

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Visit to Organs in the Trent Valley

The March meeting of the Association was fortunate to be scheduled just two days before the implementation of national quarantine measures to combat the Coronavirus. At the time of writing, just seven days later, we seem to inhabit a completely different world!

The day event visiting organs in the Trent Valley began on Terry Bennett's home turf at St Wystan's Parish Church, Repton.

On entering the church with its wide open interior, one could not fail to be impressed by the gleaming presence of the organ in the Fynderne Chapel in the south aisle. If the case is a statement of style for the sounds within, one is not disappointed. The speech is bold and forthright, excellent for Bach, but also harbouring delicious French flavours. Our Chairman, Tony Westerman, set the tone with a series of chorale preludes on *Ein Feste Burg* by Praetorius, Pachelbel, Walther and Reger. The

DDOA Events 2020

Saturday 13th June: Visit to Lincoln Cathedral and St Peter & St Paul Church, Lincoln. **POSTPONED to 2021**

Tuesday 7th July: Talk by Richard Brice. St Peter's Belper.

Monday 28th September: Seminar on 'Organ Practice' led by Dr Tom Corfield. St Matthew's, Darley Abbey.

Saturday 17th October: Association Lunch, Horsley Lodge.

Monday 16th November: AGM and Chairman's Evening.

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A Derbyshire Beauty



St James, Brassington. Organ by Forster & Andrews 1859 in early 19th century case. See Rodney Tomkins' article on page 7.

Main photo: The 1998 Peter Collins Organ at St Wystan's Parish Church, Repton, with Geoff Howell at the console.

counterpoint was crystal clear and when the cantus firmus was in the bass, the pedal Trombone gave all the necessary gravitas. Geoff Howell followed Tony's lead with a Bach *Fugue in G minor* and a chorale prelude. As we each took turns to play we discovered that the organ bench was probably not the best position for appreciating the sound of this organ; at the console its response was exacting and unforgiving, but in the church the sound is wholesome and blended without losing brilliance.

Dating from 1998, the Peter Collins organ incorporates half of its pipework from the Taylor instrument previously located at the rear of the north aisle. It was a radical move to locate the new instrument at the east end of the south aisle, sacrificing light from an east-facing window, but without disturbing the traditional layout of the sanctuary and choir, albeit with slightly awkward proximity to the console. Taylor of Leicester (c.1874) was noted for his bright principals and fiery reeds and these are well integrated into the new scheme executed by Peter Collins, voiced with the French classical tradition in mind – broad-scale mutations and a Cavallé-Coll scaled Basson Hautbois on the Swell. For a

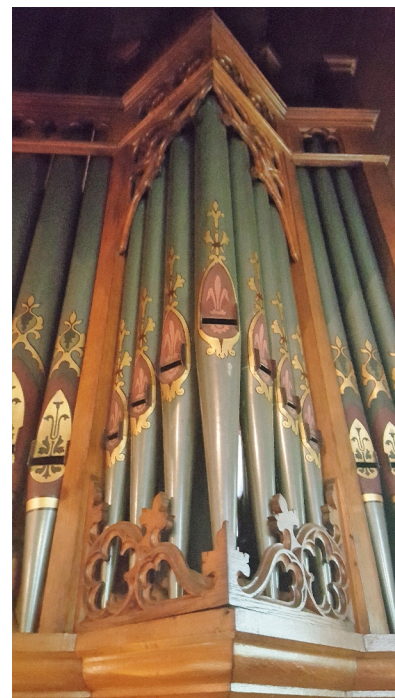


St Mary's, Newton Solney

small organ the Great chorus is particularly complete, extending to 16 foot. The oak case was inspired by the oldest known in Britain, the c.1540 case at Old Radnor in Wales. The flowing and fretted pipeshades were the design of Nicholas Plumley and the painted and embossed case pipes were created in Peter Collins' own workshop.

