

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Three Thoroughbred Organs in Sheffield

Two years ago DDOA members had a great experience of organs in Sheffield city centre, notably the Willis at the City Hall and the Lewis at the RC Cathedral. Our recent return visit this summer gave us a taste of three impressive instruments in the western suburbs. The day began with a warm welcome by Mary Cobbold at her church, Holy Trinity, Millhouses. Nestling in a quiet residential road, the stone-built church, dating from 1937, had an interesting appearance, being built in the 'Arts & Crafts' style. On entering through glass doors, you immediately had a feeling of space and a perfect acoustic for music. The organ was situated on the south side of the chancel and Mary lost no time in directing members to play. With no restrictive chancel arch as such, the sound filled the nave effortlessly, and what a beautiful sound that was! The voicing of the pipework was superbly suited to the acoustic, endowing a warm singing tone to the flue stops. This was a relatively modern instrument, with two manuals and 13 stops, built by Kenneth Tickell in 1991. Its tracker action gave a light but positive and welcoming touch to the manuals and we all agreed that it was a delight to play. With such a modest number

of stops one might suspect its tonal scope might be limited, but this was far from the case. Its judiciously designed specification gave it great versatility, allowing us to explore a full range of repertoire; Bach, Buxtehude,



Holy Trinity, Millhouses

DDOA Meetings 2025

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

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

29th Sept. Carmen Flores (viola)
& Richard Hinsley (piano)
6th Oct. Matt Byrne (violin)
& Abigail Johnson (piano)
13th Oct. Robert Manning (organ)
20th Oct. Richard Syner (organ)
27th Oct. Benjamin Green (organ)

Thursday Lunchtime Recitals at Chesterfield Parish Church 12.15 - 1.00 pm

4th Sept. John Butt
11th Sept. Jonathan Price
18th Sept. Derek Grover
25th Sept. John Keys
2nd Oct. David Mayo-Braiden (Piano)
9th Oct. Students from Workop College
16th Oct. Alison Bridge-York (Harp)
23rd Oct. Nigel Gotteri Gatkowski
30th Oct. (Half-term) George Parsons

Tuesday Evening Recitals at Lichfield Cathedral 7.30 pm (Tickets £10)

23rd Sept. Peter King (organ)
21st Oct. Ian Tracey (organ).

Saturday 4th October 6.00-8.30 pm

Chesterfield Parish Church. Peter Shepherd (organ) with the Parish Church Choir
The German Organ Mass (Clavierbung III)
Retiring collection.

Vacancies

St John's Church, Derby

The church seeks an Organist and Director of Music to succeed Andy Storer. For details, please ring Mina 07960 250497.

St Mary's and All Souls, Bulwell

Organist and Choir Director needed.
Please contact Fr Andrew a.j.fisher@outlook
0115 975 5358

Photo: St Mark's, Broomhill. An unusual organ case designed by the church architect, George Pace. Detached console to the left.



Jim Heading played Bach

Walther, and Stanley were exciting for their clarity; 20th century pieces enjoyed freshness; romantic and expressive pieces benefited from a lovely singing quality. It was notable that stops could be combined with ease, such as the blend and balance of voicing. Two reeds each had valuable roles: the pedal Fagot was bold enough to underpin the Great chorus; the Swell Trumpet was bright and clear with the box open yet not dominant with it closed. The richness of the tierce rank of the Sesquialtera gave that stop a soft reedy quality. Altogether we were impressed with the versatility of this organ.

After a short drive to Broomhill, we arrived at St Mark's Church. Here was another modern building, this time originating from the aftermath of World War II. The original gothic building dating from 1871 was destroyed in an air raid leaving only the tower and spire intact. It wasn't until 1963 that the main building was replaced to a bold new design by the renowned architect George Pace. As one can see in the main photo on page 1, the church has some splendid stained glass windows. Within the remarkable organ case, also designed by the architect, a three manuals and pedals organ was installed by Cousans of Lincoln. The eminent organ expert at the time, Professor William Sumner, was responsible for the tonal design. The console, electrical components, most leatherwork, and approximately six ranks of pipes were new in 1963; the remainder came mainly from an 1877 Forster & Andrews organ formerly in St Andrew's Church, Grimsby. The organ was significantly overhauled with some tonal modifications by Wood of Huddersfield in 2015. It now has 37 speaking stops and is well-equipped with modern playing aids. The specification can be viewed [here](#). The console location, directly in front of the main instrument, gave a very satisfying playing experience. With well-developed choruses and an excellent variety of reeds, the organ's resources could serve a good variety of music styles. Several of us tried out our symphonic repertoire with Widor, Rheinberger, Boellman and Vaughan Williams. The impressive dynamic range of the Swell was very good for expressive pieces and the fine Trumpet stop, beautifully in tune and with no fading in its high registers, was convincing for solo effects.



