

DECEMBER 2019 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 11th January 2020 – visit to Derby

Visit commencing at 2pm to St Luke's Church, Derby, to play the 3 manual 31 stop 1881 Abbott organ, restored in 2000 by Peter Collins, and in the same year awarded a Historic Organ Certificate.



The Abbott organ of St Luke's Derby

Then the short drive to St Osmund's for 3.30pm to play the 1875 Hunter 3 manual 30 stop organ, originally installed in Christ Church Brixton, moved in 1996 to Queen's Methodist Church Derby, and then installed here in 2013 by Ed Stowe (Derby).

For full details of locations and car parking see Appendix to this newsletter.

Saturday 1st February 2020 – Vierge Day in Derby

Not an LDOA event, but Derby & District Organists' Association have kindly invited LDOA members to join them for an event they have organised to celebrate the 150th anniversary of Louis Vierne's birth in 1870.

At St John's Church, Bridge Street Derby:

2.00 pm: *24 pièces en style libre* – a Workshop led by David Cowen

3.45 pm: Tea or Coffee

4.00 pm: Vierne in context – a talk by Stephen Johns and

Tom Corfield

5.30 pm: Sandwich Tea

At Derby Cathedral:

7.00 pm: a Vierne recital given by Alex Binns and Ed Turner

Admission: £12 for whole event: £6 for recital (Afternoon session free for DDOA members). For further information and details see www.derbyorganists.co.uk

Afternoon Workshop with David Cowen at St John's Church, Derby. David is a specialist in the 19th and early 20th century French repertoire. He is Associate Organist at Leicester Cathedral and has extensive performing and teaching commitments in the Leicester region.

DDOA welcomes players for this part of the day, particularly, but not exclusively, from student organists. If you would like to work with David, we ask that you prepare two pieces from *24 pièces en style libre*.

Then please contact Stephen Johns at: annestephen.johns@talktalk.net no later than Monday 13th January, to book your place, tell us the pieces you have prepared and, if necessary, to discuss any queries you may have.

Saturday 21st March 2020 – AGM and visit to Holy Trinity Parish Church, Sutton Coldfield

At the invitation of Stella Thebridge, a visit to Holy Trinity Parish Church Sutton Coldfield, commencing at 2pm with our 2020 AGM, then an opportunity to play the 3 manual Allen L-343 Bravura digital organ with Willis voicing. The organ has a very comprehensive specification, with some 62 speaking stops, plus 2 programmable stops per division, and with a choice of sounds from a library of 200 samples.

Other 2020 visits

We have lots of other interesting visits in the pipeline for 2020, which we anticipate will be largely confirmed by the next newsletter, but looking ahead to later in the year, one for your diary that is definitely an opportunity not to be missed is:

Saturday 12th September 2020 visit to Rugby School

At the invitation of Director of Music Richard Tanner, a visit commencing at 1pm to Rugby School, the home of rugby, but also home to no less than four organs.

In the breathtakingly beautiful School Chapel, there is a magnificent 4 manual 55 speaking stop Kenneth Jones & Associates organ, on which the opening recital was given by Nicholas Kynaston in 2001. Nicholson has just this year carried out a refurbishment, and a re-opening recital by the international concert organist David Briggs is planned for Friday 7th February 2020 at 7.30pm, if you'd like to hear this organ played in advance of our visit.

There is also a 3 manual 32 stop Bryceson organ in the Temple Speech Room, a 2 manual 6 stop Harrison & Harrison organ in the Memorial Chapel, and a 2 manual 5 stop Škrabl of Slovenia organ in the Music School.

RECENT LDOA VISITS/EVENTS

President's Evening Saturday 5th October 2019

Hosted by Martyn Rawles, President's Evening and the opportunity to play the magnificent Hill organ at Lichfield Cathedral, is invariably one of the best-attended events of our year, and this year was no exception, with some 23 members and guests attending. We were delighted to welcome new members Liam Condon, Keith Neale and Greg Lewin to their first LDOA event.

Today's event was preceded by the RSCM Lichfield Area Festival Evensong, rehearsal for which had taken place under Lichfield Cathedral Director of Music and LDOA honorary member Ben Lamb during the afternoon. Lichfield Cathedral Choir was joined by RSCM members from choirs in the neighbourhood, with the massed choirs making for a memorable Evensong.

Martyn Rawles contributed his usual superbly judged accompaniment, and concluded with the organ voluntary *Orb & Sceptre* by William Walton. The order of service invited the congregation to listen to the voluntary, or leave quietly, but regrettably far too many did neither! Those who did stay to hear the voluntary, were treated to a stirring close to the service.

After Evensong we were joined by Martyn Rawles and Organ Scholar Liam Condon for President's Evening. Drinks were provided by the Association, but members were invited to bring along nibbles, and thanks to their generosity, once again we were treated to an abundance of delicious food, served by Lisa White and Chris Smedley.



Members enjoying the drinks and nibbles on offer at President's Evening

Following a brief welcome, Martyn invited members to play the magnificent Hill organ, with Martyn and Liam acting as registrants. Andrew MacMillan was first to take advantage of the offer, playing Mendelssohn's *C Minor Fugue Op 37*. Next to Sebastian Carrington, Andrew's 13 year-old assistant, playing *Offertoire sur les Grand Jeux* from Couperin's *Messes pour les Couvents*. Mike Boyd followed with J S Bach's *Leibster Jesu, wir sind hier BWV 731*, then Mike Thompson playing C S Lang's *Tuba Tune* and John Carvell playing Parry's *Jerusalem*. Angela Sones rather stole the show with her accomplished playing of *Allegro from Symphony No 6* by Widor, followed by Peter King playing J S Bach's *D Minor Prelude* and Buxtehude's *Fugue in C*. After Trevor Smedley played the *Final from Sonata No 1* by Guilmant, Sebastian paid a return visit to the console to close proceedings playing a movement from one of Bach's *Trio Sonatas*.



Angela Sones at the console of Lichfield Cathedral, with Martyn Rawles assisting as registrant

Our gratitude to Martyn Rawles for our annual treat playing the Hill organ, and his and Liam's invaluable assistance with registrations, and also to Lisa and Chris for ensuring we were all duly 'fed and watered'. TS

Visit to Wolverhampton and Tettenhall Saturday 16th November 2019

At the invitation of our honorary member Peter Morris, St Peter's Wolverhampton Organist Emeritus and Walsall Borough Organist, today's visit was to two churches in the Wolverhampton area, commencing at St Peter's.

St Peter's Collegiate Church, Wolverhampton

In welcoming us to St Peter's Collegiate Church, Peter Morris gave a brief history of the church and its organ. The church was founded in 994 by Lady Wulfruna, but the present building dates from 1200 to 1500, with a Victorian Chancel. From 1480 to 1846 the church was a Royal

Peculiar linked with St George's Chapel, Windsor Castle, the Dean of Windsor also being the Dean of Wolverhampton. Although not a cathedral, the Grade 1 listed building is of significant architectural and historical interest, and has a strong choral foundation in keeping with English Cathedral tradition. Former organists include W H Mann and Sidney Campbell, and Elgar's visits to the Rectory and support for the Wolves are well documented. The bells at St Peter's are the second oldest complete ring of 12 in the country, and third oldest in the world.

