

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



*A Lincolnshire Quartet - Richard Brice*

### DDOA Outing, 7<sup>th</sup> September

We all met up at All Saints Church in Lincoln, a huge redbrick church close to the city centre. It was built in 1904 and very much in the Anglo-Catholic tradition often associated with the poor areas of our towns and cities. We were greeted by the organist, Ed Wellman and his deputy and served tea and biscuits. The fairly plain exterior belied the richness of the interior. The contemporary Willis II organ was in a gallery on the south of the choir. It is substantially as built, Ed demonstrated the organ to us and made special mention of the strings, which were a delight. We all enjoyed playing this organ and despite, or perhaps because of, its high position, it sounded very well in the church.

Having previously found parking near All Saints, we were advised to walk the 1/4 mile to the next church, the Roman Catholic church dedicated to St Hugh, another interesting building and in total contrast to All Saints; the familiar story of diminishing congregations was not apparent here as there were always people in the nave during our visit. Either side of the altar were two chambers

containing pipework but the organ was played from a small room beneath the pipes on the North side. The previous organ having been destroyed by flooding, this one was a Willis from a Liverpool chapel installed here by Henry Groves in 2001, 3 manuals and pedals, and electric action. What the organ was like in its original state is a mystery to me as I can't



### DDOA Events 2019

#### 30<sup>th</sup> October (Wednesday) 7.30pm

Organs in Denmark - Audio-visual presentation - Postponed from 15<sup>th</sup> Oct. St John's Church, Mickleover DE3 9HD.

#### 11<sup>th</sup> November (Monday)

AGM followed by a talk by Stephen Alliss reflecting on his experiences in his tuning career with Harrison and Harrison. St John's Methodist Church, Allestree. (See page 8)

### DDOA Events 2020

#### Saturday 1<sup>st</sup> February

at St John's, Derby and Derby Cathedral. "Celebrating Louis Vierne" -Workshop, talk, recital. (See page 8)

#### Saturday 14<sup>th</sup> March

Visit to organs in Repton, Newton Solney and Eginton.

#### Tuesday 28<sup>th</sup> April

Evening visit to St Edmund's, Allestree

**June:** Visit Lincoln Cathedral and St Peter & St Paul Church, Lincoln.

**July:** Talk by Richard Brice, Belper.

**28<sup>th</sup> September:** Seminar on 'Organ Practice' led by Dr Tom Corfield.

**17<sup>th</sup> October:** Association Lunch

**November:** AGM and Chairman's Evening

### Concerts & Recitals

#### Saturday 2<sup>nd</sup> November, 3.00 pm

St Matthew's Darley Abbey, DE22 1EF. 'An Entertaining Recital' by Daniel Bishop (Liverpool Cathedral) and Daniel Greenway. Free admission. Retiring collection. Refreshments at 4.15pm

#### Thursday 7<sup>th</sup> November, 12.15 pm

Chesterfield Parish Church  
Lunchtime Recital by Mary Cobbold (Holy Trinity, Millhouses, Sheffield)

#### Sunday 5<sup>th</sup> January, 4.00 - 4.50pm

Derby Cathedral. *La Nativité du Seigneur* by Olivier Messiaen, played by Alex Binns. Free admission. Retiring collection.

Photos: Top: St Hilary, Spaldington.  
Below: All Saints, Monks Road, Lincoln.





St Hugh's RC Church, Lincoln



Console in room under north division

find it on NPOR: Groves had obviously taken full advantage of the possibilities rebuilding offered and a lot of extension was involved. Few of us played it very much, the keyboard felt rather uncomfortable; buried in the console room, you could barely hear what you were playing and the audibility of the pedals seemed particularly poor. Some of our party bravely persevered and in the church itself it sounded rather lovely.

