

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Retracing Britain's Organ Reform Origins

A small but enthusiastic group of eight of us visited both the Brompton Oratory, London and St Alban's Cathedral on 27 June. Sadly both illness and family commitments depleted our numbers. For those of us who made the journey by car to St Albans and parking at the station, frequent Thameslink trains took the strain of commuting to London.

Ben Bloor, a former organ scholar at Derby Cathedral and pupil of both Peter Gould and Tom Corfield, was the perfect host at the Oratory. He gave us an excellent

demonstration of the 1952 Walker in the main church, encouraging us to stand in the north transept to admire the clarity of voicing and effectiveness of the organ in the cavernous building. He then remained on hand to advise on registration for our own playing efforts. The organ was designed by its first *titulaire*, Ralph Downes, one of principal pioneers of the neo-classical reform movement of the early 1950s. The then brand-new instrument was perhaps a testing ground for Downes's 'Baroque Tricks' that he

DDOA Events 2019

7th September (Saturday)

Visit to organs in Lincolnshire. See page 8.

15th October (Tuesday)

Organs in Denmark - Audio-visual presentation by Denis Littleton and Laurence Rogers recalling the NDSO 2016 tour of organs in Denmark. See page 7.

11th November (Monday)

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

Concerts & Recitals

Wednesday Lunchtime Recitals

12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent

4th September Richard Syner (Burton)

11th September Cathy Lamb (Lichfield)

18th September Tony Westerman (Burton)

25th September Stanley Monkhouse (Burton)

Saturday 21st September, 7.30 pm

St Mary's Parish Church, Bulwell NG6 9AD

Alfreton Male Voice Choir with Michael

Anthony (organ) Free admission.

Friday 27th September, 7.30 pm

St Michael & All Angels Church,

Hathersage S32 1AJ

Organ Recital by Ian Tracey (Liverpool)

Binns Organ Recitals

at the Albert Hall, Nottingham

Sundays 2.45pm Admission £6 & £10.

15th September Peter King (Bath)

6th October Christopher Herrick

Lichfield Cathedral Recitals

Fridays at 7.30 pm Admission £10

20th September Catherine Ennis (London)

4th October Martyn Rawles (Lichfield)

11th October James Lancelot (Durham)

Organists needed

St Francis Church, Mackworth, is in need of volunteers to help fill gaps in their Sunday organists' rota up to the end of December. If you are willing to help, please contact Barbara Hart at barbarashart@hotmail.co.uk

Photo: St Albans Cathedral; Gillian Chatto at the console facing east. Note the shutters at the rear of the Choir case.



Ben Bloor demonstrates the Oratory organ



The Oratory Chapel organ with Ben



Tony Westerman

employed in the design of his *magnum opus* at the Royal Festival Hall, completed a year or so later. One might have expected that any repertoire beyond the Baroque period might have been poorly served, but Ben's careful guiding allowed us to play a range of pieces with great effect.

What we hadn't expected was the delight of playing the 1975 Flentrop instrument in the Little Oratory Chapel, used by the Brothers. This, as you will see from its specification, is a much smaller instrument but its clarity and precision of voicing was a sheer delight. Not an easy instrument to play with its very precise touch and straight pedalboard, it well repayed the effort of persevering. Again, members demonstrated that the instrument worked for a range of pieces and all enjoyed the experience.

Many thanks to Ben for being such a welcoming host.

