

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Visit to Organs in Stoke-on-Trent

Outings to visit and play organs in churches around the county and beyond used to be the backbone of the DDOA programme of events, but these have been inevitable casualties of the pandemic which has engulfed our lives. It was thus with great joy that we were able to gather for an outing in March, exactly two years to the day since our previous outing in March 2020. In contrast to the rural surroundings of that visit in the Trent valley, we travelled up stream to the conurbation of Stoke-on-Trent where we received a warm welcome from organists at three churches. We visited the central church of the city, Stoke Minster and churches in the nearby suburbs of Hartshill and Wolstanton.

Beginning at **Holy Trinity, Hartshill**, the church itself was an impressive Victorian edifice, unsurprisingly located on high ground. The church was dedicated in 1842, having been financed by Herbert Minton, famed for his design and production of encaustic tiles, fine examples of which adorned the interior of the church. Minton is one of the famous family

businesses, along with Wedgewood, Spode and others whose names resound around the city, famous as the home of the pottery industry.

After a warm welcome, the present Organist, Maurice Greenham, introduced the present organ as the latest survivor in a story of a succession of instruments at the church. I am grateful for his printed notes summarising their history which contained numerous vicissitudes including fire and water.

The first organ at Holy Trinity, built by Robert Posthill of York, was situated at the west end under the tower. After twenty years of



DDOA Events 2022

Saturday 7th May

Visit to local organs in Lincoln, including Lincoln Cathedral (See page 8)

Saturday 21st May

Visit to local organs: Kirk Langley and Shirley (See page 8)

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

Saturday 14th May 7.30pm

St John's, Derby
Brahms' *German Requiem*
Derby Choral Union
Conductor: Paul Provost
Piano Duet Accompaniment:
Beate Toyka and David Woodhouse
[Tickets: £10-15](#)

Lunchtime Recitals at St Modwen's, Burton-upon-Trent

Wednesdays 12.30 - 1.10pm

1 st June	David Butterworth
8 th June	Tom Corfield
15 th June	Ellie-Mae McGlone
22 nd June	Edward Turner
29 th June	Liam Condon

6 th July	Alexander Binns
13 th July	Cathy Lamb

7 th September	Richard Syner
14 th September	Simon Lumby
21 st September	John Keys
28 th September	Martyn Rawles

Saturday 16th July 7.30pm

The Moravian Church, Ockbrook DE72 3RJ
Concert in Memory of Malcolm Goldring
Summertime: From Madrigal to Musical
Sitwell Singers. Conductor: David Henshaw,
Organ: Tom Corfield. [Tickets: £12](#)



Holy Trinity, chancel, sanctuary and organ. Note the Minton tiles on the floor and walls.



North aisle; All interior walls are adorned with commemorative and decorative tiles.



Maurice Greenham, Organist at Holy Trinity



We were delighted to welcome our newest member, Steven Woolsey, from Wirksworth, a pupil of Tony Westerman.

service the organ endured a turbulent decade involving repairs, alterations and additions by a succession of no less than three organ building firms, Forster and Andrews of Hull, Gray and Davison of London, and Wadsworth of Manchester. This culminated in a severe fire in 1872 which destroyed the organ as well as causing serious damage to the fabric of the church. Reparations required the building of a completely new organ in a new position on the north side of the chancel in a former chapel. Built by Wadsworth, it was a substantial four-manual instrument with 44 speaking stops. This survived well into the 20th century until it was rebuilt in 1948 by John Compton as a three-manual instrument with an enclosed Choir division. There was a further rebuild in 1973 by Ward and Shutt of Stoke-on-Trent. In more recent times an inundation of water from storm damage necessitated a rebuild in 2015. This time the builder was Grove and Son of Nottingham. Sadly there has since been yet further but less calamitous water damage from a leaky roof. Maurice spoke enthusiastically of the excellent work of Jonathan Wallace of Groves in dealing with this and the general care of the instrument. The comprehensive specification may be viewed [here](#). Members enjoyed exploring its resources which included an impressive array of reeds in all departments. Maurice was clearly delighted to hear his instrument put through its paces by the visitors. Our thanks to him for his kind hospitality.

