

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



### Ben Bloor - The Ever-rising Star from Derby

This year the St Albans International Organ Festival (IOF) celebrated its 60th year. Founded by Peter Hurford in 1963, the centrepiece of events was a playing competition judged by an international jury. That internationalism was a catalyst for fresh thinking about organ playing and organ building that developed in Britain in the latter part of the 20th Century and the Festival has continued to be a strong force in the field. In the early days luminaries from the continent such as Marie-Claire Alain, Piet Kee and Anton Heiller were members of the jury, a custom that has continued with more 'greats' of the organ world such as Jean Langlais, Daniel Roth, Ton Koopman and so on. As for prize-winners, many have become stars; names

such as Gillian Weir, Thomas Trotter, David Briggs and Jonathan Scott come to mind.

This year, Derby's own Ben Bloor joins the roll of honour as winner of the Douglas May Award for the 'Best performance of a competition work in the rounds preceding the final'. This was for his performance of the 3rd movement from Elgar's Sonata. I heard him play a second performance of this at the Abbey in the final prize-winners' concert, a performance notable for his masterly command of registration and expression.

Since the conclusion of the Festival, Ben has helped me piece together the process of this prestigious competition which has two strands, the Interpretation Competition and the Improvisation Competition. Ben entered the Interpretation Competition and preparation began nearly a year ago: aspiring competitors first submit a recording of their playing of three set

### DDOA Meetings

#### Saturday 9<sup>th</sup> 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](mailto:DDOAchairman@gmail.com)

#### Saturday 7<sup>th</sup> October

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

#### Saturday 11<sup>th</sup> November 10.50 am

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

### Other Events

#### Thursdays 7.15 pm

Derby Cathedral Summer Recitals Series  
7<sup>th</sup> Sept. Edward Turner (Derby)

14<sup>th</sup> Sept. Anthony Gritten  
(Royal Academy of Music)

#### Thursday 21<sup>st</sup> September 7.30 pm

Melbourne Parish Church  
Music for string quartet by Purcell, Britten & Elgar. Graham Oppenheimer and Friends.  
Tickets £14 from 07837 592596

#### Monday 25<sup>th</sup> September 1.00 pm

Birmingham Symphony Hall  
Recital by Thomas Trotter & Roger Owens

#### Monday Lunchtime Recitals 1.00 pm

Birmingham Town Hall  
9<sup>th</sup> & 23<sup>rd</sup> October Thomas Trotter

#### Friday 6<sup>th</sup> October 7.30 pm

Symphony Hall, Birmingham  
Thomas Trotter celebrating 40 years as Birmingham City Organist

### Late News

#### Rev Dr Stanley Monkhouse R.I.P

We are sad to report the sudden death of Stanley from a heart attack. A larger-than-life character, he will be remembered by many of us for his huge intellect, dry wit and blunt speaking. As an FRCO, he was a formidable organist. Tony Westerman who worked with him at St Modwen's, Burton, will offer a fitting tribute in the next issue of the *Newsletter*.

Photo: Ben Bloor receives his certificate for the Douglas May Prize from the Mayor of St Albans.

STEPHEN BOFFEY

works (Buxtehude - *Praeludium in A minor*, de Grigny - *Trio en dialogue* and Vienne - *Feux Follets & Toccata*). This year there were over 60 submissions; they were judged anonymously and sixteen competitors were selected for the Quarter-final rounds at St Albans during the first week of the Festival. (Among the chosen sixteen there were only two other UK competitors, both of whom were known to Ben.) In these rounds competitors presented a 22 minute Bach programme on the Mander organ in St Peter's Church and a 24 minute programme on the Harrison & Harrison organ in the Abbey. Ben enjoyed playing the Mander, a three-manual tracker action instrument with 39 stops; the set work was *Prelude and Fugue in A minor* BWV 543 and he chose some chorale preludes as his own-choice works. When it came to playing the Abbey organ, Ben felt quite at home with this instrument which he described as a larger version of his regular organ at the Brompton Oratory. The synergy springs from the fact that both instruments were the brainchild of Ralph Downes. (I am sure that at the Abbey, Peter Hurford had a strong say as well.) There were two set works this time, one by Georg Muffat - *Toccata Quinta* and a specially commissioned piece by Judith Weir - *St Alban*. The latter entertained the listener with bird-like sounds interspersed with plainsong motifs. Ben remarked that the score contained registration markings, nevertheless, judging from different players' performances, there seemed to be good scope for interpretation. For his own choice, Ben opted to continue the 'saint' theme by playing the *Sortie* movement, in a blistering finale

