

# *SFO News*

## *January 2008*



*Issue 10*

### **Letter from the President**

*Ailsa Simpson*

It is good to take time, after one of an organist's busiest periods, to consider if there is anything more we can do to help the church fulfil its role in the community.

Last autumn, while on a Caribbean cruise, I visited a number of small, beautiful churches. Their doors were open to all; there were flowers in all of them - mainly small vases of local flowers, but no less attractive for their simplicity; in one church, the hymnbooks (both word and music editions) were at each place; in another, the organist was sitting playing favourite hymns. After some time spent simply enjoying the sound of the organ, I spoke with the barefoot lady organist



*St Mary's Anglican Pro-Cathedral Church, Cockburn Town,  
Grand Turk.*

who told me that, when there were cruise ships in port, she played between 11 o'clock and 2 ... a fact that was advertised in local tourist information publications. How much more rewarding a visit to some of our popular churches would be if it were possible to arrange a similar welcome for our tourists ... pedalling without shoes being strictly optional!

This year the Annual General Meeting of the Scottish Federation of Organists will be held in Linlithgow in the morning of Saturday 10 May. On the Friday evening prior to this event, there will be a Social Gathering with supper and entertainment by local group Con Brio, who have an excellent repertoire of songs. From personal knowledge, I can promise a most enjoyable evening.

In the afternoon following the A.G.M., we look forward to welcoming the internationally-renowned Kevin Bowyer to Linlithgow to give a Celebrity Recital on the Willis organ in St. Michael's Church. Entry to this recital is free to all, thanks to the generous sponsorship of Avondale Environmental Ltd. of Polmont.

The organising committee plans to have a reduced charge for members' partners to encourage you to bring your best friend to the Friday evening Social and Saturday lunch. I do hope that I shall meet you and your partner in May; and I take this present opportunity to wish you all that you wish for yourself in 2008.

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### **Recording Review**

*Philip Sawyer*

*Hugo Distler; vernieuwer van de traditionele kerkmuziek.  
(Hugo Distler; renewer of traditional church music)  
NFCD16112006 (2CD set)  
Price: c.£17.00.*

Hugo Distler (1908-42) ended his own life as a result of being branded 'degenerate' by the the Nazi government; from the late 1930s he had been cantor and organist of the Jacobikirche in Lübeck.

Bas de Vroome, organist of the two main churches in Delft (NL), teacher of organ at the Rotterdam Conservatory, and carillonneur in several towns, has recorded Distler's complete works for organ; these works are interspered with some of Distler's choral works (performed by a choir from Utrecht).

The 8 organs used for the solo recordings are, in order of date of construction:

Alkmaar; Sint Laurens kerk (the 2-manual 1511 organ);  
Leiden: Hoogslande Kerk (1565);  
Zwolle; Sint Michaëls kerk (Schnitger 1721 / Flentrop 1955);  
Haarlem: Sint Bavo kerk (Müller 1783 / Marcussen 1961);  
Utrecht; Nicolai kerk (Marcussen 1956);  
't Woude; Oude kerk (de Koff 1970 / van Eeken 1987);  
Rotterdam; Sint Laurens kerk (2-manual Marcussen transept organ);  
Kampen; Boven kerk (Reil 1999).

The playing is fantastic; Bas de Vroome is a fine musician, sympathetic both to the music and to the instruments that he uses. The booklet contains details of the music, of each of the organs and of the registrations used.

The recording is not yet distributed in the UK, but copies can be ordered from:

McAlister Matheson Music, 1 Grindlay Street, Edinburgh EH3 9AT.

Tel: 0131 228 3827.

E-mail: sales@mmmusic.co.uk

Web-site: www.mmmusic.co.uk

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## **Glasgow Society of Organists**

*Christine Furnish*

On Saturday 3rd November in Pollokshields Parish Church a number of GSO members, along with some members of Pollokshields Parish Church, attended a talk by John Barnard, the composer of the rousing hymn tune Guiting Power. His subject was 'Royal School of Church Music - The Carol Book' which was first published in 2005 and which he, together with David Iliff, has compiled and edited.