Terry Bennett, had not only organised the organ visits for us, but also arranged for a meal at the Cross Keys in Stow, a 20 minute drive from the city. This was very pleasant and at three o'clock we had to stop nattering and go to the church. A huge and fascinating Minster, the crossing tower had Medieval supporting arches built inside the original Norman crossing arches. Alan Marshall, the Churchwarden, showed us the famous Saxon doorway, which was adjacent to a booth operating as the Post Office, within the church, several times a week. The organ by Brindley and Foster, 1873 was superbly demonstrated by Mrs Heather Paul, the Organist, and we admired the way in which every

stop had character and contributed effectively to the ensemble. Heather spoke enthusiastically about a Larigot and Block flute added to the Swell some years ago by her late husband, head voicer at Cousans of Lincoln. These stops really enhanced the beauty of the instrument. Apart from these additions, very little had altered from the original instrument. The bench was interesting as it had a back - apparently original. The only downside was that someone had painted the organ case battleship grey some years ago - if anyone wants to go over there with some paint-stripper, the Organist and Church Warden will welcome you with open arms!

Finally we went to St Hilary's Church, Spridlington, where we were met by the Rev Sally Turnbull, Vicar of the Owmby group of parishes. This organ had been built by Nicholson of Lincoln, 1878, and is reckoned his best work. A smallish 2-manuals and pedals instrument, it had been sympathetically restored some 12 years ago at the behest of the then Vicar who was a keen organist. Much was made of the restoration and it was quite a church project, all the information about this being very proudly displayed for us - and it is also on their [website](#). Sadly, with

only a couple of services a month it is hardly used anymore. A nice, competent organ, well-suited to the small church it was built for. I was left thinking about all the enthusiasm generated for the restoration in 2007, much of which by 2019 had evaporated.

All thanks to Terry for organising this visit to four very different organs in four very different churches, all of which were very interesting.

*Richard Brice*



Above: Alan Marshall (Churchwarden), Tony Westerman, Terry Bennett, Mrs Heather Paul in front of the glorious Romanesque chancel at Stow Minster  
Middle: Organist, Mrs Heather Paul; enthusiasm and *joie de vivre* undimmed in her late eighties. An inspiration for us all!



Right: A modest case at Stow, but beautiful sounds in a grand acoustic.  
Above right: Lavish pipe ornamentation at St Hilary, Spridlington





## Obituary

### Edmund Stow (1949-2019)

The news of the death of Ed Stow, on 23<sup>rd</sup> September, was sudden and very sadly received by all his friends in Derbyshire and in the Association. Honoured as a Life Member of the DDOA, Ed retired from his organ building business and moved to Stroud, Gloucestershire in 2014. There he endeared himself to the community at All Saints, Upton, soon becoming part of its flourishing musical life.

At his funeral in October the local choir was joined by choirs from Derby, Allestree, Melbourne and Repton. Ed had chosen all the music and it was a privilege to participate in this final tribute steeped in the spirit of his musical personality. Before and after the service, Tom Corfield played Bach, flawlessly, a tribute to Ed's own taste and playing style. In a short time of reflection, Simon Collins played an 18<sup>th</sup> century voluntary on the chamber organ that Ed had built. Sopranos graced the hymns with descants composed by Ed. We could do no more than give thanks for the gifts that Ed brought to his musical life and that of those around him.

Edmund Stow was born into a three generation GWR railway family in Swindon, Wiltshire. They were prominent Methodists in the town, and naturally Ed was exposed to church



music at an early age; he had become a competent organist by the time he went up to Cambridge upon leaving school. At university, Ed's skills as an accompanist were quickly spotted and he was often called upon to assist in the chapel services at Downing College. After leaving Cambridge with a degree in engineering, Ed joined British Rail at the new Technical Centre in Derby. At much the same time he became Organist at Queens Hall Methodist Church, Derby where he got his first taste of organ building; with the help of John Poyser he rebuilt the ailing instrument there. Following the

success of that job he was approached by St Peter's, Belper, about rebuilding their organ which had been out of commission for 40 years.

In 1994 Ed decided to take severance from BR and convert his hobby into a full-time business. His strategy was that he would rebuild an organ at very competitive rates, provided the parish could supply strong men to "lift and strain" as necessary. This worked quite well as he attracted a small team of enthusiasts who could always be relied upon to help when needed. Amongst the faithful were Stephen Johns, John Maxwell-Jones, Dr David Wells, Tony Westerman, David Roome and Terry Bennett. All now count it as a privilege to have worked with Ed and experienced his consummate professionalism. Throughout Derbyshire, numerous churches can be thankful to Ed for reliable good-sounding organs which would have been otherwise beyond their reach.

