

# *Derby & District Organists' Association*

Registered Charity No. 510567

## *Newsletter*



### *Derby says farewell to Canon Peter Gould*

In the church's calendar we are accustomed the annual rhythm of great festivals which raise our spirits, especially when they are marked by great music. However, every so often we celebrate a rare event which endures much longer in personal and collective memories. The Eucharist on the Feast of the Epiphany at Derby Cathedral this year was such an occasion, being the final service at which Canon Peter Gould would preside as Master of the Music after thirty two years in post. The significance of the occasion was marked by a full-house congregation drawn from all corners of the Diocese. The Bishop was present and the Dean preached.

Printed on the front cover of the service booklet was an image of

the *Adoration of the Magi*, the great painting by Rubens that stands in the chapel of King's College, Cambridge. In his sermon the Dean referred to this visual aid as he focused on the Epiphany theme of God's glory being revealed: 'As Mary reveals God's glory in the baby Jesus, so Peter Gould has revealed God's glory in music. And as Mary is supported by Joseph, Peter has been supported by Tom Corfield, the Assistant Organist'. Such a high tribute indeed, recognising their outstanding musical partnership of thirty years.

All the forces of the Cathedral Great Choir (Boys, Girls and Lay Clerks) were in excellent voice, singing from the retro-choir stalls. The music setting was Haydn's *Little Organ Mass*, accompanied by

### *DDOA Events 2015*

#### **12<sup>th</sup> March (Thursday) 11.00am**

Visit to Taylor organs in Leicester: De Montfort Hall, and three other notable organs in the city. (See page 8 for details and article on pages 6 and 7.)

#### **16<sup>th</sup> April (Thursday) 1.00 pm**

Visit organs in Burton-upon-Trent: Town Hall (hosted by Arthur Tipper BEM), St Paul's and St Modwen's. (See page 8 for details and article on page 5.)

#### **20<sup>th</sup> May (Wednesday) 7.30 pm**

Annual Dinner at the Black Boy, Heage. Guest Speaker: Hugh Morris, Director of Music, Derby Cathedral.

#### **11<sup>th</sup> July (Saturday)**

Outing to Liverpool; visit organs at Cathedral Lady Chapel, St James Mossley Hill and David Wells organ building works.

#### **29<sup>th</sup> August (Saturday) 1.00pm**

Derby Cathedral. Recital by young organists

#### **16<sup>th</sup> September (Wednesday) 7.30pm**

Celebrity Recital by David Liddle at Derby Cathedral.

#### **October**

Date, time & venue to be confirmed. Educational Event

#### **18<sup>th</sup> November (Wednesday) 7.15pm**

AGM followed by a presentation arranged by James Muckle featuring stories from the DDOA Archives.

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### *Concerts & Recitals*

#### **Thursday 23<sup>rd</sup> April 7.00pm The Parish Church, Melbourne**

'Organs of the Loire'  
An illustrated recital by Laurence Rogers. Entrance free.

### *Your Newsletter*

Welcome to another bumper 8 page issue! Many thanks are due to our contributors, Margaret Eades, Ed Stow, Andy Storer, Stanley Monkhouse, and Simon Headley.

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Photo: Peter and Dorothy Gould laden with 'Epiphany' presents from admirers.

an ensemble of strings and organ. The introit was *Three kings from Persian lands* by Peter Cornelius and the communion motet was *O balow, balow la lay*, words by Dorothy Sayers and music by Jonathan Dove. Together with hearty congregational singing, the music gave great inspiration to the service.

Peter played his final voluntary, *Allegro from 6th Symphony* by Widor, to an attentive congregation which burst into rapturous applause after its conclusion. The stage was then set for the valedictory presentations, with the choir assembling in front of the Bakewell screen. The Bishop led the tributes to Peter, highlighting his great contribution to church music in the Diocese, recalling many great diocesan festivals when music played such an important part. Churchwarden, Val Grahl, then made a presentation to Peter's wife, Dorothy, thanking her for the many ways she had supported the cathedral and its music. Then followed speeches and presentations from representatives of the Voluntary Choir, Derby Bach Choir and Royal School of Church Music (Derbyshire). It should be remembered that one of Peter's first actions on taking up his appointment 32 years ago was to sack the existing adult choir, which then became the 'Voluntary Choir', and begin to build an auditioned boys-and-men choir in the tradition of ancient cathedrals. To have achieved this with minimal financial resources and without the benefit of a choir school serves to highlight