John Barnard began by explaining that some previous carol books such as 'Carols for Choirs' by Reginald Jacques and David Willcocks had been produced with cathedral choirs in mind but that he and David Iliff had endeavoured to produce a carol book with musical arrangements that were accessible to choirs of varying abilities and differing sizes. He explained that they had included one hundred and fifty-one carols; some already well-known in Britain and some originating from a number of European countries and from farther afield. Some favourite arrangements of well-known tunes are also included e.g. David Willcock's arrangements of 'O come all ye faithful' and 'Hark the herald angels sing', while others have been specially written for this book.

To illustrate the diversity and usefulness of this carol book we were encouraged to sing through a number of the carols. John Barnard suggested that the carol 'Love came down at Christmas' to Malcolm Archer's haunting melody could be sung as an introit, while 'Holy Child' by Michael Baughen could be sung by a choir of limited resources in unison. The carol 'Child of heaven', to the French traditional melody 'Il est ne', has an optional 2-part verse setting while the beautiful Austrian carol 'Still, still' still' has both three and four part versions. Full choirs are not neglected as there are more complex arrangements of 'O come all ye children' by JAP Schulz and 'O my dear heart' by Peter Aston, to name only two. Another feature of the book is the combining of modern words with well known carol tunes e.g. 'Ring out the bells' are the words of Michael Perry (1942-1996) to the English traditional melody 'Past 3 o'clock' and 'Jesus Christ the Lord is born', words also by Michael Perry, is set to the tune 'Puer natus'. Descants, some familiar, some less so, are also well represented in this book. As it says in the preface to this book, 'The arrangements are both practical and imaginative and will engage the listener'.

The book itself is rather expensive to buy but if a church has a CCLI Music Reproduction Licence most of the items can be photocopied for choir use which means that it really is a bargain! A CD-Rom, which has the texts of all the carols, clip art for concert programmes, instrumental and orchestral parts and much more, also accompanies this carol book.

I believe that most people present found John Barnard to be an informative and inspirational speaker and have returned to their choirs with lots of fresh ideas for conveying the joy of Christmas through carols.

It is worth noting that the RSCM is producing a book of general anthems, probably in the summer of 2008, also edited by David Iliff and John Barnard.

In October, following very well received lecture/recitals on the subject in Edinburgh and Inverness, John Kitchen took us on his tour of voluntaries for the church calendar, and in December Peter Yardley-Jones gave a superb recital on the 3-manual Brindley and Foster organ of Govan Old Parish Church.

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## **Recommended Salary Scales**

*Iain Galbraith*

I feel it would be useful at this time to remind members (and others) that contrary to the usual practice of reviewing the recommended salary scales every second year, on this occasion the current levels are being maintained for a third year. Therefore, the present scales are being extended to 31<sup>st</sup> December 2008.

For convenience, the scales are reproduced below.

### **a) Churches without choirs**

Salary £1,320 - £2,035 Deputy Fee £45

### **b) Churches with choirs making an occasional individual contribution to worship**

Salary £2,035 - £3,245 Deputy Fee £45 - £60

### **c) Churches with choirs making a substantial individual contribution to worship**

Salary £3,245 - £4,345 Deputy Fee £60 - £80

### **d) Churches with complete and competent choirs singing full choral services**

Salary £4,345 - £6,490 Deputy Fee £80 - £90

### **e) Churches employing a full or part time professional director of music with extensive responsibilities are recommended to consider salary scales higher than scale d)**

Salary £6,490+ Deputy Fee £90+

[Please note that the Deputy Fees are intended to apply also to weddings, funerals etc.]

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**Piet Kee in conversation**  
with Philip Sawyer

*Piet Kee, the Dutch organist and composer, celebrated his 80th birthday in 2007. On the occasion of a visit to Haarlem in early December 2007, I talked to him about his life and career. We spoke in English, a language that Piet Kee loves, speaks fluently, and uses with elegance and wit. I am grateful to him and his wife for their kindness and hospitality.*

PS: What are some of your earliest memories?