Simon Nieder plays Boellmann

For lunch we planned a short drive to the Ranmoor Inn but, due to its unexpected lunchtime closure, we relocated to the Bull's Head not far away. Then it was a short walk to our afternoon visit to St John's Church, Ranmoor. Standing like a cathedral on a small hill, this large Victorian church, complete with splendid tower and spire, makes a great impression on its surroundings. After our slightly delayed arrival we received a warm and enthusiastic welcome by Derek Grover, Assistant Director of Music, and Julian Gunn, Assistant Organist. In his introduction Derek explained the context of the church's strong musical tradition which retains its vigour with its choir, youth outreach activities,

Holy Trinity, Millhouses Organ by Kenneth Tickell, 1991

Great		Swell	
Open Diapason	8	Chimney Flute	8
Stopped Diapason	8	Gedackt	4
Principal	4	Gemshorn	2
Fifteenth	2	Larigot	1 1/3
Sesquialtera	II	Trumpet	8
Mixture	III	Tremulant	
Tremulant			
Pedal		Couplers	
Subbass	16	Swell to Pedal	
Fagot	16	Swell to Great	
		Great to Pedal	



Derek Grover



Julian Gunn



St. John's, Ranmoor. View of chancel with detached console on south side.

concerts and recitals. (Our Chairman, Alexander Binns, and member, Peter Shepherd, are each scheduled to give recitals this coming autumn.) Then Julian gave us a short history of the organ followed by a conducted tour of its tonal qualities with Derek demonstrating at the organ. Their combined local knowledge was much appreciated by our group; this sort of demonstration is so valuable in highlighting the qualities of an organ and focusing attention for our own playing efforts.

The origin of the organ dates from the completion of the church in 1888 when the local Sheffield firm of Brindley and Foster built a three manual instrument with tubular-pneumatic action. After enlargements in 1900 and 1911, with 42 stops it became one of the largest organs in Sheffield. This served well for fifty years, but when renewal became necessary in the late 1950s, the tubular-pneumatic action was replaced by electro-pneumatic chests and a new detached console was built on the opposite side of the chancel.

This reconstruction, carried out by Nicholsons of Worcester in 1963, forms the basis of the present instrument of 56 stops, although renovations in 1997, and most recently in 2018, have addressed heating-related tuning problems and improved the egress of sound in the nave. As the consultant at the time, Paul Hale published a comprehensive booklet about the organ which may be downloaded from his [website](#). Having been refined by successive generations of builders and musicians, this was a wonderful instrument to play.

Laurence Rogers



St. John's, Ranmoor. View of the nave from the chancel.

Recent Events

Jan Liebermann at Hanley and York

John Maxwell-Jones writes:

Inspired by Alan Dronsfield's enthusiastic encouragement and sponsorship of young talent over the years, I have followed on *YouTube* with keen interest the progress of the virtuosic 19-year old German, Jan Liebermann. I can therefore endorse all the compliments heaped on him in recent articles in our newsletters. Joining Alan Dronsfield and Laurence Rogers, I didn't hesitate to attend Jan's recent live event, a lunchtime 'Organ Prom' recital at Victoria Hall, Hanley. As an added bonus, we were invited to join Jan and his English agent, Paul Goodman, for coffee and a chat before the recital. Amazingly relaxed, Jan engaged in lively conversation and impressed us with his spontaneity and thoughtful responses to our questions. His fluency in English and near perfect accent would be exceptional in someone twice his age and with far more qualifications; perhaps this is a clue to his superb musical and memory skills.

