

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Civic Pride at Victoria Hall - John Maxwell-Jones

The Grand Concert Organ in the Victoria Hall, Hanley, Stoke-on-Trent, is one of the finest town hall organs in the country and its annual season of Organ Proms, lunchtime concerts, is famous for showcasing international artists. It was a great privilege for DDOA members to play the organ after the concert in May. We arrived in time for the monthly recital, this time on a Tuesday instead of the usual Saturday, an experiment which seems to have paid off as the audience numbered about one hundred. Ian Tracey, organist of Liverpool Cathedral always attracts

a good audience, and treated us to a good, varied, Town Hall recital. Apart from classic favourites by Walton, Mendelssohn, Franck (*Choral No.3*) and Bossi, Ian introduced us to recent discoveries of his; *In Memoriam 'Titanic'* by Josef Bonnet and *Andante Grazioso* by Havergal Brian, as well as two of his own arrangements, a suite of music from *Titanic* by James Horner and *Prelude on The Potter's Wheel* by John Denver. Ian's long association with Victoria Hall showed in his complete mastery of the instrument in the range and scope of registrations he uses so effectively.

DDOA Meetings 2025

Thursday 17th July

A visit to organs in the Sheffield area.
(See page 8)

Friday 5th September 7.30 pm

Please note the change of date.

Annual Members' Recital featuring composers with surnames O-S.
(See page 8)

Saturday 18th October 12.30 for 1.00 pm

Annual DDOA Lunch at Makeney Hall.

November (Date, Time & Venue TBC)

AGM.

Other Events

Friday 4th July, 7.00 pm

Derby Cathedral. Derby Cathedral Choir.
Choral Classics from England and France
[Tickets £12.](#)

Monday Lunchtime Music at St Anne's, Derby DE1 3NB. 1.00 pm

7th July Jayne Walker Piano Trio

Wednesday Lunchtime Music at St Modwen's, Burton on Trent 12.30 - 1.10 pm

2nd July Angela Sones (Birmingham)
9th July Richard Syner (St Modwen's)
16th July Karen Thompson (Burton)
23rd July Stephen Carleston (Rugeley)
30th July David Butterworth (Nottingham)

Thursday Lunchtime Recitals at Chesterfield Parish Church 12.15 - 1.00 pm

3rd July Thomas Keogh (Leicester)
10th July Jeffrey Makinson (Lincoln)
17th July Eric Singleton (Unstone)
24th July Angela Sones Birmingham
31st July Andrew Kirk (Bristol)
7th August Rosemary Field (Workshop)
14th August Roger Firman (London)
21st August Tiffany Vong (Glasgow)
28th August David Butterworth (Nottingham)
4th September John Butt (Glasgow)

Saturday 19th July, 12 noon

Victoria Hall, Hanley, Stoke on Trent
Jan Leibernmann (Germany). [Tickets £12.](#)

Thursday Organ Concerts at Derby Cathedral

10th July Edward Turner at 7.15 pm
17th July Young Organists' Showcase at 6.15 pm
17th July Alexander Binns at 7.15 pm

Photo: The Grand Concert Organ, Victoria Hall, Hanley. Chris Darrall in foreground, John Maxwell-Jones at the console, Chris Machin on right.

The Victoria Hall Organ was originally built for the Saltaire Exhibition in 1887 by Conacher of Huddersfield. When the Victoria Hall was built in 1888, Master Potter, George Meakin, purchased this organ and presented it to the then Hanley Borough Council in time for the grand opening of the hall in October of that year. It had four manuals, a pedal board, 37 stops, and was powered by a steam operated blower. The *Staffordshire Sentinel* reported:

“Most of the local organists who have played upon the instrument speak very highly of it; and Dr Peace, of Glasgow, has already intimated his opinion that an excellent purchase has been made for the town. The diapason work, which Mendelssohn called ‘The Organ,’ is very full of tone, while the reeds, for which the builders have been for so many years noted, are excellent as regards quality. The stops in the flute work are very beautifully contrasted. The harmonic flute is powerful and grand for solo work, while the Hohl flute and Lieblich flute are exquisitely voiced, and the last mentioned is particularly sweet in tone. The alterations suggested by the gentlemen who visited Saltaire have been carried out. The addition of the contra fagotto to the swell is recognised as a great acquisition, for which the public are indebted to the foresight of the gentlemen forming the committee. The string gamba is one of the best stops in the instrument, while the orchestra oboe is very bright in tone. The quint on the pedals speaks out well with the full organ, the tuba being one of the most powerful probably ever made. The instrument boasts many very creditable combinations, and taking altogether may be considered a great success.”

