

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



DDOA Visits to Yorkshire

Our July outing to play two wonderful organs in the Vale of York was a great experience, notable for the warm welcome of the resident organists and the satisfaction of experiencing great repertoire. The Editor is grateful to Mary Cobbold, Gillian Chatto, Tony Westerman and Denis Littleton for contributing reflections upon the day included here.

Our morning visit was to the market town of Howden in the East Riding of Yorkshire. The centre of this small town has many Georgian

buildings in narrow streets, and the tall tower of the Minster church is a dominant feature. Indeed, the size of the church is most impressive, despite being the surviving section of a much larger former abbey. The history of organs in the church is colourful and may be explored [here](#). The present organ of 40 stops is a development of the 1930 instrument by Rushworth & Dreaper (R&D) that replaced the Ward of York/Wordsworth organ of 1909, sadly destroyed by fire in 1929. It has two cases occupying

DDOA Meetings 2026

Saturday 26th September 2.00 pm
Members' Recital at St Laurence's, Long Eaton. (See page 8)

Saturday 31st October 1.00 pm
Association Lunch. Makeney Hall, Milford (See page 8)

Saturday 21st November
St Matthew's, Darley Abbey
AGM and Chairman's event.

Other Events

Saturday Tea-time Recitals at Holy Trinity, Millhouses S7 2GY. 4.00 pm
Free Entry, Refreshments and 'Have a go' on the organ for young and old.
12th Sept. Derek Grover (Ranmoor)
10th Oct. Nigel Gotteri Gatowski (Dronfield)
14th Nov. Thomas Corns (Sheffield)

Thursday Lunchtime Concerts at Chesterfield Parish Church, 12.15–1.00 pm
10th Sept. Ian Brackenbury (Chesterfield)
17th Sept. Darius Battiwalla (Leeds)
8th Oct. Benjamin Green (Nottingham)
15th Oct. Keith Morgan (Beckingham)
22nd Oct. Piers Maxim (Great Malvern)

Saturday 19th September, 7.00 pm
St Anne's Church, Derby DE1 3NB
Organic Metal - Two Worlds Collide
David Pipe and Mark Mynett. (See page 5)

Monday Lunchtime Concerts at Albert Hall, Nottingham 1.10–1.55 pm
21st Sept. Gordon Stewart
12th Oct. Jeffrey Makinson (Lincoln)
23rd Nov. Colin Walsh (Lincoln)

Vacancy

Christ Church, Belper

The church is looking for an organist or an organist / music director to join them in the next few months. We have a traditional SATB choir and anybody interested in either post should initially contact Andrew Pollett via email pollettaj10@gmail.com or by phone on 07970 498 171. The choir sings at the 11am Sung Mass on Sundays and rehearses at 7pm on Fridays. There are occasionally additional services, such as Choral Evensong, weddings and funerals. The post will attract RSCM rates of pay, subject to negotiation.

Photo: Selby Abbey, chancel looking west.



Howden Minster

the first bay on each side of the nave, the Great and Choir in the south case and the Swell and Pedal in the north. The R&D rebuild in 1967 was followed by a major rebuild by John T Jackson & Son in 1985 when a new console was introduced ([NPOR R01162](#)) Our thanks to Matthew Collins who offered a warm welcome and a brief history of the organ as well as a fine demonstration of its qualities. Matthew also chatted with many of us about the organ and the building – well worth a visit for those who have never been. ([Tower views](#))

Tony writes:

"This is still very much a R&D organ with beautifully rounded Diapasons and upperwork that effectively bridges flues and reeds. The console is now a little tired, with some lateral movement on keys and pedals, though the response of the electro-pneumatic transmission is good. It is a testament to the commitment of the parish that the organ is well maintained, though the prospect of an overhaul appears to be limited – perhaps not surprising with a large instrument and a small parish. Apart from the Gt. Diapason chorus, the other stop that captured my attention was the wonderful French Horn on the Swell – so useful for adding body to the Swell chorus without resorting to more powerful reeds. As with many instruments that have undergone rebuilds, one wonders why some of the tonal changes were made: in this case moving the Gt. 4' flute to the Pedal. However, the sound of the organ in a good acoustic made it a most rewarding instrument to play."

