

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Edmund Stow Legacy Chamber Organ

After months of planning and expectation the Edmund Stow Legacy chamber organ finally arrived in January and is now installed in Derby Cathedral. At Evensong on 15th February it was blessed by the Very Reverend Peter Robinson, Dean of Derby. The congregation included a dozen members of the DDOA. The instrument was used throughout the service for accompanying the canticles and anthem which it did with beautiful effect. Positioned in the chancel between the choir stalls, the organ spoke effortlessly into the nave with a clear but sweet tone.

After the service Alex Binns, Director of Music, invited members to come forward and inspect and play the new acquisition. Getting closer, one can immediately appreciate the superb finish of the beautiful oak case, clearly the product of a master craftsman. The gleaming display pipes are part of the 4 foot Principal. The four stops comprise:

Stopped Diapason 8' (wood)

Chimney Flute 4' (wood)

Principal 4' (metal)

Fifteenth 2' (metal)

Most of us came well armed to play manuals-only pieces, and what a joy it was too; the sweetness and clarity of the tone, the comfortable touch-response of the keys combined to give a wonderful experience. We played Bach fugues and chorale preludes, lots of Baroque voluntaries, Spanish Tientos, Italian Toccatas, Scarlatti sonatas and some Percy Whitlock.

History of the project

Ed Stow was part of the backbone of the DDOA since he moved to Derby in the 1970s. As an organ-builder, initially as a hobby and later as a full-time business, he brought valuable skills to the life of the Association through his extensive technical and artistic knowledge. He served on the committee for as long as most of us can remember; he was instrumental in organising numerous visits to organs,

DDOA Events 2022

Saturday 12th March

Day visit to view and play organs in Stoke-on-Trent (See page 8).

Saturday 21st May

Visit to local organs: Kirk Langley and Shirley

June

Day visit to Halifax Minster, Yorkshire
Date TBC

Saturday 2nd July

Day visit to Northampton including St Matthew's Church

Saturday 3rd September

Derby Organ Day

Saturday 1st October

Association Lunch

Saturday 26th November

AGM and Chairman's event.

Other Events

Lunchtime Recitals at St Anne's, Whitecross St, Derby DE1 3NB

Mondays 12.30 - 1.10pm

7th March Hugh Morris (Organ)

14th March Beate Toyka (Piano)

21st March Laurence Rogers (Organ)

28th March Tom Corfield (Organ)

Saturday 19th March 7.30pm

St John's, Derby - [Sitwell Singers](#)

Musick for a Monarch

Sunday 20th March 7.00pm

St Anne's, Derby - The St Anne's Singers
conducted by David Johnson

The Passion According to St Luke (Armstrong Gibbs)

Saturday 2nd April 7.30pm

Derby Cathedral - [Derby Bach Choir](#)

Bach Handel Purcell

Sunday 10th April 7.00pm

St Anne's, Derby - Andrew Storer (Organ)

The Fourteen Stations of the Cross (Ridout)
- with devotional readings.

Members' News

We are delighted to welcome Steven Woolsey as a student member. Steven is a Sixth Form student at the Anthony Gell School, Wirksworth, and is learning the organ with Tony Westerman. We look forward to welcoming him to our meetings.

Photo: Installation of the Edmund Stow Legacy Chamber Organ in Derby Cathedral 17th January. From left to right: Tony Westerman, Robin Jennings, Ed Turner, Alex Binns.



Gillian Chatto plays while Derek Chatto, Terry Bennett and Chris Darrall inspect the pristine pipework. The stops are to the right of the keyboard.



supported many of our events with his tuning skills, edited and circulated the monthly news letter and was a founding member of the Children and the Organ project (CATO). On his retirement in 2014 he moved to Stroud, Gloucestershire, near his roots in that area. Sadly, after treatment for cancer, he died suddenly in 2019. As reported in a Chairman's letter in a previous [newsletter](#), the administrators of his estate, his two sisters, Helen and Ros, entrusted the DDOA committee with a memorial legacy to establish projects which would further the type of organ restoration ventures in which Ed was most active and to promote organ activities that would be dear to Ed's heart. From this were borne the Restoration Grants Scheme (see page 4) and the Chamber Organ project.

