

APRIL 2022 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 14th May 2022 – visit to St Helen's, Etwell

Commencing at 2pm, today's visit is kindly hosted by LDOA member Steve Mansfield.

Steve is a very talented theatre organist who has a 'magic box' of samples from the Blackpool Tower Wurlitzer hooked up to the 3 manual Viscount organ in St Helen's. Steve will demonstrate a couple of key features of the theatre organ playing style and members will be invited to have a go. Members will then have a chance to play the organ either using the theatre organ registrations, aided by Steve, or the default 'church' registrations. This promises to be a fun visit. Steve is both a highly skilled and very entertaining musician; his extended medleys of well-known pieces and melodies, artfully registered and played from memory, armed with just his little book of titles/keys, are dazzling both to hear and watch close up.

We could then adjourn to the 'Hawk and Buckle' directly opposite the church!

See APPENDIX for address and locator map.

Saturday 11th June 2022 – visit to St Andrew's Church Rugby and Rugby School

What promises to be a terrific day in Rugby, visiting two venues with no less than five organs between them!

First, at the invitation of Director of Music Dr Richard Dunster-Sigtermans, a visit commencing at 11am to St Andrew's Church in the centre of Rugby, where there's a IIP/48 organ, completely rebuilt by Hill, Norman & Beard in 1963, and more recently overhauled by Peter Spencer in 2005-7.

Then, with plenty of eateries in the centre of Rugby to choose from for lunch, a five-minute walk takes us to the prestigious Rugby School, the home of rugby, but also home to no less than four organs. Visit commencing at 1.30pm at the invitation of Director of Music Richard Tanner.

In the breathtakingly beautiful School Chapel, there is a magnificent IVP/55 Kenneth Jones & Associates organ, on which the opening recital was given by Nicholas Kynaston in 2001. Nicholson has recently carried out a refurbishment, and the re-opening recital by the international concert organist David Briggs took place on Friday 7th February 2020 at 7.30pm. There is also a IIP/32 Bryceson organ in the Temple Speech Room, a IIP/6

Harrison & Harrison organ in the Memorial Chapel, and a IIP/5 Škrabl of Slovenia organ in the Music School.

Saturday 16th July 2022 – visit to the Chapel of St John without Barrs, Lichfield for 2022 AGM and workshop

Commencing at 2pm, a visit to the Chapel of St John without Barrs, Lichfield, hosted by LDOA student member and Organist at St John's, Liam Condon, for our 2022 AGM, a workshop led by Liam, and an opportunity afterwards to play the IIP/18 Hill Norman & Beard organ.

Saturday 17th September 2022 – visit to Shrewsbury Abbey and St Chad's, Shrewsbury

Shrewsbury Abbey

Two visits organised by Peter Morris with the first visit hosted by Organist Nigel Pursey, commencing at 11am with a demonstration by Nigel of the IIP/32 Hill organ, which has just had a £200k restoration by GO Organbuilders of Herefordshire. The re-opening recital on 15th October 2021 was given by James McVinnie. Opportunity then for members to play.

St Chad's, Shrewsbury

The second visit is to St Chad's Shrewsbury, with its central hall, a sweeping double staircase to the gallery (more like a country house than a church), and its unique circular nave. The visit commences at around 1.45pm, hosted by Director of Music Anthony Pinel, to play the fine IIP/40 organ originally by Norman & Beard, rebuilt by Nicholson in 1963, and then by H & H in 2011.

October 2022 venue/date to be advised

Now that the date for President's Evening has been finalised (see below), we're in action to sort out a date/venue for an October visit.

Saturday 26th November 2022 – President's Evening at Lichfield Cathedral

We have just had confirmation from Martyn Rawles that Lichfield Cathedral can accommodate President's Evening on Saturday 26th November 2022, following the 6pm Advent Carol Service.

President's Evening will therefore commence at approx. 7.30pm and finish at 9pm. As last year, we will ask for members wishing to play to advise us in advance what they plan to play, so that we can sort out a running order to make best use of playing time available to us.

2022 Annual Dinner

Annual visit to local hostelry to be advised later.

RECENT VISITS/EVENTS

Saturday 5th March 2022 – visit to Birmingham

For our visit today to Birmingham, most members sensibly 'let the train take the strain', with a short stroll from New Street Station taking us to our first venue.

St Martin's in the Bull Ring, Birmingham

We were warmly welcomed by Church Warden Stephen Blair-Chappell, who is also one of six organists on the church's rota. Stephen handed out to the 10 members attending today a pack of helpful information on the church and its organs.

There has been a church on this site for more than 750 years, with the first church of which there are records built around the 1250s by William de Bermingham. Most of the 1255 church was drastically changed in 1690 and the present church dates from 1873-75. It was designed by Birmingham architect Alfred Chatwin, who also worked on the Houses of Parliament. The church was extensively damaged in the 1941 blitz, before being repaired and the church hall built in 1957. In 2000, the church interior was refurbished, making it light and more welcoming, and in 2003, the outside was restored and a reception, café, offices and small function rooms added.



View down the lofty nave of St Martin's in the Bull Ring

The original organ was built in 1822 by Thomas Elliott, London. The two manual organ (no pedals) was rebuilt by John Banfield & Sons in 1875 and 1884, before being moved to St John's, Deritend, to make way for a new three manual organ by Harrison & Harrison in 1906. Additions were made in 1926, and in 1955 the organ was moved by John Compton from a chamber on the north side to the north transept, where it is today. In 1991 the console was renovated by Nicholson & Company, and in 2000 the organ was cleaned and renovated, with a new solid state transmission system replacing the old electrics dating from 1955. The organ has four manuals plus pedals and 67 speaking stops, including a extensive range of reeds, mixtures and a choice of three 8' Diapasons on the Great.

There is a comprehensive choice of accessories, with thumb and toe pistons. The Swell, Choir and Solo are enclosed.

Our Publicity Officer Tony White 'cut his teeth' and took his exams on this organ in his teenage years, but playing commitments in London today sadly prevented Tony from renewing acquaintances with 'his organ'.



Casework in the north transept of St Martin's in the Bull Ring

We gathered from Stephen Blair-Chappell that the church has a mixed musical offering, and since around 2004, St Martin's has for the 11am service a 'Music in Worship Group' leading the 11am the Service (now called 'The Crossing Service'). The organ is still played at the Sunday 9.30am Holy Communion and for 6.00pm Choral Services.

Stephen went off to rustle up very welcome refreshments, leaving LDOA members to get to grips with the organ, and Andrew Moser lost no time in making his way to the console, located behind the south choir stalls.



Ian Boddington at the console of St Martin's in the Bull Ring

Tony Parker, Peter King, Ian Boddington, Richard Syner Paul Hodgetts and Trevor Smedley followed. Our visit closed with a return to the console by Paul Hodgetts, playing the challenging *Final from Symphony No 1* by Vierne.

Our thanks to Stephen Blair-Chappell for hosting our visit to play this fine organ.

St Philip's Cathedral, Birmingham

A short walk through the centre of Birmingham took us to St Philip's Cathedral, where we were welcomed by Ashley Wagner, Assistant Head of Music. LDOA member Angela Sones has given recitals here in 2020 and 2021, so was able to put in a good word with Ashley to set up our visit, for which we are most grateful to Angela.

