

DECEMBER 2018 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 12th January 2019 – visit to Broadway URC, Walsall

Visit commencing at 2pm at the kind invitation of LDOA member and Organist & Choir Director, Alan Taylor, to play the fine 4 manual 51 stop Lloyd & Haynes organ.



The Lloyd & Haynes organ of Broadway URC, Walsall



The 4 manual console of Broadway URC's organ

Originally built as a 3 manual organ in 1990, the inaugural recital was given by Dr Roy Massey, MBE, then Organist & Master of the Choristers at Hereford Cathedral, before being enlarged to 4 manuals in 2003-5 by the addition of a Solo division, and with a 64 channel capture system added in 2013.

The visit will also provide an opportunity to peruse/acquire a large amount of donated organ music scores.

See Appendix to this newsletter for location and directions.

Saturday 9th March 2019 – visit to St James' Hill, Mere Green

Visit by invitation of LDOA member and DoM Andrew Clayton for our 2019 AGM, followed by an opportunity to play the fine versatile 3 manual 44 stop Nicholson organ, the inaugural recital of the enlarged organ having been given by a young man by the name of Thomas Trotter on 11th March 1986!

Saturday 11th May 2019 – visit to St Peter's, Cradley

Visit by invitation of James Brookes to play the 2 manual 31 stop Compton organ dating from 1933, which has recently been restored and brought back into full working order January 2018 after seven years of silence. We hope to also arrange a visit to another local church.

Saturday 13th July 2019 – Members' Recital at All Saints', Streetly

At the invitation of Chris Booth, Director of Music, a return visit to All Saints' Streetly, for a recital given by a number of our own members, attended by members and their guests, with an invitation extended to members of All Saints' Church. Opportunity for preparation in advance of registrations on the 3 manual Allen digital organ, and plenty of time to bring your favourite pieces up to scratch!

Further visits/events to be added when confirmed.

RECENT LDOA VISITS/EVENTS

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

Hosted by our President Martyn Rawles, today's visit commenced with our attendance at the RSCM Lichfield Area Festival Evensong at Lichfield Cathedral, with RSCM members from local churches joining with Lichfield Cathedral Choir to perform Evensong, having rehearsed throughout the afternoon with LDOA honorary member Ben Lamb, Director of Music at Lichfield Cathedral.

The result of their labours was some fine singing, with the usual beautifully judged accompaniment by Martyn Rawles, who, for the final voluntary, treated us to *Toccata* from *Symphony No 5* by Widor, 'throwing everything at it', including the nave organ!

We then retired to the south transept to meet up with Martyn, and enjoy drinks with cakes and nibbles most generously provided by LDOA members, before being 'let

loose' for our annual treat playing the magnificent Hill organ, with Martyn providing invaluable assistance with registrations.

Andrew McMillan was first 'up' followed by Mike Boyd, Pat Neville, John Carvell, Peter King, and with particularly notable contributions from Richard Syner (part of the Poulenc *Organ Concerto*) and with Angela Sones providing a grand climax to the evening with Duruflé's challenging *Toccata*.



Angela Sones at the console of the Hill organ of Lichfield Cathedral, assisted by Martyn Rawles

Our sincere thanks once again to Martyn for hosting our visit, to Rosie Vinter for popping in to meet us, to members for their generosity providing cakes/nibbles, and to Chris and Lisa for ensuring we were kept well served. TS

Saturday 17th November 2018 – visit to Stafford

St Chad's Church

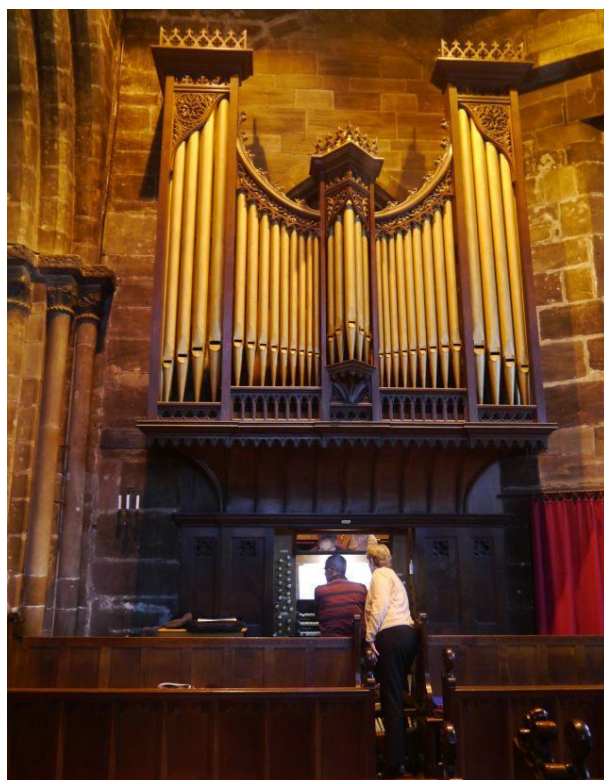
This afternoon's visit to Stafford to two historic churches commenced with St Chad's, where we were welcomed by Fr Richard Grigson (Vicar of St Chad's and Rector of St Mary's), Margaret Outen (Director of Music at St Mary's), Tim Sagar (Organist at St Mary's) and LDOA member Geoff Milsom (Organist at St Chad's).

St Chad's Church is the oldest building in Stafford, with a history reaching back at least to the twelfth century, and with an impressive interior which belies its wholly Victorian exterior. The organ dates from 1880, built by J Kirkland as a two manual organ, with a case by J Oldred Scott. It was then rebuilt with the addition of a third manual by J J Binns in 1909, and following a freak storm and flood damage in 1969, eventually restoration work was carried out in 1995 by Peter Collins of Leicestershire. The organ has a mix of tracker action and pneumatic action (Swell), with 27 speaking stops.



St Chad's, Stafford, with the organ seen through the chancel archway

Tim Sagar, with Margaret Outen acting as registrant, ably demonstrated the range of sounds of the instrument using Vierne's *Carillon de Westminster*, before handing over to LDOA members. Mike Rudd was first 'up', playing Buxtehude's *Toccata in F, BuxWV 156*, followed by Peter King (Handel), Tony Parker (Parry), Richard Syner, Chris Booth, Trevor Smedley (J S Bach) and an improvisation by Colin Brookes.



Tim Sagar demonstrating the organ of St Chad's, Stafford, with Margaret Outen acting as registrant

The organ clearly has some good pipework, but is not particularly comfortable to play, with the action becoming rather heavy when Sw/Gt is drawn.

St Mary's Church

A short walk through the centre of Stafford brought us to our second venue, St Mary's, where Margaret Outen had kindly provided welcome hot drinks, and Christmas came early, courtesy of cakes thoughtfully brought along by our Secretary!

St Mary's is a substantial parish church in a most picturesque setting, the present building dating from about 1200 AD, and endowed originally by King John as a Collegiate church. The oldest object in the church is the font, seen in the bottom RH corner of the photo. It has a curious design of lions and naked women, with tradition claiming it to be of eastern origin, and has been dated at 1148.

Margaret Outen then gave a brief history of the organs of St Mary's. The church in fact has not one but two substantial organs. The original organ by John Geib dates from 1790, followed by a new organ built by John Banfield in 1844, subsequently repaired by his son in 1878. A substantial new 4 manual 50 stop by Harrison & Harrison was then installed in the chancel. Surprisingly this substantial organ appears to have been neglected over the years, such that it now has many problems. It continued to be used until relatively recently when the blower failed, and now regrettably is no longer playable, requiring some £1m to refurbish it.