We are also grateful to Andrew Lucas for allowing us to play the famous Harrison and Harrison organ in St Albans. This instrument, designed in 1962 by Peter Hurford in association with Ralph Downes, is justly famous for its position in the development and change in tastes witnessed in the second half of the twentieth century. Having welcomed us into the organ loft, Andrew then left us to our own devices. Sitting at the console midway between the north case (Swell) and south case (Great), the brilliance of the organ was stunning. Together with the

The Oratory Chapel, London

Organ by Flentrop, Holland 1975

Consultant: Ralph Downes

Hoofdwerk

Prestant	8
Roerfluit	8
Octaaf	4
Fluit	4
Fluit	2
Mixtuur	III-IV
Kromhoorn	8

Tremulant

Bovenwerk to Hoofdwerk

Bovenwerk

Gedekt	8
Roerfluit	8
Prestant	2
Nazard	1 ¹ / ₃
Sesquialter	II

Tremulant

Pedaal

Bourdon	16
Bourdon	8
Octaaf	4
Fagot	16

Hoofdwerk to Pedaal

Bovenwerk to Pedaal

open shutters at the rear of the central Choir case, one was surrounded by sound and there was no doubting its immediacy and clarity. This was a very rewarding instrument to play, whatever the repertoire.

Andrew explained to us the main features of the restoration back in 2009; these included some additional stops, but they were made to match the existing instrument so as to preserve the original tonal character. New speaking display pipes were made for the north and south cases

with extra spaces between them to enhance the egress of sound. These replaced about 45 dumb pipes in the original facades. Their gleaming appearance matched the brilliant sounding choruses within. Perhaps the most significant innovation was the addition of a fourth manual, to serve a new Nave division to be sited in the triforium. It is extraordinary that, ten years on, this is only 'prepared for', still awaiting faculty approval from architectural authorities!

Our thanks must go to Tony Westerman for all his hard work in planning and preparing a most rewarding visit to prestigious venues.

John Maxwell-Jones

The Ralph Downes Legacy - see page 6



Gillian Chatto at St Albans

Recent Events

DDOA Visit to Oxford

Laurence Rogers writes:

The organs to be found in the chapels of the thirty nine Oxford colleges comprise one of the largest collections of well endowed organs in the country and offer a wide spectrum of genres representing the whole world of organ building. Our most recent visit to the city in July featured mechanical instruments built in the past sixty years. The return to mechanical action during this period reflected a growing interest in the artistic possibilities that they afford and the timbres associated with Baroque traditions. It may be argued that this marks them out as principally concert and educational instruments, with service accompaniment a secondary role. Organs visited:

St John's: Aubertin (France) 2008
Queens: Frobenius (Denmark) 1965
Magdalen: Mander (England) 1986

It was clear that the consoles of each instrument posed unusual challenges for the player: flat pedal boards, short keys, sensitive touch, doorknob-style stops in unfamiliar configurations on flat jambs, and the complete absence of 'playing aids'. Interestingly, all three had an enclosed division with an expression (swell) pedal.

The arrangement of stops on the Aubertin and Frobenius consoles followed the configuration common in French organs with stops for each division on both sides of the manuals, but without the terracing. 8 and 4 foot flues tended to be on the left hand side, and reeds, mutations and mixtures on the right. (see photos) The



Aubertin stops: note the colours of the stops and labels to identify the manuals and pedals.

Mander console had the conventional left Swell and right Great configuration, but the third and lowest manual had no stops of its own, but was exclusively coupled to the Swell and Great.

My personal favourite of the day was the Frobenius, for its welcoming lightness of touch and beauty of voicing. This instrument is regarded by many as the most significant post-war organ in Britain.

Tom Corfield writes:

The three organs we tried were all of what one might loosely term a classical disposition, yet they are so different. The [Aubertin](#) had a lovely sound, so sweet yet powerful enough when it needed to be. I found it uncomfortable to play, however, and not only because of the straight pedal board. On two of the three manuals the keys were very short leaving little room for the hand to lie over them. The stops for each division were on both sides which also took a bit of getting used to. It is undoubtedly a fine instrument, but



Frobenius stops: note the letter 'B', 'G' and 'P' to identify the Brustpositive, Great and Pedals.

rather idiosyncratic and not friendly to the user.

The [Frobenius](#) in The Queen's College, on the other hand, is a joy. The organ and the acoustic are one. I can well understand Robert Quinney's enthusiasm for it as an instrument where every stop is beautiful in itself but where they blend to make lovely choruses. And it is user-friendly. Whereas the Aubertin seemed to be trying to catch one out, the Frobenius brings out the best in the player.