At **Stoke Minster** the organ, impressively situated in a western gallery, had a much more benign history. It was acquired by the church in 1921 and substantially revised in 1972. The organist at the time was Michael Rhodes (presently curator of the Conacher-Willis organ at Victoria Hall, Hanley) who has kindly provided the following background to the present instrument:

"In 1899 Master Potter Henry Johnson ordered a 4 manual organ from J J Binns for his private residence at Oulton Rocks, Stone, before moving to Westward Hall in Leek. In 1921 he gave it away to Stoke Parish Church where it replaced a small but heavy touch beautifully-toned Wadsworth one. The Binns organ contained a wealth of stops suited to a private residence including Dulciana and Echo mixtures and many Flute stops, but no chorus structure suitable for leading congregational singing, other than some loud 8' reeds and a Tuba.



The Binns organ in Mr Johnson's music room at Westwood Hall, Leek prior to 1921.

In 1972 the opportunity arose to rebuild the organ and reposition the console to its present site half-way along the gallery to a position directly above the central nave choir stalls used by the large men-and-boys choir singing the cathedral music service repertoire. The church seating then stretched right back to the west door as the church room underneath the gallery had not been built then. The considerable gallery overhang limited the egress of organ sound down to the congregation underneath, making it difficult to keep the hymn singing together without drowning the choir and congregation with heavy reeds when the church was busy!

The 1972 design included chorus structures for each division and a high-pitched Cymbel III at 36-40-43 on the Positive. It was then possible to 'solo' out a hymn melody, not the heavy Tuba, but with a Positive chorus of flutes at 8', 4' 2 ²/₃', 2', 1 ³/₅' and Cymbal III with the Great to Positive coupler: That helped keep large congregations at civic and remembrance services of up to 1,600 in perfect time, the higher-pitched Cymbal carrying the melody clearly down to the west door.

The [specification](#) was drawn up by J.W.Walker's and the organist of the church Michael Rhodes FRCO. Walker's head voicer was Walter Goodey who had consulted his friend Ralph Downes, designer of the Royal Festival Hall organ. It was his suggestion to use the 36.40.43 Cymbal to top the Positive chorus with a Great to Positive coupler to solo a hymn tune with. Michael also



Jonathan Hill, Organist and Director of Music at Stoke Minster (retired since our visit) explains the extensive reconfiguration of the 1972 rebuild by J W Walker.



David West, Organist at St Wulstan's RC Church, Wolstanton, demonstrates the organ built by Phil Cartwright.

took advice from Dr Sidney Campbell FRCO, Organist of St George's Chapel, Windsor Castle. Dr Campbell had recently re-designed the Windsor organ and was also responsible for the design of the fine organ in Coventry Cathedral."

We were welcomed by the present Organist and Director of Music, Jonathan Hill, who gave us the full story of the instrument with demonstration of its comprehensive resources. His mini-recital allowed us to hear the very loud reeds (*Fanfare* – Arthur Bliss), some beautiful flute solos (*Allegretto grazioso* – Frank Bridge), the soft 4' Pedal reed (*Simple Gifts* – Virgil Fox), mutations on the Positive division (*Choral Prelude 'Ich ruf zu dir'* – J S Bach) and the full choruses (*Trumpet Tune* – Charpentier).

Laurence Rogers

Having already visited two churches in which the organs were versatile and of generous tonal proportions, our day concluded with the large, three manual instrument in the Roman Catholic Church of **St Wulstan, Wolstanton**. This splendid III+P organ sits in two chambers at either side of the northwest gallery, the unusual orientation of the church being northwest/southeast with the chancel at the southeast end.

In some respects, this instrument is everything that conventional wisdom says it shouldn't be as it has pipework from no less than eight organ builders as well as some ranks newly made by Terry Shires. One might expect such a hybrid instrument to lack integrity, though that would be far from the reality; this is a wonderfully versatile and engaging instrument. [Specification](#)

The foundation of the organ is a II+P Rushworth & Dreaper instrument from a Welsh chapel with judiciously-chosen

ranks from other sources. It is now a large instrument of fifty-one ranks that speak into a plain, open, modern building; there are no obstructions to the sound and the generous acoustic is aided by a considerable expanse of marble in the wide Chancel. The *pleno* is devastating, both at the console and in the Nave. However, such is the versatility of the organ that several different *pleno* sounds can easily be achieved, offering the player not just a wide dynamic range but a degree of shade, light and timbre that one rarely finds on an organ in a building of this size. Works from all periods can be played convincingly as members found by offering pieces from the early 17th century through to Reger.