PK: I was born in Zaandam, just to the north-west of Amsterdam; there were many windmills, and, as a boy, I used to play in one of them. This left me with an interest in the construction of windmills; there is a very interesting one here in the south of Haarlem, on the river Spaarne. Incidentally, Claude Monet painted some of the windmills of Zaandam and even a house belonging to my family. Zaandam was a town of industry; for instance, the Verkade biscuit and chocolate business was founded, and still has a major factory there. There was not much of a cultural life in Zaandam, but my father, Cor Kee, and Piet van Mever (my violin and clarinet teacher) were strong influences on me; the latter was the conductor not only of a symphony orchestra but also of the excellent wind band (Harmonie) of Verkade.

PS: What of your early experiences as an organist?

PK: I used to go with my father to the Old Lutheran Church in Amsterdam, where he was organist; I deeply admired his playing. His duties were: to play or improvise a prelude; to improvise preludes and accompaniments for the chorales; to play a postlude. My mother was quite musical and had a good voice; I used to accompany her at the piano.

My father was my first piano teacher; at the age of twelve I was sent to the Music School of the Amsterdam Conservatorium (this school prepared its pupils for entry to the Conservatorium). At this time I began organ lessons with my father. I gave my first organ recital, in Zaandam, at the age of fourteen; the programme included music by Cor Kee, Buxtehude, JS Bach (the C minor Prelude and Fugue BWV546) and Dubois. At the age of fifteen I gave another recital; this time the repertoire included the E flat Prelude and Fugue BWV552 by JS Bach, Hendrik Andriessen's Premier Choral, Franck's Pièce Héroïque and the Passacaglia (Op. Posth.) by Reger. So, as you see, I was not having much of a problem learning the organ.

PS: Tell me something about Cor Kee as a teacher and composer.

PK: He was an artistic man and, although he demanded great discipline, he was not a 'schoolmaster' type of teacher. He gave me lessons at home on a two-manual and pedal harmonium, and also at his church in Amsterdam, where there was a Barker Lever-assisted 3-manual organ, built by Witte in c.1870. When I practised piano concertos at home, he sometimes played the orchestral part on the harmonium in a wonderful way, even though he was supplying the wind with his feet because there was no motor.

As a composer, his music was informed by his artistic interests. He wrote fine music for the organ, some of it in a challenging avant garde style; I was not so interested in his 'compromise style,' a style that was heavily influenced by Guilmant, Widor, etc. and that was used a lot in Calvinistic church music in the Netherlands.

PS: What was life like for you during the Second World War?

PK: The occupation made life gradually more difficult; 1944-45 was the 'hungry winter,' when food was scarce. Although it was easier to find food in Zaandam than it was in Amsterdam, we had to cycle many kilometres to fetch it. All schools had to teach German. Much music was forbidden, especially that by Russian and Jewish composers. However, I remember attending a performance of Tchaikovsky's Sixth Symphony in the Amsterdam Concertgebouw. This was allowed because the conductor was Mengelberg, who was favoured by the Nazis; an unforgettable occasion! In the 'hungry winter' I became a member of a group of young artists called 'Zaans Groen;' there were painters, sculptors, poets, philosophers and some musicians. We published a magazine (hand-made, with illustrations), and thought that we were preparing the way for life after the war; however, each one eventually went his own way.

PS: What happened after the war?

PK: from 1945 to 1948 I was a full-time student at the Amsterdam Conservatorium; among my teachers were Anthon van der Horst (organ), Willem Andriessen (analysis), Ernest Mulder (counterpoint, harmony and composition) and Willem Smalt (piano).

In my youth I had been inspired by recordings of Anthon van der Horst, one of them a wonderful performance of JS Bach's F major Toccata BWV540, played on an English organ in the 1930s. He was a cultured and experienced musician; at the Conservatorium he taught the orchestral and choral conducting classes as well as organ. He was the conductor of several oratorio societies and of the Utrecht Symphony Orchestra. He was also director of the Netherlands Bach Society, the home of which was in Naarden; its most famous annual performance was that of JS Bach's Mathäus-Passion. Van der Horst was well informed about many aspects of performance practice: ornamentation; registration; instruments such as the recorder and viola da gamba. And, of course, he was a composer. Of particular note is the Toccata from his Suite in modo conjuncto of the early 1940s; in this movement it is possible to see and hear the influence of Pachelbel and JS Bach in a great modern work, finely crafted for the Baroque organ. It includes one of the finest pedal solos that I know.