Within our Association Ed was a tireless contributor to events, many of which he supported by giving freely of his practical skills. For many years he edited and distributed the Newsletter, cutting stencils on his old typewriter.

Apart from being a most accomplished performer and musician Ed was a great friend and wise counsellor, taken from us far too soon.

*Terry Bennett & Laurence Rogers*

## Recent Events

### Recital by Roger Sayer at Derby Cathedral 21<sup>st</sup> August

The recital began with Widor's *March Pontificale* from *Symphony No.1*, The opening section, played with commitment and panache. After a suitably contrasted middle section, a final flourish completed the piece. Aided by a very skilled page turner and registrant, Roger was very subtle in his choice of registration, and was able to draw out a very acceptable "French sound" from the cathedral's Compton. Next we heard Saint Saens' *Fantasie No.1 in E flat*. The delicate opening section with a melody accompanied by repeated chords, was followed by a dignified grand finale.

The *Elegiac Romance* by the only non-French composer, John Ireland, followed. This was a beautiful piece and the skilful interaction between player and registrant made a delightful sound effect, especially with the wistful melody on the Shalmei against the accompanying chords. The well known Dubois

*Toccata* followed, played with sensitivity and the joy and excitement it needs to convey.

Then followed the *Fantasie -Improvisation sur le "Ave Maris Stella"* by Tournemire. This being a true improvisation, was initially not written down. Fragments of the plainsong theme are accompanied by modal style chords which build up eventually to an impressive conclusion with the theme on full pedal reeds.



Vierne's *Symphonie No.3 (Op.28)* with its five contrasting movements made a fitting conclusion. The first, (Allegro) with its majestic style, and contrapuntal texture, the second, (Cantilene) with its quiet melody and running accompanying figure, and third, (Intermezzo), quirky, with contrasted phrases answering each other featuring flutes and mixtures. The penultimate (Adagio) with sombre heavy chords and pedal solos, had a mainly minor tonality but ended on a major chord. The last movement, (Final) started with a joyous opening followed by a left hand melody with decorative flourishes building up to a rich climax of sound; an impressive conclusion to the work and to the recital.

All in all, Roger played with flair, confidence and assurance. Thanks must be given to Cathedral Organist, Alex Binns for his work in organising the series of summer recitals and continuing this long standing Derby tradition.

*Margaret Eades*



## Organ 'Heaven' in Amsterdam - Denis Littleton

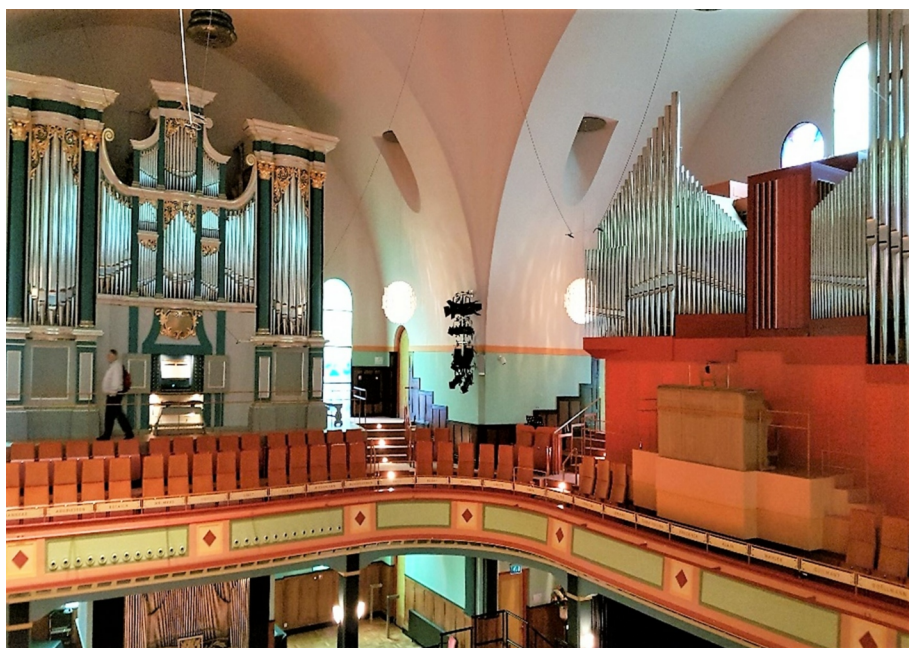
Last September I spent a week in the Netherlands on an organ playing trip with a small group of organists. The base for this trip was a hotel opposite the railway and bus stations in Alkmaar, which was convenient as all of our travelling was by bus, train and tram.