The rapid growth of the town meant the existing parish church of St Martins was no longer adequate to service the population and a new parish church was required. St Philip's was consecrated in 1715, but they ran out of money so the tower wasn't added until 1725. As a Grade 1 listed building, it is a rare and very fine example of English baroque architecture. It is built on land given by Elizabeth Phillips, and, unusually as a compliment to the family who gave the land the church, was named St Philip's.

As a result of the changing nature of liturgy where there was more focus on music, symbolism and the Eucharist, the chancel was extended, and the organ was moved from the West Gallery to its present position in the 1880s. The architect, J A Chatwin included new choir stalls, six large columns, a new space for the organ and large windows specifically for grand stained-glass designs.

St Philip's remained a church until 1905 when the new Diocese of Birmingham was created with Charles Gore as the first Bishop. Rather than fund a new cathedral building Bishop Gore decided to use an existing church as the cathedral and seat of the Bishop. As a Christian Socialist Gore was acutely aware of the poverty and social problems facing many ordinary citizens. It was at this time that a Bishop's throne and canon's stalls were installed as well as electric lighting.

During the Second World War the windows were removed for safe keeping courtesy of the Civic Society. The foresight was remarkable as the cathedral suffered considerable damage caused by an incendiary bomb dropped in October 1940. However, by 1948 the building had been restored and rededicated. In the 1980's the altar was re-ordered and an underground meeting room and song school installed in the crypt.

Ashley gave us a brief history of the organ, which dates originally from 1715, and is therefore contemporary with the building. Built by Schwarbrick, in the 1880s it was moved from its original position in a West end gallery, enlarged and modernised most recently by Nicholson in 1993. The original casework faces into the chancel, and in Roy Massey's time as Organist (1968/74) the Gallery case-west front from St Crysostom, Hockley, was installed.

St Philip's has an excellent professional Cathedral Choir of boys, girls and adults. They sing five services each week in various formations, usually including the boys at three

services and the girls at two. There is also a Music Outreach programme.

The organ in its present form has 4 manuals, and a very comprehensive 63 speaking stops. Ashley proceeded to demonstrate the sounds of the organ, starting with the softer stops, including the strings and Dulciana. There is a good range of Mixtures to choose from and big solo reeds, including Tuba, Clarion, Trombone and Ophicleide and the formidable Trompetta Real on the Solo, dating from the 1970s. The Swell, and the Solo (except for the Trompetta Real) are enclosed. Using *For those in peril on the sea*, Ashley demonstrated very effectively the general crescendo, finishing on full organ, including the Trompetta Real!



Our host Ashley Wagner demonstrating the organ of St Philip's Cathedral, Birmingham



The console of the organ of St Philip's Cathedral, Birmingham

Then it was over to LDOA members to put the organ through its paces, assisted as required by Ashley, with Andrew Moser being first up. The followed Peter King

(John Stanley), Ian Boddington (*Elegy* by Harold Darke), Tony Parker (*Chaconne*, Pachelbel) Richard Syner (Debussy), Paul Hodgetts (*Prelude to Die Meistersinger von Nürnberg*, Wagner), Trevor Smedley (*Overture to Occasional Oratorio*, Handel), with Andrew Moser and Richard Syner making return visits to the console to bring our visit to a close.



LDOA members listening to members playing the organ of St Philip's Cathedral Birmingham

Our thanks to Ashley Wagner for giving up his Saturday afternoon to host our visit to play this superbly versatile organ, and assist us with registrations to make the most of our members' efforts. TS

[LICHFIELD CATHEDRAL NEWS/EVENTS](#)

Lichfield Cathedral Chorus Concert: Handel's *Messiah*

Lichfield Cathedral Chorus will be giving a performance of Handel's *Messiah* on Saturday 9th April 2022 at 7.30 pm. LDOA honorary member and Lichfield Cathedral DoM Ben Lamb directs the newly formed Lichfield Camerata, the massed voices of Lichfield Cathedral Chorus and soloists, in an unmissable evening of reflective and uplifting music.

For booking details and tickets see:
<https://lichfieldcathedralchorus.co.uk/>

Free Church Choirs Festival of Church Music

'In Harmony' Free Church Choirs has organised a festival of church music aimed at choirs or individual singers who wish to experience the thrill of singing in a very large choir on Saturday 21st May 2022. Festival Conductor Peter J Williams, and Organist Rufus Frowde.

See www.freechurchchoirs.org.uk for details and how to participate.

Music for Reflection

Dates of the lunchtime 'Music for Reflection' concert series are almost finalised, and details of dates/recitalists will be listed when released.

[NEWS FROM THE LDOA COMMITTEE](#)

Committee membership

At our first live Committee Meeting since Covid hit us, on Tuesday 1st March 2022, Richard Syner announced that as a freelance musician, he was taking on a new venture that would include weekend working, and as such he was unlikely to be able to regularly attend our mainly Saturday visits. He feels it would not be right to arrange our visits and then not be able to attend them, so with regret he would be standing down as Secretary at our July AGM.

I'm sure members will agree that over the last seven years, Richard has done a superb job, arranging for us many memorable and enjoyable visits. The search is therefore on to find someone to fulfil this interesting role that presents opportunities to forge links in the local musical world.

The Chairman sent out an email on 6th March 2022 inviting any member interested in this vital role to contact him for an informal chat via: trevorsmedley@ntlworld.com (or Tel: 01543 319329, if preferred), preferably by the end of March, to give adequate time for an orderly hand over.

Trevor Smedley had previously announced that he would be stepping down as Chairman at the 2022 AGM (whilst continuing as Newsletter Editor), and so far, just one member has shown interest in taking over the Chairmanship.

Association Membership

Despite both gains and losses during Covid restrictions, our membership has increased slightly to a creditable 83. We are most grateful to members for 'sticking with us' through these trying times, to now enjoy a return to a full programme of visits/events in 2022.

Next Meeting

June 2022, date TBA

[MEMBERS' NEWS](#)

New Member

We are delighted to welcome as a new member Nick Waller. Nick is Organist at the Church of the Holy Angels, Hoar Cross, and is also Chair of Lichfield Cathedral Chorus. Nick lives at Stretton, Burton-on-Trent, and heard about us via LDOA member Eric Lunt.

We look forward to meeting Nick at a future visit.

Liam Condon receives his ARCO diploma

For those of us who have not had the occasion, either as a recipient or guest, to attend a RCO Conferment of Diplomas ceremony, the following account by LDOA member David Perry of the ceremony he attended, as a guest of LDOA student member Liam Condon, provides a most enlightening insight on the 12th March 2022 event:



It had been a long wait since the results of the Summer 2020 examinations were announced on 17 February 2021. After an 06:15 start on Saturday 12 March 2022, an M42/M40 drive to Ickenham and an hour's Tube ride - in suits - here we were in Southwark Cathedral....