The organist of St Wulstan, David West, is to be congratulated upon his vision and determination to install a worthy instrument in the

church, as is Phil Cartwright, of Cartwright & Cartwright, who has done the building work and the tonal finishing of the organ. Phil gave up a large part of his afternoon to answer questions and offer explanations about what he rightly regards as a fine instrument. Although there have been some problems with a lack of humidity, as there often are in well-heated churches, these have been addressed with the addition of humidifiers - there were no apparent problems whilst we were playing.

The new, well-equipped and comfortable console sits between the two organ chambers and has all of the playing aids that the most demanding player might wish for. This is a splendid instrument and a most worthy outcome of the labours and vision of our two hosts.

Our thanks go to David and Phil for making us most welcome, and we should also thank John Maxwell-Jones for arranging for us to visit three interesting instruments on our first outing in two years.

Tony Westerman



St Wulstan's RC Church, Wolstanton. Organ built by Cartwright & Cartwright

Recent events

Music at St Anne's, Derby

Lunchtime recitals at St Anne's Church, Derby, have become regular favourites with several of our members who have enjoyed some outstanding performances at a beautiful venue near the city centre, just off the Kedlestone Road. Now in a second series, the recitals organised by Tom Corfield have built up a loyal following and members are strongly recommended to look out for the next series later this year.

Organ Recital by Hugh Morris, 7th March

It was a happy occasion to welcome the Director of the Royal School of Church Music, Hugh Morris, to give a lunchtime recital at St Anne's Church, Derby. As former Director of Music at Derby Cathedral, Hugh is already much respected for his enlightened and energetic zeal in making church music, and these hallmarks were certainly present in his performance for a good turnout of local audience. After nearly two years of addressing audiences online, Hugh was clearly excited to regain the experience of a real live audience and gave spirited introductions to his chosen pieces.

Beginning with Bach's *Choral Prelude 'Komm heiliger Geist'*, this organo plenum piece was full of energy as the continuous semiquaver configurations emulated the rushing wind of the Holy Spirit over the thundering chorale theme in the pedals. The fullness of bass tone and brightness of the chorus were worthy of true pipes, but in fact the instrument at St Anne's is electronic. Perhaps it should be said that, as an ardent *Hauptwerk* fan, Hugh seemed



Hugh Morris

very much at home with this instrument; he knew exactly how to optimise its qualities and draw out tones best suited to the variety of pieces.

For the second piece we leapt forward two and a half centuries to *Air* by the late Gerre Hancock (predecessor of the late John Scott at St Thomas's Church, New York) who was famous for his improvisations. This piece had all the magic of a pre-evensong improvisation with subtly moving harmonies and aching melody solos.

Then we flipped back to the Baroque with *Concerto in B minor* by J.G. Walther. Yet again Hugh demonstrated his ear for characteristic sound for this piece with spritely outer *Allegro* movements embracing a lyrical *Adagio*. Further contrasts were offered in three pieces based on hymns: *Ach herr, mich armen sündler*, choral prelude by Buxtehude; *O filii et filiae* variations by Dandrieu; *Toccata on 'Hanover'* by Kenneth Leighton. There was no mistaking of the three distinctive genres in their form and tone colours.

Following the loud dissonant conclusion of the Leighton, Hugh then offered a piece of 'fluff', *Scherzo for the white rabbit* by Nigel Ogden. As a well-known exponent of the theatre organ, Ogden has contributed numerous compositions to its repertoire, and this was a lovely example of his fluent melodic style.

Finally Hugh invited us to brace ourselves for the *Toccata* by Marcel Lanquetuit. With all the hallmarks of the French style, thundering pedal themes and cascades of manual semiquavers, this gave a brilliant conclusion to an altogether varied and excellent recital.