The Bishop of Derby leads the tributes to Canon Peter Gould after the service.

the magnitude of Peter's endeavours. Presentations culminated with impassioned speeches from members of the Choir itself, boys, girls and men. With the choir gift, Peter and Dorothy can look forward to a trip on the Orient Express, perhaps the ultimate gift for a man with a passion for railways!

In his response to tributes, Peter expressed heart-felt thanks and paid tribute himself to all those who had supported his ministry. In particular he thanked Tom Corfield, his assistant for all but two years of his tenure, a gesture which prompted spontaneous and sustained applause. He then reflected on his time through a string of statistics which may well be world records in living memory:

5120 Evensongs, 1600 Sung Eucharists and 3000 special and festival services. He had trained 215 boy and girl choristers, and of his organ pupils, six had gone on to be professional organists. Being a keen traveller, he took great pleasure in the numerous visits and trips he had organised for the choir, singing in cathedrals throughout Britain and Europe. The rear cover of the service booklet showed a photograph of their most recent trip to Westminster Abbey last December.

The Epiphany service was a fitting conclusion to Peter's outstanding career in Derby.

*Laurence Rogers*

## ***DDOA - Your Association***

### **Committee and Chairman 2015**

Chairman: J Maxwell-Jones  
 Vice-Chairman: Mrs M Eades  
 Secretary: S Johns  
 Treasurer: C Darrall  
 Gift Aid Secretary: Mrs G Chatto  
 Newsletter Editor: L Rogers  
 Committee: T Bennett, G Howell,  
 D Shooter, A Westerman  
 Past Chairman: D Littleton

### **Annual Dinner 20<sup>th</sup> May 2015**

This event will offer a great opportunity to meet the new Director of Music at Derby Cathedral, Hugh Morris, who will be our guest speaker. Details of the menu and application forms will be available via email in April. If you do not receive the *Newsletter* or news alerts by email, please contact our secretary, Stephen Johns, who will make sure that you receive a form.



Flashback to the 1980s: Derby organists toast the new Master of the Music



## Recent Events

### Robert Gower at Etwell

A group of eighteen members including friends met at St Helen's, Etwell to hear Robert Gower, Organist of St Barnabus' Roman Catholic Cathedral, Nottingham give an excellent account of his experiences as an arranger of organ pieces suitable for organists of all ranges of ability and experience.

We also welcomed two new members, Hugh Morris, the new Director of Music at Derby Cathedral and Mark Wilde, Organist at St Philip's, Chaddesden.

Robert has had a varied career as a writer, editor, arranger, performer, teacher and examiner and he presented his latest OUP publication, "The Oxford Book of Lent and Easter Organ Music" to us, by giving an outline of his career dating back to 1989 when he made his first publication with them.

This present anthology is a follow up to his excellent "Oxford Book of Christmas Organ Music" and both volumes succeed in presenting a varied selection of pieces of different chronological eras, and to suit all ranges of abilities and tastes, an important economic consideration for OUP when publishing the book!

Robert continued his talk by selecting ten of the thirty four pieces, mostly based on hymn tunes, plainsong, chorales, spirituals and a modern worship song to describe them and then perform. Some of these, such as the jubilant, (despite being based in a minor key), *Toccata-Aberystwyth* by David Bednall was specially commissioned for this publication. Similarly, *Ricercare - Llanfair* (in the "Grand Style") by David Briggs, was a "Challenging piece, dissonant, but worth the pain", as Robert put it! The *Chorale Prelude - Down Ampney* by Richard Popplewell followed - a reflective miniature, and good contrast to some of the other pieces.

Robert was anxious to represent all periods and styles of hymn tunes, so the contemporary *Fanfare - Shine, Jesus Shine* by Christopher Tambling concluded his recital. This had a calm, reflective opening and the theme



emerged gradually in a rhythmic and humorous manner and built up to a suitable exhilarating final climax.

