

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Visit to Organs in Lincoln

Our proposed visit to Lincoln, as with so many events over the last two years, had to be cancelled twice and it is only the steady persistence of Margaret Eades and the invaluable support of Colin Walsh, Organist Emeritus, that finally allowed us to confirm a booking on 7th May.

Warm and very welcome spring sunshine greeted seventeen members and friends as we arrived at the Roman Catholic Church of St Peter & St Paul (SSPP) in Lincoln, home to a 1976 Nigel Church organ of twenty-one stops. The church building is of its time, 1967, but unlike so many buildings from that late, post-war period, it has charm, elegance and a generous acoustic. I have encountered several catholic buildings from that period, all of the same basic design concept: a large, open space with sufficient height to afford a sense of grace, space and dignity; a clear view of the altar and pulpit from every seat, utilising a half a threepenny-bit footprint (apologies to younger readers - half a pound coin) and solid floor and wall surfaces to create a good reverberation.

The use of colour in this building is subtle and dignified, enhancing what might otherwise have been a characterless space. The ambience created is light-filled, calm and welcoming, inviting one to contemplate the possibility of spiritual enlightenment, in fact, an ideal setting for a wonderful instrument designed to enhance worship

Chris Hind of Aistrup & Hind was on hand to tell us of the well-travelled organ which is now in their care. Originally built for St Mary Magdalene, Hucknall in 1976, the church authorities there found that the dry acoustic of the building did not suit the instrument and, perhaps more significantly, it obscured a side chapel (NPOR N15006). The new organ when installed in Hucknall replaced a John Compton organ of 1915, so one can easily imagine that the difference in the tonal structures of the two instruments would have been quite striking.

The organ was moved from Hucknall and stored for some time before being rebuilt in Sedbergh School Chapel in 1994 by David

DDOA Events 2022

Saturday 2nd July

Day visit to Northampton including St Matthew's Church
(See page 8)

Saturday 3rd September

Midland Organ Day in Derby
See page 7

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

- | | |
|-----------------------|--|
| 4 th July | Gillian von Fragstein (Soprano) |
| 11 th July | Beate Toyka and Gillian Bithel
(Piano duet) |
| 18 th July | Carolyn Hlusiak (Piano) |
| 25 th July | Peter Siepmann (Organ) |

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

Wednesdays 12.30 - 1.10pm

- | | |
|----------------------------|-----------------|
| 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 |

Wednesday 6th July 8.00pm

St John the Baptist, Dronfield S18 1QB
Recital of original organ music, arrangements and extemporizations by the Polish concert organist Dr Michał Szostak

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](#)

Saturday 16th July, 7.00pm,

Derby Cathedral
Derby Concert Orchestra
Sibelius "Karelia Suite"
Grieg "Peer Gynt Suite No. 1"
Dvorak "Symphony No. 9 From the New World"



The resplendent Nigel Church organ at St Peter and St Paul Church

Wells. Whilst the instrument is well-suited to teaching, the dry acoustic of the chapel once more worked against the Nigel Church tonal structure and voicing; the organ was moved to its present home in 2016. Happily, it not only sounds magnificent in the generous acoustic of SSPP, but looks as though it was purposely designed to match the church furnishings. The organ stands against a solid wall to the right of the altar and projects well into the whole building.

Having played several Nigel Church organs my experience would suggest that they respond very well to a generous acoustic and that is certainly the case here. Their tone is forthright and the classical *werkprinzip* design offers easy sound projection for all pipes which, in a dry acoustic, can make them seem a touch aggressive and uncompromising. In its current home it can happily provide ample support to accompany the congregation and also serve as a worthy concert instrument.

Access panels to Gt. and Ped. pipework are found on both sides of the case whilst the Swell is positioned as a *brustwerk* behind stylish, folding doors operated by a balanced pedal. The action is light and responsive without being over-sensitive and stop action is positive.

Members were delighted to find a well-judged *chiff* on the flutes and light, yet telling reeds that worked



An attentive audience (in the main) at St Peter and St Paul Church

with the foundation choruses rather than dominating them. The well-balanced *pleno*, now in the right acoustic, was a magnificent sound worthy of a much larger instrument. It was possible to play a very wide range of music successfully, a possibility that members were quick to explore with pieces ranging from Praetorius to twentieth century works.

Congratulations to the good folk at SSPP for having the vision and determination to find the right instrument for their worship - their effort and commitment have resulted in a splendid and rewarding solution.