During his time in Derby, Ed built a small chamber organ which he loaned to Derby Cathedral. When he retired this instrument was moved to his local church in Stroud. The idea of commissioning a similar new instrument for the Association, to reside in the

Cathedral, was embraced by the committee. In their research for a suitable instrument design and potential builders, Tony Westerman, Chairman, and Terry Bennett, sought advice and surveyed the market in the UK and Europe. Instruments made by Robin Jennings frequently popped up as commissions for prestigious musicians and musical institutions, and his website confirmed his 'Roll-Royce' credentials in the field. Tony and Terry visited Trinity College, Cambridge, to view and try the four-stop instrument by Jennings there in the college chapel and discovered an organ which was exactly what they were looking for. The craftsmanship was excellent and, although the chapel was smaller than Derby Cathedral, the acoustic ambience with marble flooring was very similar and the elegant sound was ideal for its environment. With an enthusiastic report on the visit, the committee had no difficulty in endorsing the Chairman's recommendation and an order was duly placed in November 2020.

Robin Jennings had seasoned timber in stock and soon started work. Tony speaks well of

consultation with Robin during the construction with regular photographic updates and agreements on final finishing. The oak case was given a special wax polish to darken its colour to blend with the cathedral furniture. Completed just before Christmas, the instrument was transported with pipes *in situ* and arrived in Derby Cathedral on the morning of 17th January. As it was unwrapped by Robin, the eyes of Alex Binns and his assistant Ed Turner were hardly contained at its first sight. It was allowed to rest until the afternoon when Robin gave it a fine tuning, although very little was needed, even after the journey in a van from Dorset. In just over a month, it has been played virtually every day and Alex speaks of its value to the musical life of the Cathedral. Members present at the first trial run of the organ are agreed that it is a fitting and worthy memorial to our late friend and benefactor, Ed Stow.

Laurence Rogers



LEFT:
Player's view:
The keyboard is retractable into the case. In such position it may be slid to the left or right to transpose a semitone above or below modern concert pitch.

RIGHT:
Geoff Howell plays an 18th century voluntary.



Member's News

Peter Williams 1943 - 2022

For many people, news of a death carries an added poignancy when the loss is of a near contemporary. So it was with our long-standing member Peter Williams who died in mid-January and whose funeral was held at St Wystan's Parish Church, Repton, on 28th January. In the knowledge that his life was soon to be cut short by cancer, Peter had planned much of the detail of that service which was a truly memorable occasion. It was a veritable musical feast for mourners, but in no way a concert; filled with eloquence, it was truly a dignified celebration of Peter's life and the spectrum of music that he loved so much. It felt thrilling to participate in a congregation that sang so heartily, responding to the lead given by the choir of his family's friends in Leicester. The *Nunc dimittis* sung to the setting of Herbert Murrill was moving beyond words and Bach's *Passacaglia and Fugue in C minor*, played during the recessional, affirmed so much of what we revered in Peter and his well-known admiration of the genius of the great master.

Peter was known to most of us as the consummate musician who demanded of himself and amongst his pupils the highest standards of musical integrity. His broad knowledge and cultivated tastes have enriched the life of the DDOA for many years through his presentations, performances, newsletter articles and his period of office as Chairman. However, his career as a teacher at Repton School is only part of his story.

Born in Kings Lynn and growing up in London, his aptitude for piano playing and interest in the organ emerged in his teens. His parents arranged for him to have lessons from a local teacher of distinction, Dr Arthur Stacey, who on one occasion took Peter to a service at the Temple Church where George Thalben-Ball was organist. Peter was allowed up into the organ loft to observe the great man accompanying a Handel anthem from a full orchestral score. You can imagine his awe as Thalben-Ball simultaneously engaged in conversation with his new young acquaintance! In his late teens Peter won a place to study music with the organ as his specialism at the Royal College of Music in London. On graduation he became the first ever organ scholar at St George's Chapel, Windsor Castle. Thence to York Minster as Sub-Organist to Francis Jackson. A few years later his teaching career began in Manchester where in 1969 he married Margaret, also a music teacher. A move to Halifax followed



taking dual appointments as a school teacher and parish organist. In the mid-1980s their son, Thomas, became a chorister of Ripon Cathedral and Peter decided to give up his church post and become a weekend lay clerk in the Cathedral Choir; more years of happy music-making followed.