After 45 minutes of sitting in silence (apart from the distant lute-player outside, and entertained by Hodge, the Cathedral cat, prowling and taking up residence on the nave altar ...), on the dot of 11am, Tom Winpenny struck up *The Goss-Radley Fanfare* by Francis Jackson. We stood for the entrance of the platform party comprising the RCO trustees, academic board, examiners and RCO medal honorands. It was only then that the uniqueness of the occasion became obvious, when ahead of the guests were several rows of FRCO academic hoods (with their damask rose silk linings and full, red floral brocade) and, beyond them, the still impressive ARCO hoods with their floral brocade edging. Where else would it be possible to see such an impressive array, but in a ceremony distributing the Summer 2020 and Winter 2021 facsimile certificates? *(The real documents had been posted months ago, and these had to be handed back afterwards, as the RCO impressed seal was absent from them.)*

A privileged experience which very few enjoy, either as a recipient or guest, I was very fortunate to be attending as a supporter of LDOA member, Liam Condon. During the wait, as graduates arrived looking for their reserved places, several times, I thought, "I know you" – hardly surprising as Ashley Wagner FRCO (Birmingham Cathedral), Paul Grealley FRCO (King's College Cambridge), et al, wandered around in their regalia. Only about half of the award winners were attending, but all got a mention, including LDOA member Callum Alger FRCO, who had also been awarded the Turpin and Durrant Prizes. A handful of graduands received both ARCO and FRCO awards on the same day!

We were greeted by new Chairman of the Trustees, Lord Lisvane (who also distributed the certificates), with the sad news that the RCO President, Gerard Brooks was unable to join us due a positive Covid-19 test. Lord Lisvane said he was not going to read Gerard's speech, but urged us to find it on the RCO website.

The President had intended to share some perceptive and inspiring comments, such as:

"... ultimately, what has brought you, the candidates, here today is your determination to excel as organists at whatever level you have reached. Last time, I quoted a noted American baseball coach who said that "the only place where excellence comes before work is in the dictionary"! And of course by "work", we mean purposeful and systematic practice, never leaving things to chance, for chance is not a faithful friend. Through practice we can bring fluency and communication to our playing, especially in those pesky tests, where maintaining your musical pulse is so important!"

and

"It's important therefore to surround yourself with good friends and colleagues, to know your limitations, and to accept that there will always be people more gifted and more fortunate than you. Above all, do everything to the best of your ability, and then you can be justifiably proud, whether you have passed your Certificate of Accredited Membership or won a prize at FRCO.

And be kind to those less gifted than you, for kindly and purposeful encouragement is a much better tool than mere criticism."

"Dame Gillian laid great stress on the importance of developing pupils' own musical personalities: 'don't just put your fingers where they are supposed to go', she said, 'but interpret the music just as an actor interprets and brings to life a character'."

"And here's what Widor had to say: 'Play strictly in time, and your listeners will start thinking about what else they have to do that day' ..."



Lord Lisvane then handed over certificates and posed for the official Ede & Ravenscroft photo (obtainable for £10,

unframed later!). Due to copyright reasons I cannot include that, but here is my own version:



Liam Condon at Southwark Cathedral with his ARCO Diploma
(Photo courtesy David Perry)

After a great deal of clapping, the ceremony paid extensive tribute to the three distinguished recipients of the RCO medal, with citations read by the retiring Chair of Trustees, Lord Glenarthur.



Embarrassingly, the recipients had to stand facing the audience for the 5-10 minutes it took to declaim their significant attributes.

- Professor Francis Potts – for organ and choral composition
- Professor Jon Laukvik – organist, pedagogue, scholar, composer
- Gareth Malone OBE – choral conductor and amateur

With everyone now looking forward to “refreshments” (which turned out to be only a cup of tea or coffee!), the final part of the morning ceremony was a 40-minute organ recital by Council Member and St Albans Assistant Master of Music, Tom Winpenny. Brave man with so many organists in his audience...

He began with Francis Potts’ *Laudes* followed by some Bach as an antidote – the *G Major Prelude & Fugue BWV 541*, set as an FRCO test. Apart from one unfortunate pedal slip, a masterly and vigorous performance. That said, the acoustic combined with the impressive (dangerous?) speed disguised a lot of the clarity that was no doubt present at the keyboard.

At that point, I still did not know where the organ pipes or console were (pipes later discovered in the south transept, but curiously, Tom emerged from the north when taking his bow).

A gorgeous and dreamy rendition of Franck’s *Cantabile* followed, and then another piece from a medallist: Laukvik’s *Chorale Prelude on “Jesu, meine Freude”*, which was a surprisingly pleasant – for a 21st C composer – and gentle piece, whose choral melody escaped me on first hearing, in such a generous acoustic, occasionally drowned by passing trains at London Bridge (visible through the nave windows!).

Finally, a piece I had got to know only a few days earlier when I turned its pages for our President, Martyn, several times in rehearsal and at a Lichfield service: Jeanne Demessieux’s *Te Deum op11* – a fine and impressive work, which is an acquired taste after one has stopped cringing at some of the fearsome discords!

Tom received an enthusiastic accolade and then had to go prepare to do it all again for the 3pm ceremony, but replacing the Bach and Laukvik pieces with Buxtehude’s *Tocatta in F BuxWV156*, and Mendelssohn’s *Sonata 4 Allegretto*.

A vote of thanks to all involved – both on this day, and in supporting and preparing candidates – was given by Michael Stephens-Jones, winner of the Limpus Prize in Winter 2021.

The dignitaries then processed out to Tom playing Saint-Saëns’ *Prelude and Fugue in E flat op99 No 3*.

After a lengthy session of group photograph-taking, and many personal photographs, we joined the queue to buy the official photo, and another to return the hired academic gown (£30 if anyone is heading for this occasion!). Ede & Ravenscroft were thwarted in trying to retrieve the ARCO hood, as it had been made for Liam a year ago by

robemaker, Kenneth Crawford, and had his label sewn into the garment!

The afternoon ceremony covered awards made in Summer 2021 and Winter 2022, including to Charles Francis FRCO, organ scholar at Birmingham Cathedral. Four more distinguished musicians received the RCO Medal: Kevin Bowyer, Kimberley Marshall, Margaret Phillips, and Kerala Snyder.

Earlier, the President mentioned the pride that recipients should take in their achievements, and the huge amount of hard work that had to be done to prepare for these examinations. But that pride is also shared by all the supporters present: I could not be more proud of the success that Liam has achieved under such difficult (lockdown) circumstances – an organist whose pages I am frequently privileged to turn, and to whom I offer my warmest congratulations on behalf of our Association.

The uniqueness of the day continued with a walk (in suits, remember!) to Tower Bridge, and then by DLR to Queen Elizabeth Olympic Park, the home of West Ham FC. What a memorable day!

David Perry, LDOA member

[IAO/RCO MATTERS](#)

[London Organ Day 2022](#)

The revised The London Organ Day 2022 has been fixed for Saturday 18th June 2022, and will be held at St Peter's Church, Vauxhall.