We last visited St Peter's in September 2010, when the historic 1860 Willis organ was suffering from many years of debris falling from the tower into the pipework. So, the incentive for this return visit was to hear the results of the just completed rebuild, the planning and fund raising for which commenced some 18 years ago.



The resplendent casework of the Willis organ of St Peter's, Wolverhampton

Peter gave us handouts covering the history of the organ, and whilst there is no spec. for the 1860 organ, there is for the 1882 'Father' Willis organ which incorporated the 1869 organ, and which had tracker action with Barker levers. In the 1914 rebuild, the action was converted to tubular pneumatic then in 1955, electric action, with further work carried out in 1971. Unreliability and difficult access for maintenance lead to the latest rebuild by Michael Farley of Sidmouth, with Renatus of Bideford providing a new console, and Robert Woodford refurbishing the casework and the decorated front pipes. Removal of the pipework commenced in February 2018, with Peter Morris's Makin home organ being brought in to provide the music for services. As the rebuild incorporated a new capture system, advantage was taken to also incorporate four digital stops to enhance the pedal division – Subbass 32', Open Wood 16', Dulciana 16' and Contra Posuane 32', giving a specification of 3 manuals and 51 speaking stops. The re-installation of the organ has only just been completed, and indeed the digital stops/capture system

are not yet up and running. There is also still some further tuning to be carried out, but otherwise the organ is largely operational.

So, time to hear the results of this major rebuild project, and to demonstrate, Peter turned to 27-year-old Hamish Dustagheer, appointed Director of Music in September 2019. Hamish graduated from the Royal College of Music, London with first-class honours and the Keyboard Prize, and subsequently completed postgraduate studies with distinction at the University of Oxford, reading for an MPhil at New College. Hamish has performed in many prestigious venues across Europe, both as a soloist and choral director, and has appeared in television and radio broadcasts at home and abroad. At the age of 24, he was appointed as Maestro di Cappella of the Archdiocese of Malta, where he was responsible for the music at all Archdiocesan and State occasions at St John's Co-Cathedral, the Conventual Church of the Knights of Malta. Upon returning to the UK, he directed chapel music at Oundle School and Lancing College, before being appointed to Wolverhampton.

Hamish proceeded to treat us to some superb playing, first J S Bach's *Fugue* from *Fantasia & Fugue in G Minor BWV 542*, followed by part of Liszt's *Ad Nos Ad Saluarem Undam*, which Hamish was obliged to hand register. A performance befitting an organist with such an impressive pedigree.



Hamish Dustagheer at the organ of St Peter's, Wolverhampton

Next over to LDOA to sample the organ, with first Peter King (playing John Stanley), Tony Parker (*Andante Semplice* by Ernest Tomlinson), Richard Hartshorn, Richard Syner (J S Bach), and Angela Sones (Reger's *Benedictus*)

Our congratulations to Peter Morris on seeing through successfully such an ambitious project, resulting in an instrument which speaks superbly directly down the nave

from its elevated position, and which will clearly now serve St Peter's well for many years to come. A legacy to be proud of indeed!



Richard Syner at the organ of St Peter's, Wolverhampton

St Michael & All Angels, Tettenhall

A ten-minute drive took us on to the church of St Michael & All Angels Tettenhall in its picturesque setting, where Peter Morris was again our host but this time replete with very welcome hot drinks and home-made cakes, courtesy of his wife Jane!



St Michael & All Angels, Tettenhall

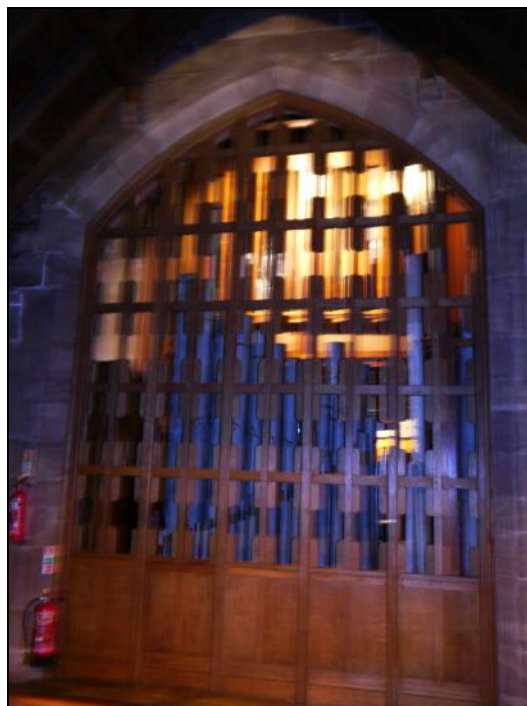
There has been a church on this site since sometime between 959-975, but despite its modern Gothic style, the present church in fact dates from as recently as 1955. On the night of February 2nd, 1950, the church was totally gutted. The fury of the flames fanned by a gale force wind brought the whole church down in a matter of hours and the fire brigade could do little to save it.

There are several curious circumstances attaching to this incident, each of which aggravated the effects of the fire. The fire engine was diverted to attend another more urgent fire at a local garage on its way to the church. When it got there, the fire engine was unable to pass through the lych gate, although it attempted to do so, and a scar is still visible on the woodwork.

To make matters even worse, the hydrant failed to produce any water; subsequent enquires revealed that this

section of the water mains had been cut off since the time of the bombing in the Second World War; and water had to be brought from the canal at Newbridge, causing serious delay. All that remained intact was the 14th century tower with its peal of eight bells, and the Victorian porch. The church was rebuilt in modern Gothic style and consecrated on April 16th 1955 in a ceremony attended by the Bishop of Lichfield, the Rt Rev. Dr A S Reeve.

There is little information as to the organ destroyed in the fire other than it appears to be by William Hill. Compton provided the replacement organ in 1955, built on the extension principle, with 3 manuals and 47 speaking stops. As usual for Compton, the pipework in the north choir aisle is concealed behind a decorative grill, with the console in the south nave.



The decorative grill and pipework of the Compton organ of St Michael's, Tettenhall

In the absence of St Michael's Organist John Taylor, Peter Morris stood in to give a short demonstration of the organ, before handing over to LDOA members.



Peter Morris demonstrating the organ of St Michael's, Tettenhall

Peter King was again first 'up', playing a piece by Handel, before handing over to Pat Neville, then Tony Parker. Angela Sones then played Hendrik Andriessen's *Theme & Variations*, demonstrating that the organ certainly has presence when heard from the nave, more so than from the organ bench. Colin Brookes wrapped up proceedings in his customary, 'last slot'.