Laurence Rogers

Piano Recital by Beate Toyka, 14th March

Since becoming *titulaire* at St Anne's Church, Derby, Tom Corfield has delighted us by organising mini series of recitals on the three-manual electronic instrument at the church. Until this latest series they have all been organ recitals, but this time Tom has drawn on his wider circle of musical friends and included a violin recital, which I sadly missed, as well as, on the 14 March, a brilliant solo piano recital



Beate Toyka

by Beate Toyka. Many of us already know Beate but for those who don't she is a German-born concert pianist, a graduate of Cologne Conservatoire, who has performed as a recitalist and as soloist with many orchestras here, in Germany and in Botswana. She has also been on the staff of Chetham's International Piano Summer School, Cambridge Anglia Ruskin University, Nottingham University and Trent College, Long Eaton.

For her recital, on the excellent Brinsmead Piano in St Anne's, she chose two composers, Chopin and J S Bach. She started with the beautiful Valse in E Flat major, which she performed brilliantly from memory leaving the audience in stunned silence. She then explained her choice of four preludes and fugues from book 1 (E Flat and B Flat major & D Minor and D Major) as well as the F sharp minor from Book 2, cleverly leading into the lilting Barcarolle in F Sharp Major by Chopin to finish. We were all impressed with her matchless playing, her sensitivity to the different styles of music and the range of colour she managed to produce from an upright instrument. Listening blind you would have expected it to be a full-scale grand.

Thank you, Tom, for all your work in organising these recitals and for extending it to include such a range of talented artists.

John Maxwell-Jones

Footnote: You can also enjoy Beate's playing as she and David Woodhouse provide the piano duet accompaniment for a performance, in German, of the Brahms' German Requiem at St John's Church, Mill Street, Derby by Derby Choral Union on Saturday 14 May at 7.30 p.m.

The Organ at St Anne's Church

The handsome array of pipes in the chancel organ case disguises that fact that very few pipes reside behind the facade. Twenty years ago the pipe instrument was in a poor state and deemed uneconomic for repair. At the time a generous donation for a digital electronic replacement provided a realistic way forward and the pipework was offered to local organ builders for recycling. The choice of *Content Organs* as the manufacturer of the replacement instrument is perhaps slightly unusual, but the sound from the speaker system behind the facade makes it worthy of serious respect. Judging by the audience reaction at recent lunchtime recitals the quality of sound has exceeded many expectations and it has been

abundantly clear that the instrument can sustain a wide range of repertoire effectively.

From the player's point of view, the proportions of the console are not the most comfortable, with the music desk in particular feeling rather remote from the bench. However it is well endowed with divisional and general setter pistons, so useful when the close array of tab stops makes it tricky to spot a particular one quickly. More significantly, an LCD display menu panel allows you to adjust the loudness of every stop individually as well as the overall tonal brilliance and ambient reverberation. So the player's ear can be the ultimate arbiter for the sound produced.

Laurence Rogers



Your Association

Committee for 2022

Chairman: Tony Westerman
Vice-Chairman: Alex Binns
Secretary: Andrew Storer
Treasurer: Gillian Chatto
Newsletter Editor: Laurence Rogers

Committee Members:
Richard Brice, Tom Corfield,
Margaret Eades, Denis Littleton and
John Maxwell-Jones.

Organ Tuition Scheme

As members probably know, this is one of the projects being funded by the legacy from Ed Stow. The DDOA offers an initial set of six free lessons on the organ to anyone who might benefit from them. The shortage of organists at all levels is deeply concerning and this is something we can do to try to address that. The particular hope is to attract young people to the organ, but enquiries are welcome from anybody. Clearly it is a help if applicants already play the piano to around the level of Grade V, but there is room for some negotiation there.

In the first instance we invite people to contact Tony Westerman at ddoachairman@gmail.com. We then arrange an initial assessment. The project is in its very early stages, but word is beginning to get round, recruitment has started and the outlook is encouraging.