Ernest Mulder wrote books - standard works - about harmony and counterpoint, and had a strong influence on my contrapuntal style.

In 1948-50 I had to do my National Service; my duty was to give gramophone concerts with lectures, and involved travelling all over the Netherlands. I returned to the Conservatorium in 1951 to prepare for my Prix d'excellence in



PS: In Scotland, from around 1560 until towards the end of the 19th century, organs were not allowed in Church of Scotland churches.

PK: In the Netherlands, organs were the focus of civic pride; we mentioned earlier the rivalry between Haarlem and Alkmaar. Even a quite simple church may have a magnificent organ, but even so, not pay its organist very much money! In the Roman Catholic church, the role of the organ was and is different; in the Netherlands, there was an enormous influence from France, and I think that the state of RC church music was rather poor until the time of composers such as Alphons Diepenbrock and Hendrik Andriessen.

PS: As well as all of this activity in the Netherlands, your career has had an important international dimension.

PK: Yes. It began with my winning the Haarlem improvisation competitions 1953-5. In 1954 I recorded in Alkmaar, for HMV, an LP that had world-wide distribution; this was one of the first LPs of organ music to be produced in the Netherlands. The programme included music by Sweelinck, Couperin, Buxtehude, Reger and Distler.

I have often played in the United Kingdom. In 1957 I was invited to play in the Royal Festival Hall; this was to be the first of several recitals that I gave there. I responded very positively to the instrument, the hall and the atmosphere of the recitals.

In 1963 I was a member of the jury for the competition during the first St Albans International Organ Festival; this was to be the first of many visits to St Albans. My reaction to the organ there was similar to my reaction to the RFH instrument; the electro-pneumatic action did not concern me, but the sound of the organ was very rewarding.

PS: What are some of the most striking things that you remember?

PK: In the USA I was very impressed by the range of good instruments available to students in the universities and colleges; Oberlin College in Ohio is a very good example of that.

In Japan I was astonished by the increase in the number of concert-hall organs. There are so many fine organs there, those by Marc Garner, for instance. I am impressed by the way that the Japanese are entirely dedicated to what they choose to do. I did not like Japanese food, but I enjoyed very much the traditional music that I heard during Noh plays; the style, the instruments and the way of singing fascinate me. I should point out that one movement (Sheng) of my composition The Organ displays some eastern influences. (Sheng is the Chinese name for the mouth-organ that is called Sho in Japan.)

PS: Composition has always been part of your life, but especially since you retired from the position in Haarlem. What influences your style?

PK: Influences from other composers are neither strong nor important. On my retirement from Haarlem, I decided to spend much more time with composition; when I was a performer I did not have much time for it. Composition is an imperative for me; each of my later compositions is an adventure, and involves the creation of something new both for me and for the listener. For instance, the first movement of the Frans Hals Suite for carillon was informed by an exploration of the art of bell-ringing. Another instance is Bios II; superficially it might seem that I was influenced by Messiaen because of the use of bird-song, but the musical language is different and the bird-song is that of birds in the Haarlem region. In Network (commissioned by the IAO) I explored again the possibilities of spatial positioning, which I had begun already in 1969 in Music and Space. The large organ-solo piece The Organ, which is for me very essential, and which has now been published by Bärenreiter, has a strong link with the visual arts. It may be interesting to mention that one of the two paintings on which I based this work is the largest picture by Pieter Saenredam (1597-1656) – a great painter of the Dutch “Golden Age” – representing the interior of the Sint Bavo kerk in Haarlem; this painting is a highlight of the collection of the National Gallery of Scotland in Edinburgh. For the Haarlem Concerto I chose an unusual instrumentation (for instance the use of the harmonium as well as the organ). Thomas Trotter, who played the first performance in Haarlem, will play it on May 31, 2008 in De Doelen, Rotterdam and again at the St Albans International Organ Festival in 2009.