The generous time afforded by the morning session melted into a leisurely bring-and-share lunch with tea and coffee kindly provided by the local team. Then we took a short journey to the next village, Newton Solney, to see the well-conserved Bevington organ. This instrument, recently renovated by Mike Thompson of Burton-upon-Trent, has a splendid case showing lavishly decorated pipes and with cornices slightly reminiscent of north German organs. Sadly, the location of the organ behind a pillar and two low arches, means that these features can only be appreciated at close range. However the sound is very rewarding; the Swell is well developed with some pleasing soft stops and a lovely Oboe. Using the ratchet expression pedal was a bit of a struggle for those of us only used to a balanced swell pedal.

Our final destination was St Mark's Church, Winshill, a bit further down the valley from Newton Solney and now a suburb of Burton. Literally standing on a hill, the impressive Victorian church has a commanding location



Decorated pipes at Newton Solney

and its spire can be seen for miles around. As for the organ, built by Walker, Rodney Tomkins has described it as 'state of the art' when constructed in 1870. It is probably the last organ supervised by Joseph W. Walker, founder of the famous firm, before he died in the same year. Surviving without radical alteration, it is an impressive instrument. The prominent reeds endow the sound with grandeur. The quieter Clarionet reed on the Choir is a stop of great beauty. We had a certain expectation of a heavy mechanical action when manuals are coupled, but, on playing it,

St Wystan's Church, Repton

Organ by Peter Collins 1998
Incorporating pipework by
Stephen Taylor c.1870

Great

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Open flute	4
Fifteenth	2
Mixture	IV
Trumpet	8

Tremulant

Swell

Gedact	8
Viol da Gamba	8
Voix Celeste	8
Principal	4
Nasard	2 ² / ₃
Doublette	2
Tierce	1 ³ / ₅
Mixture	III
Basson Hautbois	8

Tremulant

Pedal

Violone	16
Subbass	16
Principal	8
Bass flute	8
Octave	4
Trombone	16

Swell to Great

Swell to Pedal

Great to Pedal

St Mary's Church, Newton Solney

Organ by Bevington & Sons 1882

Great

Open Diapason	8
Claribel	8
Vox Angelica	8
Principal	4
Lieblich Flöte	4

Swell

Open Diapason	8
Stop Diapason	8
Cor Anglais	8
Voix Celeste	8
Principal	4
Mixture	II
Cornopean	8
Oboe	8

Tremulant

Pedal

Bourdon	16
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Swell to great

Swell to Pedal

Great to Pedal

St Mark's Church, Winhill
Organ by Joseph W. Walker 1870

Great		Swell		Choir		Pedal	
Open Diapason	8	Bourdon Bass	16	Stop'd Diapason	8	Open Diapason	16
Small Open Diapason	8	Double Diapason	16	Dulciana	8	Bourdon	16
Stop'd Diapason	8	Open Diapason	8	Gemshorn	4	<i>Swell to Great</i> <i>Choir to Swell</i> <i>Swell to Pedal</i> <i>Great to Pedal</i> <i>Choir to pedal</i>	
Principal	4	Viol di Gamba	8	Piccolo	2		
Harmonic flute	4	Vox Angelica	8	Clarinet (TC)	8		
Fifteenth	2	Principal	4				
Mixture	III	Mixture	II				
Trumpet	8	Cornopean	8				
		Oboe	8				
		Vox Humana	8				
		<i>Tremulant</i>					



St Mark's, Winhill. A less than secret storage compartment in the console.

most of us were able to dismiss this. Tony Westerman's improvisation on a Lenten plainsong theme demonstrated a wonderful range of sound colours.

Thus concluded a most satisfying day for which we are grateful to Terry Bennett for organisation and to Mike Thompson for attention to last minute tuning, but also grateful that it was possible at all before the national shutdown of normal life.

Laurence Rogers

Recent Events

Royal School of Church Music Conference

On Saturday 7 March the RSCM held their first ever Membership Conference at Derby High School attended by several hundred delegates. Many members travelled from far and wide for this one day event, which was packed with workshops, tutorials, discussions and an act of worship, and covered every area of church music. An excellent line up of speakers and tutors were on offer with some of the best known names in the profession; Adrian Lucas, Rosemary Field, Miles Quick, Andrew Morgan, Andy Bodkin, Hugh Morris, Helen Bent, Tim Ruffer, Andrew Earis, Rev Dr Sam Wells and Noël Tredinnick. In between workshops there was plenty to occupy oneself with stalls from major suppliers; RSCM publications, Church Organ

World and Sacred Bean – the excellent coffee which kept us going for the whole day!

