

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



The Other King's College Chapel

There had been no new universities in England for over 600 years until 1826 when University College, London was founded by a group of Congregationalists. The 'Establishment' was shocked that the Church of England had been pipped at the post by Nonconformists so the Prime Minister, the Duke of Wellington, immediately set plans in motion for a specifically Anglican foundation, obtaining the support of George IV to achieve that. King's College was established in 1829 and a site was obtained on the unfinished east half of Somerset House, which had been started some 50 years earlier. The college did not have a frontage on to Strand until the 1960s when the present rather restless concrete façade was built in the Brutalist style. Passing through this entrance, it is not long before one is transported back to the classical architecture of the original buildings. In particular, ascending a grand staircase to the first floor, one encounters the chapel, an 1861 addition designed by Sir Gilbert Scott. His normal style would have been a Gothic building with pointed stone arches, but the weight restrictions of constructing above the large existing hall meant that he was

obliged to use cast-iron columns, much lighter than stone, and he adopted a north-Italian Lombardic design. Scott's chapel had a tall inclined roof, but in 1931 a new floor was inserted to create a new lecture theatre. The chapel has long had a tradition of fine choral music and, during term-time, Evensong is sung every Tuesday at 17.30 and there is a Choral Eucharist at 13.10 on Wednesdays, both open to the public.

In May, The Organ Club invited members, which included Laurence Rogers, to the penultimate Evensong before the onset of examinations. The superb choir of young choral scholars was directed by Dr Joseph Fort, and accompanied by the Organ Scholar, Michael Butterfield, undertaking organ studies at the Royal Academy of Music. The music for the service started with Purcell's *Hear my prayer*; responses by Thomas Tomkins; canticles sung to Tomkin's *Second Service* and the anthem was Bach's motet *Komm, Jesu, Komm* – a veritable feast.

DDOA Events 2019

13th July (Saturday)

Visit to organs in Oxford (St Johns, Queens and Magdalen Colleges). See page 8.

September (TBA)

Visit to organs in Lincolnshire.

15th October (Tuesday)

Organs in Denmark - Audio-visual presentation by Denis Littleton and Laurence Rogers recalling the NDSO 2016 tour of organs in Denmark.

11th November (Monday)

AGM followed by a talk by Stephen Alliss reflecting on his experiences tuning organs in many prestigious locations. St John's Methodist Church, Allestree.

Concerts & Recitals

Wednesday Lunchtime Recitals

12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent

3rd July Ben Mills (Oxford)

10th July Hans Hielscher (Wiesbaden)

Derby Cathedral Summer Recitals

Wednesdays 7.45pm Admission £9.

24th July Alex Binns (Derby)

31st July Sachin Gunga (Portsmouth)

7th August Nicholas Freestone (Worcester)

14th August Simon Russell (Nantwich)

21st August Roger Sayer (Temple Church)

28th August Edward Turner (Derby)

Vacancy

Due to the retirement of Michael Anthony, St Mary's, Bulwell, seeks to appoint an organist. Most services are eucharistic with a robed choir. Music is varied, ranging from traditional hymns to more modern worship songs, and music from Taizé and Iona. The church is a popular venue for weddings, funerals and baptisms. The well maintained organ has three manuals with pedals and 37 speaking stops. Please contact the Vicar, Fr Andrew Fisher at a.j.fisher@outlook.com or on 0115 975 5358.



King's College Chapel, London



Improvising interlude by Michael Butterfield

The organ, a Father Willis, dating from 1866 sits in its own gallery in the liturgical west. The metalwork of the case is very typical of Scott's thinking at the time, as is the decoration of the pipework. The original instrument lasted virtually unaltered for almost sixty years, but the insertion of the new ceiling above the chapel in 1931 meant that the organ had to be lowered by 10 feet. There was no longer space for the console in the loft, so Henry Willis III provided new electro-pneumatic action and a new console at floor level.