We approached the [Mander](#) expecting the worst, as the Director of Music and others had suggested an instrument falling apart and in urgent need of replacing. It certainly has its eccentricities, starting with a third manual which does no more than couple together the other two. Also, the action is a little bit spongy. But it has a lovely warm tone and sounds well in the building. A very effective swell box makes for much expressive potential.



St John's Organ by Aubertin 2008



The Queen's College Organ by Frobenius 1965



Magdalen College Organ by Mander 1986

Richard Brice writes:

The Aubertin organ at St John's College was the first organ on our tour and in all respects it was the most alien - we all felt the need of an instruction sheet, or perhaps we should have done some homework before the visit. Personally, I found it the best of the three and a delight to play.

A three manual and pedals organ built in a very old-fashioned way so that it could almost have been built in the seventeenth century; wonderful huge stops which pull out several inches with a very satisfying feel to them - none of those illuminated stop tabs here! The keys were very short and although this might seem a problem, I didn't find it so. The pedal board was straight with the sharps on a radius when seen from above so that the extreme ends were easier to play than on a normal straight board. The pedals themselves were flat and quite wide and the naturals were cut away at the sharps. It looked quite awkward to play but I found it very comfortable, once I stopped losing my foot down the side of the sharps. At first, we couldn't get the Trompette and Buzaine reeds to work until we discovered the secret; pull out the stop *and* depress the appropriate ventil pedal. Two more pedals did the coupling, and to couple the Choir to the Great you simply pulled the keyboard in and out; if you like registration aids then this organ is not for you!

I played some Couperin, obviously very suitable, but it also made a good account of the first part of the *Third Chorale* by Cesar Franck. Whatever was played on the organ it sounded lovely - aided by an excellent acoustic.

Tony Westerman writes:

The Frobenius organ in the chapel of Queens College was installed in 1965 and so might be regarded as one of the earlier instruments installed in Oxbridge college chapels that reflected the new interest in classical building styles, rather like the Grant, Degens & Bradbeer organ in New College (1969). It was comfortable to play and had a concave, radiating pedalboard, and although only possessed of twenty two speaking stops, provided a range of *timbre* that was impressive. The touch was relatively light, even when coupled through, though there were no



Chris Darrell at St John's
with Tony Westerman looking on.

registration aids. As with the Aubertin organ in St John's College, the stops were 'terraced' though without the terracing to support stop positions; familiarity with the layout would undoubtedly make registration easier. I found the tone of the organ, which was rounded by a gently-flattering acoustic, to be delightful - every stop contributed something to the *pleno*. Playing selections of baroque repertoire was very rewarding: not too much *chiff* on flues; reeds were characterful without being overbearing, and mixtures added clarity and brilliance without screaming. This is an instrument that bears much exploration.

Geoff Howell writes:

L. N. Cottingham's outstanding Regency Gothick refurbishment of the Magdalen chapel around 1830 included a finely carved stone screen crowned by a unique stone Rückpositiv case. When John Mander built the 1986 organ that we have today, he placed the Great pipework (8 stops) in this case and added a new oak case designed by Julian Bicknell for the Swell (9 stops) and Pedal (5 stops) divisions.

Excited to try the Mander, I was aware of this distinguished history as we climbed the stairs to the organ loft, past the board listing

the *Informatores Choristarum* and *Organists* from 1481. It didn't disappoint. I found it a joy both to play and to listen to in the wonderful surroundings - more so than the previous Magdalen instrument, which I last played in 1976, as a student. The tone was perhaps not as harsh as that of the ground-breaking organs at St John's or Queen's and it blended beautifully with the warm acoustic of the chapel.

