

AUGUST 2018 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 15th September 2018 – organ crawl in Nottingham

We usually have one visit in the year a little further afield, and for 2018 this will be an organ crawl in Nottingham. We have been very fortunate in being granted access at 11am to the Albert Hall to play the magnificent 4 manual 59 stop Binns organ.



The Binns organ of the Albert Hall, Nottingham



The organ of St Barnabas Roman Catholic Cathedral, Nottingham

Then to St Barnabas Catholic Cathedral for 12.30pm, with its 3 manual 43 stop HN&B organ, and finally to St Mary's for 3pm, home to a magnificent 2 manual 25 stop Marcussen organ.



The Marcussen organ of St Mary's, Nottingham

A rare opportunity to play three superb organs, so please make every effort to attend what promises to be a great day. If transport is a problem, contact Trevor Smedley or Richard Syner, and we'll try to assist with car sharing. Our contact details are at the end of this newsletter. See Appendix to this newsletter for map and visit details

Saturday 6th October 2018 – President's Evening at Lichfield Cathedral

President's Evening hosted by Martyn Rawles, commencing with attendance at the RSCM Lichfield Area Annual Massed Choirs Festival Evensong, followed by drinks and nibbles, then our annual treat playing the magnificent Hill organ.

Cathy Lamb has extended an invitation for any LDOA members who are singers to participate in the RSCM rehearsals/Evensong, for which there is a small charge.

For further details/£ contact Cathy Lamb at: c.lamb@lichfieldcathedralschool.com

Saturday 17th November 2018 – visit to Stafford

Commencing at 1.30pm, a visit to St Mary's, Stafford, St Mary's in fact has two organs, the historic Grade 1 Listed 4 manual 1909 Harrison & Harrison organ, which requires over £1m to restore it, and is no longer playable, and the 3 manual Hill Norman & Beard organ currently used. For dates of recitals at St Mary's, see 'Recitals in Local Area', towards the end of this newsletter.

Then on to the nearby church of St Chad's, the oldest building in Stafford. St Chad's has a 3 manual 27 stop organ originally built by Kirkland in 1880, then enlarged by Binns 1909, and more recently restored by Peter Collins.

Wednesday 28th November 2018 – Annual Dinner

Annual Dinner at local hostelry. Venue to be confirmed.

RECENT LDOA VISITS/EVENTS

Tuesday 12th June 2018 – visit to St Editha's Parish Church, Tamworth

Following a service of commemoration attended by Prince Edward earlier in the day for which our President, Martyn Rawles, had played, our visit this evening's to St Editha's was at the kind invitation of our member Maurice Price. The organist at St Editha's for some 45 years is Ken Edwards, but Maurice led the project to have the organ restored, with the support of first Revd Alan Barratt, and then his successor Revd Alan Gordon, so Maurice was well able to give us brief details of the project.



St Editha's Parish Church, Tamworth

St Editha's, Tamworth, is home to a historic 1927 Harrison & Harrison 3 manual 32 stop organ, one of the last instruments built by Arthur Harrison himself. The organ is

tonally original, retains its exhaust pneumatic action, and in February 2014 it was awarded a Historic Organ Certificate Grade I by BIOS.

When LDOA last visited in May 2014, essential work had already been carried out on the console by Harrison & Harrison with Heritage Lottery Funding, but major restoration work was required to the rest of the organ, particularly the leatherwork and actions. The project to carry out this restoration was embarked upon in 2014, and thanks to the generosity of a member of the congregation, who offered to fund the whole project, competitive tenders were sought and the contract was awarded to Henry Willis & Sons.

The restoration work comprised:

- Cleaning and overhaul of the organ including all pipework, some of which dated from the original Samuel Green 1792 instrument.
- Re-leathering of the Great, Swell and Choir underactions, the pedal actions, the lower 30 notes of the Great 16' Double Geigen, the manual drawstop slider machines, and all six reservoirs
- Tuning cones on some Swell pipework replaced by tuning slides
- Fault with warped Swell sliders/soundboard cured.

The work was commenced in January 2017 and completed in September 2017, at a cost of some £185,000 for the total restoration project, including the console. The inaugural recital was given on Friday 20th October 2017 by Philip Scriven, although sadly the anonymous benefactor had passed away, so did not live to hear the fruits of the restoration project..

Despite an injury to his hand, Maurice gave us a brief demonstration of the instrument, playing a couple of J S Bach's *Eight Short Prelude & Fugues*, and Mendelssohn's *War March of the Priests*.



The organ of St Editha's, Tamworth

Saturday 7th July 2018 – Members' Recital at All Saints' Church, Four Oaks

Our Members' Recital event was first held in 2016 here at All Saints' Four Oaks, and having been very well supported, has been continued in 2017 and again in 2018, with us being kindly invited back again to All Saint's Four Oaks by Revd Adrian Leahy and DoM Angela Sones. The organ at All Saints' is a fine 4 manual hybrid organ with a sufficiently comprehensive 61 stop specification to accommodate a wide repertoire.

Our membership comprises a wide range of expertise and ages, and this was very much reflected in the volunteers playing today. The players had been given the opportunity to try out the organ and prepare registrations in advance, for which we are indebted to Angela and Richard Hartshorn.

Following a welcome by Angela Sones, proceedings were opened confidently by Fr Stanley Monkhouse, vicar of St Modwen's, Burton-on-Trent, who holds the FRCO, and playing first Georg Böhm's *Prelude & Fugue in C Major*, with its extended opening pedal solo. Stanley followed with the rousing *Carillon de Westminster* by Louis Vierne.

Introduced by Richard Syner, Peter King then followed with *Prelude & Fugue in C BWV 943* by his favourite composer, J S Bach, then with *Voluntary in D Major* by John Alcock, a composer with strong local connections, having been at one time organist at Lichfield Cathedral, Sutton Coldfield Parish Church, and at St Editha's, Tamworth.

Then to Pat Neville with *The Enchanted Garden* by Maurice Ravel, then the delicious *Chorale from Cantata 22; Ertot uns derch dein Gute BWV 22* by J S Bach. Tony Westerman continued also with J S Bach and the lively trio *Chorale Prelude: Nun freut euch, lieben Christen g'mein, BWV 734*. Tony was then joined by Stanley Monkhouse for *Concerto for two Organs* by Anton Soler, with Tony on the organ and Stanley on the Technics keyboard.

Following his year as Junior Organ Scholar at Lichfield Cathedral and two years of 6th form in Bristol, we were delighted to welcome back one of our student members, Henry Metcalfe, with a very assured performance of *Prelude & Fugue in C Major BWV 545* by J S Bach, followed in total contrast by the dramatic *Incantation pour un Jour Saint* by Jean Langlais, to take us to the interval with a flourish.