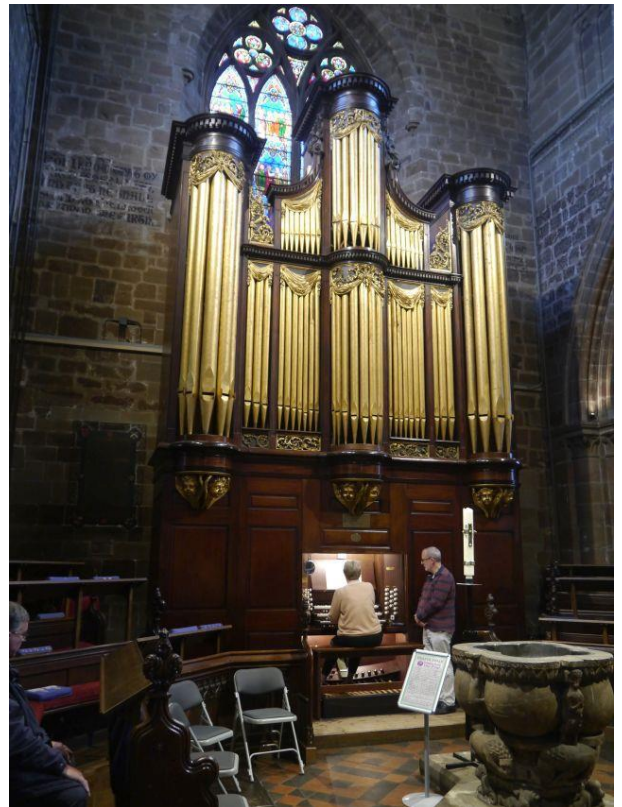


The 1909 Harrison & Harrison organ of St Mary's, Stafford, sadly not currently playable

Then in 1974 Hill Norman & Beard built a new 3 manual 25 stop organ and installed it in the original John Geib case at the west end, where the choir stalls are now also located. This organ has electro-mechanical action with a modern capture system and pistons.

Margaret Outen proceeded to demonstrate the HN&B organ, with a most impressive performance of Rheinberger's *Passacaglia from Sonata No 8*. Then it was over to LDOA members to sample the organ, with Tony Parker, Mike Rudd (Buxtehude's *Ciacona BuxWV 160*, then Parry's *Chorale Prelude on St Anne*), Peter King, Richard Syner (*Prelude from J S Bach's Prelude & Fugue No. 12 in F Minor*), Trevor Smedley (*1st movement of Trio Sonata No 6 by J S Bach*), and finally Paul Geoghegan exploring the colours of the organ with his customary improvisation. A comfortable instrument to play, but such a great shame the more substantial Harrison & Harrison organ is no longer able to be heard in this large church.

One can only image how this organ may have sounded in its prime!



1974 HN&B organ of St Mary's Stafford, in the 1790 John Geib case

Our thanks to Fr Richard Grigson, Margaret Outen, Tim Sagar and Geoff Milsom for the opportunity to play at St Chad's and St Mary's, and for their hospitality. TS

Wednesday 28th November 2018 – Annual Dinner

Our 2018 Annual Dinner was held this evening at The School House, Weeford, attended by 17 members and guests, and we were honoured to have our President, Martyn Rawles join us as our guest for the evening, having played for Evensong at Lichfield Cathedral.

The good Christmas fayre and efficient service from The School House staff, were complemented by lots of good socialising, making for a very relaxing evening, thoroughly enjoyed by all.

Our thanks to Richard Syner for arranging the event, with the bonus of a spacious private room working particularly well. TS

TONY WESTERMAN'S VISIT TO SYDNEY TOWN HALL

Sydney's Gilded Grande Dame

Opportunities to play the world's great organs don't come along very often, usually because they are in buildings that are in constant use. When an email arrived from Robert Ampt, Sydney City Organist for the last forty years, confirming that I was 'in luck' and would be able to play the famous five-manual Hill organ in Sydney Town Hall, I considered myself to be a very lucky boy. The organ, when installed in 1890, was the largest organ in the world; today it retains its original tonal structure with two stop additions. A few of the changes made since installation

have been retained: concave radiating pedalboard; full enclosure of some departments; though perhaps the most significant change was the lowering of pitch in 1939 to allow performances with orchestras. For specific detail see:

https://ohta.org.au/confs/Sydney/SYDNEYTOWNHALL.html#_ftn1



The Hill organ of Sydney Town Hall

Rob proved to be an engaging and genial host who gave up much of his Sunday afternoon, ignoring the siren song of his beloved garden after the first rainfall in the Sydney area for some time. Like all good organists who want others to appreciate the beauty of the instruments with which they are so familiar, Rob was not only willing to move over and allow me to explore the 143 stop instrument, but left me to play for an hour and a half in the empty hall. For any keen organist life really doesn't get much better than that!

Along with his wife, Amy Johansen, Sydney University Organist, Rob presents concerts in the Town Hall introducing the organ to children, as well as encouraging those already well on the way to becoming the next generation of organists, and in Sydney it would seem that there are quite a few young people making that journey. Several of the city churches have created Organ Scholarships to help secure the next generation of players and there is an annual organ competition for Junior, Intermediate and Advanced players who have the opportunity to perform on the Hill organ in front of audiences numbering hundreds rather than handfuls.

The Town Hall itself is a magnificent building. The first phase of construction was 1868-1884 and originally housed the city council's offices and a large reception area. The Centennial Hall was constructed during the second phase, 1884-1889, and was designed to house the world-famous organ and provide a suitable venue for the development of Sydney's cultural aspirations.

The architecture is somewhat eclectic in style though it was entirely suitable as it reflected the disparate elements of the Australian population and the civic pride, not just of Sydney, but all of Australia at that time. Whilst some large municipal buildings impress by sheer size, the Centennial Hall impresses with space and elegant classical proportions. The recent restorations of the entire building in 2008-2009, and of the organ over a longer period, are a measure of the esteem in which Sydney holds the building and the organ. The City Hall's excellent website <http://www.sydneytownhall.com.au> presents detailed information on the building; for the organ see

https://ohta.org.au/confs/Sydney/SYDNEYTOWNHALL.html#_ftn1

Until the iconic Sydney Opera House was built, the Centennial Hall was the main concert venue for Sydney and was used extensively for live broadcasts. The coffered ceiling and several small domes help to distribute sound evenly in the vast, elegant, open space which provides comfortable seating for 2,000. During the restoration, the acoustic rings that were installed at the request of Australian Broadcasting were removed, restoring the warm and generous reverberation that is often lacking in civic halls. Even with all of the seating in place there was a reverberation period of a little over two seconds; Rob told me that when the seating on the main floor is removed, the reverberation is perhaps too much.

As a long-term admirer of Willis II & III I was not sure what to expect from an unchanged Hill dating from 1886/1890 as there are so few unchanged instruments in England upon which one can base an opinion; certainly, one would expect bold, well-balanced choruses on light wind pressures reflecting the influence of Snetzler. The playing experience was, however, a revelation, a Damascene moment from which there could be no return. Playing and hearing this instrument was, quite simply, electrifying. It doesn't shout, it doesn't shriek, it doesn't produce an opaque wall of sound – it sings, and it sings in a most musical way with a voice that is bold enough to fill a great concert hall.

Neither should the visual impact of the organ be underestimated: the white, gilded, baroque case designed by Arthur Hill is 82' wide and four stories high; the central tower of the 32' Metal Open Diapason (the largest pipe of which is actually 40' long) sits over the console with two flanking towers framing elegantly proportioned displays of smaller pipes.

There are no electrical components used in the organ action, which is pneumatic on 10" pressure to both keys and stops, with a Barker-lever machine to support five of the fourteen couplers. Piston changes need to be firm to avoid draining the action reservoir thus causing a grand old lady to become a little flustered and breathless. The key action was positive and did not change with the addition of those couplers operating through the Barker-lever machine.

