

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Victorian Splendour in Yorkshire

It is some years since an Association outing took us altogether on a coach, but this was our mode of transport for the March meeting to the East Riding of Yorkshire. And very welcome it was too. As a joint event with the Nottingham and District Society of Organists, it was a great pleasure to enjoy throughout the day the comradery of both familiar and new friends. This was the day before the 'Beast from the East' deluge of snow that caused services to be cancelled in many churches across the region. Despite several mini-blizzards on the journey, which looked quite ugly at times, all the arrangements masterminded by Denis Littleton fell into place just as planned.

When we left the M62 at Howden, passing the great tower of the Minster there, we were soon travelling down narrow country lanes in deep rural solitude. Our destination, the Chapel of St Mary and St Everilda suddenly appeared out of nowhere after turning a corner. The lofty edifice of the chapel with smooth cream coloured walls was slightly reminiscent of one of those Baroque monastery churches in Bavaria. It completely dominated its adjacent domestic

neighbour, Everingham Hall, an 18th Century red-brick mansion. Built between 1836 and 1839, it was one of many Roman Catholic chapels and churches built after the passing of the Roman Catholic Relief Act of 1829. Despite the Reformation, three hundred years earlier, many villages in Yorkshire retained an allegiance to the Catholic faith, and in the case of Everingham, here was an exceptional blossoming.

The interior of the chapel immediately took one's breath away. Our main photograph says it all. In pride of place, in a lofty western gallery, stood the organ we had come to see and play. Our host here and indeed for the remainder of the day was John Scott Whiteley, Organist Emeritus of York Minster. Famous for his performances of Bach on BBC television, recorded on historic organs in Germany, his face was familiar to many of us who used to stay up for our late-night Bach fix. However, on this occasion he was without those perhaps equally famous dark glasses (apparently necessary to cope with the bright television lights.) It was a great privilege to enjoy John's genial company in many collective and individual conversations.

DDOA Events 2018

9th May (Wednesday)

Annual Dinner at Horsley Lodge
(See page 8)

27th June (Wednesday)

'Children and the Organ' Talk by Stephen Johns and Laurence Rogers.
Holbrook Church. (See page 8)

7th July (Saturday)

Visit Manchester to view organs at the Cathedral and Town Hall. (See page 7)

29th September (Saturday)

Visit Organ World at Shaw, Lancashire.

15th October (Monday)

Celebrating Hubert Parry - Talk by Tom Corfield and Stephen Johns.
St Matthew's, Darley Abbey

19th November (Monday) 7.15 pm

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

Concerts & Recitals

Holiday Monday 7th May 1.00pm

At the Priory Church of St Mary, Tutbury.
Music from the Shows, soloists & choir.
Roger Sharp and Arthur Tipper (organ)
Soup and roll at 12.30. Admission £5.

Thursday 24th May, 7.00 pm

St Phillip's Church, Taddington Road, Chaddesden DE21 4JU.
Concert for chamber orchestra, organ and piano. Music by Mozart, Liszt, Debussy, Ravel, Satie and David Bednall.
Tickets £5/£3. Interval drinks.

Wednesday Lunchtime Recitals

12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent
6th June Stanley Monkhouse - St Modwen
13th June Nigel Gotteri - Sheffield
20th June Stefan Reid - Nottingham
27th June Adam Parrish - Chesterfield

Saturday 23rd June 7 for 7.30pm

St. Andrew's Church, Swanwick
"Last Night of the Proms" organ and band concert with Keith Hearnshaw and the Blidworth Welfare Band.
Tickets including refreshments £7.50 at the door or in advance 01773 605291.

More events on page 3.

Photo: Chapel of St Mary & Everilda, Everingham

Having welcomed and given us a potted history of the chapel, John introduced the organ, its splendid mahogany case and gilded pipes sitting proudly in the gallery. Being the original instrument installed when the chapel was founded, and being unaltered since then, it gave a rare glimpse of a late classical English organ. It was built by Charles Allen, a name hardly known today, and, without this instrument, would probably be completely forgotten. The variation in climate has been unkind to the instrument in the building which has no regular use except for an annual Carol Service and occasional visits by parties of organists. John warned us that some keys might hardly move. This was not borne out when he demonstrated the organ by playing two pieces by Samuel Wesley, who dying in 1837, was an exact contemporary of the instrument. The sound was fulsome and had a lovely presence in the building with an ideal acoustic. When it was my turn to play, I was not as brave as some members to try the pre-RCO standard pedalboard, but I enjoyed the keyboard touch, not as deep as usual, nevertheless even and positive. Well endowed with reed stops, there was a choice of two Trumpets, Great and Swell. In view of the short compass Swell (trebles only) I chose for a solo the one on the Swell and was very pleased with the result; it had a fine voice and was nicely tuned. Most playing members chose Early English repertoire with very satisfying effect.

