

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### *Young Organ Explorers at Derby Cathedral* - Laurence Rogers

On a Saturday in July the Children and the Organ (CATO) team joined with Peter Gould and the local RSCM committee to present an 'Explore the Organ' day for teenagers. There was a pleasing response with ten youngsters attending, accompanied by some parents. Our formula for activities has been well rehearsed in our workshops for primary schools, but on this occasion, for an older age group, we adapted our programme to give a stronger focus on music making as well as presenting the 'how it works' theme. We also wanted to take advantage of the substantial resources of the cathedral organ and the skilled participation of Canon Peter Gould, the Director of Music at Derby Cathedral.

With everyone gathered around the console in the nave, Peter began the proceedings with a performance of Boëllmann's *Toccata* from the *Suite Gothique*. The myriads of semiquavers and the grand crescendo towards the

conclusion succeeded in exciting all the listeners' pulses, with the added bonus of seeing at close range what Peter had to do to achieve it all. Then Stephen Johns did some explaining about the thousands of pipes in the organ and how they are controlled from the console. Peter illustrated all this with demonstrations of the different sounds, combining stops,



Stephen Johns - 'This is how it works'  
Main photo: Studying Peter Gould playing Elgar

### *DDOA Events 2014*

#### **8<sup>th</sup> September (Monday)**

Visit to local organs: English Martyrs and restored instrument at Mackworth  
(See page 8 for details)

#### **8<sup>th</sup> October (Wednesday)**

'The Organ Pilgrimage' – Peter Gould's final visit of his marathon project with opportunity to play the recently restored organ at St Osmund's, Derby  
(See page 8 for details)

#### **19<sup>th</sup> November (Wednesday)**

AGM at St Werburgh's Church, Spondon, followed by a presentation by Chairman, Denis Littleton.

### *Concerts & Recitals*

#### **Organ Recitals at St John's, Bridge Street, Derby:**

##### **Saturday 6<sup>th</sup> September, 7.30pm**

Andrew Storer (St John's) Admission £5.

##### **Saturday 27<sup>th</sup> September, 7.30 pm**

Peter Gould (Derby Cathedral - as part of his Organ Pilgrimage) Admission £5.

##### **Saturday 6<sup>th</sup> September, 7.30pm**

Broadway United Reformed Church, Walsall (Gillity Avenue, WS5 3PH)  
Concert by Alan Taylor, Director of Music, celebrating 50 years of playing at church services. Free admission. (See page 4 for info.)

### *Newsletter by email*



About half our members now receive the electronic pdf version every two months. This saves the Association £1.64 per copy in printing and postage costs. Email also allows members to receive news alerts about our meetings a few days before each event. If you wish to benefit from email delivery, please send your email address to the Editor at [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com).

### *Stop Press*

We offer our congratulations to Mr Hugh Morris, Director of Music at Christchurch Priory, Dorset, upon his appointment as the new Director of Music at Derby Cathedral, succeeding Canon Peter Gould who retires at the end of this year. We look forward to meeting Hugh in the New Year and welcoming him to Association events.





Laurence Rogers - 'Physics gives us answers'

changing manuals, using the Swell box and Pedals, and so on. Next on the agenda was some science of sound presented by Laurence Rogers in the retro-choir. He used some of his favourite physics experiments to demonstrate the physical principles which help us understand how organ pipes work.

At this stage we broke up into three groups, one with John Maxwell-Jones finding out how the hand-operated mini organ works, one with James Muckle looking at the structure of an organ with a PowerPoint, and the other taken on a tour of the inside of the cathedral organ. Finally, before lunch, the whole group reconvened in the nave for a musical performance with plastic tubes and organ. Everyone was given a tube, there were eight different lengths, and after a few minutes instruction on making a sound with the tubes, the ensemble could collaborate to play



Playing the organ is a high point of the day

a whole octave. Having learnt to simulate an organ in this way the group played a tune with real organ accompaniment.

After lunch Peter gave a performance of the First movement of Elgar's Organ Sonata, a complex work which served to illustrate the many tonal possibilities of the organ and the multitude of tasks performed by the player. Stephen then analysed and pointed out what was going on in this piece by asking Peter to play the piece again, but stopping at key moments of organ management. Their ensuing discussion helped to reveal many of the subtle aspects of the composition and the skill needed to perform it.