Following copious cakes and drinks, not to mention the raffle run with gusto by Tony White, it was over to Angela Sones to provide a thrilling opening to the second half, with the 1st Movement (*Allegro*) from *Symphony No 2* by Louis Vierne. Richard Syner can always be relied upon to contribute something rather different, and he didn't disappoint with the short *Prelude in F Minor* by J S Bach, but rather than continuing with the fugue, elected to play his own composition of a *Fugue in F Minor* comprising five themes, which we were invited to spot. I recognised strains of *Sing a Song of Sixpence*, but not sure about the other themes!

After our student member Henry, Arthur Tipper represented the other end of the age range. With a nod in



Maurice Price demonstrating the organ of St Editha's, Tamworth

Maurice then handed over to members to try out the organ, and with 14 members and 2 guests from Holland, there was no shortage of players, with Peter King being first up, followed by Angela Sones, Richard Hartshorn, Tony Parker, Tony Westerman and Alan Taylor, plus our two Danish guests. Members also had a further chance to peruse and acquire a wealth of donated organ scores.



Tony Parker at the organ of St Editha's Tamworth, with Richard Syner

Maurice Price, organist Ken Edwards, Rev Alan Gordon and the team at St Editha's are to be warmly congratulated on their efforts to ensure this fine instrument is set fair for the next 100 years. Our thanks for Maurice for hosting our visit, and for the very welcome refreshments provided. TS

the direction of the England World Cup football match this afternoon, Arthur played a few bars of the *Match of the Day* theme, before playing the beautiful *Intermezzo*, and *Easter Hymn from Cavalleria Rusticana* by Mascagni, followed by *Homage March* by Haydn Wood.

Next to something again rather different, with Richard Hartshorn rising to the challenge of selecting one theme from those submitted by the audience during the interval, to display his talent as a skilful improviser.

After Paul Hodgetts playing of *Preamble, Intermezzo & Exultemus* by Percy Whitlock, it was left to Angela Sones and Richard Hartshorn to provide an unusual end to proceedings with the dancing skeletons of *Dance Macabre* by Saint-Saëns, arranged to be played as an organ duet.



7 of the 10 members who performed at the Members' Recital (L to R: Paul Hodgetts, Arthur Tipper, Angela Sones, Richard Hartshorn, Peter King, Pat Neville, Richard Syner)

With Wimbledon, the Silverstone F1 Qualifying and England playing in the World Cup all taking place this afternoon, not to mention the glorious weather, we were delighted (and relieved!) that so many people had chosen to turn out to support our event, estimated at around 60, including some 24 members.

Our thanks to Revd Adrian Leahy, Angela Sones and Richard Hartshorn for hosting the event; a huge thank you to all 10 players for putting on such a varied and enjoyable programme, to Richard Syner for organising the event, to Tony White for the raffle, to Lisa White and Andy Sones for serving the interval refreshments, and finally to all who attended and their generous contributions of cakes, raffle prizes and retiring collection donations. TS

[NEWS FROM THE LDOA COMMITTEE](#)

Next Committee Meeting

September 2018 - actual date tbc.

[MEMBERS' NEWS](#)

Henry Metcalfe success

After a year as Junior Organ Scholar at Lichfield Cathedral and two years 6th form in Bristol, we're delighted to report that our student member Henry Metcalfe has been appointed as Organ Scholar at Hereford Cathedral for 2018-19, before hopefully then going on to take a Music

Degree at Jesus College, Cambridge, from September 2019. Our congratulations on this prestigious appointment. Henry is keen for us to visit during his tenure at Hereford.

New Members

We are delighted to welcome the following new members joining us since the last newsletter:

Geoff Milsom

Geoff is the Organist at St Chad's, Stafford, one of the two churches we are visiting in November 2018. Geoff lives in Stafford.

Ian Sharman

Ian is Organist at St John the Evangelist, Bishops Wood, Stafford, and heard of us via our Committee Member, Chris Booth. Ian lives at Wheaton Aston, Stafford

Phillip Matty

Phillip is our most recent new member, and he joins us as a student member. He plays the organ, and lives at Fradley.

Our membership has now grown to 74, and we look forward to meeting Geoff, Ian and Phillip at our future events.

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

Dedication of the Miller-Scott organ of St Thomas' Church, Fifth Avenue, New York

The new 102 stop Miller-Scott organ in St Thomas Church, Fifth Avenue, New York, has now been installed and its voicing is almost complete. The planning of this \$11m project for a new organ of 7069 pipes made by Dobson Pipe Organ Builders was overseen by the late John Scott, and the Dedication Recital will be given by John Scott's successor as Organist & Director of Music, Daniel Hyde, on 5th October 2018, with the actual dedication service itself taking place on Sunday 7th October, 2018.



North and south cases of the organ of St Thomas 5th Avenue, New York

As Daniel Hyde will be taking up his new appointment as Director of Music at King's College Cambridge on 1st October 2019, the search is on to find a successor. The post is arguably the most prestigious choral post in the USA, and it will be interesting to see if another 'Brit' is chosen to follow in the footsteps of John Scott and Daniel Hyde, where of course another 'Brit', Benjamin Sheen, is

also Associate Organist at St Thomas, having been a chorister at St Paul's under John Scott.

MUSIC IN AN AMERICAN CATHEDRAL

I'm indebted to LDOA member Tony Westerman for submitting his observations on the above topic following a recent visit he paid to the USA.

One might reasonably expect the history of a cathedral in the American west to be somewhat different from that of an English cathedral, whether it be old or new foundation. The Cathedral of St John in the Wilderness, Denver, Colorado (a city of some 2.9 million) has a rich and colourful history that reflects its place in the birth of a nation, and yet there is much common ground with English cathedrals, particularly with regard to music.

A detailed account of the cathedral's history can be found at <https://www.sjcathedral.org/About/History> Readers might not be surprised that the first dean of the cathedral was an Englishman, though his hunting of buffalo might set him apart from the average nineteenth century English cleric.