There was just room for us all in the loft, alongside the board of organ scholars from 1950, which included such names as Dudley Moore (1954-58), Christopher Gower (1958-61) and Jeremy Suter (1970-73). A steady stream of organ scholars have honed their craft on the Mander instrument before becoming well known musicians. Magnus Williamson (1987-90) has written that his playing was transformed by 'John Mander's wonderfully disciplined and responsive instrument'. He added: 'Physically shoe-horned between choir screen and vaulting, and reluctant to overspill the screen's parapet like its pot-bellied predecessor, the 1986 Magdalen organ shows the virtue of making choices.' (*Organists' Review*, June 2018, page 25)

However, other organ scholars have remarked that the organ is not powerful enough to fill the chapel on big occasions. And two recent organ scholars have told me that the instrument is "on its last legs; the action is unreliable and uneven - it cannot be tightened properly and is beyond repair". The college agrees with this, and that the cost of refurbishing it to a state that would be sustainable in the long-term comes close to the cost of a new instrument. So after just 33 years they have decided to pursue that course - it will be fascinating to follow their quest for a new organ.

After descending from the loft, we strolled through the cloisters for a cup of tea by the river; others made their way to the railway station. We are most grateful to the current *Informator*, Mark Williams, for accommodating us on a what was a busy day for the chapel, and also to the organ scholar, Rupert Jackson, who called in and was most helpful in talking about the organ. The Magdalen organ fitted in well with the whole visit - three superb pieces of craftsmanship but three very different organs.

Recent Events

Crème de la crème at Symphony Hall, Birmingham

Several of our members are regular visitors to the Symphony Hall to hear the superlative lunchtime recitals by Birmingham City Organist, Thomas Trotter. The organ and location are equally spectacular, but of course the quality of the music is what makes audiences return, and in this respect Thomas Trotter never disappoints.

I would like to commend another inspirational musical experience which occurs as an annual event during the first week of July. This is the showcase of young talent in the four-day National Festival organised by the Music for Youth charity (MFY). For many of us in our choir-training role, the task of nurturing young singers in our church choirs has been a lifelong preoccupation, and the occasions of high achievement are joyous indeed. Knowing how much commitment and hard work that goes into cultivating young talent and perfecting choir singing, one becomes full of admiration for all the choirs invited to sing at the MFY Festival.

During the course of the school year, school choirs, ensembles, bands and orchestras compete in over 50 regional festivals organised by MFY in all parts of the country. Winning groups in each category are then chosen to perform at the National Festival. Every July this results in 10,000 children converging on Birmingham to perform in the Symphony Hall, Town Hall, CBSO Centre and the Royal Birmingham Conservatoire. As in many previous years, I joined audiences on the two days that featured the choir events, and as usual, I return home in the evening with thrilling memories of



Tees Valley Youth Choir at Symphony Hall, Birmingham

superb singing humming in my ears. In total I experienced and enjoyed the performances of 11 primary and 19 secondary age choirs.

The variety of repertoire made brilliant entertainment for the audience and emphasised the versatility and range of skill possessed by the voices, both collectively in chorus and individually in solos. There were some sacred pieces, but in the main we heard a broad range of secular music; traditional, folk, ethnic and lots of contemporary compositions and arrangements. Several choirs also presented extremely accomplished student compositions. With only one exception, in a performance from *The Armed Man* by Karl Jenkins, all choirs sang their music from memory. It was thrilling to see the engagement of singers 'written' all over their faces, not only creating a strong stage presence, but more importantly, communicating the essence of the music to the audience.

Of the secondary choirs, if I were to pick out the performance that moved me most, it would be *Bogoroditse devo* by Rachmaninoff sung by the Tees Valley Youth Choir. The dynamic range, blend and beauty of tone and sheer corporate discipline were absolutely superb, creating a spine-tingling emotional atmosphere in the hall and quite a few moist eyes! Of the primary choirs, it is impossible to single out one performance. Enthusiasm, dynamism and pure *joie de vivre* were on show in abundance.