Our thanks to Peter Morris for arranging and hosting a most interesting and enjoyable afternoon, to Hamish Dustagheer for his superb demonstration of the St Peter's Willis, and to Peter and his wife Jane for the very welcome hot drinks and cakes. TS

Note:

1. A date for your diary. Ian Tracey will be giving the re-opening recital on the Father Willis organ of St Peter's Wolverhampton at 7.30pm Saturday 6th June 2020.
2. An article by Peter Morris on the history of the Willis organ of St Peter's will appear in the March 2020 issue of the IAO magazine *Organists' Review*.

Annual Dinner, Tuesday 26th November 2019

For this year's Annual Dinner, as The School House at Weeford 'ticked all the boxes' for us last year, we decided on a return visit. We were delighted that our President Martyn Rawles was able to join us for last year's dinner, but his services were required for the School's Christmas concert this evening, so sent his apologies.

In the relaxed ambience of our private room, the 15 members who attended again enjoyed excellent food, wine and service, with much talk about all things 'organ'. Our thanks to Richard Syner for organising a most enjoyable evening.

MEMBERS' NEWS

Callum Alger Debut CD Review

In the June 2019 Newsletter, we promoted the debut CD of Callum Alger, one of our student members and recently appointed as Organ Scholar Westminster Cathedral. Released by Regent Records, the CD is entitled *Klangreden*, and features Lutheran Chorale-based works for organ, recorded in February 2019 on the Garnier organ of the Elgar Concert Hall, University of Birmingham, and on the Walker organ of St Chad's Cathedral, Birmingham.

A review by Francis O'Gorman appears in the December 2019 issue of the IAO magazine *Organists' Review*, in which he describes the CD very favourably as: 'Wonderfully musical and persuasive playing throughout the recording', and gives it a five-star rating.

Priced at £10, it can be ordered through Regent Records, or via Callum's own website at: <https://www.callumalger.co.uk/cd---klangreden>

Peter King's musical trip to Central Europe

LDOA member Peter King recently returned from a musical trip around Central Europe and has kindly provided the following account of his trip:

Leipzig for music lovers, as you know, is a MUST visit. The main attraction for me was the St Thomas Square enclosing the church, the famous J S Bach statue and the Bach museum.

The museum comprises four floors with forty fulltime musicologists and mountains of books, manuscripts etc. I spent an interesting morning with Dr. Christine Blanken who showed me their current investigations. Who really wrote the *Tocatta & Fugue in D Minor BWV 565* and the mysterious *Eight short organ preludes & fugues BWV 553-560*? Apparently about 10% of Bach's works are not fully accounted for, but manuscripts that have been passed on over the years turn up from all over the world.

Many other composers and important musical figures are associated with Leipzig i.e. Max Reger, Mendelssohn, Wagner, Schumann etc. Mendelssohn's statue has just been rebuilt and his elegant apartment beautifully refurbished; one very large lounge contains his original grand piano, and recitals take place every Sunday now as they used to back in 1840!

In Prague, I was fortunate to attend a packed organ recital at the St Nicholas church - an amazing building; usual pieces; Bruhns, Bach, Mozart, Vivaldi etc.

One of Beethoven's apartments in Vienna is a museum. He was always on the move, but here he wrote the *Archduke* piano trio. This quite spacious flat is on the 4th floor. How did they manage to get his grand piano up the steep stone staircase? Peter King

NEWS FROM THE LDOA COMMITTEE

Replacement of Chris Booth on the LDOA Committee

At our 2019 AGM we announced that Chris Booth wished to step down as a Committee Member due to work commitments, and I'm delighted to announce that we have finally had a volunteer come forward to replace Chris on the Committee.

We are absolutely delighted that Peter Morris, an honorary member and Walsall Borough Organist, has agreed to join the Committee. Many of you will know Peter from attending his recitals at Walsall Town Hall, or more recently will have met him when he hosted our November visit to Wolverhampton/Tettenhall, but for the benefit of those members who have not met Peter, a short profile will be of interest.

Born in Huddersfield, Peter now lives in Wolverhampton. He began his career as a cathedral chorister in Chester and Manchester, went to Chetham's School in Manchester and read music at Durham University. He came to the Midlands in 1969 when he became Director of Music at Bluecoat School, Walsall, and later held the same post at St. Peter's School, Wolverhampton. From 2003 until he retired in 2018, he was Director of Music at St. Peter's Collegiate Church, Wolverhampton, where he is now Organist Emeritus. He is still kept busy with many roles, including Walsall Borough Organist, Musical Director of Wolverhampton Symphony Orchestra, Organist for Birmingham Philharmonic Orchestra, and principal examiner for A-level and GCSE General Studies. In 2000-

2001 he was awarded the Medaille d'Honneur of the French National Association of Music, and a Master's degree at Keele University, and also holds an honorary degree from the University of Wolverhampton. His wife Jane has just been appointed Chair of Birmingham Philharmonic Orchestra, for which she plays the flute, and is also a singer with the Birmingham Bach Choir.

Having retired as Director of Music at St Peter's Wolverhampton, Peter is now keen to play a more active role in the LDOA. We're confident his breadth of experience will be of great help to our Association, and we look forward to your support at our 2020 AGM to formalise his appointment to our Committee.

Season's Greetings

The LDOA Committee would like to thank you for your support in 2019, 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 2020.

2020 Subscriptions

The 2020 subscriptions are due on 1st January 2020, and Richard Syner will be sending out a reminder to members during December.

Despite a great deal of time and effort being expended, it took until June this year to obtain subscriptions from all members, so can we please ask for your co-operation this time in paying promptly.

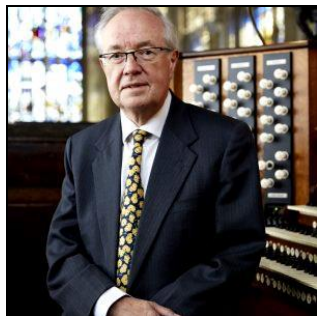
Next Committee Meeting

February 2020

NEWS & SNIPPETS FROM THE ORGAN WORLD

Sir Stephen Cleobury dies age 70

Sir Stephen Cleobury, the celebrated choral conductor and organist, has died after a long illness, in his home town of York on Friday 22nd November 2019, at the age of 70.



Stephen Cleobury (1948-2019)

He was best-known as the Director of Music of King's College, Cambridge for 37 years, until his retirement in September 2019. He conducted the choir in the 100th Anniversary of *A Festival of Nine Lessons & Carols* in December 2018, broadcast to millions around the world. He was knighted in the Queen's 2019 Birthday Honours for services to choral music.

Stephen Alliss

Many members will remember Stephen Alliss from his time as Director of Music at St Michael's Lichfield, during which time he was also an LDOA member.



