

## JUNE 2021 NEWSLETTER

### FORTHCOMING LDOA VISITS/EVENTS

#### Covid-19 and our 2021 visits.

Step 4 of the roadmap is due 'no earlier than 21st June 2021', when the government hopes to be in a position to remove all legal limits on social contact. The government is due take the decision on 14<sup>th</sup> June as to whether or not Step 4 will go ahead as planned. This decision could have an impact on our plans, but we have currently arranged two visits, with more to follow in the remainder of the year. We do hope as many members as possible will support the long-awaited re-start of our activities.

#### Saturday 26<sup>th</sup> June 2021 – AGM and visit to St Paul's Church, Burton-on-Trent

A visit to St Paul's Church, St Paul's Square, Burton-on-Trent, DE14 2ED, commencing at 2pm with our 2021 AGM, which will include the presentation/approval of both the 2019 and 2020 Accounts. This will be followed by an opportunity for members to play the 2-manual 30-stop Conacher/Compton organ.



The console of the organ of St Paul's, Burton-on-Trent

See the Appendix for locator map/directions.

#### Saturday 11<sup>th</sup> September 2021 - visit to Rugby

Postponed from 2020, what promises to be a terrific day in Rugby, visiting two venues with no less than five organs between them!

First, at the invitation of Director of Music Dr Richard Dunster-Sigtermans FRCO, a visit commencing at 11am to St Andrew's Church in the centre of Rugby, where there's a 3 manual 48 stop organ, completely rebuilt by Hill, Norman & Beard in 1963, and more recently overhauled by Peter Spencer in 2005-7.

Then, with plenty of eateries in the centre of Rugby to choose from for lunch, a five-minute walk takes us to the prestigious Rugby School, the home of rugby, but also

home to no less than four organs. Visit commencing at 1pm at the invitation of Director of Music Richard Tanner FRCO.

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 recently carried out a refurbishment, and the re-opening recital by the international concert organist David Briggs took place on Friday 7<sup>th</sup> February 2020 at 7.30pm.

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.

As a taster for what's in store at Rugby School Chapel, the host for our visit Director of Music Richard Tanner has recorded a recital on the Kenneth Jones & Associates organ, which has been uploaded to YouTube. See:

<https://www.youtube.com/watch?v=IhJxffASfik>

### RECENT EVENTS

#### Tuesday 6<sup>th</sup> April 2021 – 'Meet the President' Zoom event

In the absence of visits, and with no President's Evening since October 2019, we're indebted to our President, Martyn Rawles, Organist & Assistant Director of Music at Lichfield Cathedral, for kindly offering to meet members virtually via Zoom, to give them the opportunity to learn and ask questions about his life as a cathedral organist and choir director, since his formative years as a chorister at St Mary Redcliffe Bristol.

With Martyn's wife Harriet on bedtime duty with 19-month-old daughter Alice, it left Martyn free to join our 7.30pm Zoom meeting. Following a brief introduction by Trevor Smedley, it was over to Martyn to give us a brief run through his career to date.

Martyn explained there was no particular tradition of music in the family, but whilst a schoolboy he first had piano lessons with an old lady, who clearly identified some potential and remarked to his dad that 'he's going to be an organist.' He was in the school choir at Bristol, and when the school brought in Anthony Pinel to teach piano, who at the time was Assistant Organist at St Mary Redcliffe, Bristol, it resulted in Martyn becoming a chorister at St Mary Redcliffe, under the direction of John Marsh for a few months, then Tony Pinel when he took over as Director of Music in 1994.



Martyn Rawles at St Mary Redcliffe, Bristol (April 2019)

The church was renowned for its beautiful liturgies and of course its magnificent 4-manual 71-stop Harrison & Harrison organ, described by Arthur Harrison as his 'finest and most characteristic work'. When Tony Pinel took him into the school chapel to try the organ, then to lunchtime recitals at St Mary's and elsewhere, Martyn 'got the bug'. He went to Cambridge University, and although Queens' was his first choice, in the event he was awarded the Burston Organ Scholarship to St Catherine's College, where he read history.