Entitled *Vauxhall Extravaganza*, if you are interested in attending, please visit the IAO website for programme and booking arrangements at: <https://iao.org.uk/london-organ-day/>

[International Online Organ Festival](#)

This is a major international event presenting more than 25 exclusive concert films, masterclasses, expert Zoom panels, webinars, Q & A's, presentations, live streams and more. The online festival runs from Easter Monday 18th April to 1st May 2022, and details of the festival programme and booking details can be found via: <https://io-of.org/>

[IAO Festival 2022](#)

Having now suffered two postponements because of the pandemic, the IAO has confirmed the dates of its Festival 2022 in Edinburgh as Friday 22nd to Tuesday 26th July 2022.

Full details of the festival programme and how to book are available via: <https://iao.org.uk/festival-invitation/>

[IAO Midlands Organ Day 2022](#)

The Derby Organ Day will take place on Saturday 3rd September 2022 in Derby Cathedral. Provisional details of the day are:

- Robin Jennings - Building a Modern Chamber Organ
- Andrew Scott - Head Voicer of Harrison & Harrison
- Jonathan Scott - A Master Class on Transcription
- The Apollon Duo - The Art of Baroque Accompaniment (The Apollon Duo comprises Alexander Binns and his wife Dora Chatzigeorgiou)
- Evening Recital by Jonathan Scott

Two of the Organ Day sessions will feature the new chamber organ, and the Jonathan Scott offerings will be based on transcriptions. Jonathan will use the Compton for the evening recital - ideal for transcription work.

More details to follow when finalised.

[IAO Yorkshire Organ Day 2022](#)

Will be held at Bridlington Priory on Saturday 17th September 2022. More details later.

[NEWS & SNIPPETS FROM THE ORGAN WORLD](#)

[Dr Francis Jackson 1917-2022](#)

Following the tribute to Francis Jackson by LDOA Committee Member Peter Morris in the last newsletter, LDOA member Colin Brookes attended the Funeral & Thanksgiving Service for the life of Francis Jackson at York Minster on Thursday 3rd February 2022, and offers his thoughts on the service:

These days I am very aware of sad departures of people I once knew; indeed, it does seem that there are fewer of us left as time marches on. Francis Jackson died on the 10th January at the grand old age of 104.

I met Francis in 2010 when I travelled to York Minster for a RCO Day on the 26th June, hosted by John Scott Whiteley, Robert Sharpe, Philip Moore and Francis. It was announced that if we arrived early on the morning, we would be allowed to have a play of the organ. You can guess who was first in the queue! Oh bliss, but then I was a half decent player! It was a magnificent day, and I was able to get all four to sign my journal, which I am looking at now as I type this review.

So as soon as I heard that Francis had departed in peace (Facebook does have its uses) I replied that I would be there - and so I was - together with a congregation of about 600. I was only six rows back from the Altar, not so much for the view, but the *sounds* (H&H did a wonderful job on the organ - it was good before when I played it, but superb now). Well, I have since seen the YouTube video of the funeral service, <https://www.youtube.com/watch?v=xCmJOeAnXc8>, which I assume most of our members would also have seen, and sound quality is quite good, but hearing it live was truly out of this world.

I noted on the video that no music or service "notes" are included - instead I was bombarded with truly dreadful adverts, I understand this is typical, but I have the *Order of Service*, copies of which are downloadable from the internet. When we next meet, I will bring my copy with me if anyone wants to inspect it.

One thing the video did show was the organist (Benjamin Morris, Assistant DoM) and Robert Sharpe (DoM), thanks to a camera set in the loft, together with Boys and Girls Choir, The Bishop, and the Archbishop. I admit that sometimes I can be a harsh critic especially of girl choristers, but absolutely not on this occasion, not one minute or even second was anything other than perfect.

A short list of the music: Organ music before the service – *Prelude & Fugue in B minor BWV544* J.S. Bach; *Nocturne* Edward Bairstow, *Prelude on 'East Acklam'* Francis Jackson. Music during the service - Choir *I am the resurrection* William Croft; *Psalm 91 Chant* Edward Hopkins; Hymn *God that madest earth and heaven 'East Acklam'* Francis Jackson; Hymn *How shall I sing that Majesty* Coe Fen/Ken Naylor; Anthem *Jesu, grant me this I pray* Orlando Gibbons/Edward Bairstow. Organ music after the service - *Fugue in E flat BWV 552(ii)* J.S. Bach.

Given the assumption that the majority of the congregation were organists, there was an unanswered question in our minds, for we had not heard the Tuba Mirabilis in the service so far, so for the last hymn, the last verse, will he use it or not? “Oh yes!!!” a cheer (guilty!), Now we are complete.



The funeral procession down the nave at the end of the service

Folks, I now have an idea of what heaven will be like. Rest in peace Francis, and thanks for the memory.

LDOA member, Colin J. Brookes

Closure of organrecitals.com website

For many years the 'go to' site to view a comprehensive list of UK organ recitals has been www.organrecitals.com, but sadly Steve Smith, the host of the site, has decided to call it a day with the following announcement:

After 20 years of running the one-man-show that is organrecitals.com, I've decided to retire – both it and me! [That's 18 years as organrecitals.com and two years on a predecessor site.]

Platitudes at this point might include: It had a good run; nothing's for ever; the only constant is change. The bottom line is: Organ recitals existed before organrecitals.com and they'll do so after it's gone.

I should like to thank concert organisers and concert-goers who have supported the site over its span of three decades. I'm sure you will miss it, as will I. If you are kind enough to currently mention organrecitals.com in your concert publicity or websites, you should obviously not do

so in future.

Can someone else run the site? It's probably better – and quicker! – to start a new one from scratch, frankly. The title organrecitals.com will be owned by me for the time being.

Many local organ societies have their own websites and concert listings.

*With all good wishes for the future,
Steve.*

As editor of our newsletter, Steve's site was invaluable to me personally in listing local organ recitals for members, and the closure of the website means that instead of just one website to access for local organ recitals, I will now have to access over 20 to obtain the same information!

Harrison & Harrison Ltd – major organ projects

I'm again indebted to Stephen Alliss, Head Tuner at Harrison & Harrison, for the status of their following major projects:

Liverpool Metropolitan Cathedral

Harrison & Harrison have been awarded the contract for the renovation of the 4 manual/88 stop Walker organ of Liverpool Metropolitan Cathedral. Standing on the building room floor with installation planned for after Easter and voicing later in the year

Christ Church, Greenwich, Connecticut, USA

Harrison & Harrison have been commissioned to build a new 4-manual/86-stop landmark instrument for Christ Church, Greenwich, Connecticut, USA. The organ is to be entirely new, with installation planned for 2022. Installation nears completion - voicing on site after Easter.

Bristol Beacon (formerly Colston Hall)

Project to restore the 1955 4-manual/94-stop Harrison & Harrison organ. Work continues at Durham, whilst awaiting completion of the Hall refurbishment.

Norwich Cathedral

Now 75 years on from when the 4-manual/105-stop Norman & Beard organ was first restored, ciphers are an increasing mechanical problem. All the pipes need removing, cleaning and restoring, the mechanisms within the organ itself need renewing and modernising, the worn-out key action needs replacement, and the unreliable and outdated electronics of the console brought up to date. The project is expected to cost £1.8m, inclusive of a new chamber organ. Construction is underway on all aspects of this job. Site dismantling at the beginning of June. Organ to stand in the building room by the end of the year.