Recordings by Piet Kee  
(all DDD recordings unless otherwise stated)  
Information correct on 21 December 2007

Stereo 6410 767 (LP)	Confrontatie (Confrontation). An encounter of three street organs and one church organ. Recorded in the church of St Bavo, Haarlem. Music by Piet Kee, Anonymous, John of Lublin, Mendelssohn-Bartholdy.
Guild Records LP GRSP 7014. Xenophone CD 885220.	Piet Kee at St Bavo, Haarlem. Music by Bruhns, JS Bach, Buxtehude, Mendelssohn-Bartholdy, Kodaly, Piet Kee.
CHAN0510 Now available in a 2CD set: Brilliant Classics 93413	Piet Kee plays Bach and Buxtehude. Recorded in the church of St Laurens, Alkmaar.
CHAN0514 Now available in a 2CD set: Brilliant Classics 93413	Piet Kee plays Buxtehude and Sweelinck. Recorded in the church of St Laurens, Alkmaar

CHAN0506	Piet Kee plays Bach. Recorded in the church of St Bavo, Haarlem.
CHAN0510	Piet Kee plays Bach Volume 2. Recorded in the church of St Bavo, Haarlem.
CHAN0520 Now available only as MP3 and WMAHD downloads from Chandos.	Piet Kee at Weingarten. Music by Pachelbel, JS Bach, JG Walther, JM Bach, Lebegue, Murschhauser.
CHAN8891 Now available only as an MP3 download from Chandos.	César Franck: organ works. Choral 3; Cantabile; Pièce Héroïque; Andantino in E (arr Louis Vierne); Choral 2; Prelude, Fugue et Variation. Recorded on the Cavallé-Col organ in the Basilica of Santa Maria del Coro, San Sebastian, Spain.
CHAN0527	Piet Kee plays Bach Volume 3. Recorded in the church of St Bavo, Haarlem.
CHAN9097	Piet Kee plays Hindemith and Reger. Recorded in the church of St Bavo, Haarlem.
CHAN0539	Piet Kee plays Bruhns and Buxtehude. Recorded in Roskilde Cathedral, Denmark.
CHAN9188 Now available only as an MP3 download from Chandos.	Piet Kee at the Concertgebouw (Amsterdam). Music by Franck, Mendelssohn-Bartholdy, Schumann, Andriessen, Saint-Saëns, Alain, Messiaen.
CHAN0590	Piet Kee plays Bach Volume 4. Recorded in the Martini Church, Groningen.

There are earlier LP recordings (e.g. for HMV and Telefunken) that are no longer available.

### Compositions by Piet Kee A selection; in chronological order

Title (date of composition)	Instrument(s)/voice(s)	Publisher
Two songs (1948)	voice and piano	
Two songs (1951)	mezzo-soprano and string quartet	
Partita on 'Een Roze, fris ontloken' (1952)	organ	Harmonia
Ciacona (1952)	organ	
Lofzang (1957)	mixed choir	Harmonia
Tryptich on Psalm 86 (1960)	organ	Hinrichsen
Two Organ Pieces (1962): Fantasia on Wachet auf; Passion Choral.	organ	Hinrichsen
Four pieces for manuals (1966) Prelude; Ciacona; Chorale (Aus tiefer Not); Epilogue	organ	Bärenreiter
Music and Space (1969)	2 organs, 3 trumpets and 3 trombones	Donemus
Intrada (1972)	two organs	
Gedenck-Clanck 76 – ode aan Adrianus Valerius (1976)	organ	Harmonia
Confrontation (1979)	church organ and 3 street organs	
Integratie (1980)	organ, mixed choir, flageolet, serinette, mechanical birds and 3 mechanical organs	
Frans Hals Suite (1990)	carillon	Donemus
Flight (1992)	flute solo	Donemus
Bios (1995)	organ	Bärenreiter
Network (1996)	2 organs, electronic keyboard ad libitum, alto saxophone and soprano recorder	Bärenreiter
Op-streek (1997)	violin and piano	
Daaaee (1999)	carillon	Liber Amicorum Daan Manneke
The World (text by Henry Vaughan) (1999)	mixed choir, 4 vocal soloists, continuo-instrument ad libitum	Bärenreiter
The Organ (2000), based on a painting of Pieter Saenredam (1597-1665)	organ	Bärenreiter
Winds (2000)	reed quintet	
Heaven (text by George Herbert) (2001)	mixed choir a cappella	Bärenreiter
Festival Spirit (2001); for the St. Albans International Organ Festival, England	5 organs	
Bios II (2002), mainly based on bird song	organ, percussion and violin	
The distant chorale (2003)	trumpet or alto saxophone solo	
Haarlem Concerto (2005)	solo organ, harmonium or electronic keyboard, symphonic wind orchestra, 2 saxophones, percussion	Donemus
Cervus (2006)	harmonium or organ	