For me, this sort of day out conjures up so much hope for the future of music in the next generation, but it must be recognised that underpinning this galaxy of excellence is the skill, dedication and charisma of music leaders, conductors and teachers up and down the country. It has always been thus, whether in schools, county music centres or church choirs and one hopes that political and commercial entities and educational authorities will not neglect to encourage, support and sponsor these key people. The MFY festivals have demonstrated that there is plenty of youthful talent from which the next generation of music leaders can be nurtured, but the provision of a national infrastructure to achieve this is largely in the hands of politicians, administrators and entrepreneurs.

Next year's National Festival will celebrate 50 years of [Music for Youth](#). I fully intend to be there for my annual dose of youthful inspiration. If you are minded to join me, I can assure you that you will be truly inspired.

Laurence Rogers



Joyous faces abound: Maybury Primary School Choir from Hull

The Ralph Downes Legacy - Tony Westerman

Born in Derby, Ralph Downes (1904-1993) became one of the most influential figures in post-war Britain during the renaissance of organ building and restoration. The post-war period provided plenty of scope for a new approach as so many organs had been destroyed, damaged or poorly maintained during the years of conflict, though whilst there was scope for change there was a considerable shortage of materials (particularly metals) available to organ builders. There were other difficulties that also had to be faced: the lack of man-power and changes to working hours; government restrictions on non-essential work, and of course the availability of finance when so much work needed to be done rebuilding housing and infrastructure.

There had been a reappraisal of what constituted a 'good' instrument during the last decades of the nineteenth century and the first four of the twentieth, with builders such as William Hill and Willis III in this country and G Donald Harrison, Tonal Director at Aeolian Skinner in America, moving towards lighter choruses topped by bright mixtures. Their move away from octopodal instruments dominated by loud reeds was informed by their study of 17th and 18th century European organs, particularly in Germany, where Willis, Harrison and Senator Emerson Richards visited many instruments.

Willis frequently bemoaned the fact that whilst he wanted to introduce brighter choruses, independent pedal departments and even, heaven forbid, pedal mixtures; he was constantly thwarted by conservative organists who simply wanted more of the same. Harrison experienced much the same in America, though there seems to have been a greater willingness there to open the mind to change. His great success with the large organ in the Mormon Tabernacle in Salt Lake City won the seal of approval of many American organists as the way forward.

Perhaps surprisingly, there was a constant exchange of letters between Willis and those of the American organ world. Willis III, Emerson

Richards (Consultant and moving force behind the giant Atlantic City Auditorium organ) and Harrison exchanged their thoughts on pipe scaling, mixtures, metal composition and actions, often passing on what today would be considered 'trade secrets'. Indeed, parts, pipes and blueprints were exchanged, such was the goodwill and respect in which each held the other, though one should bear in mind that Willis and the American builders were not in competition - those difficulties came after WWII.

It was into this environment that Downes appeared as something of a visionary, promoting ideas that left many more than a little breathless. He had developed his ideas on organ tone and construction during his tenure at Princeton, USA, as Chapel Organist. Whilst there he moved ranks to different parts of the organ to experiment with the effect on tone, projection and integration with other ranks of different scale - he did, apparently, move everything back before he left. Downes had a particular regard for the work and vision of G Donald Harrison. Harrison had been trained by Willis III and had moved to America to work with EM Skinner, with Willis's blessing, and was already moving towards a more classical tonal design before his first visit to Germany in 1936. Harrison's move away from the symphonic organ to a concept in which each stop contributed to the *pleno*, was a concept that was very close to Downes' own ideas.

After his return to England in 1935 Downes took up post as organist of the London Oratory in 1936, a post he held until 1977, and influenced a

number of English musicians with his well-researched, historically accurate performances and broadcasts of baroque music. He was appointed Professor of Organ at the Royal College of Music in 1954 and was regarded as one of the leading organists and teachers of his day; amongst his pupils were Dame Gillian Weir, Thomas Trotter and John Scott.