The first train took us to Amsterdam and the tram onwards to St Augustinus, Catholic Church in the west of the city. Externally, the 1960's building was not obvious as a church. Originally the congregation used a 'hidden' church, located in central Amsterdam. The Dutch had their own Reformation in 1578 and for many years other faiths could practise their faith, but had to do so discreetly; the external appearance of the building was not obvious as a church. The congregation moved at end of 19<sup>th</sup> century to a new church in the present location. After the 2<sup>nd</sup> World War that had become unsafe and was in turn replaced by the present architecturally undistinguished building.

Whatever one thinks of the building, the congregation took their original Cavaillé-Coll organ with them when they moved. Currently the regular congregation is down to about 60 attendees, despite 3,000 on the roll and yet another move is a possibility, this time to a nearby church. If this move takes place, it is planned that organ will go with them, giving the destination church 2 organs. The instrument has 2 manuals and 20 stops. It sounds good but would be better in a more resonant building.



St Augustinus: Cavaillé-Coll organ 1881



Orgelpark: Left: Baroque (Hildebrandt - style) Right: in the style of Cavaillé-Coll (not the case!)

Our second visit was to the Orgelpark. On arrival I felt as if I had woken up in 'organ heaven! The Art Deco building, housing nine organs, was a former Dutch Reformed Church built in 1917, which had several subsequent uses before its current incarnation. At the Orgelpark, the organ forms the common thread in a varied program of events, about 80 each season. They comprise classical music, jazz and improvised music, concerts involving other art forms such as dance and film, master classes and symposia. There is a workplace for young talent from Dutch and foreign conservatories. New music is also commissioned and performed. There was a young Dutch composer at work during our visit.

We were met by the director, Hans Fidom, who explained how this institution had come into being; basically a Dutch packaging millionaire and organ enthusiast, put his money to good use by establishing the Utopia Foundation which provides the wherewithal to run the Orgelpark.

In the former chapel space, organs dominate. There is the original Sauer organ from 1922 (2 manuals, 31 stops); an organ installed in 2018 for Baroque music, in the style of the Hildebrandt organ at Naumburg (2 manuals 33 stops); opposite the Sauer is an organ built by Verschueren Orgelbouw in

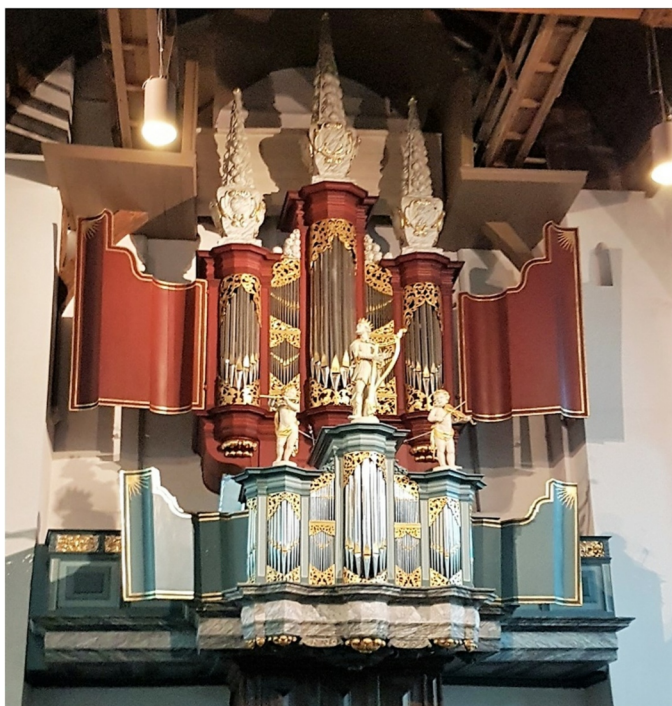
Heythuysen in the style of Cavaillé-Coll (3 manuals, 41 stops).