Andy Storer played the complete *Suite Gothique* by Boëllmann; with contrasting registrations for each movement, this was a great piece for exploring the tonal range of the instrument. Tony gave us the *Toccata* by Dubois; again we enjoyed a lovely choice of contrasting registrations. Gillian tested the organ's Bach credentials with the majestic *Prelude in B minor*; a resounding success. Other members offered more Bach and works by Whitlock, Bonnet and Mendelssohn, all of which confirmed the impressive versatility of the instrument.



John Maxwell-Jones at Howden

It was a twenty-five minute drive from the Howden to Selby for our afternoon visit to Selby Abbey. Here we encountered a building of even more enormous proportions; with a chancel and sanctuary almost as long as the 10-bay nave, the spaciousness was befitting of a cathedral. Founded in 1069, it must be one of the largest surviving monastic buildings in the country. The organ at the western end of the chancel is almost in the centre of the building. Like Howden it has two identical handsome cases facing each other. There are also two consoles, one fixed in the chancel and the second mobile in the crossing. The organ, containing work by Hill from 1909, was rebuilt by Principal Pipe Organs in 2016. ([NPOR K01532](#))

Tony writes:

"The Director of Music, Oliver Waterer, made us feel most welcome, as did the Abbey staff. After Oliver's introduction we were allowed free reign to explore the 69 speaking stops whilst a stage crew set up the building for an evening event. On this occasion we were able to use the Nave console, ex Manchester Cathedral, installed by Principal Pipe Organs during their 2016 rebuild. As with the Howden instrument, there are plenty of registration aids and everything felt within reach and where it should be. In 2017, when we last visited, I had been discussing with someone how to describe sounds in words. Flights of literary elegance can be self-indulgent and self-defeating; however, I still adhere to my observation that, 'the Great flutes



Selby Abbey. Nave console



Selby Abbey. North case

pour down the Nave like liquid honey'; such a wonderful balance between building and organ is not always found. The Abbey acoustic is wonderful and there is a superb symbiosis between organ and building. The Great Diapasons are beautifully matched and offer an easy base for dynamic changes, whilst the Swell and Great reeds are very powerful, particularly the Gt. Posaune, which is almost as powerful as the Tuba."

First on the organ stool was Mary Cobbold whose performance of *Psalm Prelude Op. 32 No 1* by Howells was stunningly beautiful. She followed this with *Choral Prelude 'Erbarm dich mein' BWV 721*, equally moving. Other members followed with more Bach, Vaughan Williams, Thalben Ball, Thiman and Andriessen. Tony concluded our session with an amazing toccata-style improvisation on 'Now the green blade riseth' and a thrilling full-organ rendition of 'Vom himmel hoch' by Garth Edmundson.

Members agreed unanimously how enjoyable and worthwhile the day was. As often happens, most of us would have liked more time to get used to the feel of each console; Howden's pedal board felt a bit awkward for some of us; the time delay from Selby's nave console took some adjustment, but the sounds we enjoyed were fabulous.

Mary writes:

"I really enjoyed the visit to both places - thank you so much, Tony, for organising it!

I enjoyed playing both instruments and would have liked to have had more time on each. Obviously that is not possible when everyone needs to have a chance. Having a time limit and running order, as well as asking everyone to have organ shoes on and music ready, is really helpful to make the most of the time available.

Of the two, I enjoyed Selby more, as I think the Howden instrument is rather too big for the building. Both Directors of Music were really welcoming and it was good to be able to converse with Matthew. It would have been good to talk to Oliver too, had he not had to rush away. Judging from the respective websites, it seems that Selby has a thriving choir and assistant organists. Sustaining a Choir and having an assistant organist seems to be more challenging for Howden. I wondered how well their organ recital series is supported. Who is going to play these splendid organs in the future? A problem that most churches face, especially in places of the size of Howden in particular. Young organists may be attracted to the instruments and to the repertoire, but will they want the Sunday by Sunday commitment to playing for services and trying to keep a choir going in a small place like Howden?"