It was at the age of forty-nine he made the sideways professional step from working in state education to becoming Chapel Organist of Repton School, where he also headed up the academic music teaching. As ever, Peter threw himself into local community activities, including, until the time of his death, our Association. He was greatly valued as a member of the committee and served as chairman 2007-2010. His many contributions, whether as a writer, a player or as an organiser of events, have been respected for their integrity and authority. Searching through the archive of newsletters on our website, one can rediscover his quality of thought, knowledge and empathy with music, musicians and organ lovers. (Try some previous issues: [8 p.1](#), [10 p.4](#), [36 p.5](#), [42 p.4](#), [79 p.5](#)). As a loyal proof reader of the *Newsletter*, Peter was one of the few who have read every single word that has appeared on these pages for the past twelve years and, personally, I have been enormously grateful for his assiduous attention to detail, be it a misplaced comma, mis-spelt name, or jerky grammar.

All in all, Peter was a highly respected master musician. He will be greatly missed but his spirit will live on in many hearts. May he rest in peace.

Laurence Rogers

YOUNG ORGANISTS' CORNER

Would you like to learn to play the pipe organ?

Organists are in great demand and playing the instrument can give immense satisfaction. The DDOA wants to encourage young people to learn and has a team of experienced and qualified teachers ready and waiting.

At the present we are able to offer an initial set of six free organ lessons to anyone wishing to learn. The funding of the lessons is possible thanks to a legacy left to the Association by the late Edmund Stow, well known and respected as an organist conductor and organ builder in Derby and Derbyshire.



**FREE ORGAN
LESSONS**

If possible you should already have piano or keyboard skill to about the level of Grade 5, but if that is not the case, you are still welcome to inquire. You need to be tall enough to reach the pedals (which probably means you are over twelve years old), but otherwise there are no restrictions on age.

In the first instance, please contact the Chairman of the Association, Tony Westerman, (ddoachairman@gmail.com)

Recent events

César Franck – his life and music

Our first event this year was with our former chairman, Denis Littleton, who presented via *Zoom* a bicentenary review of César Franck jointly for us and for the Nottingham Association of which he is secretary. Denis started by telling us that if we had come for a detailed analysis of Franck's music, we had come to the wrong place. He then quoted Virgil Thompson's dismissive comments about the lack of any outstanding organ composers in the 19th century. Considering that most of us have never heard a piece of Thompson's music in recital, yet all of us regularly hear Franck's music I think he got that wrong!

Denis referred us to the excellent Fugue State box set of César Franck's organ music recorded, of course, on Cavaillé-Coll instruments. Most of the chosen

examples were played on the fairly early, and perhaps lesser known, instrument in the Cathédrale de St. Omer, a lovely little town about 30 miles inland from Calais (and which I have visited regularly, although, unlike Denis, I haven't played the organ there). Denis gave an excellent resumé of Franck's early life, his struggles against a controlling father who, like Léopold Mozart before him, was out to exploit his son's talent for all it was worth. He continued to explore Franck's career in the various churches where he was *titulaire*, most notably at Sainte-Clotilde, and his work and influence as Organ Professor at the Paris Conservatoire. Franck, like so many other organists, professor composers, aspired to be known as a composer of opera, and Denis talked us through his various attempts. He also talked about Franck's choral and instrumental music. Unlike, say, C V Stanford, most of us have heard Franck's *Symphony in D Minor*. His *Piano*

quintet is regularly played as is his *Prelude, Chorale and Fugue* and barely a week goes past with his *Violin Sonata* being played either on Radio 3 or Classic FM. His symphonic poems are also well represented.