Opposite the Hildebrandt-style organ is a replica of an organ built in 1479 by Peter Gerritsz for the Nicolaïkerk in Utrecht. Parts of the original organ are preserved in the Rijksmuseum, Amsterdam: the case, one of the wind chests, various parts, and a large number of pipes. The meantone temperament tuning of this organ is hard on the ear and I would not like to listen to it for long. True to tradition, the organ is hand blown, with the equipment visible at the rear of the case. Guess who became chief blower? I know my place! The paintings on the organ doors are in a traditional Dutch style.



Replica of 1479 organ by Peter Gerritsz





Grotekerk, Edam: Organ by 'Father' Bernard Smith, 1663



Grotekerk, Oosthuizen: Organ by Jan van Covelens, 1521

In addition to the four organs described, there are a number of other smaller organs including a Belgian dance organ.

On the floor of the building there is a detached console which can play any of the large organs on the gallery, so it is possible to change organs in a recital, it is also possible to create your own stops (electronically). For example you could select an 8' flute and add another voice starting on another degree of the scale, the software then selects the pipes to sound if you were to add a 7<sup>th</sup> to it. I suppose you could start with an 8' stop and add a whole family of them at 16', 4', 2' and 1', or any other pitch you like, should you be so inclined.

### Edam and Oosthuizen and Haarlem

The next day started with a train to Hoorn and a bus to Edam, where we visited the Grotekerk. The organ here, dating from 1663, is by Barend Smit, better known in England as Father (Bernard) Smith. It has 2 manuals, Hoofdwark and Rugwerk with 20 stops, the pedal has no independent stops. Perhaps surprisingly, there are some English sounding stops. The organ was restored in the 1980s and repainted in its original colours. Again the organ is tuned to an unusual temperament, about a semitone higher than we are used to. It does have one oddity, a transposing keyboard

which can be placed over the normal keys which are then played by wooden "fingers" at normal pitch.

A short bus ride then took us to the Grotekerk in Oosthuizen. The church is a large building in a small village and, like that in Edam, is not used in winter. The organ which is thought to date from 1521, built by Jan van Covelens, is in a gallery with access to the right hand side of the case, via a staircase which bears more than a passing resemblance to a ladder! This organ has 1 manual and only 7 stops. The unusual things here are that the stops have to be pushed in to turn on and the keyboard has only 38 notes, with omitted black notes at the extremities, making navigation awkward. The sound is very loud at the console, but better down in the

church. There are no quiet stops. The 2' Woodfluit is quite shrill. If I had to play it on a regular basis I would not leave home without ear defenders. The case designer had failed to anticipate the advent of A4 paper, as anything of that size in portrait format fell off the stand.

### Haarlem

Our day ended with a recital at the Bavokerk in Haarlem given by Joseph Nolan, who, although he had given recitals there before, managed to create a very mushy sound in that vast building. The former Protestant church is now mainly used as a concert hall and tourist venue. The organ built by Christian Müller in 1738 is one of the most visited organs in Europe. This is the organ described as "The King of instruments" by the 10 year old Mozart who played it in 1766. With 62 stops over 3 manuals, it was rebuilt Marcussen between 1959 and 1961 and opinions vary as to whether the result is a restored Müller or a Marcussen. From the console it is difficult judge the balance of the three manual departments, although I'm told the result is better in the nave than at the console.