Also played were:

Parry's *Chorale Prelude - Martyrdom*, a reflective, haunting piece, and *Meditation - Love unknown* by the American composer, Leo Sowerby, whom Robert described as having a "great harmonic gift". This piece, to Robert, was a special discovery he found whilst doing research in the RCO library in Birmingham.

Guillmant's *Paraphrase on a chorus in Judas Maccabaeus*, another piece where the theme was treated with great polyphonic skill with a fine climatic ending.

Hakim's *Variations - O Filii et filiae* represented the use of a plainsong melody in a very different, piquant style, with an effective pedal bass and clever use of major/minor tonality.

The collection also contained plenty of familiar contributions, some original organ compositions such as Bach's *Valet will ich dir geben* and Samuel Scheidt's *Veni Creator Spiritus* representing Ascension and Pentecost, both seasons included in the book but not mentioned in the title. There are other useful arrangements such as Bach's *Wir setzen uns mit Tränen nieder*, (last chorus of *St Matthew Passion*).

I know that I will find this volume very useful and convenient to play in church services and for new material as well as the familiar pieces and hope that other members will feel the same. After the talk, Robert offered this anthology, together with various other organ collections and books of his for sale at discount prices, which members eagerly bought.

Finally, a big vote of thanks must be given to Stephen Johns, for all his work in organising this meeting, also for the use of the organ, and the Vicar and PCC in permitting the use of the church.

Margaret Eades

## Members' News

### New members

We are delighted to welcome two new members of the Association: Hugh Morris, Director of Music at Derby Cathedral, and Mark Wilde, Organist at St Philip's, Chaddesden.

### Ed Stow has moved to Stroud

*Our Life Member Ed Stow moved to Gloucestershire last December, and has recently sent this letter to the Association:*

I would like to thank the members who sent 'moving' messages on the occasion of my recent relocation, and the Association as a whole for the presentation made following the service at Allestree on 26<sup>th</sup> October. I suppose after 40+ years of activity in the local organ/church/choral music scene I should have anticipated that something might be said, but the extent and warmth of the tributes paid were quite unexpected.

I have been glad to hear that the vacancies I left behind have been largely filled and the choirs are continuing, though still just as short of numbers. I'm afraid things aren't any better round here - most of the churches seem to have an organist, but choirs are almost non-existent even when there is no competition from alternative musical manifestations. I have joined the only one I have been able to locate on the other side of town; they are quite ambitious but very short-staffed. Clerical indifference doesn't help. One bright spot - the Renn/N&L from Bollington (Cheshire), which the Association visited many years ago, has recently been restored and installed in the Parish Church at Nailsworth. I haven't heard it yet.

I do hope to be able to get to one or two DDOA events later in the year; in the meantime I should be pleased to see anyone who happened to be passing this way. Members aware of my past record in things domestic won't expect to find things around the premises in perfect order; it certainly isn't at present and probably never will be. The current excuse is that it is just too cold to be getting on with much of what could be done.

Best wishes to everyone, Ed

12 Weyhouse Close  
Stroud, Glos. GL5 2JJ  
01453 757891

## The Music of Denis Bédard - Andy Storer

Members who receive e-mails from the RSCM will have received towards the end of last year an e-mail advertising the organ music of Denis Bédard. He is a composer who is probably unknown to most of us - that was the case with me until about 18 months ago when I purchased from the RSCM Volume One of his organ music.

Denis Bédard was born in Québec City in 1950, first studied music at the Conservatoire de musique de Québec, graduating with first class honours in organ, harpsichord, chamber music, counterpoint and fugue. He continued his studies in Paris and Montreal, as well as in Amsterdam with Gustav Leonhardt, and was laureate of the "Prix d'Europe" in 1975 and of the CBC Radio Talent Competition in 1978. A professor at the Conservatoire de Musique de Québec from 1981 until 1989 and organ professor at the University of British Columbia in Vancouver from 2001 until 2004, Denis Bédard was organist at St-Coeur-de-Marie church in Québec City for 19 years and then became organist at St-Roch church, also in Québec City, in September 1997. Since September 2001 Denis Bédard has been organist and music director at Holy Rosary Cathedral in Vancouver. His music, essentially tonal and melodic, is characterized by a concern for formal clarity and immediate communication with as vast a public as possible.