Martyn applied for the position of Organ Scholar at Gloucester Cathedral, and during his two years working with the choir, he fell in love with the liturgy and the organ there. He was then offered the position of Assistant Organist at Winchester College, during which time he learned a lot, and gained his FRCO, winning the Durrant, Baker, Harding and Limpus prizes. His organ teachers have included David Goode and Andrew Reid. Although offered a position at Winchester, his love for the cathedral liturgy and the organ at Gloucester drew him back to Gloucester Cathedral in September 2007, for a term as Acting Assistant Director of Music. In January 2008, he grasped the opportunity to move to Lichfield Cathedral as Sub-organist, a position of course shared jointly with Cathy Lamb. Having now progressed to Organist & Assistant Director of Music at Lichfield Cathedral, Martyn has gained experience of choir directing with the Chamber Choir and Cantorum, Lichfield Cathedral School's senior chamber choir. Having studied with Henry Fairs at the Royal Birmingham Conservatoire, he is now a Junior Fellow there, a role that has involved mentoring students.

Moving onto career related questions submitted by LDOA members, as well as playing the organ, Martyn clearly enjoys choir directing, and whilst he is happy at Lichfield, any offers in the future of a Director of Music position at a cathedral would be nice! Martyn released a CD on the Priory label in 2014 entitled *Great European Organs No 87: Lichfield Cathedral*, and when asked if there were any more recordings in the offing, he confirmed they had completed some recordings of organ transcriptions during lockdown, although it has not as yet been decided in what form they will be released.

As regards favourite organists, he mentioned in particular Peter Hurford's recordings of the works of Bach, Thierry Escaich, Ben van Oosten and Olivier Latry. As for favourite organs he has played, whilst he has played such notable organs at St Bavokerk (Haarlem), St Ouen, (Rouen), and Liverpool Anglican Cathedral, he clearly has

a fondness for the organ and the acoustic of Gloucester Cathedral.

Moving onto questions from members about organ playing/practice, when asked about a book of organ exercises he would recommend, he confirmed that he teaches from various tutors, including ones by Ann Marsden Thomas and David Sanger. He makes do with a piano for practising at home, which he finds relaxing, and believes it can show up things an organ won't. One of his lockdown projects was to learn the whole of Reubke's monumental *Sonata on the 94<sup>th</sup> Psalm*, so we look forward with eager anticipation to hearing its first outing on the Hill organ! When asked his preference for using a sequencer v. thumb/toe pistons when playing recitals, Martyn had some reservations about using a sequencer on a strange organ, as he had 'come a cropper' on occasions using a sequencer on an unfamiliar organ, and as he uses thumb/toe pistons at Lichfield, he finds this preferable. Martyn's guidance was sought by a member on his view of how to tackle tricky parts of a piece. He advises his students to separate out each hand and feet, but did admit to the failing most of us have in being impatient, and succumbing to playing all the parts together before having mastered the individual elements! He recalled David Goode's advice that once you can play a tricky part five times flawlessly, you'd probably mastered it, and could move on.

A question from one member related to the pros and cons of the sharp (Old Philharmonic) pitch of the Lichfield Cathedral Hill organ, in the context of the recent re-pitching of a similar Hill organ at Peterborough Cathedral. Martyn commented that the main issue was of course that it unfortunately precluded using the organ with orchestral instruments, but he was aware that Andrew Lumsden, the DoM when the question of re-pitching the organ was last considered, believed that the sharp pitch helped the sound to 'carry' in the rather dry acoustic of the Lichfield Cathedral. As a result of the sharp pitch, Martyn has become very adept at downward transposition of hymns in cathedral services.

Another question related to the position of the console underneath the organ (there being no remote console), and the difficulty of judging the sound down at floor level when registering a piece, but clearly Martyn didn't find this a problem, although I would guess it may present more of a problem to guest organists. Martyn did admit that the nave organ was difficult to manage, and indeed he advises guest organists to avoid the use of the Nave division. It was very noticeable that when Andrew Lumsden returned to Lichfield as a guest recitalist a few years ago, being the organist responsible for the installation of the nave organ, unsurprisingly he did use it to great effect.

It was good to see one of our newer members Qyan Arnachellum and his partner on the Zoom call, and he commented how moved he'd been by the Lichfield Cathedral services he'd attended, a compliment much appreciated by Martyn.

In closing the session, the question of organ recitals at the cathedral in 2021 was understandably asked, and Martyn confirmed that whilst there were tentative plans, there was nothing concrete that he could offer at this juncture.

Trevor Smedley offered our thanks to Martyn for a most interesting and enjoyable event, and invited members to join him in a round of applause. TS

**'An Evening with David Briggs' – live on Monday 26<sup>th</sup> April 2021 by Zoom from New York**

Organised by our sister association Worcestershire Organists' Association, I spotted it in the copy of their newsletter they send me for information and interest, so I took up James Coupe's kind offer to join them for this event.