Our lunch break was in nearby Market Weighton, and very good it was too, thanks to Denis's local knowledge in identifying the best pub for food. On our return to Everingham, we visited the Parish Church, also dedicated to the local Saint Everilda. This modest size church housed an equally modest one manual organ, an historic instrument also thought to be by Charles Allen. This had all the charm of a chamber organ and John demonstrated its sweet bright tones with some of Haydn's pieces for a mechanical clock. Playing members explored its resources to discover a versatility that was not confined to Baroque repertoire. Altogether it was a very satisfying instrument to play and listen.



The Chapel of St Mary & St Everilda, Everingham Park

Great (I) *GG-f³*

Open Diapason	8
Stop Diapason	8
Dulciana	8
Principal	4
Twelfth	2 ² / ₃
Fifteenth	2
Sesquialtra & Cornet	III
Trumpet	8

Swell to Great

Swell (II) *f-f³*

Open Diapason	8
Stop Diapason	8
Principal	4
Fifteenth	2
Trumpet	8
Hautboy	8
Cremona	8

Ratchet Swell

Pedal

Pedal pipes	16
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Great to Pedal
Mechanical vents for Great upperwork and Trumpet

Built c.1839 by Charles Allen
Restored 1988-9 by N.P.Mander

Parish Church of St Everilda, Everingham

Great (I) *C-d¹-f³*

Open Diapason	8
Stopped Diapason bass	8
Stopped Diapason treble	8
Dulciana	8
Principal	4
Flute	4
Fifteenth	2

Pedal pull downs *Trigger Swell*

Organ possibly built by Charles Allen, restored by Forster & Andrews 1904.



Our final port of call was to John's home, "The Coffee House", in the centre of the village. The 100 yards walk from the Parish Church was accompanied by some gusty snow flurries, a portent of what was in store later that night. The organ was housed in a beautifully converted barn adjoining the house with seating for about 30 people. Completed in 2012, the instrument was borne of a close collaboration between John and the organist and organ builder, Paul Derrett. John's ambition was to obtain a specification that would serve his passion for Bach's organ music, and one suspects that in his mind's eye his ultimate goal was to recreate the Bach's organ in the Schlosskapelle, Weimar!

The practical realisation involved obtaining two second hand instruments, one, from 1904, by Hardy & Son of Stockport, whose console, soundboards and pipework formed the main core, and the other, from 1900, by Jardine of Manchester contributing further pipework. John explained that from the outset the tonal coherence of the scheme was paramount and he had no illusions about the complexity of the task and the ever-present risk that such hybridisation could compromise this goal. The merits of every single stop were evaluated, the result of which was that some ranks were entirely rejected whilst most of the selected pipes were redeployed and revoiced. Fortunately, in his day, James Hardy was highly regarded for his voicing and John spoke highly of the singing quality of his work. However, in view of the complete absence of Mixtures in the Hardy instrument, much of the Jardine pipework was redeployed to create new Mixtures. Unfortunately there was a shortfall of available ranks for redeployment, but Paul Derrett made up this with miscellaneous pipework from various organs in his store.

John's extensive knowledge and experience of playing historic German organs keenly informed all those complex redeployment and revoicing decisions. I am amazed that he attempted to emulate both Schnitger and Silbermann characteristics in one instrument. (The stridency of Schnitger seems at variance with the sonority of Silbermann.) However his final specification implemented most of the stops that would have been familiar to Bach, even to the provision of a 32ft 'Harmonic Bass' stop, a 4ft Glockenspiel and a Zimbelstern. In a very different vein, the specification also honours the