A final word from Tony:

"The East Riding of Yorkshire is home to a number of superb instruments; Beverly Minster, Bridlington Priory and Hull City Hall come to mind. The Hill organ in Selby Abbey ranks along with the finest, not just in East Yorkshire, but in the country. Many will recall the recordings made by Fernando Germani in the 1960s, recordings with which many of us grew up; Germani regarded the organ as one of the finest in the country. I believe that after our recent visit, those of us able to play would absolutely agree with him."

Laurence Rogers, with thanks to Mary, Gillian, Tony and Denis.



Gillian Chatto at Selby

Recent Events

Robert Quinney Recital at Holy Trinity Millhouses, 11th July

It was on the DDOA visit to Sheffield last year that we became acquainted with a real gem of an organ by Kenneth Tickell (1991) at Holy Trinity, Millhouses. This year, Organist, Mary Cobbold, is to be congratulated in summoning the courage to organise a series of recitals for this wonderful instrument from March. With so many competing activities and events demanding the attention of audiences, it is always a challenge to find the right space in the calendar that doesn't clash with too many other similar events. By choosing a teatime slot on Saturday afternoons once a month, Mary has found a sweet spot which has regularly attracted an average audience of 40.

The July recital was given by Robert Quinney, Organist and Tutorial Fellow in Music at New College, Oxford. It was a significant occasion for him because, as a teenager, he gave the opening recital on the organ when it was inaugurated in 1991. It was also a significant occasion for Mary, because Robert was her piano pupil at the time and he took his first organ lessons with her. All in all this was a delightful homecoming which added enjoyment for both Mary and Robert and a rewardingly large audience turned out for the occasion.

Robert is well known for his scholarship and performance of the music of J.S.Bach, so it was no surprise that he chose to top and tail his programme with two great works of the master. These happened to be personal favourites of mine, so that added to my enjoyment. His programme began with *Toccata, Adagio and Fugue in C, BWV 564*. This was a superb piece for showing the qualities of the organ; the beautiful voicing combined with a lovely warm acoustic are notable features, and, for the organist, the mechanical action with a crisp light touch is ideal for securing artistic performance. Robert absolutely flew through opening manual section of the *Toccata*. In contrast the following pedal solo was unrushed and treated like a recitative. The expressive phrasing used registration changes to achieve echo effects. Then the



Robert Quinney with Mary Cobbold

joyful *organo pleno*. Glorious! The following *Adagio* featured a soft solo flute stop creating peaceful calm. Then the *Fugue*, with ever-flowing counterpoint – a masterly performance.

This was followed by *Four Musical Clocks* by Joanna Marsh (b.1970). In a style greatly contrasting with the well-known Haydn pieces for musical clock, these were inspired by stories about clocks in well-known children's literature. Containing bizarre rhythms unsuited to time keeping, each piece could be construed as a sound portrait of a character: The White Rabbit (*Alice in Wonderland*), The Ticking Crocodile (*Peter Pan*), Midnight Sunshine (*Tom's Midnight Garden*) and Cinderella.

'Nimbleness' inadequately described Robert's next performance, *Niaides* by Vierne; a sense of water sprites flitting around in air was tangible as torrents of notes on a flute stop came so fast as to sound like glissandi. The effect was magical.

The recital concluded with Bach's *Fantasia and Fugue in G minor, BWV 542*. It was interesting to hear the *Fantasia* with no changes of registration; the melodic and harmonic changes were simply laid bare. As for the *Fugue*, there was no hanging around; it was a white knuckle ride through superbly inspired counterpoint. The instrument was the perfect match to Robert's crystal clear technique. So ended an altogether wonderful recital. Congratulations to Mary for making it possible.