Stephen Alliss

Having worked for Harrison & Harrison for many years, including responsibility for looking after Lichfield Cathedral's Hill organ, Stephen has recently been appointed Head Tuner.

Service award to Lichfield Director of Music

At a service at Lichfield Cathedral on Sunday 17th November 2020, Peter Elliott, Director of Music at Christ Church Lichfield since 1971, was awarded a certificate of 'Special Service' from the Royal School of Church Music.

Ruffatti organ for Pershore Abbey

Following their first UK installation at Buckfast Abbey of a four-manual Quire organ + two-manual Grand Organ, the Italian organ builder Fratelli Rouffatti has won a contract to supply a three-manual 33 stop organ to Pershore Abbey, Worcestershire. Installation is planned for 2021.

LICHFIELD CATHEDRAL NEWS/EVENTS

Advent & Christmas programme

Although this year's organ recitals have now finished, a packed programme of Advent and Christmas events is now available to view via: <https://www.lichfield-cathedral.org/advent-christmas/christmas>

Lichfield Cathedral Chorus

On Saturday 7th December at 7.30pm, Lichfield Cathedral Chorus will be performing Puccini's *Gloria*, Vaughan Williams' *Fantasia on Christmas Carols*, as well as a set of Christmas carols for choir and orchestra specially arranged for the occasion by Musical Director and LDOA honorary member Ben Lamb.

Sing Carols with Thomas Trotter and Lichfield Cathedral Choir at Birmingham Town Hall

At 1pm on Monday 16th December 2019, at Birmingham Town Hall, Lichfield Cathedral Choir, with Ben Lamb and Martyn Rawles, have been invited to join Thomas Trotter for a seasonal sing-along and Yuletide music, introduced by broadcaster Jeremy Nicholas.

IAO/RCO MATTERS

IAO London Organ Day 2020

The 34th London Organ Day will be held on Saturday 29th February 2020 at Union Chapel and St John's, Islington, with the theme of *Bach Kaleidoscope*, examining Bach performance on the organ in the UK over the last two centuries.

The day commences with registration at 9.30am and ends with a recital by Martin Baker which is expected to finish at 5pm.

Full details and booking on-line via:
<https://iao.org.uk/newsevents/london-organ-day/>

IAO Music Festival 2020

The next IAO Music Festival will take place in Edinburgh, where the new IAO President Dr John Kitchen is based, from Friday 24th to Tuesday 28th July 2020.

The programme will include:

- A celebrity recital on the Reiger organ of St Giles Cathedral by Naji Hakim
- Visits/recitals on the organs of Paisley Abbey by Andrew Forbes, and Kelvingrove Art Gallery & Museum Glasgow by John Kitchen
- A performance by John Kitchen in Greyfriars Kirk of Couperin's *Messes pour les Paroisses*, with a plainsong choir
- A recital by John Kitchen at Usher Hall
- An organ recital in Canongate Kirk by Paul Stubbings
- The Russell Collection of Early Keyboard Instruments and a concert by the Kellie Consort in St Cecilia's Hall, University of Edinburgh
- A talk by Paul Baxter, MD of Delphian Records, about the recordings he has made with the choir of St Mary's Episcopal Cathedral
- Organ Competition in conjunction with the RCO in St Cuthbert's Church

Full details, and on-line booking arrangements from 1st December, are available via:
<https://iao.org.uk/festival-invitation/>

Alan Taylor advises that early booking of hotel accommodation in the centre of Edinburgh is essential.

IAO Midlands Organ Day 2020

- The 2020 Midlands Organ Day will be held on Saturday 26th September 2020 in Northampton. The event will be based at St Matthew's Church and All Saints' Church, and have a theme of 'Liturgical Playing', based on masterclasses lead by Simon Johnson and Richard Pinel
- Evening organ recital by Simon Johnson and Richard Pinel at St Matthew's Church, Northampton, on the Walker organ, which celebrates its 150th anniversary in 2020.

Lyme Regis Winter Organ Course 2020

Based at St Michael the Archangel, Lyme Regis and St Mary's Axminster, this annual course runs from Monday 17th to Wednesday 19th February 2020, with the theme *German Romantic music from Mendelssohn to Karg-Elert*, and with tutors including our past president Phil Scriven, and Peter King. For more details, see the South Wessex Organ Society website: <https://sworgansociety.org/tutorial-team/winter-organ-course-2020/>

Midlands Regional Organists Associations' Meeting

Every six months, there is a meeting to which representatives of IAO affiliated Midlands organists' associations are invited, to hear reports from each association and share information on matters of common interest. At the meeting held on 7th November 2019 at St Chad's, Cathedral, Birmingham, Lichfield was represented by Trevor Smedley, and the following matters arising may be of interest to LDOA members:

- Midlands Organ Day 2020 – confirmed as being in Northampton on Saturday 26th September 2020. planning for which is clearly well in hand, based on the report by Northampton & District Organists' Association.
- Alan Taylor reported on the IAO Council Meeting held at St James's Piccadilly on 28th September 2019. Sir Stephen Cleobury is not in good health, so is standing down as Chairman of the IAO Benevolent Fund (and sadly he has since died). The fund provides grants for members in financial hardship, and a working party is planned to consider the Fund's future.

Music for sale

Bradford Organists' Association has advised us that they have a large library of organ music for sale, some new but all in good condition. It can be viewed via their website:
<https://bradfordorganists.org.uk/sheet-music/>

RECENT LOCAL ORGAN RECITALS REVIEWS

Angela Sones recital at Emmanuel Wylde Green Friday 4th October 2019

Andrew Fletcher inaugurated these recital series at Emmanuel Wylde Green some nine or ten years ago, so it was highly appropriate that LDOA member Angela Sones, a pupil of his from many years ago at the Royal Birmingham Conservatoire, should open the 2019/20 series, with her mentor in attendance.

For her opening piece, Gigout's *Grand Choeur Dialogue*, Angela used both the main West End Willis organ and the East End Willis Apse organ antiphonally to give a very effective contrast to the alternating sections of this work. Then to J S Bach's *Choral Partita Sei gegrüßet, Jesu gütig BWV 768*, with its Lutheran hymn and 11 variations requiring many nicely managed registrations changes.

Next to *Song of Sunshine* by Hollins, and an opportunity to use the fine clarinet stop on this organ. Richard Mason quickly cleared a troublesome cypher to enable Angela to play *Prelude & Fugue sur le nom d'Alain* by Duruflé, which

Angela once had the privilege of playing on the organ in the composer's apartment at Notre Dame, Paris.

Andrew Fletcher played his own composition *Praeludium Integritas* for the final piece of his final recital here in June 2017, a piece that had special significance for him as it was his first composition to go into proper publication, and now beautifully played today by Angela with the composer in the audience. Angela concluded her recital with a thrilling performance of Reger's *Introduktion und Passacaglia in D Minor*, providing a soaring climax to a stunning recital. TS

Martyn Rawles recital at Lichfield Cathedral Friday 4th October 2019

Following the recitals by Simon Johnson and Catherine Ennis, this evening's recital was given by a member of the 'home team', with Martyn Rawles doing the honours.