The post-war period was a busy time for Downes, who not only carried out his duties at the London Oratory and fulfilled concert and broadcast engagements, but was invited in 1948 to be the consultant for the new organ to be installed in the Royal Festival Hall (RFH). He was to have total control of the project, as indeed he had at the Oratory during the design and installation of the new Walker organ (1952-54), one of the first to be built on neo-classical lines in this country. He was offered much advice by established builders on both sides of the Atlantic who thought him an upstart with insufficient experience to lead such a prestigious project as that at the RFH. Downes paid lip service to the advice, much of which was well-intentioned, though all of which he ignored.

The RFH organ, built by Harrison & Harrison (H&H) during the period 1950-54 was strikingly different to anything that they had built before, though to their credit they entered into the project with an open-minded approach, accepting Downes direction and, rather controversially, the introduction of ranks manufactured in France. Downes and H&H had to design an organ for a hall that was not yet constructed, a terrific problem as the first step for an organ builder is to assess the characteristics of a building's acoustic to inform decisions on scale and voicing.

The distinctive, somewhat over-bright sound of the RFH organ proved to be contentious though inspirational. Some firms, such as Grant, Degens & Bradbeer adopted the tonal principles of the RFH and the Oratory in their work, further opening the minds of English organists to the joys of light wind pressures, open-foot neo-classical voicing,



Ralph Downes (right) with an apprehensive observer.

independent pedal departments and pipework with a high proportion of tin.

Downes went on to advise on the rebuilds at St Albans and Gloucester cathedrals employing the same principles. It would, perhaps, be balanced to observe that both the RFH and St Albans organs have been tamed somewhat, with the mixtures toned down in both pitch and volume, and at Gloucester some of Downes work was undone during the last rebuild.

Downes' designs didn't meet with universal approval - radical concepts rarely do and often require further development. His concept for these neo-classical instruments was, however, the catalyst for the renewal of English organ building practices, and, fortunately for us, brighter and more exciting instruments.

Tony Westerman

The following links give details of organs for which Downes was the consultant:

[The London Oratory](#)

[St Albans Cathedral](#)

[Royal Festival Hall](#)

[Gloucester Cathedral](#)

Your Association

New members

We are delighted to welcome two new members to the Association:

Stuart Bassett has been known to us for a good while now and has recently contributed to the columns of the Newsletter. Stuart presides over the Nigel Church organ at St Giles, Sandiacre, a much-admired instrument in Derbyshire.

Mary Cobbold is Director of Music at Holy Trinity, Millhouses, Sheffield. She teaches piano and organ, holds FRCO and is an RCO accredited teacher. It was a great pleasure meeting Mary on our recent visit to Oxford and we look forward to her involvement in future events.



Mary Cobbold at the Queen's College organ.

Ken Blockley R.I.P.

Ken Blockley, a former, well-known and respected Derby organist and primary school head teacher died on 9 April aged 97. He studied piano and organ under Sydney Morecroft and obtained his LRAM in 1951. He served twice as organist and choirmaster of St Peter's, Littleover, firstly in the 1950s and again in the 1960s. He then went to St Werburgh's, Derby when his good friend and colleague, Dr Arthur Pope, died. In the 1970s and 1980s he played at All Saints, Mugginton. In his retirement he filled in at many local churches including Kirk Langley, Mackworth and St Paul's, Quarndon. He continued playing into his 90s when deteriorating eyesight and arthritic fingers caused him to stop. However, he enjoyed listening to music right to the end of his life.