Laurence had given us a fulsome appetiser in a May *Newsletter* [article](#) and Jan's recital didn't disappoint. Again, for someone so young, the programming showed great maturity, appealing to a variety of listeners, enough to satisfy the ardent 'heavy-weight' attender without being too heavy for the regular Saturday lunchtime 'promenaders'. His programme began with a *Concert Overture* by Alfred Hollins, an excellent tuneful starter, which demonstrated Jan's superb technique and dexterity in registration. Two popular Bach pieces followed: First the *Air on the G String* in a slightly less familiar but beautiful transcription by Jean Guillou in which the air features as a solo in the tenor rather than treble register. Jan's unhurried tempo realised every ounce of emotion that lies within the theme, making a truly mature interpretation. The second piece, *Badinerie*, in complete contrast, took flight on the flutes in a *presto* performance full of joyous banter. The programme continued with Healy Willan's *Introduction, Passacaglia and Fugue*, a landmark in the 20th century repertoire. Demanding massive resources of



Jan Liebermann at the Victoria Hall Organ

the organ and a vast number of registration changes, Jan excelled at the challenge. All three sections of the work contained huge contrasts in dynamics and complex textures. Taken together, the 18 variations of the passacaglia theme formed a crescendo from the quietest flutes building to a huge climax for the Tuba Mirabilis. Here we witnessed Jan's miraculous mastery of interpretation and registration. Another landmark piece followed, *Moto Ostinato* by Petr Eben. A threatening rhythmic chord pattern prevails throughout this piece, creating a hypnotic trance-like effect. Against this background two dissonant themes, depicting good and evil engage in battle with increasing intensity. Executed with amazing technique, Jan's hands were seen to be flying over the manuals in rapid succession. Pure virtuosity! Chosen to charm an English audience, we then heard a *Capriccio* by John Ireland, whose music is perhaps not heard as often as it should be (thank you, Jan). Again there were lots of semiquavers, as ever, performed with perfect fluency. The recital ended with three movements from *Suite Op. 5* by Maurice Duruflé, the final Toccata confirming Jan's stunning and mesmeric virtuosity. As most of these pieces can be heard on [YouTube](#) in Jan's York Minster recital, I leave readers to make their own judgements. My disappointment is that you can't see the Petr Eben piece which was not included at York. However you can see in a [Facebook posting](#) Jan's swift manual changes in the conclusion of the piece.

In our subsequent conversations, Laurence, Alan and I reflected on the fact that he is about to embark

on a music degree, but what can he learn? Agreed, there will be aspects of theory and improvisation, as well as practical areas of church musicianship, but as far as technique and interpretation, he has already made so much progress that one wonders in which areas his professors will be able to develop his already considerable talents.

Alan Dronsfield writes:

Two recent articles in our Newsletter ([March](#), [May](#)) have featured the remarkable young German organist, *Jan Liebermann*. One focussed mainly on his ability to play works from the established organ repertoire entirely from memory, and the other was a piece written by our Editor after a 60 minute interview conducted on the *Zoom* platform. Laurence quizzed him on his career to date, his phenomenal memory skills and his approach to programme-construction. The interview was brought to a swift conclusion by a summons from his mother to attend the family dinner!

The articles had, I have so say, the ulterior motive of building up the attendance at his Midlands concert, a lunch-time "prom" at the Victoria Hall, Hanley, Stoke-on-Trent, on Saturday July 19th. It was hoped that a sufficiently large number might encourage a repeat visit, hopefully without the significant sponsorship that facilitated his Hanley recital. His UK agent expects Jan to be paid a realistic fee plus expenses and, for Hanley, this was the second-highest outlay for an organ recital in this last decade.

Sadly, I have to record that our subtle ploy failed. The attendance

was no larger than that for one of our “regular” proms – just 89, and to my mind, a disappointment. ‘Star’ performers and regulars will attract 120-140,¹ but, in passing, the increased attendance seldom makes enough money to off-set their higher fees, causing short-falls in the accounts.