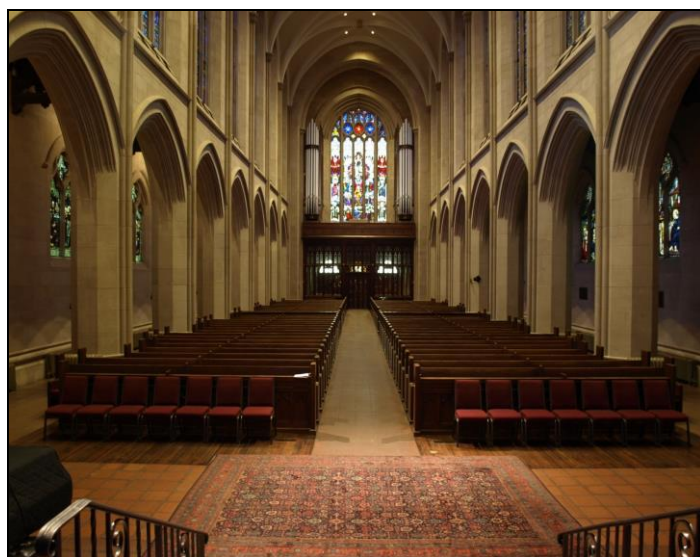
The Interim Director of Music at the Cathedral of St John, Dr Lyn Loewi, was generous with her time and hospitality and allowed me unfettered access to the magnificent 96 rank Kimball organ, her thoughts on music, the organ and the future supply of church musicians. Lyn is a prize-winning alumnus of Stanford and was fortunate to have spent a post-doctoral period with Marie Claire Alain, whom Lyn described as a gracious, lovely lady who renewed Lyn's love of music and organ playing after a period of intense academic study. Always refreshing and positive, Mme Alain encouraged the possibility of a number of different interpretations, rather than adopting a narrow, didactic approach to teaching.

The musical establishment at St John's is not dissimilar to that of an English cathedral and is undergoing a period of evolution rather than revolution, and there is clearly a lot happening - a suitable reflection of a modern, cosmopolitan city with a vibrant Arts scene. Lyn has been Assistant Director for five years, and since February this year, Interim Director, now full time; there is also a Choir Director, who is half time, and a Music Administrator.

Choral music is provided by a core group of sixteen musicians who are supplemented by a similar group of volunteers for choral services. The adult group is mixed, though there has always been a boys' choir associated with the church since its earliest days in the 1870s. A glance at the cathedral music list will tell the reader that the English choral tradition is alive and flourishing, though Lyn expressed a keen and worthy interest in expanding the repertoire to include contributions by female composers, both those contemporaneous with Stanford *et al* and more recent contributors to church music such as Elizabeth Poston and Judith Weir.

Lyn and I enjoyed a productive exchange of ideas. The DDOA Children and the Organ programme excited Lyn's interest as there is the same problem in America as here - whence the next generation of organists? Views on the

content of recital programmes were very much in tune with recitalists in England as Lyn had also attended recitals after which she felt comatose, whilst others left her full of admiration for their ingenuity and appeal to a wider audience. The timing and nature of recitals brought forth the idea of evening recitals by candle light, mainly featuring transcriptions to bring in those who would not normally attend.



View from the Chancel steps towards the West Gallery and the new Antiphonal organ installed by Spencer Organ Co Inc of Boston, MA



The console of the 1938 Kimball organ.

And so to the Kimball organ, the full specification of which can be found at:

<https://www.sjcathedral.org/Music/ConcertsEvents/Organs.aspx> The main organ is in the Chancel in a compact chamber on the north wall with the console on the south side of the Chancel, providing the player with a good sense of balance when accompanying. The new (2012) Antiphonal organ is in the West Gallery, some 160 feet away, and is designed to overcome the lack of support for congregational singing at the west end. Kimball's prescience in acknowledging that there would be a problem with the sound of the main organ reaching the west end down the long Nave has paid dividends; he installed 28 blank stop knobs on the main console in preparation for the later addition of the Antiphonal

divisions. His original concept is now completed with pipes from an 1898 Kimball organ from Pittsburgh.

Whilst Lyn played, I walked down the nave to hear the balance of the two instruments. It is a tribute to the skill of the voicer that the integration of the new pipework is seamless; as one approaches the west end it is only the direction of the sound that changes, not the tonal structure. At the console, one inevitably experiences a delay whilst the sound from the west end reaches the chancel, though it is entirely manageable, certainly a shorter delay than some instruments I have played in England! When played with the main organ the Antiphonal pipework is inaudible, rather like the Nave organ at Lichfield.

Swell, Antiphonal Swell, Choir and Solo divisions are enclosed, as are the secondary choruses on the Great; the only enclosed Pedal stops were those derived from manuals. To help control the enclosed divisions, Kimball installed a selector (the white panel at the bottom of the right hand stop jambs) allowing the organist to choose which pedal controlled each division; they can all be put on one master pedal if desired, with the exception of the general crescendo pedal.

A quick count suggested that there were 180 stop knobs and 34 rocking tablets - rather a lot to come to terms with in a short time, though the console was very comfortable and the bench adjustable. I recommend the YouTube clip <https://www.youtube.com/watch?v=hNAYEKoJXYc> to offer a taste of the organ.

I found it difficult to find a direct sound parallel with an English organ builder as the timbre of the Kimball was quite distinct: the Diapasons were noble with no tailing off in the upper registers; the range of eight foot pitches available on the Great, Choir and Swell allowed for a subtlety of shading over which any accompanist would drool; strings were closer to Hill rather than Lewis, whilst the chorus reeds were more in the style of Binns; the quint mixtures complemented full organ, adding body rather than brilliance; Choir mutations were subtle, again, very much for accompaniment and decorating psalms rather than Baroque performance. Full organ produced a truly visceral experience, enhanced by the cathedral's generous acoustic.

I am most grateful to Lyn for giving so generously of her time and for allowing me to play the splendid organ in St John's, which is, apparently, the largest unspoiled pre-war cathedral organ in the US. If you're feeling just a touch of envy, let me compound it by writing that the cathedral was closed and I was able to explore the full gravitas and power of the organ. It isn't often that one can play with Tubas at both ends of the nave - an experience that I shall carry with me for some time. Tony Westerman

LICHFIELD CATHEDRAL NEWS/EVENTS

Music for Reflection

Music for Reflection series concerts take place on Wednesday lunchtimes at 1.15 – 1.50pm. Admission free with retiring collection. Details of the remaining concerts as follows:

- 1st August 2018 – Maks Adach, organ (Organ Scholar, Lichfield Cathedral)
- 8th August 2018 - Edward Turner, organ (Derby Cathedral)
- 15th August 2018 – Lichfield Cathedral School String Quartet
- 22nd August 2018 – Ailsa Cochrane (mezzo-soprano), Paul Whitehead (piano). Part of the *Imagine Peace Festival*
- 29th August 2018 – Paul Carr, organ (Birmingham) Part of the *Imagine Peace Festival*

Evening Organ Recital Series

Recitals on Friday evenings commence at 7.30pm till 9.30pm. Tickets £10. Refreshments available during the interval. Details as follows:

- 21st September 2018 - Daniel Cook (Durham Cathedral)
- 28th September 2018 – Cathy Lamb (Lichfield Cathedral School)
- 5th October 2018 – Martyn Rawles (Lichfield Cathedral)
- 12th October 2018 – Daniel Moulton (Royal Birmingham Conservatoire)

2018-19 Organ Scholar appointment

Rosie Vinter has been appointed as the 2018-19 Organ Scholar at Lichfield Cathedral, succeeding Maks Adach.