In 1977 there was a further rebuild, this time by Bishop and Son who undertook further quite significant changes, introducing neo-baroque ranks and moving the console to the east end of the north aisle. Both these introductions proved less than successful and a further Bishop rebuild in 2000 saw the console

moved to roughly its present position further west in the north aisle.

The most recent refurbishment of the chapel included a complete rebuild of the organ. The consultant, David Titterington, encouraged the College to widen the scope of the work, producing the organ completed in 2018 by Mander Organs. It was not intended to be a restoration of the original Father Willis scheme (not much of whose pipework had survived in restorable condition) but rather a modern organ conceived with Willis's ideas in mind; the Great and Swell reeds survive largely untouched, but more than 60% of the pipework is new, including the entire Great chorus; the console and action are also new. The pipe decorations have been carefully restored.

After Evensong, Michael Butterfield, performed a wonderful sequence of improvisations demonstrating the impressive tonal range of the instrument. Special favourites for me were on the Choir division: in combination with other harmonics, the beautifully voiced Tierce produced a rich Cornet sound with a strong French flavour; another beautifully voiced rank was the Corno di Bassetto, very smooth and, dare I say, 'creamy'. Altogether, a most impressive instrument, well worth stopping off to hear if you happen to be in London on a Tuesday or Wednesday during term time. For other Organ Club visits do look up organclub.org.

Laurence Rogers.

Most of this article is taken from the notes supplied by Colin Menzies OBE. I am very grateful to Colin for permission to use his text.

King's College Chapel, London

Organ rebuilt by Mander Organs 2018

| Great | | Swell | | Choir | | Pedal | |
|-----------------------|-----|---------------------|-----|-----------------------|-------------------------------|-----------------------|-----|
| Double Diapason | 16 | Open Diapason | 8 | Stopped Diapason | 8 | Open Diapason | 16 |
| Open Diapason | 8 | Flute à Cheminée | 8 | Dulciana | 8 | Bourdon | 16 |
| Claribel Flute | 8 | Salicional | 8 | Principal | 4 | Principal | 8 |
| Principal | 4 | Voix Angelica | 8 | Flauto traverso | 4 | Bass Flute | 8 |
| Stopped Flute | 4 | Principal | 4 | Nazard | 2 ² / ₃ | Fifteenth | 4 |
| Fifteenth | 2 | Harmonic Flute | 4 | Piccolo | 2 | Mixture 17.19.22 | III |
| Sesquialtera 12.17 | II | Fifteenth | 2 | Tierce | 1 ³ / ₅ | Ophicleide | 16 |
| Mixture 19.22.26 | III | Mixture 17.19.22 | III | Corno di Bassetto | 8 | Trumpet | 8 |
| Posaune | 8 | Contra Hautboy | 16 | | | | |
| Clarion | 4 | Hautbois | 8 | <i>Tremulant</i> | | <i>Great to Pedal</i> | |
| | | Vox Humana | 8 | <i>Swell to Choir</i> | | <i>Swell to Pedal</i> | |
| <i>Swell to Great</i> | | | | | | <i>Choir to Pedal</i> | |
| <i>Choir to Great</i> | | <i>Tremulant</i> | | | | | |
| | | <i>Super Octave</i> | | | | | |
| | | <i>Sub Octave</i> | | | | | |
| | | <i>Unison off</i> | | | | | |

Recent Events

Annual Dinner 14th May

Always a friendly occasion, the Annual Dinner was once again a most enjoyable event in the lovely surroundings of the Horsley countryside. As ever, members caught up on local organ news, but our Guest of Honour, Colin Walsh, Organist Laureate at Lincoln Cathedral, took the prize for fascinating and often mirthful anecdotes. His short resumé of his formative years revealed a veritable 'Who's Who?' of characters in the organ world; Colin has met them all! For example, we heard about the amazing imagination of psalm accompaniments by John Birch at Chichester, the infectious personality and commitment to perfection of Simon Preston at Christ Church, Oxford, and the extraordinary character of Sidney Campbell at St George's, Windsor. Campbell's favourite trick in the organ loft was to take out a cigarette from a pocket, put it in his mouth, and then put it back into his pocket, all whilst playing a hymn accompaniment! Apparently Louis Vierne was fond of a cigarette in the organ loft of Notre Dame, a practice which mercifully did not result in catastrophic effects, except perhaps to his health. Colin spent some time studying with Jean Langlais in Paris and recalled that his lessons were



Guest Speaker, Colin Walsh

always peppered with stories of famous French organists; Langlais appeared to know personally all the great organists of his generation. Colin himself had played for Messiaen and had met the famous improviser Pierre Cochereau.

