

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Manchester Outing - Richard Brice

On one of the hottest days of the year, a group got off a coach in the centre of Manchester. Nothing too unusual about this except that they are all wearing shoes, socks and trousers unlike everyone else in shorts and sandals. Obviously a group of organists - or as a friend of mine suggests - a swell of organists.

Despite the traffic in Stockport, we managed to arrive for the Town Hall early. After a coffee we entered the building (currently closed for restoration) and were met by Richard Lowe, the current organist/curator, who took us to the Great Hall to see the organ. Things had been altered since the organ was first built by Cavallé-Coll.

There used to be a three manual reversed console in front of the display pipes with steps either side to access it; Cavallé-Coll later added a further manual. Seemingly at this point the organ was magnificent; all of the original pipework remains, and not all of it was re-voiced by later 'improvers'. Lewis had a go and added another manual and this echo organ is apparently unusable as it is so jammed in a tiny space as to be impossible to maintain. Later on Jardines did some work and provided the current detached console. This lives in a cupboard beneath the organ and it sits on a wheeled platform about 2 feet high. It is heavy as I can attest

DDOA Events 2018

29th September (Saturday)

Visit Organ World at Shaw, Lancashire.
(See page 8)

15th October (Monday)

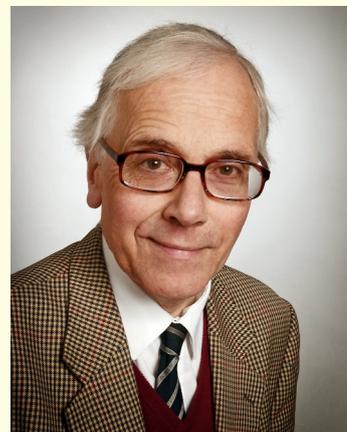
Celebrating Hubert Parry - Talk by Tom Corfield and Stephen Johns.
St Matthew's, Darley Abbey (See page 8)

19th November (Monday) 7.15 pm

AGM followed at 8.00 pm by members' recollections of influential organists.

Message to Members from Tom Corfield

"I want to say a big thank you to members of the Association for all the kindness and friendship shown to Rosemary and me over the past few months. That is a simple sentence but never were words more deeply felt."



We are delighted that the Dean of Derby Cathedral invited Tom back to the Cathedral to give a recital on 29th August. A full report will appear in the next Newsletter. - Editor

Concerts & Recitals

Wednesday Lunchtime Recitals 12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent
5th Sept. David Butterworth - Nottingham
12th Sept. Cathy Lamb - Lichfield
19th Sept. Ben Mills - Keble College, Oxford
26th Sept. Jeremy Hampton - Derby
3rd Oct. Tony Westerman - St Modwen

Photo: Manchester Cathedral. Richard Brice at the nave console, overseen by Cathedral Organist, Christopher Stokes



Manchester Town Hall. Richard Lowe recounts the history and hopes for the restoration of the Cavallé-Coll organ.



Our Chairman, Margaret Eades, leads the way, but we all found it quite a stretch.

since it took three of us to take it from its cupboard. The console itself (which possibly came from a church in Manchester) looks like a cross between a telephone exchange and the flight deck of an aeroplane, but I'm biased, being used to old-fashioned organs with just a few combination pedals. Richard gave us a chat about the organ, much of which doesn't work and some of which doesn't always work; then he played and the full glory of the original flutes in particular were heard in his playing. I was transported immediately to St Sulpice. Then it was our turn to have a go. After clambering up, I found the console and pedals quite difficult to use; the crescendo pedal was definitely a trap for the unwary, a little light indicator being the only sign that there might be stops sounding which weren't pulled out.