The small group workshops in the afternoon gave participants opportunities to learn some pedalling skills and play a piece on the Compton organ. We were

delighted and impressed by the standard of playing by the youngsters, all of whom had some previous experience of playing a piano or keyboard.

When the whole group reconvened, Peter and Stephen demonstrated the art of improvisation. To round off the day, Peter played a *Psalm Prelude* by Howells on the Compton.

So here was an event with much variety and plenty of hands-on activity for participants. Throughout the day we were encouraged by lots of positive feedback from youngsters. Given time we shall see how much of the enthusiasm develops into demand for organ lessons, but we can feel confident about the merit of repeating the event in the future.

*Laurence Rogers*



John Maxwell-Jones with the mini organ



Chris Darrall gives advice on getting the best from the solo pedalboard



## Recent Events

### 'Last Night of the Proms' at St Andrew's, Swanwick

It is always a pleasure to report on up-and-coming young musical talent, and St Andrew's, Swanwick provided yet another occasion for showcasing such talent in their 'Last Night of the Proms' concert at the end of June. The concert presented two 17 year old musicians, organist George Warren and soprano Charlotte Collier who played and sang four pieces in each half of the concert. The remaining programme was led by the award-winning Blidworth Welfare Band. Altogether they offered a most varied and enjoyable programme which was enthusiastically received by a full capacity audience.

George Warren is from County Durham, presently a pupil at Chetham's School and taking organ lessons from Christopher Stokes at Manchester Cathedral. He has played the organ since the age of 11 and has a formidable presence on [YouTube](#) playing organs around Europe. George introduced his pieces in an assured manner and his playing was very entertaining, at times demonstrating breathtaking virtuosity. There was no doubting that the audience loved it. However, wearing my organist's hat, I would have preferred that he had chosen slower tempi for his pieces to better convey the subtlety of the music. This is forgivable in such a young player, consumed by enthusiasm and the excitement of the moment. During the interval he told me that he plans to study music at a *Hochschule* in Germany, so it is reassuring that he is planning his



George Warren and Charlotte Collier, 17 year-old soloists at St Andrew's, Swanwick

future learning with discrimination. With so much promise, I wish him every success in his studies.

Charlotte Collier sings with the Cantamus Girls Choir, Mansfield. Her programme ranged from Handel and Mozart to Lloyd Webber and she introduced the items with a confidence that endeared her to the audience. We were charmed by a singer with remarkable technical control and inner feeling for the soul of the music. Unusually for a young singer, her lower notes were strong and full of conviction whilst her top notes were pure and perfectly tuned. There were many spellbinding moments which stole the heart of the audience. Charlotte's is a talent to look out for. She also plans to study for a music degree, and I wish her every success.

Organiser, Wendy Butt, and her team at St Andrew's are to be congratulated on attracting yet again a capacity audience for a concert that has become an annual event, now in its tenth year. A plentiful and delicious buffet supper beforehand was a welcoming bonus. Finally, our member Professor Alan Dronsfield is to be thanked for sponsoring and championing young musical talent for many to enjoy.

*Laurence Rogers*

### A tale of two organs - Hoar Cross and Doveridge

Yet again, a small but select band sallied forth, this time to the Staffordshire border area to inspect and play two recently restored organs. It was good to see both new and returning faces amongst the visiting group. Hoar Cross Church is an absolute gem by Bodley and well worth a visit if you don't already know it. The organ was originally built for Bangor Cathedral in the 18<sup>th</sup> century, removed, stored and installed by Bishop in 1875. Unfortunately Bodley omitted to create a suitable space for a pipe organ and when this was pointed out, contrived a very cramped and ill-designed space on the north side of the chancel enhancing it, however, with a splendid case.

The situation would have been more redeemable if Bishop had been allowed to place the console in the chancel. However, the



The beautiful organ case and 'hidey-hole' console at Hoar Cross

benefactress of the church, Mrs Emily Meynell Ingram, did not want an organist spoiling her sight-lines, so Bishop was forced to turn the whole instrument through 90 degrees and place the console in what can only be described as a hidey-hole. The result is that, while the instrument speaks well into the chancel, it does not carry as well as one would wish into the nave of the church. It is almost physically uncomfortable to play and the organist gets a very poor impression of the sounds he is producing, with the one pedal stop, in particular, overpowering everything else below *mf*. Had it been possible to re-site the console, the present firm of Bishop and Son would have been able to turn the instrument back to the position they originally planned and incorporate more pipe work.