style, from Malcolm Williamson's *Mass for a Medieval Saint*.

For competitors, performing two programmes, each with one hour practice, the first week progressed at a comfortable pace and allowed time for enjoying the convivial atmosphere of the 'common room' (a local pub). For the seven members of the jury all present at each session of both the Interpretation and Improvisation rounds, the week must have been quite a tough call. By the end, eight competitors were selected for the Interpretation semi-final rounds in the second week.

The pace quickened for the semi-final rounds which were held in London on two contrasting organs: the historic 1735 Richard Bridge organ at Christ Church, Spitalfields, and the 2013 Kuhn organ at the Royal Academy of Music, both instruments employing mechanical action. The Bridge organ at Spitalfields was unusual in several respects; with two and a half manuals, the Swell started at G below middle C, but the bottom notes on the Great and Choir were G below the normal 'bottom C'. The bottom pedal note was also a 'low G', meaning that all the pedal notes were shifted to the right compared with modern pedalboards. As a potential nightmare for pedalling accuracy, the informal advice circulating amongst players was to "place a book over the notes below CC"! Ben's self-assessment was that he achieved about 90% pedalling accuracy, but this did not prevent him receiving jury praise for his performances on this organ. The set works were André Raison - *Offerte du cinquième ton* (with some pedals) and John Stanley's

*Voluntary in D major* op.6 no.6. To complete his programme, Ben chose a piece by Johann Gottfried Mützel, famous for being J.S.Bach's last organ pupil before the master's death.

By contrast the modern Kuhn organ at the Royal Academy of Music, was used for more romantic works. In view of the classical voicing of this organ, this round called for careful choices of registration. The set works were Johannes Brahms - *Prelude & Fugue in G minor*, always a tricky one to register, and an ensemble piece by Daniel Roth - *Ain Karim*, for flute and organ. This was a clever piece with much interplay between the two instruments. The St Albans competition is unusual in requiring a performance together with another instrumentalist, but it is good that this dimension of skill is given due recognition. In this, Ben felt very comfortable, no doubt drawing on his wealth of experience of accompanying choirs.

From the eight semi-finalists, three were selected for the final on the penultimate day. Although Ben was not one of those three, he clearly had impressed the jury in his earlier performance of Elgar and thus became a prize-winner. The full list of prize-winners is published [here](#).

Ben has an outstanding record of competition successes:

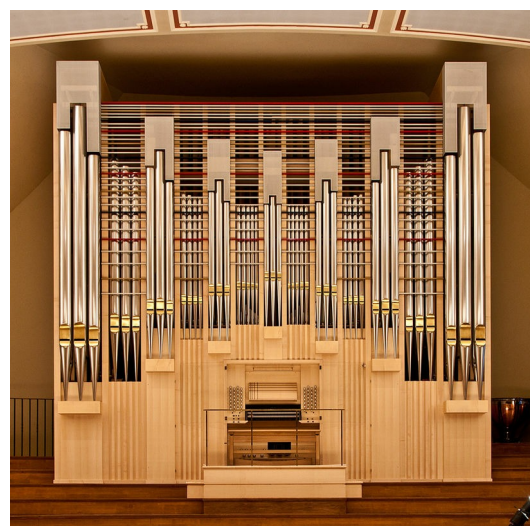
- First Prize, Northern Ireland International Organ Competition (2012).
- Second Prize, Boston Bach International Organ Competition (2018)
- Second Prize, Canadian International Organ Competition (2021).