Guards' Chapel, Wellington Barracks

The Major General Commanding the Household Division and the Guards' Chapel Committee have taken the decision to commission and install a new pipe organ to replace the current 1971 Hill, Norman & Beard organ. This new organ will support not only the Chapel's ceremonial

and weekly services but also a greater programme of recitals and concerts which make use of the Chapel's facilities, including outreach initiatives for the local community and schools. They are seeking to raise £1 million from private donations to provide a new organ worthy of the Guards' Chapel.

Work is underway in the works at Durham.

Crichton Memorial Church, Dumfries

Restoration of the 1901 Lewis & Co manual/21 stop organ. Organ dismantled and removed to works for restoration.

Nicholson & Co Ltd – major organ projects

Current projects:

St Mary's Church, Portsea

The organ of St Mary's Church in Portsea was built by the London firm of J.W. Walker & Sons for the new church in 1889, and proved to be the first of a series of major contracts in what became a golden period for Walker's.

The project will be the first comprehensive restoration in the organ's life. Alongside the obvious goal of returning the entire instrument to first-class condition, the principal objective will be to conserve and restore the Victorian heritage of this instrument. The pipework will be returned to its original pitch, scaling, pressures and voicing. The wind system and all soundboards and chests will all be thoroughly restored, with new three-stage electro-pneumatic key actions of traditional design being provided throughout. The 1965 console will be replaced with a new console designed in the style of Walker consoles of the 1880s.

St Gabriel's, Pimlico

Nicholson's will be rebuilding the 1894 J J Binns 3-manual 36 stop organ afresh. The main priority will be to ensure the reliability of the organ for many decades to come. New slider soundboards with new electro-pneumatic actions are to be provided, along with a wholly new winding system. Significant tonal revisions will be undertaken to bring the tonal centre of gravity of the organ back down towards a Romantic ethos, without trying to replicate the original Binns scheme. A rather unsatisfactory 1970 pipe front in the north aisle will be replaced by a new case of period style.

Leeds Town Hall

Nicholson has been commissioned to reconstruct the organ of Leeds Town Hall. In what will be one of the most significant concert organ projects of recent times, the instrument will retain the façade and about half the pipework of the present organ, but will otherwise be entirely new. The aim of the work is to create a modern and versatile concert organ for the city of Leeds, with an inspiring musical character that reflects the organ's majestic appearance. The organ will have 103 speaking stops, with six manual divisions (three of which will be enclosed) playable from a four-manual console. The specification has been drawn up in consultation with the city organist Darius Battiwalla.

Work on dismantling the organ has commenced, and completion of the new organ is scheduled for November 2023. The consultant for the project is Dr William McVicker.

Manchester Town Hall Organ

Nicholson has been commissioned to undertake the historical reconstruction of the organ in Manchester Town Hall. The organ, the most significant surviving instrument of the few built in the UK by the Parisian organ builder Aristide Cavallé-Coll in 1877, was enlarged by him in 1893, and then rebuilt by the English firms Lewis & Co. in 1912 and Jardine & Co. in 1970. Nicholson's will be undertaking the work in an equal collaboration with the Dutch firm of Flentrop Orgelbouw. The organ was wholly dismantled in late summer of 2020, with completion due by the end of 2023 to coincide in 2024 with the re-opening of Waterhouse's much-loved building.

Appointments

Dr Colin Walsh

Colin Walsh has been associated with Lincoln Cathedral since 1988. In 2003, he relinquished responsibility for the choir to invest more time in organ playing/teaching, and was appointed Organist Laureate. Colin has now been appointed Organist Emeritus of Lincoln Cathedral.

Jeffrey Makinson

Jeffrey Makinson has been appointed Organist & Assistant Director of Music at Lincoln Cathedral

David Grealy

David Grealy has been appointed Assistant Organist of Leeds Cathedral

New Thomas Trotter CD released

Thomas Trotter released in February 2022 a brand-new CD recorded at Symphony Hall, Birmingham, entitled *Symphony Hall Sorcery*, and includes as you might suspect from the title, Thomas's own brilliant arrangement for the Klais organ of *Sorcerer's Apprentice* by Paul Dukas, as well as Rachel Laurin's fiendishly challenging *Sweelinck Variations, Op 96*. Released on the Regent Records label.

Adjustable Benches Campaign

The Society of Women Organists has launched an Adjustable Bench Campaign (ABC). With the average height of women some six inches shorter than men, the lack of adjustable benches is seen as a particular problem for women. ABC's aim is to support individuals to do their jobs properly, by enabling them to gain equal access to their instrument. Where new organs are being supplied, SWO asks that height-adjustable benches become standard issue. Most importantly, they are supporting individual organists in making their needs heard – we come in all shapes and sizes so let's demand equal opportunity seating!

NPOR – organ specifications

Having used the shorthand specification of an organ, as employed in the National Pipe Organ Register, in a recent newsletter, I was requested by a member for clarification of the coding, and to include in the next newsletter this clarification for the benefit of other members, particularly non players. So, here goes.

In searching specifications of organs in the NPOR website www.npor.org.uk, a shorthand version of the specification is shown in the entry. For example, the organ of Lichfield Cathedral appears as 'IVP 82'. This indicates the number of manuals (in Roman numerals) that the organ has, the 'P' shows whether or not it has pedals, and the final number shows the number of speaking stops. So, for the Hill organ of Lichfield Cathedral, it has four manuals, plus pedals, with 82 speaking stops.

RECENT LOCAL ORGAN RECITALS REVIEWS

George Nicholls recital at Emmanuel Wylde Green, Friday 4th February 2022

After several Covid related abortive attempts, today Emmanuel Wylde Green Director of Music Richard Mason was finally able to welcome George Nicholls.

George Nicholls is the Organ Scholar at Royal Holloway, University of London, and is a final year music student. He began his musical studies with Paul Carr, and continued at the Royal Birmingham Junior Conservatoire in 2015. From 2017 to 2019, he was the Organ Scholar at St Alban the Martyr, Birmingham, where he found a passion for improvisation, which he now studies with John Pryer (in the audience today), and is currently also learning organ under Rupert Gough at Royal Holloway.

George opened with James MacMillan's *Kenga e Krushqve*, the jubilant dance piece being based on a well-known Albanian folksong, with a distinctive modal contour and an insistent and irresistible rhythm. *Aria* by Louis Vierne's successor Saint-Martin followed.

Next to J S Bach and three chorales from 'Clavier-übung': *Wir glauben all an einen Gott, BWV 680*, *Christ, unser Herr, zum Jordan kam, BWV 684*, and *Kyrie, Gott heiliger Geist, BWV 671*.

Then to George's passion for improvisation, with two very different improvisations on *Ave Maris Stella* (plainsong) (i) *Grand Plein Jeu*, in the style of Couperin, and (ii) *Fonds D'orgue*, in the style of Messiaen. We trust George's mentor John Pryer approved!

Finally, to Reubke's *Sonata on the 94th Psalm*, George playing just the final few minutes, *Allegro – Allegro assai*, providing a thrilling and frenetic ride to the climax of the recital. TS

Thomas Trotter recital at Birmingham Town Hall Monday 14th February 2022

Today being Valentine's Day, Thomas Trotter had chosen pieces to suit the day. As there are few such pieces written

for the organ, hence the inclusion of transcriptions of orchestral works.