Dipping into history, it appears that controversy has been a feature of cathedral life at Lincoln for centuries. Back in 1540 a precentor, whose tipping turned to toppling, regularly had difficulty walking in a straight line, was detained in 'le Wind', a small prison in the west front of the cathedral used by the Dean to

discipline errant staff. At the time of the Reformation, when florid polyphony was banned, William Byrd was castigated for "exhibitionist organ playing" and his salary was withheld for a period. Worst of all, organist Thomas Mudd (c.1660) seemed to be incessantly drunk with a consequent collapse of choir discipline and singing standards. After his dismissal he went to Exeter Cathedral for eight months before he was dismissed again.

Perhaps the most bizarre historical anecdote that Colin entertained us with was a report of a choral service in the Guardian of 1848 describing the boys' singing as "sluggishness and torpor personified"! It continued: "Its excessive feebleness was such that it seemed every moment on the point of stopping from want of breath....At no point in the service did the organ rise to the substance or dignity of a street barrel." Most certainly, times have changed!

As an organist who has played in most of the great organ lofts in Europe, Colin reflected upon what a wonderful and privileged learning experience it has all been. The evening was emphatically a great privilege for us as he shared so many of his candid insights into the world of organists.

Tony Westerman gave the vote of thanks, thanking Colin for all his amusing stories conveyed with warmth and friendliness.

Laurence Rogers

**A Taste of Oxford - Forthcoming DDOA Visit on 13th July
See Page 8 for details.**

Your Association

Children and the Organ (CATO)

The 2019 season has continued in full swing during recent months with workshops for primary schools in Mickleover, Bramcote, Duffield and Holbrook.

CATO for Senior Citizens!

Having engaged successfully with children for over 10 years the CATO group is spreading its wings thanks to an imaginative suggestion from Richard Brice. He has spotted a gap in the market and has approached the *University of the Third Age* in Belper to arrange a session in September at St Peter's when we can enthuse and engage with an older age group, adapting our CATO programme for a possibly more sophisticated audience?

If that goes well then perhaps we could work with other adult groups. Any suggestions to the Editor please.



The Queen's College - Organ by Frobenius 1965

How to become a cathedral organist without trying - Richard Brice

Sometimes I claim to have been a Cathedral Organist, perhaps Director of Music would be more correct. This was in Ndola, Zambia, where I spent ten happy years teaching Mechanical Engineering Drawing in a secondary school. The Cathedral of the Holy Nativity was the first Anglican Cathedral in Northern Rhodesia; when built early in the twentieth century it was a small thatched building. In the 1950s it was considerably enlarged and the old building became the chancel, forming the top of a letter "T".

When I arrived at work, I was introduced to the bursar (Mrs Margaret Smith (née Barkaway, sister of John Barkaway, former Chairman of the DDOA) and she immediately asked if I would play for the 9am service. There were two main services on a Sunday, both in English and it was the early one that the ex-pats generally attended. As well as playing, I had to choose the hymns. The only time I slipped up was on "God be with you till we meet again". This hymn was always sung when a



Cathedral of the Holy Nativity, Ndola, Zambia

member of the congregation left and the first time I played it I used the Vaughan Williams tune. "That's the wrong tune" the Warden shouted out. The correct tune was an old mission one and I was duly presented with a book containing the correct tune.