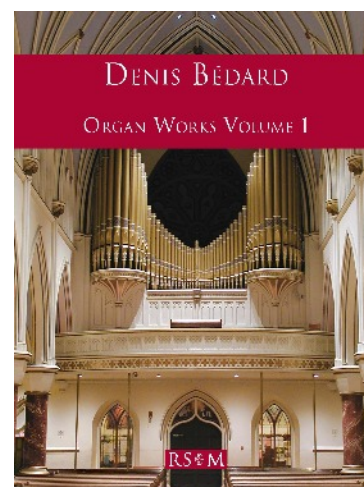
I have since purchased the second volume as well as I have found his music to be most useful in liturgical use as well as recitals. Both volumes contain a variety of works from individual movements, some based on liturgical melodies, to Suites of pieces. The music is very much in the French style with pieces ranging from luscious slow movements for strings or solo reed stops through to typically French Grand Choeur pieces and some exhilarating Toccata movements. I find the general style somewhat reminiscent of Louis Vierne (but not nearly as difficult to play). The pieces are well written and, even the Toccata movements, some with quite athletic pedal parts fall well under the hands and feet. In the first volume there are two suites with movements that make useful voluntaries as well as a fine *Fantaisie*

which is a homage to Buxtehude. The Second volume contains two useful Noels - the second one *Toccata on 'Il est né'* I found made a good Christmas morning voluntary. This volume also has a useful set of Variations on Vaughan Williams tune 'Sine Nomine' - a useful piece for All Saint's Day.

There are many more works listed by him in the RSCM catalogue including a Suite for organ and piano and a Concerto for organ and strings.

If you are looking for something new to try, or haven't yet spent your Christmas money I certainly can recommend that you consider one or other of these two volumes. Generally I would say that the pieces are not overly difficult (some are quite straight forward) but with a little careful practice I have found that they are all quite rewarding to play. Do investigate them further for yourselves.

Andy Storer



### Members' Notices

#### Vacancy

Organist required for Kingswood Methodist Church, Lambourne Drive, Wollaton, Nottingham. Three or four services a month plus special services as the season demands. Two-manual and pedal mechanical-action organ by Brindley and Foster, 1876, most recently restored by Stow of Derby, and regularly maintained to a high standard. The church has a small choir and its leader, which provides choral music at occasional services. A small stipend is available. For further details

contact John Toon on 0115 928 4114, or by email at [john.toon@talktalk.net](mailto:john.toon@talktalk.net). For more information on the church and its activities visit [www.kingswoodmethodist.org](http://www.kingswoodmethodist.org)

#### Vintage LP record

*Peter Sewell writes:*

I have recently been helping with the disposal of my late 'step-uncle's' estate and discovered a signed copy of a 12" vinyl LP (1975) entitled "Organ music from the Parish Church of St. Oswald....played by C. Daly Atkinson". Both cover and vinyl

are in near-mint condition, in fact I doubt if the record has been played more than a few times. If any DDOA member would be interested in acquiring it please contact [p.k.sewell@btinternet.com](mailto:p.k.sewell@btinternet.com).

I think it's probably coincidence but my step-uncle was also an 'Atkinson' - John Atkinson retired Head of Music at John Port School Etwell. I certainly don't recall him ever mentioning a relative with the name of C. Daly. (If you know any different please let me know!).

*In the 1970s, Chris Daly Atkinson was well known in Derbyshire as the much admired Organist of St Oswald's, Ashbourne. - Editor*



## Organs in Burton upon Trent

On Thursday 16<sup>th</sup> April our Association will visit organs in Burton upon Trent. (See page 8.) The two churches once had instruments built by Robert Hope-Jones, the controversial pioneer of the 'new' electrical technology in the 1890s. Throughout the 20<sup>th</sup> Century perpetual innovation in electrical technology led to many improvements in efficiency which rendered Hope-Jones's primitive electrical devices unreliable and obsolete. Consequently none of his organs survive today, except in memory, such as in the two churches we shall visit.