St Peter's Church - Organ by Mander, 2006



Christ Church Spitalfields  
Organ by Richard Bridge, 1735



Royal Academy of Music - Organ by Kuhn, 2013



As a well-established professional organist and teacher, one might wonder why he continues to test himself by entering competitions. The fact is that he thrives on the challenge of learning and performing new repertoire within given constraints. He also enjoys hearing how his peers play and learning from their variety of techniques and interpretations. Further, the networking opportunities that accrue from competitions have been valuable; he has had invitations from jury members and others who have heard his playing, resulting in recitals in various prestigious venues including Liverpool Cathedral, Boston, USA, Lübeck, Germany, and Yokohama, Japan. Already in his diary for next year are recitals in Leeds Cathedral and Kings College, Cambridge.

When not performing, he has regular duties as Organist at The Brompton Oratory and is School Organist at Westminster School where he has 18 organ pupils. He also teaches on RCO courses and



Jury and prizewinners

has recorded his first solo CD which will be published in November. It will feature music based on plainsong. Look out for further information. So there's never a dull moment for Ben, especially as the father of a two-year old daughter which he admits constrains time for practice these days. Nevertheless he appears to

thrive on his multifarious roles with a quiet calm confidence. It is always a pleasure to hear him play and meet him when he returns to the Derbyshire area. Members will wish to join me in offering hearty congratulations to Ben on his latest outstanding achievement.

*Laurence Rogers*

## Recent Events

### Elli-Mae McGlone at St Modwen's

It is always a pleasure to witness and celebrate talent in a younger generation of players. This is especially so in these days when many parish organists worry about where their successor might come from. Tony Westerman is to be congratulated in his efforts to showcase young talent in the regular lunchtime recitals at St Modwen's, Burton-upon-Trent. The present series concluded in July with a fabulous recital by Elli-Mae McGlone, a second-year undergraduate at the Royal Birmingham Conservatoire. This was her second appearance at Burton, having previously astonished listeners with her skill in the 2022 recital series. Last year she was the first recipient of the Edmund Stow Bursary awarded by the DDOA.

What made this year's recital special was the way in which she conjured so many different sounds from the instrument maximising her sound palette. She was able to give each piece and solo phrase their own distinctive tone colour; as her programme progressed, one was aware of a regular aural refreshment. Thus, opening with François Couperin's *Offertoire* from the *Messe de les Couvents*, her use of reeds and mutations gave an



excellent emulation of French classical sound. The tempi for the different sections were perfectly judged and cadences were nicely managed to give neat transitions. In the following *Tierce en Taille*, the rhythmic complexity of the solo theme in the bass was expressed with a pleasing fluency. In Bach's *Nun komm der Heiden Heiland*, the quiet registration for the ornamented solo line gave this piece a mysterious quality. Then Mendelssohn's *Variations on 'Vater Unser'* from the Sixth Sonata, demanded careful choreography of the changes of

texture, registration and tempi, all of which Elli-Mae managed magnificently. Her virtuosity in the final variation made a wonderful conclusion.

The star of her programme was the *Alleluyas* from Messiaen's *L'Ascension*. This was one of those pieces for which, on an English organ, it is very difficult to match the composer's registration directions; it requires a discerning ear to choose suitable stops and combinations. Elli-Mae achieved a superb range of sounds on the St Modwen's organ, and it comes as no surprise to learn that, with this piece, she recently won a competition judged by no less than Gillian Weir, the acclaimed Messiaen exponent.

Gigout's *Toccata in B minor* concluded Elli-Mae's recital. This was another triumph; with total rhythmic clarity there was absolutely no fudging of fast notes, the cadences to the sections were unrushed and beautifully judged, the overall crescendo was exciting.