As John has described, Jan’s Hanley concert was well-received by those present and after a post-concert meet-and-greet session in the Hall foyer, he travelled up to Liverpool Cathedral to explore its Willis III organ, the largest in the UK.²

Just four days later Jan was booked to play one of the celebrity summer recitals on the newly-restored organ in York Minster. I arrived some 30 minutes before the doors opened and joined the encouragingly large queue of enthusiasts with their pre-booked tickets. This time, the audience numbered 323, a most satisfactory total, and the £15 ticket price would have given the Minster a gross income of almost £5,000.

As the starting time drew near, there was a palpable air of anticipation. Jan was introduced by a member of the Minster’s clerical staff. Seated at the new mobile console he began to play everything from memory, his ‘trade-mark’. His programme was almost the same as his Hanley one and concluded with the breathtaking virtuosity of the *Toccata* from Maurice Duruflé’s *Suite Nr 5*. There was a pause to let the final chord die away and then the entire audience rose to its feet giving Jan a long standing ovation. These are not unknown after Minster recitals, but I am told, are rare.³

You can hear the entire recital on [YouTube here](#). It was recorded with



Informal pre-concert meeting: (Left to right) John Maxwell-Jones, Chris Machin (Prom organiser), Jan Liebermann, Paul Goodman, Alan Dronsfield, Linda Carrington

just two cameras, one on the whole console and player, and one just on the pedals. Thus we have no visual recording of the audience’s prolonged applause which drew Jan back to the organ for two short, delicate encore items.

A few comments after this recital, made to me directly, or overheard, or gleaned from the *YouTube* comments on this recital:

- “Jan has just concluded his school studies and is about to start music college. Given the expertise on display tonight, how can any tutor teach him anything about playing technique?”
- “The Minster’s advertising describes Jan as *promising*. Surely an inaccurate description in view of what we’ve just heard?”
- (from a current cathedral organist) “One of the most memorable experiences of my life”
- “I heard Jan playing the same programme at Salisbury. Probably the best organ recital I’ve ever heard”

So there we have it: an audience of just 89 at Stoke (from a population 397,000) and at York (population 212,000), one approaching four times its size. And the reason for this? Perhaps *Newsletter* readers might like to speculate and write a piece for publication and initiate further comment here.

Notes

1. Most Hanley recitalists seem happy to play for a fee of about £350. “Celebrity” ones usually get paid twice this amount.
2. Plans are afoot to have Jan play at one of the 2026 recitals to mark the centenary of the installation of the Liverpool organ. Already offers have been made for partial sponsorship, should this be necessary.
3. Information supplied by a member of the Minster’s music staff: “29 of the 323 present were aged 27 or under. There are always some tourists at our recitals. However, most people come specifically for the music”.

Your Association

Children and the Organ (CATO)

The CATO team led by Stephen Johns swung into action in July with a workshop for pupils at Holbrook Junior School. Group activities followed the tried and tested pattern and a great time was had by all. As ever, playing the organ was very popular, but children also responded well to working the mini-organ, designing organ cases, making tunes on pedals and learning how the organ is

constructed. It was good to welcome on this occasion Derby Cathedral musicians, Alex Binns, Edward Turner and Elizabeth Jones who demonstrated the organ and supervised pedalling activities.

New members

We are pleased to welcome as new members Dr Kara MacRae from Brockhurst and Canon Peter Kefford from Derby. We look forward to meeting them in future meetings.

Organist Gift T-Shirt

(Recommended by Denis Littleton.) Variety of colours, men’s & women’s styles. £17.49 from [Amazon](#).



Orglarstvo Škrabl - Tony Westerman

Many members of the DDOA will have visited an organ-builder's workshop and will be familiar with the electric lathes, drills and saws, and also with the unusual specialised tools that sit in racks above workbenches. When the possibility arose for Tom and Rosemary Corfield and me to visit the Škrabl factory in Slovenia, we took the opportunity to visit one of the largest, if not the largest organ building firm in Europe.

Anton Škrabl founded the firm as recently as 1990, but during the intervening years has developed the company into one of the most successful organ firms in Europe. Their instruments have found their way across most of Europe, the UK and USA, Japan, and even into Russia. Part of the secret of the 60+ work force is that they manufacture everything they need in the factory – apart from sheep skins!