## Recordings of compositions by Piet Kee

Title	Performer/organ etc.	Reference
Tryptich on Psalm 86	Jos van der Kooy / Grote of Sint Bavo kerk, Haarlem	Orgels in Nederland 2005; box 2, CD no.8
Fantasia on Wachet auf and Aus tiefer Not	Piet Kee / Grote of St Bavo kerk, Haarlem.	Guild Records LP GRSP 7014. Xenophone CD 885220.
Fantasia on Wachet auf	Olja Bučo / Engelse kerk, Amsterdam	FL04: one of a set of CDs issued to celebrate the 100th anniversary of the Flentrop Orgelbouw.
Intrada	Bert Lassing & Marco bij de Vaate / Grote of Sint Barbara kerk, Culemborg	Grote of Sint Barbara kerk, Culemborg
Gedenck-Clanck '76	Piet Kee / Grote of Sint Laurens kerk, Alkmaar.	Guild Records stereo LP GRSP 7017. Wisp CD 25962
Confrontation	Piet Kee etc. / Grote of Sint Bavo kerk, Haarlem	Philips Stereo LP 6410 767.
Frans Hals Suite	Arie Abbenes / Carillon of the Dom-kerk, Utrecht.	Frozen Fireworks: Dutch compositions for Carillon; a CD issued by the Utrechtse Klokkenspel Vereniging. <a href="http://www.klokkenspelvereniging.nl/">http://www.klokkenspelvereniging.nl/</a>
"Luid Stuk" (Ringing Piece) from the Frans Hals Suite	Adrian Tien / National Carillon, Canberra.	Move records, Australia. MD3224
The Organ	Jos van der Kooy / Grote of Sint Bavo kerk, Haarlem	Donemus / Etcetera (for release in 2008)

## Scholarly publications by Piet Kee A selection; in chronological order

"The secrets of Bach's Passacaglia"	The Diapason (June, July, August, September 1983)
"Astronomy in Buxtehude's Passacaglia. Measure and Number in Ostinato Works"	The Diapason (December 1984)
Number and symbolism in the Passacaglia and Ciacona	No. 2 of the Loosemore Occasional Papers (ISBN: 1-871179-01-7) Available from Brian Jordan, Cambridge, England.
"Haydn's last symphony: input from London"	The Musical Times (Winter 2006)
"Astronomy in Buxtehude's Passacaglia."	Organists' Review (August 2007) A slightly revised reprint of the article that first appeared in The Diapason (December 1984)

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### New International Organ Competition



It has just been announced that Montréal, Canada will host a new international organ playing competition from 8<sup>th</sup> to 17<sup>th</sup> October 2008. For this triennial event young organists from around the world will be invited to Montréal to compete for C\$65,000 in prize money. The First Prize includes C\$25,000, a three-

year career management agreement with the Karen MacFarlane Agency for the USA, and the recording of a CD with ATMA Classique.

John Grew, organist and professor at McGill University is the artistic director of the CIOC. He has put together a distinguished jury of organists: Marie-Claire Alain (France), Gilles Cantagrel (France), James David Christie (USA), Hans-Ola Ericsson (Sweden), James Higdon (USA), Tong-Soon Kwak (Korea), Mireille Lagace (Canada), Ludger Lohmann (Germany), and Dame Gillian Weir, (UK). Music Director of

the Orchestre Symphonique de Montréal, Kent Nagano, has graciously agreed to be an Honorary Patron for this new international event on the Montréal music scene.

Recruiting of competitors is in full swing. Born after October 17, 1973, candidates must send in a CD of their performance of pre-selected organ music of Bach, Messiaen and Franck. Full details about the repertoire and the CIOC are available at [www.ciocm.org](http://www.ciocm.org). The closing date for entries is February 15, 2008.