David Briggs is Artiste-in-Residence at the Cathedral of St John the Divine, New York City, and although now an internationally renowned organist, he grew up in the Midlands.



David Briggs

The interview with David Briggs, speaking from his Manhattan apartment, was conducted by WOA Committee Member Christopher Allsop, who was Assistant DoM at Worcester Cathedral before taking up his current post as Assistant DoM at the King's School Worcester in September 2018. The Zoom event was well-supported by 26 people initially, and a few more joined shortly after the start. The format of the event was David Briggs playing a few favourite organ tracks intermingled with chat about his life as an organist

David explained that he was born in All Saints' Hospital, Bromsgrove in 1962, and grew up in Birmingham. His grandfather was Lawrence Briggs, Organist at St Jude's Church, Birmingham for over 40 years, who incidentally taught Roy Massey, and David recalled sitting with his grandfather on the organ bench at the age of six. He 'got hooked' on the organ whilst a chorister at St Philips Cathedral, Birmingham, when Roy Massey was DoM and John Pryer was his Assistant.

Covid-19 has 'lost' David some 75 concerts, but the upside is that he has used the time to learn 15 new pieces, including the first of his chosen organ tracks, J S Bach's *Prelude & Fugue in G Major, BWV 550*. David explained that there was a fire at St John the Divine just the day before the fire at Notre Dame, and although it was quickly extinguished, lasting only about 13 minutes, it caused a lot of smoke damage, including to the Aeolian-Skinner great organ, which is still out of action and is not expected to be back in action until Christmas 2022. This organ dates from 1953 and has over 20 ranks of mixtures on the Great, with a State Trumpet 600 feet away from the console. With the great organ out of action, David's chosen pieces are all performed on the Walker Technical Co digital organ, which

is currently standing in for the great organ, and which David professed to have 'fallen in love with', helped by the 10 second acoustic of this huge cathedral. David showed photos of the cathedral, construction of which was commenced in 1888 but in fact is still only about 75% complete, and whose nave is as long as two football pitches, accommodating a congregation of 3500.

For David's recording of BWV550 on the impressive Walker digital organ see:

<https://www.youtube.com/watch?v=PS5MbhMDZMg&t=274s>  
<https://www.youtube.com/watch?v=PS5MbhMDZMg&t=274s>

Next to a work described by David as 'a feel-good piece of organ music', Georgi Mushel's *Toccata*, a work discovered by Noel Rawsthorne whilst on a tour of the USSR, brought back by him and published in the UK. See the recording via: <https://www.youtube.com/watch?v=Ov7sVZh7Zvk>

He spoke of his time at Hereford Cathedral, and the *Three Choirs Festival*, recalling that some of the choir there at the time had actually sung under Elgar, and his choice for the next organ work was indeed Elgar's *Nimrod*, as transcribed for organ by W H Harris. David commented on the great disparity of tempi found in the many recordings of this work. For this recording David had placed his recording equipment two thirds of the way down the nave, and with the generous acoustic of this cathedral, the tempo was beautifully judged to allow for the great swirls of sound throughout this performance. See: <https://www.youtube.com/watch?v=6a373vrsAs8>

Asked about how he learns new pieces, he explained that during the last year he has been fortunate in having access to a Steinway grand piano in the home of friends who are frequently away from New York, and he uses this for practice. He learns the hardest bits first, and although he favours learning the hands and feet together, he takes it at about one third normal tempo. (It's interesting to note the similarity between David's approach to learning a new piece and Martyn Rawles' response to the same question in our Zoom call). His view of repeatedly playing wrong notes at the same place in a piece is that it's invariably due to the wrong choice of fingering.

Asked about the future and his 'bucket list', he's been working on transcribing for organ RVW's *Symphony No 5*, and indeed he will be giving the UK premiere of this at the *Three Choirs Festival* at Worcester Cathedral on 29<sup>th</sup> July 2021. He is also working on transcribing for organ Beethoven's 9<sup>th</sup> Symphony, and with St John the Divine not being open for services until 12<sup>th</sup> September, he will be giving the world premiere of this transcription there on 19<sup>th</sup> October 2021.