In 1922 organ builder Henry Willis III rebuilt and considerably enlarged the organ, increasing the number of stops to 62 and installing many fine powerful reed stops, including a magnificent Tuba Mirabilis on a wind pressure of 18". The City Organist was Dr Sidney Welé FRCO who gave weekly concerts on it. The organ attracted many famous players of the day from home and around the world including: Lemare, Gigout, Hollins, Wolstenholme, Dupré, Cunningham, Germani and Flor Peeters.

In 1988 the City of Stoke-on-Trent Council authorised a major restoration of the Victoria Hall Organ, which was carried out by Hill, Norman & Beard Ltd, at a cost of over £200,000 funded by the council and a public appeal. In 1992 Michael Rhodes FRCO was appointed City Consultant Organist and he founded



Gillian Chatto, Chris Machin & Chris Darrall the Saturday Organ Proms and the Victoria Hall Organ Patrons Club. In 1998 David Wells Organ Builders of Liverpool cleaned and re-commissioned the organ following the major renovation of the hall, tuning and maintaining it until 2016. In 2017 Iain Harvey (Charles James Organs) carried out a significant restoration. The organ is now in the care of Philip Cartwright, of Cartwright & Cartwright Organs.

The present organ has 72 stops and four manuals. Its range of tonal stops makes it a universal instrument suitable for classical, romantic, light classical & theatre organ solo repertoire, orchestral style arrangements of any music. For use with orchestras, piano, and the accompaniment of the famous choral societies of the day. The elegant four manual console is equipped with steppers, general pistons and thumb and toe pistons.

For our visit in May, thanks to Professor Alan Dronsfield's influence, we were able to organise through Chris Machin, the current Director of Organ Proms and curator of the instrument, a session for our own members to have a play. Denis Littleton, Gillian Chatto and I took full advantage. It's a very comfortable, "easy" organ to play and, despite being so close to the pipes, you do get quite a good idea of the sounds you are producing. An added bonus was seeing Chris Darrall, our former treasurer, for the first time since his move to the north-west.

John Maxwell-Jones, incorporating text by Michael Rhodes

Not to be missed at Victoria Hall:

Saturday 19th July at 12 noon
Jan Liebermann
(featured in May Newsletter)

Tuesday 16th December, 12 noon
Peter Shepherd
(Chesterfield Parish Church and DDOA member)

Members' News

Music in Schools Programme

Derby Cathedral's Music in Schools Programme currently works with over 900 children in 18 schools each week and is expanding further as we move into the new school year. Predominantly through whole class curriculum time singing sessions, the Programme also runs five school choirs and has recently launched a keyboard pathway, to provide opportunities for the next generation of organists and pianists.

When I arrived in Derby in 2019, I was keen to undertake some kind of schools' engagement through music, to share the joys of our rich Cathedral music heritage with the wider community. A simple concept, whereby Cathedral musicians go into various schools and run singing sessions, was given greater emphasis on the arrival of the current Dean of Derby, the Very Revd Dr Peter Robinson, who had large ambitions for this project. One of the key strategic objectives is to provide a first-rate musical education for children who wouldn't otherwise have access to it.

And so, in 2021, our Music in Schools Programme was born, when our then Chorister Singing Teacher, Helen Brackenbury, went into a primary school in Alvaston each week to teach singing to three classes of year 5 children. This proved very fruitful, and the following year we welcomed schools in Chellaston and Allenton to the Programme. Fast forward to 2023, the Cathedral joined the National Schools Singing Programme (NSSP), a national initiative that was developed in the Roman Catholic Diocese of Leeds. Funding from the Vinehill Trust, via the NSSP, allowed us to appoint our first full time member of the team to deliver the sessions in school, and so Rhiannon Robinson, our full time Choral Director for Schools was appointed in September 2023. The team now numbers three Choral Directors for Schools and one

Keyboard Tutor for Schools, who between them deliver all the sessions, run several choirs, and teach one-to-one piano and organ lessons.