Martyn opened with J S Bach's *Prelude & Fugue in A Minor BWV 543*, the distinctive theme of the prelude appearing in the manuals before the pedals take over, and eventually leading to an electrifying harmonic minor ending to the fugue. Next to Schumann's tribute to Bach *Lebhaft from Sechs Fugen Über Den Namen B-A-C-H Op 60 No 5* in the form of a scherzo.

Then to the haunting *Clair de Lune – No 5 from Pieces de Fantaisie Suite No 2 Op 53* by Vierne, followed by Franck's *Choral No 2 in B Minor*, with its fairly sombre opening, before freely developing through a series of variations. Martyn closed the first half with the rather quirky *Carillon* by William Mathias, commissioned by the Allen Organ company for the 1990 Conference on Music and Worship in Montreal, North Carolina.

A lively opening to the second half was provided by *Praeludium in G Minor* by Bruhns, but with hardly a break, Martyn rather caught us all by surprise when moving onto *Capriccio No 1 in G Minor FbWV 501* by Froberger, as we belatedly realised that the Bruhns had morphed into the free and fanciful Froberger work!

Martyn seems to relish a challenge, and closed the recital with *Commotio for Organ Op 58* by the Danish composer Carl Nielsen, a lengthy, complex, rarely performed work in four movements, which Martyn commented was full of emotion, a wealth of colour and the most difficult piece he had learnt. Most impressive, but not likely to make it onto my 'To Learn' list!

As ever, an impeccably performed recital. TS

Peter Morris recital at Walsall Town Hall Thursday 10th October 2019

LDOA member Mervin Jones used to both organise and play the opening 'slot' in these concerts at Walsall Town Hall, and since his death in 2018, Peter Morris has taken over the organ playing duties. In recognition of the tastes of the audience attending these concerts, Peter is obliged to strike a balance in his programme between classical organ pieces and popular light entertainment pieces.

Jerusalem was Peter's choice to open, with audience participation, followed by J S Bach's *Prelude & Fugue in A*,

and G B Nevin's little scherzo *Will o' the Wisp*. Then to pieces in a lighter vein with first Verdi's *Grand March* from *Aida*, followed by *The Theme from Harry Potter*.

To close, before handing over to guest singer Phil Aaron, Peter turned to Bossi's *Scherzo in G Minor* with its feather-light opening eventually building in a frenetic gallop to finish with three majestic full organ chords.

Whilst this concert format is not the ideal vehicle for Peter Morris to display his talent, at least it provides us with an opportunity to hear Peter play the Walsall Town Hall organ, for which we must, I guess, be thankful. TS

James Lancelot recital at Lichfield Cathedral Friday 11th October 2019

James Lancelot was the recitalist for this final recital of the Evening Organ Recitals Series. He was Master of the Choristers and Cathedral Organist at Durham Cathedral from 1985. Upon his retirement in 2017 he was appointed Canon Organist Emeritus by the Bishop of Durham.

He was educated St Paul's Cathedral School and Ardingly College. At 16 he was the youngest of his generation to attain the FRCO. He went up to King's College Cambridge, where he was Organ Scholar from 1971-74. He spent the next ten years as Sub-Organist of Winchester Cathedral prior to his move to Durham.

In 2008 he was appointed a Fellow of the Royal School of Church Music, and in 2013 he was appointed President of the IAO, and has released several acclaimed recordings. In his spare time, James Lancelot is a steam railway enthusiast. As a Midlander, he declared himself 'very glad to be making a return visit to Lichfield'.



James Lancelot

James opened with a flourish with *Praeludium in E Minor ('The Great')*, probably the best known and most performed work of Bruhns, who was a highly accomplished player of both the organ and the violin, with James Lancelot explaining that he would be using a flute for the violin part in this piece.

Next to two works by J S Bach, *Concerto in A Minor after Vivaldi BWV 593* followed by *Trio Super 'Allein Gott in der Hoh sei Her' BWV 664*. Then to take us to the interval Mendelssohn's *Sonata No 1*, of four movements, which concludes with the thrilling *Allegro assai vivace* final movement.

The second half opened with Percy Whitlock's *Plymouth Suite*, written in 1937 after he'd attended an IAO Congress, with each of the five movements dedicated to

an organist attending the event. *Allegro risoluto* with its Tuba ending was dedicated to Harvey Grace, the gentle *Latana*, dedicated to Dom Wilfred, the jaunty *Chanty* dedicated to Dr Reginald Dixon, the introspective *Salix* dedicated to Henry Austin Dewdney and finally *Toccata*, in the tradition of the French *Toccata*, dedicated to Dr George Moreton, Borough Organist of Plymouth.

Next to *Sonata for Organ No 3 (Uber Alte Volkslieder)* composed by Hindemith after he fled Germany via Switzerland to the USA in 1940, with the three movements based on old German folk-songs. Then to *Deux Fantaisies, Energique, très libre de rythme JA 72 and Lent (à volonté) JA 117* by Jehan Alain providing examples of his fondness for the exoticism of the Middle and Far East.

Finally, to the piece Angela Sones had played last Saturday for President's Evening, *Allegro* from Widor's *Symphonie No 6 in G Minor Op 42 No 2*, providing a thrilling close to both the recital and the series. A masterful performance, which James Lancelot seemed to perform with such ease, at which we mortals can only marvel! TS

Thomas Trotter recital at Birmingham Town Hall Monday 14th October 2019

No stranger to Birmingham Town Hall, Mendelssohn provided the opening to today's recital with *Sonata No 4 in B flat*. The four movements comprise first the thrilling *Allegro con brio*, followed by two shorter melodic central movements, *Andante Religioso* and *Allegretto*, then finally *Allegro maestoso e vivace*, a wonderful dynamic and energetic fugue.

Next back to Tudor times and the court of Henry VIII for four Renaissance pieces, beginning with *Pastime with good company*, a popular song composed by the King himself, followed by two of the very earliest surviving English keyboard works *My Lady Carey's Dompe* and *Upon La Mi Re*, and finally the dancing *Saltarelle*, ending with a promised surprise, which transpired to be Thomas's Whitechapel Bells stop!

Then to J S Bach's *Fantasia & Fugue in G Minor BWV 542*, with the fantasia being 'improvisatory and dramatic', followed by the fugue based on a popular Dutch folksong, and described by Thomas as needing 'incredible concentration because of the contrapuntal lines running all through'.

