

APRIL 2023 NEWSLETTER

HAPPY SPRINGTIME TO ALL OUR READERS!

What a fabulous piece the Walton *Te Deum* is!!

FORTHCOMING LDOA VISITS/EVENTS

Saturday 20th May – visit to the Harrison & Harrison organs at St Editha's, Tamworth and St Michael's Boldmere.

Peter writes: I do have a bias towards these organs from Durham. Having been brought up on the 118 stop Harrison in Manchester Cathedral (i) I went to Durham University. In my first year I was organist of St Mary-le-Bow in the shadow of the Cathedral (ii); then organ scholar of St John's College on a perky neo-baroque 1963 instrument (iii); had organ lessons in Durham Cathedral (iv); became organist/choirmaster of what was regarded as the University Church (St Oswald's) (v) and then came to the West Midlands.

These jottings also show the impermanence of even Harrison organs in the last 60 years: (i) replaced by Ken Tickell; (ii) taken out when the church was deconsecrated; (iii) still there but now in a more ancient college building; (iv) still there but bigger; (v) burnt down and replaced by Peter Collins and then refurbished by Nicholson's.

So how good to visit to see and play H&H organs again.

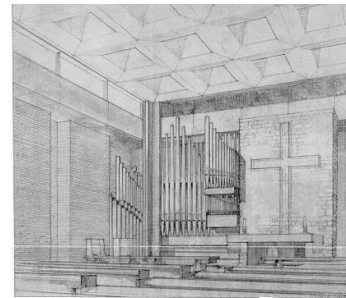


St Editha's Church, Tamworth

We are due at St Editha's Church in Tamworth (B79 7DA) at 1.00. This 3/42 incorporates a 1927 Arthur Harrison though, according to NPOR, recent work has been done by both Harrison and Willis. Still a Rolls-Royce.

Then we go on to the 2/36 1967 H&H (Cuthbert Harrison) in Boldmere B73 5RX for 3.00.

Following a fire in 1964, which destroyed practically all the church, a new building was constructed 'embracing both the old Early Decorated Style and the more modern styles of the mid-1960s'. The consecration of the new St Michael's Church took place on 28th September 1967.

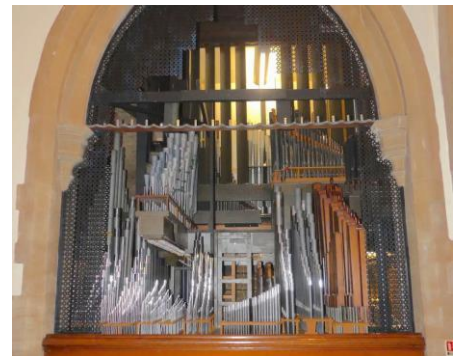


See APPENDIX for directions to Tamworth and Boldmere.

Please do come and join us!

Saturday 17th June - visit to St Margaret's Church, Olton 2.30 pm

This 1900 Norman & Beard organ has just been sensitively rebuilt by Henry Groves, with Paul Hale as the consultant. There are now 44 speaking stops across 3 manuals. Paul Hale gave the inaugural recital in October 2021. The work is described on his website.



The committee is meeting to discuss our outings from September onwards. Please do get in touch with us with suggestions for interesting/exciting visits. We hope that the originally planned visit to other Sutton Coldfield organs can take place when the restoration work in Emmanuel church has been finished.

RECENT EVENTS AND NEWS

25th February – visit to the brand new 2 manual hybrid organ at St Gabriel's Fulbrook (Walsall) and to All Saint's West Bromwich.

We were the guests of member Chris Booth who is DoM at this large mid-20th century church in Walsall. Chris's first task upon appointment was to replace the failing 1970s pipe organ, and for us this was a fascinating opportunity to see the state of the art in hybrid organs, i.e., those employing a mix of digital and pipe ranks. The digital ranks are from Viscount, and use their Physis technology. This synthesises the sound using mathematical models of organ pipes and sound waves, rather than replaying sampled sounds of actual pipes. The pipework is from a 1960s Walker donor organ that Cotswold had in stock, and the console is an off-the-shelf 3M Viscount model. The pipes, a Principal available from 16' to 2', a Flute (16'-2') and a String (8') plus a 3 rank Mixture forms the core of the Great and some of the Pedal, whilst the Swell and Choir are all digital.