The curriculum content of our singing sessions focuses on the rudiments of music. Through singing they are introduced to pitch, pulse and rhythm, progressing through the year to learn about dynamics, tempi, articulation, time signatures and the notes on the stave. In our church schools, they learn songs from the liturgical year and explore the different aspects of the Christian festivals and seasons. Each term includes a performance, culminating in the Celebration Concert in the Cathedral each summer, when pupils can hear the Cathedral Choir, perform together backed by a live band of professional musicians and hear

the Cathedral's Compton organ. There are pathways for pupils to join Cathedral Choirs, and we are launching a new Cathedral-run choir in a different church in the Diocese as a pilot in the autumn.

Our latest venture is to establish a keyboard programme, which currently provides opportunities for fifteen young organists and pianists at three different schools in Derbyshire. As part of this, a digital organ has been installed by the Royal College of Organists at Ecclesbourne School, where a member of our team teaches the organ to pupils each week. One of our pupils has already had success in winning the organ class in a music festival in Leicester, and we're hoping that many of the students will go on to play in churches across the region. I am grateful to the DDOA for

supporting this element of the Programme.

Our Programme is always growing, and we hope over the next few years to reach more and more children, introducing them to the joys of music through singing and playing church music. Our aspiration is to grow the whole musical ecosystem, with opportunities available at every level for every child across the Diocese. In an ever-increasingly challenging environment for schools with budgets, music is often the first thing to be cut, but it is music and the arts that will grow the next generation of confident, outgoing, well-rounded and cultured young people. If you'd like to know more about our Music in Schools Programme, you'd be welcome to get in touch.

Alexander Binns

Recent Events

Workshop on Plainsong Accompaniment 26th April

The Workshop on Plainsong Accompaniment by Edward Turner, Assistant Director of Music at Derby Cathedral, at All Saints Church Micklegate on April 26th was a really informative and enjoyable event. There were nine attendees and Edward involved all of us in singing a plainsong psalm unaccompanied in the choir stalls, according to the correct method; Decani and Cantores singing alternate verses. For those of us unfamiliar with, or, like me, had forgotten this way of singing plainsong, it was quite challenging to achieve a satisfactory result, but we managed it. Huge fun nonetheless, as instructed by Edward! He also provided some very useful tips on how to accompany plainsong melodies, such as we encounter in occasional hymns - "O Come O Come Emmanuel", to name but one. The accompaniments provided in hymn books are often too complex, involving too many chord changes, when a far simpler approach allows for the freer rhythm which is so integral to plainsong melody. "Less is more", is the message here! Devising one's own accompaniments is also much more fun and some of us took advantage of the opportunity to try. In short Edward made the

afternoon one of joy in giving us all a sense of achievement in gaining insight and knowledge in this fascinating subject.

Many thanks are owed to him and to All Saints Church for making this event possible and not least for the tea, coffee and to John Maxwell-Jones for his fabulous cakes!

I only decided to attend at the last minute because I was persuaded by new member Dr Frances Clement-Barnes. I am so glad I did, and those who did not attend missed an absolute treat. It would be great to do another one of these!

Mary Cobbold



Edward Turner



'Pipes in the Peaks' 14th June

Having been in Derbyshire over six years, it was criminal that I had not experienced Pipes in the Peaks, but an interest in cinema organ music was found following a Cathedral Organists' Association visit to the Thursford Collection in Norfolk last year, where dozens of my Cathedral colleagues from around the country heard the outstandingly brilliant Robert Wolfe. Why had it taken me so long to spark an interest in the lighter side of organ music – possibly because the younger me was more interested in playing serious music in a scholarly way. But, I was missing out on such fun!