Richard told us that despite spending a fortune (£30M) restoring the building, no money was to be spent on the organ. It would seem that matters are moving mysteriously and possibly money will be spent on the organ. Who knows? The intention is to get back to the Cavallé-Coll four manual state with attached console, also adding a detached console. On reflection this would seem to be an unnecessary extravagance since, with video cameras and screens, the audience can see the organist, and his/her feet and the organist can see the conductor. The original console was tracker with Barker lever action to some of it and a problem foreseen is that Barker levers would demand a very high maintenance. Subsequently I have been told that the original

console is still about and that it will be reused and the frontage restored.

After lunch, we we took the coach to St Phillip's in Salford. The church was classical and in the west gallery was a lovely organ by Renn and Boston from 1829. In the chancel was a strange shrine of Perspex with a drum kit in it. Nobody of course, dared to suggest that this was a good idea for "Praise Groups" generally. The organ was lovely with a typical case of the period, a nice tracker action and a beautiful sound. I think we all enjoyed playing it and listening from various parts of the church, which had the superb acoustic one expected. As with the Town Hall, a few mysteries: NPOR says that it was originally enclosed and placed further back in a room which is now the Parish Office. This seems wrong and I would think refers to a previous organ; the case is exactly what one would expect for 1829. There was enough room in the back of this case for the organist to live and the graffiti showed that this was where it was pumped from. In 1873, Alex Young did some work on the organ and I suspect that was bringing the console (which was pure Young in style) forwards to the front of the gallery - playing the organ was a bit like playing a grand piano. I'm sure some pipework was altered at this time since a Cornopean (on the Swell) could not have existed when the organ was built. Later work is recorded by Wadsworth and then, in 1963, Mander had a go at it and fitted a RCO pedal board (which I found very easy to play) and replaced the stop labels with some very white ones, delicately written in copperplate script. How much of

the organ was Renn, how much Young, Wadsworth or Mander is an interesting point (there was, regrettably, nothing in the church about the organ) but it sounded lovely and we all enjoyed it.

Finally to the Cathedral. We had quite a bit of time to spare before evensong and so were able to admire the "Stoller" organ, so named after its benefactor. By chance it was being used for practice so we could hear it as well. Apparently Mr Stoller is Jewish, not Christian, and has given a lot of money to the city of Manchester; next time you cut your finger and use a tubular bandage - thank Mr Stoller and remember that the profit from tubular bandages helped provide this magnificent instrument. The Evensong was performed by quite a small choir but the leading treble, a girl . . . what a voice! After the service, Christopher Stokes, the Organist and Choirmaster, introduced the organ.



Ian Pykett savours the beautiful sounds of the Renn organ at St Philip's, Salford.

He was seated at the portable console which had been placed just before the entrance to the choir. It was a terraced console in the French manner. As I'm sure you know, the organ has recently been finished by Tickells. Sadly Kenneth Tickell himself didn't live to see it completed. When Chris was asked about the organ builder, he said he did not want to go abroad (how refreshing to hear this!). When asked who did the specification, he replied that he did as he wouldn't trust an organ-builder to do that since it was he who would have to use it. The organ itself sits on the choir screen and there is a tracker action console up there. Electric action for the solo organ to the South of the choir and the huge pedal pipes (original H and H ones) at the East end of the aisle. There was just enough time after the talk for us to try it out. Definitely an amazing instrument.

Richard Brice



Christopher Stokes demonstrates the diversity and versatility of the new Tickell organ from the French-style nave console.

Recent Events

Grand Organ Celebration The Royal Albert Hall 15th May 2018

If you like your organ music pure and unsullied, and only performed on correct period instruments, then this recital was not for you. It was billed as a Grand Organ Celebration and indeed it was.

The three performers, Wayne Marshall, Olivier Latry and David Briggs all celebrated the "Voice of Jupiter" (as the RAH organ was called) with great aplomb, relishing the opportunities offered by two giant video screens.

It opened with the Bach *D minor Toccata and Fugue* - of course! This was played - veritably performed - by Wayne Marshall. He attacked the keyboard as one would a piano and gave a scintillating rendition of this work. Very dramatic, and it made me wonder if JS would perhaps have played it like this. Next, Wayne played another tour de force, Liszt's *Prelude and Fugue on BACH*.