The previous organ was in attractive matching north and south cases in the west gallery which had been built by parishioners. One of these now contains the pipework and the other the electronics and speakers.

We were delighted that Richard Lowe of Cotswold organs had travelled to introduce and demonstrate the instrument. He commented that the presence of even a few real pipes, especially the lower pitches such as a real 16' Bordun' makes huge difference to the overall effect. Members were curious about how the digital voices were kept in tune with the pipework and Richard explained that whereas earlier practice in hybrid instruments was to monitor the pitch of a specific pipe and adjust the digital tuning accordingly, this creates problems if that one pipe is not in tune with the chorus. His approach is instead to monitor the ambient temperature and feed that into the physical modelling of the pipe sounds.

THE CHURCH OF ST. GABRIEL,
FULLBROOK, WALSALL

New Hybrid Pipe/Digital Organ



All Saints' West Bromwich contains a Brindley & Foster of 1876, in a lovely case, which had its most complete rebuild by Hawkins of Walsall in 1972. Since then, Nicholson's have been able to add the projected Choir department. A final change was the addition of some digital stops. The success of these is a matter of question. They certainly weren't necessary, and don't have the same effect as those discussed above. The debate was interesting.

Saturday 11th March – visit to Nicholson's in Malvern and St Michael's Tenbury Wells

We are indebted to the Managing Director of Nicholson's, Andrew Caskie, who gave us a full tour of the factory and explained each of the many processes that create an organ. He was fascinating and very clear in his explanations. With two Town Hall organs being worked on at the moment, Andrew showed how complex were the decisions about historical restoration that had to be made. This was especially true of the Manchester Town Hall organ, being restored in conjunction with Frobenius, where everything possible was being done to get back authentically to the work of Cavallé-Coll. (Google it to see). The Leeds Town Hall organ was perhaps less precious historically but is an enormous task, well under way, and will be the biggest organ the firm has built in Britain. Gloucester Cathedral organ will be the next big project. That will be interesting!

Then we went to beautiful Tenbury Wells, which always feels like the furthest place from anywhere. Roger Judd was very welcoming and spoke very eloquently about the history of the College (Choir School) and the magnificent organ. As usual it was on the chilly side, but we enjoyed listening to Roger's playing and enthusiasm and had time to explore the lovely building and try the organ for ourselves. Long may it survive.

Saturday 22nd April RCO's International Organ Day

Callum Alger and Charlie Francis led a successful organ training event in St Peter's Collegiate Church, in association with Wolverhampton Music Education Hub. There were two sessions, for primary and secondary age children, who had the organ described to them and blew a variety of pipes before being encouraged to improvise by Charlie. The result was remarkable, and one teacher wrote: 'my pupil really enjoyed the event and told me all about it. He certainly learnt a lot and was able to tell me about the instrument.' It was a good job the adjustable organ bench accommodated the smallest players! Hopefully we can repeat it in future.



There is a new CBeebies programme which contains short vignettes called 'What's in Your Bag?' where people describe their work uniform to children. Ashley Wagner, assistant at Birmingham Cathedral is the star of the first of the series. We were amused to have used almost precisely the same script and method as Ashley with our young hopefuls. Not perhaps the usual channel for many organ enthusiasts but do try and watch it.

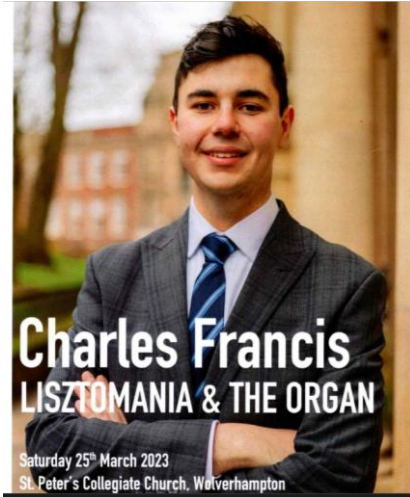
<https://www.bbc.co.uk/programmes/m001llbt>

NEWS & SNIPPETS FROM THE ORGAN WORLD

Thanks to those who have contributed. Please send anything to me at morrissp@blueyonder.co.uk

Charles Francis has been very busy giving recitals in some very prestigious places. Among these was the spectacularly good lecture and recital on 19th century virtuosi advertised in our last issue.