The day started with an Introduction and Keynote Speech before two rounds of workshops and tutorials in the morning. Individual and small group tuition in conducting or organ playing was offered alongside a range of talks; Vocal Training Techniques, Lift up your voice, Let's make an arrangement, Inspiring Music in Worship and the transforming power of music, to name just a few.

After lunch a third round of workshops and tutorials took place before the main afternoon event, an introduction, demonstration and conversation on the topic of Great Sacred Music featuring St Martin's Voices, a choir from St Martin-in-the-Fields in Trafalgar Square, London. In 2013 St Martin's introduced a new weekly event each Thursday entitled 'Great Sacred

Music', a 35 minute sequence of words and music which explores some of the finest sacred music of all time, focusing particularly on significant literary and historical anniversaries. This session, led by Revd Dr Sam Wells and Noël Tredinnick, featured St Martin's Voices and their Director, Andrew Earis, in an effective dialogue of conversation and music.

The day concluded with an act of worship at St Peter's Church in Littleover. The service was also led musically by St Martin's Voices and was based around the Common Worship Evening Prayer service, exploring some of the lesser-known, but accessible music for the liturgy from RSCM publications. All in all the day was a tremendous success – packed with stimulating talks and discussions. Congratulations to all at the RSCM on such a well organised event!

Alex Binns

Members' News

John Rooks R.I.P.

It is with sadness that we record the passing of John Rooks, Organist of St George's Church, Ticknall, who died in March. By profession John was an engineer, specialising in control systems at Rolls Royce, but music was always a serious preoccupation in his life. At one stage he contemplated a career as a concert pianist but his interest in the harpsichord took hold at a time when it was comparatively rare to find such instruments. Being a practically gifted person and possessing

refined skills of research and analysis, he embarked on a spare-time career of constructing harpsichords using historical instruments as his models. His instruments have been much admired and it was in 2017 that several of us had the pleasure of playing his personal instrument at an Association meeting at Melbourne.

Sadly a heart operation a few months ago led to complications resulting in intensive care for several weeks. However John never lost his playing touch, sometimes entertaining nurses from a 'keyboard' resting on his

hospital bed. We extend our sympathy to his widow, Patty, his family and the close-knit community of St George's Choir.



Recent Events

800th Recital by Thomas Trotter at Symphony Hall, Birmingham

An eight-hundredth recital is not an event to miss and I was obviously not the only one to think so! The majority of the Birmingham Monday lunchtime recitals are held in the Town Hall giving us the opportunity to hear the wonderful 1834 Hill organ put through its paces by a world-class exponent of the instrument, who happens to have been its *titulaire* for the last 37 years. However, as so many people were likely to think like me, the recital on Monday 10 February was held in Birmingham's beautiful Symphony Hall. Tickets are unreserved and both your Editor and I were surprised to find we were almost in the 'Gods', such was the size of the audience. The posher seats were occupied by notables such as HRH Duke of Kent (whose wife, as many of us know, is an accomplished organist and, to many an organist's regret chose to walk down the aisle of York Minster to *that* Toccata, thus setting the trend), the Lord Mayor of Birmingham and other local dignitaries.

Thomas is only the fifth City Organist since the post was officially established in 1842 and his longevity in the post follows the trend set by his predecessors with James Stimpson at 44 years, C W Perkins 35 and GD Cunningham a mere 25 years. The latter was succeeded by his pupil, the renowned Dr George Thalben-Ball who held the post for 35 years and played his 800th recital in February 1978, achieved more quickly by the fact that the recitals used to be

weekly. TT first played a lunchtime recital standing in at short notice for the indisposed GTB and the whole experience, coupled with the warmth of the audience, left a deep impression. "I really enjoyed it and thought I would love to do it again. This was a perfect opportunity for a young organist embarking on a concert career. There was a lot of negative publicity about me being too young and not having the scope of repertoire that would enable me to fulfil the brief, but I knew I would relish the opportunity of playing 30 concerts here a year."