I therefore suggested a visit for members to Pipes in the Peaks, and this was kindly organised by our wonderful vice-chair, Mr John Maxwell-Jones. Located in a garage at Thorpe, near Ashbourne, Pipes in the Peaks is home to a unique array of vintage vehicles including a traction engine; a whole host of vintage automobile memorabilia; and an impressive collection of instruments, including the Compton Organ from the old ABC/Regal Cinema in Derby. The collection itself has been gathered over many years by the garage's owner, David Thorpe, who purchased the Compton back in 1990, painstakingly restoring it and relocating it to the garage's car showroom, where it was unveiled in 1999.

The Compton, the pipework for which can be seen behind clear swell shutters, was originally six ranks, but was significantly enlarged to its current specification, which can be viewed [here](#), alongside a multitude of interesting photos and information on the collection and the ABC/Regal Cinema. The original percussion section has also been enlarged significantly, and now features 18-note tuned birds, tuned sleigh bells, a steam boat whistle, a siren, a train whistle and a fully automated drum kit. The rest of the collection of instruments includes a 5 manual 33 stop virtual theatre



A great day out! Christian Cartwright demonstrates.
Karen, Alex and Peter, all having fun!

organ, several reproducer pianos and an Edison phonograph.

Members were treated to a spectacular performance on the different instruments by resident organist, Christian Cartwright, who played medleys of popular show tunes and well-loved songs. Following the recital, we were given the opportunity to try out the instruments ourselves. As I sat down to play the Compton organ, Christian said to me "I'd be lost at the Derby Cathedral organ", to which I

replied "I'm lost sitting here right now – you'll have to help me, I have no idea what to do!" Members played an array of different music from Gillian Chatto's rendition of *Money, money*, to Peter Shepherd's superlative performance of the *Dambuster's Theme*. All in all, it was an enormously fun morning out. Many thanks to David Thorpe, Christian Cartwright and John Maxwell-Jones.

Alexander Binns

'Play the Organ'Event at Derby Cathedral 5th May

Following last year's event, at which we were somewhat overwhelmed by the numbers who came along but delighted by their enthusiasm, our Chairman, Alexander, had decided to try and limit numbers but at the same time allow for a more fruitful experience. Participants were asked to apply in advance and were given a time slot which ensured they had the chance to explore the organ in rather more detail. This worked well and we had players ranging from the very young 'single finger' to the confident performer of Bach's *'Great' G minor Fantasia and Fugue*. Alexander presided at the organ while Anne and I had set up the Ed Stow Mini Organ and the CATO 'What it looks like' activity catering for those waiting to play or having just played. Both these proved popular, indeed one little girl produced a veritable rank of decorated paper pipes and was very reluctant to leave. As last year, it was gratifying to find how deeply interested parents were in all that was going on. Clearly this was a new territory for most, if not all, and we had many interesting discussions. Yes, we saw fewer children than last time but I'm pretty sure the experience they had was worth it.

Stephen Johns

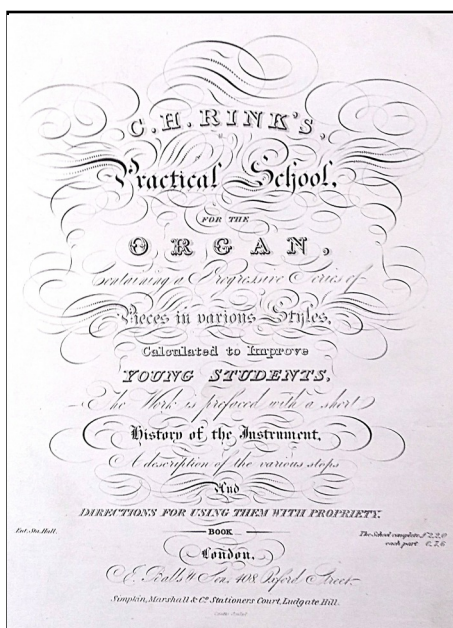


Rinck's 'Practical Organ School': A First English Version? - Richard Brice

Some of us may know of Rinck's *Practical Organ School*, an organ primer which enjoyed wide popularity in the 19th century. Christian Heinrich Rinck (1770 – 1846) was a renowned composer, organist and teacher in Germany. He studied with Kittel, one of J.S.Bach's pupils. The version that is most familiar to the English audience is that translated and edited by William Best issued in 1864 by Novello; unlike the earlier editions, music is printed on three staves.