A packed audience attended St Peter's House for a very interesting, articulate, well-researched and fluent lecture on Liszt and the background to his time in Weimar. As well as the religious and political contexts of the music of the time we heard of the composers he influenced, including the outrageously flamboyant Alkan and the short-lived Reubke.



When it came to his recital the audience had expanded even more. It was an excellent demonstration of the theories he had expounded in his lecture, with suitably virtuosic playing.

He began with the Bach G minor Fantasia and Fugue as it possibly had not been heard before. Liszt had transcribed the work as a piece for piano with virtuosic additions and decoration. This organ performance rebuilt the piece include Liszt's decorations and we listened to it with new ears. It was played from memory, with astonishingly bold registrations in the fugue. It amplified so many of the points that had been made in the lecture.

Then came a piano evocation of the Sistine Chapel from 1862 (the beginning of Liszt's later religious period) arranged for organ by Liszt three years later. There are strong feelings of Allegri's *Miserere* here and direct quotations of Mozart's *Ave Verum Corpus* played beautifully on the organ's new Swell 4' flute.

Then to Charles-Valentin Alkan, an *enfant terrible* of the virtuosic movement. His 11 Grands Préludes are entertaining but fiendishly difficult. Well within Charles's capability but beyond that of ordinary mortals! My only disappointment was that nobody mentioned the incident in Alkan's musical life where his pedal piano duet had to be removed from a programme because he and his female duet partner had to cross feet. Her husband objected to such a public display and threats of a duel ensued. Is it true?

The ending was Reubke's Sonata on the 94th Psalm. The playing was of the same amazing standard – a triumph!

Charles also organises the series of 1.15 p.m. recitals at St Peter's Wolverhampton.

Sadly for Wolverhampton, Charles has been awarded a scholarship to study for a Master's Degree at Eastman School of Music, Rochester, New York. He will be studying under the tutelage of Nathan Laube from September. Meanwhile.....

Organ Festival 2023
Saturdays / 5pm

13 MAY Martin Baker	17 JUNE Richard Pinel	8 JULY Charles Francis
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Tickets £10 / Season ticket £25 / U18s FREE
available via trybooking (www.trybooking.com)
St Peter's Collegiate Church, Wolverhampton, WV1 1TY

NEWS FROM THE ORGAN BUILDERS

Harrison & Harrison Ltd – major organ projects

Stephen Alliss (head tuner) writes that Kilmarnock RC organ is completed and the opening recital was a great success. Voicing has commenced on the Norwich Cathedral organ and the Bristol Beacon (previously Colston Hall) organ will be re-installed in August. Winchester Cathedral dismantling is complete and the parts needing workshop attention are in Durham. The new organ for the Guards Chapel is about to be constructed in the building room.

Nicholson's

See the news of our visit.

RECENT LOCAL ORGAN RECITALS REVIEWS

Reviews by David Perry

Birmingham Town Hall - Thomas Trotter 13 March *The Pride of Birmingham*

This was a recital with a difference, containing only 32 minutes of music carefully chosen to complement a lecture (illustrated with slides) by architectural historian, Anthony Peers, about the history of the Town Hall. The Hall was completed in 1834 not to house the (then) town's officials, but to serve the needs (eg political meetings) of the townspeople, and also musical events – especially the already 50 years-old Triennial Festival. Involving several

famous composers and conductors, it quickly became one of the most important concert halls in British musical history.

Political uprisings similar to the French Revolution resulted in a meeting of over 200,000 nearby, in 1832, while the Town Hall was under construction. This linked quite neatly to our first musical item: an excerpt from *Marche des Marseillois* by Balastre (1724-1799) – a stirring declaration of *La Marseillaise* followed by cheeky variations.