Mixtures abound, though curiously there are few mutations - perhaps one of the reasons that Hill's contemporary commentators thought the design concept conservative when compared with the instruments of Cavallé-Coll.¹ There is, however, sufficient harmonic development in all ranks to overcome any suggestion of dullness, and all of this without resorting to high wind pressures or harmonic pipes in upper registers: Great and Swell flues 3 1/2", reeds 5"; Choir flues and reeds 2 3/4"; Solo flues 3", orchestral reeds 5", Tubas 10"; Pedal flues 3 1/4" and reeds on only 4 1/2".

The scaling of pipes is beautifully balanced and there is no tailing off in upper registers, but should one desire greater definition there are, of course, those forty five ranks of mixtures, including several tierce ranks; the mixtures add brilliance to the Diapason chorus and body to the upper registers of the reeds without competing for dominance. The clarity of line possible in a very grand *pleno* was startling.

At the console the Swell and Great are quite evenly matched, and there is little difference in volume between the Great reeds and Tubas, which are fine specimens – not too tubby and with sufficient bite to hold their own against Great and Swell. Rob encouraged me to play a last verse arrangement to hear the Tubas against Swell and Great. It was a splendid sound that would encourage any audience or congregation to redouble their efforts and bring a tear to the eye.

The 32' Contra Bourdon on the Great complements the Swell Sub-octave coupler which does not act on the Swell but couples through to the Great at sub-octave pitch adding the joy of two 32' manual reeds to the ensemble; this did not cloud the texture as one might expect – it just raised the hairs on the back of the neck and enhanced the gravitas of the *pleno*.

Quiet stops project well into the hall from the wide case, and there are plenty of subtle combinations and colours available for the Romantic repertoire and to satisfy the accompanist; the 'Cloud of Celestes' from the Swell strings can provide the odour of sanctity beloved of English organists, whilst other flues can provide a canvas of many different textures on which to paint with orchestral colours. There is no extension anywhere on the organ, not even on the 32' and 64' pedal reeds (and yes, the pipes really are 64' long) which leads me to answer the questions most organists would ask.

What does a 64' pedal reed actually sound like?

The vibrations of the lowest notes are so slow that they can be experienced individually; certainly, one can match the vibrations by clapping the hands.

Is it of any use?

Most definitely, yes. It is an audible addition to the Pedal, even at full organ, though it is most useful in the keys of B, Bb, A, Ab and G to continue the downward tonal progression of the 32' reed. (Imagine the effect of the 64' reed in Liszt's B.A.C.H.) The two ranks are well matched having a rounded tone that underpins the pleno without seeking attention.

Is the organ any good for Bach and the wider Baroque repertoire?

Yes. The monumental pieces work incredibly well and chill the spine, though one has to register a very full *pleno* to invest that vast hall with the majesty of Bach's grand works: the quieter pieces also work surprisingly well, with the Hill voicing producing that subtlety of sound that seeks to caress rather than tire the ear.

Is the organ used very much?

Yes. There are recitals as well as concerts involving the use of the organ, with audience numbers measured in hundreds. Sydneysiders value their elegant Centennial Hall, and the stunning Hill organ, and support the contribution they make to the artistic life of the city.

WT Best gave the opening recital in 1890 to an audience of 4,000. When he and Dr Bridge, then organist at Westminster Abbey, tried the organ in the Hill workshop in England they declared it to be 'the finest organ ever built by an English builder' and 'a marvel of excellence in both tone and mechanism'. One hundred and twenty eight years later, Olivier Latry's view of the organ was that it was still one of the best ten instruments in the world – a marvellous tribute to the skill and vision of Thomas and

Arthur Hill, and to the Sydney City Fathers for maintaining the hall and the organ to such a high standard.

My sincere thanks to Rob for his time, his boundless delight in the Hill organ and, perhaps most of all, for his desire to share it with others. I should perhaps also thank Amy (and Rob's garden) for sparing him on a Sunday afternoon.

¹ GA Audsley was critical of the instrument, preferring the specification drawn up by HL Roosevelt. See 'Art of Organ Building' Vol. II page 721-727.



Tony Westerman at the organ of Sydney Town Hall

[VISIT TO ST MICHAEL THE ARCHANGEL, LYME REGIS](#)

Philip Scriven inaugurated a new organ by Škrabl in February 2010 at St Michael the Archangel, Lyme Regis, and since then has been the lead tutor for the Lyme Regis Winter Organ School, held annually in February.

A visit to Lyme Regis for a few days holiday in October, prompted me to enquire of St Michael's Organist Alex Davies whether I might be able to try the organ. He kindly arranged for Dr Richard Godfrey to open up for me to sample the organ.

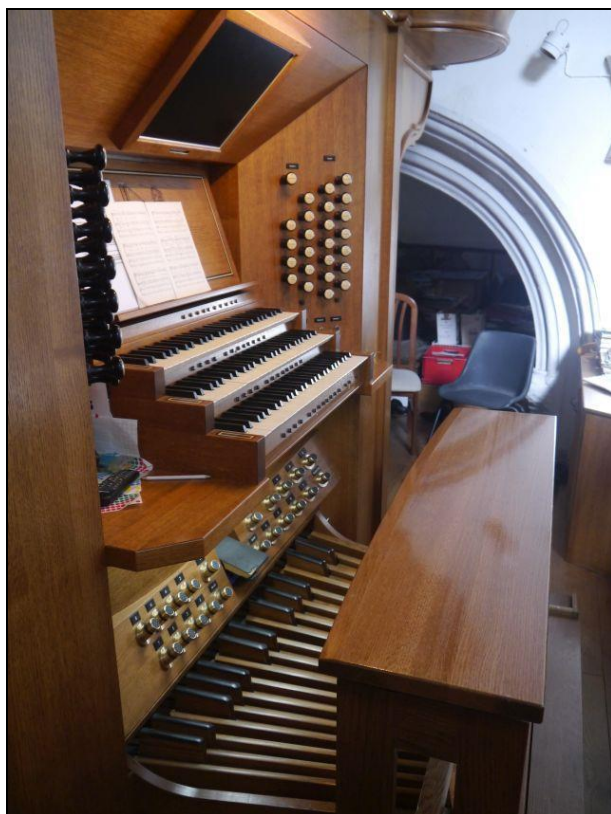
The organ builder Škrabl of Slovenia was a builder new to me. The company was founded by master organ builder Anton Škrabl in 1990, and since then, Škrabl has built nearly 300 instruments in more than 20 countries, from America to China, Russia to UK, to where some 17 organs have been supplied. Of these, 7 are small instruments in private residences, but the instrument installed in St Michael's Lyme Regis is the largest of their UK instruments.

The organ is located imposingly on the west gallery, and has tracker action, but with electric stop action and a multichannel capture system. It has 3 manuals and 41 speaking stops, including a Zimbelstern.

I found the organ to have a bright, clear tone, being very suited to the Baroque repertoire, with some delightful solo stops, but with a range of stops that would enable it to tackle most of the mainstream organ repertoire. For such a large instrument, the touch was commendably light, and comfortable to play. I found the console rather less comfortable, and when in a comfortable position for pedalling, reaching the Swell was a 'bit of a stretch'. As you would expect, positioned high on the west gallery, it speaks well down the nave. A very fine, quality, instrument indeed for a church of modest size, and I count myself fortunate in being given the opportunity to sample it.