Michael Broadway, the current custodian, of the organ, treated us to a tour of the organ's insides, a cameraman going up with him so that we could watch on the screen. He called the triangular flutes "toblerflutes" which seems fair enough although I doubt if the stop knob reads that. The enormous size of the organ, all 9,999 pipes, was readily appreciated; at the top (nearly 70 feet up from the bottom) is a special keyboard for tuning purposes as communication presents a problem. Tuning takes 4 hours and is done every two or three weeks, but a full tune takes 50 hours. It seems that when the



A conducted tour given by the Organ Custodian, Michael Broadway



organ was built the largest pipe (34ft long and 2ft wide) was too large to go in so it was cut in half, once in the organ, a small apprentice was lowered into the pipe armed with canvas and (hot) glue to seal up the joint.

Olivier Latry (Notre Dame) played the *F minor Fantasia* by Mozart. Like the Liszt, this really showed the capabilities of this organ as an organ, later we would hear it in transcriptions and as an accompanying orchestra. Olivier's next offering really benefited from the screens as it was Thalben-Ball's *Variations on a theme by Paganini*. All but the last movement of this is entirely played on the pedals . . . and you are proud of your pedal technique? A wonderful piece of showmanship and not just a gimmick, a splendid piece of music as well.

Of course *the* Widor had to be played, and David Briggs put in an appearance. In fact all three organists took it in turns in a sort of

musical relay in this piece. I think if that were tried at the end of a wedding it would definitely upstage the bride.

After the interval, David played his own arrangement of the *Mother Goose Suite* by Ravel; I was very interested to notice that, although the key slips bristled with pistons, all three organists did all registration changes using the sequencer. David next accompanied Wayne Marshall who played the solo part in Gershwin's *Rhapsody in Blue* - a sparkling performance with a truly sparkling cadenza. There were two pianos on the stage and next, Olivier took the organ and accompanied Wayne and David in the *Adagio* from Ravel's *Piano Concerto*. The grand finale was the same team improvising a concerto on a given theme - the opening of Beethoven's fifth. They got really carried away and this overran; my spirits uplifted, I left the hall half an hour later than I thought. A good job I had begged a bed in London otherwise it was the 00.04 train to Derby arriving 07.04!

In conclusion, a fascinating evening with the organ being put through its paces. and not only used as a solo instrument but also for transcriptions showing the full capabilities of this 19th century monster.

Richard Brice



Wayne Marshall, Olivier Latry, David Briggs

Recent Events

Children and The Organ (CATO) Presentation, June 27th, St Michael's Church, Holbrook.

Around ten years ago, members of the DDOA committee met, and one of the matters discussed was the possibility of establishing an outreach programme aimed at reaching primary school children and their teachers to make them aware of the potential of the pipe organ to provide valuable material in the study of Maths, Science, Art, Design, Music & History, with an opportunity for group practical work and individual hands on experience. It was realised at the time that the numbers of young organists was in sharp decline, and that something should be done to help and introduce children to the instrument, so that some, hopefully, would be inspired to learn the organ and eventually take the place of the older generation in supplying church organists.

Hence, CATO was born, and became the brainchild of Stephen Johns and James Muckle. A team of volunteer organists from the Association was organised to present information using a 'One octave working model of an organ' constructed by Ed Stow. Others led small groups demonstrating pedal power, with a specially constructed mini pedal board, where children could have a go, a power point presentation of general information, actual playing the organ in the church, and looking at pictures of different organ cases, reflecting various historical designs, all with hands on experience.

Over a period of ten years, the project has evolved and developed, and to the present date an estimated number of 25 schools, mainly junior schools, amounting to about 800 students in all. Many of these may never have been aware of having heard an organ being played, and most are amazed at the coordination and skill required to play the instrument well!