After the funky beat of *Toccata Cromatica* by the contemporary Dutch composer Ad Wammes, Thomas closed by returning to Mendelssohn, for a work first performed here at the Town Hall in 1837, *Overture to 'St Paul'*, effectively a fantasia on the Advent chorale *Watchet auf*, superbly arranged here for organ by W T Best. I have to admit it has taken a while, but although rarely heard played on the organ, this piece has grown on me to become quite a favourite, and certainly provided a majestic close to the recital. TS

Angela Sones recital at All Saints' Four Oaks, Saturday 19th October 2019

A recital devoted to the music of Duruflé is rare, but for today's recital Angela Sones had chosen a demanding

Duruflé programme, which had attracted good support including Andrew Fletcher, Richard Mason, David Saint and his organ Scholar from St Chad's Cathedral, Birmingham.

Firstly, to *Prelude et Fugue sur le nom d'Alain Op 7*, Duruflé's tribute to his friend Jehan Alain whose life was tragically cut short at the outset of WW2, and utilising the theme from Alain's most popular work *Litanies*. The work builds progressively through the fugue to end in a blaze of glory.

The less well-known *Suite pour Orgue* of some 25 minutes in length commences with the *Prelude*, sombre in character initially, but building dramatically, then a diminuendo leading into a long recitative. The lilting, wistful *Sicillienne* is followed by the *Toccata*, a dramatic final movement, which concludes with a frenetic ride for both hands and feet to its triumphant climax. Breath-taking!



Angela Sones receiving her applause at All Saints' Four Oaks

When asked what he thought of his protégé's performance, Andrew Fletcher replied 'stunning'. I wouldn't argue with that appraisal! TS

Wayne Marshall recital at Birmingham Symphony Hall Monday 28th October 2019

I first came across Wayne Marshall many years ago, playing the Marcussen organ at the Bridgewater Hall, Manchester, when he was Organist in Residence, then more recently in May 2018 at an Organ Gala with David Briggs and Olivier Latry at the Royal Albert Hall, London.



Wayne Marshall

Born in Oldham and blessed with perfect pitch, he'd played the piano from the tender age of three. He was

educated at Chetham's School of Music, Manchester, the RCM, and the Hochschule für Musik in Vienna. As well as being an organist of international repute, Wayne Marshall is also a pianist and conductor. As an organist, he has given recitals in many of the world's top venues, and is Organist and Associate Artist of the Bridgewater Hall, Manchester. He is Chief Conductor of WDR Funkhausorchester in Cologne, Germany, and in 2007 he became Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi. He is a celebrated interpreter of George Gershwin, Leonard Bernstein, Duke Ellington and other 20th-century American composers, and has recorded extensively for numerous recording labels.

Wayne is noted for being a brilliant improviser, so it was no surprise to see that his programme today included two improvisations. In the event, he chose to replace the first of these by *Allegro Deciso*, the third movement of *Evocation* by Marcel Dupré, himself one of the most gifted improvisers of the 20th century. The work has an improvisatory feel to it, with opening fanfares providing an immediate assault on the ears from the En Chamade Trumpets, before a quieter ethereal central section, but the full organ with En Chamade Trumpets soon returns to provide a dramatic climax.

Then back to the programme but staying with Dupré for *Passion Symphony Op 23*, which indeed started life as an improvisation by Dupré on the Wannamaker organ in Philadelphia during his first concert tour in 1921, and it received such an enthusiastic reception that he decided to compose a written work along the same lines, which was premiered by him in Westminster Cathedral in 1924. It is in four movements, the agitated *The World awaiting the Saviour*, *Nativity*, the sinister *Crucifixion* and finally the *Resurrection*, conceived as a vast crescendo built on the theme of the Communion hymn *Adoro Te* ending in a powerful toccata, with En Chamade Trumpets again deployed.

Next to George C Baker for *Deux Evocations* 1) 2nd June 1927 (*Ad Memorium Louis Veirne*), a richly atmospheric work, followed by 2) 22nd April 1984 (*Ad memoriam Pierre Cochereau*), a grand crescendo that weaves three Easter hymns into its virtuosic toccata-like textures.

Then to Franz Schmidt's *Toccata in C*, a work Wayne greatly enjoys and which he played for his Vienna audition, with its driving rhythm played here from memory.

To close, Wayne asked for audience suggestions for themes on which to base an improvisation. Themes shouted out included *Ave Maria Stella*, *Pink Panther*, *Happy Birthday* and *Liberty Bell*. All were duly cleverly woven into a wonderful improvisation, which had a number of false endings, but Wayne was clearly enjoying the Klais organ so much that he seemed reluctant to bring the lengthy improvisation to a close!

A prodigiously talented organist, although rather more variation in his programme and rather less of the En Chamade Trumpets would, in my view, have been desirable. TS

John Pryer recital at Emmanuel Wylde Green, Friday 1st November 2019

John Pryer, Honorary Organist at St Chad's Cathedral Birmingham since 2018, was the organist for today. Following Richard Mason's welcome, by way of introduction to today's programme, John explained his musical education first at Ely Cathedral, then Clifton College, Bristol, and Keble College, Oxford, where he graduated and gained the FRCO.



John Pryer

After teaching posts in Bath, Bristol, and Repton School, he became assistant to Roy Massey at Birmingham Cathedral, later playing at St. Chad's Cathedral, St. Paul's in the Jewellery Quarter, and the Birmingham Oratory. He is currently Organiste Titulaire at the Alexandra Palace, London, and also plays at St. Augustine's, Edgbaston. However, on 15th August 1953 a visit to Notre Dame clearly had a major influence on him, being 'bowled over' by the choir/organ, and the French tradition of using improvisation as part of the service.

So, as five men of Emmanuel Choir with DoM Richard Mason joined him, it became apparent that this afternoon's Wylde Green event was going to be very different from the normal recital. John explained that he was going to use plainsong themes appointed for a series of Festivals as a basis for a series of improvisations, similar to their previous event performed at Gloucester Cathedral. The male choristers would be singing the verses in Latin to recreate a service, and set the scene for his plainsong improvisations.

First to the office hymn for Advent Sunday, then *Introit* for Midnight Mass, creating the atmosphere of the star of Bethlehem. Next to the office hymn for Passion Sunday, the improvisation being suitably grand, followed by the Easter hymn, Whit Sunday hymn and Corpus Christi.

Finally, to a full-blooded improvised French toccata for the end of Vespers, sounding very Vienne in style. A wonderful full organ ending to a very different recital.

In his closing remarks, Richard Mason explained that before our next visit in December, money from the organ fund would be used to repair the cracked organ blower, and that a new Emmanuel Choir CD would also be available for purchase! TS

David Saint recital at St Chad's Cathedral, Birmingham, Thursday 7th November 2019

In his introduction to David Saint, Nigel Morris referred to David's over 40 years tenure as Director of Music at St

Chad's, and also Principal of the Royal Birmingham Conservatoire until his retirement in 2015.

One of my all-time favourites, *Mendelssohn's Sonata No 3*, was the choice to open the recital, with the majestic *Con moto maestoso*, then the progressively building central section, before the reprise of the majestic opening, and followed on this occasion with the sublime *Andante tranquillo*.