After a curtain raiser by Buxtehude, *Prelude & Fugue in D, Bux139*, it was on to Mendelssohn's *Nocturne (arr. George Bennett) & Wedding March (arr. W T Best) from a Midsummer Night's Dream*.

Then to the final two movements from Vierne's *Symphony No 4*, with first the beautiful *Romance* followed by the tumultuous and challenging *Final*, with its crashing final chords. Next to Lemare's *Andantino in D Flat*, subsequently set to words in the song *Moonlight & Roses*, bringing the piece great fame.

Following a composition by Lemare, next to close with an arrangement by him, *Fantasia on Carmen* by Bizet, including the seductive *Habenera* and adrenaline-filled *Toreador's Song*.

Thomas Trotter has compiled an Oxford University Press publication, which will be out soon, and which he claims that all the pieces have been 'road-tested in Birmingham'. However, as one piece remains un-road tested, so Thomas put that right today, playing as an encore *Flower Duet from Lakmé*, by Delibes.

Thomas Trotter recital at Birmingham Town Hall Monday 28th February 2022

With an attendance almost back to pre-Covid level, Thomas opened with J S Bach's *Prelude & Fugue in C BWV 531*, a lively piece but not very familiar to me.

Having recently released a CD entitled *Symphony Hall Sorcery*, Thomas included a number of these pieces in today's programme, with first *Danserye*, five dances by Flemish Renaissance composer Tielman Susato, – *Mohrentanz, Pavance, Bergerette, Ronde and Saltarelle* – the first, third and fifth using reed stops, and second and fourth using flutes.

Next to Niels Gade for *Three Pieces for organ Op 22*, dating from 1851 – *Moderato, Allegretto, Allegro*. Then to finish with two more works from Thomas's CD, with first a piece commissioned for Thomas's 800th recital as Birmingham City Organist, from Rachel Laurin *Variations on a Theme by Sweelinck*, with theme in manuals and then ten variations, with very varied rhythms and registrations, and Thomas admitting to finding some of the difficult pedal passages challenging!

Also from his CD, finishing with Saint-Saens' *Fantaisie in E Flat*, one of my favourite pieces for organ with the delightful echo effects of the opening movement, followed in total contrast by the toccata-like second movement, taken at a lively tempo and finishing on full organ.

Requested by a fan to celebrate her birthday, a piece used by Thomas on previous occasions as an encore, *Caribbean Dance* by Madeleine Dring, and a perfect excuse to deploy the Whitechapel Bells. TS

Charles Francis recital at Emmanuel Wylde Green, Friday 4th March 2022

In his introduction, DoM Richard Mason announced that the Willis organ would be out of action for January/February 2023, so that Stage 2 and possibly Stage 3 (Great Trumpet addition!) can be completed. Charles Francis gave an online only Covid restricted recital here at Emmanuel in 2021, so it was good to see him play live this year.

Charles is currently studying for a BMus (Hons) in Organ Performance at the Royal Birmingham Conservatoire studying under Daniel Moulton and Organ Scholar at St Philip's Cathedral, Birmingham. He has held Organ Scholarships at St Edmund's School, Canterbury and Holy Trinity Church, Folkestone. He has had regular deputising work from Canterbury and Rochester Cathedrals and has accompanied choirs in Portsmouth, Bury St Edmund's and St Paul's Cathedrals. In November 2019 Charles won First Prize in The Second Dame Gillian Weir Messiaen Competition. Charles has just been awarded his FRCO.

Charles opened with the Parry's glorious *Fantasia & Fugue in G Op 188*, with its full-blooded climax. Originally written for a quintet, Elgar's delightful *Cantique Op 3* followed. Next to Widor's well-known melodic *Andante Sostenuto from Symphony No 9 'Gothique', Op 70*.

Finally, to Duruflé's *Prelude, Adagio & Choral Varie sur le Theme du Verni Creator, Op 4*, providing a thrilling full organ climax to the recital.

Charles is clearly a very relaxed, confident, performer as you might expect of an organist gaining his FRCO at such a tender age. Coincidentally, we will be playing the organ Charles regularly plays at Birmingham St Philip's Cathedral tomorrow, when Ashley Wagner is hosting our visit. TS

Thomas Trotter recital at Birmingham Town Hall Monday 14th March 2022

Thomas chose to open today's recital with J S Bach's *Prelude & Fugue in D BWV 532* with its particularly virtuosic pedal part providing an early test to Thomas's pedal immaculate technique.

Thomas's first organ teacher had lessons with Percy Whitlock and had copies of his scores. *Five Short Pieces – Allegretto, Folk Tune, Andante Tranquillo, Scherzo and Paeon*, is one of Whitlock's most popular works, with we gathered, *Paeon* being dedicated to his fiancée, who later became his wife.

Next to what was a lockdown piece for Thomas, Karg-Elert's *Valse Mignonne*, using the Vox Humana and tremulant, not forgetting the Whitechapel Bells! We gathered that Karg-Elert went to hear a cinema organist play in London, and wrote this piece shortly afterwards.

Duruflé only wrote five organ works, and *Suite Op 5* was the choice to close today's recital, with the *Prelude*, followed by the lilting wistful *Sicilienne*, Thomas using first the Oboe and then Clarinet, and finally *Toccata*. Apparently, Duruflé was never happy with this movement, but it went on to become very popular, if notoriously

difficult to play, which concludes with a frenetic ride for both hands and feet to its triumphant climax.

Spotting LDOA member Angela Sones in the audience today, I recall the first time I heard the Duruflé *Suite* played in its entirety was when Angela played an 'all-Duruflé recital' at All Saints' Four Oaks, on 19th October 2019, with some eminent local organists in the audience – namely Richard Mason, David Saint and his organ Scholar from St Chad's Cathedral, Birmingham, and her mentor Andrew Fletcher.

With J S Bach's *Prelude & Fugue in D* to open, and Duruflé's *Suite* to close, a challenging programme today, even for Thomas Trotter! TS

Peter Holder recital at St Margaret's, Olton, Saturday 25th March 2022

Thanks to a generous legacy, the 1900 3-manual Norman & Beard organ of St Margaret's Olton was completely rebuilt in 2020/21 by Henry Groves & Son, with Paul Hale as consultant. The inaugural recital on this 44-speaking stop organ was given by Paul Hale in October 2021, and to put the organ through its paces today, the recitalist was Peter Holder, Sub-Organist, Westminster Abbey. Two LDOA members attended, and the following account of the recital was provided by Peter Edwards:

Peter Holder opened with *Concerto in b after BWV 1065 Vivaldi/Bach* arr Guy Bovet – we probably all know this well, Peter's registration was outstanding. Next, to *Passacaglia in D minor BuxWV 161* by Buxtehude, again a piece lots of us know, beautifully played and registered.