At **St Paul's**, the Hope-Jones organ was replaced in 1985 when parts were removed to the Lancastrian Theatre Organ Trust's museum in Manchester. The church now has the organ formerly in Central Methodist Church, Chesterfield. It is sited over the north chancel aisle and although the case in the chancel gives the appearance that it speaks to the south, the organ actually speaks through the grille to the west. It is louder in the nave than at the console. The south transept organ case, which contained the Solo and Pedal pipes of the Hope-Jones organ, is empty apart from a few large pipes.

At Chesterfield:

1874 Peter Conacher; enlarged 1904, blower 1914.  
1936 rebuilt and enlarged by Abbott & Smith  
1954 cleaned and overhauled by Compton

At Burton:

1970s moved to Burton  
2009 restored after water damage  
In the care of Michael Thompson, Burton upon Trent

At **St Modwen's** it is rumoured that Snetzler built an organ in 1774. Part of the case is said to be his, though extended and altered by James Wyatt in the nineteenth century. In 1899, following his success up the road at St Paul's, Hope-Jones built a 4-manual organ. It was disposed of in 1972. Parts of his instrument, including the console, are now in the Lancastrian Theatre Organ Trust's museum in Manchester.

The present instrument dates from 1972 when Hill, Norman and Beard used much of the organ from Holy Trinity church to replace the Hope-Jones organ. The size of the departments, however, leads one to think that the soundboards are from the Hope-Jones organ.



*I am grateful to  
Revd. Dr Stanley  
Monkhouse, Vicar of  
Burton upon Trent,  
for providing notes  
about these organs.*

*Laurence Rogers*

### St Paul's, Burton upon Trent

Great		Swell	
Bourdon	16	Open Diapason	8
Open Diapason I	8	Gedackt	8
Open Diapason II	8	Gamba	8
Hohl Flute	8	Voix Celeste	8
Salicional	8	Gemshorn	4
Principal	4	Piccolo	2
Wald Flute	4	Mixture	III
Fifteenth	2	Contra Fagotto	16
Mixture	III	Horn	8
Tromba	8	Oboe	8
Tromba (ext)	4		
Pedal		Couplers	
Harmonic Bass (derived)	32	Great to Pedal	
Open Diapason (wood)	16	Great octave to Pedal	
Bourdon	16	Swell to Pedal	
Echo Bourdon (Great)	16	Swell octave to Pedal	
Principal (ext)	8	Great Reeds on Swell	
Bass Flute (ext)	8	Great octave	
Trombone (ext Great)	16	Great suboctave	
Contra Fagotto (Swell)	16	Swell to Great	
Tromba (Great)	8	Swell octave to Great	
		Swell suboctave to Great	
		Tremulant	
		Swell octave	
		Swell suboctave	

### St Modwen's, Burton upon Trent

Great		Swell	
Open Diapason	8	Spitz Flute	8
Stopped Diapason	8	Salicional	8
Octave	4	Principal	4
Fifteenth	2	Principal	2
Mixture 19 22 26	III	Mixture 19 22 26	III
Posaune	8	Shalmey	16
		Trumpet	8
Swell to Great		Swell tremulant	
Swell octave to Great		Swell octave	
Swell suboctave to Great		Swell suboctave	
Positive to Great		Swell unison off	
Pedal		Positive	
Contra Bass	16	Gedeckt	8
Bourdon	16	Chimney Flute	4
Octave (ext Contra Bass)	8	Flute	2
Gedeckt (ext Bourdon)	8	Larigot	11/3
Super Octave (ext C.Bass)	4	Sesquialtera 12.17	II
Mixture (ext Contra Bass)	II	Cymbal	II
Trombone (ext Gt Posaune)	16	Cremona	8
Great to Pedal		Posaune (from Great)	8
Swell to Pedal			
Swell to Pedal octave			
Positive to Pedal			

Photo: St Modwen's

### Events Further Afield

#### East Yorkshire Organ Day 18<sup>th</sup> March at Hull City Hall

9.15 - 16.00

Includes presentations and recitals by John Scott Whiteley and Gordon Stewart.

Entrance £3.50.