Tom Corfield

DDOA archives - PLEASE HELP

Just before his death James Muckle entrusted me with the DDOA archives, which had been in his possession for a number of years. For me it has been a labour of love to prepare for eventual storage either here in Derby, in the local studies library, or in Matlock in the county archives. However, before the task is finished I am appealing for help. The archives I collected from James only had the DDOA Newsletter from the mid 1980s. A fortuitous conversation with Terry Bennett led to me acquiring the association papers he had recovered from Ed Stow's property. (Many will remember the painstakingly typed and Roneo-copied creations he produced). They start in about 1976. My appeal is therefore for anything pre-dating Ed's editorship. Any help will be gratefully received.

John Maxwell-Jones

Student recital at St Modwen's

Another season of lunchtime recitals at St Modwen's, Burton-upon-Trent, begins in June (See Events on page 1). The 15th June recital will be presented by Elli-Mae McGlone, who is a recipient of the E R Stow training bursary sponsored by the DDOA.

Members' Notes

A Derby connection

The article in the March edition of the *Organists' Review* presenting tributes to Francis Jackson showed on page 13 photos of him with his house organ. It may interest members to know that the instrument was originally built for one of the Strutt family. It was taken from St Marks in Belper and installed in FJ's house by Martin Renshaw.

Richard Brice

A memory of Francis Jackson

Some years ago, I was invited to a dinner at Kings College, Cambridge. The company included the great and the good of the organ world. I was seated next to Dr Jackson; he was a wonderful dinner companion, and over coffee I asked him to sign my menu. This he did, and then said, "Let me take it round the table for you; they'll all sign it for me!". A treasured possession.

Stuart Bassett

Saving the King of Instruments

Richard Brice recommends this video documentary which features the restoration work of his friend, Martin Renshaw. The full length is 69 minutes for a small fee, but there is also a 2 minute trailer: [video link](#)

A podcast is also available featuring an interview with Martin: [podcast link](#)

One of the Facebook groups I subscribe to on Facebook is dedicated to Cavaillé-Coll organs. I read the following article with interest as the whole question of authenticity of registration has always interested me from the moment when I realised, while still a student, that the average English organist with little or no knowledge of the ventil system would not understand the direction "anches préparées" – reeds prepared being the usual translation. **Pierre Pincemaille** was a noted French organ teacher and exponent of the works of Franck, Duruflé, Vierne and Cochereau, as well as being *titulaire* of the Basilica of St Denis (a northern suburb of Paris and the burial place of most French kings) until his untimely death at the age of 61 (from lung cancer). His instrument there was one of the first built by the young Aristide Cavaillé-Coll, and was significant in establishing his reputation for quality and innovation in organ building. For example, this was the first organ to employ Barker pneumatic lever mechanisms.



Pierre Pincemaille at the organ of St Denis



The ground-breaking 1841 Cavaillé-Coll organ at St Denis, Paris

How to register César Franck?

In a note written in the year 2000, Pierre Pincemaille (1956-2018) to accompany the release of his CD of Franck works, explained that he wanted to respect the special colour of the Récit de Sainte-Clotilde in Franck's time. This manual, limited to 10 stops, i.e. a number considerably lower than that of Cavaillé-Coll's great symphonic Récits, had two well-known characteristics: the first, linked to its "incomplete" state, was that it had no 16-foot stops and no mixtures stops; the second was that it had two reed stops – a Trumpet and an Oboe – which, according to the unanimous testimony of all those (including Maurice Duruflé) who had the privilege of hearing them before the 1932 work by Beuchet, were of a finesse and sweetness as rare as they were exceptional. On most instruments these characteristics require adaptation which I see as follows.

The first registration is the one where Franck entrusts a solo to one of the reed stops of the Récit (Trumpet or Oboe) whose discretion forces the composer to enrich the intensity by the systematic addition of extra stops. On most instruments, this addition is not only futile but also risks thickening the timbre; thus, where Franck indicates: Fonds de 8 pieds, Hautbois et Trompette or Bourdon, Flûte et Hautbois, I use only the Trumpet or the Hautbois alone.

The second registration is the one in which Franck combines the eight-foot stops of the three coupled manuals and in which, in the Récit, he invariably incorporates the Oboe into the three stops existing at St Clotilde. The reason for this is simple: the three stops in question (Bourdon, Flute and Oboe) seemed to him to be a little weak in the absence of a Principal, so he fleshed them out by adding the Oboe. As the oboe was very fine, its intensity was more akin to that of a second Gamba. On most of the instruments where the oboe is of a 'usual' sound intensity, I therefore refrain from adding it to the ensemble.