The Coffee House, Everingham

Great (I) C-a³		Pedal C-f¹	
Contra gamba	16	Harmonic bass	32
Principal	8	Subbass	16
Triangular flute	8	Bass flute	8
Gemshorn	4	Nazard	5 ¹ / ₃
Superoctave	2	Choralbass	4
Fourniture	II-III	Rauschpfeif	II
		Fagot	16
Swell (II) (enclosed) C-a³		Schalmei	8
Gedeckt	8	Shawm	4
Salicional	8	Cornett	2
Voix céleste	8	Glockenspiel	4
Trumpet	8		
		<i>Swell octave</i>	
		<i>Swell to Great</i>	
		<i>Swell to Pedal</i>	
		<i>Great to Pedal</i>	
		<i>Two balanced Swell pedals</i>	
Positive (II) C-a³		Built by Paul Derrett	
Principal	4	2011-2012 after organs	
Quintadena	4	by James Hardy & others	
Waldflute	2		
Sesquialtera	II		
Scharf	III		
Tremulant			
Cymbelstern			

romantic sounds of the original Hardy organ, by retaining the Swell box with four stops playable from the second manual in parallel with the unenclosed Positive division. Naturally, for his demonstration John chose Bach, played with his customary superb precision. When it was the turn of members to play, judicious choice of stops was called for, and this was a challenge for many of us, especially as some stops were in a poor state of tuning.

The visit concluded with a cup of tea and much friendly conversation. Ian Watts, President of the NDSO, gave the vote of thanks to John Scott Whiteley, who had not only been a superb host throughout the day, but had willingly shared his inexhaustible knowledge with great passion and charm. We were also indebted to Denis Littleton who masterminded the coach and all the practical arrangements for the day. And we all returned home safely before the snow storm.

Laurence Rogers

DDOA - Your Association

Hugh Morris

Congratulations to our Vice-Chairman, Hugh Morris, on his recent appointment as Director of the Royal School of Church Music. This is a most responsible leadership role for which he is most admirably qualified. Since he came to Derby we have been privileged to experience his energy and inspiration that this new role will demand. He takes up his new appointment on 1st August.

Children and the Organ (CATO)

This has been a busy year for workshop bookings, with four this term and more in prospect in the Autumn. This year also happens to be our tenth anniversary and Stephen Johns recently invited the whole CATO team to celebrate this over a cup of coffee at the Cathedral Café. Far from running out of steam, the group is still generating new ideas for children's activities, nevertheless, we still welcome younger volunteers to help expand the team.



John Scott Whiteley explains how the Coffee House organ came about.

More Events

Saturday 5th May 1.00 - 4.00pm

Chilwell Road Methodist Church, Beeston NG9 1EH

An Afternoon of Welsh Hymnody promoted by Nottingham and District Society of Organists.

1.00 Introduction & Voluntary

1.15 Seminar with musical excerpts:

The birth of the hymn in Welsh culture

The hymns, their composers and Welsh music

The male voice choir

2.15 Interval (Tea, coffee and organ playing by NDSO)

2.45 The 'Big Welsh Sing'

Chris Bridges conducts massed choirs.

(All attending singers are welcome to join in.)

Free admission. Voluntary donations towards Tenovus Cancer Care and the Organist Benevolent Fund.

Contact NDSO: Denis Littleton: 01773 746890

denis.littleton@sky.com

Thursday 24th May at 7.00pm

St Michael's Church, Holbrook DE56 0TD

Wine and Cheese Organ Recital by Tom Corfield

Tickets £8 (in advance to help catering) from John Maxwell-Jones, johnmaxj@yahoo.com, 01332 679632 / 07890 241673.

The London Organ Day 2018 - Denis Littleton

The catholic church of Notre Dame de France was the venue for this year's London Organ Day on 3rd March. In being circular, the building is unusual; its original purpose was not religious, it traded as Burford's Panorama and was a tourist attraction built in the early 1800s. Viewers paid an entrance fee to see it, entering by way of a tunnel and staircase into the centre of the circle, from where they could see the 360 degrees painting completely surrounding them. The panorama was the Victorian equivalent of virtual reality, depicting landscapes, city views and even battles.

In 1861, Cardinal Wiseman, Archbishop of Westminster, asked the Marist Fathers to establish a mission to support the large French community in the Leicester Square area, and in March 1865, the former Burford's Panorama was purchased.