Laurence Rogers

The Derby Cathedral Organ Recital Series

Alexander Binns and Ed Turner are to be congratulated on assuring the return of the summer series in its traditional form and with such a high quality of performers. This year the series started with a serendipitous link with Derby City Council's 50:50 Celebration of the twinning links between the City of Derby and the town of Osnabrück in Germany. Carsten Zündorf is the MD of the Marienkirche in the centre of the town and, thanks to connections with Derby Choral Union, he was in Derby to give the first recital. The series continued with Rachel Mahon of Coventry Cathedral, Gordon Stewart, who recently gave us such a fascinating talk on Bach and numbers, Colin Walsh, emeritus of Lincoln Cathedral, who hosted our visit in 2022, our own Ed Turner and finishing with Alexander himself.

For the 13th July recital, Alexander introduced his programme asking the question whether such an autobiographical programme would work. He started with a *Trumpet Tune* by his first organ teacher Philip Tordoff at Halifax Minster. He then continued with an unexpected Halifax link: *William Herschel*, better known as the first President of The Royal Astronomical Society and discoverer of the planet Uranus, was in fact the first organist of what is now the Minster Church. Alex continued with his mentor at Leeds Minster, *Simon Lindley*. His organ scholarship at St George's Chapel, Windsor was reflected in two pieces by *Sir William H Harris* as was his post at St Edmundsbury by two pieces by *Harrison Oxley*. Friends and colleagues were represented by *Tarik O'Regan* and *Lloyd Coleman* with Alex finishing his programme firmly rooted in Derby. Until Elizabeth French (one of the Music in Schools tutors) presented a fascinating introduction of the music of *Francis Bache* in one of last year's lunchtime recitals, few of us knew anything about this fascinating contemporary of Johannes Brahms. His *Introduction and Allegro* was a worthy appetiser. Probably more of us realise that *Percy Fletcher*, better known for his theatre music in the early twentieth century, was a Derby-born organist. His *Fountain Reverie* and *Festival Toccata* brought the recital to a resounding finish and provided a definite affirmative to the question posed at the start.

John Maxwell-Jones

The Ed Stow bequest.

Several reports in our newsletters refer to the Association supporting various projects, particularly the recent rebuilds and refurbishments of organs such as St Laurence's, Long Eaton, the location of our next visit in September.

Derby Cathedral's Music in Schools Programme 'Keyboard Pathway' has been another beneficiary and Alexander Binns, our immediate past chairman, writes: "Your support has enabled us to subsidise lessons heavily for young organists, making tuition affordable for families whilst ensuring that we can pay members of our teaching team fairly and continue to offer high-quality lessons."

On 13th July, eight young organists performed with great distinction at this year's Young Organists' Showcase in the Cathedral. The standard was exceptionally high, and there was considerable talent on display. Encouragingly, a number of the young people expressed a desire to become organ scholars in the future. It is heartening to see such enthusiasm for the instrument, and your support has played a significant role in making these opportunities possible."

Those of us from the Association who were in the audience would wholeheartedly agree. The eight



Young organists at Derby Cathedral

young performers presented a varied programme including a traditional variation on *Amazing Grace*, the famous Gigout *Toccata*, Bach's *F major Prelude* (from the *Short Eight*) a variation on *Go Tell It On The Mountain* by John Behnke, two *Preludes* by Philip Moore and Liselotte Künkel, *A Country Dance* by James Hook, a *Toccata in D Minor* by Johann Pachelbel, a *Duo Pastorale* by Alexandre Guilmant and finishing with a spirited rendition of John Rutter's taxing *Toccata in Seven*. All eight young people are to be congratulated

on their bravery in performing in public, and to such a high standard. All members of the Association must be delighted that Ed's most generous legacy is being so well spent and look forward to watching the future progress of these young students. It is encouraging to know that some of them have already been introduced to service accompaniment both at the Cathedral and in parish churches in the diocese.