Next to J S Bach's *Violin Chaconne in D Minor*, arranged for organ by W T Best, a work that is also to be found on the DVD of the Willis organ of Liverpool's Anglican Cathedral, presented and played by one of Best's successors, Ian Tracey. Beautifully judged changes of registrations for the various passages in the piece. John Stanley's Voluntary in G major, comprising an introduction and fugue, followed

Finally, to Howell's dramatic *Rhapsody in C sharp minor*, written during a sleepless night in York during an air raid in 1918, which perhaps explains its turbulent opening. It then quietens to a more introspective passage, before eventually building to a triumphant ending on full organ.

A masterly recital by an organist who, having commissioned this fine 1993 Walker organ, very clearly knows how to get the best out of it. TS

Thomas Trotter recital at Birmingham Town Hall Monday 11th November 2019

Thomas Trotter plans his recitals well in advance, and he clearly puts a lot of thought into the content of his programmes, as evidenced by the choice of music for today's Remembrance Day recital.

J S Bach's *Finale* from *St Matthew Passion*, as re-composed by Widor, transforms Bach's tender lament into a passionate outpouring of intense emotion, providing a fitting opening to today's recital.

Guilmant's *Marche Funèbre et Chant Séraphique*, is dedicated to the memory of the composer's mother who had recently died, and he gave the first performance at the inaugural recital on the Cavallé-Coll organ in Notre Dame, Paris. The pedal opening suggests the muffled beating of drums. After a more relaxed trio section the march returns and builds to an awesome climax, before the tumult subsides and the thrilling arpeggios of *Chant Seraphique* waft the spirit of the dead up to heaven.

Composed in 1915, Sir Hubert Parry's second set of Chorale Preludes included one that had special significance in WW1, *Chorale Prelude on Eventide*, sounding very like an improvisation on the hymn *Abide with Me*. This was preceded by the short *Elegy in F major*, composed by George Thalben-Ball as his contribution to *A Little Organ Book for Hubert Parry*. The ghostly waltz *Valse Triste* by Sibelius followed, the weird gaiety reaching a climax then dying away.

Finally to two works by Durufle, with first a piece Thomas was playing in recital for the first time, *Méditation*, a short improvisation published posthumously in 2001, followed by the heroic *Prelude & Fugue sur le nom d'Alain*, as also

favoured by Angela Sones for her October recitals at Emmanuel Wylde Green and All Saints' Four Oaks.

A superb programme for Remembrance Day, flawlessly executed as ever. TS

Cathy Lamb recital at Victoria Hall Hanley, Saturday 23rd November 2019

For her return visit to Victoria Hall, Hanley, to play the Conacher/Willis Grand Concert Organ, Cathy Lamb made a blockbuster opening with Wagner's *Ryde of the Valkyries*. Then a change of mood to play the first of *Three Quiet Pieces*, *After an Old French Air*, by Percy Whitlock. Next to what Cathy described as 'an awesome piece', but sadly all too rarely heard in recital, Mendelssohn's *Prelude & Fugue in D Minor*.

The second of Whitlock's *Three Quiet Pieces*, *Dolcezza*, was followed by a work I first heard when played by Cathy at St Modwen's, Burton-on-Trent in September, *Battle Hymn of the Republic – American Hymn Setting*, by Langlais. Cathy suggested we'd either love it or hate it, and whilst it's clearly starting to grow on Cathy, the jury's still out for me! Next to *Finlandia* by Sibelius, a turbulent piece with a beautiful quiet central hymn (*Be Still My Soul*), a work ideally suited to the grand organ here at Victoria Hall.

Cathy is a fan of music composed by William Matthias, playing his perky *Toccata Giocosa*. After the third of Whitlock's *Three Quiet Pieces*, *Pazienza*, next to *Trumpet March* by Geoffrey Bush, written for the wedding of Prince Charles and Diana, and showing the reeds of the Victoria Hall organ to good effect.

After Nevin's *Will O' the Wisp*, and following the rousing opening to the recital, an equally rousing close was provided by Vierne's *Carillon de Longpont*, with its unmistakable repetitive pedal notes. Just time for a short encore, in the form of *Gavotte* from the opera *Mignon* by Thomas Ambroise.

A splendid recital, full of energy as always, with Cathy supported in the audience by husband Ben, and son Joshua, who we gathered would be seven in just two days' time. TS

Angela Sones/Richard Hartshorn recital at All Saints' Four Oaks, Saturday 23rd November 2019

The final lunch time recital of 2019, which coincided with the annual Christmas Fair held in the adjoining Church Centre, was a programme of Festival Duets. These were played on the organ and electronic keyboard by LDOA members Angela Sones and Richard Hartshorn, whose seasonal headgear gave a new meaning to sartorial elegance!

First there were 3 pieces from Tchaikovsky's *Nutcracker Suite – Miniature Overture, March and the Dance of the Sugar Plum Fairy* – played as a duet on the organ. Next to Bach's *Concerto in G major BWV 592*, an arrangement of a lost violin concerto by Prince Johann Ernst of Saxe-Weimar, and further arranged for the harpsichord. The harpsichord theme was played on the keyboard by Richard with Angela on the organ. This was followed by

Pietro Yon's *Gesu Bambino Pastorale*, played firstly by Angela on the organ and then repeated with Richard providing the Zimbelstern stop on the keyboard. The programme continued with Howard Blake's *Walking in the Air* composed to accompany the film *The Snowman*. The penultimate item was Peter Warlock's *Capriol Suite*, a suite of dances composed in 1926, and played as an organ duet.



Richard Hartshorn & Angela Sones at All Saints, Four Oaks

To finish, Leroy Anderson's *Sleigh Ride* played on the organ and keyboard. A splendid lunchtime enjoyed by all, not least by Angela and Richard, whose infectious enthusiasm added to the occasion. We look forward to receiving the dates for the 2020 series. John H Allen

Thomas Trotter recital at Birmingham Town Hall Monday 25th November 2019

Thomas Trotter opened today's recital with J S Bach's *Tocatta & Fugue in F Major BWV 540*, and if pressed to chose my favourite Bach work, it would have to be this *Tocatta*. Thomas's immaculate pedal technique made light of the two challenging extended pedal solos, followed by the build up to the soaring conclusion. The *Fugue* starts out more restrained, but again builds with expressive grandeur.

Next to pieces by two composers both born in Dublin but who both spent their working lives in London, Michael Balfe and Sir Charles Stanford. First to Balfe for Lemare's arrangement of *I Dreamt I Dwelt in Marble Halls*, with the RH taking the melody and the LH playing arpeggios. Then to Stanford for the gentle meditation *Prelude on an Irish Melody*, using the hymn tune *St Columba*, followed by the grand *Postlude in D Minor*, which has deservedly become Stanford's most popular and frequently performed organ work.