The organ was installed in 1868 by August Gern. It was his first organ after leaving the employment of Cavaillé-Coll and settling in England. It was a two-manual instrument with 24 speaking stops. In 1938 it was rebuilt and enlarged to three manuals by J. W. Walker & Sons. During World War Two the building was bombed and the organ was removed and stored by Walker's, who in 1955 built an organ incorporating only a few of the Gern ranks. In 1986-7 the organ was overhauled, tonally reconstructed and enlarged by B. C. Shepherd & Sons of Edgware. The original Gern stops were identified and other second-hand French stops were added, including some by Cavaillé-Coll. Other stops were replaced by better secondhand ranks, and tonal additions were made to all departments including 32ft flue and reed stops, and an en chamade reed. In 2010 the console was refurbished and rewired, new solid state switching was fitted for the coupling action. Several extended mutations were added to the Positif and Pedale and extra couplers and pistons were added. The organ now has 67 speaking stops (Grand-



Notre Dame de France, Leicester Square, London

orgue 15, Positif expressif 14, Récit expressif 14, Bombarde 4 (floating division), Pedale 20.

The day started with an introduction to the organ by Duncan Middleton, the Titulaire, who demonstrated the various families of stops. This was followed by a recital given by William Whitehead. He started by playing four of the 24 Pieces by André Fleury; I've never come across these before, though they seem quite accessible, I must get hold of a copy. The recital also included the Franck Chorale in B minor, a chorale prelude from the Orgelbüchlein project (of which more later) and the final from Widor's 6th symphony.

A masterclass on improvisation led by Gerard Brooks followed, with two students from the Birmingham Conservatoire.

After lunch Tom Bell and Jonathan Allsopp delivered a lecture recital "Sonic colourscape – investigating Olivier Messiaen's organ". The theory behind the typically Messiaen sounds was explained, and was all very interesting, but I am afraid I am still of the view that Messiaen is a 'marmite' composer.

Alan Thurlow gave a talk on the ON organ fund. This fund was founded by an anonymous donor in 1984 and has given £325,000 in grants to 830 churches. The Fund exists specifically to give financial support towards the installation, renewal, rebuilding, improvement, maintenance, preservation and restoration of pipe organs, including the making of contributions to any fund or collection established for the purposes of acquiring or purchasing a pipe organ.

The Trust Deed gives the Trustees the power to make grants to any church situated in the British Isles. The Fund is fully ecumenical and the Trustees accept applications from churches (which includes cathedrals and chapels) of any denomination. There is no heritage or other requirement in relation to the instrument except that it must be a pipe organ in a church in the British Isles. The Trustees do not make grants towards electronic or

hybrid (part pipe and part electronic) instruments. If you know of a church looking to raise funds for work on a pipe organ, have a look at www.onorganfund.org.uk.

Tom Daggett the Organ Outreach Fellow of St. Paul's Cathedral gave a short talk on an initiative aimed at introducing the organ to state school pupils.

The day ended with a recital by Thomas Ospital, the Titulaire of St. Eustache in Paris. The recital included works by Messiaen, Fauré, Debussy, Alain and Ospital (from the Orgelbüchlein project), ending with an improvisation, which was loud, and no doubt, technically brilliant.

The Orgelbüchlein Project (www.orgelbuechlein.co.uk) is a major international composition project to complete J S Bach's Orgelbüchlein (Little Organ Book). It is curated by William Whitehead. The manuscript of Orgelbüchlein has 118 missing pieces, ghostly gaps with only the title penned by Bach. Each of these gaps will be filled by a new composition based on Bach's intended melody. The new pieces, written by the most interesting composers at work today, will survey a range of modern styles. Whilst this seems quite a laudable idea, without exception, all of the new chorales performed during the day seem to have forgotten to include the tune!

Despite my reservations, the London Organ Day was interesting and worthwhile.

Denis Littleton

Recent Events

Visit to Organs in Chilwell

On the first of those long-awaited balmy Spring evenings in April, a dozen members gathered at Christ Church, Chilwell to hear and play the Nigel Church organ. Built in 1984 it has two manuals and twelve stops. The action is mechanical. As one would expect of this genre of instrument, voicing was characterful and bright, although not excessively so. The ranks were pleasantly balanced for the building which had a pleasing and lively acoustic. From the fulsome chorus sound in the church, one can imagine that it makes a good job of leading congregational singing, despite its modest size. Sadly, its tuning was rather poor, making it difficult to appreciate its full artistic potential. Most of us considered its baroque credentials, choosing to play Bach, Buxtehude, Pachelbel and so on. As an instrument to play, there was a certain awkwardness about the touch, the depth of which was rather shallow. Several of us felt that articulation and phrasing needed much more conscious effort than usual. One would have thought that this sort of mechanical detail is readily susceptible to adjustment within the maintenance of the instrument.