Altogether this was a great recital and all achieved in a calm physical demeanour at the console. Many congratulations to Elli-Mae; we look forward to hearing more from you!

*Laurence Rogers*



## '800 years on' at Hazelwood 27th June

At our June meeting we celebrated anniversaries of Thomas Weelkes, William H Monk and John B Dykes. The event at Hazelwood Parish Church was the joint brainchild of Margaret Eades and Richard Brice who each presented an illustrated talk. For Thomas Weelkes, this year marks 400 years since his death, whilst for Monk and Dykes it is 200 years since their respective births. (No guessing about how to arrive at 800!)

Richard invited us to imagine a train journey on the Great Western Railway in 1858. Two clergymen who had both published hymnbooks found themselves together in a compartment and started talking. They were Tractarians – influenced by the Oxford Movement – and felt that a new hymnbook was needed which was more in keeping with the aims of the movement. From this chance encounter was born *Hymns Ancient and Modern* which published its first edition in 1861. As we all know, many later editions and supplements followed, making it one of the best-selling hymnbooks ever produced. The musical editor was William Henry Monk who had previously earned a reputation as a composer and arranger of melodies. As Choirmaster and Organist at King's College, London, he developed, for example, the use of plainchant, particularly for psalm singing.

Richard then set us an aural quiz of Monk's most memorable hymn tunes, scrambled in a medley he played on the organ; we had to spot the tune names or first lines which included *All things bright and beautiful*, *Dix*, *Evelyns*, *Eventide*, *Merton* and *St Ethelwald*. From well over 50 tunes



Richard Brice sets the scene

that Monk composed, these represent the few we know today. However, as a group of able musicians, we sang, to Richard's accompaniment, two tunes that have been all but forgotten but printed in our programmes for the evening: *Ascension* for "Hail the day that sees Him rise" and *St Matthias* for "Sweet Saviour, bless us 'ere we go". The sentimentality of the words of the latter is now completely out of favour, but we sang the first verse to Monk's tune and then the last verse to *In tenebris lumen* by J B Dykes. These may have been the last performances of these tunes and words during our lifetime! Thus Richard introduced us to our second composer.

The Reverend John Bacchus Dykes, by the age of ten, was organist at St John's, Myton, Hull, where his grandfather was vicar. Whilst studying at Cambridge, he wrote part songs, now lost. About 1850 he became Precentor at

Durham Cathedral but left in 1862 to take the living of St Oswald's, close to the cathedral. In 1860 he sent six tunes to Monk for the new hymnbook. All of these are still familiar. Subsequent editions contained up to 60 of the 300 tunes he composed during his lifetime; 18 still remain in today's book. Again, Richard played a medley of these for an aural quiz which included *Melita*, *Dominus Regit Me*, *Strength and Stay*, *Nicea*, *Gerontius* and *Lux Benigna*. Then, as before, we sang a disappeared hymn, this time a funeral hymn to the tune *Dies Irae*, with a highly irregular metre. We managed to get to the end, but it was impossible to imagine how it was ever sung by a congregation; it was clearly a choir-only number.

Sadly, Dykes died in a lunatic asylum at the age of 52. His latter years were marked by protracted disagreements with his bishop; his Anglo-Catholic views and love of ritual were out of keeping with the evangelical lobby in the diocese.