Rosie is currently Organ Scholar at Temple Church, London, and has formerly held posts as Organist at Abbots Bromley School and Organ Scholar, Chelmsford Cathedral.



Rosie Vinter

We look forward to meeting Rosie, and wish her every success in her new role.

IAO/RCO/RSCM MATTERS

Midlands Organ Day 2018

The Midlands Organ Day is held bi-annually, and the next one will take place in Worcester on 6th October 2018, organised and hosted by the Worcestershire Organists' Association. The programme as currently planned is:

- 09.45 Registration & refreshments in the Worcester Cathedral Song School
- 10.30 Welcome by Dt Peter Nardone, President of WOA
- 10.35 Demonstrations of the four organs in the Cathedral
- 12.00 Presentation by Dr William McVicker on the history and the future of the Cathedral organs
- 13.15 Lunch in the city centre (not included)
- 14.45 St Andrew's Church, Pump Street. Andrew McCrea, RCO Deputy Director, leads a panel discussion on organ education, with emphasis on the needs of young people, with Daniel Moulton, Head of Organ Studies at the Royal Birmingham Conservatoire. Includes performances by RBC students.
- 16.45 Refreshments
- 17.30 Choral Evensong at Worcester Cathedral

Cost: £14 for IAO members, £18 for non-members, free for full-time students.

For those wishing to stay, a separate ticket needs to be purchased (£15, payable on the door) for:

- 18.45 10th Anniversary recital on the Cathedral's Tickell organ by David Briggs
- 20.45 (approx.) Close

Full details and booking via www.iao.org.uk/mod.

It promises to be a most interesting day, although regrettably it is on the same day as our evening visit to Lichfield Cathedral for President's Evening.

[RECENT LOCAL ORGAN RECITALS REVIEWS](#)

Josh Roebuck recital at Emmanuel Wylde Green, Friday 1st June 2018

Having organised the recital series, for this final recital, Josh Roebuck was making his second appearance as recitalist.



Josh Roebuck taking his bow at Emmanuel Wylde Green

Josh Roebuck is the Organist at Emmanuel Wylde Green and is attending Birmingham Conservatoire, where he has lessons with Henry Fairs and Dan Moulton, and will complete his course in Summer 2019. Josh is also Thomas Trotter's regular page turner for his Birmingham lunchtime recitals.

Josh opened with *Toccata & Fugue in D Minor (The Dorian) BWV 538* by J S Bach, the superb but lesser known of the two pieces of this title. Percy Whitlock's quintessentially English *Folk Tune* and *Andante Tranquillo from 5 pieces for organ* was followed in a change to the published programme by Bairstow's thrilling *Scherzo*, the central movement of *Sonata in E Flat*.

Josh concluded his recital in style with Duruflé's homage to his friend Jehan Alain killed in WW2, the distinctive *Prelude & Fugue sur le Nom d'Alain*. A confident performance by a young man who is developing into a fine organist. TS

Thomas Trotter recital at Symphony Hall Monday 4th June 2018

For today's recital, Thomas was joined by Roger Owens, who has established himself as one of the most versatile of concert pianists, and making a return visit to Symphony Hall today.

The theme of Paganini's 24th Caprice for solo violin has inspired a whole range of composers, and the Polish composer/pianist Lutoslawski's *Variations on a theme of Paganini* was originally for two pianos, and comprises 12 scintillating movements, played here as an organ/piano duet.

Next to a piano solo reputedly quoted by Arthur Rubinstein as being the most difficult piece he ever played, Chopin's dramatic *Scherzo No 3 Op 39*. Then to another organ/piano duet, with Charles Williams' most famous piece *Dream of Olwen*, composed for the film *While I live*, set amid the wild Cornish scenery.

Then an organ solo, again making further use of Paganini's theme, this time employed by Thomas's illustrious predecessor George Thalben-Ball for *Variations on a Theme of Paganini*, a technically demanding piece played mainly by the pedals.

Then a final duet, with Thomas playing the orchestral part in Mendelssohn's *Piano Concerto No 1 in G Minor*, the final movement, *Presto*, providing a thrilling climax to a concert superbly performed by two consummate musicians. TS

Stanley Monkhouse recital at St Modwen's, Burton-on-Trent Wednesday 6th June 2018

Today saw the first recital of the summer recital series at St Modwen's, given by LDOA member and vicar at St Modwen's, Stanley Monkhouse,

Stanley opened with *Suite Modale* by Flor Peeters, the four movement structure of which is reminiscent of Boëllmann's *Suite Gothique*. Next followed *Praeludium et Fuga in C* by Georg Böhm, the extended pedal solo opening of which leads to a bouncy prelude, and this mood persists into the fugue.

In a change to the programme, next came the gentle *Cantilene Pastorale* by Guilmant, followed by *Fancy* and *Voluntary* by Thomas Tomkins. To close the recital, Stanley turned to one of the most popular recital voluntaries, Vierne's *Carillon de Westminster*, demonstrating that the St Modwen organ is indeed a force to be reckoned with!



Stanley Monkhouse at the organ of St Modwen's

Stanley was celebrating his 68th birthday today, so Tony Westerman organised an impromptu singing by the audience of *Happy Birthday*. Stanley is a man of many talents, and gained the FRCO in his youth, so despite his comment that his playing is more *approximate* than it used to be due to deteriorating eyesight, he is in fact still a fine organist, amply demonstrated in today's recital. TS

Paul Carr recital at St Chad's Cathedral Birmingham, Thursday 7th June 2018

After opening with *An Occasional Trumpet Voluntary* by William Patrick Gowens. Paul turned to J S Bach and 'Gigue' *Fugue in G BWV 577*, played on the Choir and accompanied on the main organ.

Next to Rheinberger's *Introduction & Passacaglia from Sonata No 8*, with its grand opening then giving way to variations, to which Paul's skilful registration gave great variety, and building to a grand climax.

Then to a work by a composer who didn't write anything for the organ, but *Allegretto from Symphony No 7*, used as background music for the film *The King's Speech*, works well on the organ in this transcription by Reginald Goss-Custard.

After the quirky *Serenade* by Derek Bourgeois, to close the recital the work that had prompted my attendance today - David Briggs' transcription of Saint-Saëns *The Organ Symphony: Finale*, with Paul Carr's imaginative registration serving to provide a very effective orchestration of this majestic work. TS

Thomas Keogh recital at Broadway URC, Saturday 9th June 2018

Making a return visit to Broadway URC, today's recitalist was Thomas Keogh, Director of Music at Holy Cross

Priory, Leicester. Alan Taylor in his introduction commented that he'd known Thomas since he was a student at Birmingham Conservatoire, studying under James Parsons and Marcus Huxley.