Our second visit was just a mile down the road to Chilwell Road Methodist Church, Beeston. This spacious late Victorian building housed the three-manual, 28 stop organ by Wadsworth (1902) and enlarged by Henry Willis (1957). The instrument, sitting in a generous size central organ chamber with a slatted wooden ceiling, spoke clearly into the building with unforced tone. It was definitely very comfortable to play; the pedalboard was exactly what most of us were used to, and the tracker action on the manuals felt positive and not unduly heavy. Unfortunately, again this evening, the tuning was imperfect, but there was no disguising that this was a fine and resourceful instrument. (Specification at NPOR ref. N01413). Our thanks are due to Denis Littleton for managing the arrangements for this interesting evening.

Laurence Rogers



Christ Church Chilwell

Member's News

Rodney Tomkins retires

On Easter Day 1988 Rodney took over as Organist at St Peter's, Belper. Exactly thirty years later, on Easter Day this year Rodney finally retired from formal duties. After presentations from the vicar and congregation, he signed off by accompanying a 'bring-and-sing' performance of the Hallelujah Chorus. He still stands by to deputise at St Peter's and at Heage and Netherheage, but he also has many plans for travel visits, no doubt including organ 'stops'.



Rodney's research and knowledge of all things organ is well known. His magnum opus 'Historic Organs in Derbyshire' 304 pages, published in 1998 is still available. Terry Bennett has spares and can let you have a copy at a bargain price. Contact him on 01332 670999.

Christ Church, Chilwell, Nottingham

Great (I)

Principal	8
Chimney Flute	8
Octave	4
Fifteenth	2
Mixture	II/III

Choir (II)

Gedackt	8
Chimney Flute	4
Larigot	1 1/3
Dulcian	16

Pedal

Dulcian	16
principal	8
Subbass	16

Choir to Great
Great to Pedal
Choir to Pedal

Built 1984 by Nigel Church

Chilwell Road Methodist Church, Beeston

Great

Bourdon	16
Open Diapason No.1	8
Open Diapason No.2	8
Stopped Diapason	8
Principal	4
Wald Flute	4
Fifteenth	2
Mixture	II
Trumpet	8

Swell

Open Diapason	8
Rohr Flute	8
Gamba	8
Vox celestes	8
Gemshorn	4
Cornet Mixture	III
Contra Oboe	16
Cornopean	8
Clarionet	8
Tremulant	

Choir

Lieblich Gedackt	8
Dulciana	8
Nason Flute	4
Nasard	2 2/3
Flautino	2
Tierce	1 3/5

Pedal

Open Diapason	16
Bourdon	16
Principal	8
Bass Flute	8

Swell to Pedal Choir to Great
Swell to Great Choir to Pedal
Swell to Choir Great to Pedal

Built 1902 by Wadsworth
Enlarged 1957 by Willis

Can Derby build an organ to match the civic pride of Nottingham and Leicester? - Richard Brice

Last month, I received the local DATA newsletter in which it said that it has now been decided that the new Assembly Room building will be a music-only venue. Suggestions as to the exact nature of this venue were asked for, so I wrote to the Officer concerned suggesting that an organ would be an excellent addition to the building. That Officer is Samuel Rosillo and his email is Samuel.Rosillo@derby.gov.uk

I said that I thought there must be suitable instruments looking for a new home and further research has come up with the ex-Queen's Hall, Hull instrument. This superb instrument has been almost lost, whilst for many years has been over-shadowed by the later Forster and Andrews in Hull City Hall. The NPOR references are NO4060 and NO4059.

Currently the organ is without a console and its Trombone rank is missing, as are the various traps and drums it originally had; the latter are probably no longer of importance, whilst the console and Trombone are readily replaceable. There is one recording made of the organ when it was near the end of its life (unless any member knows otherwise) and I am currently trying to get hold of a copy of this. (It's called "Seated one day at the organ" and was sold on behalf of a local hospice).