Doveridge, by contrast, was physically and aurally, far more rewarding to play. The console, a comfortable, two-manual detached console with several pistons for each department, is situated in the chancel, close to the choir, with the pipe work on a balcony at the west end. The Great and Swell are placed side by side so that both speak well into the building. The tonal balance was very satisfying and well suited to the range of purposes for which the instrument will be used. Mike Thompson and Simon were on hand to explain the work done and to show us around the balcony to inspect the layout of the pipes. The church members also greeted us warmly and generously with tea and cake, as well as laying on a power-point display of the different stages of the rebuild.

Overall, a very interesting evening with many thanks to all involved.

*John Maxwell-Jones*

## Willis Garratt - 'A safe pair of hands'

Willis Garratt has been our regular bus driver on well over thirty DDOA annual outings to visit organs in many different parts of the country. Earlier this year, the committee unanimously voted to make Willis a Life Member of the Association in recognition of his outstanding record of service to the members. In his hands, transport has always been a smooth running aspect of the annual outing, keeping to the time schedule, navigating busy city centres and of course safe return to Derby. As a member of the DDOA himself, our trips have always had a special personal interest, and as he relates here, he has always enjoyed the company of organists.

Willis began driving a Bedford bus in his spare time when he was a youth worker in the Belper Methodist circuit. In those days it was possible to drive a bus on an ordinary car driving licence, however, he soon decided to qualify for a PSV licence. In 1980 he began driving the *Leyland Leopard*, on loan from Broadway Baptist Church. In more recent years he has borrowed the more familiar Harpur's coach, one which he drives today on the daily school run. As a design engineer at Rolls Royce, until his retirement in 1998, he has never been afraid to look 'under the floorboards' to get out of trouble, as his rubber band story tells.

Thank you, Willis, for all those safe trips!

Laurence Rogers



The 1959 Bedford bus photographed in 1978



Willis Garratt



Willis with the Leyland Leopard in 1980

Firstly I want to thank the Association committee for very kindly granting to me Life Membership of the Association. I very much appreciate this.

I have enjoyed driving for these trips - you are perfect passengers! In later years I have appreciated the help given to me by the shared driving by son Mark and the navigational skills and route research of our member Derek Fisher. The strongest of memories about trips usually involve some kind of disaster - I can't remember anything like that on organists' outings, largely I am sure due to the excellent planning by our different organisers through the years. However one of our early trips does stand out in my mind as being one that could easily have turned out to give much greater difficulties than it turned out to be.

The coach I drove on that occasion was a 40-seat *Leyland Leopard* (11.1 litre naturally aspirated diesel, 155 bhp @ 2000 rpm, 64 mph maximum - for those who are interested in that sort of thing). I had just parked the coach when I had to move it to a different part of the coach park. The starter motor spun the engine readily

enough but the engine refused to start. With the few tools I carried I was able to lift the central floorboards to investigate.

*Leopards* have a system where there is a lever on the fuel pump which is normally held in the "on" position by a coil spring. This had broken in the middle and the ends hung uselessly. The arrangement is such that when the engine "stop" button is pressed a solenoid is activated which overcomes the spring, shutting off the fuel. So, no spring no fuel.

I went off into the town and fortunately I was able to find a shop where I was able to buy a large box of elastic bands. I strung these together and a satisfactory make-shift substitute for the spring fortunately worked. Phew! So no-one knew of my problem. As a footnote to this, on my return to the garage, a little later on, the maintenance staff were puzzled to hear a flapping noise not normally associated with the action of stopping the engine! They were highly amused when they found the cause.

Thank you again,

Willis Garratt.

## Members' News

### New members

We are happy to welcome new and returning members to the Association: The Reverend Stanley Monkhouse, Vicar of Burton-on-Trent, Alistair Timmis from Hilton and James Berg, student member who attended our 'Explore the organ' workshop in July.

### Organists' Review copies

David Wells wishes to dispose of a complete set of Organists' Review from 1987. If any member would like to acquire them, please contact David on 01332 552403.