*Denis Littleton*

*Part 2 of Denis's report will appear in the next newsletter.*



St Bavo, Haarlem: The Christian Müller organ of 1738



## Bach in England - Laurence Rogers

In a previous article I considered the fate of Johann Sebastian's music to be nearly forgotten in the half century after his death. Two important factors were the changes in musical taste away from Bach's prevalent contrapuntal style, and the rarity of published scores of his music. Knowledge of his compositions was kept alive on the continent by his sons, and amongst music connoisseurs, including the composers Haydn, Mozart and Beethoven. In these exclusive circles, rare hand-written scores of the 48 Preludes and Fugues for harpsichord circulated; famously, Mozart's wife, Constance took great delight in hearing Bach's fugues played by her husband. In England however, by the beginning of the 19<sup>th</sup> Century it appears that very little of this knowledge had seeped through, despite the great success and popularity of Bach's youngest son, Johann Christian who settled in London in 1762.

### Samuel Wesley (1766-1837)



Enter now our first hero of the Bach renaissance in England, Samuel Wesley, second son of Charles Wesley, the great hymnwriter. Wesley had come by a very early German edition of the '48', borrowed from a friend, and so enthralled was he with them, he spent hours making his own manuscript copy of the whole set. In a letter to a friend, he described the *Preludes and Fugues* as "the highest stretch of harmonic intellect and the noblest combination of musical sounds that ever immortalised genius". Wesley's enthusiasm boiled over



Wesley frequently inserted his favourite *Fugue in D* as a movement in one of his organ concerti.

and he lost no opportunity to play individual preludes and fugues to fellow professionals and in concert performances. Apparently countering Wesley's high esteem of Bach's genius, the much-travelled musician Charles Burney (1726-1814), in his *General History of Music*, had described Bach's music as "dry, harsh and unmelodious" and criticised its complexity. These comments must have reflected second-hand opinions gleaned from the Continent, for Wesley discovered that Burney had never actually heard Bach's music. As a friend, he invited himself to play Bach to Burney who instantly expressed his delight with what he heard and readily revised his former opinions. With Wesley's flair and vigorous advocacy, Bach's music gradually found many friends in England.

A great stumbling block to the performance of Bach's organ works was the lack of pedals on English organs. Wesley overcame this by playing the works as duets. Some players employed cellists to play the pedal line. Vincent Novello arranged some works for full orchestra and solo organ.

Wesley's discovery of Bach completely changed the direction of his career as a musician. He devoted more effort into promoting awareness of Bach's music than in promoting his own. Such was his obsession and worship of Bach that he named his son Samuel Sebastian, who, as we know, became a famous organist and composer in his own right; one time organist of Winchester and Hereford cathedrals.

### Felix Mendelssohn (1809-1847)



Our second great Bach hero in England was not English but achieved huge popularity during visits to the country. This of course was Felix Mendelssohn. In his native Germany he was the primary advocate for Bach's music. Mendelssohn first visited England in 1829 and he rapidly acquired celebrity status within the emerging musical performance culture in England. A favourite of Queen Victoria, he premiered new works and dazzled audiences with his musicality. He became so popular that he visited England nine further times before his death in 1847 and, as a virtuoso organist, his visits would include recitals. Coming from Leipzig he was steeped in the music of Bach and possessed a cache of hand-copied Bach scores purchased by his father. It was after a recital in 1837 that he met Samuel Wesley, then rather frail, and aware of his reputation persuaded him to improvise. Mendelssohn stood by his side while he was playing and





Mendelssohn and Queen Victoria listen and Prince Albert plays. In a letter to his mother, Mendelssohn later wrote "He played a chorale by heart, with the pedals – and so charmingly, precisely and accurately that it would have done credit to a professional."

complimented him, but Wesley replied "Ah, Sir! you have not heard me play; you should have heard me forty years ago." The poignancy of this encounter is that Wesley died one month later, but how fitting it was that the two champions of Bach were able to connect in this way.