A bright rhythmic start was provided by *Dancing Toccata* by Christopher Steel, then Buxtehude's gentle *Ciacona in E Minor*. After *Tierce en Taille* by J-A Guilain, next followed one of the most popular of wedding service pieces, Albinoni's *Adagio in G minor*. Haydn's *Five pieces for Musical clocks* was followed by *Three Pieces for Suite; Richard III* by William Walton, comprising a *March*, a short *Elegy* and a lively *Scherzetto*.

After a staple of the organ repertoire, Boëllmann's *Suite Gothique*. then a complete change of mood with Kenneth Alford's *March; Colonel Bogey*, providing a barnstorming close to the recital.



Thomas Keogh taking his bow at Broadway URC

Not a particularly demanding programme, but commendably well performed. TS

Nigel Gotteri recital at St Modwen's Burton-on-Trent Wednesday 13th June 2018

Nigel Gotteri was born in London and studied in Oxford, Leningrad and Cracow, and worked at the Univeristy of Sheffield from 1972 to 2006, specialising in Polish, which is reflected in the first three pieces, all by Polish composers.

The five part counterpoint *Resurgente Christo Domino* by Marcin Lepolita was followed first by *Prelude on 'Holy God'* by Wladyslaw Żeleński, then *Diptych on 'Dies Irae'* by Maciej Bolewski.

Finally to a more mainstream composer, Josef Rheinberger, born in [Liechtenstein](#) but resident for most of his life in [Germany](#). Although not a work with which I'm familiar, *Sonata 14 in C op 165* was for me the highlight of the recital, comprises three movements, *Prelude*, a mellow *Idyll*, and finally a lively tuneful *Toccata*

A programme for the most part reflecting the organist's taste rather than one that was likely to have wide appeal to the St Modwen's faithful! TS

Clive Tuck recital at St Leonard's Church, Blithfield, Saturday 16th June 2018

The annual event at St Leonard's, Blithfield, was promoted as a *Pipes & Strawberries* event, for which the organist was Clive Tuck. As a pianist, Clive won several prizes for his interpretation of Chopin and Liszt and he gained his ARCO at the age of 19. He is currently the Organist at St Mary's Parish Church Uttoxeter.

Clive had planned a very popular programme, opening with J S Bach's *Tocatta & Fugue in D Minor BWV 565*, followed by Franck's delightful melodic *Prelude, Fugue & Variation*, and closing the first half with an arrangement by Fricker for organ of the *Tone Poem 'Finlandia'* by Sibelius.

After the interval, and the promised strawberries, a nicely registered *Prelude on 'Rhosymedre'* by Vaughan Williams was followed by first Karg-Elert's *March on 'Now thank we all our God'* then Mozart's *Andante for mechanical organ, K 616*.

To close, Clive chose three movements from Widor's *Symphony No 5 - Allegro Cantabile, Adagio* and the ever popular *Tocatta* - although the organ at Blithfield is perhaps not able to really do justice to the final movement.

A most enjoyable programme competently played. TS

Stefan Reid recital at St Modwen's Burton-on-Trent Wednesday 20th June 2018

Today's recitalist, Stefan Reid, was born in Staffordshire and brought up in Ashbourne. He studied Music at St Peter's College, Oxford, and is a teacher, conductor and accompanist as well as being Director of Music at Nottingham High School. In his introduction, Tony Westerman said he had known Stefan for over 40 years, and that whilst Stefan describes himself as a pianist, he is in fact also a fine organist.

Stefan opened with the rather intense *Intrada Op 111a* by Sibelius, before moving to more familiar ground with Handel's *Concerto in F 'Cuckoo and the Nightingale'*. Next to Jean Langlais and his *American Folk-Hymn Settings Amazing Grace! How Sweet the Sound*, with the variations sounding rather improvisatory in nature.

After the rather introspective *Canzonetta Op 78 No 2* by William Matthias, the recital closed with the piece for which Georgi Mushel is perhaps best known, *Tocatta*, full of relentless energy. A well performed programme. TS

Jonathan Scott recital at Ellesmere College, Saturday 23rd June 2018

The last time I visited Ellesmere College it was to hear Thomas Trotter perform on the two very contrasting organs with which this college is blessed. Today it was the turn of Jonathan Scott, who as well as being a fine organist and arranger, can always be relied upon to play a programme with wide appeal, whether performing solo or with his pianist brother Tom as Scott Brothers Duo.

After the teas/coffees and cakes on offer on arrival, Jonathan 'got the show on the road' on the 1864 Schulze organ on the gallery of 'Big School', with his own

arrangement of Franz von Suppé's lively *Poet & Peasant Overture*. After another of Jonathan's own arrangements, this time of Handel's delightful melodic *Lascia ch'io pianga*, Mozart's *Fantasy in F Minor K608* was followed by *In a Persian Market* by Birmingham's best-known composer, Albert Ketelbey. The first half was brought to a close with a flourish courtesy of Vierne's *Final from Symphony No 1*.

Having relocated to the College Chapel and the 3 manual H,N&B organ dating from 1968, the fanfares of Gigout's *Grand Choeur Dialogue* opened the second half. Then to another Jonathan Scott arrangement, of four movements of Mozart's *Eine Kleine Nachtmusik (Serenade No 13 in G Major K525)*, followed by Bovet's *Salamanca* and J S Bach's *Air on the G String BWV 1068*.

Jonathan has played Saint-Saëns' *'Organ' Symphony* with orchestras over 50 times, but as the organ doesn't actually get much of a look in for the most part, Jonathan had produced his own transcription, with the organ also taking the orchestral part. A breath-taking orchestration with imaginative choice of registrations to end the programme with a flourish.



Jonathan Scott at the organ of Ellesmere College Chapel

Enthusiastic applause ensured an encore, with Mascagni's *Intermezzo from Cavalleria Rusticana*, followed by the customary audience participation for these events at Ellesmere, singing *Jerusalem*. Another terrific concert by a most talented young man. TS

Martyn Rawles recital at Birmingham Cathedral, Monday 25th June 2018

Introduced by DoM David Hardie, Martyn Rawles was today's recitalist, who opened with one of my personal favourite J S Bach works, *Prelude & Fugue, in B Minor BWV 544*.

Then a change of mood with Lefébure-Wély's *Marche in E flat*, and then a further change of mood to the bluesy set of

Amazing Grace variations by Iain Farrington. Then a return to Bach, but this time Schuman's tribute to him with the last of six fugues on BACH. *Fugue No 6 on BACH* which builds progressively in volume and tempo to an exhilarating climax.



Martyn Rawles at the organ of Birmingham Cathedral

A varied programme, Impeccably performed as always, supported by a few Lichfield 'groupies', plus one from Northfield in the person of our honorary member John Stormont, who recalled first playing here at St Philips' when he was a 14 year old schoolboy! TS

Adam Parrish recital at St Modwen's Burton-on-Trent, Wednesday 27th June 2018

Continuing the summer recital series at St Modwen's, today's recitalist was Adam Parrish.