John Maxwell-Jones

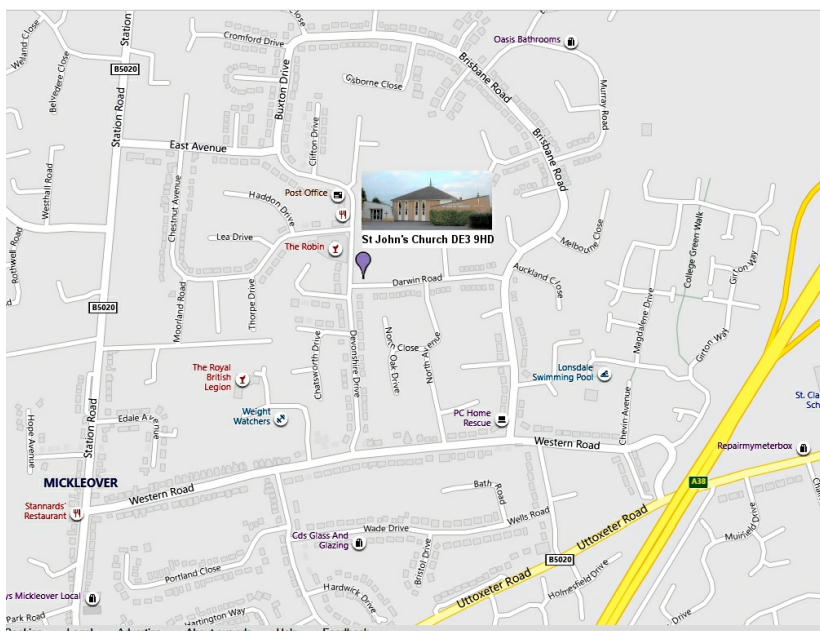
Forthcoming DDOA Meeting

Tuesday 15th October 2019 at 7.30 pm
at St John's Church, Mickleover DE3 9HD

Organs in Denmark - An audio-visual presentation **by Denis Littleton and Laurence Rogers**

In March 2016 David Butterworth organised a mega-tour of Denmark organs for the Nottingham and District Society of Organists. The week-long tour took in choir concerts, recitals, a visit to the Marcussen organ factory and visits to 39 organs, many of which members were able to play. For all participants, travelling the length and breadth of the country, this was a memorable tour for its sounds, images, historic locations and above all for opportunities to meet friendly and welcoming Danish musicians.

Our speakers for will attempt to recapture the fascination and amazement of the visits together with the heart-warming community activities encountered in the Danish world of church music. All will be brought back to life with a selection of photographs and video recordings taken on the tour.



Forthcoming DDOA Meeting

Saturday 7th September 2019

Visit to a quartet of organs in Lincolnshire

Programme for the day:

10.30 am. Lincoln, All Saints, Monks Road
(organ by Fr. Willis) **LN2 5JN**

12.00 noon. Lincoln, St Hugh's RC Church
(organ by Willis and Groves) **LN2 5AQ**

1.00 pm. Travel to Stow for lunch at The
Cross Keys **LN1 2DE**

3.00 pm. Stow Minster (organ by Brindley
& Forster, 1873) **LN1 2DE**

4.30 pm. Spridlington, St Hilary (organ by
Nicholson of Lincoln, 1878) **LN8 2DF**

Terry Bennett has arranged visits to four
organ gems in Lincoln and environs:

All Saints is a most imposing Edwardian
gothic building with a vintage Father Willis
(2 manuals and pedals, 18 stops) in a high
gallery above the quire.