There have been many changes over the years. The 1983/4 recitals took place in the more intimate setting of St Paul's in the Jewellery Quarter (Hockley) while the Hill was undergoing a major rebuilding and restoration. Symphony Hall opened in 1991 and in 1996 the Town Hall closed for a complete refurbishment so the recitals transferred to St Philip's Cathedral for 11 years, returning in 2007. In 2001 the Klais organ we heard

today was unveiled and became an alternative venue, which it is for some 15% of the recitals. Many pieces have been commissioned and TT makes a point of inviting composers who do not normally write for the organ, often producing something more interesting. Once or twice during the season guest organists take over, the most recent being a very varied programme from Wayne Marshall.

What of the future? TT seems to be firmly entrenched. I calculate I might hear his 900th in 2025 and possibly his 1000th in 2030. GTB retired at the age of 86 (coincidentally I'm writing this listening to Ash Wednesday Choral Evensong from The Temple Church) so there's a target to beat!

Today's recital was naturally of the superbly high standard we have come to expect. An early review from a usually censorious critic read "Mr Trotter's playing combines an immaculate technique with a penetrating, thoughtful musicality that is generally



Thomas Trotter at the Symphony Hall, Birmingham

associated with artists twice his age." Nothing has changed. Today's mastery was demonstrated in the customary varied programme; J S Bach's "Wedge" *Prelude and Fugue in E Minor* followed by two of Schumann's fugues on BACH. The commissioned première piece was a set of *Variations on a Theme by Sweelinck (Ballo del Granduca)* by the Canadian organist Rachel Laurin, which thoroughly put the instrument through its paces,

including an intricate pedal solo. (Your Editor and I would have benefited from opera glasses to observe the footwork!). One of TT's favourite modern composers, Ad Wammes, was represented by his *Miroir* and the programme concluded with TT's own transcription, following in the tradition of one of his predecessors at St Margaret's Westminster (his Sunday job), of *The Sorcerer's Apprentice* by Paul Dukas.

The very informative (and pricey) souvenir programme informed us that the concert repertoire for each year is carefully planned in advance and meticulously rehearsed. It contains all the music that he will be playing in other recitals all round the world. I, for one, am delighted to be one of the guinea pigs and hope to be so for a good number of years to come.

John Maxwell-Jones

An Organ Restored and Rebuilt - David Warner-Howard

The Rescue

When I acquired this single manual organ in the 1980s it had been in a Methodist Chapel at Willington, Derbyshire, just off the A38 road to Burton on Trent. The chapel was being demolished and replaced with a new building with a much lower ceiling that could not accommodate the old organ.

The instrument contained six ranks plus a bottom octave of 16' stopped wooden pipes. A simple pipe rack contained some of the metal Open Diapason along with some dummies, and a one and a half octave pedal board operates pull downs.

- 8ft Open Diapason with stopped bottom octave
- 8ft Stopped Diapason (possibly Snetzler origin)
- 8ft Dulciana (formerly 12th)
- 4ft Principal
- 4ft Flute (as for the 8ft SD)
- 2ft Fifteenth

It was in a poor condition and was home to some 'mice' and a half century of dirt. However, I dismantled the instrument and after some thought decided that the chest was not suitable for a reconstruction and eventually scrapped it. On close examination it suggested that the organ chest appeared to have been adapted from an earlier chamber instrument that probably went down to GG. There was no maker's name but Philip Wood, of the firm "Wood of Huddersfield" thought that the metal pipework might have come from the firm of Booth of Wakefield. It was difficult to date, but may have been around 1830.

As for the two wooden ranks, an amateur organ building colleague in Kent, Dr Nigel Perry, GP at Farningham, thought that the Middle C of the 8ft Rank was

possibly a sample made by Snetzler on which his employees then built the full rank. It has a special carved front cap unlike all the other pipes. The sound from these wooden pipes was exquisite. The Dulciana probably started life as a 12th and was later transformed to a Dulciana with a number of wooden pipes added to the bottom.

In the 1980s DDOA members were unable to cast any more information on this instrument other than local organ builder, John Poyser, believed it had come to Willington some 50 years previously.