Our thanks to Fr Geoffrey Hunton and Daniel Ballard of SSPP for their warm and generous welcome and also to Chris Hind for spending time with us and for offering a brief, yet very informative, history of the instrument.

Our move to the cathedral for Choral Evensong allowed time for us to negotiate the many barriers that had been erected at the top of Steep Hill for a cycle race that ended at the Exchequer Gate by the west end of the cathedral, but more importantly, to find afternoon tea.

The cathedral Nave was completely clear of furnishings creating a stunning impact when entering the building. One could appreciate the effect that this must have had on mediaeval pilgrims, used to small, crowded housing, as one is immediately confronted by a vastness so far beyond the experience of everyday life; it still has the power to create a feeling, almost of insignificance, in the presence of such a vast enclosed space. Looking east one sees the case of the Willis organ mounted on the decorated stone Pulpitum. However, even the 'Mighty Willis' is dwarfed by the great height of the building, though as we soon

discovered, the 'Mighty Willis' is quite equal to the challenge of filling so large a space with an abundance of sound.

Choral Evensong was provided by the Vicars Choral with music by Philip Moore and Barry Rose. The choir was conducted by a young lady, whose name I have been unable to discover from the cathedral website. This is a pity as her conducting was graceful, effecting absolute control with minimal gestures, to which the singers responded in a practised and professional manner.

Our host at the cathedral was Colin Walsh who, as I mentioned at the beginning of this article, had exercised considerable influence to make our visit possible. Colin offered a warm and charming welcome and, as many players found, was invaluable when offering console first-aid to players who might have been a little daunted by eighty-five drawstops and four manuals. As the cathedral was closed after Evensong, we were able to explore the full potential of the Willis.

The original 'Father' Willis instrument of 1898 was considered to be one of the most advanced instruments in the country, utilising pneumatic action for keys, stops and registration aids. The case, originally designed by EJ Willson in 1826, was enlarged to accommodate the more substantial 1898 organ, though much pipework was placed in the north choir triforium.

Harrison & Harrison installed a new console in 1960 and changed the action to electro-pneumatic. It was that instrument that I played at some time in the late 1970s, incurring the wrath of one of the vergers who arrived breathless in the organ loft to announce that I would have to stop playing if I was

going to make so much noise . . . the cathedral was closed at the time. The verger's visit aside, I clearly recall the impact that the organ had on me then.

There was further work by H&H in 1998 (NB the significance of the date) that included: a complete cleaning and restoration; a new, solid-state capture system for pistons, and the addition of generals.

The opening recital of the restored organ was given by Daniel Roth on St Hugh's Day, exactly one hundred years after the opening recital of the Willis organ by Sir Walter Parratt.

Colin was a willing registrant and support, making players of all standards feel welcome and worthy. Effectively, Colin gave up his entire evening for us as the nominal one hour allotted to us was far exceeded, though I hope that the bottle of wine with which he was presented made up for that in some small way.

There is a sense of mission in Colin's desire for as many people as possible to enjoy the



Under Colin Walsh's watchful eye, Mary Cobbold plays Widor's Toccata and Geoff Howell plays a Bach fugue.



Willis organ, a laudable commitment that can only help to encourage more people to take up the instrument.

As I was busy for most of the evening moving about the Choir and Nave ensuring that there was always a player waiting to play, I was able to see the pleasure afforded to everyone by the experience that Colin had facilitated. In particular I found the reactions of Trevor Morris and John Blackwell most fulfilling as they had clearly found the experience incredibly rewarding - a memory for them both to treasure.

It was without doubt a most enjoyable visit, drawing members from as far as Sheffield, Chesterfield and Tamworth; several members had not been able to join us for three years and it was very pleasant to renew acquaintance.

Our thanks once more to Margaret and Colin for making the visit possible and to the cathedral authorities for allowing to use the cathedral organ.

Tony Westerman

Recent events

Recital by Elli-Mae McGlone at St Modwen 15th June

'Panache and Style'

Ms McGlone is a first year organ student at the Royal Birmingham Conservatoire (RBC) and is one of only twelve students in total following the three-year organ course under the direction of Daniel Moulton and Nicholas Wearne. To have been accepted on a course for which applications are made from around the world is a measure of the potential seen by the RBC staff in Ms McGlone, a potential that was clearly in evidence during her first recital in the St Modwen series. Ms McGlone is the recipient of the Edmund Stow Bursary for the current academic year.