It was to commemorate the ten years that it was agreed to have a presentation of the work of CATO to DDOA members, teachers, parents and children and the time of 4.30- 6pm was suggested to make it easier for teachers, children and parents to attend. Laurence Rogers prepared accompanying class resources, and a PowerPoint presentation of how the organ can relate to the study of so many National Curriculum subjects. A great deal of work in publicity was given to the event, with individuals, schools, churches etc, and it was

disappointing when so few members, parents and teachers actually attended. However those who did come enjoyed it and we keep going, secure in the knowledge that what we do is worthwhile and appreciated, once the schools come along.

However, as far as the children are concerned, there is always the hope that of those reached with the project, a few may be inspired sometime in their lives to want to learn to play and offer their services to a church. At least we have tried, and will keep on trying!

Margaret Eades



David Johnson explains how the console works.



Hands to the pump of the 1 - manual, 1 - octave, 3 - stop mini organ built by Ed Stow.



Chris Darrall introduces pedalling techniques with the custom pedal board built by John Forster.

An American Organ Builder - Tony Westerman

Prior to embarking upon my US travels I made contact with Rick Morel of Morel & Associates Pipe Organs, Denver CO. and was very fortunate to have done so. Rick is a septuagenarian with an encyclopaedic knowledge of his own firm, firms associated with it over the last 100 years, building practices and maintenance. Above all, he has the enthusiasm and energy of a twenty year old for the organ and its place in American musical history.

Rick's office is museum-like, containing photographs of Fred Meunier, who founded the firm, and musicians and builders who have contributed to the development of the 'American' organ, particularly in the Denver area. Meunier began his working life as an elevator operator in a music shop, quickly moving on to become a technician repairing 'nickle-in-the-slot' machines, many of which were in saloons where he was required to produce a note to gain access. Clearly a talented young man with a gift for things mechanical, Fred formed his own business in 1921 building pipe organs. A detailed account can be found [here](#).

The firm's history is a Who's Who of links with notable American builders: Kimball, Wurlitzer, Aeolian and Reuter, with staff trained by firms such as HN&B, Casavant Frères and Obermeyer. There is, however, currently some difficulty in finding staff with the necessary skills to work in the organ-building business and the firm is presently down to three people. Whilst Rick observed that there had been a move away from traditional music supported by the organ in many churches, there is clearly still a lot of work for three men as there are active projects in hand as well as tuning and maintenance.

With regard to materials and actions, Rick spoke of experiments with new materials by several builders in the 60s 70s and 80s: Estey had used brass instead of lead for pneumatic tubing; some firms had used synthetic materials for sliders and mechanical actions; plywood for chests instead of seasoned hardwood, and cow hide for bellows - difficult to work with, but very durable. There were also experiments with mixed actions in large halls - tracker for *en fenêtre* consoles, electric for mobile - some more successful than others - though in general there has been a return to electric action.



Rick Morel at his voicing machine. Note the spotted metal Clarinet with tuning slides. Is the middle photograph in the background Robert Hope-Jones, who visited Denver in 1913?

A particular point of interest is that there are no national or Diocesan bodies in America regulating the treatment of instruments. Decisions on how to restore or replace instruments are left entirely to the builder and the client, making replacing old with new a simple process limited only by budget. However, it is clear that builders exercise a regard for the best work of earlier generations.

Rick was not only generous with his time but presented me with a recording of the organ in the Cathedral of the Immaculate Conception, Denver. The 1912 Kimball organ was completely rebuilt by Morel & Assoc. in 1996 with a new, terraced console and new chests ([complete spec.](#)). It is a tribute to the quality of work, in particular the voicing carried out by Rick, that the organ not only has the appearance of a French gallery instrument but has an authentic French sound: the upper work is brilliant, supported by mellow flues and indulgent strings; reeds and mutations are characterful though without being aggressively brazen, the whole producing an absolutely stunning *tutti* in a generous acoustic. The recording was made by Frédéric Desenclos, organist of la Chapelle Royale du Chateau de Versailles and Professor of Organ at the Conservatoire d'Orléans. M. Desenclos is very good - why don't we hear him in England?