As Bach's organ works became more widely known from Mendelssohn's concerts, beginning with the Birmingham Festival of 1837 in the Town Hall. The fuse was lit for a movement which not only aroused excitement amongst organists but stimulated the development of organs themselves. Organists became dissatisfied with the lack of pedals, restricted compass and lack of bright choruses for enhancing counterpoint. Increased demand for the German style prompted certain organ builders like William Hill to innovate. A notable example was the organ in Birmingham Town Hall where Mendelssohn became a regular performer. He would frequently play the *Prelude and Fugue in E flat* (from the *Clavierübung III*) which became a favourite with English audiences. The piece superbly illustrated the main innovations; fully developed choruses, dynamic pedal parts and contrasted manuals.



Birmingham Town Hall organ by William Hill, 1834, primarily conceived as an accompanying instrument but famously played in recitals by Mendelssohn.



### Henry Gauntlett (1805-76)

Now to introduce our third Bach hero, Henry Gauntlett, a pupil of Wesley who became a Bach advocate and frequently included Bach works in his recitals. (As it happens, Gauntlett organised the recital at Christ Church, Newgate Street at which Wesley improvised for Mendelssohn in 1837.) Gauntlett was one of the many visitors to the continent during the 1830s where organ tourism had become popular; some of the most prominent organists of the day travelled and experienced the great instruments to be found there. Haarlem in the Netherlands was most visited (photo on p.5), but many instruments in France and Germany were essential itinerary. By the late 1840s, everyone was doing it. (Sir Frederick Ouseley, later Precentor of Hereford Cathedral, clocked up playing 190 organs in 1848!) British organ builders were less inclined to travel and probably got left behind in the rising interest of organists in things German. Borne out of this broadened experience and fired by the inadequacy of English organs for rendering Bach, Gauntlett became an ardent advocate of the German system and designed a series of large organs in successful collaboration with William Hill.

The main innovations inspired by the German system were:

- A full pedal board with 30 notes starting from bottom C
- Two balanced choruses (Replacing the limited compass *Echo* organ with a *Swell* of similar development to the *Great*.)
- The addition of 'mixture' stops which add brilliance to the treble registers and clarity to the bass (so that counterpoint can be heard to full effect.)

Interestingly, he wrote about two types of organ: the *Protestant* organ for supporting congregational singing and the *Concert* organ for concert events emulating an orchestra. There has been a perennial tension between these two functions, solo performance vs. accompaniment. For the 'protestant' organ, the duplication of ranks to achieve loudness had proved a failure. Gauntlett advocated the German system which achieved loudness by creating choruses of stops at a *variety* of pitches, low and high, bass tones and upper mutations. His promotion of this approach complimented his commitment to the reform of congregational psalmody. (He composed 800 hymn tunes, many of which we still sing today.)

By all accounts Henry Gauntlett was a formidable character of great influence, particularly in the cause of organ reform. In numerous articles and reviews he wrote comprehensively of the merits of the new system and the demerits of the old. He deserves to be credited with sowing the seeds for the great era of Victorian organ building that we inherit today in our cathedrals, parish churches and concert halls.

### Epilogue

The discovery, promotion and subsequent acclaim of Bach's organ music in Britain during the first half of the 19<sup>th</sup> century laid the foundations for a golden period of organ building, composition and playing standards. However, passing into the succeeding 20<sup>th</sup> century, changing fashions in organ design seemed to have the effect of sucking the vitality out of Bach performance. For those of us growing up in the 1950s and 60s, discovering the new hifi recordings by Helmut Walcha and Lionel Rogg from the continent woke us to the sounds of the Baroque world which had been lost from English organs. It is extraordinary, yet gratifying, that pioneers like Peter Hurford have enabled us to rediscover the 'Bach organ', echoing the excitement engendered by our 19<sup>th</sup> century heroes. Therein lies another story. Watch this space!