Organist? There was an upright piano which needed quite a bit of resuscitation but eventually worked quite well. Do not ever underestimate the power of a piano; this was only a domestic instrument but at Bishop Clement Shaba's funeral not only was the Cathedral full but there was a crowd outside and I succeeded in leading the hymns with the piano - needless to say the singing was very different from what I have become used to at funerals in England. There was a magnificent Hammond theatre organ which the cathedral had got from the theatre when it closed but an examination of it showed that someone had stolen the loudspeakers from the cabinets and all the valves had been taken out and stored in the organ bench, without any details of where they went.

There were a couple of organs in the city, one at the Franciscan Centre and one at the United Church of Zambia (UCZ - a post-independence church based on the British free churches - that in Ndola was St Andrews and I suspect was Church of Scotland in Colonial times). Both organs were South African extension organs with detached consoles. The former hadn't worked for years but with the St Andrews one I did quite a lot of repair work, re-leathering the



St Andrews UCZ, Ndola, Zambia

bellows, sorting out the wiring and tuning it. It was in a gallery and the back wall of the gallery was a gentle curve. It was obvious that the dimensions given to the organ-builder had ignored the curve so although there was enough depth at the centre of the organ, at the ends it had obviously required a giant shoehorn to get the organ in. When I arrived in Ndola, the Minister was Valerie Ogden, sister of Nigel Ogden, the theatre organist. As I was mending the organ it was suggested that I might like to play it for services but after Valerie had left, the sermons tended to be rather lengthy, and they also had a Praise Group . . . so I declined. Unfortunately, I left before the organ was completely repaired, one of the magnets on the reed rank had a habit of sticking.

Richard Brice

Letters

Hymn Singing

Pamela Taor, of Harrow on the Hill, Middlesex, wrote in *The Telegraph* (May 10th):

"Sir, It is not only hymns that are fading from our consciousness. Every weekday at my boarding school we sang a Psalm to Anglican chant from the Book of Common Prayer.

Sentences such as "The valleys also shall stand so thick with corn that they shall laugh and sing" (Psalm 65) have remained a pleasure to this day."

This prompted a correspondent to write:

I was reminded of an article in *Organists Review* many years ago. It took the form of a conversation between John Rutter and the then Bishop of Ely. Perhaps with a view to being provocative, but maybe from deep conviction, the Bishop said: "I have to tell you, John, that the hymn is dead".

Readers will put forward their own reasons, but was he not correct in claiming that our goodly heritage of a thousand hymns and tunes is now almost lost? Of course the ubiquitous group of four 'wedding hymns' will continue to do

the rounds for a while longer; 'Old Macdonald Had a Farm' will await discovery by a new generation of clerics; and undertakers will continue to suggest 'All things bright...' when family members can think of no other, but are we, as church musicians, not in some measure responsible? I like the story told by one organist colleague who, when given a hymn list, pointed to a particular number and said: "I don't play that".

(Name and address supplied.)

Members are invited to send their own thoughts about the hymn; is it in the last throes before death?

Recent Events

Joint BIOS/RCO visit to Manchester May 2019

We started on Friday evening at St Philip's Church in Salford. The Church was designed in the Classical style by Sir Robert Smirke. The flat ceiling and grand proportions of the building gave the organ in the west gallery excellent acoustics. Built by Renn and Boston in 1829, the organ was restored by Noel Mander in 1963. A delightful organ on which Tom Bell and Richard Brasier played the *Andante* from an S.S. Wesley organ duet as well as their individual contributions. After the recital the group went up to view the instrument.



St Philip's, Salford

Saturday morning found us assembled at the Church of St Thomas in Radcliffe, another grand building; how Radcliffe must have been then a busy and wealthy town. The organ, now at the end of the north aisle, was originally in York Minster, built by Hill in 1863 and moved to Radcliffe by Hopkins in 1904. A few alterations were made over the years but, as with St Philip's, but nothing drastic. The strangest alteration seems to be the addition of some painted pipes to the case, non-speaking and facing down the church. They



St Thomas, Radcliffe

stand in a strange painted box structure in mute testimony to an act of vandalism; they are the last remains of Hill's rebuild of the Renn organ at St Luke's, Cheetham Hill where they decided to throw away the organ in 1975.