Some while ago I came across a copy of Rinck's *Practical Organ School* in a cupboard of music, all from the first half of the nineteenth century, at St Peter's, Belper. I was told I could take what I wanted. Along with the Rinck I found Clementi's *Harmony* and Rimbault's *Piano*, and other than that, a huge number of early organ transcriptions by Novello which had been sold off cheaply in the 1870s, when most of these items would have been purchased. The Rinck intrigued me. Clearly it was an earlier edition than Best's; for example the music was printed on two staves rather than three, so it must have pre-dated the 'pedal revolution' in Britain. Also, the collection of pieces appeared useful and almost contemporary with the organ in the church. Interestingly, an organist (bored?) had made a beautiful sketch on a blank page at the back of the book, of a view from the West Gallery organ of the east end of the church. The sketch was dated 'October 5th 1874'. This was an exciting find because it is the only visual record of the original three-decker pulpit in the church! St Peter's is one of first 'Commissioners' Churches built after the battle of Waterloo, so the drawing is of the original East end. (A copy of the drawing presently hangs in the church.)

The *Practical Organ School* was published in Germany in four parts; Part 1 in 1801, Part 2 in 1802, Part 3 in 1811 and Part 4 in 1814. A collected edition came out soon after which actually contained six 'books'; there is an Introduction, then two pages of text followed by over 200 pages of music exercises and pieces, including a page on the use of the pedals headed "Observations on the second part" and another "Observations on Book 5th". One might wonder how the book's contents compared with other tutor



books of the period. The late William Little gave some information about the early German editions in a series of articles published in *The American Organist*, starting in September 2017. My thanks are due to Craig Cramer, of the University of Notre Dame in Indiana, for sending me copies of these articles.

Back to the music: My find was a folio edition in a vertical format, i.e. made up of engraved sheets, folded in half. The following seems to be the chronology for the English editions of the Rinck:

1. Boosey published a version in the 1820s. This cannot really be considered as the first English version as all he did was to purchase sheets from the German publisher, Simcock, and add a few of his own. There is inconsistency in which sheets Boosey added and Little says that the translations are very poor. This version (of which I haven't seen a copy) is in "oblong folio" obviously as is Simcock's edition. If Simcock was unaware of Boosey's use of his pages, then it must be considered a pirated edition.

2. Several other rather poor and abridged versions of the Rinck saw the light of day although the pedal exercises could not have been of much use in England. Samuel Wesley determined to produce a 'correct' version, which was published after his death in 1838. Bearing in mind his championship of the 'G compass' manual rather than the pedals, it seems strange that he should be involved with a work

championing the C pedal board and containing instructions for playing pedals with the toes and toes-and-heels.

3. The next major edition was [Novello's](#) which W.T.Best edited, already mentioned.

William Little says that the first English edition is unknown (excepting the Boosey version which hardly qualifies). I believe that the edition I have, published by E. Balls and Son, is the first English edition. It is in a vertical format, whereas all the others are in the horizontal ('oblong' or landscape) format. The translations of the two pages of text are not the same as any of the other publications. Looking through the work it is noticeable that the terms "choir" and "swell" seem to be used interchangeably, as one might expect in the early 19th century.

There is a copy in the British Library and the pages are definitely identical with mine, albeit of far better quality printing; however, as this edition came from Buckingham Palace, it was almost certainly prepared from the best of the already printed pages. The practice at the time was to do print runs of the separate pages and store them until required. This copy has its preface which is quite comprehensive and of later date than the pages which make up the rest of the book.

The style of the engraving, printing and paper of my copy all suggest the early 19th century (confirmed by the British Library). Book 5 contains a Theme and Variations on "God Save the King", although in the (assumed) later preface of the British Library version, this is given as "God Save the Queen" in the preface. This would seem to date the engraving of the *music* to before Victoria's ascension to the throne in 1837, the preface would have been printed and the adverts would have been printed later - a sort of 'stop press'.