[www.herog.btck.co.uk/News](http://www.herog.btck.co.uk/News)

#### Cirencester International Organ Festival 18<sup>th</sup> - 25<sup>th</sup> April

Recitals, concerts, improvisations featuring Naji Hakim (La Trinite, Paris) and Andrew Dewar (Paris)  
[www.cirencesterorganfestival.co.uk](http://www.cirencesterorganfestival.co.uk)

#### IAO Annual Congress Norwich 27<sup>th</sup> July - 1<sup>st</sup> August

Recitals, talks, visits to notable organs in Norfolk & Suffolk.  
[iao.org.uk/newsevents/congress/](http://iao.org.uk/newsevents/congress/)

## *A Brief History of Stephen Taylor & Sons, Organ Builders - Simon Headley*

The organ building firm of Stephen Taylor and Sons, founded in 1866, survived through three generations as a family business in Leicester until 1965. The fame of Taylor organs, most of which were commissioned within a radius of 25 miles of Leicester, is largely confined to the surrounding county, but in the fullness of time organ experts have held the instruments in high regard for their quality of tone and workmanship. The largest surviving instrument in the De Montfort Hall was once described by Christopher Herrick as "one of the most important instruments of its kind in the country."

Stephen Taylor (1838-1920) and his wife, Jane had five children, of whom three were sons: John Henry (1862-1938), Stephen Oliver (1870-1953) and Cardinal (1872-1943). All trained in organ building, although only Stephen Oliver joined the family firm. John established J H Taylor blowers in 1903 and these were widely installed throughout the country and abroad. Cardinal (Mus.B, FRCO), named in honour of the guarantor of the White Charity loan which helped the establishment of the business, became a professional musician and spent most of his career as organist of several Leicester Churches, including St. Peter's Highfields, St. Paul's and St. Stephen's Presbyterian Church. He performed a private recital on the DeMontfort Hall organ on the evening of Wednesday 18<sup>th</sup> February 1914, before the official opening the following day.

A formative influence on Stephen Taylor was the experience gained in travelling around the country during the 1860's seeing and hearing at first hand the work of Father Smith, Samuel Green, George England, Snetzler, Hill, Walker, Schultze, and Lewis. Not all of these impressions were favourable, with Smith and Snetzler attracting particular criticism.

These influences no doubt informed the development of what was to become one of Taylor's most distinctive voices - the Violone; usually featured as a 16' pedal stop, occasionally appearing at a higher pitch, and, in a few notable examples, at 32'. A Taylor Violone obtained impressive speech and



output with relatively small scales. The late Frank Fowler, former Director of Hill, Norman & Beard and one time Leicester representative of Walker's, described one of the 32' examples as 'monumental', going on to say that "Without hesitation [...] Taylor's were the best provincial organ-builder, when at the height of their powers, that I have ever come across. Their organs deserved far more recognition than they got afterwards".

Aside from the Violone, the firm produced excellent wooden string basses, and made all of their wooden stops. Metal pipes were obtained from 'the trade' but were voiced by Taylor's themselves. Special mention should be made of the Reeds, for these were generally supplied and

voiced by W. C. 'Billy' Jones, the foremost reed-voicer of the day and a friend of the family.

Internally, the instruments had good, clear layouts, with easy access for tuning and maintenance. The top four notes on both the C and C# sides were grooved at 90 degrees to the remainder of the rank to facilitate tuning access in the absence of a passage-board. They developed their own pneumatic action, in which the lead tubing was neatly run in small, well supported bundles.

However, it is at the console that the Taylor style was most immediately apparent, particularly in those built at and after the turn of the 20<sup>th</sup> Century. Here we have small draw stops, set in a row above the top manual, with mechanically adjustable pistons to assist registration changes. These were readily changed at the console: accessed by lifting the music desk, and, in the case of the larger instruments, by opening discrete doors on the side jambs above the stops. Alfred Hollins commented favourably upon this system as being 'blind friendly'.

Their best known instruments are probably the largest of their output: the 1911 four manual at St. Peter's Highfields and the De Montfort Hall concert organ built in 1914. Other four manual instruments were built at St. John the Divine (1904), although here the Solo stops were only prepared for, whilst their first at St. John the Baptist in Clarendon Park



The console at Stoneygate Baptist Church, illustrating the trademark Taylor button draw stops.