Another gift was a book, *The American Classic Organ- A History in Letters*, by Charles Callahan, based upon correspondence between the major American builders and with Henry Willis III, dating from the mid 1920s to mid 1950s. It is a treasure trove of information providing an insight into the surprising pre-war American interest in German and French organs, how Willis and other forward-looking builders embraced the work of early European builders and sought to balance the integration of the Baroque with the requirements of conservative elements on both sides of the Atlantic. Senator Emerson Richards (of Atlantic City Convention Hall fame) was clearly a close friend of Willis and there is detailed information on their thoughts, the development of the Atlantic City organ and the extent of Willis's influence in America during the early part of the twentieth century with regard to the development of choruses and voicing. The degree to which commercially sensitive technical information was shared between trusted friends has surprised me.

There is so much more to be said, though space precludes further indulgence. My thanks to Rick for his time, freely-shared knowledge and generosity, and particularly for his undimmed enthusiasm for the organ in a changing world.

Tony Westerman

St Andrews Organ Week 2018 - Some personal reflections by Laurence Rogers

Attending this year's events hosted by the University in St Andrews reminded me yet again of the joys of learning. I was attracted to sign up for this course by the international star cast of tutors, and in the event they taught me a great deal; none of them disappointed. Indeed all tutors were eminently approachable, full of empathy, full of wisdom and always encouraging. The course structure, offering a one hour lesson with a different tutor and on a different instrument each morning, I found very stimulating. More of that later.

The course theme was "The Music of Bach and his 19th Century Disciples" and the keynote lecture by Katharine Pardee (Corpus Christi College, Oxford) set the context, recounting how Bach's music came to England, chiefly through the efforts of Samuel Wesley, Felix Mendelssohn and Henry Gauntlett. A lecture by Henry Fairs (Birmingham Conservatoire) gave us an insight into the world premiere of Liszt's *Prelude and Fugue on BACH* at Merseburg in 1856. He followed this up the next evening with a superb concert in St Salvador's, Dundee, reconstructing the original programme. The huge influence on the Bach revival of Mendelssohn was honoured by a fascinating lecture and masterclass by Matthias Havinga (Amsterdam Conservatory). He also followed up his lecture with a virtuoso recital, featuring Mendelssohn sonatas and transcriptions of orchestral works. A lecture by Gabriele Damiani (St Edward's School, Oxford) reviewed the vast range of performing editions of Bach's organ works, that have been published in Europe as well as in Britain. One of these, an 1850 Novello edition for 2-manual organs, most prevalent in Britain at the time, published a separate realisation of the pedal part for cello. We heard an example of this performed at another evening concert, this time given by Course Director Chris Bragg with cellist Donald Robinson. The other concert of special note was a programme of Bach's youthful works for harpsichord and organ given by Vincent Bernhardt (Metz Conservatoire). This was playing of the highest order; the organ pieces were spirited and beautifully clear and Vincent had a magical touch on the harpsichord.

Throughout the week, there was a concert every evening. These included performances by instrumentalists and singers, adding variety and ensuring that the diet of organ music never

became overbearing. The afternoon lectures were supplemented by optional skills workshops. The one by Vincent Bernhardt on harpsichord playing, for me, was especially revealing, learning how an 'over-legato' technique brings amazing harmonic colours to the threads of melody in a 'simple' two-part invention.