Do you think this idea is one that DDOA should support? Suggestions are welcome and I think that the way forward is to form a committee/pressure group. My email is richard.suebr1ce@gmail.com

Here is a copy of the email I sent to Samuel Rosillo recently, outlining the project:

"Since my email suggesting that an organ formed part of the new venue, I have been in touch with Martin Renshaw who is an organ builder of international repute specialising in the re-use of historic organs. He has identified a superb concert organ in need of rehoming. Here are the bare details:

It was built in 1907 by Forster and Andrews of Hull for the Queen's Hall in Hull. As can be imagined, they, the local firm,



made a superb job of it. It was, of course, a concert organ, rather than a church organ. In fact, had Hull not built the City Hall a few years later there is no doubt that the Queen's Hall organ would still be highly regarded; as it was, the City Hall organ superceded it. (It was actually the organist of Queen's Hall who recommended that Forster and Andrews build the City Hall organ)

In the 1960's the organ was transferred to the Central Methodist Church in Hull, the original case was not used and the organ fitted behind big screens in the manner of a cinema organ, but the pipes were the same, still voiced as a concert instrument. This building is now a "Jubilee Church" and the authorities are prepared to give it away to a new, deserving home.

It's a superb instrument. There is one, somewhat elusive, recording made just before it became unplayable; we are currently trying to find a copy of it. It was generally recognised as superior to both the Albert Hall, Nottingham and the De Montfort Hall Leicester organs - both superb concert instruments themselves.

Unfortunately, the console has not survived but suitable second-hand consoles are available; Martin Renshaw says he might be able to obtain the soon-to-be-replaced Canterbury Cathedral console. The organ pipework can stay in its present position indefinitely.

Whilst the organ could be installed as at present without a case, it would certainly benefit from a case both acoustically and visually. Although the old case was destroyed (pictures of it are hard to find) the working drawings of it are in existence - this means that either the old case could be reproduced or that a new case could be designed - a task made much easier since the old case drawing has the critical dimensions already worked out. What an advert for Derby if a new case could be designed locally!

Although the organ is free, installing it would not be so, but a reliable estimate is in the region of £300,000, 'small beer' compared with the 3 million that Canterbury Cathedral are paying for their organ updating. Even this sum could be dramatically reduced with a Heritage Lottery (HLF) grant. Given the commitment to save an historic instrument, use the instrument for public 'education' and also use it to build on the work Derby and District Organists' Association currently do through 'CATO' (Children and the Organ) workshops for schools, an HLF grant would seem a strong possibility."

Richard Brice

Forthcoming DDOA Meeting - Advance Notice

Saturday 7th July 2018

A VINTAGE DAY IN MANCHESTER

Cavaillé-Coll, T.C.Lewis, Samuel Renn, Kenneth Tickell

EARLY BOOKING ESSENTIAL

The Trip to central Manchester is still in the planning stage so far as the fine details are concerned.

Briefly, we shall arrive at the Town Hall for 11.00am where we will be met by the curator of the organ Richard Lowe for a demonstration, and members' opportunity to sample what is I believe the largest organ built by Cavaillé-Coll in the UK, 67 stops.

The organ was built in 1877 as a three-manual instrument with Barker machines, was enlarged to 4m in 1893 by Cavaillé-Coll himself, and rebuilt in 1912 on standard tubular pneumatics by T C Lewis (one of C-C's English disciples). Lewis added a fifth manual and a full length 32ft reed in the French style. Little else was done tonally. In 1970 Messrs Jardine & Co rebuilt the organ providing a new console with standard playing aids and electric action. There were minor additions to the stop list and some minor revoicing.

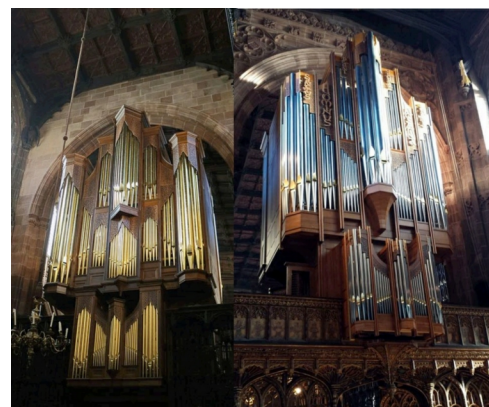
The Town Hall is currently undergoing what is I believe a seven year restoration project and we are lucky to be able to see and play the organ, since it is likely that it may have to be removed to storage during the work. The ambition is that the organ will be restored to its original Cavaillé-Coll (1893) state before it is reinstalled. We leave the Town Hall at 12.30pm, have a spot of lunch, then the coach will take us the mile or so to Salford.

At 2.00pm we shall visit the severely classical church of Saint Philip where there is an historic instrument by Samuel Renn two-manuals, mechanical action, 18 stops, built 1829. Much has been written about this organ; Michael Sayer in his book on Renn & Boston devotes a whole chapter to it and describes it, and its restoration in 1962 by Mander in glowing terms. I understand that our own Peter Williams has given a recital on this instrument.