John Maxwell-Jones

Forthcoming Event

ORGANIC METAL at St Anne's, Derby on 19th September 2026

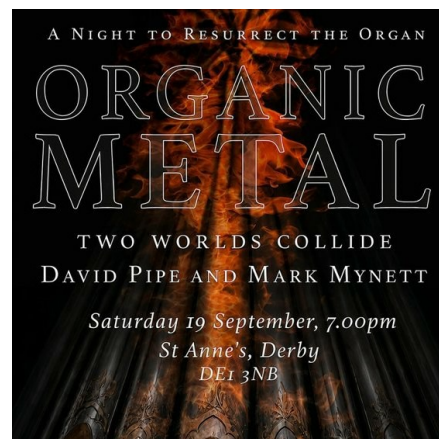
The name David Pipe will be familiar to most members of the DDOA. Besides being a former Assistant Organist of York Minster and currently Organist of Leeds Cathedral and Huddersfield Town Hall, he has an intriguing association with a heavy-metal band called *Plague of Angels*. A year or two ago, they gave a much publicised concert together in York Minster.

Mark Mynett is lead guitarist of *Plague of Angels*, and he has kindly agreed to come to Derby with David for an event at St Anne's on Saturday 19th September at 7.00 pm. I call it an 'event' because it will be more than a concert. It is designed to help us to publicise our appeal for funds to rebuild the organ that has been given to us, but more important than the financial side is the wish to widen interest in the

organ and to win friends for the instrument from people who would normally run a mile rather than attend a 'classical' concert.

When planning the evening, I was worried about two things. One was volume, and the effect amplified music might have on loose plaster, but I was reassured when I learnt that, as well as playing the guitar, Mark is a senior lecturer in music technology and production at the University of Huddersfield. My other worry was that the event would go on well into the night and disturb the people living close to the church. But we have agreed on a curfew at 9.30 pm. Mark said that he would be glad to get back home in time for a cup of cocoa at 11.00 pm.

Do please come if you can. I am a little vague about exactly what is going to happen, and the poster offers tantalisingly few clues. But I do know that with David and Mark there it is going to be interesting – exciting even. Sadly, we are having to charge for admission, because the costs are



considerable. Tickets are available from Eventbrite (search on their website for St Anne's Church Derby) or - for those of us who like to buy something tangible from a real person - from Sunshine Dry Cleaners, near the post office on Kedleston Road. Advance tickets are £10.00, or you can pay at the door, but that will cost you £15.00. Any profit from the evening will go towards the organ appeal.

Tom Corfield

IAO Organ Festival 2026 Bristol

This year's festival took place in Bristol between the 26th and 30th July. After a journey with Cross Country Trains, the company that never fails to disappoint, the first day started with a double dose of Evensong, firstly at Bristol Cathedral, then at St Mary Redcliffe. The Dean of Bristol seemed slightly bemused by the concept of back to back Evensongs. There was a sermon at Bristol cathedral in which it was pointed out that there are windows paid for by Edward Colston, who made money from slavery and whose statue was unceremoniously dumped in the harbour a few years ago. I got the impression that they do not know what to do about the windows.

The following morning found us at All Saints', Clifton where the first of the IAO/RCO Competition semi-finals took place. The building is interesting in that it looks like a 1960's concrete construction with a rather older tower. It was bombed in World War 2, with only the tower and not much else surviving. The new church was consecrated in 1967. The organ is a 3-manual 40 stops Walker organ dating from 1967.

We heard three very accomplished young organists, Elisabeth Lesan from Slovakia, Conor McGlone who will be Assistant Director of Music at Birmingham (Anglican) Cathedral from September and Tingshuo Yang who has been at St. John's College, Cambridge and will shortly move to New York. I would have hated to be a judge; they all gave very good performances. The programmes included works by Franck, Duruflé,

James McMillan, Patrick Gowers, Widor and Bach. I would not be rushing out to buy the music for the McMillan and Gowers pieces. Unusually, one of them did not include a Bach piece. I got the name of the winner of the round right, that's a first, it was Conor McGlone.

A short walk took us to Clifton Cathedral. At first glance it looks like the love child of an oast house and a power station, you've guessed, another 1970s' masterwork. The organ, built by Rieger of Austria, was demonstrated by David Bednall. Surprisingly it only has 26 speaking stops and a very Germanic stop list which J S Bach would probably have been at home with. It would be interesting to hear what Langlais or Guilmant would sound like on it.