Tom Bell started by putting the organ through its paces with the Bach *Tocatta in C* BWV564. For all its magnificence, the beast needs to be restored; the display pipes look very sad and hand-registration is necessary as the combination system, dating from when Sixsmith electrified the action, doesn't work at all. Dr Nicholas Thistlethwaite delivered a fascinating lecture about Hill and the York Minster organs. The Church is busily fundraising to restore the organ and our visit served to confirm the importance of the instrument.

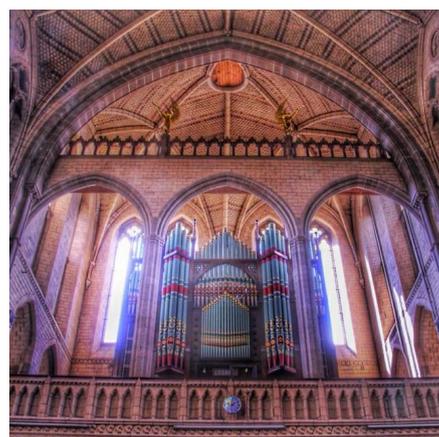
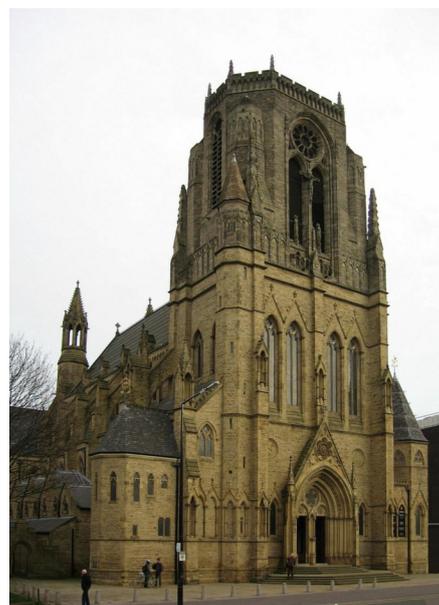
Frank Bridge's *Adagio in E*, being contemporary with the re-homing of the organ was an appropriate piece for Tom to play, allowing the swell stops added by Hopkin to be used. Hopkin, a York builder, was the subject of Max Elliott's illustrated talk, complete with an illustrated booklet about the firm's productions. This talk was divided by a wedding rehearsal during which we took our lunch break. I do hope the happy couple will be

having the organ at their wedding rather than CDs!

The Church of the Holy Name of Jesus in Oxford Road was our final visit. Dr. Thistlethwaite rounded off his earlier lecture by telling us about this 1871 Hill organ. It sits in the gallery of a church which has a very French feel to it. Recently restored by David Wells, the organ is a perfect fit for the building.

Gordon Stewart next gave a master class to two students, during which I had to be careful not to blink for fear of missing some of his advice, delivered in his own inimitable ebullient style. One of the students then page-turned for Tom's final recital, which started with Vierne's *Carillon de Westminster*. An invitation from the Priest to us all to come and play the instrument at some time in the future ended what had been a very instructive and enjoyable time in Manchester. My thanks to all involved in the organisation and presentation of it.

Richard Brice



Church of the Holy Name of Jesus

Bach's Legacy and Changing Fashion - Laurence Rogers

The vast majority of us learnt to play the organ using Bach's music. It is so dominant in the organ repertoire and its demands so exacting, it has become the *de facto* benchmark for organ playing. But it hasn't always been this way. At the beginning of the 19th century only a select few organists in England would have heard of Bach. Why was he and his music so little known at that time?

Unlike his exact contemporary, Handel, who spent some time in Italy and then settled in England, Bach never travelled outside the German-speaking world, so one can begin to understand why there was little knowledge of his music in England during his lifetime. However, after his death in 1750, even in Germany, much of his music disappeared from public performance for half a century; the name 'Bach' was more associated in the public eye with his talented sons Friedemann and Emmanuel than with Johann Sebastian. To discover why this became so, the following factors emerge:

The performer: Bach's fame amongst his contemporaries was as a performer rather than as a composer. His skills of improvisation were legendary and he was frequently in demand for testing and inaugurating new or restored organs.