I took the organ to my home, at that time in Lower Hartshay, where I commenced to construct a house organ using the pipework from the Willington organ along with some second hand chests and other pipework. However, several further house moves resulted in the organ remaining in storage until the end of the Century. Then, with no immediate prospect of building a pipe organ, I sold the instrument to Paul Derrett, organist and organ builder, then living in Gloucestershire. He used most of the pipework to complete a single manual chamber organ for a house in Cheltenham and I was invited to the opening recital in 2003.

After some research by Paul the following information was sent to me. The metal pipework is from an early 19th century organ possibly by Laycock and Banister. The wooden pipes may well be late 17th or early 18th century.

The New Organ

This is a one-manual with coupled pedal board, tracker action and in an oak (and oak veneered) case with wooden dummies on display. The 'new' soundboard is ex Gray and Davidson and came from a redundant organ at Craven Arms



The Derbyshire organ that has found a new home in a private house in Cheltenham, much to the delight of the new owner.

Methodist Church, whilst the keyboard has been remade from the old Choir manual at St Mary's Witney from where the draw stops also came. The case, frame, action and wind system are all new, reusing old material wherever possible, and the (dummy) pipes were gilded by John Brennan.

The organ contains the 8ft 'ancient' Stopped Diapason, the slightly younger 8ft Dulciana (some of which are marked 12th), the 4ft Principal and 2ft Fifteenth. The 8ft Open Diapason pipes exist with the new organ as a swap for the Dulciana rank should the new owner so desire. The space available (an upstairs room in a Georgian terraced house) dictated a four stop rather than a five stop organ.

The inaugural recital was given by Paul Derrett on 2nd March 2003.

David Warner-Howard

Victorian and Edwardian Derby's Secular Organs - Rodney Tomkins

An article about the former Mechanics Institution and its linked Albert Hall in *Derby Telegraph* on 6th April set me thinking. Although this venue was apparently used for many public events it does not appear to have gone in for musical concerts. This prompted me, however, to remind readers, particularly those new to the City, that there used to be several public halls in and around Derby that did actually host musical events and even boasted organs – often quite grand ones. Most impressive was the former Drill Hall in Becket Street, whose 1870 Bevington organ was opened by none other than W.T. Best. This organ was maintained by Adkins, but disappeared without trace some time prior to 1939. The specification makes mouth-watering

reading! Just imagine the glorious sound of all these low pressure reeds played with a (hopefully) crisp tracker action. Together with the instruments at All Saints and St Werburgh's, it must have provided one of the best shows in town!

A smaller 3-manual organ, this time by Binns, was built in 1892 in the Temperance Hall (later Elim, and now Derby City Church) in Curzon Street. This instrument was opened by Alexandre Guilmant. At some point (for the Elim Church) it was rebuilt by Johnson as a 2-manual. I know nothing of its later history. The original specification appears to be a sensible one for its size.

(Specifications of these two instruments are taken from the notebook of J. Scotchbrook, a copy of which was lent to me by the late Ed Stow)

A Brindley & Foster organ (no details here) was built in 1904 for the Messroom of Ley's Malleable Castings. Further afield, a 3-manual B&F organ of 28 stops was erected in the Public Hall, Belper (now the Ritz cinema) in 1882; it was transferred to Kedleston Street Methodist (Derby) in 1928 and dispersed in the 1970s.

Rodney Tomkins

Drill Hall, Becket Street, Derby Organ by Bevington 1870

Great

Double Open Diapason	16
Open Diapason	8
Bell Diapason	8
Clarabella	8
Principal	4
Twelfth	2 ^{2/3}
Fifteenth	2
Mixture	
Sesquialtera	
Trumpet	8
Clarion	4

*Couplers: 5 unison
Octave Pedal*

Swell

Double Open Diapason	16
Open Diapason	8
Dulciana	8
Wald Flute	8
Stop Diapason	8
Principal	4
Harmonic Piccolo	2
Mixture	
Double Trumpet	16
Cornopean	8
Hautboy	8
Clarion	4