Now, as for what I learnt from the week, I certainly gained unfamiliar ideas for personal repertoire, for example works by Wesley, Wood, Schumann and Reger, but more significantly, I gained fresh insights into technique and its role in interpretation. Without getting bogged down with minutiae, all tutors stressed the need to think of over-arching concepts within pieces. The movement of harmony and recognising its low and high points. How does one use phrasing, touch and pulse to lift the music off the page? One tutor declared that the organ "is horrible as an instrument for musical expression"! At first this seems a shocking statement from a virtuoso player, but when you unpack his meaning, you realise how handicapped organists are compared with any other instrumentalists; pianists, string players, wind players and indeed singers can modulate dynamics, vibrato, attack, and so on, to vary the intensity, drama and mood of music. In contrast, once an organ key is pressed the tone is absolutely constant (excluding Swell box control) and potentially lifeless. With such limited apparent technical scope, playing the organ demands great skill to breathe life into music. To say that the answer lies in phrasing is an over-simplification. In getting a feeling for phrasing in my head I have often thought of how a singer or another instrument might render a melodic line; a singer has to breathe, a cellist has to alternate bow strokes and swap strings, a wind player makes subtle tonguing changes between legato, détaché and staccato. In one of my lessons I was asked to take a breath before starting a phrase. In another I was asked to think of pealing bells in passages with broken chords and arpeggios. Having these sort of mental images in one's approach helps to mould the music without resorting to metronomic adjustments of note

lengths, but rather acquiring a feeling for the relative importance of certain notes and chords to the musical story being told. In yet another lesson, this time on a trio sonata movement, I was asked to play on two manuals and pedals with no stops drawn for one of the manuals. It was amazing how this focused the mind on the phrasing in the sounding voices! Close to the process of phrasing is the issue of 'touch'; evenness of pressure, harshness or gentleness of attack and release. These aspects of technique contribute to the audible importance of a note or chord in a phrase. For the last note of a phrase I was often asked to achieve a gentle release by allowing the spring of the key to push my finger up. Such technique tends to be more effective on an instrument with light tracker action; electric action keyboards are much more limited in this respect. This is a reminder that it is entirely appropriate to approach performances differently on different instruments. As Peter King asserts in a recent article in *Organists' Review*, "Listen and think about what works". Finally, the role of fingering cannot be ignored. Years ago I was taught to take fingering seriously, from the first moment of learning a new piece, to avoid using different fingering in each performance or 'practice'; fingering affects the musicality of a performance so consistency is important. Also, for so much of Bach and Baroque music, aiming for minimal hand movements and maximum use of the 'natural' fingerings from scales is desirable. Careful planning of left hand take overs of treble stave notes and vice versa is often needed. All these principles were affirmed in my lessons, and in one particular case I discovered that the smoothness of playing a simple chorale could be greatly improved by revising fingering.

How has the week affected my playing? Well, since returning home, honestly, it is slow work, but the lessons have inspired me to continue practising and improving the pieces I had prepared for the week. If you can spare a week in the beautiful city of St Andrews next August, I strongly recommend it!

Laurence Rogers



The organ, Cavailon Cathedral, Provence

A chance remark recently by our Editor about a forthcoming visit to Normandy prompted me to recount two contrasting experiences of recent years. Our esteemed Diocesan Advisor, Mr Terry Bennett, has constantly exhorted me over the years to use my annual visits to France to have a go on different organs. A couple of years ago I decided to try to gain access to the organ in Cavailon "Cathedral", a few kilometres from my base in Provence's beautiful Luberon. The instrument is a historic one, restored in 1973 under the guidance of Maurice Duruflé and his wife, Marie-Madeleine, who was appointed organist of the Cathedral in 1933 at the age of 12 and remained until the Second World War. Contact with a support group for the now largely-redundant organ - it is seldom played at Mass on a Sunday due to a lack of organists - led me to a lady who

goes in once a week to play the instrument most weeks just to keep it in use. She was very helpful and encouraging but I would have to apply to the Mairie (Town Hall). To list the seemingly endless series of emails with the bureaucrats (a polite term!) would make the article very tedious. However, I finally received permission, provided a lady from the "cultural" section of the Mairie was present. The organ is unusual in that it is situated in what we might call "English Cathedral" position with a split case on either side of the high altar, the south case being a dummy until the last restoration when a positif was installed. The console is on the north side under the Grand Orgue and the Récit. Although there is a pedal board, there are no independent pedal stops and this was, surprisingly, not addressed in the Duruflé restoration, despite money being available for the addition of a positif section. I have to confess to being rather disappointed that the amount of effort taken to gain access didn't lead to a more rewarding instrument to play.