Denis interspersed his talk with several well-known Franck classics; the *Pastorale, Final* and *Pièce Héroïque* as well as a delightful selection from L'Organiste choosing performances on both harmonium and the *orgue de chœur* of Orléans Cathedral.

The sad circumstances of Franck's death, his health weakened by a traffic accident, are well known. His last three organ works were the *Trois Chorales*, still cornerstones of the organ repertoire. Denis fittingly chose to end with his favourite, the *First in E Major*. An entertaining and informative evening laced with Denis's dry humour. Thank you, Denis.

John Maxwell-Jones

Organ Restorations - Tony Westerman

When the DDOA Committee were establishing the criteria for the allocation of organ restoration funding it was decided that any church receiving funding would have to demonstrate not only financial security, but also demonstrate a secure future within its community.

The wardens and Parochial Church Councils of the Churches of St Michael, Kirk Langley and St Michael, Shirley have shown themselves to be models of innovation and persistence in securing the future of their churches at the centre of village life and would serve as a model for many parishes at a time when church closures are increasing.

Kirk Langley

At Kirk Langley, the first project supported by the DDOA, work to the small II+P Wordsworth organ is approaching completion. The organ case and Chancel furnishings are by Bodley and lend a touch of elegance not often found in village churches, indeed, Rodney Tomkins used the organ case at Kirk Langley to grace the cover of his book, *Historic Organs in Derbyshire*.

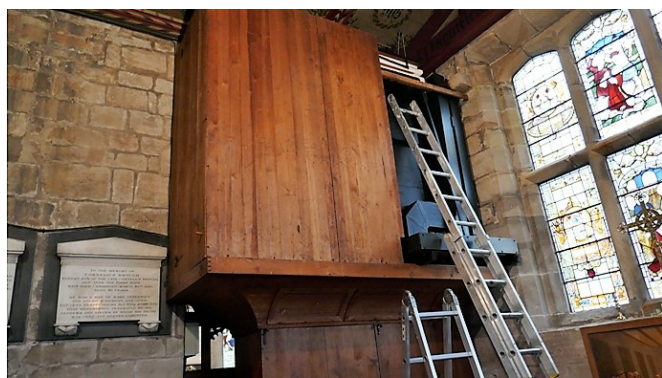
Mike Thompson and Simon Tipping are rapidly approaching the completion of their work to the organ and the result promises to be thrilling. The work has been done in two phases: mechanical and winding problems (of which there

were many), and tonal alterations. The two phases being separated by Covid restrictions and the subsequent decline in income.

The Bodley case is tall and shallow, having only the action at floor level. The reservoir is positioned on top of the Swell box and, apart from leaking copious amounts of wind, could not rise more than an inch before hitting an obstruction. The trunking for the wind supply was constricted and the wind supply to the Great first passed through the Sw. chest, all of which resulted in a degree of shortness of breath and unsteadiness; these problems have been resolved and the action has been thoroughly renovated.



The front of the Wordsworth organ showing the Bodley case, minus most of the display pipes.



The back of the Wordsworth organ case showing the re-leathered reservoir sitting on top of the Swell.

There have been tonal alterations in the past, but the new scheme takes the development of the choruses to a new level: the Gt. Open Diapason and Stopped Diapason remain as before; the new Gt. Principal is the old Sw. Violin Diapason, transposed, with a new Höhlflute providing the foundation for the Sw. Chorus. The most exciting additions will be a II rank mixture and a new Trumpet of suitable scale, made by Booth, which will replace the old Oboe.

As the Sw. and Gt. chests are at impost level, sound projects quite well into the Nave despite the intrusion of a stone arch in front of the Sw. I anticipate that the new choruses will fill the building with an exciting sound.



The new Booth Trumpet for Kirk Langley, set up in the MC Thompson workshop.

Shirley

At St Michael, Shirley, work is just beginning. Ian Carter and David Pattison of Cousans have removed the whole instrument to their Leicestershire workshop where they will have much to do.