After an interval for refreshments, Margaret Eades took to the stage and introduced her hero, Thomas Weelkes. Today he is commemorated on a plaque in Chichester Cathedral near to where he was born in 1576. He entered the late Elizabethan age when William Byrd, 33 years his senior, led a glorious flowering of composing talent in England. (Byrd died in the same year as Weelkes, so if our event had included his life also, we could have boosted the year count of our celebration to 1,200!). At the age of 21 Weelkes was appointed Organist at Winchester College where he composed some of his finest madrigals. Five years later he was appointed 'Organist and Informator Choristarum' at Chichester Cathedral and his greatest sacred compositions,



Margaret Eades introduces music by Thomas Weelkes



The newly convened choir, directed by Margaret



Anglican service settings and anthems began to flow. Sadly it was not long before his career became blighted by alcoholism which brought him into terrible trouble with the authorities. Accused of being "drunk at the organ and using bad language during divine service", he was eventually dismissed. Although he became reinstated in 1619, his behaviour developed into a national scandal and led to an early death at the age of 47. The extraordinary contrast between the perfection of his music and the chaos of his personal life was

extreme and became poignant as we listened to his music.

Margaret treated us to beautiful recordings of some of his most sublime anthems; *Hosanna to the son of David*, *When David heard that Absalom was slain* and *O Lord grant the king a long life*. The latter was composed for the coronation of James I in 1603 and was heard most recently at the coronation of Charles III. Then to celebrate his secular music, Margaret corralled an *ad hoc* volunteer choir to sing *The nightingale*. This delighted the

remaining audience and Margaret and the choir are to be congratulated for making the first rehearsal a successful performance. To conclude the evening Margaret performed two voluntaries by Weelkes on the organ.

This was a wonderful entertaining evening and well-attended. Margaret and Richard are to be thanked for their inspiration and dedication to bringing it to fruition. Thanks also to Sue Brice for superb cakes and refreshments.

Laurence Rogers

## Book Review

### 'Make A Gladsome Noise' by Jim Heading (Autobiography)

Enigmatically subtitled *Cherubic Boy Soprano, Heavy Metal and the King of Instruments* you might perhaps be expecting a wide range of musical styles and tastes. In fact, the *heavy metal* refers to Jim's other absorbing passion - bell-ringing.

Jim was born near St Albans and in 1947 was recruited by the newly appointed Organist and Choirmaster at the Abbey, Meredith Davies, later Organist of Hereford Cathedral and remembered for his work in developing the breadth of the Three Choirs Festival with Herbert Sumsion and David Willcocks after the Second World War. Jim recounts the routine and the excitement (and the trials and tribulations) of chorister life in a choral establishment with no choir school, weekday and weekend practices and relying on public transport. He evokes well the gentle, less frenetic post-war world of the late 40s and 50s with pleasures of outings and summer camps, hobbies of train spotting, etc. getting into scrapes, reminiscences of cathedral clergy, vergers and other staff. He takes us through the inevitable sadness of his voice breaking and the Abbey's attempts at integrating choristers into the community as servers and altar boys.

Life at St Albans was followed by leaving school to find work. One job in particular, with Crédit Lyonnais in the centre of London led to Jim meeting his beloved wife, Wendie, who sadly died earlier this year, but not before they had celebrated over 60 years of very happy marriage. As to be expected for his generation, Jim was called up for National Service. An idea of signing on for the regulars didn't work out but basic training was followed by a posting to

the 2nd Tactical Air Force. Postings to West Germany led to a love of life on the continent for both Jim and Wendie throughout their married life. Technical training in the RAF led to a varied career in computing. Contracts followed with various companies including IBM and in several countries. Wendie and their four children adapted well to life abroad and enjoyed the variety. Eventually Jim's contracts led to a move to Ashover and their connection with Derbyshire, which is where the 'heavy metal' came into its own.

A visiting team ringing the bells one Saturday excited Jim's curiosity. He learned to ring at 'The Crooked Spire' and was soon leading a team of ringers in his own church. What Jim particularly appreciated, though, was the camaraderie and warmth of welcome he found when visiting other towers. Having decided to go-it-alone in computing, he accepted contracts in different parts of the country and was often away from home during the week. Finding towers to visit was a very welcome distraction and good friendships were formed.