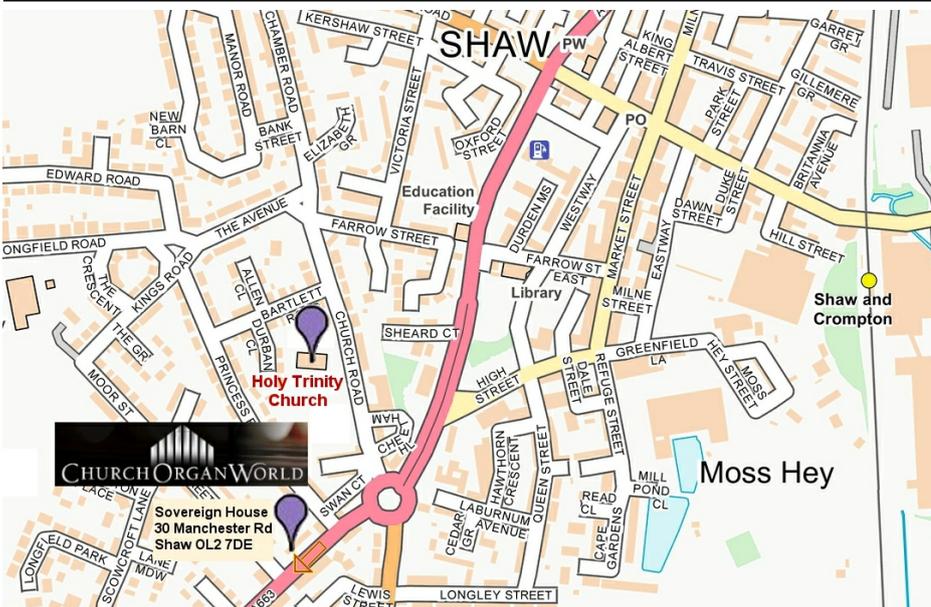
Contrast with that the enormous thrill and pleasure of playing the internationally famous, and much recorded, three-manual Cavallé-Coll in the Eglise St. Etienne in the Abbaye aux Hommes in Caen. In preparation for a visit there by the Friends of Lichfield Cathedral, the Dean asked whether we might be able to organise a Mass there one morning. As I was in Caen I called at the Presbytère, expecting to explain and plead, to receive the



The Cavallé-Coll organ, Abbaye aux Hommes, Caen

friendliest of receptions by the Curé, Père Fromage, (you'd expect me to point out that he really was the big "cheese" in the place!) who said basically "Anglicans? Yes, no problem. What date?" I decided therefore to chance my arm and say that there would be three organists on the trip and could we have a go on the Grand Orgue (he'd already agreed to us using the orgue de chœur for our Mass). "Oh, you'll have to speak to the titulaire, Alain Bouvet. Here's his number." Alain was even more charming than his curé. "Of course you'll want to try the instrument!" "Yes, I'm free that morning. I'll be there and take you up." Which he did, and I don't need to tell you that that really was a memorable experience for all the right reasons.

John Maxwell-Jones



DDOA Outing to Church Organ World 29th September. See page 8.

Members' News

We are delighted to welcome new member Timothy Capes of Ashbourne. Tim plays the organ in the Brailsford benefice.



Chris Darrell sizes up the Harrison & Harrison Ophicleide at Manchester Cathedral.

Forthcoming DDOA Meetings

Visit to Church Organ World, Shaw, near Oldham OL2 7DE

Saturday 29th September 2018

The next meeting of the DDOA will be to visit Shaw, the showrooms exhibiting leading makes of Makin, Johannus, Copeman & Hart and Rodgers digital organs. Many of us either possess digital organs as practice instruments, or play them in churches. Perhaps members know churches or maybe members or friends who are considering acquiring new instruments. This would be the ideal opportunity to explore the current availability of these instruments.