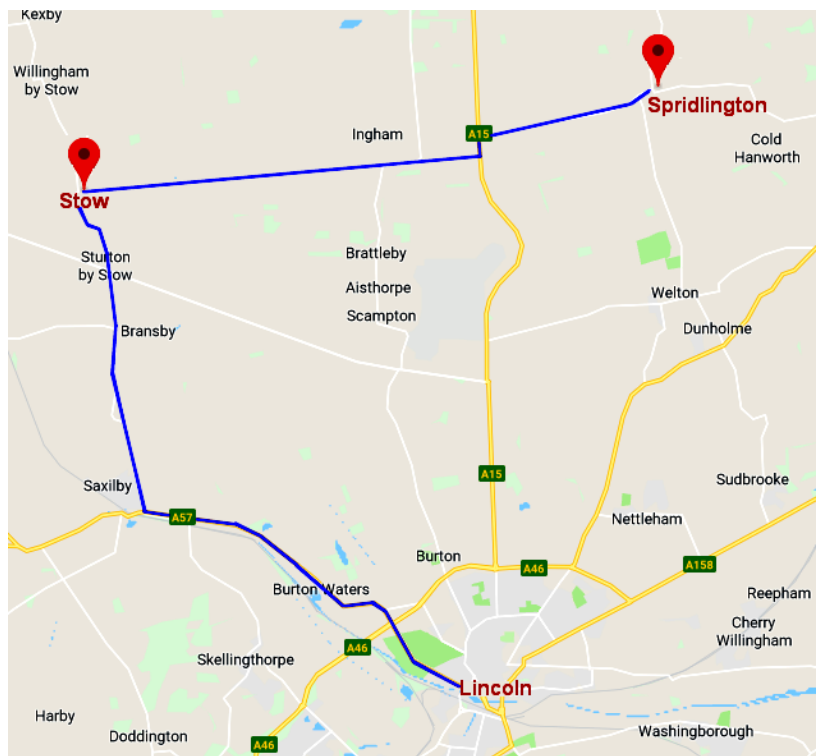
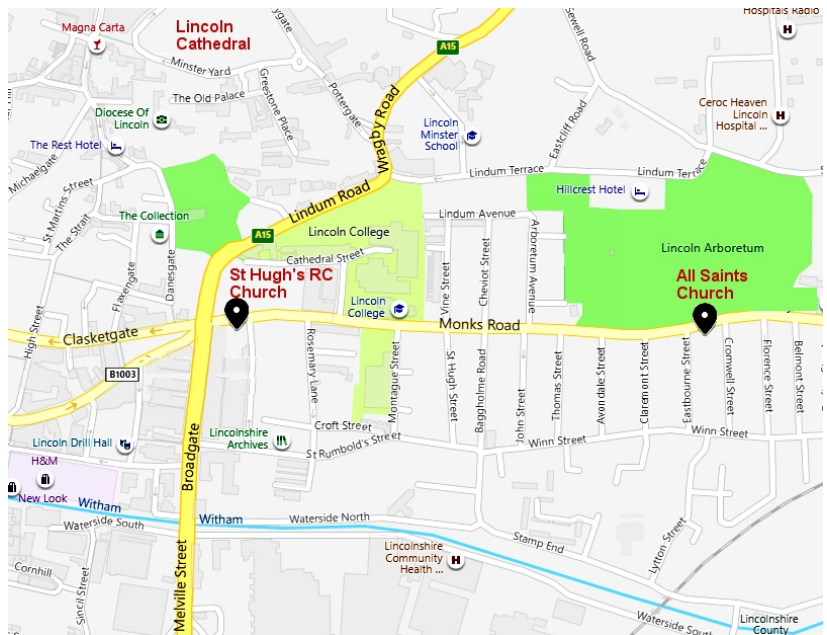
St Hugh's RC is another impressive building
with a fine tower and spire. The large organ
(3 manuals and pedals, 42 stops), originally
by Willis, was installed in 2001 by Henry
Groves from a Liverpool hospital chapel.

Stow Minster is a beautiful church of
Anglo-Saxon foundation situated in the quiet
village of Stow, 20 minutes drive from
Lincoln. The beautifully preserved organ
(2 manuals and pedals, 13 stops) is by
Brindley & Forster, 1873.

Spridlington Parish Church is a short
straight drive from Stow. The organ (2
manuals and pedals, 16 stops) by T H
Nicholson Lincoln, 1878, is claimed to be the
best surviving example of the builder's work.
There is a fine stencilled case.

PARTICIPATION and TRANSPORT

Members are asked to travel independently
by car. If you need a lift or have spare
places to offer other members, please
contact Terry Bennett. In any event,
**please let Terry know that you wish to
attend**; this will be helpful in securing lunch
arrangements and notifying members if it is
necessary to make last minute changes.
Please ring Terry at 01332 670999 or email
tb@chamades.co.uk



Items of news or articles for the November/December edition of the *Newsletter* should reach the Editor by **Monday 21st October**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St. David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Andy Storer, may be reached via mail@derbyorganists.co.uk. Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.