Škrabl organ of St Michael the Archangel, Lyme Regis



Console of the Škrabl organ of St Michael the Archangel, Lyme Regis

A recording of Phil Scriven playing the *10th variation of Partita Sei gegrüßet Jesu gütig, BWV 768* by J S Bach on this Škrabl organ at St Michael's Lyme Regis can be found on Škrabl's website www.skrabl.co.uk/about.asp. TS

[NEWS FROM THE LDOA COMMITTEE](#)

Promotion of members services on the LDOA Website

As we've had a number of new members in the last year, a reminder that we have links on our website to members willing to provide deputising services or organ tuition services in our area. Any new members who would like their name added to our website please contact Trevor Smedley, and we'll be happy to promote your services.

Season's Greetings

The LDOA Committee would like to thank you for your support in 2018, and extend our good wishes for A Very Merry Christmas and a Happy New Year. We look forward to seeing you at what promises to be another interesting and enjoyable programme of visits and events in 2019.

2019 Subscriptions

The 2019 subscriptions are due on 1st January 2019, and Richard Syner will be sending out a reminder to members during December.

Next Committee Meeting

February 2019, prior to our 2019 AGM - actual date tbc.

[MEMBERS' NEWS](#)

Member Obituaries

We're sad to report the death of two members since the last newsletter:

Mervin Jones

Members who went on our visit to Darlaston Town Hall in March 2010 may remember Mervin, who hosted our visit and demonstrated his cherished Grade 1 listed 1903 Binns organ.



Mervin Jones in May 2014 publicising the organ appeal for the Binns organ of Darlaston Town Hall (photo courtesy of Express & Star)

Mervin had suffered from poor health for a number of years, with COPD necessitating the use of oxygen at times to aid his breathing, as well as type 2 diabetes and heart problems. His poor health didn't prevent him since 1999 organising and playing the pipe organ and his Yamaha electronic organ in monthly two hour well-attended concerts with guest artists at Darlaston Town Hall, relocating to Walsall Town Hall a couple of years ago, whose organ he first played when he was a 14 year old schoolboy. For his 80th birthday in March 2018, his loyal regulars at his concerts bought him a new dinner jacket to wear when playing the organ at the concerts. The last Walsall Town Hall concert Mervin attended was in September, although he was too weak to play himself, having only left hospital three days previously.

Deteriorating health and then a broken hip lead to bronchopneumonia and Mervin died in Ward 9 at Walsall Manor hospital on 8th October 2018. His funeral service was held at St James the Great, Norton Canes, where Mervin had been Organist for the last 14 years, having gone there initially 'just to help out!' The packed church included the Mayor and Mayoress of Walsall, and Jenny Langford, whose father Jack taught Mervin as a boy to play the organ. The number attending the service was testament to the regard and affection in which Mervin was held by so many. The funeral service processional was a recording of Mervin himself playing *Forgotten Dreams* on the organ, with the unusual choice for the recessional music of a CD of *Everything I Own* by Boy George. The committal followed in the churchyard of St James.

LDOA was represented at the funeral service by Trevor Smedley, and we offer our sincere condolences to Kevin Nixon, Mervin's partner for the last 21 years.

Keith Atkinson

We heard from Keith's wife Noreen earlier in the year that Keith, having suffered from Alzheimers for many years, had now gone into a care home. Sadly he passed away on 13th September 2018, aged 82. The service was at Winshill on 1st October, and he was buried at St John the Baptist, Croxall, where he had been organist for the monthly services for many years, as well as playing for occasional services in the chapel at Catton Hall. After his retirement, he travelled around acting as key holder for Stephen Alliss, organ tuner for Harrison & Harrison, who I believe played for Keith's funeral service.

Our sincere condolences to Noreen, their children Susan, David and Jonathan, and seven grandchildren.

New Member

Robert Gregory

On a happier note, we are delighted to welcome Robert Gregory, who lives in Sutton Coldfield, as a new member. Robert has played an electronic organ for 28 years, but as his ambition is to be a church organist, he has started playing the organ in his local church, and just commenced lessons with LDOA member Angela Sones. Our thanks to Angela for introducing our association to Robert.

We look forward to seeing Robert on our future visits.

Callum Alger appointment

One of our newest members, following his success at the IAO/RCO Organ Competition in Peterborough Cathedral, in the summer, Callum Alger has been appointed as Organ Scholar at Westminster Cathedral from September 2019. Our congratulations to Callum on this prestigious appointment.

Callum also gave a recital at the Temple Church, London, at 1.15pm on Wednesday 28th November 2018. He then dashed back to St Chad's, Birmingham, for an evening slot in a competition in which he had yet further success, winning 1st prize in the inaugural Dame Gillian Weir Messiaen Prize, open to students of The Royal Birmingham Conservatoire. Ashley Wagner was also Highly Commended. The Jury comprised Prof Christopher Dingle, Dame Gillian Weir and Simon Johnson.



Callum Alger, with Gillian Weir at St Chad's Cathedral, Birmingham

PS. Another Royal Birmingham Conservatoire student, Samuel Bristow, has been appointed Organ Scholar at Salisbury Cathedral.

NEWS & SNIPPETS FROM THE ORGAN WORLD

Worcester Cathedral Appointment

It was announced yesterday that the new Organist & Director of Music at Worcester Cathedral is to be Samuel Hudson, who has been Director of Music at Blackburn Cathedral since 2011.

Jeremy Filsell to succeed Daniel Hyde at St Thomas Church, Fifth Avenue, New York

Dr Jeremy Filsell has been appointed Organist & Director of Music at St Thomas Church, Fifth Avenue, New York, succeeding Daniel Hyde, who returns to King's College, Cambridge, in the Spring of 2019.

Jeremy Filsell graduated as Organ Scholar from Keble College, Oxford, studying under Nicholas Kynaston, and Daniel Roth in Paris. During the course of his career, he has held posts at Cranleigh School, Ely Cathedral, St Luke's Chelsea, St Peter's Eaton Square, the London Oratory School, Royal Holloway College University of London, and the Royal Northern College of Music. He currently combines an international recital and teaching career with being Director of Music at the Episcopal church of St Alban in Washington DC, Artist in Residence at Washington National Cathedral, and Professor of Organ at the Peabody Conservatory in Baltimore.

York Minster organ refurbishment project

The last major refurbishment of the organ of York Minster was carried out in 1903. In October 2018, Harrison & Harrison commenced a £2m refurbishment of the organ, with dismantling and removal of the organ to their workshop in Durham.

The project will include replacing the organ's mechanism, extensive work to dismantle, clean, and overhaul the instrument, and minor changes to the organ case to both improve how it looks and the sound it allows out. The aim is to ensure the unique sound of the Minster's organ is preserved, whilst restoring the grander imposing qualities of the instrument, which were altered during work in the 1960s. The project is expected to take two years to complete, during which time a digital organ will be used, with the restored instrument due to be ready for use in autumn 2020.

St Chad's Cathedral, Birmingham, Organ

In 2019, Nicholson's will be undertaking a cleaning and overhaul of the Walker organ, including regulation of the tracker action.

LICHFIELD CATHEDRAL NEWS/EVENTS

There is a very full programme of events for Advent & Christmas at Lichfield Cathedral, including carol services/concerts, Christmas Tree Festival, laser illumination of the Cathedral by Luxmuralis, Haydn's *Creation* performed by Lichfield Cathedral Chorus, candlelit tours, and much more. For full details go to:

www.lichfield-cathedral.org/christmas/christmas

IAO/RCO MATTERS

Midlands Organ Day, 6th October 2018

The 2018 Midlands Organ Day at Worcester, was organised and hosted by the Worcestershire Organists' Association, providing a great opportunity for me to hear for the first time the Tickell organ of Worcester Cathedral, and to catch up with friends from various Midlands associations.