Music scores: Only a small minority of Bach's organ works were published during his lifetime. The majority of manuscripts existed as handwritten copies only. Students copying teacher's scores was a common feature of musical apprenticeship at that time. Bach himself was an avid copyist, reflecting his broad interest and knowledge of other composers' works. After his death scores were handed down through his family and eventually dispersed.

Changing Musical Taste: After Bach's death, his music soon went out of fashion. It was considered complicated and serious. Counterpoint was the hallmark of his compositional style, but a simpler 'galant' style became popular towards the end



The performer: Johann Sebastian Bach

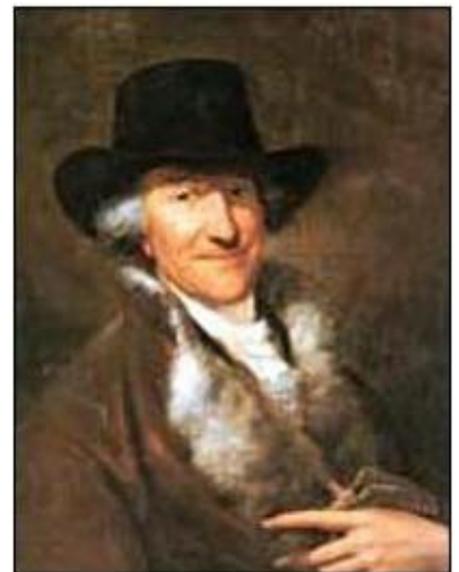
of his lifetime. This placed more emphasis on the tune than the texture. Counterpoint took a less prominent role.

To explore this last factor I would like to examine some works of Bach's most famous sons. Their surviving compositions bear the pedigree of their father's teaching, but in my observation they also chart the change of fashion in musical taste in succeeding generations. In my CD collection I have symphonies and concertos by these composers, and all sound delightfully fresh and distinct from Johann Sebastian's orchestral style. In particular they employ frequent contrasts in dynamics, and prominent tunes certainly bear out the growing popularity of the 'galant' taste. For keyboard music, I turn to examples from the scores that happen to be on my music shelf.

Wilhelm Friedemann, Johann Sebastian's eldest son showed

musical talent at an early age and had intensive musical training from his father. There is speculation and some evidence that many major keyboard works were composed for Friedemann's instruction; *Clavierbüchlein* (1720), *Inventions* and *Well-Tempered Clavier Book I* (1722), *Orgelbüchlein* (1723), *The Trio Sonatas* (1729) and more.

There is no doubt that Friedemann acquired a reputation as a renowned organist, improviser and composer. He studied law and mathematics at Leipzig and Halle universities. He held organist posts at Dresden (St Sophia) and Halle (Marktkirche). Perhaps driven by his father's tutelage, his harpsichord compositions are technically very demanding. Unfortunately very few organ compositions survive, perhaps due to his chaotic later life marked by disputes and debts. In the *Fugue in F* one can detect his father's contrapuntal style more strongly than in music of the other sons.



Wilhelm Friedemann Bach (1710 – 1784)

Fuga I W.F.Bach



Carl Philipp Emanuel Bach (1714 – 1788)

Carl Philipp Emanuel had a great influence on the survival of Bach's legacy. He was an ardent admirer and promoter of his father's art and inherited many of his father's manuscripts. He graduated in law but gained pre-eminence as keyboard player and prolific composer (200 keyboard sonatas, concerti, symphonies, choral works, etc.) His first employment was as cembalist at the court of the flute-playing Frederick the Great of Prussia. In 1768 he succeeded Georg Philipp Telemann (his godfather – hence his second name) as Director of Music at St Michael's Church, Hamburg where he composed much church music (His *Magnificat* is magnificent.) He achieved lasting fame with his publication *Essay on the True Art of Keyboard Playing*. This weighty teaching tome, as used by Haydn, Mozart and Beethoven, is one of the most influential of its kind. His *Sonata in G minor* for organ is a beautiful example of the lighter compositional style that he evolved, still retaining clear traces of his father's contrapuntal skill.