For the above reasons I think it is safe to say that my copy is that of the first English edition of Rinck's *Practical Organ School*, published by E.Balls and Sons, definitely before 1837, but after 1815.

Richard Brice

More Norfolk Delights - Laurence Rogers

In the September 2023 Newsletter (98) Rodney Tomkins described three interesting organs to be found Norfolk, a county famous for its profusion of [medieval churches](#). Recently I had the pleasure of sampling for myself some of the organ delights to be found in this county. I was with members of the Organ Club in a five-day tour of Norfolk organs organised and led by Paul Hale. One of the joys of the tour was the wonderful variety of the churches and organs in villages and small towns, all set in glorious countryside. Each day brought new delights. Here I will recall some events of the third day.

After the 'big beasts' at Cromer and North Walsham on the previous day, Thursday started with gems created or restored by local organ builder, Richard Bower. Beginning at the market town of Dereham, the medieval church of [St Nicholas](#) was Richard's base as resident organist and his affinity with the instrument was unfettered. Justifiably so for the quality and variety of its tone. It retains three Father Smith ranks from 1690, work by Joseph Hart (1827) and William Hill (1875), all clearly documented in our tour handbook produced by Paul. Like many historic organs, its location within the church has changed through time; starting in a west gallery, Hill moved it to the south side of the central tower, and most recently (1995) Richard Bower moved it into the north transept. With three manuals and 30 stops, the Great has a bright Trumpet and subtle Gamba, but for many of us the Stopped Diapason on the Choir



St Nicholas, Dereham.

stole the show. Richard described it as his "dream stop" and it happened to be one of the original Father Smith ranks. He demonstrated it with one of Haydn's *Pieces for a Musical Clock*. To show us the full plenum, he played *Prelude in C BWV 545*, a fine Bach-worthy sound. He concluded with the *Toccata on Veni creator spiritus* by Flor Peeters, a brilliant full organ display with a rich reed chorus, topped by Mixtures and underpinned by a rasping pedal Trombone. Situated immediately behind the console bench and standing on the floor, the Choir division is genuinely a 'Chair' organ. This unusual configuration was created by Richard when he moved the organ

as part of the 1995 restoration. Opening its rear door allowed the player a direct experience of the captivating sound of the pipework. This was especially effective for appreciating the sweet tones of the Stopped Diapason and the rich sound of the Cornet. I chose to play a Voluntary by William Walond to feature both these stops. (Incidentally, this year marks the anniversary of Walond's birth in 1725.). [Specification](#).

Our second call was at Quidenham Carmelite Monastery situated in the remote depths of the countryside. This was a special and unusual visit indeed, for it was the first time ever that a group of people outside the community of nuns had been allowed into the chapel. Richard Bower built a brand new organ here in 1998. With three manual divisions and pedals, its layout is unique. As you enter the chapel, a nave division sits on the wall above the 'west' door. Now picture at the front of the nave about ten steps up to an altar, then at this elevation to the left, at right angles, one can enter a further chapel furnished in a collegiate pattern. Facing you is a free standing classical style organ at the 'north' end. The tone of the instrument matched its classical appearance and gleaming display pipes. The specification with a two rank Mixture and a Cornet on the Great, and a Larigot and a Twenty-second on the Swell promised plenty of sparkle. The Nave organ 8,8,8,4,4,2 $\frac{2}{3}$, 2 with some extension and electric action, was playable from either of the two manuals using couplers. Sitting at



Quidenham Carmelite Monastery: Nave (left) Chapel (right)

the console, the Nave division was out of sight, 'round the corner'. For me, the beautiful light touch of the tracker action manuals (for the Great and Swell) was superb, offering endless opportunities for articulation. To exploit the 'sparkle' on the Swell and the antiphonal effect of the more distant Nave organ, I played Handel's *Concerto 'The cuckoo and the nightingale'*, the orchestral passages coming from the Nave. Further pieces chosen by other members demonstrated the tonal versatility of this beautiful instrument; we heard a *Fantasia* and *Toccata* by Pachelbel, *Trio on Ave Maris Stella* by Bédard, a transcription of *An die Musik* by Schubert, *Saraband* by Howells, *Andantino* by Franck, and short works by Colin Mawby. [Specification](#).