Laurence Rogers

Sources:

*Samuel Wesley - The Man and his Music*; Philip Olleson, 2003. (Boydell Press)

*The Making of the Victorian Organ*; Nicholas Thistlethwaite, 1990 (Cambridge University Press)



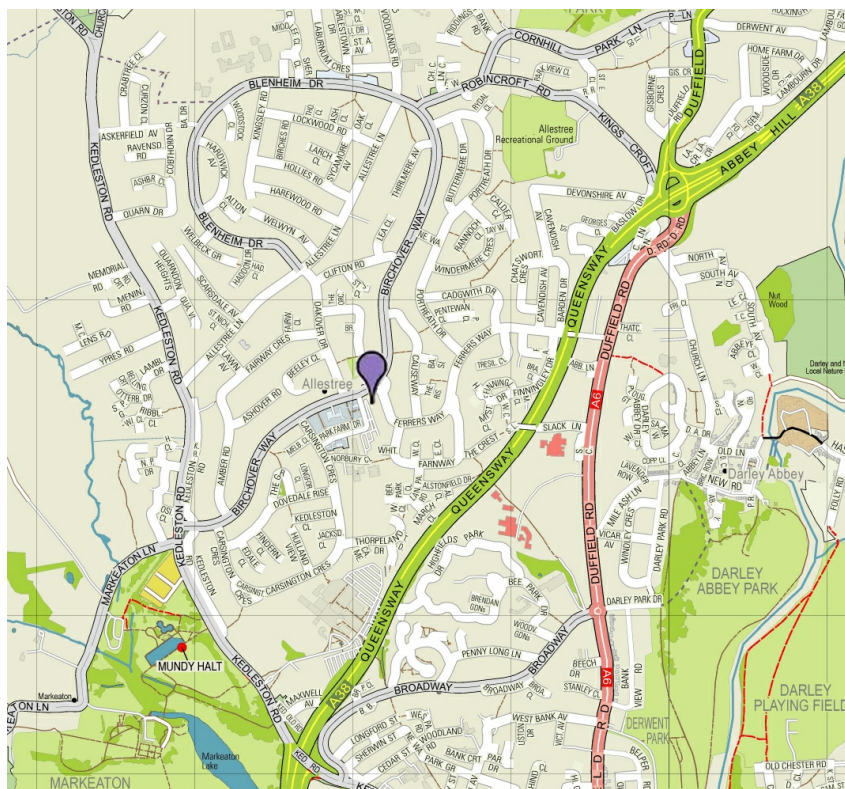
## Forthcoming DDOA Meetings

### ANNUAL GENERAL MEETING

**Monday 11<sup>th</sup> November 7.15 pm at St John's  
Methodist Church, Allestree DE22 2QL.**

The Annual General Meeting of the DDOA will take place in the lounge and coffee bar at St John's Methodist Church, Birchover Way, Allestree. The church has its own large car park and is well situated between Park Farm Drive and Ferrers Way.

The meeting will start with the 'business' part of reports and elections at 7.15. After a short coffee break, there will follow an illustrated talk by Stephen Alliss at 8.00pm.



**After the AGM at 8.00pm:**

### An Illustrated talk by Stephen Alliss



Stephen is Head Tuner for the organ builders Harrison & Harrison. Having worked for H&H for many years he has experienced tuning problems all over the country, from regular maintenance and tuning in small churches to being on stand-by at Kings during the Nine Lessons and Carols. Having worked on the new organ at Canterbury Cathedral this year, he will spend the beginning of 2020 assisting the tonal finishing of the recently overhauled organ at Salisbury Cathedral. Stephen has an engaging personality and can be relied upon to offer a unique insight into the tuner's world.



**Saturday 1<sup>st</sup> February 2020**

**Celebrating Louis Vierne (1870-1937)**

on the 150<sup>th</sup> Anniversary of his birth

At St John's Church, Bridge Street Derby:

2.00 pm: *24 pièces en style libre* - a Workshop led by David Cowen

3.45 pm: Tea or Coffee

4.00 pm: *Vierne in context* - a Talk by Stephen Johns and Tom Corfield

5.30 pm: Sandwich tea

At Derby Cathedral:

7.00 pm: a Vierne recital given by Alex Binns and Ed Turner

Admission: £12 for whole event: £6 for recital (Afternoon session free for DDOA members)

Items of news or articles for the January/February edition of the *Newsletter* should reach the Editor by **Monday 14<sup>th</sup> December**, 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, Andy Storer, 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.

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