Adam is a pianist, oboist, organist, composer and Musical Director, and currently holds posts as Musical Director for the Selby Choral Society, and is organist for churches of the Whittington benefice in NE Chesterfield district.

The well-known *Hornpipe* and *Aria* from Handel's *Water Music*, were followed by Elgar's *Nimrod*, but we didn't hear a sufficiently well-managed crescendo and diminuendo so key to the playing of this work. Next to Percy Fletcher, but *Festal Offertorium* rather than the better-known *Festival Toccata*.

A return to Handel with *Arrival of the Queen of Sheba*, then, Adam's own arrangement of Fauré's *Berceuse from Dolly Suite*, and then, in a change to the published programme, *Bach goes to Town: Prelude & Fugue in Swing* by Alec Templeton. Next to *Choral Preludes* by three different composers, on 'Down Ampney' by Q Thomas, on 'Crimond' by N Barnes and on 'Richmond' by A Rowley.

Rick Wakeman was an early influence on Adam, so hence the inclusion of *Jane Seymour*, a track from the album *The Six Wives of Henry VIII*, the organ part of which was

recorded in St Giles-without-Cripplegate, and clearly based on Bach's *Toccata & Fugue in D Minor*.

Adam closed with *Radetzky March* by Johann Strauss, complete with audience participation!

As Tony Westerman observed in his closing remarks, 'a recital of interesting and challenging harmonies!' TS

Thomas Trotter Recital at Birmingham Town Hall Monday 2nd July 2018

As is the tradition, the programme for this final lunchtime recital comprised audience requests from this last series, with first Eric Coates' *Knightsbridge March*, which of course achieved fame when used as the theme tune for BBC Radio's programme 'In Town Tonight'.

Next to J S Bach's *Toccata & Fugue in D Minor BWV 565*, then to a slightly older contemporary of Bach, Johann Pepusch and three movements from his *Voluntary: Flute, Cremona and Trumpet*. After the challenging contemporary work by Ad Wammes, *Ride on a High Speed Train*, next followed *Jupiter from The Planets* by Holst, then a second contemporary work by Joanna Marsh, *The White Rabbit's Pocket Watch* and *At the Twelfth Strike from 4 Musical Clocks*.

Then to two works by Thomas Trotter's illustrious predecessor, George Thalben-Ball, with first his famous *Elegy in B flat*, followed by the technically demanding pedalling in *Variations on a Theme of Paganini for Pedals*.

The last of the programmed requests was Vierne's *Carillon de Westminster*, before playing as an encore a work not from the last series but a piece requested by a lady in the audience who had it for her wedding 46 years ago, 'Widor's *Toccata*'. TS

Tom Corfield recital at St Modwen's, Burton-on-Trent, Wednesday 4th July 2018

Having spent over 30 year as Assistant Organist at Derby Cathedral, an opportunity to hear Tom in recital at St Modwen's was not to be missed.

Opening his programme with Messiaen's typically highly descriptive *Joie et clarté des Corps Glorieux*, Tom followed with the gentle *Allegretto form Sonata No 4* by Mendelssohn, followed by three Hymn Tune Preludes: *Laudate Dominum*, *Repton* and *Angel Voices* by Francis Jackson, commissioned by David Johnson in memory of his parents, and indeed it was David who gave the first performance at Derby Cathedral in 2005.

Not one of Bach's big Prelude & Fugues, but the delicate *Prelude & Fugue in A BWV 536* has been a favourite of Tom's since, as a boy, he heard a recording by Anton Heiler, and now given a quite beautiful interpretation here by Tom today. Tom closed today's recital with *Fanfare* by Percy Whitlock, a joyful piece with a soft central section.

Tom Corfield can always be relied upon to give an exquisite interpretation of the music and choice of registration, and this recital, on today his birthday, was no exception. TS

Timothy Wakerell recital at Lichfield Cathedral Monday 9th July 2018

Today's recital by Timothy Wakerell at Lichfield Cathedral was part of the 2018 Lichfield Festival. Timothy has been Assistant Organist at New College, Oxford since September 2014, prior to which he was Sub-organist at St Paul's Cathedral from 2008.



Timothy Wakerell

Today's event didn't get off to the best of starts as not only had the organisers run out of programmes, but the introduction of what was to be played was inaudible as the mic wasn't initially switched on! It transpired the opening work was *Fanfare* by John Cook. Following three chorale preludes from J S Bach's *18 Chorale Preludes*, next to the four movements of Mendelssohn's *Sonata No 4*.

With Judith Weir present in today's audience, Timothy played her *Wild Reeds*, a contemporary piece originally commissioned for Thomas Trotter, and played on a number of occasions by him for his Birmingham Monday lunchtime recitals.

Guy Bovet's homage to Ravel and Mozart, *Le Boléro du Divin Mozart*, provided the 'sorbet' before the final work, a festive conclusion to the recital provided by Jongen's rousing *Toccata Pour Grande Orgue*, with alternating chords in the manuals and the tune in the pedals. TS

Oliver Hancock recital at Lichfield Cathedral Wednesday 18th July 2018

Oliver Hancock opened this year 'Music for Reflection' series of lunchtime recitals at Lichfield Cathedral. Oliver has been Director of Music at St Mary's Warwick since January 2018, and previously held posts at Portsmouth and Ely Cathedrals. He is a graduate of both Jesus College, Oxford, and Selwyn College, Cambridge, holds the FRCO, and is an examiner for the Associated Board of the Royal Schools of Music.



Oliver Hancock

Percy Whitlock's *March Dignity & Impudence* opened the recital with a flourish, a fine work in a style very reminiscent of Elgar's *Pomp & Circumstance March No 4*. Next to J S Bach and one of the most-loved of his 'Leipzig' chorale preludes, *Chorale Prelude 'Schmücke Dich, O Liebe Seele' BWV 654*.

Then to *Master Tallis' Testament* by Herbert Howells, in which the variations following the opening theme grow in complexity, intensity and volume. Next to a work also comprising variations, by the Quebec born composer Denis Bédard, *Variations sur 'Amazing Grace'*.

Oliver turned to Widor to close his recital in style, with *Final from Symphony No 6, Op 42 No 2*. A nicely varied programme, confidently performed, and well registered to get the best out of the wonderful Hill organ. TS

William Peart recital at Lichfield Cathedral Wednesday 25th July 2018

Having heard William Peart play earlier in the year at Emmanuel Wylde Green on a very wintry 2nd March, his recital at Lichfield Cathedral today was blessed with rather better weather, and as a consequence far better support, and with a large contingent of LDOA members, including one on page turning duties (Nigel Argust) and one author of the eloquent programme notes (Eric Lunt).