Back into the city centre we had the 2nd semi-final of the organ competition at Christ Church with St. Ewen, which has a 3-manual organ with 34 stops by Vowles, a local builder, subsequently rebuilt by Walker and most recently by Roger Taylor. The contestants this time were Oskars Kalnins from Riga, Anna Kirillova originally from St. Petersburg and Marcus McDevitt who is currently Senior Organ Scholar at New College Oxford. The pieces played were by Bach, Gowers (again), Sweelinck, Vierne and Francis Jackson. Again I did not envy the judges their task but amazingly I predicted the two who would go through to the final with Conor McGlone, they were Oskars and Marcus.

The organ part of the day ended with a song recital at the Lord

Mayor's Chapel, on the other side of the Green to the Cathedral. This building has a 2-manual, 33 speaking stops organ by Vowles, restored in 1962 by Walker and later by Percy Daniel.

On Tuesday a short bus ride took us to Redland Park United Reformed Church where Tim Popple gave a talk about his recently published book, "Evensong: Notes from the Choir". For anyone interested in choirs it might make an acceptable gift. It can be obtained, along with organ music and choral merchandise, from quiresandplaces.com.

Paul Walton, Assistant Organist at Bristol Cathedral, gave a recital of works by Whitlock, SS Wesley, Vierne and Hakim on the 1866 Father Willis organ, subsequently worked on by Percy Daniel and Clevedon Organs.

Back to Bristol Cathedral for the IAO President's recital by Mark Lee with works by Alcock, Bruhns, Florence Price and Jongen. Following the recital Mark went on to talk about the recent restoration of the organ by Harrison's of Durham.

Mark Lee was the speaker at the IAO dinner the same evening where he spoke about his life with organs and church music more generally. Mark has been organist at Bristol since 1998 having previously been assistant at Gloucester.

Wednesday was our day out of Bristol starting at St Monica's retirement Village Chapel. This is a purpose-built rest home run by St Monica's Trust. The original idea came from Mary Monica Wills (of



Bristol Cathedral



Christ Church with St Ewen



Cirencester

the tobacco dynasty) who stipulated that it should have a "splendid and very beautiful chapel". The result is a chapel, bigger than many parish churches with a Willis organ dating from 1900 with 3 manuals and 28 speaking stops. The organ was demonstrated by Nicholas Miller, Director of Music at St John's, Hyde Park, London and included a posthumously published piece by Noel Rawsthorne, *Chorale Fantasie on Wachet auf*.

Back to the coaches to go to Cirencester and the church of St John the Baptist. The organ started life in 1896 as a Willis, subsequently being worked on by Norman & Beard, Rushworth & Dreaper, John Coulson and in 2009 Harrisons. A perennial problem was that the organ did not project the sound into the nave very well, due in part to the direction in which the pipes spoke. The organ was rebuilt in 2009 and currently has 63 speaking stops on 4 manuals. Thomas Hawkes (titulaire at Cirencester) gave a recital of works by Schmidt, Bach, Yon, Cocker, Vierne and Guilmant.

Once more onto the coaches to Gloucester Cathedral for Choral Evensong, a part of the Three Choirs Festival. This service was broadcast live by BBC Radio 3 and



Bristol Beacon



All Saints', Clifton

the queuing was reminiscent of an airport. The seats we ended up in were behind the choir stalls, so you could only see what was happening on a television screen. By the time the closing voluntary came round I had rather lost interest. The voluntary was *Praeludium* by Arthur Bliss, another item I will not be adding to my repertoire.

Back to Bristol for the final of the Organ Competition. Again, three very competent players, but I suppose it comes down to how things work out on the night. Again, Mystic Denis managed to predict the winner, Tingshuo Yang.

The final morning found us at the Bristol Beacon, previously known as the Colston Hall. Apparently the inconvenient Colston had nothing to do with funding the hall having been dead for 126 years when the hall was built.