Originally of one manual and thought to be by Hewitt of Leicester, the organ was positioned on the small gallery at the west end of the church. A second manual was added at the end of the nineteenth century, necessitating the removal of the organ from the gallery to a position in the northwest corner of the church from which it could speak clearly into the Nave.

There is much work to be done as the condition of the instrument had reached the 'almost unplayable' stage as there was a constant shortage of wind and many dead notes on both manuals and pedals. The shortage of wind was explained, in part, by the large number of holes punched through the toshing under each chest to stop pipes murmuring. ('Toshing' is a fabric covering used to seal the underside of the chest upon which the pipes stand.)

As the organ was dismantled the poverty of its condition became clear and that nothing less than a complete overhaul would resolve the problems. The Sw. box is to be moved back a few inches to allow a walkway between Gt. and Sw. which will allow easier access for tuning.

Ian Carter expects the restoration to be complete in time for Easter of this year . . . watch this space for further news.

Tony Westerman



The organ at Shirley in the process of dismantling.



The Great chest at Shirley with sliders and upper boards removed. The zig-zag grooves are to allow air to bleed away from adjacent pipes if the lower and upper boards contract. The grooves were insufficient and holes had to be punched in the toshing underneath the chest to allow excess air to escape.



Simon Tipping working inside the Swell box at Kirk Langley, reconnecting the wind supply to off-chest pipes.

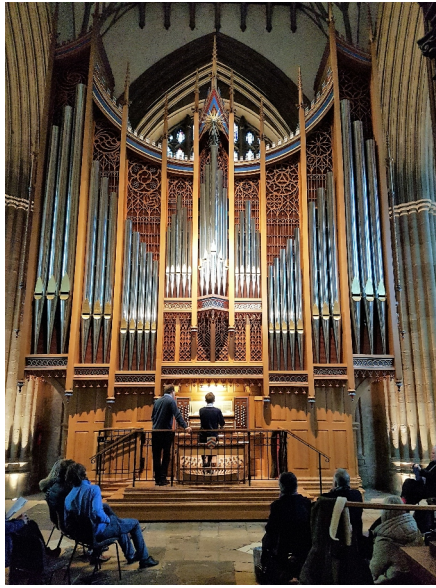


The reservoir at Shirley with trunking removed. The colourful unit to the left of the photo is the humidifier, the purpose of which is to stop the leather and wood drying and cracking in a well-heated building.

Two Oxford Organs - Laurence Rogers

The college chapels of Oxford and Cambridge are homes to an enormous diversity of organs. Nowhere was this more evident than on a recent visit of the Organ Club to Merton and Wadham Colleges in Oxford; at Merton, the Dobson organ from the USA installed in 2013, at Wadham, the Father Willis organ dating from 1878. Like several other chapels in Oxford, both consist of two chambers at right angles to each other: the 'quire chapel' with stalls where the choir is located and at the western end the 'ante-chapel', an assembly area with no fixed stalls. From an acoustic point of view this T-shape ground plan is most awkward with no ideal position for the organ. In both chapels the organ is situated on the western wall of the ante-chapel, providing great sound in that area but only poor egress into the quire. At Merton this is exacerbated by the lofty tower, immediately above the organ and sucking up a large proportion of its sound energy.

In the 20th century a succession of instruments had served at Merton, the last being a 'Baroque revival' mechanical action organ by Walker built in 1963. This was fine for lunchtime recitals in the ante-chapel but made little impact in the quire. By the turn of the century an outstanding choral scene had developed which demanded a much more effective instrument for choir accompaniment. It was out of this need that the present organ was conceived and installed in 2013, explicitly voiced for an adequate presence in the quire and with a specification more sympathetic towards choral repertoire. The American company Dobson won the contract with a spectacular case design decorated on the college colours of red, blue and gold. There are 44 speaking stops, three manuals and the action is mechanical. ([Spec.](#)) The case is exceptionally shallow in order to not impinge on the space in the ante-chapel, but is also very wide. This design entailed a Swell division only four ranks deep and spread out across the whole width of the case, resulting in an exceptionally large dynamic range. I have seldom heard such an effective expression control.