### Anniversary Concert at Walsall, 6<sup>th</sup> September (see page 1)

What will make this concert particularly interesting to DDOA members is that the church

instrument (4 manuals, 51 speaking stops) has been constructed by the organist, Alan Taylor, committed church members and sympathetic organ builders. Their method, over the years, has been to accept gifts of redundant organs from local churches, select the ranks they want and then to dispose of the remainder. The specification may be viewed [here](#).

Alan Dronsfield



## *Liverpool Cathedral - The Lady Chapel Organ and its New Console*

### *- Professor Ian Tracey*

The organ was built in 1910 by Henry Willis & Sons Ltd. and consists of two manuals, CC to C, 61 notes, with a pedal board CCC to G, 32 notes. It was overhauled by Hill, Norman & Beard in 1973 incorporating eight new stops. A new electro-pneumatic and electro-magnetic action was fitted, with various console accessories and a new humidifying plant. In 1992 it was cleaned and overhauled by David Wells Organ Builders, Liverpool, who, for the first time, re-built the 1910 soundboards, supplied a new transmission system and a new piston action. The Pedal organ was also extended to include a new 32ft reed, the gift of the estate of Geoffrey Potter Lennox, an unflagging supporter and much loved Patron of the Organ.

In 1965, as a result in changes in the Liturgy and the need for a more flexible worship space, the Dean & Chapter commissioned the then cathedral architect, Mr. George Pace, to design a mobile altar, credence tables and communion rails and mobile choir-stalls. In addition, they also commissioned a new mobile console for the cathedral's organ, built on a mobile platform, with some sixty feet of cable, enabling the organist to play the main organ at ground level, the old 1940 five-manual console having been disconnected due to constant mechanical failures.

The console was given by Lady Harvey as a memorial to her mother, Barbara Maria Lockett, and was mounted on an oak platform with rubber covered wheels. It served the cathedral well until 1989, when, through the generosity of Victor Hutson CBE, the Dean & Chapter were able to commission a new five manual Recital Console, enabling the vast audiences which assemble for recitals at the Cathedral to see as well as hear the organist playing a replica of the 1924 choir console.

At that point, the two manual console was disconnected and preserved in the blowing chamber of the main organ, the logic being that it may be re-commissioned for use with the Lady Chapel organ at some point.



The new console in the Lady Chapel, Liverpool Cathedral

This remained a future project from 1989, but with the increasing use of the Lady Chapel for worship, it was felt that the time was right to re-instate it at the East end of the Chapel, for teaching, recitals, and to provide the organist with the opportunity to be adjacent to the choir.

Through the offices of our good friend and generous patron, Dr. Alan Dronsfield, the project was finally made a reality in 2014, in memory of his parents. The console was refurbished in the works of David Wells Organ Builders, and the mechanics completely renewed, incorporating a single cable link to the pipes in the West. It is totally mobile, can be played from the east or west of the chapel, and contains all the very latest registration aids with multi-memory levels. The project was overseen by the cathedral's Organ Curator, David Wells, Cathedral Organist Professor Ian Tracey and Consultant Architect, Ulrike Knox.

The Cathedral Chapter and music department are indebted to Dr. Dronsfield, for his continuing support and generosity, which has seen many projects to completion, most notably in 1997, in his generous gift of the Trompette Militaire stop of spun brass, envisaged in the original

specification. The stop was commissioned from David Wells Organ Builders and added to celebrate the 70th Anniversary of the organ. It is situated 175 feet up in the Corona Gallery, on a wind pressure of 50 inches, and is the organ's most commanding voice. We thank him most sincerely for this latest project which will be invaluable to us in increasing the flexibility of the Lady Chapel Organ and its liturgical purpose and its use as a concert and teaching instrument.

*Ian Tracey*

#### **Alan Dronsfield writes:**

Some 12 years ago money became available from my Trust and Ian introduced me to the notion of financing the installation of a mobile organ console in the Lady Chapel. Having heard a number of celebrity recitals on its fine Willis organ, I shared his enthusiasm. However the Chapter at the time did not endorse the project, partly on the grounds that "it might make the place look untidy". I then decided to offer the money to the Liverpool Metropolitan Cathedral to enhance *its* music, but in the end it went to support a number of London-based charities with which I was connected.