William Peart hails from Stourbridge, and is active as an organist and a choral conductor. During his gap year, he was Organ Scholar at Gloucester Cathedral, and in 2017 was awarded his ARCO. He is currently in his second year at the Royal Birmingham Conservatoire, but will spend the first semester of the 2018-19 academic year studying in Leipzig.

William opened with *Concerto in D Minor after Vivaldi BWV 596*, J S Bach's transcription of Vivaldi's work for string orchestra into a five movement work for the organ, which culminates in an exciting *Allegro*, typical of Vivaldi.

Staying with J S Bach, but a very different style, and one of the 'Leipzig' chorale preludes, *Choral Prelude 'Allein Gott in der Höhe sei Ehr' BWV 662*. The Bach theme continued with Schumann's tribute to Bach in the form of the third of his six fugues on the name of Bach, *'Mit Sanften Stimmen' from Sechs Fugen über den Namen BACH*. Next to Franck, and the slow and intimate *Cantabile (No 2 from Trois Pieces Pour Grand Orgue)*.

William turned to Duruflé for his final offering, and *Choral Varie sure le Theme du Veni Creator*, the final movement of his Op 4, comprising a theme and four canonic variations, the final one of which ends fittingly on full organ. TS

VACANCY

Church Musician, St Matthew's, Perry Beeches

We have ...

- A single Sunday service at 10am (Sung Eucharist)
- A congregation of around 50 adults including some families with children

- A committed unison choir, with a weekly practice
- A love of traditional hymns and church music, and an appreciation of good quality modern music
- A good modern digital organ (3 manuals & pedals)
- A small modern pipe organ and an electronic piano
- A fund to pay the right person properly

We need someone who can ...

- "Go with the flow," supporting good worship with good music
- Play very good keyboard music
- Get the choir and congregation singing
- Encourage participation in music
- Be available for Christmas, Easter, and other seasonal and special services (if you have a day job, we can easily find substitutes for the occasional funerals and weddings)
- Could suit a learner, or job share pairing

Interested? Want to know more?

Contact Fr Adam on 07913 891 221

adam.romanis@btinternet.com

www.stmatthewsperrybeeves.org.uk

Ed. If anyone is able to provide temporary cover for this post, Fr Adam would be delighted to hear from you.

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Peter Morris

Peter is still awaiting news from the Council regarding the 2018-19 recitals series at Walsall Town Hall. An update will be communicated when available.

Cathy Lamb

In addition to her recital at Lichfield Cathedral, Cathy will be giving a recital on Wednesday 12th September 2018 from 12.30pm to 1.10pm at St Modwen's, Burton-on-Trent

Mervin Jones – Walsall Town Hall concerts

The well-supported concerts are held from 1.30 to 3.30pm on the second Thursday of every month, and include light organ music performed by Mervin, plus guest artists. Light refreshments and raffles.

Pat Neville - Trinity Methodist Church, Shenstone

- Monday 24th September, 2018, free 'Come & Go' Harvest Organ Recital at 12.45 to 1.30pm.
- Monday 3rd December, 2018, free 'Come & Go' Organ Recital for the Festive Season at 12.45 to 1.30pm.

Bring your sandwiches – hot drinks will be available. Come and go as you please.

Alex Goldsmith

Our student member Alex Goldsmith is currently Director of Music at St Thomas', South Wigston, Leicestershire, and he will be giving the following recitals:

- Saturday 12th August 2018 4pm at St Andrew's, Aylestone

- Saturday 25th August 2018 6pm - 7pm St Thomas, South Wigston

Simon Lumby

Having recently joined the LDOA, Simon is giving a recital on Thursday 13th December 2018 from 1pm to 1.30pm at St Margaret's, Leicester.

St Modwen's, Burton-on-Trent

The success of last year's recitals has given rise now to two series of recitals for 2018, one Lent series performed in March, and the other in the summer, with the recitals taking place on Wednesdays in June, July, September and October at 12.30pm and lasting approx. 40 minutes. Details of the remaining five 2018 recitals are as follows:

Summer Series:

- 5th September 2018 – David Butterworth (Nottingham)
- 12th September – Cathy Lamb (Director of Outreach, Lichfield Cathedral School)
- 19th September – Ben Mills (Keble College, Oxford)
- 26th September – Jeremy Hampton (Derby)
- 3rd October 2018 – Tony Westerman (St Modwen)

Broadway URC, Walsall

Organised by our member Alan Taylor, Broadway URC Organist & Choir-director, this year's 'Coffee & Cake' organ recitals are held on Saturdays, commencing at 11.15am. Details of the remaining two as follows:

- 11th August 2018 – Daniel Mansfield (Liverpool Metropolitan Cathedral)
- 8th September, 28th Anniversary Organ Recital – Ashley Wagner (Worcester Cathedral)

Holy Trinity Parish Church, Sutton Coldfield

Having been appointed as Director of Music at Holy Trinity earlier this year, one of our newest members, David Rice, has organised the following concerts:

- Friday 17th August 2018 – organ recital by David Rice (Holy Trinity, Sutton Coldfield)
- Friday 24th August 2018 – organ recital by Shanna Hart (St Boltoph Without Aldgate, London)

The church will open at 12.30pm for tea/coffee, with the concerts starting at 1.15pm until 2pm.

All Saints' Church, Streetly

Saturday 8th September at 10.30 to 11.15am, 'Coffee Concert' given by All Saints' Streetly Joint Directors of Music Chris Booth (LDOA Committee Member) and Matt Wood on the Allen organ of All Saints' Streetly. Retiring collection.

Recitals In Local Area (to end of September 2018)

August 2018

Wed 1 August 2018 • 1.15 to 1.50 • Lichfield Cathedral
Maks Adach (Lichfield Cathedral)

Wed 1 August 2018 • 7.45 to 9.00 • Derby Cathedral
Andy von Oppenkowski (Essen, Germany)

Thurs 2 August 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Paul Carr (Birmingham)

Sat 4 August 2018 • 2.00 to 3.15 • St Peter's, Cradley
Sue Hill (Coventry)

Sun 5 August 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
Kevin Morgan (Lytham St Annes)

Sun 5 August 2018 • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Mon 6 August 2018 • 1.00 to 1.30 • Coventry Cathedral
Peter Gould (Organist Emeritus, Derby Cathedral)

Tues 7 August 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
John Hosking (St Asaph Cathedral)

Wed 8 August 2018 • 1.15 to 1.30 • Lichfield Cathedral
Edward Turner (Derby Cathedral)

Wed 8 August 2018 • 7.45 to 9.00 • Derby Cathedral
Michael Haynes (Hexham Abbey)

Thurs 9 August 2018 • 12.00 to 12.45 • Holy Trinity, Wistanstow
Paul Carr (Birmingham)