Merton College: Dobson organ 2013

The Organ Club visit in the afternoon began with a masterclass at Merton. The raised location of the console in the spacious ante-chapel in which chairs can be freely arranged was ideal for such an event, that is, until *fff* repertoire is unleashed on the audience! The five brilliant players, teenagers, chose big Bach, Reger, Widor, Vierne and Lang, all loud pieces. In the audience, Paul Hale, was the first to decamp into the quire and was soon followed by others. Of course, we wanted to return to our seats to hear Benjamin Nicholas's comments and advice on the performance. Comically, this shuttle pattern was repeated with each player. Consistently, Ben's comments focused on phrasing, grading emphasis, making the music 'breathe' and making fast passages audible. In short, most of the playing was too loud and too fast. Perhaps one must forgive the youngsters; at their age many of us wanted to prove ourselves in the same way! As usual, after the masterclass, members of the audience were allowed to play. For my turn, I was desperate to hear the range of flute tones; I was not disappointed – beautiful voicing. It was a thrilling playing experience.



Prelude to masterclass:
Far left; Benjamin Nicholas; Far right; Paul Hale

Moving on with a short walk to Wadham, the Willis organ in a handsome case was in an identical position in the ante-chapel. Wadham's Director of Chapel Music, Dr Katharine Pardee, explained how in 1904 a report on the organ recommended its replacement by a larger instrument to boost the sound; this was rejected by the Fellows on the grounds of cost. Another proposal in the 1930s to build a larger organ progressed no further due to cost. Apart from repairs in the 1980s and the clean and restoration in 2015 by Harrison and Harrison, the organ remains virtually untouched since it was built by Father Willis. Having survived the winds of change that have swept through other Oxford chapels, it now offers exactly what the repertoire of the late 19th and early 20th century requires. ([Spec.](#))



Wadham College: Willis organ 1878
Case by Oxford architect, Thomas Jackson

Unusually it has a 2ft Spitzflute instead of a Fifteenth on the Great giving a surprising versatility. Katharine demonstrated this and the other voices of the organ in a series of *Variations on a Choral* by Pachelbel. The tone was beautiful, dare I say much more 'English' than the Merton sound. This was absolutely confirmed when Katharine played Thalben-Ball's *Elegy*!

Nevertheless, here were two very exciting organs.

Laurence Rogers

Francis Jackson Remembered

Francis Jackson, Emeritus Organist at York Minster, died on 10th January at the age of 104. Numerous eloquent obituaries have appeared in the national and organ press and without doubt he was a towering figure in the organ world. One might claim that during his tenure as Director of Music at York, 1946-1984, he was an icon, defining an era through which many of us have lived. During that era he was probably the most famous person at the Minster, outshining a succession of deans and archbishops. Most certainly his fame as a player and composer had a global reach.

Born in Yorkshire, he described himself as a "lad from the wolds". At the age of 11 he became a chorister under Sir Edward Bairstow from whom he also took organ lessons and by the age of 16 was regularly playing for services as an assistant. When the war intervened he served in the army in Egypt, North Africa and Italy. Famously he took up the saxophone and entertained troops with 'Boogie and Bach'. After demobilisation he was appointed Sub-organist on Easter Monday 1946. Ten days later Sir Edward died and Jackson was immediately appointed as his successor. At an early stage his charisma worked wonders with the choir, but on a broader front he soon became renowned as a brilliant organist and prolific composer in many genres. However, for one of his deeds in 1961, organists up and down the country soon found that they had to master a torrent of semiquavers as the popularity of a 'new' wedding voluntary, Widor's *Toccata*, took hold. Preferring a genuine composition for the organ, this piece was Jackson's recommendation for the wedding of the Duke and Duchess of Kent in York Minster in that year. It was not long after that our late member, Peter Williams, became Sub-Organist at the Minster.