After lunch our afternoon visit began at St Mary's Parish Church in the market town of Attleborough. This originally cruciform medieval church lost its chancel during the Henry VIII purges of monastic activity so the stunted building has a tower, formerly central, at its east end. The organ, crammed into the former north transept was playable from a detached console in the south aisle. Although pipework survives from the nineteenth century, a good half of it dates from the substantial 1913 rebuild by Norman and Beard of Norwich. Successive rebuilds since then have on the whole been less than sympathetic to their forebears resulting in an interesting mix of tonal traditions. For the player this required careful efforts to obtain blend and build sound. However, playing members succeeded in teasing out some lovely romantic sounds on softer stops and strings; some showed that Baroque repertoire could be well served; an ample selection of bold reeds tempted some players to offer majestic chorus episodes. [Specification](#).



Wymondham Abbey

Later in the afternoon we visited Wymondham Abbey, one of the most notable Norfolk churches, famous for its two towers and massive Romanesque nave, as well as for its fine organ! Like St Mary's, Attleborough, the church lost its east end and the monks' abbey complex in Henry VIII's dissolution campaign. The monks' tower with its dramatic east arch, open to the elements, still survives. Also retained is the dividing wall between the monastery and the nave which has always functioned as a parish church. The stunning reredos erected in 1913, dominates views of the nave. The organ, with a beautiful mahogany case, stands in a gallery, built in 1901 under the massive western tower. It includes 18 ranks of a 3-manual James Davis organ of 1793 which stood in the two western bays of the nave. (The original 1793 console is on display in

a glass cabinet beneath the gallery.) The present console dates from the 1950s when the instrument had a major re-build by Hill, Norman and Beard. This augmented the tonal specification mainly by adding additional Swell soundboards for new stops and to extend the key compass to 61 notes. Subsequent work in 1973/4 made additions to the Great and Choir and in 1980 a modern processor-based system replaced former electrical switchgear, culminating in an instrument with 46 stops across the three manuals and pedals. [Specification](#).

Despite the half century since significant work on the action, we found this a delightfully responsive instrument, in particular, the retention of tracker action for Great and Choir endowed a satisfying crisp touch. Altogether, speaking into the spacious building, playing this organ was a thrilling experience. I chose to play *Prelude on 'Bryn Calfaria'* by Vaughan Williams. One was able to create a sound worthy of a cathedral. Other members explored this further with an interestingly varied repertoire: *Christmas tune variations* by Denis Bédard, a *Choral Prelude* by Marcel Dupré, *Carillon Sortie* by Henri Mulet, *Voluntary* by James Nares, *Prelude & Fugue in E minor* by Bach and *Terpsichore Dances* by Michael Praetorius.

After two further days, concluding at Norwich Cathedral, the tour allowed us to play 14 organs, widely varied and individually very interesting. Of the 40 participants, 12 of us volunteered as players, but a great time was had by all!

Next year the Organ Club celebrates its centenary. New members are always welcome. See the [website](#) for details.

Laurence Rogers



Wymondham Abbey

Forthcoming DDOA Meetings

Thursday 17th July, 1.00 - 4.00 pm

Visit to organs in the Sheffield Area

We plan to visit three notable organs located in suburbs south west of Sheffield city centre:

10.00 am - Holy Trinity, Millhouses
Grove Road **S7 2GY**

Our host will be our member Mary Cobbold who presides over the Kenneth Tickell organ built in 1991. There are two manuals and 13 stops with mechanical action. [Specification](#).