Retirement gave Jim the opportunity to rekindle his love of organ music acquired as a cathedral chorister. He improved his piano technique and started organ lessons, practising in local churches and, in the fullness of time, playing at St Augustine, Chesterfield and St Mark, Brampton.

Jim's autobiography, obviously intended mainly for the family, is a delightful account of his professional life and his hobbies. Reading it evokes many happy memories of treading similar paths and recollecting so many of the changes to daily life since 1945. A lovely read. Do seek out Jim if you would like to learn more.

John Maxwell-Jones

### The Organ is The Future of Music



This 15 minute video with a breathless commentary by James Mitchell, newly appointed Organist at Sheffield Cathedral, attempts to dispel the idea that the organ only belongs to our past. There are lots to learn here how the organ is being used to push new boundaries in music. Click on the image above to see for yourself.



Andy Storer at the console of the Hill organ at St John's, Buxton.

See the visit report on the next page.



## Visit to Buxton 29th July

Our visit to the famous spa town of Buxton in the Peak District was met by a warm welcome at two churches where we played two wonderful historic organs, both highly commended in *Historic Organs in Derbyshire* by Rodney Tomkins.

The Parish Church of St John the Baptist, founded in 1811, is one of several handsome classical-style buildings in the town which include the Crescent and Devonshire Dome, in the centre commissioned by the Fifth Duke of Devonshire. On entering the church, one's first impression is of spaciousness; with no pillars and a high arched plaster ceiling, it appears to be a perfect acoustic space for the organ occupying two separate chambers either side of the chancel. Our member, Andrew Cummings, who knew the organ well, introduced and demonstrated the instrument. Described as one of William Hill's prized creations, when installed in 1897, with four manuals and 34 stops, it was reputed to be the largest organ in Derbyshire. Also, it was one of the earliest organs to have electric action, then powered by accumulators. Due to difficulty in maintaining these, in 1921 the action was replaced by a tubular pneumatic system. Andrew showed us a contemporary photograph of the unencased console, revealing masses of lead tubing. By 1974 the effectiveness of this had declined and was replaced by electro-pneumatic action which still serves well. In 2003, wiring was renewed and the console upgraded with a new piston memory system by Henry Groves of Nottingham. The north organ chamber housed some pedal ranks and the Choir and Solo divisions, whilst the Great organ stood immediately in front of the chamber. Meanwhile the Swell organ and some other pedal ranks were housed in the south chamber, rather aloof from the detached console at floor level back on the north side of the chancel. Inevitably, this geometry made the perception of balance between the divisions a bit tricky when sat at the console, an effect accentuated by the forthright voicing of the Great just above the player's head. In truth, the Great was very loud, but the substantial resources of the instrument as a whole, including an unenclosed Tuba and a 32 feet Acoustic Bass, made this an exciting instrument to play. Its full magnificence was inescapable when hearing Mendelssohn's *Third Sonata*, superbly performed by our guest for the day, Ian Dalgleish from Macclesfield.



St John's: Organ by William Hill 1897. The Swell is in the chamber to the south of the chancel. The case pipes in front of the south chamber are dummies, providing symmetry but enclosing empty space.

The afternoon venue was Buxton Methodist Church, adjacent to the central Market Place. Here we were welcomed and hosted by the organist, John Anfield and his assistant Tom Hibbert. The organ, built by Alexander Young of Manchester in 1895, was of similar vintage to that in St John's but of very different character and construction. With three manuals and pedals, it had mechanical tracker action (beautifully light) and characterful voicing. With great enthusiasm John quoted Rodney Tomkins' assertion that this was "one of the truly great organs of Derbyshire" and proudly pointed to its Grade II\* certificate awarded by the British Institute of Organ Studies. We were able to view the inside of the instrument and witness the quality of all the original mechanical action that has served well for 128 years. The only modification to the action was to convert the Pedal Organ to pneumatic in 1947.