Following the opening address by Dr James Lancelot, and welcome by the Dean, of Worcester, Peter Atkinson, in the Choir School, Christopher Allsop lead some 60 delegates through to the cathedral for a demonstration of the four organs by his newly appointed successor as Assistant

Director of Music, Nicholas Freestone. Nicholas first used a Thomas Tompkins voluntary to demonstrate the one manual 6 stop 'Handel' organ built by Thomas Dallum in 1667.



The 'Handel' organ of Worcester Cathedral, built by Ralph Dallum

Moving through to the Quire, demonstration of the three stop Tickell Chamber organ was followed by a demonstration of the four manual 54 stop Tickell Quire organ, installed in 2008, using works by J S Bach, Pietro Yon, Herbert Howells, Ad Wammes and Guilment. This organ comprises two visually impressive unenclosed cases on either side of the Quire, and enclosed divisions in the roof space of the Quire aisles.



Delegates listening to a demonstration by Nicholas Freestone of the 2008 Tickell Quire organ of Worcester Cathedral

We then moved to a demonstration, using a Nigel Ogden work, of the Rogers Trillium 967 digital organ, bought by the cathedral around 2005 to supplement the then ailing pipe organ, and which is in fact still playable from the Tickell console.

We then adjourned to College Hall, the original monastic refectory, for a fascinating and detailed slide presentation by Christopher Allsop on the many organs of Worcester Cathedral from 1666-2018. He was then joined by William McVicker, who described his involvement at Worcester to assess the future of the possible return to use of the still present South transept organ, to provide projection down the nave.



A delegate playing the historic John Nicholson organ of The Countess of Huntingdon Hall, Worcester, during the lunchtime open console

An unfortunate clash of dates meant that I was unable to stay for the afternoon sessions in order to return to Lichfield in time to attend our evening visit to Lichfield Cathedral for President's Evening. There was however, just time to take in the historic two manual 17 stop Nicholson organ in the Countess of Huntingdon Hall, which had been made available to delegates to play during the break for lunch. Located on the gallery, this is an original John Nicholson organ from 1840, enlarged in 1896, and now restored from a derelict condition in this beautifully refurbished former chapel dating from 1773. TS

London Organ Day 2019

The 33rd London Organ Day will be held at Christ Church, Spitalfields, on Saturday 2nd March 2019, commencing with registration at 9.30am.

Hawksmoor's awe-inspiring church is home to the historic 1735 Richard Bridge organ, which had been silent since around 1960, unplayable through decay and neglect until June 2015, following a 50 year restoration project.

The day will include an interactive organ tour and recitals by Ghislaine Reece-Trapp and Richard Brasier, with a closing recital by Daniel Moulton.

Full details and booking on-line via:

www.iao.org.uk/newsevents/london-organ-day

Organfest 2019

The next Organfest will take place in Cardiff from 6th – 8th September 2019, with venues including Eglwys Dewi Sant, St David's Hall, St John the Baptist and the National Museum of Wales. Full details will be available early next year via: www.organfest.org.uk

IAO President Elect

Dr John Kitchen MBE will succeed Steven Grahl as IAO President, and serve from 2019 to 2021.



John Kitchen

John Kitchen is Edinburgh City Organist and University Organist, presiding over the instruments in Usher Hall, McEwan Hall and Reid Hall; he is also Director of Music at Old St Paul's Episcopal Church, and is looking forward to welcoming the IAO to his city for the 2020 Music Festival.

RCO Director appointment

Sir Andrew Parmley FRCO has been appointed as Director of the RCO, an organisation with which he has been involved since the age of 16. Sir Andrew's broad experience in music, education and the creative industries has led to a life spent in teaching, performing, research, examining, adjudication, writing, composing and editing.

IAO Council Meeting feedback

At the IAO Council Meeting 29th September 2018, it was agreed that discussions should be opened with The Organ Club, with a view to establishing ways in which our two organisations might cooperate in the future.

Invitation to LDOA Members for an Organ Study Tour

David Thornton, Director of Music at Clitheroe Parish Church and a member of Preston & District Organists' Association, has kindly extended the following invitation to LDOA members. Please contact David directly if it is of interest to you:

Organ Study Tour to the Netherlands – Alkmaar and Haarlem, September 2019

For many years I have been involved with taking small groups of organists to play instruments in France and latterly Germany. Provisional dates for next year's trip are

Sunday 8th September to Saturday 14th. We will be visiting the area around Alkmaar and Haarlem, with playing time already arranged for the F. C. Schnitger organ at the Laurenkerk Alkmaar and the C. Müller organ at the Bavokerk Haarlem. We will also be visiting several other historic organs around the region. We usually book 2 hours playing time on each organ, I intend to take 8 players and at present have a few places available. If you are interested please contact me, David Thornton at thornton643@btinternet.com for further details.

RECENT LOCAL ORGAN RECITALS REVIEWS

Thomas Trotter recital at Birmingham Town Hall, Monday 1st October 2018

In his introduction to the first recital of the new season at Birmingham, Thomas thanked us for wisely choosing this event, rather than the Tory Party Conference at the ICC!

Thomas opened with Widor's *Allegro Vivace, the 1st movement of Symphony No 5*. Premiered in Widor's home town of Lyon the *Toccata* always steals the show, but from a purely musical standpoint, this first movement is more satisfying. Next to something more intimate, with J S Bach's *Prelude & Fugue in A Major BWV 536*.

Toccata, Villancico & Fugue by the South American composer Alberto Ginastera is rarely played in Europe, but is regularly featured in America. A favourite of Thomas Trotter, it's a homage to J S Bach, using the first three notes of his *Toccata & Fugue in D Minor* for the *Toccata*, and using the motif B.A.C.H for the *Fugue*.

Next to W T Best, first as composer with his *Introduction, Variations & Fugue on God Save the Queen*, then in the guise for which he is most famed, as arranger, with Gounod's *Funeral March of a Marionette*, forever associated as a theme tune with Alfred Hitchcock.

As W T Best and Lemare 'didn't get round to making an arrangement', Thomas himself had therefore produced a splendid arrangement of Rossini's *The Thieving Magpie* for his closing piece. TS

Tony Westerman recital at St Modwen's, Burton-on-Trent, Wednesday 3rd October 2018

Having organised the recitals at St Modwen's, today it was the turn of Tony Westerman himself to perform the recital, with a programme he described as 'largely whimsical'.

The well-worn score provided a clue to the opening piece, Mendelssohn's *March from a Midsummer Night's Dream*, better known as the *Wedding March*, and a chance to hear more than the first few bars, albeit without the repeats!

Next to Handel and one of his 16 organ concerts, *Organ Concert No 4 in F Major*, with four movements, the first and fourth being particularly lively. Then to J S Bach and *Prelude in C Major BWV 547*, known as 'Hickory Dickory Dock', a clever piece of composing, with first fragments demonstrated by Tony's 'beautiful assistant, Doris', a.k.a. Fr. Stanley Monkhouse, before playing the piece itself.

Finally, to Bonnet's *Variations de Concert*, preceded by the announcement of two health warnings – one for the audience, on account of the grand and very noisy climax, and the other for the organist, who is required to play a pedal cadenza featuring chords, parallel thirds and chromaticism! Needless to say, Tony carried off the work in style, providing a very fitting climax to the 2018 recitals series at St Modwen's. TS

Josh Roebuck recital at Emmanuel Wylde Green, Friday 5th October 2018

Josh Roebuck is Organist at Emmanuel Wylde Green, and having organised the 2018-19 Lunchtime Organ Recital Series, was himself the organist for this opening recital.

Josh opened with one of the stalwarts of organ recital programmes, Boëllmann's *Suite Gothique*, playing the beautiful third movement, *Prière a Notre Dame*, then the rousing final movement, *Toccata*. Next to Vierne's shimmering *Impromptu (Pieces de Fantaisie)*, followed by one of J S Bach's six challenging trio sonatas, *Trio Sonata No 5 in E Minor*, playing its three ABA format movements.