11.30 am - St Mark's, Broomhill
Broomfield Road **S10 2SE**

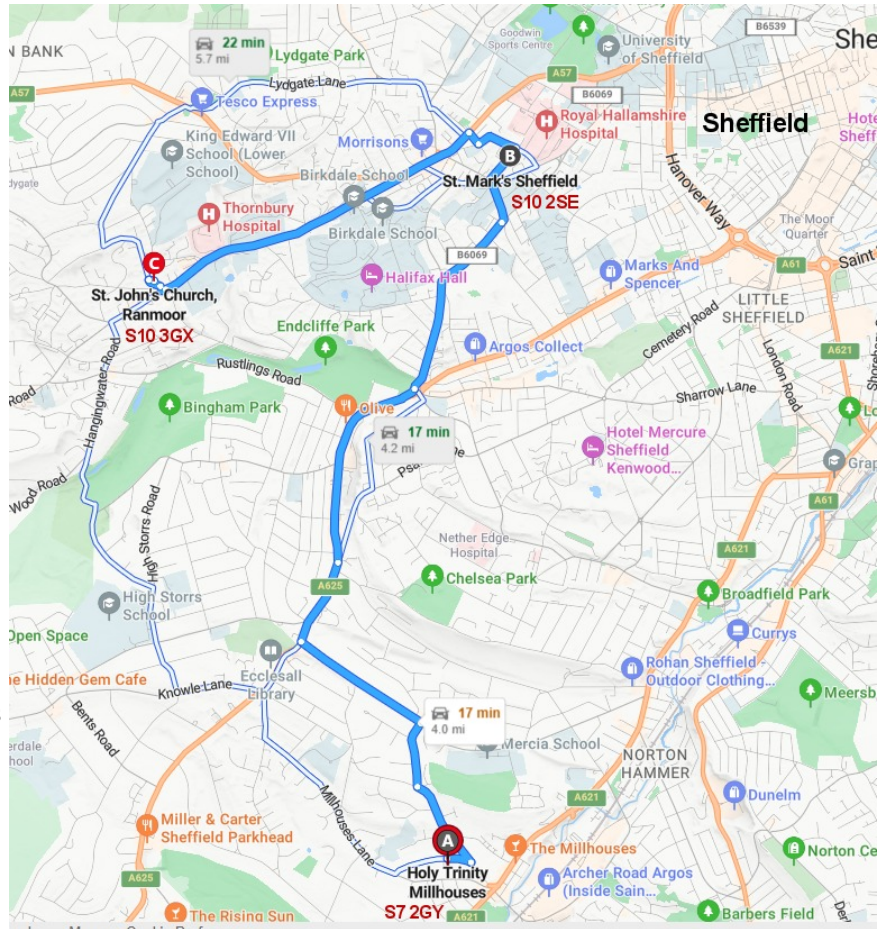
The organ had an extensive rebuild in 2015 by David Wood of Huddersfield. The original instrument was designed by W.L.Sumner and built by Cousins in 1963. There are three manuals and 37 stops. [Specification](#).

1.00 pm - Lunch at the Ranmoor Inn.

2.00 pm - St John's Ranmoor **S10 3GX**

Originally built by Brindley & Foster in 1888 with pneumatic action, the organ has undergone successive rebuilds, most recently in 2021 by Nicholson. Paul Hale has published a [booklet](#) detailing its history and [specification](#). There are three manuals and 56 stops.

3.30 pm - Finish



Participation and Travel

Members are asked to travel independently. There is ample parking space at Holy Trinity. It is suggested that we combine transport there to reduce the number of cars travelling onward to St Mark's, Broomhill where Broomfield Road is always congested and the church car park has only three spaces available to us (the remainder being rented out). **Please let the Mary Cobbold know that you wish to attend or request or can offer a lift.** Email marycobbold5@gmail.com or 07721 594095. This will facilitate communication if there are last minute changes to the arrangements.

Friday 5th September, 7.30 pm

Members' Recital at Kirk Langley

This year members will present pieces by composers whose surnames fall between O and S. The Chairman is looking for volunteers to perform a piece or two. If you have a piece to offer, please contact DDOChairman@gmail.com before mid-August, so that a programme can be organised.

O gden
useley
.....?

P achelbel
eeters
.....?

Q uef
uignard
.....?

R eger
inck
.....?

S tanley
carlatti
.....?

Items of news or articles for the September / October edition of the *Newsletter* should reach the Editor by **Monday 25th August**, either via e-mail: DDOnews@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.



www.derbyorganists.co.uk