The winning design for the new building (chosen from 60 entrants) by two unknowns, Joseph Hansom [he of the Hansom Cab] and Edward Welch, was based on the ruined Temple of Castor and Pollux in Rome. Napoleon Bonaparte also commissioned a grand building based on this Roman temple, in Paris – La Madeleine church ... whose organist for 20 years was Camille Saint-Saëns (1835-1921) ... giving us a tenuous, but graceful, link to *The Swan* arranged by Guilmant!

The weight of the lead roof, substantial plaster ceiling and dubious 65 feet roof trusses (designed with few scientific principles or engineering calculations) was cause for concern for the opening concert in 1834 which included Handel's *Zadok the Priest*. The next concert included composer, organist and organ designer, Sigismund von Neukomm's tempestuous *Organ Fantasia*, and tested the theory that the power of the organ could cause a ceiling collapse! We heard a very grumbly and thunderous excerpt from it: *The Storm*, which tested the floor and ceiling!

The original organ, designed by William Hill and modelled on the York Minster organ he had just completed, was 35 feet wide, 45 feet tall, weighed 45 tons, had 3000 pipes (now 6000) including real 32 foot metal pedal pipes on the front case, and cost £3000 – a tenth of the total cost of the Town Hall!

After a disappointing opening recital by the only modestly-talented Neukomm, the first impressive performance was by S Wesley (though it is not certain whether it was Samuel or Samuel Sebastian) on Boxing Day, 1834. The Whitechapel bells (not Hill's originals, of which no details are known) added in 2007 by Mander, and originally handbells, were used to introduce the delightful *Holsworthy Church Bells* by S S Wesley (1810-1876).



(Photo from mander-organs.com)

Three years later, the organ was dismantled, overhauled and reassembled partly in a 9 ft stage-end extension

added to allow for an orchestra and choir. Nine years later the whole of the "Great Room", including the organ pipes, was redecorated by the renowned Mr Crace of London, who was the first to add gilt embellishments. Around this time, into the 1840s, Mendelssohn wrote music for, and performed at successive Triennial Festivals – leading us nicely to W T Best's arrangement of Mendelssohn's (1809-1847) *War March of the Priests*, which gave the mighty reeds an outing, and showed us that it is possible to play the troublesome triplets crisply after all!

The Elgar era (1857-1934) was represented by a spirited and energetic rendition of *Pomp & Circumstance March No. 1*. The audience did not join in with *Land of Hope and Glory!* We were reminded that four premieres of Elgar's choral works were given at successive Birmingham Triennial Festivals from 1900: *The Dream of Gerontius*, *The Kingdom*, *The Apostles*, and *The Music Makers* in 1912, at the loss-making, final Triennial Festival. (The Festival began in 1784 and its purpose over its life remained as generating funds for the General Hospital on Summer Lane).

A slightly tenuous link with the Town Hall's repurposing as a recruitment centre during WW1, and the popular song of that era, *Moonlight and Roses*, introduced Lemare's (1865-1934) *Andantino in D flat* with effortless thumbing down that defeats many amateur organists. It also gave an opportunity for the resident sheep to make an appearance by use of the Vox Humana with tremulant!

After many cosmetic and structural refurbishments, major revitalisation was done after WW1, including replacing the ceiling (which survived bombing in WW2) as the original was in danger of falling, and the Great Room became once again a place for concerts, recitals, meetings, and somewhere people could "let their hair down". Barris's (1902-1962) *Mississippi Mud* was played with a spread of tremulants, with vigour and enthusiasm, and without a score, showing that Thomas might be equally comfortable as a theatre organist!

An informative and entertaining departure from the usual 55 minutes of music, with scope for a follow-up lecture-recital focussing more on the changes and development of the organ.

Monday 3 April **Birmingham Symphony Hall - Thomas Trotter** **Ben Lamb & Lichfield Cathedral Choir**

Overheard from another concert-goer in Symphony Hall, "Strange programme for Easter week" (she meant, Holy Week)! But what could be more appropriate than *Resurrection Dances* and the *Mystical Songs*, including *Easter?*

The Lichfield Cathedral full Foundation Choir of boys, girls, choral scholars and Lay Vicars filled 28 seats on the vast stage of Symphony Hall – a very different experience for them from the cosy choir stalls in their cathedral.