This organ was a delight to play, having a clean positive touch and being well equipped with both loud

and soft flues and reeds. One could obtain effective contrasts between the manuals, but a sense of balance was never easily lost. The voicing of individual ranks enabled them to complement each other yet allow pleasing blends of tone. Between our playing efforts, we proved these qualities with a good range of repertoire; Baroque, Romantic and Contemporary. A good time was had by all and John, the regular organist, sitting in the nave of the church, particularly enjoyed listening to his instrument played by our members.

We are grateful to Mary Cobbold for initiating the arrangements for the day and to our hosts at both churches, Michael Williams and John Anfield, for making us so welcome.

Laurence Rogers





## Norfolk Delights - Rodney Tomkins

Over churched and under populated – perhaps an unfairly generalized description of this remote corner of England that had seen its greatest prosperity in the 15th and earlier 16th centuries, before the dissolution of its monasteries, the silting up of its numerous ports and the lack of any significant industrial growth caused the region to slip back into rural slumber. However, present day tourism and the proliferation of holiday homes has transformed life, particularly in the coastal towns and villages of northern Norfolk.

The prosperity of the later Middle Ages has left Norfolk with around 650 Mediaeval churches – a greater concentration, it is said, than anywhere else in Europe. The vast majority of these are builds, or rebuilds, of the late Gothic period, mostly large, lofty and light, being illuminated by the big Perpendicular style windows of the time. Most, on account of their open spaciousness, have good acoustical properties, favourable to organs. *(In comparison, it is worth noting that Derbyshire has no more than 150 churches of Mediaeval origin.)*

The organ scene is one of considerable interest to me having been regularly acquainted with it over the last sixty years. My first noteworthy visit was in 1964 to the newly installed, trail-blazing instrument at **Little Walsingham**, completed that year by the Thaxted firm of Cedric Arnold, Williamson & Hyatt. Designed along Classical lines, it had mechanical action to the manuals and electric (with extensions) for the pedals. Situated in the west gallery of a large, spacious and resonant church, the sound was stupendous (and still is, as I have been back many times to witness). The specification is well worth scrutiny.



Little Walsingham.

The "coffin box" case, by Stephen Dykes Bower, is typical of 1960s/1970s modernism (cf Duffield)



### Hillington

#### GREAT (GG-E 57)

Open Diapason	8
Chimney Flute (TC)	8
Principal	4
Twelfth	2 2/3
Fifteenth	2
Sesquialtera	3 rks

#### CHOIR (lower keyboard)

Stopped Diapason	8
Gamba (Fiddle G)	8
Dulciana (Fiddle G)	8
Flute (T/B)	4

#### PEDAL (CC-F 30)

Bourdon	16
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Four instruments by Snetzler still survive in Norfolk, at King's Lynn, Hillington, Sculthorpe and Oxburgh Hall. The last two are single manual chamber instruments and King's Lynn is a much rebuilt 3-manual. **Hillington** is worthy of closer attention. The church, on the Sandringham Estate, has sympathetic acoustics for this 2-manual Snetzler organ installed by Holdich in 1857 with the addition of a 30 note Bourdon (now on pneumatic action).

The divided Stopped Diapason also provides a bass for the Chimney Flute; the other two Choir 8ft ranks are enclosed in a "nag's head" swell box. The instrument is contained within an ornamental Rococo style case and was restored by Boggis of Diss in 1956.