The hall has a 4-manual 94 stop organ by Harrison & Harrison dating from 1955. Paul Walton took us on a grand tour of the stops. Then it was open console time, I was able to play Bristol Cathedral and Christ Church with St Ewen. Finally back to reality, courtesy of Cross Country Trains, only slightly less busy than the outward journey.

Denis Littleton



Finalists Tingshou Yang, Marcus McDevitt, and Conor McGlone

Member's Notes

From Richard Brice:

Boxes of Old Music

Recently, I was given three boxes of music which had lain untouched since the death of the organist, some twenty years ago. Finding homes for the music prompted some thoughts.

Books of arrangements for "Harmonium/American Organ" can go straight to your favoured recipient of unwanted books and music. However, anything specifically for "Harmonium" may well be in a different league; most French churches used the harmonium and an "Art harmonium" is quite a sophisticated beast. Look up some of Karg-Elert's substantial work for this instrument. César Franck and Vierne are also two respected composers for this instrument, albeit for 'harmonium or organ'. Original scores have the harmonium registrations which were standardised.

Personally, I always look out for Wolstenholme, Hollins and Scotson-Clark. Just occasionally one comes across a little gem which makes the search worthwhile. In my boxes there were many pieces by Eric H Thiman. A quick internet search revealed that there is a Society dedicated to the music of Thiman, based at Southwell Minster, and, although he was both prolific and relatively recent, there are still some lost works by him. I contacted the society and sent them the pile of copies I had (except for his *Meditation on Slane*, which is rather lovely, so I kept this gem). They were delighted and, although none of the music was new to them, one was an edition they didn't have previously.

Now a mystery. I found a tatty leaf, a back page with double-bar line. I played what there was and it was rather lovely, although it took me some days to realise that it was probably an organ version of John Ireland's *Sea Fever*. Was it his transcription? Was it a transcription by some else? - Alec Rowley springs to mind as a likely suspect. Is it a tune which pre-dates Ireland's song? So far, a trawl of the internet has failed to reveal any clue. If anyone has this piece, please let me know!

Richard Brice

Forthcoming DDOA Meetings

Saturday 26th September, 2.00 pm

Members' Recital at St Laurence's Church, Long Eaton NG10 1LT

Come along and support members who have volunteered to perform pieces by composers whose surnames range from T to Z. Our chairman is working out a programme from members' offers. If you have a piece you would like to offer, please contact DDOChairman@gmail.com as soon as possible.

We have chosen St Laurence as the venue so that members can enjoy hearing the refurbished organ of 2025 which was supported by the DDOA with a grant under the Edmund Stow Legacy Organ Restoration Scheme.

St Laurence's Church is readily found adjacent to the Market Place. However parking is available around the corner in Waverley Street opposite the Tesco superstore.



Saturday 31st October 12.30 for 13.00

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

Our guest speaker this year is Tom Howell

Hailing from Neath, South Wales, Tom has just completed his BMus(Hons) at the Royal Birmingham Conservatoire (RBC). He has recently graduated with first class honours. **Congratulations, Tom!**

Before enrolling at RBC Tom served as Organ Scholar of Chichester Cathedral for two years. Subsequently, he has been the parish organist of English Martyrs' RC Church, Sparkhill for almost four years. He is a multiple prizewinner at RBC, winning the '24 and '25 Corton Hyde Early Music Prizes, '25 Dame Gillian Weir Messiaen Prize and the '26 RBC / BOA Leonard Gibbons Organ Prize. Recent recital venues have included Westminster Abbey (photo) and Hull City Hall. In the near future he will give a recital at Worcester Cathedral, and has been invited back to Westminster Abbey.

Tom now begins a freelance career in London and takes up the appointment of Assistant Director of Music at St. Leonard's CofE Church in Streatham which maintains various flourishing choirs of children and adults.

Tom is one of our student members and has expressed special thanks to the DDOA for their valuable support with an Edmund Stow Bursary.



The popular venue, **Makeney Hall**, may be easily reached from the A6 at Milford; When approaching from Derby, 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 26th September**.

Items of news or articles for the November / December edition of the *Newsletter* should reach the Editor by **Monday 19th 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, John Maxwell-Jones, 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.



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