Ms McGlone's well-chosen programme opened with Buxtehude's *Praeludium* in C major (BuxWV 137) which was delivered in a well-controlled, but suitably flamboyant style, with the contrasting sections well defined by appropriate registrations. In quiet contrast, Brahms' *Herzlich tut mich erfreuen* flowed in seamless fashion.



Several works by César Franck have appeared in the series, commemorating the bi-centenary of his birth. With all of Franck's larger works one of the difficulties confronting the player is creating a coherent whole from a sectional form. In *Prelude, Fugue and Variations* Ms McGlone displayed excellent control of structure, registration and the rather sensitive swell pedal on the Modwen organ. The final section, with its rippling, slightly unsettled accompaniment, was delivered in fine, fluid fashion.

There is little that one can say about Jongen's *Chant de Mai* except that Ms McGlone's performance

was, quite simply, wonderful, providing an interlude of serenity before moving on to twentieth century French works by Messiaen and Langlais. Organ works by these two composers were conceived for large, reverberant buildings; performing them successfully in the relatively dry acoustic of St Modwen requires very careful registration and an excellent technique, neither of which were a problem for Ms McGlone in Messiaen's *La Vierge et l'Enfant* and Langlais' *La Nativité*. Both works flowed with an easy grace that captured their essence.

The final work was Langlais' *Te Deum*, another work that calls for a large acoustic. After the opening phrase of the plainsong theme Ms McGlone overcame the lack of resonance by a finely-judged legato in the magnificent, crashing chords that follow each section of the plainsong. Her splendid performance, which was very well received by the audience, brought a fine recital to a glorious conclusion. I hope that Ms McGlone will be able to play in the series again next year.

Tony Westerman

'Sponsored Alk 2022' - Marion Taulbut and John Birkby

On Saturday 7th May, Jeremy Lund, Organist at St Alkmund's Church, Shrewsbury, together with Caroline Thewles, his 'Passpartout' for the trip, embarked on a 'Sponsored Alk', with the aim of visiting all the churches dedicated to St Alkmund in a single day. Jeremy additionally played some music whilst visiting each church.

Their task was made easier by the fact that there are only six churches dedicated to Saint Alkmund, all in the Midlands: Blyborough in Lincolnshire, near neighbours St Alkmund's Duffield and Derby, Whitchurch in Shropshire, Aymestrey near Leominster, as well as St Alkmund's Shrewsbury – their home church.

To ease the challenge, Jeremy and Caroline drove to North Lincolnshire the previous night, where a planning meeting was held in the 'George' at Kirton-in-Lindsey. The day of the "Sponsored Alk" dawned bright and clear and at 8.30 am the trip began at St Alkmund's, Blyborough, a small stone church in a delightful bucolic setting. The next port of call was Marion and John's church at Duffield, equally situated in rural surroundings. A short hop to Kedleston Road, Derby, took them to the modern St Alkmund's which replaced the ancient church demolished when the Derby inner ring road was built in the 1960s. The early afternoon saw the return to Shropshire with Whitchurch, Aymestrey and finally Shrewsbury just before sunset. The tour was completed in just under 11 hours, with around 250 miles covered in the day, and many new friends made.

A full account of Jeremy and Caroline's trip, together with more photos from their various visits is on the St A's Shrewsbury website:

stalkmundschurchshrewsbury.org/home//music-concerts/sponsored-alk-2022/

Many thanks to Marion and John for permission to reprint their account which first appeared in the June edition of the Duffield Parish Magazine.



A warm welcome at Duffield.



Caroline Thewles and Jeremy Lund

Who was Alkmund?

Alkmund (774 - c. 800) was a Northumbrian prince, younger son of King Ahlfred and brother of Osred. This was a time of bitter fighting and intrigues among claimants to the throne, so that a member of the Northumbrian royalty stood in almost as much peril from his own kinsmen as from the Vikings who had begun serious raids of the coast at this time.

Driven into exile among the Picts at an early age with his father, Alkmund at length returned at the head of an army, but was then killed treacherously, for which the usurper Eardwulf has generally been blamed. His remains were interred at Derby, where he was almost immediately venerated as a saint, his 'day' being set as March 19th, the anniversary of his death.

As king, he had acquired a reputation for being charitable to the poor and orphaned. His descendant, Aethelfleda translated his remains to Shrewsbury, founding a new and rich church dedicated for Alkmund in c.912. The great 'Lady of the Mercians'. Aethelfleda was the eldest daughter of Alfred the Great, and, on the death of her husband Aethelred in 911, continued to rule Mercia – an almost unheard-of role for a woman in those days. She proved a capable

ruler, and it is suggested that her motive in choosing Shrewsbury may have been the lack of security from heathen raiders further east.

Lilleshall Abbey acquired much of the wealth and many of the assets of the Shrewsbury church in the mid 12th century, and it is likely that this is when St Alkmund's bones finally returned to Derby.

It seems that the efforts of the Saxons to preserve Alkmund's remains were successful, but he did not survive the attentions of Henry VIII, who had them cast into the river at the time of the English Reformation. When the main Derby church was demolished in 1968 (to be replaced by a more modern building), evidence of several former churches on the same site was uncovered. Among the artefacts found was a magnificent stone sarcophagus, thought at one time to have contained Alkmund's remains, which is now housed in the Derby Museum.



St Alkmund's sarcophagus in the Derby Museum and Art Gallery

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

A reminder that the DDOA offers an initial set of six free lessons on the organ to anyone who might benefit from them. It is a help if applicants already play the piano to around the level of Grade V, but there is room for some negotiation. In the first instance we invite people to contact Tony Westerman at ddoachairman@gmail.com. We then arrange an initial assessment.

Tom Corfield

DDOA archives - PLEASE HELP

Another reminder; if you have copies of the DDOA Newsletter from before 1976 and are prepared to donate them to the DDOA archives, your help will be gratefully received.

John Maxwell-Jones

Members' Notes

Electronic organ - home needed

Our late member John Rooks was an inveterate collector of keyboard instruments, harpsichords, spinets, clavichord etc. The collection includes a portable electronic organ which John used to take to events where he was asked to play. The instrument is a Nord C2, a highly respected make, using the Hammond system of tone production. It includes a pedalboard and amplifier. If any member is interested in this or can suggest a good home for it, please get in touch with the Editor.



Recent Event

Visit to organs in Rugby

This was organised in June by the Lichfield and District Organists' Association. The day provided an experience of five very different instruments, one in the parish church and four in Rugby School.

Beginning in St Andrew's Parish Church, the organ dates from 1915 by Forster & Andrews, rebuilt in 1963 by Hill, Norman & Beard. A most resourceful instrument with powerful reeds capable of grand maestoso chorus sound.



Then to the main chapel of Rugby School, an enormous lofty space, capable of seating 900 pupils. The 4-manual, 55 stops organ by Kenneth Jones was built new in 2001. It originally had total mechanical action, but this was eventually considered to be too heavy and Nicholsons replaced it with electro-pneumatic action in 2020. High expectations of loudness were fulfilled, but even with less than full organ, the sound was magnificent.



The school has a separate Memorial Chapel commemorating students who fell in the world wars. In complete contrast to the organ in the main chapel, the instrument here had a mere six stops with quintessential Arthur Harrison voicing from 1923. The smooth blended tone perfectly matched the dignified surroundings.



The main school hall, the Temple Speech Room, housed the oldest of the organs that we visited. This was a 3-manual, 32 stop instrument by Bryceson installed in 1890. This firm was prominent in the 19th century and is credited as pioneers of electric action. They collaborated with C S Barker in using electro-magnets. Such is the action in the Rugby organ, obviously updated in subsequent restorations. The specification possibly takes some inspiration from Bryceson's contemporary Cavaillé-Coll, but in any event its sound was interesting and characterful. From the player's point of view, its biggest limitation was the placement of both Great and Swell stops on the right-hand jamb, an inconvenience amplified by the lack of playing aids.



Our final port of call was the 2-man, 5 stops practice organ by Škrabl of Slovenia. Its intimate presence and light mechanical action made it exacting to play but also a delight.

Laurence Rogers

Simon Preston Remembered

In recent years we have bidden farewell to several icons of excellence in the organ community. Organists, organ builders, choir directors, teachers, the names of whom have been with us for so long that we took their presence for granted. Sadly, we now add to that list Simon Preston who died on 13th May.

To those of my generation Simon Preston has continually occupied the pinnacle of superlatives in organ performance. So prolific was his career, most of us have treasured memories of his performances, be they live, on discs or on radio. There have been numerous times that hearing an organ performance on the car radio, and, admiring the needle-sharp articulation, I am compelled to wait for the announcer to indicate the player; it turns out to be Simon Preston! No surprise perhaps when one considers that he is probably *the* most recorded organist in the world, with over a hundred discs to his name. Some of us can recall personal encounters; Geoff Howell turned pages for him at a recital in Southampton's Town Hall; Stuart Bassett discovered him alone in the waiting room of Derby Station (after a recital in the cathedral) and enjoyed cordial conversation and a buffet meal together; Terry Bennett sat next to him at an Evensong in Christ Church Cathedral, Oxford, and might have even touched the hem of his surplice!

My own memory of Simon Preston goes back to my school days in Bournemouth. Preston grew up in my home town and I recall a recital he gave at the central town church of St Peter's. I was a teenager and had just started learning the organ. He must have been 21 and I was astonished at his incredible technique for a player only a few years older than me. The piece that dazzled (and confused) me most was Messiaen's *Transports de Joie* from *L'Ascension*. This was my very first hearing of the piece and I couldn't understand why such a talented musician would take the trouble to learn and perform a piece that contained so much cacophony. (It was later in life that I came to admire the piece enormously and took the trouble to learn the notes myself.)



The mainstream and musical press has carried generous obituaries celebrating his numerous musical achievements, such that it is unnecessary to repeat their detail here. However, it is fascinating to discover glimpses of his personality through some reminiscences and anecdotes. David Rogers offers a perspective on his early years:

Starting at the age of 11, Preston spent three years as a chorister at King's College, Cambridge. Later as a sixth-former from Canford School, Dorset, he applied for the organ scholarship at King's. David Willcocks' account of the selection process at the time makes fascinating reading in his *A Life in Music*. The short-list had been narrowed to two. Ironically Willcocks had links in his youth with Clifton College but the two applicants, one of whom was also from Clifton, had to be judged on their merits. Willcocks said of the first candidate: "...And did very well". Then in came Simon Preston, still a sixth-former but in charge of directing the King's forces for a few precious minutes. His opening words were "Stand up when I enter a room". The boys knew the code of behaviour anyway. We are not told which anthem was sung but its performance prompted the candidate to say "When I was a chorister here we sang much better than that; now do it again". Willcocks found the events "electrifying" and said so, whether silently to himself or audibly to his colleagues "This is the man we must have". A convincing performance of part of the Reubke *Sonata* was the last straw if such were needed. The choice in King's

that day was never doubted. Preston soon came to the attention of the musical world when he accompanied the Nine Lessons and Carols service for the first time in 1958, demonstrating his ability to uplift the singing through his mastery of registration, particularly in last verses of the congregational carols.

Willcocks was an exacting taskmaster, with a meticulous approach to preparing music; he would not allow wrong notes or rhythmic errors to pass. This galvanised Preston who admitted spending five or six hours a day practising to meet the Willcocks standard.

Dedication to meticulous detail and seeking the highest standards became a hallmark of his own musical personality and work ethic. In his solo performing career in venues around the world he would demand adequate quality practice time in advance of a recital. As a choral conductor with the choirs at Christ Church and Westminster Abbey, he demanded much of his singers and achieved a brightness and vigour of tone which made performances and recordings stand out as fresh and exciting. Christopher Herrick, as Sub-Organist at Westminster at the time recalls, "Working with Simon Preston at Westminster Abbey for about four years was for me a splendid roller coaster. He was in a hurry to mould the abbey choir into the shape he required – repertoire expanded exponentially and standards were demanded rather than coaxed. It was an exciting time to be accompanying a choir on the move upwards. Although he was well known for his volatile moods, he would graciously show due appreciation when he was genuinely satisfied."

When in 1987 he abandoned his career in the English cathedral system, his collaborations intensified with other artists, orchestras, film-makers, and so on. His international career became global with performances and artistic collaborations. At home he performed in 21 Proms at the Royal Albert Hall and gave 9 recitals in the 5.55 series at the Royal Festival Hall. What a talent! Will we ever witness such as that of Simon Preston again?

Laurence Rogers

For your diary

Midland organ Day 2022

Your Committee has been working hard to put together an exciting programme of speakers and players. Please give it your full support and spread the word amongst all your musical friends.

Master craftsman, **Robin Jennings** (who built the Edmund Stow Legacy Chamber Organ for the DDOA), will give an illustrated talk about the construction, materials, finishing and function of the modern chamber organ.

Andrew Scott, Managing Director and Head Voicer at Harrison and Harrison, will talk about the changes in tonal structure to be found in Harrison & Harrison organs over recent decades - "To nick, or not to nick, that is the question."

Jonathan Scott will give a master class, working with Richard Syner on creating a transcription and Paul Hodgets on interpretation.

Apollon Duo: Dora Chatzigeorgiou (violin) Alexander Binns (organ) will offer a seminar on the art of accompaniment of baroque and later music.

Jonathan Scott is an organist of international repute who will offer a recital on the Compton organ featuring a number of his transcriptions.

Midlands Organ Day

Saturday 3rd September 2022

Derby Cathedral

10.30 am to 5.00 pm

7.30 pm Celebrity Recital

- **Robin Jennings**
- **Andrew Scott**
- **Master Class with Jonathan Scott**
- **Apollon Duo**
- **Evening Recital - Jonathan Scott**

Sponsored by Derby & District Organists' Association
in conjunction with the Incorporated Association of Organists

Non IAO members £30.

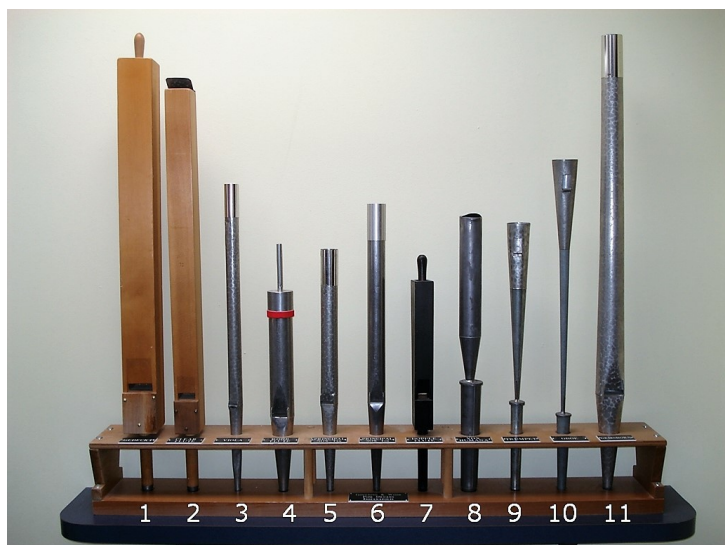
DDOA and members of other association affiliated to the IAO £28

Evening recital £10 (students £5)

Electronic booking is now open and can be accessed at <https://iao.org.uk/mod2022/>
Postal bookings can be sent to Midlands Organ Day, 2 Butterley Row, Ripley DE5 3QZ
(Please send a stamped addressed envelope with a cheque made payable to Derby & District Organists Association).

YOUNG ORGANISTS' CORNER

Welcome to the orchestra!



When you sit on the organ stool and check out all the stops on the console, for a moment you might think you are sitting in front of an orchestra. You see *Flute*, *Oboe*, *Trumpet*, *Trombone*, *Violone*, *Piccolo*, *Clarinet*, *Bassoon*, etc.; all of these are names of instruments you find in an orchestra.

Sometimes the organ is likened to an orchestra because of the huge variety of tones it can produce. Occasionally organists like to play orchestral music on the organ, taking advantage of its ability to imitate the variety of sound that the music demands.

Of course there are no such instruments inside the organ. All the sounds are produced by pipes, and the sounds they make are similar but not the same as those of the orchestral instruments. The different tones are achieved by making pipes in a variety of different shapes, materials and design details. The photo shows some of these. See if you can spot the pipes which have the names:

Flute____, **Oboe**____, **Trumpet**____, **Viola**____.
(Answers in the next Newsletter.)

Many of the stops on the organ have names which are only found on an organ. The most important one is the *Open Diapason* which has a sound unique to the organ. Pipes for this stop are the ones on show in the organ case; all the others are hidden inside. In truth, there is a whole family of diapasons at different pitches and having different names. See if you can spot all the family members on your organ.

You can learn more about organ tones and pipe families on our [website](#).

Forthcoming DDOA Meetings

Saturday 2nd July 2022 - Visit to organs in Northampton

PROGRAMME FOR THE DAY

11.00 am. St Matthew's Church
St Matthews Parade, Kettering Road, **NN1 4RY**

12.30 pm. Lunch

1.45 pm - 3.00 pm All Saints
George Row

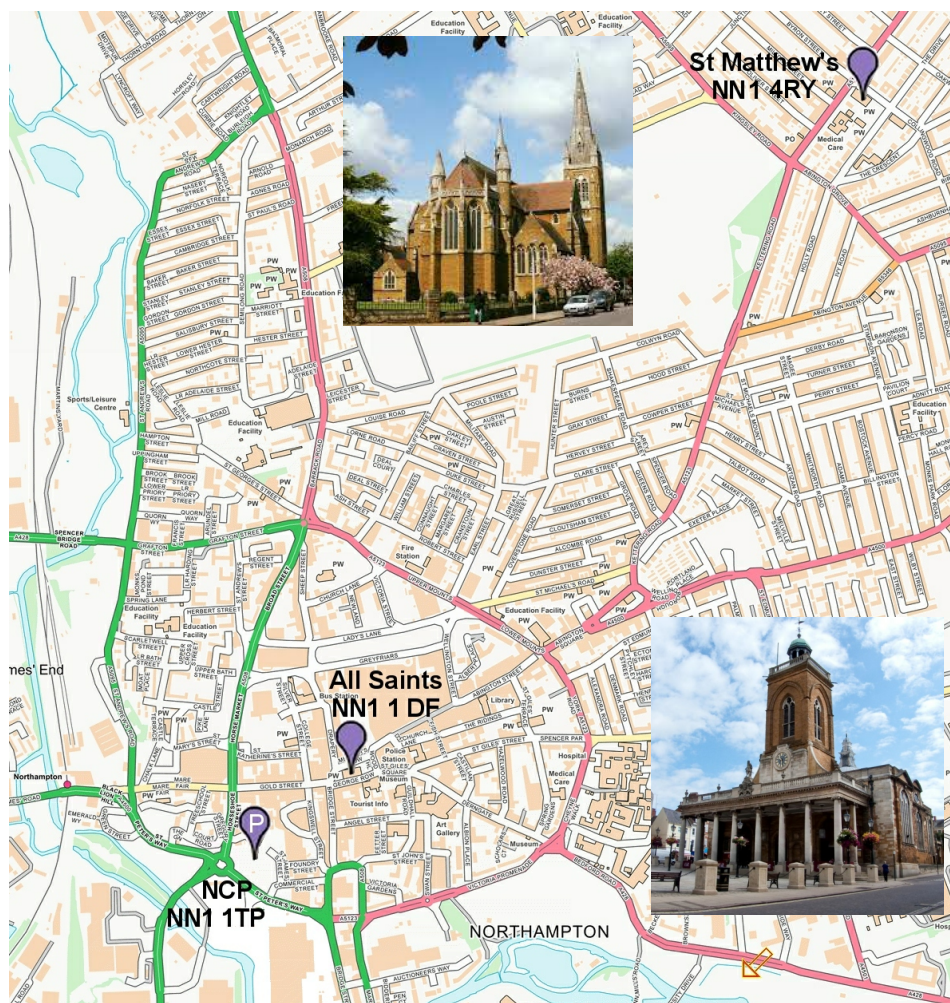
NN1 1DF

PARTICIPATION and TRANSPORT

Members are asked to travel independently by car. St Matthew's is in the Kingsley Park area and there is street parking in the vicinity. All Saints is in the town centre and the nearest car park is the NCP, St Peter's Way, NN1 1TP. If you need a lift or have spare places to offer other members, please contact Denis Littleton. In any event, **please let Denis know that you wish to attend**; this will be helpful in notifying members if it is necessary to make last minute changes. email denis.littleton@sky.com; Tel. 07815 510411



St Matthew's organ by Walker 1895; 4 manuals, 51 stops. This is one of only a few Walker instruments of the period to remain in their original form. In 1971 the actions and console were replaced but there were no tonal changes. In May 2005 a complete restoration was carried out jointly by Harrison & Harrison and Kenneth Tickell & Co. [Specification](#)



All Saints Gallery Organ:

3 manuals, 38 stops. New mechanical action organ by J W Walker 1983. Cleaned and overhauled by William Drake 2021. [Specification](#)

BONUS VISIT 3.15 pm: Christ Church, Christchurch Road, NN1 5LL

This is a late arrangement to visit and play the 3-manual and pedals, 65 stops organ rebuilt by J W Walker in 1961 from an earlier Aeolian Company house organ. [Specification](#)

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