Thomas is off to perform in St Petersburg next week, so not for the first time we were to be the guinea pigs for two works by Prokofiev. Prokofiev never wrote any organ music, so Thomas has arranged these two works based on Russian folksongs from *Lieutenant Kije Suite*, with first the rather sad *Romance*, followed by *Troika*, a sleighride much in favour at Christmas, and providing Thomas with the excuse to deploy his much-favoured Whitechapel Bells for both pieces.

Finally, back to main stream organ music, and two of the seven movements from Widor's technically challenging

Symphony No 8, with first the graceful *Moderato*, followed by the rumbustious *Finale*, with its powerful final cadence.

A terrific programme, stunningly performed as always. TS

VACANCIES

Regrettably, these three vacancies still remain as yet unfilled. See the original adverts in our April 2019 Newsletter, or visit our website for full details of the vacancies.

Holy Trinity Parish Church, Sutton Coldfield

Please contact: Revd John Routh
john.routh.htsc@gmail.com for further details.

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

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

Organist & choir-leader required at All Saints' Church, Sudbury.

Contact Alan Smith: alansmith54@tiscali.co.uk /01889 567437

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

In addition to his Lichfield Cathedral duties, Martyn will be joining Paul Carr, Robert Sharpe and Paul Jeffcoat to give a *Birmingham Bach Choir Centenary Organ Recital* at St Chad's Cathedral, Birmingham, from 2 to 3pm on Saturday 21st March 2020.

Cathy Lamb

In addition to her Lichfield Cathedral School/Lichfield Cathedral duties, Cathy will be giving a recital on Thursday 2nd July 2020 from 1.15 to 1.55 at St Mary Redcliffe.

Peter Morris

Note that Peter's recital on Thursday 12th December 2019 at Walsall Town Hall has been cancelled.

Pat Neville - Trinity Methodist Church, Shenstone

Monday 2nd December, 2019, 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.

Angela Sones

Angela Sones is giving the following recitals:

- Monday 2nd March 2020 from 1.10 to 1.50pm at Birmingham Cathedral
- Monday 29th June 2020 at 1pm at Howden Minster, in Yorkshire's East Riding.

Callum Alger

LDOA student member Callum Alger, now Organ Scholar at Westminster Cathedral, will be performing the following recitals:

- Sunday 1st December 2019 from 4.45 to 5.15pm at Westminster Cathedral
- Thursday 9th January 2020 from 1.05 to 2pm at St John's, Smith Square, London
- Saturday 18th January 2020 from 12 to 1pm at St Columba's URC, York
- Wednesday 22nd January 2020 from 1.10 to 2pm at St Alphege Church, Solihull.
- Tuesday 31st March 2020 from 1.10 to 2pm at St George's Hannover Square, London, as part of the London Handel Festival.

St Modwen's, Burton-on-Trent

LDOA member Tony Westerman has already fixed the following dates for the 2020 recitals at St Modwen's, although details of the recitalists have yet to be confirmed:

- Music for Reflection: 11th, 18th, 25th March 2020
- Summer Recitals: 3rd, 10th, 17th, 24th June, 1st, 8th July, 2nd, 9th, 16th, 23rd September 2020

Recitals In Local Area (to end of January 2020)

December 2019

Sun 1 December 2019 • 2.30 • Fentham Hall, Hampton-in-Arden

Cameron Lloyd, Damon Willets

Sun 1 December 2019 • 3.00 to 4.45 • Holy Trinity, Wordsley

Paul Carr (Birmingham)

Mon 2 December 2019 • 1.10 to 1.50 • Birmingham Cathedral

Ashley Wagner (Birmingham Cathedral)

Thurs 5 December 2019 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham

Paul Carr (Birmingham)

Frid 6 December 2019 • 1.00 to 1.45 • Emmanuel Wylde Green

Darren Hogg (St John the Baptist, Halesowen)

Tues 10 December 2019 • 1.00 to 1.40 • St Andrew's, Rugby

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

Sun 15 December 2019 • 2.30 to 5.00 • The Buttermarket, Shrewsbury

Chris Powell

January 2020

Thurs 2 January 2020 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham

Paul Carr (Birmingham)

Frid 3 January 2020 • 1.00 to 1.45 • Emmanuel Wylde Green

Richard Dawson (Barnard Castle School)

Sat 4 January 2020 • 12.00 to 12.45 • Shrewsbury Abbey

Paul Greally (Royal College of Organists)

Sat 4 January 2020 • 5.00 to 6.00 • Guild Chapel, Stratford-upon-Avon

Peter Summers (Holy Trinity, Stratford-upon-Avon)

Sun 5 January 2020 • 3.00 to 4.45 • Holy Trinity, Wordsley

Paul Carr (Birmingham)

Sun 5 January 2020 • 4.00 • Derby Cathedral

Alexander Binns (Derby Cathedral)

Thurs 9 January 2020 • 12.15 to 12.55 • Worcester Cathedral

George de Voil (Wellington College)

Mon 13 January 2020 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Thurs 16 January 2020 • 12.15 to 12.55 • Worcester Cathedral

Joshua Stephens (Sheffield Cathedral)

Sun 19 January 2020 • 2.30 to 5.00 • The Buttermarket, Shrewsbury

Phil Kelsall (Tower Ballroom, Blackpool)

Wed 22 January 2020 • 1.10 to 2.00 • St Alphege, Solihull

Callum Alger (Westminster Cathedral)

Sat 25 January 2020 • 1.00 to 2.00 • Worcester Cathedral

Adrian Gunning (St John the Evangelist, Islington)

Mon 27 January 2020 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Thurs 30 January 2020 • 12.15 to 12.55 • Worcester Cathedral

Oliver MacFarlane (St Mary's, Stoke D'Abernon)

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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Ed. – the next newsletter is planned for February 2020, with a deadline for submission of items for inclusion of 24/01/20, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Location details for Saturday 11th January 2020 visit to Derby

St Luke's Church

For St Luke's Church, 128 Parliament St, Derby, DE22 3RT, follow the A38 towards Derby, take the A516 exit (M1 South/Derby/Nottingham), and at the roundabout take the 2nd exit to stay on A516 Uttoxeter New Rd. After 1.2 miles, turn right onto Peet St, then right into Parliament St. St Luke's Church is just on the left. Roadside parking only.

St Osmund's Church

Referring to map below, from St Luke's to St Osmund's Church, London Rd, Derby, DE24 8UW, return to A516 and turn right along A516 Uttoxeter New Rd. At roundabout take 4th exit onto A601 Mercian Way, continue on A601 via Lara Croft Way and Bradshaw Way. At the 3rd roundabout, take the 3rd exit onto A5194 London Rd. After 1.3 miles, at the next roundabout, take the 2nd exit to stay on London Rd (A6). After 0.2 miles, St Osmund's Church is on the right. Take the drive to RHS of the church to access the car park at the rear of the church.



Locator map showing route from St Luke's Church to St Osmund's Church