Finally to one of Josh's favourite pieces, Franck's *Chorale No 3 in A Minor*, which Josh hoped we would enjoy listening to as much as he enjoys performing it. Rest assured Josh, we did, and it provided a splendid climax to a well-constructed programme. TS

Martyn Rawles recital at Lichfield Cathedral, Friday 5th October 2018

For this evening's recital, the organist was a member of the 'home' team, in the form of our President, Martyn Rawles, with the added bonus of the Cathedral's central heating being turned on!

The centenary of Parry's death is this very weekend, and Martyn opened with Parry's *Fantasia & Fugue in G Major Op 188*, with the grand *Fantasia* being very Bach-like, and the glorious *Fugue* placing considerable technical demands on the player.

Next to Hebert Howells and *Three Psalm Preludes Set 1 No 3 (Psalm 23, v, 4)*, a solitary lament but with a beautifully managed crescendo to a colossal central climax, before subsiding to a quieter conclusion. Then to Messiaen, described by Martyn as a 'Marmite composer', and *Joie et Clarte des Corps Glorieux*, the sixth of seven movements of *Les Corps Glorieux* organ cycle, and distinctly jazzy in some of the harmonies.

Now to another composer whose centenary of his death is this year, Debussy, and his *Prélude à l'Après-Midi d'un Faune*, transcribed here for organ by one of France's foremost organists, Jean-Baptiste Robin.

To take us to the interval with a flourish, Martyn chose Mulet's thrilling *Tu Es Petra et Portae Inferi Non Prevalebunt Adversus Te (from Esquisses Byzantines)*.

Last month, Daniel Cook performed the whole of Widor's *Symphony No 6*, and this evening the whole of the second half was devoted to a work much favoured by Martyn's first organ teacher, Anthony Pinel, Widor's *Symphony No 5 in F Minor Op 42 No 1*. Martyn's mastery of the Hill organ

was much in evidence in his sublime choice of registrations, with the many changes all seamlessly executed. An absolute Widor masterclass!

A terrific well-constructed programme, and an impeccable performance to match. TS

Daniel Moulton recital at Lichfield Cathedral, Friday 12th October 2018

Daniel Moulton is Head of Organ Studies at the Royal Birmingham Conservatoire and an international concert artist. In his introduction to this evening's recital, Dan Moulton commented that it was 25 years since his last visit (before the installation of the nave organ in 2000), and the organ now 'sounded sensational'.



Daniel Moulton

Dan opened with *Introduction & Fugue from 'Ich hatte viel Bekümmernis'*, Liszt's reimagining of the final movement from J S Bach's *Cantata BWV 21*.

Next to a more intimate Liszt, with *Kyrie from: Missa pro Organo Lectarum Celebrationi Missarum Adjumento Inserviens (S.264)*, followed by one of the most popular recital pieces, Mozart's *Fantasia in F Minor K608*. Staying with Mozart, but this time charming short pieces composed when an 8-year old, *Three Pieces from The London Notebook*. I've a great affection for all of Mendelssohn's six sonatas, and Sonata No 1 in F minor Op 65 concluded the first half in style, with its flashy final movement.

The second half opened with Elgar's *Imperial March*, followed by Thomas Trotter's 'party piece' by his predecessor as Birmingham City Organ George Thalben-Ball, with his *Variations for Pedals on a Theme by Paganini*.

Next to *Nun Ruhen Alle Wälder* composed by Jacques van Oortmerssen as his contribution to one of the missing 118 pieces of the *Orgelbüchlein Project* curated by William Whitehead. Then to *Fanfare from Three Pieces for Organ* by Douglas Mason, brother of Alex Mason of Lichfield Cathedral connections, with Douglas being in tonight's audience. Back to Jacques van Oortmerssen for a short Messiaen-like composition *For All The Saints*, from his set of *Five Chorale Preludes*.

Dan concluded the evening with a work new to me, Marcel Dupré's *Prelude & Fugue in B Major Op 7 No 1* from *Three Preludes & Fugues Op 7*, declared by Widor to be unplayable, and described by Dan as 'fiendishly virtuosic'. It certainly was! A terrific programme, performed by a most engaging and supremely talented organist, providing a fitting climax to this year's evening organ recitals series. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 15th October 2018

Today's recital was an all Wagner affair. I freely admit that he is not my favourite composer and that I would be unable to sit through a complete performance of the *Ring Cycle*. (Apologies to any Wagner fans!) It was therefore with much comfort and relief that I heard that Thomas has similar feelings! All but one of today's pieces were organ transcriptions by Edwin Lemare, who arranged well known music in order to popularise the organ, particularly for his own recitals.

The programme opened with the *Overture from Rienzi*. (There is an excellent YouTube recording of Thomas playing this at the Palace of Arts in Budapest.) Thomas played this piece in the opening recital at Symphony Hall in October 2001. Next we heard the *Pilgrims Chorus, Star of Eve* and the *March from Tannhäuser*, followed by *Siegfried's Rhine Journey* from *Götterdämmerung*. The final piece was the *Overture from Die Meistersinger*, which Thomas played in the re-opening concert at the Town Hall in 2007. A very good attendance including at least 3 other members of the LDOA! Due to some unspecified problem we were given free programme notes, albeit copied onto a single sheet of A4, but perfectly adequate. John Allen

Organ recital at St Mary's, Stafford, Saturday 27th October 2018

As we had an LDOA visit planned for November, this concert provided an opportunity to check out the venue and meet our hosts for our visit. Entitled *Lollipops For Two (or Three!)*, the three organists in question were Fr Richard Grigson (Rector of St Mary's), Margaret Outen (Director of Music), and Tim Sagar, (Organist).

Playing the 3 manual 25 stop Hill, Norman & Beard organ, their programme comprised mainly duets and trios, including a number of dances by an eclectic mix of composers, plus a couple of commendable solo performances by Tim Sagar playing Mushel's *Toccata* and Margaret Outen contributing Lefébure-Wély's *Sortie in E^b*, before the trio combined to finish with Leroy Anderson's *Plink, Plank, Plunk*, using organ, xylophone and percussion!

A concert with a touch of humour, clearly much enjoyed by an audience of around 60. TS

Thomas Trotter recital at Birmingham Town Hall, 29th October 2018

John Ireland was an organist into middle age, and of his small output of organ music, today's opening work, the virtuosic *Capriccio* with its infectious rhythmic vitality, was the most substantial.

Suite (Pieces 1 to 4 of 30 pieces) by the German composer Hugo Distler, comprises a tiny toccata, a whimsical 'concertino', a ciacona, and finally a lively fugal duet. The central work in today's programme was Franck's *Prière*, one of the most profound and deeply moving works of the French repertoire. *Suite Carmelite* by Jean Françaix followed, a little suite of six character studies of the nuns.

To close, Thomas chose a work of enduring popularity, Boëllman's *Suite Gothique*, with the relentless drive of its final *Toccatà* serving to provide a tempestuous climax to the recital. TS

Rebecca Poesch recital at Emmanuel Wylde Green, Friday 2nd November 2018

Rebecca Poesch grew up in Burgdorf near Hannover, and is a graduate from Lubeck, now undertaking post graduate studies at the Royal Birmingham Conservatoire.



Rebecca Poesch taking her applause after her recital at Emmanuel Wylde Green

After Richard Mason had fashioned a sun screen using a folding table to shield Rebecca from the dazzling sunlight streaming through the window behind the console, she was able to get proceedings under way with *Sonata No 2 in E Minor Op 19* by Gottfried Ritter, in a change to the programme to suit the Romantic Willis organ of Emmanuel. A work new to me, it opens dramatically, then becomes more lyrical, before building to a dramatic climax. A fine work I look forward to hearing again.

Next to J S Bach and *Schmücke dich, o liebe Seele BWV 654*, followed by the first two movements of Widor's *Symphony Gothique*, the intense *Moderato* then the more familiar reflective *Andante Sostenuto*.

Franck's *Pièce Héroïque* provided a suitably dramatic climax to the recital on full organ. A fine performance by a most charming and gifted young lady, with an excellent command of English. Good to see Andrew Fletcher in the audience today, no doubt casting an expert eye over those following in his footsteps at the Friday lunchtime recitals series. TS

NB. An announcement today was made of Emmanuel Organist Josh Roebuck's success in being appointed as Organ Scholar of Worcester Cathedral, replacing Ashley Wagner, who is returning to Birmingham's St Philip's Cathedral as Assistant Head of Music.

László Fassang recital at Birmingham Symphony Hall, Monday 12th November 2018

The sole recital this term at Symphony Hall was given by László Fassang, a Hungarian organist, and a new name to me, with whom we gather Thomas Trotter became acquainted via the St Albans International Organ Festival. László Fassang graduated with honours at the Liszt Academy of Music and the Paris Conservatoire. Between 2004 and 2008 he taught improvisation at the San Sebastian College of Music, followed by an organ teaching position at the Liszt Academy in Budapest.

He played an all Hungarian programme, opening with his own arrangement of Liszt's *Mephisto Waltz No. 1*. Then, two pieces by Dezso d'Antalfy (1885-1945), a Hungarian organist and composer, who apparently was one of the most significant performing artists of his time. *Drifting Clouds* and *Sportive Fauns* were the 2 pieces from a suite of 4 pieces. *Drifting Clouds* was very acceptable and worth a second listen. Then Bartok, a composer with whom I have some difficulty! *Old Dance Tunes from fifteen Peasant Songs*, yet again arranged by the performer.

Finally, to his improvisation on Hungarian Folk Songs. I am not a lover of improvisations and since I, and I suspect most of the audience, were not familiar with Hungarian Folk Tunes, it was impossible to know what was being improvised. László made considerable use of the en chamade trumpets, Thomas Trotter's pride and joy, but surprisingly he did not make use of the reeds in the two echo chambers. I ask myself why the only visit to the Symphony Hall this term was curated by Thomas to this visiting organist? The recital was (surprisingly) well attended, but I remain disappointed that our only visit this term didn't have a more balanced programme.

John Allen

Thomas Trotter recital at Birmingham Town Hall, Monday 26th November 2018

Elgar's *Organ Sonata No 1* is one of the major works of the recital repertoire, with its four glorious movements composed in just one week! Thomas chose to play the first movement, *Allegro Maestoso*, beautifully managing the many changes of registration required to reflect the different colours of this superb work. Next to Thomas Trotter's own arrangement of *Three Dances* by John Dowland, the upbeat *The Earl of Essex Galliard* and *Mistress Nichols Almand* bookending the rather sad *Mr John Langtons Pavan*.

Then, to French Baroque for Nicolas de Grigny's *Ave Maria Stella*, with its four contrasting verses comprising a *Prelude*, a four voice fugue, a graceful *Duo* and finishing with the strident reeds of *Dialogue sur les Grands Jeux*.

For this last Birmingham lunchtime solo recital before Christmas, Thomas turned in lighter vein to Leroy Anderson with Thomas's own arrangement of *Sleigh Ride*, followed by *The Typewriter*, complete with Whitechapel Bells to mimic the carriage return, which will mean absolutely nothing to anyone under the age of 30! Then a taste of Blackpool Tower Ballroom with *Blue Tango* to complete the trio of Leroy Anderson compositions. Next, to *Valse Triste* by Sibelius, arranged for organ by William

Humiston, the inclusion of which was prompted by a recent visit by Thomas to Finland.

Finally to a composition by Rachel Laurin, hardly known in this country, but in her native Canada she is acknowledged as one of the finest organists of our time. *Etude Héroïque* was given its UK premiere here at the Town Hall in 2011 by the young Canadian Isobelle Demers, and stands out for its sheer bravura and incredible technical difficulty. Thomas is clearly intending to make the most of his efforts learning this piece, as he has also included it in the programme for his recital here on 11th February 2019! A spectacular piece, with a performance to match, to round off today's recital. TS

VACANCIES

Church Musician, St Matthew's, Perry Beeches

This position remains unfilled. For details, see our website at: www.iao.org.uk/lichfield/links.

St Augustine's Church, Rugeley, is seeking a new organist and keyboard player.

St Augustine's is an open, inclusive church with a flexible liturgical tradition. We have a growing choir with an excellent director with whom our new organist/keyboard player will work closely. We are entering a new phase of music ministry. Our overall vision for music is to develop musical excellence both in our regular worship services, and as a means of bringing people from our wider community together to sing in a variety of settings. We recognise the value of music and singing as a means of fostering wellbeing, and are keen to explore the therapeutic value of music and singing. We have local connections with musicians in our schools, and are keen to explore the development of all age and young people's choirs.

A full role description and person specification is available at <http://www.brteamministry.org/work-opportunities/> For an informal conversation with the Incumbent about this post email davidmaevans1@gmail.com.

Closing date: 12.00pm December 31st 2018

Organist and Choir Leader, St. Michael's Church, Brereton, The Parish of Brereton and Rugeley

St. Michael's is a small Church with a congregation of around 35-45. Music plays a key part in our worship, helping us reflect, worship God and uplifting us. Our current organist is retiring and we are looking for a new organist to enable our worship. So, if you love to play the organ, are interested in working with a traditional church who is also open to new initiatives, and would like to join a church that is trying to work out how music can be enhanced in our worship, then St. Michael's could be the place for you. We are keen to find an organist who can also lead, inspire and grow our small, loyal and enthusiastic choir.

Our Sunday 9:45am Holy Communion Service is traditional in style, with a small, robed choir - the Gloria is sung, as well as popular hymns. We also have monthly

Evensong and occasionally other services requiring an organist. The organ is a two manual pipe organ, which is regularly maintained. We offer an annual retainer fee of £2,000 payable monthly, in addition to wedding and funeral fees.

For more information, please see: <http://www.brteamministry.org/work-opportunities/> where a role description will be available from December, or contact Rev'd Georgina Holding: rev.georgeholding@hotmail.com / 01889 801077

REQUEST FOR DEPUTISING ORGANIST

We have received a request to assist with finding an organist to play for the 10am service on Easter Sunday 21st April 2019 at Holy Angels Hoar Cross. As members may remember from our visit in July 2014, the historic organ is by Samuel Green, refurbished in 2012.

If you are able to assist, please contact Nick Waller via: nickwaller88@gmail.com

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

In addition to his Lichfield Cathedral recital, Martyn will be making a return visit to the church in which he was a young chorister, St Mary Redcliffe, Bristol, to give a recital at 1.15 to 1.55pm on Thursday 11th April 2019.

Peter Morris

Peter is giving a recital at Emmanuel Wylde Green on Friday 4th January 2019 at 1pm, part of the 2018-19 lunchtime recitals series

Bernard Salter

Whilst Pat Neville is on the mend after her recent fall, she is unable to do the recital on Monday 3rd December, 2018 at Trinity Methodist Church, Shenstone. However, we're pleased to confirm that LDOA member Bernard Salter has kindly volunteered his services, and will perform the recital. 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.