About 15 months ago I decided to part from the company that administered my Trust and set it up again with a rival organisation. In doing so a portion of the capital became available and I offered Ian a "no strings" gift for the current organ restoration fund. However, with a new and sympathetic Chapter in place, he thought it would be a good idea to reactivate the notion of the Lady Chapel mobile console. The Chapel was increasingly used by visiting choirs during vacations for Saturday services and we had noticed that the distance between the integral west end console (beneath the pipes) and the choir in the east end stalls caused problems of

balance, at least when the choir had brought with them their own resident organist. By having the organist much closer to the choir conductor, this imbalance would be easily rectified. The second argument was based on the Cathedral's child protection policy. Essentially it is now not permitted to give organ students under 18 years of age lessons in the seclusion of the loft, unless they are adequately chaperoned. But at the console, on ground level, with tourists and cathedral staff freely going to-and-fro, it was felt that this restriction would no longer be necessary.

Ian and I would like to invite members of the DDOA to come up,

as a group, to attend a Saturday or Sunday Evensong and then stay on (by prior arrangement, of course) to explore the Lady Chapel Organ and its new console. If members promise to keep the volume levels down, they might also get access to the mighty Willis III in the main cathedral. And if I'm coincidentally on the premises, they just might be allowed to blast out a quick fanfare on the *Trompette Militaire*....

Alan Dronsfield

*The DDOA Committee thanks Alan for this kind invitation and looks forward to including a visit in next year's programme.*

- Editor

## Organ Symposium at the Royal Festival Hall - Laurence Rogers

During 2014 the organ press has been full of articles reviewing the restoration of the organ in the Royal Festival Hall (RFH). Several of our members attended events in the *Pull Out All the Stops* festival during March and April and our May Newsletter carried a short commentary on our own impressions of the restored instrument and its significance. Carrying my obsession further, one evening in July, along with members of The Organ Club, I had the thrilling experience of playing the organ for all of three minutes. Again, a month later I attended a whole day symposium at the RFH devoted to examining the legacy of Ralph Downes, the organ's designer. At this event all the talks and discussions were fascinating. To give readers a taste of the occasion, I recall here some of the memorable moments.

An underlying theme connecting several talks was the post-war organ culture in Britain, which, at that stage, had hardly been touched by the *organ reform* movement (inspired by renewed interest in the designs of classical and Baroque periods) which had already taken hold in Germany and the USA. Organ specifications, the style of organ playing and organ repertoire still looked back to the romanticism of the turn of the century. The famous remarks by Vaughan Williams deploring the sounds of Baroque organs that could be heard on the Continent, would have found a great measure of agreement amongst British organists of the time. Thus when



William McVicker in conversation with Dame Gillian Weir

Downes' proposed specification for the new organ for the RFH contained a variety of unfamiliar German stop names and advocated the voicing of reeds in a French style, it is unsurprising that it generated hostile reactions. In hindsight, Downes succeeded in stirring up thinking in this country about tonal design, scaling and voicing techniques, thinking which had a profound influence on British organ building right up to the present day.

Much has been made of Downes' specification of scaling and in the Symposium a whole lecture by David Wickens was devoted to the subject. Scaling is about the relationship between the diameter and length of a pipe, a ratio that varies progressively throughout the compass of a rank of pipes. For generations, organ builders had handed down their tables of ratios, regarding the rules of scaling as immutable. Downes, having studied many different historical traditions in scaling,



including the practices of Lewis in England and Schnitger in Germany, proposed departures from the 'normal scaling' common in Britain at the time. He took inspiration from the pioneering work of G. Donald Harrison creating 'neo-baroque' organs in the USA. In general Downes proposed broader scaling to emphasise a simpler and clearer tone quality. He produced quirky ziz-zag graphs to indicate his proposals; however, for all intents and purposes it seems that his approach was empirical, experimenting by trial and error and readjusting his graphs month by month as the building project progressed. At the time, so few people understood his diagrams, only skilled pipe voicers had confidence to challenge his ideas. Having spoken to a number of pipe voicers myself, it is my belief that the true significance of scaling is far less than Downes claimed. The fact is that scaling is only one of several factors which determine the character of the sound of a pipe; adjustments to the mouth, nicking, air pressure and the rate of flow of air entering a pipe, and so on, all have a role. However, Downes' treatise on scaling, *Baroque Tricks*, is an indelible part of the history of the RFH organ.