For his final choice, he went for a piece he first learnt, 'sort of', at school, Jehan Alain's *Litanies*. He subsequently had lessons with Marie Claire Alain, and she advised him to play it fast and not to worry about the occasional wrong note! For David's fabulous performance, see: <https://www.youtube.com/watch?v=WDQBLOdAnw&t=296s>

Finally, to questions from members, which unsurprisingly were on the skill for which David Briggs is most renown – improvisation. Asked for his thoughts on the improvisation

process, he sees it as a fusion between the left and right sides of the brain, with the structured side combining with freedom to take whatever path your imagination chooses. With regard to his view on the approach to improvisation, he considers it important to vary the piece upon which you improvise, and to have a plan for where you want to end.

WOA Chairman Michael Jones closed the event by thanking David Briggs for a wonderful and inspiring evening. TS

### **Zoom event with Paul Hale talking about some of his organ consultancy projects – Monday 17<sup>th</sup> May 2021**

This Zoom event was organised by one of our sister associations, the Nottingham & District Society of Organists, and we are indebted to their Honourable Secretary Denis Littleton for inviting LDOA members to join them for the event. The event was well-attended by 71 participants, including some LDOA members.

Paul Hale is a professional organ consultant, recitalist and choral conductor, and was Rector Chori & Cathedral Organist at Southwell Minster from 1989 until he took early retirement to concentrate full time on organ consultancy. Following a welcome by NDSO President David Hanford, it was over to Paul Hale for his presentation, accompanied by copious photos, on *Recent Organ Projects – Their Challenges & Opportunities*.

#### St Peter's Collegiate Church, Wolverhampton

The first project to be featured, St Peter's Collegiate Church, Wolverhampton, had the distinction of having the longest gestation period of any of Paul's projects, as it first started in 2000 and wasn't completed until 2019! This of course is the church where LDOA committee member Peter Morris was until recently DoM, and who championed the 1860 Willis organ rebuild project. The challenges identified were:

- Space at a premium – the Open Wood 16' having been removed in 1970
- Soundboards and wind system cooked; electrics shot
- Tonal scheme a mess
- Console an 'economy' model
- The need to enhance the 'Willis characteristics'
- Instrument to accompany large church choir, as well as play solo
- Cost

This project has been covered in some detail in the December 2019 Newsletter, following our visit to St Peter's in November 2019, so suffice to say that we can vouch for the rebuild by Michael Farley and the new console by Renatus as being an outstanding success. The inaugural recital was to have been given by Ian Tracey in June 2020, but was of course postponed due to Covid-19 restrictions.

#### St John's Church, Ranmoor, Sheffield

The next project was the 1888 Brindley & Foster organ of St John's Church, Ranmoor, Sheffield, which has a strong musical tradition, with the challenges identified as being:

- Wind system and pressure unsatisfactory
- Soundboards and wind trunks split by heat from heating pipes
- Tonal balances poorly adjusted during the last rebuild
- Console solenoids worn out
- Grit getting into some of the reeds
- Mechanical swell pedals (under sanctuary floor!) hopeless

Andrew Carter carried out the restoration of the organ, including lagging of the offending heating pipes that go through the organ chamber, fitting an electric swell engine, but the winding remained an issue as it proved impossible to regulate it. Eventually it was discovered that the organ had never been fitted with a static control reservoir, and when one was found and fitted, it cured the problem.

#### St Martin's Church, Barcheston

Following projects related to two large organs in large churches, the next project was at the other extreme, the tiny beautiful medieval church of St Martin's, Barcheston, which had never had a pipe organ, so rather different challenges this time:

- A pipe organ needed to replace a poor harmonium
- The church has aspirations to mount a variety of concerts, so an organ with a colourful specification would be useful, but:
- A house organ had been gifted – how useful would it be?
- Where to put a pipe organ in a small church?
- Obtaining Diocesan permission for a major visible intervention in the church
- Cost

A house organ of 8 ranks had been gifted to the church by Geoffrey Holroyde, and Ken Tickell agreed to design a pair of organ cases to sit either side of the west window. Pipes were made by Booths of Leeds, and an elegant console of oak and mahogany made. Paul Hale gave a demonstration recital on the 2-manual 30-stop extension organ, followed the next day by a recital by Edward Higginbottam (New College, Oxford)

#### St Margaret's Church, Olton, Solihull

A project that is work-in-progress currently is at St Margaret's Church, Olton, Solihull, a church where Paul Hale played the 1900 3-manual Norman & Beard organ in his teens. The challenges were:

- Organ ruined by a cheap 1966 electrification; constantly added to and fiddled with subsequently
- Tonal scheme a hodgepodge
- Soundboards cooked
- Wind system convoluted and inadequate
- Electrics shot
- Very dirty
- Lack of projection into nave
- