

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



DDOA Visit to Halifax and Bradford

The town of Halifax, notoriously home to the once largest building society in Britain, came to prominence during the industrial revolution as the hub of the West Yorkshire woollen industry in the Calder Valley. Its first church, dating from the 12th century, was replaced by the present spacious gothic building in the 15th century. Raised to the status of Minster in 2009, it commands a fine view in a semi-rural setting on the edge of the town centre. Records of the earliest organs

have been lost, but, with certainty, an organ was built by John Snetzler in the western gallery in 1776. This had a handsome specification with three manuals and 24 stops (no pedals). The first organist on this instrument was the multi-talented composer and astronomer William Herschel. It transpired that his appointment only lasted four months; having built a large telescope two years earlier, he must have soon become preoccupied with sky surveys which led to his discovery of the planet Uranus in 1781.

By 1878 the church had become quite dilapidated and a major

DDOA Meetings

Saturday 29th July

Visit organs in Buxton (See page 8)

Saturday 9th September 2.30 pm St John's, Derby

Members' Recital. Alphabetical theme: Composers surnames A to G. Please send offers of pieces to DDOAchairman@gmail.com

Saturday 7th October

Annual Lunch at Makeney Hall. Guest speaker: Very Revd Dr Peter Robinson, Dean of Derby Cathedral.

Saturday 11th November 10.50 am

Annual General Meeting at St Matthew's, Darley Abbey.

Other Events

Friday 7th July 7.00 pm

Derby Cathedral. 'With a merry noise'. An evening of choral classics with the Cathedral Choir and Junior Choir. Tickets £10

Saturday 15th July 6.00 pm

St Helen's Church, Etwell (See page 8) A Scouts' Concert. Patriotic favourites played by Robert Greenwood (organ) and Hannah Greenwood (soprano and cello)

Wednesdays 12.30 - 1.10 pm

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

5th July David Butterworth
12th July Martyn Rawles
19th July Cathy Lamb
26th July Elli-Mae McGlone

Thursdays 7.15 pm

Derby Cathedral Summer Recitals Series
10th, 17th, 24th, 31st August, 7th & 14th Sept.

In your Newsletter

John Birkby R.I.P.....	3
'Come & Play' at Derby Cathedral....	4
Vacancy at Darley Abbey.....	4
Online Treasure.....	4
Organs at The Madeleine.....	5
Bach's Missing Pages.....	5
Glory in Groningen & Friesland.....	6
Visit to organs in Buxton.....	8

Photo: Halifax Minster. Chancel organ case.



Alex Binns at the Halifax Minster console



The Solo division speaks into the north aisle.

programme of restoration was implemented under the guidance of Sir George Gilbert Scott. This involved sweeping away the galleries and removing plaster from the walls, actions that had profound consequences for the organ. The rough stone walls substantially impaired the acoustics and the removal of the instrument to the chancel dramatically changed its acoustic relationship with the nave. By way of some artistic compensation, Gilbert Scott's son, J Oldrid Scott, designed and crafted a fine chancel case.

In 1896, Abbott and Smith of Leeds, rebuilt the organ with tubular pneumatic action and added the Solo organ that speaks directly into the north aisle. After 30 years the need for restoration had become acute and Dr Edward Bairstow of York Minster recommended a

complete re-build. Harrison and Harrison fulfilled the contract in 1928 retaining the pneumatic action and the best of the pipework including five remaining Snetzler ranks. Bairstow gave the opening recital. Apart from some renovations carried out by Walker in 1976, the present instrument has given nearly a century of service, a testament to its outstanding quality. This is the instrument that served our Chairman's formative years as a teenager, popping in to play after school each day. It is superbly suited to the English choral repertoire and would not be out of place in a cathedral. In the empty church of our visit it spoke well into the nave and there was no doubting the fiery quality of its reeds. But it has acquired foibles which one can expect at its age, with some notes poorly voiced or missing and the rather tired

pneumatic action showing particularly on the Swell. Nevertheless it has a fine voice and when renovation next comes, it will be well-deserved. [Specification](#)

Our visit to Bradford followed after a short drive from Halifax. Navigating Bradford's city centre one-way system proved a bit of a challenge, but we succeeded in arriving at the Cathedral in time for a quick sandwich just before the regular Wednesday lunchtime recital. It was given by Graham Thorpe, the Assistant Director of Music. His programme "Music for Royal Occasions" had great variety and his performances were beautifully crafted; tempi were perfectly judged and his registrations were sensitively chosen. A particular delight was his interpretation of Daniel Bishop's *Reflection* using a variety of soft solo stops.



Lunchtime recital at Bradford Cathedral. Two large TV screens gave an excellent view of the player.

Recital by Graham Thorpe Bradford Cathedral 24th May

Choral Song and Fugue	S.S.Wesley
Prelude on Rhosymedre	R.Vaughan Williams
Pièce d'Orgue BWV 572	J.S.Bach
Reflection	Daniel Bishop
Greensleeves	R.V.W. arr. Stanley Roper
Final from 1st Symphony	L.Vierne

Following the recital, Graham gave our members a potted history of the organ, summarising the many changes that have been wrought since the original 1904 instrument by Hill. Several generations have struggled to find an effective location for the organ to give an adequate presence of sound in the nave. After the cathedral was extended eastwards in the 1950s a free-standing nave organ was built at the west end by Hill, Norman and Beard in 1961. This was complemented by the main organ in a chamber on the north side of the central tower, directly above the choir stalls. Designed to play music of any era and genre, it was voiced in a spiky style in vogue at the time. In 1977 J.W.Walker revoiced the organ and



Tony Westerman

re-ordered it, placing the positive division in front as is seen today. The console is in a small gallery facing the organ on the opposite side of the chancel, so the sound is very forthright for the player. The nave organ was removed in 1987, so that the chancel organ has to work harder to lead congregational

singing. One can imagine that hymn accompaniments might be rather wearing for the choir seated just below. Graham described the sound at the console as very loud, but I don't think it frightened us when it was our turn to play. I thought it comfortable and rewarding to play. Tony Westerman delighted us with some softer Baroque tones with the Bach *Trio Sonata No.5*. As Graham's recital had demonstrated earlier, the organ has an impressive variety of tone colours. [Specification](#)

For an outing, the day presented two very interesting organs and our thanks are to our Chairman, Alex Binns for making the arrangements. I am sure he enjoyed this brief return to his home turf.

Laurence Rogers



Bradford Cathedral



Chancel organ case



Console on chancel gallery

Members' News

John Birkby 1939 – 2023

With sadness we record the death of John Birkby who played regularly at St Alkmund's, Duffield. Along with his wife, Mary, John was a keen member of our Association and would be seen regularly at meetings. On several occasions John facilitated the participation of children from William Gilbert School in workshops presented by our CATO (Children and the Organ) team at St Alkmund's. As a musician he was self-taught, first with piano and then the organ, taking an interest in all types, church, cinema and theatre. As a scientist with a first class degree in maths and physics, he would appreciate the mechanical and physical workings of the organ as well as its aesthetic qualities.

Having grown up and receiving his education in London, his first job was at the Post Office Research Station at Dollis Hill, London, engaged in telecommunications research. It was in 1969 that he came to Derby to work at the British Rail Technical Centre



specialising on signalling projects. In his final years there he became Assistant Director of Resources.

Like many other organists of a scientific bent, he was very keen on model railways and built his own system in the home garage, a project he shared with Mary who provided the scenery. The other great love of his life was walking. By all accounts he completed all the major long distance walks in England; the Pennine Way, Coast to Coast, Dartmoor, Exmoor and so on.

At our meetings we will miss John who will be remembered as a kind, honest, reliable and generous friend. We offer our condolences to Mary, but hope that we will continue to see her at our meetings.

Recent Event

Come and Play the Cathedral Organ



The Cathedral held an Open Day on 'Coronation Monday' and Alex Binns wisely seized the opportunity for some music making on the Compton in the shape of an open invitation to 'come and play' and play they did! There were accomplished organists, moderate pianists as well as absolute novices, eager and willing to let rip on so mighty a machine. All were given time and help to make the most of the experience. There was a lovely exciting atmosphere with parents full of awe at what was possible and genuinely interested in understanding the mysteries of such a 'wondrous machine'.

As an adjunct to this John Maxwell-Jones and I took along the Ed Stow Mini Organ we use for 'Children and the Organ' and this generated some intriguing conversations with both adults and children. One or two youngsters kept on coming back for more! Alex concluded the day with a lively recital of very approachable music. The Dean and Precentor were well engaged talking to visitors and are clearly highly supportive, which is excellent news. Over 100 attended and played – a remarkable achievement for Alex and all the Cathedral staff supporting. There must be a re-run sometime; it's just the sort of outreach we need.

Stephen Johns

Member's Notice

Vacancy at Darley Abbey

St Matthew's Church, Darley Abbey, seeks to appoint an Organist and Choir Leader.

The commitment is one Sunday morning service per week, a Choral Evensong once per month and occasional weekday festival services, with the option of playing for baptisms, weddings and funerals as required. There is currently a separate weekly evening choir practice. Our well-maintained 2-manual pipe organ with detached console has served recitals by cathedral organists.

Our enthusiastic robed SATB choir has worked successfully with the current organist and choir leader for many years. Due to his retirement, we now have an opportunity for the right successor to take up the baton. We're ideally looking for someone sympathetic to our choral tradition whilst having the vision and enthusiasm to refresh and carry it into the future.

Assistance and support for the role is available from an Assistant Organist remaining in post and from within the choir. Remuneration is expected to be in line with RSCM recommended minimum rates, subject to agreement regarding commitment and role. An enhanced DBS check will be required. Informal enquiries initially to lesley.futter19@gmail.com

Online Treasure with a tragic twist - Laurence Rogers

I wonder how many times you have played this guessing game with yourself:

You turn on the radio and a piece of music is playing. It sounds a bit familiar but you can't put a name to it, so you listen to the style and try to guess the composer; Is it Haydn or Mozart? It can't be Bach, or could it?

This happened to me recently on a group visit to a church, listening to the mix of pieces played by other organists. A certain piece sounded Baroque; Buxtehude? Telemann? Perhaps Samuel Wesley who has popped several surprises on me in the past. When the organist showed me the score, I was completely surprised to meet a totally unfamiliar name "Gaël Liardon". I have printed the first two lines of the piece below. What surprised me perhaps even more was the date of its composition, 2014. This called

for some online research. I soon discovered a treasure trove of simple but subtle pieces whose purity of style was quite beguiling. Reading about the composer's career in Switzerland was also most intriguing; a brilliant harpsichordist, organist, improviser, professor; someone whose performing and composing talent won him many followers. Then you make the shock discovery that he died suddenly in 2018 at the age of 44, a jarring reality that adds poignancy to your new discovery. Mercifully for us, he left a glittering online legacy. I have only just begun to explore it, but do join me.

Laurence Rogers

Memorial website (mainly in French): <https://domisolmifa.net>

Scores for free download: [IMSLP](#)

Recommended videos of organ works:

[Prélude](#)

[Variations on 'We shall overcome'](#)

There are many more.

Wunderbarer König

Gaël Liardon
6-7.14



The Organs and Organists of the Madeleine Church - John Maxwell-Jones

In my last article I wrote about the succession at St Sulpice. The church of La Madeleine is a striking 'Greek temple' style building just off the Place de la Concorde (site of the guillotine during the French Revolution). It was in fact conceived by Napoleon as such and dedicated to the Glory of La Grande Armée but wasn't completed until 1845 because of the various political upheavals of the early 19th Century.

The organ was completed in 1846 by Aristide Cavaillé-Coll (his opus 26) who worked with his father Dominique on the project. The plaque on the console reads: "Cavaillé-Coll Père et Fils, facteurs d'orgues du Roi, 1845". La Madeleine marked a new stage in the development of their aesthetic.

At that time, the organ, which comprised four manuals and pedals, had forty-six stops, and all

the pipework was enclosed in a single case.

There is a strong similarity with the Cavaillé-Coll construction at Saint-Denis (English horn in 'tulip' form, Bourdons with 'bottle' chimney), which is still influenced by the classical period. Cavaillé-Coll carried out an overhaul in 1857 to bring the pitch into line with the 'orchestral tone' and to reharmonise all the Montres, Gambes, Salicionaux and the Voix Céleste du Positif at the instigation of Lefébure-Wély.

In 1927, Mutin took the opportunity to lengthen the keyboards at the treble end. In 1957, Roethinger and Robert Boisseau added six stops, including mixtures.

In 1971, the Danion-Gonzalez firm electrified the keyboard and stop action, increasing the organ's capacity to fifty-seven stops. The

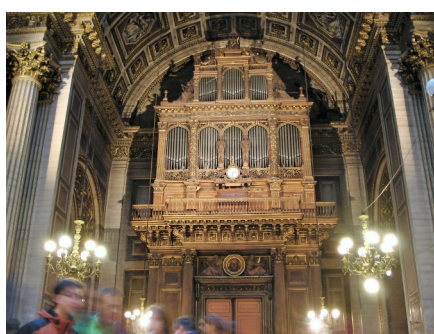
pedalboard was increased from 25 to 32 keys.

Two ranks of chamades were added by Bernard Dargassies in 2001, as planned by Cavaillé-Coll.

As at Saint Sulpice, numerous famous organists have held the post of *titulaire* over the years, of whom the first was our friend Louis Lefébure-Wély (1847-1857). He was succeeded by Camille Saint-Saëns (1857-1877), Théodore Dubois (1877-1896). Gabriel Fauré came to the church as choirmaster, presiding over the two-manual choir organ (*orgue de chœur*) and then succeeded Dubois (1896-1905). He was followed by Henri Dallier (1905-1934), Edouard Mignan (1935-1962), Jeanne Demessieux (1962-1968), Odile Pierre (1969-1979) and François-Henri Houbart from 1979 with Olivier Périn as deputy-titular since 2019. A worthy lineage for such a prestigious building.



La Madeleine, Paris



Organ by Cavaillé-Coll Père et Fils 1845



The console in the gallery

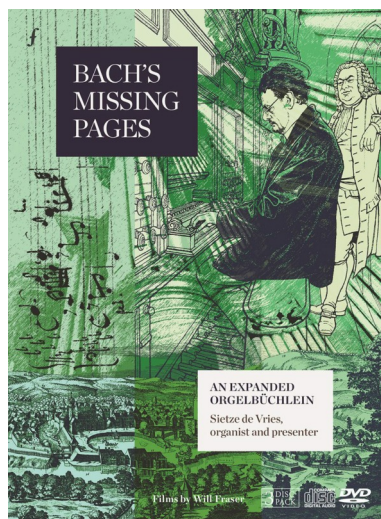
DVD Review

Bach's Missing Pages

In seven 30-minute films Sietze de Vries performs the entire Orgelbüchlein, demonstrates the organs at the Martinikerk in Groningen and the Petruskerk in Leens, improvises 45 new chorale preludes in the style of Bach, discusses the philosophy of improvisation, and demonstrates how to improvise according to the techniques Bach uses in his great collection of chorale preludes.

This production gives a live taste of the contributions Sietze de Vries made to the Dutch organ tour described in the following article. He begins by showing a facsimile edition of Bach's hand-written 'Little Organ Book' containing 164 pages for the chorales regularly sung in the

Lutheran church. Each page is headed with the name of a chorale indicating an ambitious plan, but Bach completed writing settings for only 45 of them. Pages for the remainder are empty; the 'missing pages'.



In his introductory notes Sietze reminds us that in Bach's day improvisation was the norm for the organist, while playing literature was an 'extra'.

"Today it is exactly the other way round, and Bach's order to imitate his examples seems almost surreal. Yet that is exactly what Bach intended with the Orgelbüchlein."

The films show Sietze's inspiring response to Bach's command. His improvisations, played on two wonderful historic organs, are superb. In addition his explanations and demonstrations are those of a great communicator.

All performances are also presented on two CDs. Another great production from [Fugue State Films](#).

Laurence Rogers

Glory in Groningen and Friesland - Laurence Rogers

If it were ever possible to go back in history to witness the performances of great composers, no doubt many of us would love to hear the playing of J.S.Bach. We read that his contemporaries marvelled at his keyboard improvisations, and there is the apocryphal story of the time when he improvised at the court of Potsdam for the King Frederick the Great who gave him a fiendish theme. Well, there were several times during a recent tour of Dutch organs, that, on closing my eyes, I could well have believed I was listening to improvisations of the great master himself. In reality, along with my travelling companions, I was listening to Sietze de Vries, the famous organist at Groningen. In four days we visited twelve historic organs in the northern provinces of The Netherlands, and Sietze was our accompanying guide and demonstrator. There was no doubting that this area of the country is rich in organ history as we visited churches in mainly small towns and villages culminating in the City of Groningen.

Members will know that visits to organs are the highlights of our Association activities and the quality of a visit is often greatly enhanced by a demonstration by the local organist. His or her knowledge of the instrument can home in on unique or distinctive features that may be missed by visitors exploring an unfamiliar instrument. For the Dutch tour, Sietze de Vries fulfilled this role *par excellence*. He would always begin by explaining how the history of the church influenced the design and evolution of the organ from its origins to the present. Then he would improvise in a partita form to demonstrate the variety of tonal qualities of the instrument. An improvisation would invariably be cast in a Baroque style and based



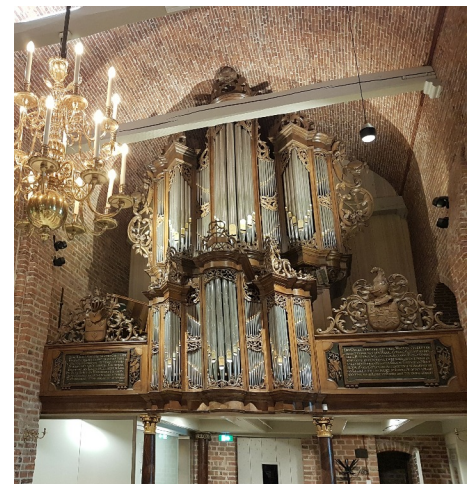
Sietze de Vries

on a theme or maybe two themes. Each movement of the partita often used forms exemplified in Bach's chorale-based works such as those in the *Orgelbüchlein* and *Clavierübung III*. So we encountered the variety of stops and numerous combinations in beautifully formed movements. Themes were taken from plainsong, chorale tunes, English hymn tunes and even secular tunes. (On one occasion we had variations on *Rule Britannia*, and, at the special request of my wife, we heard variations on the Venezuelan national anthem!) It was a remarkable privilege to witness and enjoy such astonishing talent during the week.

Compared with those in England, village churches in this region tend to be massive brick structures. They have high roofs, barrel-shaped ceilings and western galleries. Every organ we visited was situated in such a gallery. Acoustics were lively but not ponderous. The effect of the Reformation in the region in the 16th century was to remove statues, replace stained glass and to whitewash over wall and ceiling paintings. The preaching of the 'word' was paramount, but only slightly less important was the participation of the congregation by singing psalms and chorales. Thus whilst the visual arts were banished, music, and crucially organs, flourished. The pulpit would occupy the focal point, but the organ in the gallery would occupy a close second focus. In this context, the main role of the organ was to support congregational singing by giving maximum prominence to the tune and this would be achieved by combining different tones at several

pitches rather than the use of solo stops. The whole tonal palette, including reeds, would be voiced to maximise blending possibilities. Typically, Pedal divisions were small and commonly coupled to the Hoofdwerk (Great).

In recounting the history of organ building in the region, Sietze de Vries proposed that it could be divided into 'pre-Schnitger' and 'post-Schnitger' periods. It was Arp Schnitger (1648 – 1719), the organ builder from north Germany, who revolutionised organ building in the region and established what became the characteristic 'North German School' in organ design and sound. For sound, his organs had notably bright mixtures and well developed Pedal divisions housed in characteristic towers placed either side of the Hauptwerk. (These large pedal divisions inspired composers such as Buxtehude and Bruhns to write elaborate pedal solos.) It was also the quality of the materials Schnitger used and his manufacturing methods that secured his reputation. One of his innovations was to use a sand bed for making pipe metal, a process that has been imitated in modern times to build historic reconstructions such as in the Lutherse Kerk, Groningen, Götheborg Organ Art Center, Sweden, and most recently the Wolfson Organ at the Royal Birmingham Conservatoire built by Flentrop Orgelbouw (see [Newsletter 94](#)). From all accounts, Schnitger was absolutely dedicated to the quality and refinement of his art and would sometimes make a financial loss on a contract when he felt the integrity of an instrument demanded more work than his clients were able to pay for.



Roden, Catharinakerk Organ by Hinsz 1780



Anloo, Magnuskerk - A typical red brick church



Groningen, Martinikerk. Organ dating from 1450. Enlargement by Arp Schnitger 1692 (Pedal towers contain original Schnitger 32ft pipes.) Further enlargements by Hinsz 1730 & 1740.

In 1691 Schnitger was invited from his base in the Hamburg region of Germany to carry out repairs on the organ in the Martinikerk, Groningen. So impressed by the quality of his work completed in six months, the town council promptly commissioned him to enlarge the organ. His reputation in the region soon spread and many more commissions in the area would follow. Today, in this small region, we can enjoy eleven of these organs that remain playable. When Arp Schnitger died in 1719, his youngest son Franz Caspar Schnitger continued his father's work with distinction, but sadly died only ten years later. It was left to his collaborator, German born, Albertus Anthoni Hinsz to carry the tradition forward and develop his own reputation which dominated organ building in Groningen until his death in 1785. After that, Arp Schnitger's grandson, Franz Caspar continued a successful business in collaboration with Hermann Heinrich Freytag. Our visit included organs built by all of these successors and it was fascinating to witness how the master's customs in tonal design and casework were handed on and adapted by each generation.

The churches we visited were not all used for active worship, some were maintained as museums and arts centres, but in every case, your expectations upon entering a church were amply fulfilled with a spectacular sight when you first set eyes on the instrument in the gallery. In England we often have to put up with beautiful sounds emanating from drab or prosaic



Oldeboorn, Doelhofkerk. 1779 Organ by Lambertus Van Dam who worked with Hinsz.

casework designs, but not so here; these pieces of furniture are highly photogenic, usually adorned with statues and fine carving. Their details reflected the skills of local craftsmen; the building of new organ cases was often subcontracted when local skills were available. So the organ case is a feast for the eyes. The few photos here must suffice.

As for the sound, this is where the magic begins, especially in the hands of Sietze with his amazing improvisations. In the customary routine, a few brave members of the tour party then follow, taking turns to play. There are several challenges here. Pedalling can be a real hazard if you are unfamiliar with a flat parallel pedalboard; the pedal-spacing is generally wider than the UK custom, requiring a greater stretch to reach the extremities, but, crucially, the position of the sharps immediately below the manuals restricts your knee movement and demands a strict toes-only technique. See the photo of Sietze on the facing page and note the position of his knees up against the front board which would force a foot position with the heel too far back to reach the pedals. A successful technique seems to involve much hopping between adjacent notes. Given practice, this is something that one can adjust to, but in the context of our tour there is no time for that. (Years ago I learnt the merit of travelling well-armed with manuals-only scores to minimise the issue!).

The other challenge, but more manageable, is the effect of the keys of the manuals being shorter



Bozum, Sint-Martinuskerk. 1788 Organ by Heyneman. An example of sumptuous carving and statues by a local Italian sculptor.

than what we are accustomed to on modern instruments. If you are used to your fingers spreading out over the keys, this can feel quite uncomfortable. The solution is to adopt a more arched technique with fingertips in a closer line. Playing a harpsichord or spinet is useful practice for this; the lightness of touch is also a good discipline. All the historic instruments we encountered on the tour used tracker action and one might expect this to be heavy, but it was seldom so.

Finally, navigating the array of doorknob-style stopheads, reading the antique script stop names in Dutch was a potential hazard, but choosing registration and finding the stops was never a problem with Sietze on hand; he was generous with advice and would execute changes for us at lightning speed.