After his retirement from the Minster in 1982, Francis Jackson's recital career continued apace and his imagination for composing never diminished. I recall a recital he gave at the age of 80 in Derby Cathedral when, as an encore, he played Percy Whitlock's *Scherzo* (in 6 flats) completely from memory.



Francis Jackson with David Johnson at Derby Cathedral 17th August 2005.

Our member, David Johnson, first heard Francis play in a recital at St Oswald's, Ashbourne in the late 1950s which included his *Toccata, Choral and Fugue*. Many years later, David discovered that Francis had made some changes to the published version of this work, and now has a photocopy of the hand-written alterations, a cherished memento. Some years later Jackson was the examiner for David's ARCO and David remembers so well his gentlemanly demeanour. He came to admire the harmonic language of Jackson's organ music and in 2005 commissioned him to compose *Three Hymn Tune Preludes* in memory of David's mother, father and brother. David is the proud possessor of the original manuscript, and gave the première of the pieces in Derby

Cathedral with Francis Jackson and Priscilla, his wife, present in the audience. As one who was present at the event in 2005, I have a copy which Francis personally autographed in his elegant hand on that occasion; his beautiful handwriting has been acknowledged by many. Francis enjoyed the experience of the commission so much, that a few years later he sent David a gift of another piece *February March*.

To sum up, no better words can be found than those of Simon Lindley, Organist of Leeds Parish Church: "The affection in which Francis Jackson is held by so many throughout the world stems not only from his professional distinction and musical brilliance but also from a disarmingly modest personality – always big-hearted and immensely caring of his fellow men."

Laurence Rogers

Reflections on Francis Jackson's Funeral Service 3rd February

The beginning of 2022 marked the end of a remarkable musical innings. Dr Francis Jackson had been involved with the music at York Minster until aged 104. From the outset of his Funeral service it was clear that we were in safe hands. A confident beginning to Croft's arresting Burial Sentences signalled that fine choral forces would lead us in the traditional Prayer Book rite. Immaculate Anglican chant for Psalm 91 and a Wesley anthem would follow.

Continued on page 8



Francis Jackson at the piano in 1946 in the 'upper room' choir school at York Minster. Photograph: Archive of Recorded Church Music

Continued from page 7.

How easy it is to use too many hymns in a memorial service. The temptation to choose more than two hymns was resisted. However, wonderful acoustic spaces come at a price; corporate singing can be memorable but also challenging. Rumour has it that there was consultation between Dr Jackson and his successor over the matter of tempi. Nevertheless, one former cathedral organist was unsure about what he called the "unbelievable slowness" of the

hymns. Doubtless, the composer of *East Acklam* was justly proud of his tune named after the village where he accompanied evensong on his 100th birthday. How well it captured the spirit of the words 'God, that madest earth and heaven'. And what a fine hymn is 'How shall I sing that majesty' if sung to *Coe Fen* as a climax at any service. Hymns in triple time (*St Clement*, *Rockingham* etc,) can so easily invoke a 'shall-we-dance' feeling.

On the *YouTube* transmission numerous side-panel messages from

colleagues all over the world unable to attend the Minster that day showed a splendid sense of unity. How wonderful that the technology allows this. The quality in sound is another modern break-through: For many years those with hearing difficulties, like myself, have had to depend on lip-reading and delayed sub-titling when the spoken word was televised. Now things are clearly improved - it was a pleasure to hear lessons, prayers and an address transmitted with clarity.

David Rogers

Forthcoming DDOA Meeting

Saturday 12th March 2022 Visit to Organs in Stoke-on-Trent

Our visit will take us to three very interesting and contrasting 3-manual instruments centring on Stoke Minster.

10.00 Holy Trinity, Hartshill Road ST4 7NJ

The organ is a 3-manual instrument built by Wadsworth & Co of Manchester in 1892, then by Compton in 1948, by Ward & Strutt in 1974 and rebuilt most recently by Jonathan Wallace of Groves in 2015. The organist, Maurice Greenham, says that it is a fascinating instrument. He reports that Jonathan still has a little work to do on the choir Clarinet, but, otherwise the instrument is working well.