Estampie by Franz Danksagmüller sounded good, but not my taste with weird harmonies. *Celebration* by Cecilia McDowell also sounded well, but again not to my personal taste. Then to Elgar arr. Brewer for *Chanson de Nuit*, again beautifully played and *Chanson de Matin op 15*, such a well-known piece, fantastically played and registered. Finally, to Vierne's *Carillon de Westminster* – who doesn't know this piece - with its note that Vierne got wrong!

Encore was Vaughan Williams, not sure what it was but has been used for Royal occasions in the past. A brilliant afternoon, and I wish there had been more LDOA members present. Maybe we should set up a more formal visit?

LDOA member Peter Edwards

Thomas Trotter concert with Royal Birmingham Conservatoire Chamber Choir at Birmingham Town Hall Monday 28th March 2022

In his introduction to today's choral concert, Thomas Trotter referred to his long association with its conductor Paul Spicer, going back some 40 years to when they both arrived to work in Birmingham about the same time. They have performed together many times over the years, and Thomas remarked how he has always been impressed by the standard achieved by the RBC Chamber Choir under Paul Spicer's direction, commenting that what Paul doesn't know about choral conduction was not worth knowing! Sadly, today's concert marks Paul Spicer's final concert as the choir's director.

Paul Spicer is an honorary member of our Association, still lives in Lichfield, and indeed is a lay member of the Chapter of Lichfield Cathedral. He is one of the UK's most widely respected choral conductors, and came to international recognition through his many recordings, broadcasts and concerts with the Finzi Singers. He was one of the first people to begin formal choral conducting teaching in the UK. Paul is also an accomplished author, composer and organist.

The concert opened with Walton's uplifting setting of Psalm 100, *Jubilate*, sung by the 19 strong choir, including soloists Julia Morgan, Hope Pugh, Daniel Marle and Henry Saywell, accompanied by Thomas Trotter on the organ. Then followed two works by Birmingham's John Joubert, *This is the Gate of the Lord*, written for the 2007 reopening of Birmingham Town Hall, and *O Lorde, the maker of all things*.

Finally, to the major work in today's concert, Duruflé's *Requiem*, dedicated to the memory of Duruflé's father. Beautifully sung by the choir, with fine solos by Hope Pugh, Oliver Barker, and with *Pie Jesu* accompanied by cellist Chian-Chian Hsu. Thomas Trotter provided his usual impeccably judged accompaniment.



RBC Chamber Choir, Paul Spicer & Thomas Trotter taking their applause at Birmingham Town Hall

Having heard Paul Spicer and the Royal Birmingham Chamber Choir perform on many occasions, I never cease to be amazed at how Paul achieves such a consistently high professional standard of choral singing, when he must have to annually audition, select and train new members of the choir, as singers graduate and move on. Paul Spicer will indeed be a hard act to follow! TS

LOCAL VACANCIES

Director of Music at All Saints' Church, Four Oaks

Notification of this vacancy was circulated to members by Richard Syner on 28th October, including the job specification. See: <https://allsaintsfouroaks.org.uk/director-of-music/>

We have been advised that whilst the vacancy remains unfilled, the search will be put on hold until a new vicar is appointed, following Rev Adrian Leahy's imminent retirement.

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Angela Sones

- Friday 1st July 2022 from 1pm to 1.45pm organ recital at Emmanuel, Wylde Green

Paul Spicer/Martyn Rawles

- Saturday 2nd April 2022 at 7pm, at St Philip's Cathedral, Birmingham. Birmingham Bach Choir: *For Those We Loved – A Concert to Remember*, conducted by Paul Spicer, with Organist Martyn Rawles

Callum Alger

- Saturday 16th July 2022 at 5pm, organ recital at St Peter's Wolverhampton (see also St Peter's Wolverhampton Organ Festival 2022 below)
- Saturday 15th October 2022 from 12 noon to 1.10pm, organ recital at Victoria Hall, Hanley

Simon Lumby

- Tuesday 24th May 2022 from 1pm to 1.45pm organ recital at St Mary's, Melton Mowbray
- Friday 24th June 2022 from 1.10 to 2pm, organ recital at Doncaster Minster
- Wednesday 14th September 2022 from 12.30pm to 1.10pm, organ recital at St Modwen's, Burton-on-Trent

Broadway URC, Walsall

Presented by Alan Taylor, LDOA member and Broadway URC Organist & Choir-director, Saturday morning 'Coffee & Cake' organ concerts at 11.15am (refreshments from 10.30am) are as follows:

- Saturday 4th June 2022 – Maximillian Elliott (St Olave's, York)
- Saturday 2nd July 2022 – Daniel Greenway (Keble College, Oxford)
- Saturday 6th August 2022 – Thomas Keogh (Holy Cross Priory, Leicester)
- Saturday 27th August 2022 – Ashley Wagner (Birmingham Cathedral)

Free admission with retiring collection. See also flyer sent with this newsletter, and website:

<https://music.broadway.urcwaldsall.uk/events.html>

Liam Condon

See St Modwen's Burton-on-Trent recitals listing below.

Cathy Lamb

See St Modwen's Burton-on-Trent recitals listing below.

Richard Syner

See St Modwen's Burton-on-Trent recitals listing below.

Martyn Rawles

See St Modwen's Burton-on-Trent recitals listing below.

St Modwen's, Burton-on-Trent

Presented by Tony Westerman, LDOA member and St Modwen's Organist, the Wednesday lunchtime concert series at St Modwen's includes no less than five LDOA members of the eleven performers. Recitals commence at 12.30 to 1.10pm, free admission with retiring collection:

- 1st June 2022 – David Butterworth
- 8th June 2022 - Tom Corfield (will include the premier of a work written for Tom by David Apprahamian Liddle)
- 15th June 2022 – Elli-Mae McGlone
- 22nd June 2022 – Edward Turner
- 29th June – Liam Condon
- 6th July 2022 – Alexander Binns
- 13th July 2022 – Cathy Lamb
- 7th September 2022 – Richard Syner
- 14th September 2022 – Simon Lumby
- 21st September 2022 – John Keys
- 28th September 2022 – Martyn Rawles

St Peter's Wolverhampton Organ Festival 2022

LDOA Student Member Callum Alger, DoM at St Peter's Wolverhampton, has organised an Organ Festival to inaugurate the 2019 restoration of the Father Willis organ at St Peter's, as follows:

- Saturday 14th May 2022 – Nathan Laube (International Concert Organist)
- Saturday 18th June 2022 – Peter Holder (Sub-Organist Westminster Abbey)
- Saturday 16th July 2022 – Callum Alger (DoM St Peter's Wolverhampton)

The concerts start at 5pm, with tickets priced at £10 each, or £25 for all three concerts, U 18s free. See flyer sent with this newsletter, and for tickets see:

www.trybooking.com

Recitals In Local Area (To end of May 2022)

April 2022

Frid 1 April 2022 • 1.00 to 1.45 • Emmanuel Wylde Green
Ashley Wagner (Birmingham Cathedral)

Sat 2 April 2022 • 12.00 to 1.10 • Victoria Hall Hanley
Keith Hearnshaw (Worcester)

Sat 2 April 2022 • 12.00 to 1.00 • Shrewsbury Abbey
Stephen Power (Brecon Cathedral)

Sun 3 April 2022 • 3.00 • Holy Trinity Wordsley - **ONLINE ONLY**
Paul Carr (Birmingham)