Sonata II

C.P.E. Bach



Johann Christian was the 18th child and youngest son of Johann Sebastian. His early music education was from his father, but upon his father's death he continued to study with Carl Philipp Emanuel. He had a spell studying in Italy. He enjoyed a career, first as a composer then as a performer playing alongside Carl Friedrich Abel, the notable player of the viola da gamba. He composed cantatas, chamber music, keyboard and orchestral works, operas and symphonies. In 1762 he moved to London, composing operas and became music master to Queen Charlotte. Settling in London, he was in all senses "Bach in England". He taught composition to the eight year old Mozart visiting London during 1765. The *Keyboard Sonata Op.6* shows the greatest move towards the 'galant' style compared with the music of his elder brothers. Although playable on harpsichord and clavichord, it clearly exploits the expressive possibilities of the emerging fortepiano.

Amongst the great composers that followed Bach, it appears that admiration of his art never faded; Mozart, Haydn and Beethoven and others were early devotees, but in the public eye his music had to wait until the 19th century before it would achieve the acclaim that has passed down to our generation.

In a follow-up article I will look at how Bach's music first came to England and the far-reaching effect it had on organ building in this country.

Laurence Rogers



Johann Christian Bach (1735 – 1782)

2

SONATA I



Forthcoming DDOA Meeting

Saturday 13th July 2019

Visit to organs in Oxford Colleges

Programme for the day:

10.30 am. Meet by the porters' lodge at St John's College (organ by Aubertin)

12.30 pm. Break for lunch

2.00 pm. The Queen's College (organ by Frobenius)

4.00 pm. Magdalen College (organ by Mander)

5.30 pm. Finish

We are being left to our own devices in all three chapels so do bring plenty of suitable music to play.

For those coming by train, the 7.49 am from Derby arrives at 9.41 am, leaving plenty of time for the fifteen-minute walk to St John's.

Returning in the evening, the 6.09 pm arrives at Derby at 8.03 pm and the 7.09 pm at 9.21 pm. All these trains are straight through.

For those travelling by car, the Pear Tree Park-and-Ride (north Oxford) is recommended.



The three-manual organ in **St John's College** was built in 2008 by Bernard Aubertin. Aubertin, now in his mid-sixties, set up his own firm in 1978 in an old monastery in the east of France, deep in the countryside. He is highly respected in the organ-building world and has the distinction of being the only organ builder ever to receive an honorary doctorate from a British university (Aberdeen). The organ at St John's is a three-manual mechanical instrument with a straight pedal board.

The Frobenius organ in the chapel of **The Queen's College** is an instrument of historical importance, designed in 1965 by James Dalton, who was organist there for many years. According to *New Grove*, 'along with the 1954 organ in the Royal Festival Hall, [this organ] did more than any other instrument to encourage the organ reform movement in Britain.' Robert Quinney, who has recently recorded the Bach Trio Sonatas there, comments on the exquisite quality of each individual stop as well as the fine effect of the choruses and the beautifully responsive action.

Contrast the organ at **Magdalen College**, which was built by Mander in 1986 and is of similar dimensions to the Frobenius, but which seems to have fared less well. In fact, the College is hoping to replace it soon. The current organist comments: 'the instrument is in poor condition, but the case is attractive and the chapel is beautiful, of course.' Rather poignantly, we will be listening to an organ nearing the end of its rather brief life.

All three organs are classical instruments and that should make for some interesting comparisons. If you are a player, you might like to bring music from the seventeenth and eighteenth centuries but also something more recent so we can hear how the instruments cope with a variety of periods and styles.

Items of news or articles for the September/October edition of the *Newsletter* should reach the Editor by **Monday 26th August**, 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.