We next travel to the Cathedral to arrive about 4.00pm to settle in for Choral Evensong after which, there will be a "lock in" when members can sample the new Kenneth Tickell organ, an organ which so sadly, the designer and inspiration was not to hear.

Because parking in Manchester is expensive and it was considered beneficial to keep all members together in one party, so no one gets lost, it was decided that the best option for this trip would be a coach. we are therefore keen that those wishing to go on this trip **let the secretary know as soon as possible** (Andy Storer, 33 Radcliffe Drive, Derby, DE22 3LB) and then any spare seats can be offered to other local associations. Anticipated cost will be c £20, which is a bargain for such a full day!

Terry Bennett



Forthcoming DDOA Meetings

Annual Dinner 9th May 2018
Horsley Lodge, Smalley Mill Rd, DE 21 5BL
7.00 for 7.30pm

Our Guest of Honour this year is **Nigel Allcoat** performer, teacher, composer and renowned improviser.

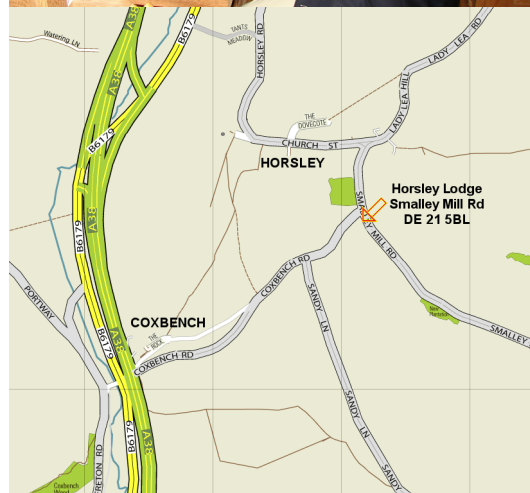
He has held teaching posts at the Royal Northern College of Music, Oxford and Cambridge Universities, Dresden, the St Petersburg Conservatory and the Royal Academy of Music in London. He writes articles, especially on Improvisation and French Baroque organ music.

Nigel greatly enjoys leading Organ Seminars and Masterclasses and has been a Jury Member of numerous international organ competitions. He has made numerous recordings on European organs and given many solo recitals.

We are privileged that he has accepted our invitation and we can look forward to hearing about his diverse career as an organist and musician.

Booking: A booking form accompanies this newsletter. As time is very short, if you wish to attend, please contact John Maxwell-Jones immediately (01332 764792).

Horsley Lodge may be reached from the Coxbench and Kilburn exit of the A38 north of Derby.



Wednesday 27th June, 2018

'Children and the Organ'

Talk and Demonstrations by Stephen Johns and Laurence Rogers

Our 'Children and the Organ' Project, founded by Stephen Johns is now enjoying its tenth season. Aimed at primary school classes, the workshops have been unanimously greeted with enthusiasm by children of age nine and above:

"As well as enjoying myself I learned a lot."

"I would love you to come again."

"I loved watching all the knobs on the organ go in and out."

This event at Holbrook provides an opportunity for members to see and hear at first hand the experiences that we offer children and the impressive range of visual material and follow-up resources we have produced for teachers. We can demonstrate how an encounter with the organ can address curriculum targets in many school subjects as well as music.

Members are asked to please tell their local primary school about this event. We are particularly keen for teachers to come and see what we do. Tell your children or grandchildren to tell their teachers. The timing of the event aims to make it easy for teachers to pop in after school.

Derby & District Organists' Association

WEDNESDAY 27th JUNE 4.30-6pm
at St Michael's Church, Holbrook DE56 0TE
Tea-time refreshments

CHILDREN and the ORGAN
Workshop Demonstration for Teachers and Parents

FREE ADMISSION

As a wonderful musical instrument, the organ is well known, but it also can teach much about art, science, mathematics and technology.

- Come and hear some great music on the 'King of Instruments'
- Hear about the free workshops available to primary schools
- Find out about free teaching resources available to schools
- Piano and keyboard teachers and players are especially welcome

A great opportunity for teachers to meet our expert organists and sample our popular workshops for schools.

Items of news or articles for the July/August edition of the *Newsletter* should reach the Editor by **Monday 25th June**, 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.