth above the pitch written, but my inner ear had provided the 8 foot tone that the organ failed to produce.

Some of the faults which are most frequently overlooked in this way are rhythmical. Almost all of us are prone to allow random variations of tempo, and in particular to hurry passages which are more difficult than their surroundings.

Sheffield Cathedral
www.sheffieldcathedral.org

Tuesday and Friday
1.15 - 2.00
Free - suggested
donation £3

February

Friday
3 Anthony Gowing

Tuesday
7 Joshua Stephens

Friday
24 Derek Grover

March

Friday
9 Luca Massaglia
Torino

Friday
16 Paul Derrett
Hull

And because, in a sense, the mind is working faster in these places to cope with the extra complexity, there is no way by which we can be aware of our varying speed while playing.

So make a recording, and listen to it. If this makes you exclaim, "My playing is not as bad as that!", this just proves how deficient is your listening. But the tape recorder is a very cruel teacher. Any sensitive human teacher makes a note of your mistakes, and then decides which ones to mention, and which to leave for another lesson. The recorder tells you all of them at once. If you find this too much to bear, one little tip is to keep your recording until tomorrow before playing it back. Somehow we can hear our faults in a better perspective after a lapse of time, and are more ready to hear also the virtues which our playing displays.

Sometimes I sit down with pencil and paper while listening to such a recording, and pretend I am writing an adjudicator's report on someone else. The notes one writes can be a great help in putting real polish into one's performance, and quite often there is no need to make much conscious effort to remedy the faults they pinpoint. Merely being aware of them may be sufficient; it is particularly gratifying that rhythmic unsteadiness of the type described above often resolves itself this way.

If the attempt is not perfect, record it again, and again. If you plan to keep the final version as a record of your best ever performance of the particular work, this should provide sufficient incentive to persevere. And your criticisms can become ever more searching. Is the tonal variety just what you wanted? Is the balance between parts exactly right? Do your touch, articulation and phrasing bring out the part writing clearly? Are your tempi correct? Above all, does the whole performance integrate into a single artistic whole?

the recital

Special problems present themselves if you are to perform on an organ with which you are unfamiliar. Many recitalists like to do at least six hours' practice for a one-hour performance, and yet still find no time to waste if they are to be ready for the recital.

Firstly, try out briefly every stop individually, followed by all the standard choruses, such as Great diapasons at 8', 8'4', 8'4'2', and 8'4'2'Mixture. Then try the quiet combinations on the Swell, the reeds and the Full Swell. If the organ uses tracker action, find out whether coupling keyboards together leads to heavy touch. Test the feel of the Swell Pedal, and the range of crescendo it produces. Proceeding in this way you will quickly learn the character of the instrument. It should then be possible to choose suitable registrations with very little trial and

Southwell Minster

Minster Office
M - F 9.00 to 1.00
01636 812649

Staveley

Information
01246 852034

Wednesday recitals on
the new Phoenix digital
instrument

8.00 for approx 45 mins

Retiring collection.
Tea and coffee served
afterwards.

error. If the piston combinations are fixed, learn what each one gives you; if they are adjustable, be ready to set them for the most critical of the works you are playing.

Then you can play through your whole programme in the correct order, carefully writing all your registration instructions on your copy, or on Post-it notes. If the organ has the advantage of a Sequencer, you will need to stop playing at each registration change, set it up correctly, and make a note of the number on your copy.

Remember it is not only the organ you are getting to know, but the building also. Are some of your tempi a little fast for the acoustics, or a little slow? If the building is resonant, do you need a more detached style here and there to preserve clarity? If the acoustic is dry, should you play a little more legato?

Then, finally, play straight through your programme again, stopping only if a piston combination needs changing, or something further must be written down.

And so to the actual performance. You have so much to think about that any pre-recital nerves will soon evaporate. Your mind will be in top gear, and so there is a danger of playing just a fraction quicker than you intend; this is easily compensated for by playing everything just a trace slower. A good audience will make no sound while you play, and you may be unable to see them, and yet somehow you will know if they are listening intently and enjoying the music.

If all goes well, the combined effect of wonderful music, a fine organ in a sympathetic building, and the response of an appreciative audience, should give you great satisfaction. If you are aware of imperfections in your playing, remember that what may seem to you the difference between a good and a bad performance, to a listener is likely to be scarcely noticeable. You are comparing your performance with the best you have ever given in practice, but your audience can make no such comparison. The standard of your playing depends very little on how you feel on the day; far more important is the quality of the preparation you have made during the months of practice beforehand.

© Hector C Parr 1998

Heer, herinner U de namen

Herman Strategier 1912 - 1988

We have found this reflective 87.87D tune from the Dutch Hymn Book quite useful for words such as *It is finished! blessèd Jesus, thou hast breathed thy latest sigh* AMR 124 or *Stephen, first of Christian martyrs* NEH 201.

The original words are for "Remembrance" – in the sense of "The faithful departed". I have made little headway with my efforts to translate the hymn into English which scans and is singable.

Heer, herinner U de namen / van hen die gestorven zijn,
Lord, we pray, the names remember of the faithful who have died

copyright

A few weeks ago there was a question in the *Church Times* which referred to the extra work which having a Christian Copyright Licence would place on the a busy parish. Shortly after, it was time for our annual return to be completed and submitted, and I was struck by how easy it all was. But of course I have things set up to make it easy, and it is most unlikely that we would have more than five items to report in any week..

Some of you will know that at St Paul's the service papers include all the texts for the service. As every paper we have used over the last n years (where n is a number exceeding 10) is available on the computer it is easy both to see when texts last appeared, and to complete the current return. I make it easier for myself by including all the details at the end of each text.

Last Sunday we used *Jesus Christ is waiting*: the end of the text —

. . .

Listen, Lord Jesus, let my fears be few:
walk one step before me; I will follow you.

JOHN BELL b 1949
and GRAHAM MAULE b 1958

© 1998 WGRG, Iona Community
CCL Licence No 244236

Noel nouvelet
Mediaeval French carol
harm. MARCEL DUPRE 1886 - 1971
adapted ROY F KEHL b 1935

— information about authors and composers, which many appreciate, together with the copyright declaration for those words.

Not every text covered by CCL is listed in the downloaded database, and when details of a “song” have to be typed in, all the necessary information is to hand, and does not need to be looked up again.

Naming the holder of the copyright is a condition of using the CCL arrangements, but on how many service papers (even in Cathedrals) do we merely see a comment on the lines of “Words reproduced under CCL Licence No 123456”, with no indication of who holds the copyright to what. I must confess that when attending an ‘away’ service one of the first things I look for is how the copyright has been dealt with.

jdr

gustav leonhardt

Gustav Leonhardt, born 30 May 1928, died on 16 January. He gave his last public performance on 12 December in Paris; he then announced his retirement due to ill-health and cancelled all his 2012 engagements.





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twitter

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journal

The SADOCA Journal is published in February, May, August and November. Articles and suggestions for features are always welcome, preferably well in advance of the closing date for copy, which is usually the fifteenth of the preceding month.

The Journal is available in PDF format by email.

Contact John Roch mail@jdroch.com

The Journal is available in large print on request to
John Roch – **0114 2464369**.

Body text is 9.6 pt Palisade Condensed
Headings and left column are set in Clearly Gothic