Simon Lumby

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

Callum Alger

Following his success in the IAO/RCO 2018 Music Festival at Peterborough, Callum will be performing the following recitals:

- 2.30pm Saturday 26th January 2019 Bloomsbury Organ Day at Bloomsbury Central Baptist Church, along with such celebrity organists as Dame Gillian Weir and Isabelle Demers.
- 1.15pm Thursday 7th March 2019 at St Chad's Cathedral Birmingham, part of the 'Thursday Live' series of recitals organised by Paul Carr.

St Modwen's, Burton-on-Trent

Following the very successful recitals series of 2017 and 2018, LDOA member Tony Westerman has lost no time in fixing dates for the 2019 recitals at St Modwen's, Burton-on-Trent on Wednesdays at 12.30pm, lasting approx. 40 minutes. The recitals include five given by LDOA members, as detailed below:

Music for Reflection:

3rd April 2019 – Tony Westerman (St Modwen)
10th April 2019 – Stanley Monkhouse (St Modwen)
17th April 2019 – Tom Corfield (Derby)

Summer Recitals:

5th June 2019 – Peter Gould (Portsmouth)
12th June 2019 – David Butterworth (Nottingham)
19th June 2019 – John Keys (St Mary, Nottingham)
26th June 2019 – Tom Corfield (Derby)
3rd July 2019 – Ben Mills (Keble College, Oxford)
10th July - Hans Hielscher (Wiesbaden Lutheran Cathedral)
4th September – Richard Syner (Burton-on-Trent)
11th September – Cathy Lamb (Lichfield Cathedral School)
18th September – recitalist t.b.c.
25th September – Stanley Monkhouse (St Modwen)

Recitals In Local Area (to end of January 2019)

December 2018

Sun 2 December 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
Nicholas Martin

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

Mon 3 December 2018 • 12.45 to 1.30 • Trinity Methodist Church, Shenstone
Bernard Salter

Thurs 6 December 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Paul Carr (Birmingham)

Frid 7 December 2018 • 1.00 to 1.45 • Emmanuel, Wylde Green
Samuel Bristow (Birmingham Cathedral)

Frid 7 December 2018 • 1.15 to 2.00 • St Mary's, Warwick
Mark Swinton (St Mary's, Warwick)

Sat 8 December 2018 • 12.00 to 12.45 • Stoke Minster
Steven Maxson (Grimsby Minster)

Mon 10 December 2018 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter with Birmingham Cathedral Choir

Tues 11 December 2018 • 1.00 to 1.40 • St Andrew's, Rugby

Richard Dunster-Sigtermans (St Andrew's, Rugby)

Sun 16 December 2018 • 2.30 to 5.00 • The Buttermarket, Shrewsbury

Robert Wolfe (The Thursford Collection)

Mon 17 December 2018 • 6.30 to 8.00 • Malvern Priory
Andrew Caskie (Worcester)

Mon 17 December 2018 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter with Salisbury Cathedral Choir

Frid 21 December 2018 • 1.00 to 1.40 • Friends Meeting House, Bournville

Paul Carr (Birmingham)

Frid 21 December 2018 • 1.15 to 2.00 • St Mary's, Warwick

Oliver Hancock (St Mary's, Warwick)

January 2019

Thurs 3 January 2019 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham

Meirion Wynn Jones (Carmarthen)

Frid 4 January 2019 • 1.00 to 1.45 • Emmanuel, Wylde Green

Peter Morris (Walsall Town Hall)

Frid 4 January 2019 • 1.15 to 2.00 • St Mary's, Warwick
Mark Swinton (St Mary's, Warwick)

Sat 5 January 2019 • 5.00 to 6.00 • Guild Chapel, Stratford-upon-Avon

James Fellows (Keble College, Oxford)

Sun 6 January 2019 • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Wed 23 January 2019 • 1.10 to 2.00 • St Alphege, Solihull
Alexander Woodrow (St Alphege, Solihull)

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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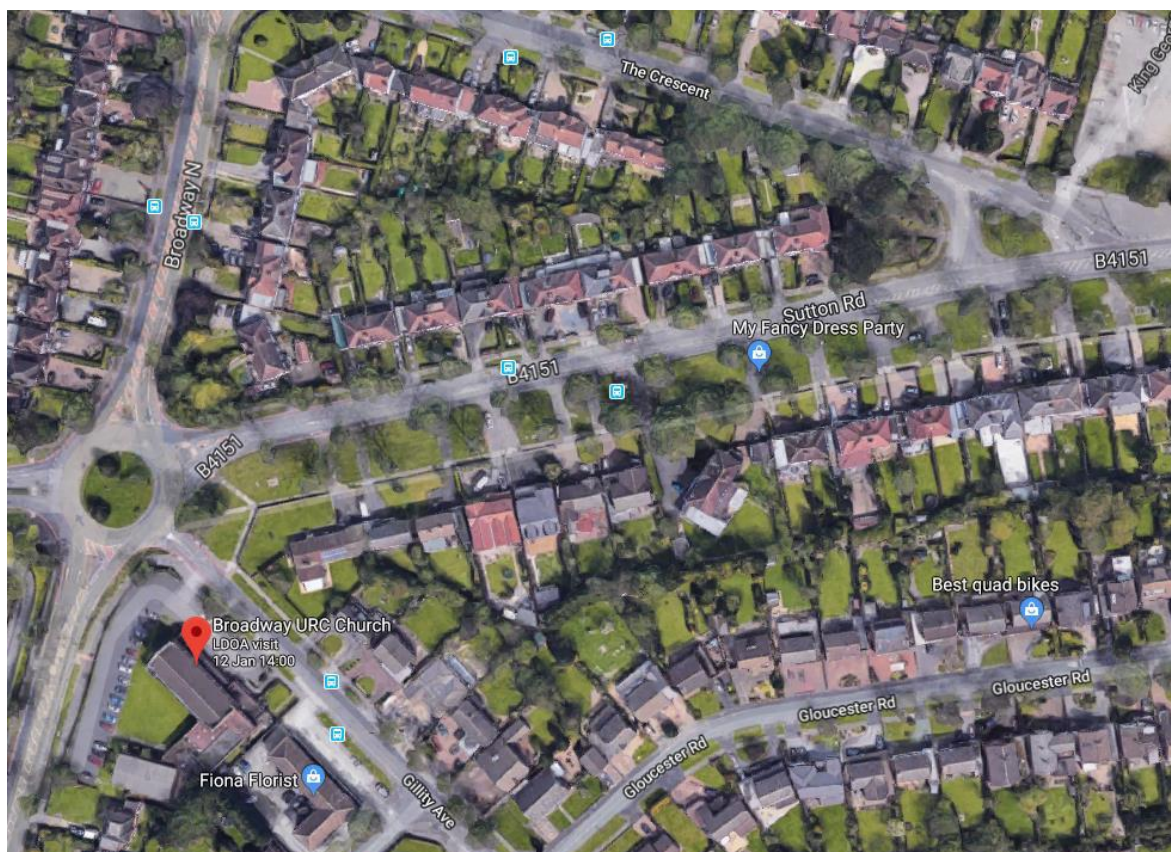
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Ed. – the next newsletter is planned for February 2019, with a deadline for submission of items for inclusion of 24/01/19, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Directions for the visit to Broadway URC, Walsall, on Saturday 12th January 2019

From the direction of Lichfield/Sutton, take Foley Rd East leading into Foley Rd West (B4151) towards Barr Beacon/Walsall. Continue straight on at roundabout up Beacon Hill (B4151), then straight on at traffic lights into Sutton Rd (B4151) towards Walsall. Continue down Sutton Rd to the roundabout where Sutton Rd meets the Broadway North. Take the first exit into Gillity Ave, and Broadway URC, 2 Gillity Ave, Walsall WS5 3PH, is immediately on your right. Large car park at the church.



Locator map for Broadway URC, Walsall