The third registration is the one in which Franck asks for all the stops of the Récit with the indication: "Jeux de fond et jeux d'anches". When one plays on an instrument where the Récit has mixtures and sixteen feet, it is a question of getting close to the desired sonority. I therefore renounce the use of mixtures, which would constitute a stylistic error due to excessive sonic acuity. As for the sixteen feet, since the harmonic writing largely exploits the middle range of the keyboard, it is advisable to avoid them so as not to weigh



The Cavaillé-Coll system of foot levers controlling couplers and vents (red)

down the sound framework, except in the passages played on the general tutti of the instrument (fortissimo perorations of the *Pièce Héroïque*, the First and Third Chorals) where the hands will no longer return to the Récit keyboard alone, which has such a particular colour.

Cavaillé-Coll's organ at Ste Clotilde is significant in the performance of Franck's works in that, Franck was the first *titulaire* organist of the church founded in 1857 and retained the post for the rest of his life. He travelled widely within France demonstrating new organs by Cavaillé-Coll.

John Maxwell-Jones



The 1858 Cavaillé-Coll organ at Ste Clotilde



Memorial to César Franck in the churchyard of Ste Clotilde

Cavaillé-Coll collaborated with the Englishman Charles Barker to develop the pneumatic lever which had the effect of considerably reducing the pressure required by a player in depressing a key. This allowed the construction of much larger organs than was feasible using conventional tracker rods. (In larger organs trackers became so long and consequently heavy that the player might have to exert a force of several pounds to depress a key.) The 'Barker lever' system was patented in France and was used extensively by Cavaillé-Coll. Since a pneumatic lever was required for each note in a keyboard, the complete system for a manual became rather bulky with multiple layers of the devices.



Recent events

The Organ Show 2022

Last year the Royal College of Organists (RCO) sponsored a week-long series of evening online programmes on their *YouTube* channel. (See [Newsletter May 2021](#)) Each hour-long programme was presented in the style of a TV magazine show: a mix of interviews, video features and music performances. The format was very refreshing and unstuffy, providing a much-needed relief from the cultural deprivation of lockdown. Forward twelve months, this year the formula was repeated on the 23rd April as a single evening event lasting 80 minutes. It continues to be available on the RCO *YouTube* channel and is well worth viewing [here](#). Here are some highlights to whet your appetite:

- Theatre organist Richard Hills improvising on a medley of themes featured in performances throughout the programme.

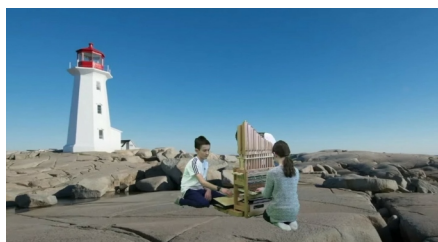
- A report from Hamburg describing the history of the Arp Schnitger organ in the Jakobi Kirche, how Bach once played it, how its pipes were stored in the safety of the crypt during the Second World War, its restoration and how it inspired the post-war organ reform movement.



An *Organ Discovery Day* visit to Neuenfelde, the home of Arp Schnitger

- A report from Schleswig Holstein on *Organ Discovery Days* for young people sponsored by the Lutheran church. This being the region where Schnitger was active, there are several visits to his historic instruments on their doorstep. Practical activities of the kind that we present in our CATO workshops were also featured. [website](#)

- A presentation by the Royal Canadian College of Organists illustrating a variety of fascinating events including a performance with timpani, piano and organ, a computer graphics show to organ accompaniment and bizarre scenes of the Canadian [Orgelkids](#) project.



Children playing the *Orgelkids* model organ, with a hint of computer imagery!

- An interview with Anna Hallett, a sixth-form student who, with Alex Trigg, initiated and produced *The Organ Manual* online magazine. This is essentially aimed at young and aspiring organists to help them discover the range of facilities and advice that exist to nurture their interest in the organ. So far there have been two issues available as pdf downloads from the [website](#), a veritable hub of useful information about the organ world.