Sat 11 August 2018 • 11.00 to 11.55 • St Mary's, Stafford
William Smallman (St Mary's, Shrewsbury)

Sat 11 August 2018 • 11.15 to 12.15 • Broadway URC, Walsall
Daniel Mansfield (Liverpool Metropolitan Cathedral)

Sat 11 August 2018 • 12.00 to 12.45 • Stoke Minster
Thomas Keogh (Holy Cross Priory, Leicester)

Sat 11 August 2018 • 1.00 to 2.00 • St Laurence, Ludlow
Paul Carr (Birmingham)

Mon 13 August 2018 • 1.00 to 1.30 • Coventry Cathedral
Hyunju Hwang (Palos Verdes, California, USA)

Wed 15 August 2018 • 7.45 to 9.00 • Derby Cathedral
Edward Turner (Derby Cathedral)

Frid 17 August 2018 • 1.15 to 2.00 • Holy Trinity Parish Church, Sutton Coldfield
David Rice (Holy Trinity Parish Church, Sutton Coldfield and Solihull School)

Frid 17 August 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
Paul Carr (Birmingham)

Sat 18 August 2018 • 7.30 • St John the Evangelist, Derby
Gordon Stewart (Kirklees Borough Organist)

Sat 18 August 2018 • 12.00 to 1.10 • Victoria Hall, Hanley
Thomas Ospital (Saint-Eustache, Paris, France)

Sun 19 August 2018 • 3.00 to 3.45 • St Michael's, Great Witley
Paul Carr (Birmingham)

Mon 20 August 2018 • 1.00 to 1.30 • Coventry Cathedral
Gary Desmond (Bath Abbey)

Wed 1 August 2018 • 7.45 to 9.00 • Derby Cathedral
Tom Bell (Lancashire)

Frid 24 August 2018 • 1.15 to 2.00 • Holy Trinity Parish Church, Sutton Coldfield
Shanna Hart (St Bartolph Without Aldgate, London)

Sat 25 August 2018 • 1.00 to 2.00 • St Laurence, Ludlow
Laurence John (The Queen's College, Oxford)

Mon 27 August 2018 • 12.00 to 1.00 • Malvern Priory
Laurence Caldecote (All Saints', Northampton)

Mon 27 August 2018 • 1.00 to 1.30 • Coventry Cathedral
Kerry Beaumont (Coventry Cathedral)

Wed 29 August 2018 • 1.15 to 1.30 • Lichfield Cathedral
Paul Carr (Birmingham)

September 2018

Sat 1 Sept 2018 • 11.00 to 11.55 • St Mary's, Stafford
Harry Hitchen (Shropshire)

Sun 2 Sept 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
Len Rawle (Chorleywood)

Sun 2 September 2018 • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Mon 3 September 2018 • 1.00 to 1.30 • Coventry Cathedral
Donal McCann (King's College, Cambridge)

Tues 4 September 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
Richard Pinel (Jesus College, Cambridge)

Wed 5 September 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent
David Butterworth (Nottingham)

Thurs 6 August 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
John Pryer (Alexandra Palace)

Sat 8 September 2018 • 11.15 to 12.15 • Broadway URC, Walsall
Ashley Wagner (Worcester Cathedral)

Sat 8 September 2018 • 12.00 to 12.45 • Stoke Minster
Peter King (Organist Emeritus, Bath Abbey)

Sat 8 September 2018 • 10.30 to 11.15 • All Saints', Streetly
Chris Booth and Matt Wood (All Saints' Streetly)

Mon 10 September 2018 • 1.00 to 1.30 • Coventry Cathedral
Simon Headley (Leicester Cathedral)

Wed 12 September 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent
Cathy Lamb (Lichfield Cathedral School)

Thurs 13 September 2018 • 1.10 to 2.00 • Kidderminster Town Hall
Ashley Wagner (Worcester Cathedral)

Sat 15 September 2018 • 12.00 to 1.10 • Victoria Hall, Hanley
Philip Adams, David Lloyd

Sun 16 September 2018 • 2.30 to 5.00 • The Buttermarket, Shrewsbury
David Grey (London)

Mon 17 September 2018 • 1.00 to 1.30 • Coventry Cathedral
Thomas Dahl (Hauptkirche St Petri, Hamburg, Germany)

Tues 18 September 2018 • 1.00 to 1.40 • St Andrew's, Rugby
Michael Overbury (Newark)

Wed 19 September 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent
Benjamin Mills (Keble College, Oxford)

Frid 21 September 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
David Saint (St Chad's Cathedral, Birmingham)

Frid 21 September 2018 • 1.15 to 2.00 • St Mary's, Warwick
Mark Swinton (St Mary's, Warwick)

Frid 21 September 2018 • 7.30 to 9.30 • Lichfield Cathedral
Daniel Cook (Durham Cathedral)

Sat 22 September 2018 • 1.00 to 2.00 • St Laurence, Ludlow
Shaun Ward (St Laurence, Ludlow)

Mon 24 September 2018 • 12.45 to 1.30 • Trinity Methodist Church, Shenstone
Pat Neville (Trinity Methodist Church, Shenstone)

Wed 26 September 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent
Jeremy Hampton (Derby)

Frid 28 September 2018 • 7.30 to 9.30 • Lichfield Cathedral
Cathy Lamb (Lichfield Cathedral School)

For a complete listing of organ recitals in the UK and further details go to: www.organrecitals.com

For details of recital organ specifications go to the National Pipe Organ Register at: www.npor.org.uk

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Editorial Note - next newsletter is planned for October 2018, with a deadline for submission of items for inclusion of 24/09/18, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Directions for the visit to Nottingham on Saturday 15th September 2018

We are due at our first venue, the Albert Hall, North Circus Street, Nottingham, NG1 5AA, at 11am. Car parking in Nottingham can be expensive, but the Albert Hall has secured reduced rates with certain local car parks, details of which can be obtained via the Albert Hall website www.alberthallnottingham.co.uk. Alternatively, if you would like a lift (to minimise car parking charges and to avoid having to navigate your own route through the city centre), contact either Richard Syner or Trevor Smedley. Richard is willing to pick up in the Sutton Coldfield area, and Trevor is willing to pick up in the Lichfield area.

We are due at 12.30pm at our second venue, the Catholic Cathedral of St Barnabas, N Circus St, Nottingham NG1 5AE, which is literally just across the road (North Circus Street) from the Albert Hall.

We are due at 3pm at our third and final venue, St Mary's Church, 40 High Pavement, Nottingham NG1 1HN, which is an easy 14 min walk from St Barnabas through the centre of Nottingham - see route marked on locator map below. En route there are many eating places to choose from.



The red line shows the walking route through the centre of Nottingham from St Barnabas Cathedral to St Mary's Church