(1896) was later rebuilt as a three manual and altered by Walkers in 1964 complete with a new console in the JWW 'house style'.

Around the time that Taylor's ceased trading in 1965 several factors conspired to threaten the original condition of their instruments. Among these, were the general change in approach to tonal design that had been ushered in by the ground breaking work, lead by Ralph Downes, at the Royal Festival Hall in the mid-1950's. Additionally, the passage of time meant that some of Taylor's early work was ready for renovation. The approach adopted at St. John the Baptist continues across other restorations and at the hand of other builders: actions are altered, consoles 'modernised' with the Taylor pattern stop heads either replaced with stop tabs or a totally new console being provided and changes introduced to the tonal scheme. In other instances, organs have been transplanted from one location to another, whilst elsewhere pipework has been incorporated into newly built schemes, not always in the most skilful of hands and certainly not with the craftsmanship of the original builder! More extreme examples include scrapping and selling abroad (Emmanuel Church, Loughborough, sold their Taylor organ to Dijon, France as recently as 2009).

Shockingly, a brief survey of Taylor's output reveals that that there are now only a handful of original unaltered instruments remaining, certainly in the City of Leicester. That some of these organs remain operational with only the minimum amount of work carried out to them over the years is testament to the quality of the original work. When it is considered that the vast majority of Taylor's work was centred on Leicester/shire, the duty of care that we owe to preserving his work becomes clearly apparent: the responsibility is ours and we must do all that we can to cherish these instruments, educate people as to their value, and preserve the work of 'one of the best provincial builders'.

*Simon Headley  
Cathedral Organist & Assistant  
Director of Music, Leicester  
Cathedral  
Thanks to Simon for the close-up  
photographs. - Editor*



The Stephen Taylor organ at the De Montfort Hall, Leicester

Left jamb



Right jamb



The full specification viewed in horizontal rows. Notice Taylor's range of couplers in the centre.

**Come to see, hear and play the De Montfort Hall organ on 12<sup>th</sup> March!**  
See page 8 for details.



## *Forthcoming DDOA Meetings*

### **Thursday 12<sup>th</sup> March 11.00 am Visit Organs in Leicester**

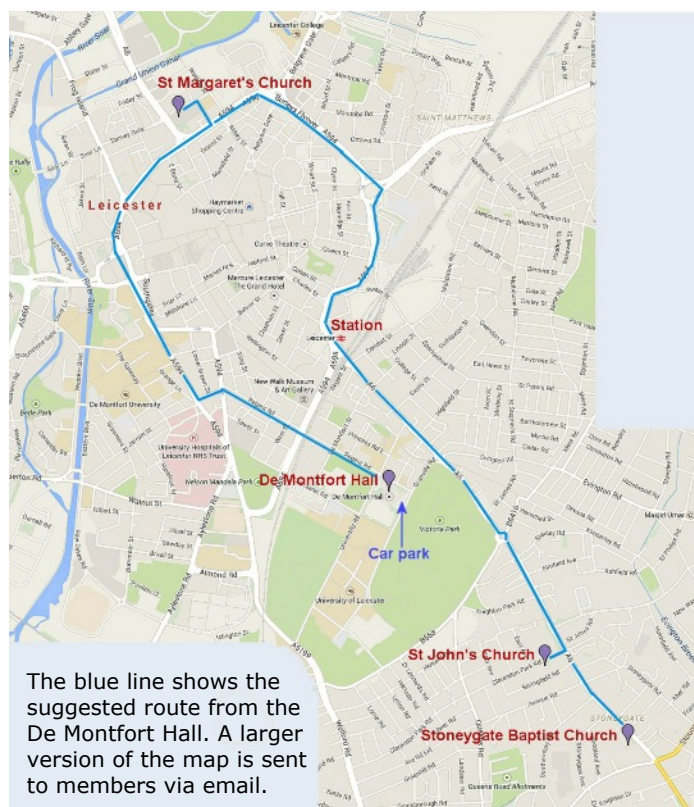
We shall visit three Taylor organs including the famous concert organ in the De Montfort Hall. See the article on pages 6 and 7. Peter Williams who knows the organ well has kindly volunteered to demonstrate the instrument and then we shall be allowed to play. Our visit happily coincides with a regular lunchtime recital at St Margaret's. Originally a 3-manual Taylor organ, it was moved and remodelled with 4 manuals by Nicholsons in the 1950s.