The choir opened the concert with the five movements of the 1951 *Messe Solennelle* by blind composer and organist at Sainte-Clothilde (for 42 years), Jean Langlais (1907-1991), with Thomas tackling the exacting organ part

with aplomb and skill. The choir must have wondered what hit them with so much power right behind them!

A work with some gentle reflective passages that lull the listener into a relaxed mode, and then punches them with some thunderous and discordant organ interjections. Few could fail to be thrilled by the soprano line's top C's soaring several times above the full organ. An acquired taste for many, it has to be said!

The choir had a brief rest while we heard the rarely-performed 1969 *Three Resurrection Dances* by Alan Ridout (1934-1996), He was also an inspirational teacher: for a while, at the University of Birmingham, and also during the 1960s and 70s, at the King's School, Canterbury. One of his few organ works, this was commissioned by Allan Wicks Master of the Music at Canterbury Cathedral. ('My incredible choirmaster at Manchester Cathedral' says Peter), The first dance is playful and full of jazzy cross-rhythms, representing the young life of Jesus. The second represents the agony of the crucifixion, with some very dissonant chords played on full organ, and also gave the Unda Maris stop a rare outing to represent the anguish of Mary, weeping at the foot of the cross. The third is a dance of joy with a strong triplet rhythm throughout, tarantella-like.

Twenty minutes of Vaughan Williams' *Five Mystical Songs* starred Lay Vicar, Fran Ambrose, as baritone soloist – as well as the organist who is kept exceedingly busy in realising what is actually a piano accompaniment! The poems of 17thC mystic and cleric George Herbert.

Monday 27 March Birmingham Town Hall - Daniel Moulton



"I know where you're going", thought I, as I noted Ashley Wagner, deputy page-turner (and ADoM at St Philip's Cathedral), getting off my train at New St Station... but I was wrong! Daniel was alone at the console, using some elaborate collages stuck in A3 art books, turning his own huge pages, when needed!

The average age of the large audience was reduced by a couple of years due to the presence of a few of his students from the Royal Birmingham Conservatoire, where he is Director of Organ studies, and from which he said he had "day release" today!

Imperial March by Elgar (1857-1934) gave us a blast of full organ quite early on, starting the hour with visible vigour and energy. Afterwards he said he had made his programme from works or composers with a Town Hall association, and reminded us that Elgar had several choral premieres here, not all of them successful! ... Unlike this

march, which was originally an orchestral piece for Queen Victoria's Diamond Jubilee in 1897.

Theme & Variations by Mendelssohn (1809-1847) followed, as Mendelssohn was a regular visitor to the TH, and a favourite of Queen Victoria. This rarely-performed and gentle set of variations was registered to use the same pipes as Mendelssohn would have heard, wherever possible. Mendelssohn wrote of his visits here that audiences were always "warm and appreciative"; "as you still are", added Daniel. Also known as *Andante in D major*, BWV W 32, or *Andante con variazioni*, composed 1844, but not published until 1904, this is the opening theme:



Mendelssohn was a champion of J S Bach, whose music was unfamiliar to English audiences in the early 1800s, leading the programme to an early work, *Toccata in C (BWV 566a)*, written shortly after Bach's studies with Buxtehude, and emulating some of his sectional style, veering between drama and rhetoric. Not one of Bach's most memorable!

The *Fantasia in F minor & major K594* by Mozart (1756-1791) with its dark and sombre outer sections, was written in memory of a recently-deceased army general, but the middle section is full of energy and contains echoes of the free-masonry knock (tum, tatatum, tatatum) as Mozart was a Mason for the final seven years of his life! It was composed for a mechanical clock in a mausoleum. Daniel invited us to tell him of any connection that Mozart may have had with Birmingham Town Hall, admitting that his own link had been tenuous! A delicate tremulant for the first line here and in the later reprise (all things in moderation!) lightened the mood, as did many embellishments not printed in my pink-fronted Novello edition.