A preliminary jury will select sixteen competitors who will be brought to Montréal at CIOC's expense. There are three rounds to the Competition, on three major pipe organs of Montréal. The final round will take place at Notre-Dame Basilica in the heart of historic Old Montréal. Also, a Gala Concert is planned for 19<sup>th</sup> October 2008, the date of a world-wide Organ Spectacular.

For more information, please visit [www.ciocm.org](http://www.ciocm.org) or contact René Fréchette, Executive Director, CIOC, 606 Cathcart Street, Suite 1035, Montréal, QC H3B 1K9, Canada; telephone 514-510-5678 or by email at [rene.frechette@ciocm.org](mailto:rene.frechette@ciocm.org)

## Aberdeen and District Organists' Association

Allan Ritchie

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The Aberdeen and District Organists' Association celebrated its Diamond Jubilee in 2007, the year being the sixtieth anniversary of the Association under the name ADOA. One of the events in the 2007-08 calendar to mark this occasion was an evening called "Sixty Not Out - Anecdotal Retrospect" held at the residence of the President, Mr Norman Marr. Norman reflected on the past 60 years with interesting and amusing tales and provided surprising and seasonal refreshments for what was a large turnout of members. Interestingly, Mr Locke Nicholson has been a member of the ADOA for the duration of the diamond period - a gem of a fellow!

Also on the calendar this year is the now annual CH4 Songs of Praise which involves two major choir rehearsals beforehand under the direction of choir master, Mr Kyle McCallum, and organist, Mr Allan Bicket. In February members will spend an afternoon in the company of the Aberdeen University Students at Kings' College Chapel, in March Mr Michael Thomson, organist at St Machar's Cathedral, will give a recital to members and in April the season will conclude with a major Spring Outing when the ADOA will team up with the Inverness Society of Organists to visit four church organs in Keith.

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### SFO Conference – May 2008

Robin Bell, Conference Secretary

The Stirling & District Society of Organists is pleased to host this event on 9<sup>th</sup> and 10<sup>th</sup> May. Centrally located in the historic town of Linlithgow (which has excellent road and rail links) we hope to welcome as many of our friends (and their partners) from the societies/associations as can attend.

We can promise an interesting and varied conference. On the Friday evening a local group called **Con Brio** (directed by Alex Christie) will entertain us with a wide variety of vocal music. Most of Saturday's activities will take place in St Michael's Parish Church, situated beside Linlithgow Palace. **Matthew Beetschen** (Dunblane Cathedral) will demonstrate the art of registration and colour on the fine organ and later on a celebrity recital will be given by the virtuosic **Kevin Bowyer** of Glasgow University. Back in the church hall Evelyn Stell (Research Fellow, Edinburgh University) will be revealing some of the secrets of Scottish keyboard music.

There is something for everyone at this year's conference so please note the date in your diary and look out for the registration forms which will arrive via local secretaries. See you in May!

Readers are encouraged to pass this Newsletter on to any interested non-members and they are in turn encouraged to join any affiliated society as detailed below.

Aberdeen & District Organists' Association  
Allan Ritchie, Secretary  
North Tarbothill, Bridge of Don, Aberdeen, AB23 8BS

Borders Guild of Organists  
Ms Maggie Stead-Lenert, Secretary  
The Workshop of Tim Stead, The Steading, Blainslie, TD1 2PR

Edinburgh Society of Organists  
Dr Chris Johnson, Secretary  
2/3 Rutherford Drive, Edinburgh, EH16 6AX

Glasgow Society of Organists  
Miss Jane J Stirling, Secretary  
72 Loch Road, Kirkintilloch, G66 3EB

Inverness Organists' Society  
Donald Maclagan, Secretary, (*see below*)

Lanarkshire Society of Organists  
Mrs Margaret Filshie, Secretary  
16 Coulter Road, Biggar, ML12 6EP

Stirling & District Society of Organists  
Mrs Margaret Applebe, Secretary  
99a Falkirk Road, Larbert, FK5 3NQ

Tayside Organists' Society  
Ian Robertson, Secretary  
21 Woodlands Place, Inverbervie, DD10 0SL

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