Sitting in the rolling hills of the beautiful Slovenian countryside is the Škrabl factory, developed around what was once the Škrabl family home. Inheritance and planning laws in post-communist Slovenia have favoured the development of local industries of which the Slovenians are, quite rightly, very proud. Our visit followed a two day period during which over sixty journalists from all over Europe had been hosted by the community in and around Rogaška Slatina to promote local wines, food, glassware and, of course, organs.

The Škrabl website, which can offer a broad view of the firm's work, can be found at: www.skrabl.com

What the website cannot show is the warmth of the welcome we

received or the generous hospitality. On our journey from Zagreb to Rogaška we visited the monastery church of St Anthony of Padua to look at a Škrabl instrument of 41 stops, III+P. The organ sounded very well indeed in the fine acoustic of the church, with a full Swell that would delight any English organist. Principals were bright, thanks to a high tin content, but not too bright, which is just as well as the console is right in front of the Great.

Škrabl manufacture all of their wooden and metal pipes and have a foundry that is able not only to create their own sheets of metal using traditional methods, but to store the sheets on a huge drum; the facility also allows them to supply metal to other organ firms. Wooden pipes are made from timber seasoned in their own, large, specially designed curing area, with the raw timber coming from the rich resources of the Slovenian countryside. The scale of this operation has allowed Škrabl to create a 64' Sub-Bourdon for one recent project, the tuning of which was, apparently, an interesting exercise.

Tracker action instruments are still much in demand from Škrabl, either for church use or as practice instruments. As with pipes, all of the parts of the action are manufactured within the company. Although some readers might view this as a heresy, Škrabl also manufacture electronic and hybrid instruments that are much in demand where space is limited.

Besides creating new organs, Škrabl carry out a considerable amount of restoration work, not

only to pipes and chests, but to organ cases. During our visit, there was a 40' high eighteenth century case in the assembly shop awaiting the removal of years of varnish to reveal the original finish; there were three other organs in the shop in various states of completion.

One of my most enduring memories is that of one of the older craftsmen demonstrating to a younger worker how to solder the seam on a long metal pipe. The preparation was meticulous and patient; the execution of the work was wonderful to behold, resulting in a flawless seam created by a practised hand.

Tony Westerman



Roller board under construction



Seasoned timber store



Monastery Church of St Anthony of Padua



Tom Corfield exploring the console

I'm one of those people that likes surprises, so it is always a pleasure to discover a new piece of music or a new composer. This often happens on visits to organs when everyone plays a piece, and earlier this year I heard an attractive piece in an unfamiliar style. Beginning in a tuneful rather quiet emotional manner, midway it burst into song leading to an exciting full organ conclusion. Everyone present wanted to know about this piece. It was *Ofertorio* by Jesús Guridi. This composer's name was new to me, and upon investigating Wikipedia, I discovered a story of the prodigious talent of a Basque musician of a century ago. It transpires that he was a star in a former era. Perhaps his name lives on in Spain, but much less so in the UK.

Born in the Basque capital, Vitoria-Gasteiz, Guridi had violin and piano lessons from a young age and gave his first public performance in Bilbao at 15. He went on to study organ and composition at the Schola Cantorum in Paris. After further study with Joseph Jongen in Brussels and Otto Neitzel in Cologne, he was appointed director of the Bilbao Choral Society in 1912 and then became a professor of organ and harmony. In 1944 he moved to the Royal Conservatory of Music in Madrid and became its director in 1956. For years he was also organist of the Church of San Manuel and San Benito, Madrid. Despite his intense activity as an organist, choir director and teacher, Guridi was a prolific composer in a variety of genres, ranging from symphonic music to film music, operas and operettas, chamber music, choral music, songs and music for children. (Several of these works appear today on CDs.) At the organ he was a master of improvisation and composed many substantial works which were highly acclaimed. Today it is difficult to locate their scores. However, still in print is a collection of 20 teaching pieces published under the title *Spanish Organ School* where *Ofertorio* may be found. Several performances of the work may be found on *YouTube* like this one [here](#).