As players took turns to try hands and feet, it was interesting to observe choices of repertoire. Most were sensitive to the qualities of the particular organ, whilst a few were more experimental. Bach featured prominently, but altogether there was a thoroughly international mix of composers including some contemporary ones writing in a classical idiom. The pleasure of sharing ideas and discovering unfamiliar gems from members of the group was a bonus to the wonderful experiences of the week in sight and sound. The tour is an annual event based on a different geographical Dutch province each year. For more information see www.dutchorgantours.nl

Laurence Rogers

Forthcoming DDOA Meeting

Saturday 29th July - Visit to Organs in Buxton

The spa town of Buxton is home to beautiful ornamental gardens and world-famous Georgian and Victorian architecture. We shall visit two contrasting organs here but the amenities of the town will also appeal to accompanying persons.

11.00 am – St John's Church SK17 6SH

We are grateful to the Director of Music, Michael Williams who will welcome us to hear and play the fine organ originally built by William Hill in 1897. There was a rebuild by Albert Keates in 1921 and since then it has been kept in excellent order by Henry Groves of Nottingham. There are four manuals, and 34 stops.

[Specification](#)

1.00 pm – Lunch in Buxton town centre

2.00 pm – Buxton Methodist Church SK17 6HX

The unspoilt tracker-action organ built by Alexander Young of Manchester in 1895 holds a Historic Organ Certificate Grade II*. There are three manuals and 25 stops. Here again we can expect a warm welcome from the Director of Music, John Anfield.

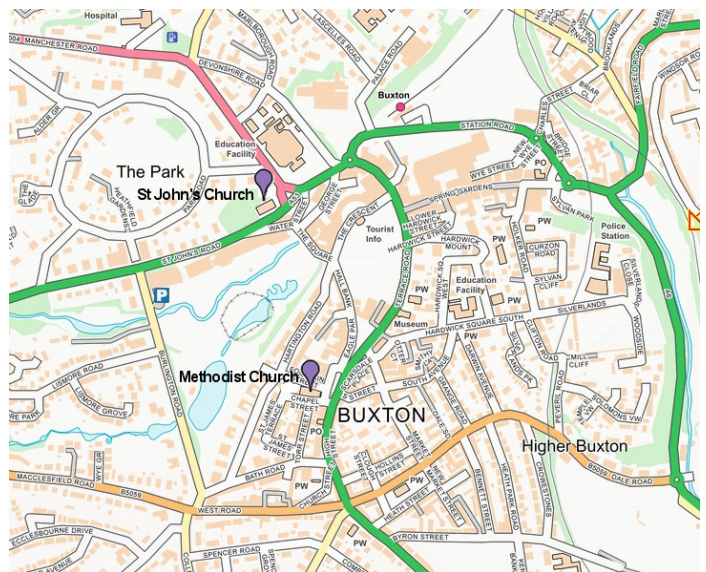
[Specification](#)



Participation and travel

Members are asked to travel independently. Both venues are in the town centre. The nearby railway station has direct connections to Stockport which may be reached via Sheffield. There is some limited car parking at St John's, accessed via Manchester Road, but more parking can be found in the car park of the Pavilion Gardens, located opposite. Pay and Display parking can be also found in the surrounding streets.

If you need a lift or have spare places to offer other members, please contact Mary Cobbold at marycobbold5@gmail.com or 07721 594095. In any event, **please let Mary know that you wish to attend**; this will be helpful in notifying members of any last minute changes to the arrangements.



Other event

Saturday 15th July 6.00 pm

St Helen's Church, Etwell

A Scouts' Concert. Patriotic favourites played by Robert Greenwood (organ) and Hannah Greenwood (soprano and cello) Entry £5 (in aid of the South Derbyshire Scouts trip to Kandersteg in Switzerland).

- Land of hope and glory (Edward Elgar arr. Edwin H. Lemare)
- Jupiter from 'The Planets' (Gustav Holst arr. Harrison Oxley)
- Trumpet Voluntary (Jeremiah Clarke arr. Noel Rawsthorne)
- Rule Britannia (Thomas Arne)
- "Air" from water music (G F Handel arr. Harrison Oxley)
- Jerusalem (Charles Hubert Hastings Parry)
- Land of my fathers (Christopher Tambling based on a traditional Welsh melody)
- God save the King (arr. William Thomas Best)
- Pie Jesu (Gabriel Fauré arr. Desmond Ratcliffe)
- Abide with me (H F Lyte, W H Monk)

Items of news or articles for the September / October edition of the *Newsletter* should reach the Editor by **Monday 21st 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.