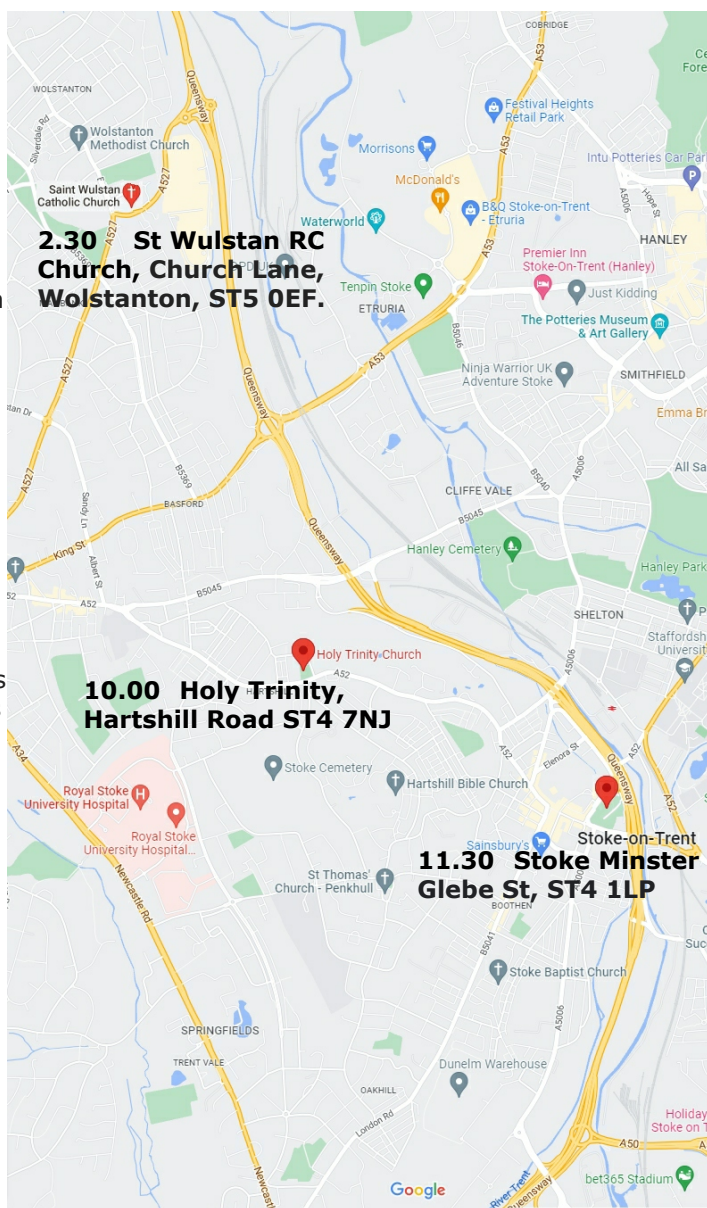
11.30 Stoke Minster (St Peter ad Vincula) Glebe St, ST4 1LP

The church is on a one-way street so do be careful to follow directions carefully from the A500. It's a very short drive from Hartshill. The organist, Jonathan Hill, is welcoming us from 11.30 (one of his final engagements before he leaves the post at the end of the month) with coffee and refreshments before giving us an introductory recital at 12.00 after the ringing school finishes practising. There is a wedding at 2.00 so we will finish by 1.30. [Organ details](#)

1.30 Lunch

2.30 St Wulstan RC Church, Church Lane, Wolstanton, ST5 0EF.

This is a three-manual Rushworth and Dreaper built in the 1920s for a North Wales Methodist Chapel and transferred to the church by Cartwright & Cartwright in 2004. Again the journey is a fairly simple drive of less than 10 minutes. We're arranging to meet our host, David West, between 2.30 and 2.45pm.



Items of news or articles for the May / June edition of the *Newsletter* should reach the Editor by **Monday 18th April**, 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.