Choir

Bourdon Tr & Bass	8
Gamba	8
Lieblich Gedact	8
Gemshorn	4
Suabe Flute	4
Flageolet	2
Clarinet	8

Pedal

Open Diapason	16
Open Diapason	8
Trombone	16



William Thomas Best



Alexandre Guilmant

Temperance Hall, Curzon Street, Derby Organ by Binns 1892

Great

Bourdon	16
Open Diapason	8
Viola	8
Hohl Flute	8
Principal	4
Twelfth	2
Mixture	
Trumpet	8

*Couplers: Unisons;
Octave;
Sub*

Swell

Lieblich Bourdon	16
Violin Diapason	8
Vox Angelica	8
Gedact	8
Vox Celestes	8
Salicet	4
Piccolo	2
Mixture	
Cornopean	8
Oboe	8

*Pneumatic action
Gt Mixture by Adkins 1906*

Choir

Salicional	8
Lieblich Gedact	8
Dolce	8
Flauto Treverso	4
Flautina	2
Clarionet	8

Pedal

Open Diapason	16
Subbass	16
Quint	10 ^{2/3}
Bass Flute	8
Octave	?

Your Newsletter

The present health emergency provides an excuse to explain how the DDOA Newsletter normally comes to you. Essentially the process is a team effort, beginning with members submitting articles, letters and news items. Without these contributions the pages would be mainly empty, so thank you to all our contributors to this

and previous issues. Special thanks are also due to our regular proof readers, Tony Westerman, James Muckle and Peter Williams, whose eagle eyes help to eliminate typos and grammatical and factual errors. Thanks also to Melbourne Print for their excellent service and to Mrs Kate Landenberger for posting the paper copies.

As there will be very few 'real' events to report upon in the foreseeable future, please send reports of 'virtual' activities that may be of interest to members. In addition, anecdotes, thoughts, opinions about music and musicians are always welcome. Literary perfection is not required; the Editor should aim for this!

Best wishes to our readers during the 'lockdown'.

Editor

Members' Notes

From Rodney Tomkins:

I wonder how many members noticed the two-page spread in *Derby Evening Telegraph* on 12 February regarding the death of 100-year old Bill Attenborough. Right up to his death in January he was a familiar figure in the Cathedral, where he acted as a volunteer welcomer.

Professionally he had been a photographer with the RAF in the 1950s, becoming Fighter Command Photographer of the Year; after this he worked with a number of local firms and then, finally, with British Rail.

During my time at the Cathedral in the 1980s, I got to know Bill quite well and was familiar with the excellent photographic work he did for Cathedral publicity. It was during that time that Bill and I got together and planned a series of expeditions to capture on film many of the historic organ cases in our County. I have a treasured album file with all these beautiful 10" by 8" prints which he kindly produced for me. They include Marston-

on-Dove, Brassington, Dalbury, Hassop, Stanton-in-Peak, Thorpe, Hayfield, Belper, Elton, Ashbourne St John's, Ticknall, Kirk Langley, Tideswell, Matlock St Giles and Parwich; we also included a number of good modern examples, such as Derby Cathedral, Mappleton, Sandiacre and Sinfyn. Bill had also managed to obtain access to some nationally famous locations and presented me with copies from Westminster Abbey, All Souls Langham Place, Birmingham Town Hall and Symphony Hall, Royal Albert Hall. The newspaper article described him as: "unstoppable Bill who proudly took photographs of the new Queen" (in 1953).



Kirk Langley. 1894 Wordsworth with Bodley case.



Parwich c1874 Abbott with 1907 case by Tapper

Lockdown Stories

Derby Cathedral Music

Derby Cathedral Music Department has been busy thinking of creative and innovative ways in which to keep both its choristers engaged during the lockdown whilst continuing to provide music to support the congregation's private worship at home.

Every chorister in the Cathedral Choir has been asked to record various pieces so that we can make a video collage of the whole choir singing together, but from their individual homes. The Girl Choristers sang a moving performance of John Dankworth's *Light of the World* - in which each chorister sent in their own recording to the Director of Music who mixed and pasted it all together using the wonders of modern technology! We've also asked choristers to select a recording of their favourite piece of seasonal choral music and we're putting their thoughts together with their choice alongside the

recording on our Facebook page every few days in what we are calling #choristerschoice. There are lots of other activities we're doing virtually with choristers including repertoire learning, warm ups and preparation for the RSCM Voice for Life awards.