My second example of a discovery which brought great excitement has a much longer personal history. Well over 30 years ago, after a trip abroad, a friend brought back, as a



Jesús Guridi 1886-1961

gift, a cassette recording of organ music in diverse styles. One track in particular became a listening obsession for its astonishing originality; *Tema e Variazioni in Si Minore* by Oreste Ravanello, an Italian composer and organist whose name was completely unknown to me at the time. What gripped my attention was the extraordinary different personality of each of the nine variations following the B minor theme:

1. Fragments of the theme are elaborated with fantasy figurations.
2. Rippling fourth interval chords accompany the theme in the tenor register.
3. *Lamento*: Descending chromatic chords create an agonising emotional sound that



Oreste Ravanello 1871-1938

becomes increasingly loud and angry but finally resolves on a major chord. 4. *Scherzo*: The theme is broken up into chattering flute chords which roam up and down the keyboard at a furious tempo. 5. *Canto elegiac*: The theme sings below a *leggiere* accompaniment of dancing arpeggios. 6. *Chorale*: The harmonised theme appears in a high register on soft strings above a cello-like tenor obligato accompaniment. 7. *Vivace e energico*: Massive chords on reeds are thrown around in jagged dotted rhythms. 8. *Pivetta*: A peaceful pastorale with drone accompaniment; the only variation in the major key. 9. *Final*: A triumphant restatement of the theme with elaborated and modulating harmonies concluding with a full organ reprise of the chorale obligato in B major. I hope this description tempts you to listen to a *YouTube* performance [here](#). The score is available from [IMSLP](#). It's not Sunday music, but a fine example of how the organ can substitute an orchestra for late romantic music.

Oreste Ravanello studied organ and composition at the Liceo Musicale in Venice before he was appointed organist of the San Marco Cathedral at the age of seventeen. He also taught at the Conservatory of Music in Venice, and then became director of Instituto Musicale in Padua. He became a well-known as a recitalist and for his improvisations. He was above all remembered for his compositions which are especially intended for the church: ca. 30 Masses, Te Deums etc. but also numerous works for organ and piano. His language is late romantic and melodious.

Both these composers deserve to be heard more often. Is it a generational effect whereby succeeding generations lose touch and forget previous 'stars'? Perhaps the organ community 'likes to hear what it likes', so the range of composers whose works circulate tends to remain fairly stable?

Laurence Rogers

If there is a piece of music or a composer that you particularly admire, do write about it for the newsletter. Editor.

Forthcoming DDOA Meetings

Friday 5th September, 7.30 pm

Members' Recital at St Michael's, Kirk Langley DE6 4NG

Come along and support members who have volunteered to perform pieces by composers whose surnames range from O to S. Our chairman is working out a programme from members' offers. If you have a piece you would like to offer, please contact DDOAchairman@gmail.com as soon as possible.

We have chosen St Michael's as the venue so that members can enjoy hearing the refurbished organ of 2022 which was the first to be supported by the DDOA with a grant under the Edmund Stow Legacy Organ Restoration Scheme. Through that work, the organ acquired a Trumpet stop and Mixture on the Swell creating an exciting chorus. The organ sits in a handsome case by Bodley and speaks well into the church. You can see the specification here: <https://npor.org.uk/survey/S00178>

St Michael's Church is readily found in Church Lane, Kirk Langley, just off the A52 Ashbourne Road from Derby.



Saturday 18th October 12.30 for 13.00

Annual Lunch at Makeney Hall Hotel, Makeney Road, Milford, Derby DE56 0RS

Our guest speaker this year is Canon Peter Kefford

Peter is one of our newer members and we look forward to welcoming him to this and future meetings.

Peter was born in Sussex and after a career in commerce was called to the ministry in the 1970s. He trained at Lincoln Theological College before serving curacies in Wimbledon and the City of London. He moved to Chichester Diocese where he served as Rector in two benefices before becoming a residentiary Canon Treasurer and Advisor for the Ordained Ministry, coupled with the post of Diocesan Director of Ordinands. He retired to Derby in 2009 and has been connected with Derby Cathedral since then. He has a fund of experience in both parish and cathedral music and ministry and we can be sure of being well entertained by his anecdotes.

The venue may be easily reached from the A6 at Milford; After crossing the River Derwent, turn right into Makeney Road. There is a good car park.

The three course meal comes at £36 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 20th September.**



Items of news or articles for the November / December edition of the *Newsletter* should reach the Editor by **Monday 20th October**, 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.



www.derbyorganists.co.uk