In the afternoon we shall visit two of Leicester's architectural gems housing Taylor organs. The organ at St John's was altered by J.W.Walker in the 1950s, but that at Stoneygate is original and celebrated its centenary last year.

11.00-12.30 De Montfort Hall (Peter Williams)  
13.00-13.30 Recital at St Margaret's (Mike Sole)  
14.15-15.15 St John's, Clarendon Park (Richard Archer)  
15.30-16.30 Stoneygate Baptist Church (Mike Sole)

The De Montfort Hall is less than 15 minutes walk from the railway station. Gather at the main hall entrance at 11.00am. If you come by car, there is free parking at the front of the hall. We anticipate that those who arrive by train will be able to have a lift from car driving members to transfer between the venues.

**Please let John Maxwell-Jones (01332 679632 [johnmaxj@yahoo.com](mailto:johnmaxj@yahoo.com)) know your travel arrangements, especially if you would like a lift or can offer someone else a lift.**  
**If you wish to play, please also let John know beforehand so that playing time can be organised.**



At lunchtime, coffee and tea are served at St Margaret's, convenient if you bring sandwiches. Alternatively, the 'Salmon' Real Ale Pub is four minutes walk from St Margaret's.

### **Thursday 16<sup>th</sup> April 1.00 pm Visit Organs in Burton upon Trent**

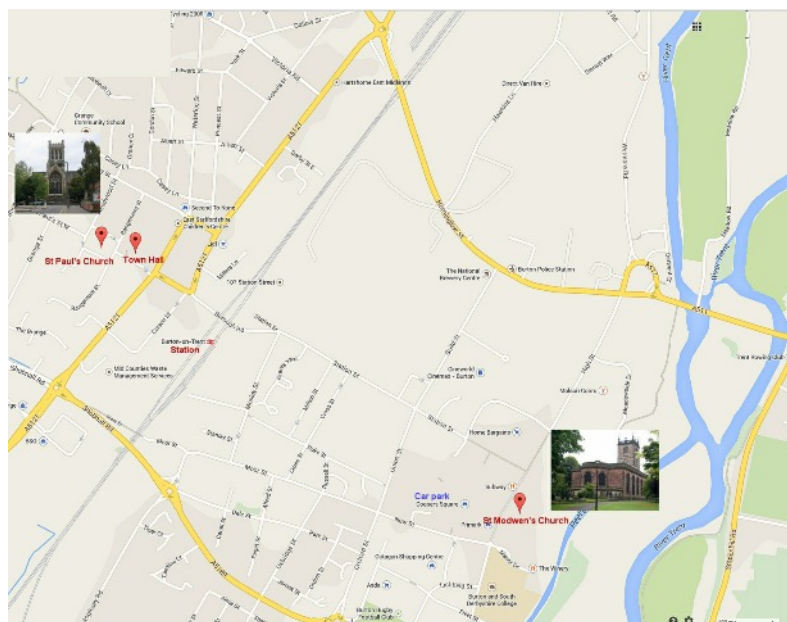
Three organs in one afternoon! See page 5 for details of the church organs.

**1.00 pm St Paul's Church DE14 2ED**  
Organ moved from Chesterfield in 1970s

**2.00 pm Burton Town Hall**  
The Wurlitzer will amaze you. Our member Arthur Tipper will demonstrate and then challenge us to perform our secular repertoire!

**3.30 pm St Modwen's Church, Market Place Hill, Norman & Beard (1972) replacing the former Hope-Jones organ.**

Parking at St Paul's is very limited, but with the possibility of street parking to the south west of the Town Hall.



Items of news or articles for the May/June edition of the *Newsletter* should reach the Editor by **Monday 20<sup>th</sup> April**, 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.