Tributes to three civic organists to finish: Boldly including one of Thomas Trotter's "party pieces", we were treated to *Variations on a theme by Paganini for pedals* by his predecessor, George Thalben-Ball (1896-1987). Daniel rarely looked at music, and playfully mopped his brow with handkerchief as he took his well-earned bow. Only the final variation (of ten) – a virtuosic toccata – requires hands, although a drone in var9 could be achieved by hand or by two pencils jamming manual keys down! GTB wrote this as a show-stopper for a 1950s recital tour in the USA, and made it so difficult that only he could play it It is likely that it was premiered here, in front of his friends and fans, as sometimes his successor does!

Then the well-known *Folk Tune* – a nostalgic piece that reminds us of his teacher, Vaughan Williams – by Percy Whitlock (1903-1946), Bournemouth borough organist, who played regular recitals in the Pavilion Theatre.

Finally, *Variations on 'I got rhythm'* written largely with tongue firmly in cheek (though there is a serious fugue towards the end) as a tribute to Gershwin, by Walsall Town Hall borough organist for 40 years, Harold Britton

(1923-2022). Conjuring up sounds rarely escaping the TH organ, calling on the tremulants to create the theatre organ sound, and not missing a chance to use the Whitechapel bells, it ended with a crazy cadenza for pedals which caused Daniel to stagger off the stage to thunderous applause.

Monday 17 April

Thomas Trotter at Birmingham Town Hall

Thomas opened the well-attended concert with the K608 *Fantasy*, by Mozart (1756-1791), commissioned by Count Joseph Deym to be played on a mechanical clock organ! The flamboyant and majestic opening, with its pesky grace-notes that often defeat lesser mortals, was followed by the gentle flute and clarinet interlude, culminating – after a brief reprise of the opening - in the impossibly fast and furious fugue that demands wings on the heels.

British composer, cellist and pianist, Cheryl Frances-Hoad (b1980) who studied at the Yehudi Menuhin School and Cambridge University, has been invited to compose a piece for the 40th anniversary in October, of Thomas's appointment as City Organist. He was happy to give us a taste of her originality and creativity by playing *Two Voluntaries* (commissioned by Peterborough Cathedral in 2016 as part of her complete set of Evensong music for Hans Uwe Hieschlerthem). *Where does your faith lie?* is a typical pre-Evensong, almost improvisatory, intense melody above a pedal drone, that fades away to nothing, whereas *Taking your leave* is a celebratory toccata, which recalls the earlier melody, but on full organ. Thomas said he had read that the toccata's rising scales hinted at a spaceship being launched, but to me, it felt more like a steam train chuffing along and accelerating! Not your typical Evensong fare, but interesting.

One of Percy Whitlock's (1903-1946) rarely-heard three major organ works, the *Fantasy Choral No 1*, was the 13-minute centre-piece for today. There is a connection with Whitlock, as Thomas's first organ teacher had some lessons from him, also allowing him sight of original manuscripts of some of the shorter pieces in his several collections, and also allowing Thomas to grapple with them, aged 11 years! Composed in 1931 soon after Whitlock was appointed to St Stephen's, Bournemouth (with its Hill organ of similar age to the Town Hall's organ), the opening chorale (whose beautiful chords and plodding bass line are reminiscent of Elgar) is followed seamlessly by a more passionate central section of flourishes, dignity and flippancy. Then serenity returns, the chorale melody underlying it all. The many colours we heard, reflected what Whitlock would have heard at St Stephen's.

Most of us associate Sigfrid Karg-Elert (1877-1933) only with the serious and dignified chorale prelude on *Nun danket*, oft rolled out as a final service voluntary. So it was a treat to hear him in two very different and contrasting moods. First, the gentle *La Nuit* from *Three Impressions* (1909) with its lush and voluptuous harmonies, followed by the bells and whistles of his showpiece *Rondo alla Campanella* (1931). The bell effect was to be achieved by harmonies and sequences of notes, but we did detect a few bars of the Whitechapel bells too! Never misses an opportunity to use them....