Thurs 7 April 2022 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Paul Carr (Birmingham)

Frid 8 April 2022 • 1.10 to 1.50 • Birmingham Cathedral
Marcus Huxley (Birmingham Cathedral – Organist Emeritus)

Mon 11 April 2022 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Sat 16 April 2022 • 12.00 to 1.00 • Shrewsbury Abbey
Nigel Pursey (Shrewsbury Abbey)

Mon 18 April 2022 • 1.00 • St Mary, Tutbury
Roger Sharp (St Mary, Tutbury) – soup/roll from 12.30pm

Mon 25 April 2022 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Sat 30 April 2022 • 12.00 to 1.00 • Shrewsbury Abbey
Anthony Pinel (St Chad's, Shrewsbury)

May 2022

Sun 1 May 2022 • 3.00 • Holy Trinity Wordsley
Paul Carr (Birmingham)

Mon 2 May 2022 • 1.00 • St Mary, Tutbury
Roger Sharp (St Mary, Tutbury) – soup/roll from 12.30pm

Tues 3 May 2022 • 12.30 to 1.10 • St Chad's, Shrewsbury
Simon Earl (Christchurch Priory)

Thurs 5 May 2022 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Nigel Morris (St Chad's Cathedral, Birmingham)

Frid 6 May 2022 • 1.00 to 1.45 • Emmanuel Church Wylde Green
Anthony Pinel (St Chad's, Shrewsbury)

Sat 7 May 2022 • 1.00 to 1.50 • St Laurence, Ludlow
Organ students from the Royal Birmingham Conservatoire

Mon 9 May 2022 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Sat 14 May 2022 • 12.00 to 1.00 • Malvern Priory
Andrew Caskie (Worcester)

Frid 20 May 2022 • 12.30 to 1.10 • St Chad's, Shrewsbury
Simon Russell (St Mary's, Nantwich)

Sat 28 May 2022 • 12.00 to 1.10 • Victoria Hall Hanley
David Lloyd, Philip Adams

Mon 23 May 2022 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist) with Crispian
Steele-Perkins (Trumpet)

Sat 28 May 2022 • 12.00 to 1.00 • Shrewsbury Abbey
David Davies (Buckfast Abbey)

LICHFIELD & DISTRICT ORGANISTS' ASSOCIATION CONTACTS

President: Martyn Rawles, FRCO

Chairman & Newsletter Editor: Trevor Smedley, 01543 319329, e-mail: trevorsmedley@ntlworld.com

Secretary: Richard Syner, 01283 540276 e-mail: richard.syner1@btinternet.com

Treasurer: Mike Rudd, 01543 480411, e-mail: mike.rudd@fotas.co.uk

Publicity Officer – Tony White, e-mail: t.white@btconnect.com

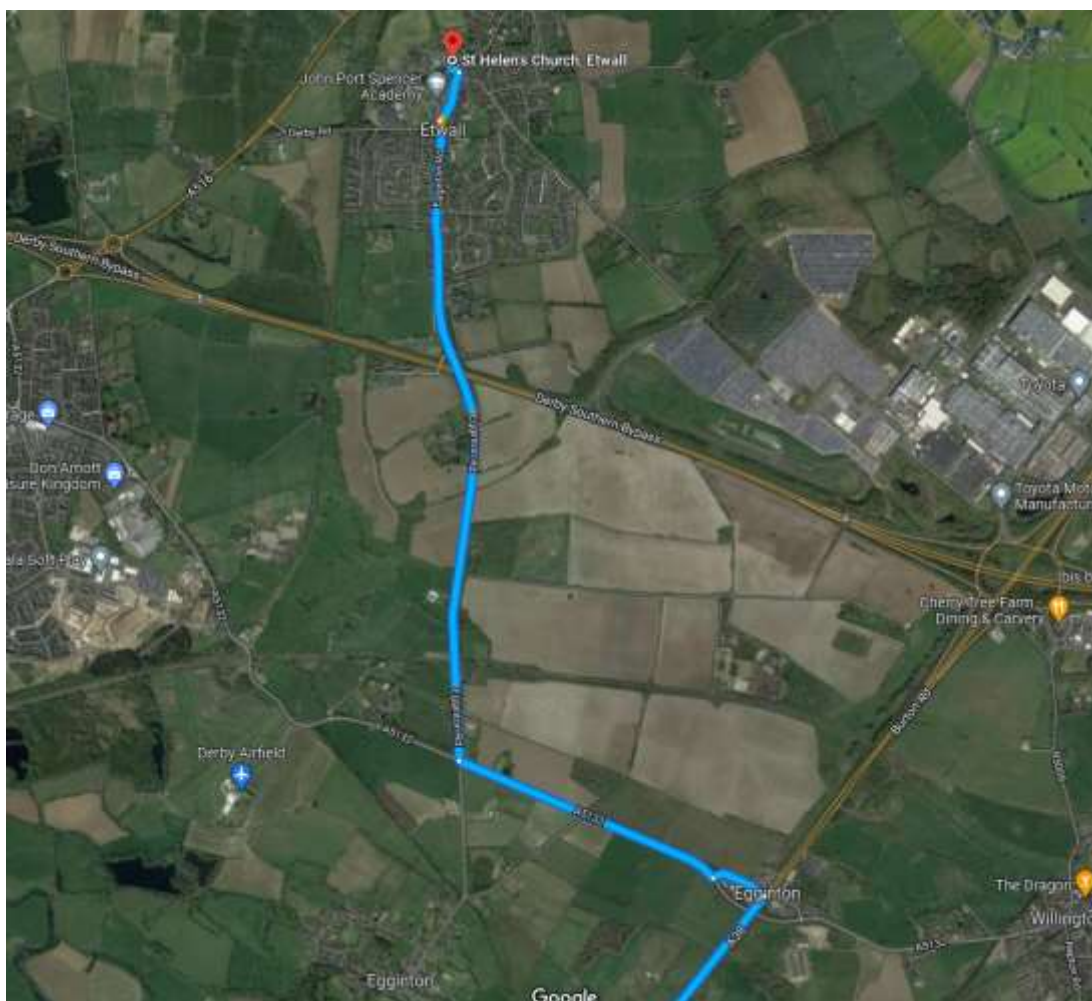
Committee Member – Peter Morris, 01902 822857, e-mail: morrisp@blueyonder.co.uk

Ed. – the next newsletter is planned for June 2022, with a deadline for submission of items for inclusion of 24/05/22, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Address and Directions for our visit to Etwall Saturday 5th May 2022

St Helen's Church, Etwall is located at Main St, Etwall, Derbyshire, DE65 6LP, approximately 30 minutes drive north from Lichfield. Going north on the A38, take the slip road signposted A5132 (Willington/Hilton/Etwall) then left into Carriers Rd (A5132), and at the junction turn right to stay on Carriers Rd (A5132). After 0.7 miles, turn right (signposted Etwall) into Egginton Rd, and after 1.6 miles at the junction turn right into Main St. Follow Main St into Etwall, and St Helen's Church is on the left. Car parking outside the church.



Locator map for St Helen's Church Etwall, from A38 North