On Maundy Thursday morning, our Director of Music led a virtual hymn sing-along live on the Cathedral Facebook page from his music room at home. Over a hundred people tuned in to be led through some passiontide favourites. Before the lockdown came into effect, our organists and lay clerks recorded as much music as they were able and this can be heard on our website and social media pages, alongside recordings of our Cathedral Choir from the past. The Lay Clerks also enjoyed their usual Thursday evening 'pub' visit on Maundy Thursday, all from the comfort of their own homes in their first ever virtual social.

On Easter Day the whole Cathedral Choir joined other Cathedral Choirs from across the world (Sydney was also featured) in the RSCM's *Big*

Easter Evensong, with a different choir leading each section of the service. Derby was tasked with leading the responses in a setting by Philip Wilby and almost two thousand people tuned in to join in singing or watching in this Act of Worship from home.

You can view the fruits of our labour at www.facebook.com/derbycathedramusic

Alex Binns
Director of Music, Derby Cathedral

Editor's note

Now that our normal work pattern has been disrupted, or for many of us over a certain age who are not allowed out of our house, a completely new pattern to life has emerged. How has this affected our musical and worshipping habits? Has online technology filled the inevitable gaps? Have we revisited old pieces or made new discoveries? Please send your stories for future issues of the *Newsletter*.

Message from the DDOA Chairman

Dear Member,

Many of you will have received an email recently giving some information about a generous legacy left to the Association by Ed Stow. After Cambridge, Ed worked in the Derbyshire area for several decades, both as an Electrical Engineer with British Rail and then as an organ builder, distinguishing himself in both fields. Ed's sisters, Helen and Ros, have acted as his executors and allocated a significant sum to the Association to encourage musicians to take up playing the organ and to promote organ restoration of the sort with which Ed was so enthusiastically involved. The funding will also provide for the purchase of a new box organ for Derby Cathedral and support an annual/bi-annual lecture on organ building by a national or international organ builder.

Since that email was sent I have been in touch with Daniel Moulton of the Royal Birmingham Conservatoire to discuss a Bursary for an Organ Studies Student in their second year. Many of you will know of Daniel's international reputation as a recitalist and as one of the organ world's guiding lights and presenter of *The English Organ*, produced by Fugue State Films. In these documentaries Daniel presents more than 10 hours of musical examples on English organs found across the world, including the five-manual Hill organ in Sydney Town Hall. Of significant interest to the Association is his work as Director of Organ Studies at the Royal Birmingham Conservatoire where the course is recognised internationally as one of the most desirable and most successful, attracting applicants from all over the world.

Whilst there is still much work to be done to determine the criteria applied to the distribution of the Bursary I am able to inform members that Daniel is delighted to have the opportunity to work with the Association. His good humour and positive approach to the support of students during a difficult period will, I am certain, produce an excellent outcome for the Association and the fortunate recipients of the Bursary.

The committee has also been engaged with Alexander Binns and Ed Turner at Derby Cathedral to agree on the disposition and manufacture of a new box organ which will remain in the ownership of the Association but will be permanently housed in the Cathedral. It is hoped that the four-stop instrument will be built by Robin Jennings who has made organs for many international organisations and enjoys a fine reputation as a craftsman.

Contact has been made with the IAO regarding the lecture by an organ builder in order that we might share the organisational responsibilities of such an event. Other elements of the projects outlined to Helen and Ros are in abeyance at present until we can escape our current confines, but the future for the Association is bright with possibility.

We have been presented with a most amazing opportunity to help secure the future of organs in Derbyshire and to encourage new players to come to the instrument that has been such an important part of our own lives, thanks to Helen and Ros's desire to share Ed's legacy.

I hope to be able to offer more positive news of progress in the next Newsletter,

With every good wish for your safety and that of your families,

Tony Westerman

Items of news or articles for the July/August edition of the *Newsletter* should reach the Editor by **Monday 22nd 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.