Thomas – often himself the “bringer of jollity” – concluded with his own arrangement of *Jupiter, from the Planets Suite* by Gustav Holst (1874-1934). At times, there was so much that Thomas had extracted from the orchestral score that one could be forgiven for suspecting a duet! Tasteful and imaginative registration across the spectrum of organ colours (including another batch of bells!) reproduced the original scoring as far as possible.

FORTHCOMING ORGAN RECITALS

May 2023

Thurs May 4 St Chad's Cathedral, B'ham 1.15

Charles Francis (Birmingham Conservatoire)

Sun May 7 Holy Trinity Wordsley 3.00

Paul Carr (Birmingham)

Mon May 8 Coventry Cathedral 12.30

Charles Francis

Fri May 12 St Peter's Wolverhampton 1.15

Peter Morris (LDOA) & Jane Eminson (Flute)

Sat May 13 St Peter's Wolverhampton 5.00

Martin Baker (formerly at Westminster Cathedral)

Fri May 19 St Chad's Shrewsbury 12.30

Tom Corfield (Derby)

Fri May 19 St Peter's Wolverhampton 1.15

David Thomas (Shrewsbury School)

Sat May 20 Shrewsbury Abbey 12.00

Hans Uwe Hielscher (Wiesbaden)

Sat May 20 Victoria Hall Hanley 12.00

Ian Tracey (Liverpool Cathedral)

Mon May 22 Birmingham Town Hall 1.00

Thomas Trotter (Birmingham City Organist)

Wed May 22 St Anne's Derby 1.00

David Butterworth (Nottingham)

June 2023

Thurs June 1 St Chad's Cathedral, B'ham 1.15

Paul Carr

Sat June 3 Shrewsbury Abbey 12.00

Alex Mason (Shrewsbury)

Sun June 4 Holy Trinity Wordsley 3.00

Paul Carr

Mon June 5 Birmingham Town Hall 1.00

Thomas Trotter

Wed June 7 St Modwen's Burton 12.30

Ewan Murray (B'ham Conservatoire)

Fri June 9 St Peter's Wolverhampton 1.15

Luke Fitzgerald

Wed June 14 St Modwen's Burton 12.30

John Keys (Nottingham)

Fri June 16 St Chad's Shrewsbury 12.30

Jonathan Hope (Gloucester Cathedral)

Sat June 17 St Peter's Wolverhampton 5.00

Richard Pinel (St Mary's, Bourne Street)

Mon June 19 Birmingham Town Hall 1.00

Thomas Trotter

Wed June 21 St Modwen's Burton 12.30

Angela Sones (LDOA)

Fri June 23 St Peter's Wolverhampton 1.15

Josef Gaszka

Wed June 28 St Modwen's Burton 12.30

Peter Morris (LDOA) & Jane Eminson (Flute)

July 2023

Sun July 2 Holy Trinity Wordsley 3.00

Paul Carr

Mon July 3 Birmingham Town Hall 1.00

Thomas Trotter

Wed July 5 St Modwen's Burton 12.30

David Butterworth

Thurs July 6 St Chad's Cathedral, B'ham 1.15

Martyn Rawles (Lichfield Cathedral)

Fri July 7 St Peter's Wolverhampton 1.15

Paul Carr

Sat July 8 Shrewsbury Abbey 3.00

Michal Szostak (Warsaw)

Sat July 8 St Peter's Wolverhampton 5.00

Charles Francis

Wed July 12 St Modwen's Burton 12.30

Martyn Rawles (Lichfield Cathedral)

Fri 14 July St Peter's Wolverhampton

Elli-Mae McGlone (Birmingham Conservatoire)

Wed July 19 St Modwen's Burton 12.30

Cathy Lamb (Lichfield Cathedral)

Sat July 22 Shrewsbury Abbey 12.00

Claudia Grinnell (Winchester Cathedral)

Wed July 26 St Modwen's Burton 12.30

Elli-Mae McGlone

August 2023

Thurs Aug 3 St Chad's Cathedral, B'ham 1.15

Paul Carr

Sun Aug 6 Holy Trinity Wordsley 3.00

Paul Carr

Thurs Aug 10 St Chad's Cathedral, B'ham 1.15

Andrew Wyatt (Birmingham Conservatoire)

Thurs Aug 17 St Chad's Cathedral, B'ham 1.15

John Pryer (Birmingham)

Thurs Aug 24 St Chad's Cathedral, B'ham 1.15

David Saint (St Chad's Birmingham)

Thurs Aug 31 St Chad's Cathedral, B'ham 1.15

Anthony Pinel (St Chad's Church, Shrewsbury)

Please pardon my instinct for publicity yet again.