There are twenty instruments available to try, with earphones provided, with new and demonstration models available. Also available for sale is a large quantity of organ music, organ playing shoes, organ and choral CDs and other organ memorabilia. Holy Trinity Church nearby has a showcase digital instrument installed, which also may be viewed. Refreshment will be laid on and the showroom will be specially opened up for our visit.

Please inform Margaret Eades your intention to attend, so that refreshments can be organised.

Members are asked to make their own way to Shaw.

Train and Metro:

From Alfreton station (car park available):

8:09 train to Manchester Piccadilly, arrive 9:37.

Metro from Manchester Piccadilly Line 4 to Victoria, then Line 5 to Shaw arriving about 10:30.

Short walk to Church Organ World (See map on p.7)

Return: Take Metro from Shaw 16:47, arriving Manchester Piccadilly 17:42

17:42 train to Alfreton, arrive 19:07. Fare £32.30

Driving by Car: OL2 7DE

If any member would like a lift or is willing to take passengers, please get in touch with Margaret Eades: Mobile: 0783 3688904

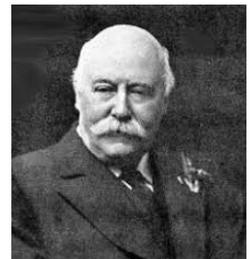
Email: mpeades97@gmail.com

Monday October 15th at 7.30 pm in St Matthew's Church, Darley Abbey

The 'REPTON' man – Sir Hubert Parry (1848 -1918)

**A celebration of the life and music of one of England's most significant musicians:
A selection of his music for organ, for voices and for orchestra**

Presented by Tom Corfield and Stephen Johns

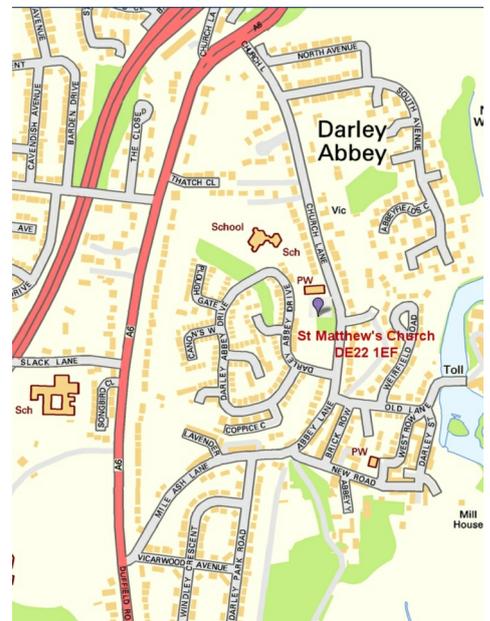


Known as the composer of the Hymn tune 'Repton' (Dear Lord and Father of mankind) and what many, not least the WI, regard as a second National Anthem, – 'Jerusalem'

Parry's significance is often unacknowledged. He was, however, a towering figure in Victorian music making and one who, together with his colleague Charles Stanford, was responsible for a new vitality and professionalism in English music which for many years had been somewhat mediocre, to put it kindly. A country squire and keen sailor who nevertheless rebelled against many of the values of his class, including its religion, a man of patience, humility, generosity and self doubt who not only composed but also taught - he was one of the founding fathers of the hugely important Royal College of Music and Professor of Music at Oxford – and influenced many of the younger generation of composers e.g. Vaughan Williams who were to make English music vibrant and valued.

And if you wonder where 'Repton' comes, you can hear it performed in its original version - sung to a group of children who are about to be slaughtered!

It is not too late to volunteer to sing in the ad hoc choir. Just one rehearsal at 6.15. Please contact Stephen Johns 01332 764792



Items of news or articles for the November/December edition of the *Newsletter* should reach the Editor by **Monday 22nd October**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Andy Storer, may be reached via mail@derbyorganists.co.uk Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.