My third instrument, at **South Pickenham**, possesses a fascinating pedigree. It stood originally in West Tofts church, a building designed by Pugin. It was Sir John Sutton, the wealthy Victorian ecclesiologist, who in 1857 employed Pugin to design the Gothic case; the pipework was to be made by Bishop & Sons and then voiced by Heinrich Zimmermann, head voicer of the Belgian firm of Hooghuys. When completed it consisted of a single manual with six stops and was said to be unusually brilliant. In 1881 Miller of Cambridge added a 37-note Swell within the tiny *Brustwerk* section of the case plus a 20-note Pedal Diapason. In 1941 the church was requisitioned as part of a military training area, the organ being taken down and stored; in 1950 it was given to South Pickenham where in 1956 a new west gallery was constructed for it. The position is a bit cramped, but one can still appreciate the beautiful Gothic design of the case with its Mediaeval type ornamental doors, together with the brilliant tone of the original Great pipework. (Photos on p.8)

Rodney Tomkins

### Little Walsingham

#### GREAT

Open Diapason	8
Chimney Flute	8
Principal	4
Conical Flute	4
Nazard	2 2/3
Block Flute	2
Tierce	1 3/5
Mixture IV rks	1 1/3
Tremulant	

#### SWELL

(above Great)	
Viola	8
Stopped Metal	8
Gemshorn	4
Fifteenth	2
Nineteenth	1 1/3
Twenty Second	1
Basset Horn	16
Trumpet	8
Tremulant	

#### PEDAL

(in side towers)	
Open Metal	16
Subbass	16
Principal	8
Bass Flute	8
Fifteenth	4
Conical Flute	2
Mixture II rks	2 2/3
Basset Horn	16
Basset Horn	8
Basset Horn	4





South Pickenham: In the gallery - a beautiful gothic case which merits close inspection



## South Pickenham

<b>GREAT (C-F 54)</b>	<b>SWELL (F-F 37)</b>
Open Diapason	Gedact
Stop Diapason	Flute
Principal	Hautboy
Twelfth	
Fifteenth	<b>PEDAL (CC-G 20)</b>
Mixture (22,26)	Pedal Diapason

## Your Association

### Children and the Organ (CATO)

Our workshops for primary schools have restarted after the COVID pause. It was great to work with a class from Holbrook School in July and we look forward to more bookings in the Autumn. Members are asked to seek out more schools that would like to enrich their curriculum with our organ experience. Please see our [website](#).

## Forthcoming DDOA Meetings

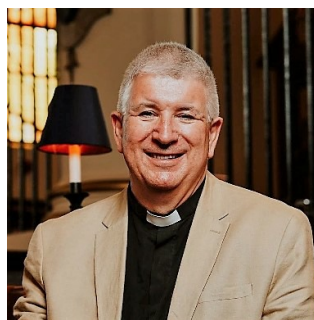
### Saturday 9th September at 2.30 p.m. Members' Recital at St John's, Mill Street, Derby DE1 3HZ

Come along and support members who have volunteered to perform pieces by composers whose surnames range from A to G. This will be a great opportunity to hear one of the finest organs in Derby, the 'Father' Henry Willis organ of 1875, restored by Edmund Stow in 2010.



### Saturday 7th October, 12.30 for 1.00 pm Annual Lunch at Makeney Hall Hotel, Makeney Road, Milford DE56 0RS

Our Guest of Honour will be The Very Revd Dr Peter Robinson, Dean of Derby.



Peter's educational interests include overseeing the Cathedral's relationship with Derby Cathedral School. He holds a doctorate in Divinity from Durham University and is an experienced contributor to theological education and training within the church.

Makeney Hall Hotel is a new venue for the Association Annual Lunch. As a Victorian country mansion set in six acres of landscaped gardens overlooking the Amber valley, it promises to be a fine setting for our annual social event. Travelling from Derby on the A6, when you cross the river at Milford, look out for Makeney Road on the right when the main road turns sharp left.

A three-course meal beckons at a price of £30 per head. The menu choices are detailed on the accompanying booking form. Please return the booking slip indicating your choices and payment details to John Maxwell-Jones **no later than Saturday 9th September**.

Items of news or articles for the November / December edition of the *Newsletter* should reach the Editor by **Monday 23rd October**, either via e-mail: [DDOAnews@gmail.com](mailto: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](mailto:mail@derbyorganists.co.uk). Please visit the DDOA Website [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk) for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.



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