Wolverhampton Symphony Orchestra

WOLVERHAMPTON SYMPHONY ORCHESTRA

Bizet
Carmen Suites 1 & 2

Rodrigo
Guitar Concerto
Soloist: Mark Ashford

Ravel
Pavane pour une infant défunte

Rimsky-Korsakov
Capriccio Espagnol

Chabrier
España

Wolverhampton Grammar School
Compton Road, Wolverhampton, WV3 9RB

Tickets: £12 Available on the door or at
www.ticketsource.co.uk/wolverhamptonsymphonyorchestra
All students in full time education enter free

LICHFIELD & DISTRICT ORGANISTS' ASSOCIATION CONTACTS

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Treasurer: Mike Rudd, 01543 480411,

email: mike.rudd@fotas.co.uk

Publicity and Young Organists Officer – Isabel Corkley:

Committee Member – Callum Alger.

Thursday Live

Organ Recitals 2023

St Chad's Cathedral, Birmingham
First Thursday of each month 1.15pm - 1.55pm

5 January
Nigel Morris
2 February
Paul Carr
2 March
David Saint
13 April*
Paul Carr
4 May
Charles Francis
1 June
Paul Carr
6 July
Martyn Rawles
3 August
Paul Carr
10 August
Andrew Wyatt
17 August
John Pryer
24 August
David Saint
31 August
Anthony Pinel
7 September
Claudia Grinnell
5 October
Paul Carr
2 November
David Saint
7 December
Paul Carr

*Access later due to Holy Week

Admission free
Retiring collection

St Chad's Cathedral
St Chad's Queensway
Birmingham B4 6EU

thursdaylive.org
twitter.com/thursdaylive
facebook.com/thursdaylive
youtube.com/thursdayliveorganrecitals

P.S.

How do you solve a problem like *Also Sprach Zarathustra*?

Big organ chords but no big organ to play them on.

Birmingham Philharmonic Orchestra (whose organist has compiled this newsletter) are playing three performances of Richard Strauss's *Also Sprach Zarathustra* in concerts devoted to the music of the film *2001 A Space Odyssey*.

In Leominster Priory on 4th June (7.30) there is no problem. It has a grand pipe organ. However, in the Bradshaw Hall of Birmingham Conservatoire on June 11 (3.00) there is no organ, nor is there on June 25 in Shrewsbury's Severn Theatre (3.00). BPO Chair Jane Emmonson put out an SOS call and LDOA Secretary Paul Hodgetts has saved the day with wonderful electronic wizardry. Thanks Paul!!

The next newsletter is planned for September, with a deadline for submission of items for inclusion of 1/9/23, to Peter Morris by e-mail as above, or by mail to 8a Newbridge Crescent, Wolverhampton WV6 0LN Any reviews or news of recitals would be gratefully received. Thanks to David Perry and Paul Hodgetts for their eloquent and elegant contributions in this issue

APPENDIX

Address and Directions for our visit to St Editha's Tamworth and St Michael's Boldmere

St Editha's Tamworth B79 7DA

From Lichfield (13 miles), follow the A51 to Shenstone. Then take the A5 to Bitterscote Drive in Tamworth and take exit A51 to Little Church Lane. A number of car parks are in walking distance from the Church.

St Michael's Boldmere B73 5UE is 10 miles away. The recommended route is take A453 until you reach Anchorage Rd, then turn right onto Upper Clifton Rd. Continue onto Somerville Rd, turn right onto Stonehouse Rd and then continue onto Boldmere Rd, B4142.