The Symposium featured contributions from two great organists, Dame Gillian Weir and Lionel Rogg. Some of our members will remember the tremendous stylistic impact of Lionel Rogg's recordings of Bach on the Grossmünster, Zurich, released in the 1960s. They heralded a fresh vision of the performance of Bach in so far as the clarity and brightness of the organ and the playing style, which was in marked contrast to the generally smooth romantic interpretations fashionable in Britain at the time. With this in mind, in an on-stage interview with Andrew McCrea, Rogg was asked several lengthy questions attempting to tease out his impressions of British organs, organists, playing styles and recital



Andrew McCrea interviews Lionel Rogg



William McVicker, Gillian Weir, Lionel Rogg, Alan Thurlow and Andrew McCrea

programmes back in those early days of the RFH. To the amusement of many in the audience, Rogg gave quite bemused and terse replies, declaring no opinions on the British organ scene before, during or after his early visits to Britain. Recalling his first recital on the RFH organ, he admitted being terrified by the radiating pedalboard, not ideal for performing Bach's Toccata in F, albeit from memory! On his own playing style, he had no profound explanations on what had influenced it, simply declaring "I wasn't a scholar. I learnt the notes and just played the music from my heart. I would ask myself, how would Bach have played it?" There was no escaping the conclusion that his playing gift was entirely natural, unfettered by dogma and rules.

In an interview with William McVicker, Dame Gillian Weir, a former pupil of Ralph Downes, recalled many experiences with the RFH organ, including one when a mouse ran across the pedalboard during a filming session; her rapid flight from the console was all captured on film! Nevertheless she said that she "adored the RFH organ" and "regarded it as a second home". According to McVicker's research, Gillian had given 49 performances at the RFH, and he proposed that she might give just one more on this occasion to make it up to 50 – a bold proposal indeed considering that she had not played in public since 2012! To tumultuous applause she agreed, and gave a performance of *Totentanz* by Guy Bovet, a wonderful piece for giving a tour of the tonal resources of the organ. Afterwards she was presented with a celebratory cake commemorating the 50<sup>th</sup> performance. Before she ceremoniously cut the cake, she declared that she had counted 55

previous performances, so this was really a celebration of the 56<sup>th</sup> performance!

The panel discussion in the afternoon was wide ranging, exploring the changes in styles and fashions in organ building and playing during the life of the Royal Festival Hall. I will recall just two topics which I took to be instructive for our own practice as players: First, both Gillian Weir and Lionel Rogg were critical of the harmful effects of rigid rules about playing, especially negative ones forbidding certain practices such as the use of heels or the changing of stops when playing Bach. (We were reminded that Bach had shoes made with specially shaped heels to facilitate movement.) Both advocated a certain freedom of expression, but not to confuse this with the idea that anything is acceptable; Gillian insisted that teachers should "train the instincts" of students, instincts which can inform their playing. She advocated giving players speech training to develop instincts for rhythm and phrasing.

Secondly, the issue of tempi was raised. Suggesting how to avoid the common fault of playing too fast, Gillian commended looking carefully at the harmony; the tempo should not obscure the number of harmonic changes in a bar.

The event concluded with a magnificent recital by Margaret Phillips, another former pupil of Ralph Downes. A beautifully balanced programme began with Liszt's *Fantasia and Fugue on BACH*, then included *Chorale Variations* by Sweelinck, Bach's *Fantasia and Fugue in G minor*, and finished with *Hommage á Franz Liszt* by Lionel Rogg.

Laurence Rogers

## *Forthcoming DDOA Meetings*

### **Evening Visit to Organs at Alvaston and Mackworth Monday 8<sup>th</sup> September**

#### **7.00 pm English Martyrs Church, Alvaston DE24 8QU**

Some members may remember a visit to Breaston Parish Church a few years ago to see their 1973 Nigel Church one manual, six-speaking-stop chamber organ with pedals. This instrument was moved just over a year ago to the English Martyrs Church, Alvaston, and is now situated in a spacious lofty building where the acoustic can deliver the sound to maximum effect. Come and see how this instrument performs in its new setting.

The church building is on London Road (A6), south east of Derby city centre, but the entrance to it is from adjoining Hollis Street. There is a reasonable sized church car park and also street parking.