- A report from the enterprising pastor at Saalkirche Ingelheim in the Rhineland explaining a programme of organ concerts and events designed to appeal to a wide range of audiences of all ages. These range from wine tasting with organ music to organ shows with hand puppets.

"We try not to be too academic. We want to get new people listening to organ music." He also performs a spectacular duet with his wife featuring *Variations on Frère Jacques* for pedals only (four feet).



Pastor Carsten Lenz with his wife and puppets (Martin Luther and friends)

- An interview with David Hill, RCO President-Elect, offers tips for choral conducting, reflecting the dual role that organists are commonly called upon to perform in cathedrals and parish churches. In his vision for his presidency he wishes to enhance the profile of the RCO's Diploma in Choral Training which already exists, but seems to be one of the College's secrets.

It is inspiring to hear about the variety of approaches organists are making to promote a wider awareness of the organ and its music. Several of the interviews I have not had space to mention here were with young players explaining how they came to know and love the instrument. Also presentations by officers of the RCO signal that the College is taking determined steps to grow its membership beyond the elite of professionals. It is active in raising funds to seed more initiatives. It was even mentioned that they would like to put organs into secondary schools!

Do tune into [The Organ Show 2022](#) on *YouTube*. It offers both entertainment and food for thought.

Laurence Rogers

Forthcoming DDOA Meetings

Saturday 7th May 2022 - Visit to organs in Lincoln

PROGRAMME FOR THE DAY

2.30 pm. St Peter and St Paul RC Church
(organ by Nigel Church)
Skellingthorpe Road, Lincoln **LN6 7RB**

5.30 pm. Choral Evensong at Lincoln Cathedral
(organ by Father Willis, 1898) **LN2 1PL**

6.15 - 7.15 pm Members play Cathedral organ

PARTICIPATION and TRANSPORT

Members are asked to travel independently by car. There is ample parking at St Peter and St Paul Church. If you need a lift or have spare places to offer other members, please contact Tony Westerman. In any event, **please let Tony know that you wish to attend**; this will be helpful in notifying members if it is necessary to make last minute changes.

Please ring Tony at 01332 552850 or email

DDOChairman@gmail.com



St Peter & St Paul



Lincoln Cathedral

We are grateful to Margaret Eades for arranging these visits. Here are some details:

St Peter and St Paul RC Church The 2-manual Nigel Church organ was installed in May 2016 to mark the 50th anniversary of the church's opening. It was originally in Hucknall Parish Church, then Sedburgh School. David Butterworth recommended the purchase of this instrument and was one of several celebrity organists to give recitals that year. The organ has a rich variety of tone and a magnificent *Pleno*.

Travel directions: From the A46 western by-pass, the roundabout intersection with B1378 is Skellingthorpe Road. Keep going for nearly 2 miles. When you meet a roundabout, the church is on the left.

Lincoln Cathedral After attending Evensong, members will have an opportunity to play the cathedral organ. Colin Walsh, Cathedral Organist Emeritus, said he would be present to demonstrate the organ, so we can look forward to meeting him. Colin was our guest speaker at our annual dinner two years ago and he described this famous instrument as "The mighty Willis". This very fine organ was "Father" Henry Willis's last instrument and was built in 1898. It has since been restored by Harrison and Harrison in 1998.

Saturday 21st May - Visit to organs at Kirk Langley and Shirley

This local visit will be to see two organs that the DDOA has helped to restore. They are typically small village church organs though each has charm. Both churches are old and interesting and both are extremely well cared for by their local communities.

10.30 - 12.00 St Michael, Kirk Langley DE6 4NG

1.30pm St Michael, Shirley DE6 3AS

Lunch:

Brailsford - The Rose and Crown DE6 3DA 01335 361499 offering traditional pub food with some modern alternatives.

Brailsford - Buttermilk Coffee House DE6 3DA 01335 361201 offering cakes etc

Ednaston - Yew Tree Inn DE6 3AE 01335 360433 *

Shirley - The Saracen's Head DE6 3AS 01335 360330 *



Items of news or articles for the July / August edition of the *Newsletter* should reach the Editor by **Monday 20th 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.