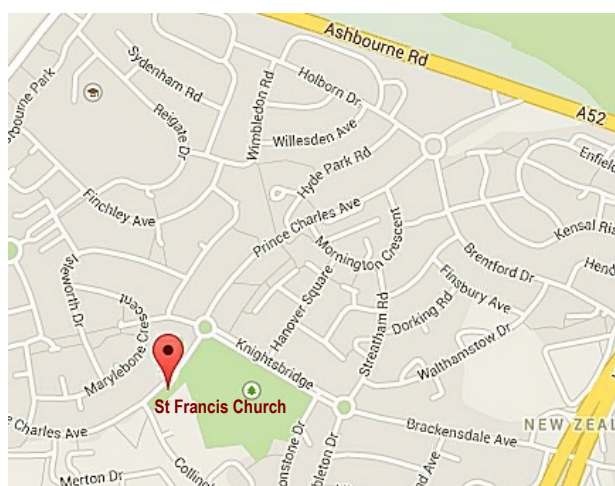


#### **8.00 pm St Francis Church, Mackworth DE22 4FQ**

The former eight-stop organ in St Francis had become rather inadequate in recent years and has now been replaced by a larger instrument from Monyash Methodist Church. Edmund Stow restored and rebuilt this two-manuals and pedals instrument which dates from 1884, originally built by Nicholson and Lord of Walsall. At Monyash some of the upperwork was prepared for but the pipes were not installed. These have now been fulfilled in the restored instrument completed last year. (Gt 8,8,4,4,2,III; Sw 8,8,4,2,8; Ped 16)

Light refreshments will be provided at St Francis.

The church is on Prince Charles Avenue, accessible directly from the A52 Ashbourne Road west of the Markeaton roundabout. Parking is available at the church.



### **Wednesday 8<sup>th</sup> October, 7.30 pm**

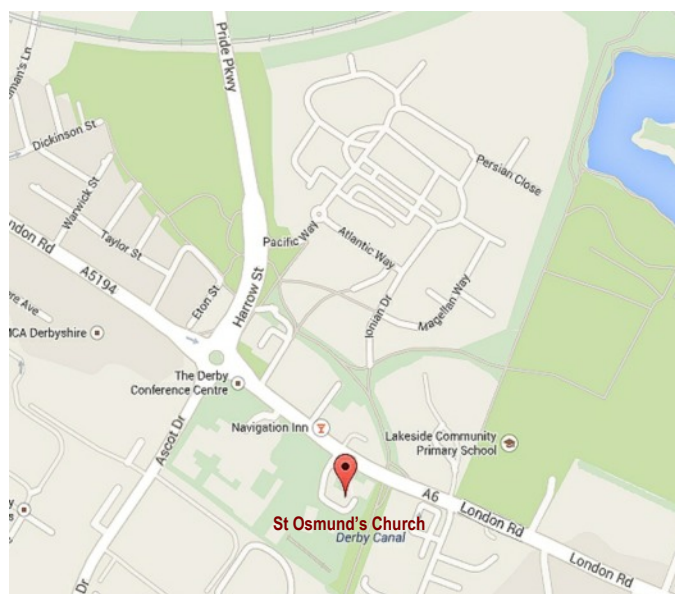
#### **St Osmund's Church, Derby DE24 8UW**

#### **PETER GOULD'S ORGAN PILGRIMAGE**

During the past year Peter has been touring the Diocese visiting all the Anglican Churches with pipe organs and giving a 15-minute recital on each. St Osmund's is in his last lap where he will play the organ recently rebuilt by Edmund Stow and featured in the May *Newsletter*. He will also give us a talk about his experiences and impressions gained from the tour.

Afterwards there will be an opportunity for members to play this splendid instrument.

London Road west of Ascot Drive may be closed due to roadworks, so, if travelling from the city centre, it may be preferable to approach the area through Pride Parkway or Ascot Drive. There is limited parking around the back of the church, accessed from the drive to the west of the church, but London Road is broad enough for street parking.



Items of news or articles for the November/December edition of the *Newsletter* should reach the Editor by **Monday 20<sup>th</sup> October**, either via e-mail: [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com) or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Stephen Johns, may be reached via [mail@derbyorganists.co.uk](mailto:mail@derbyorganists.co.uk). Please visit the DDOA Website [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk) for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.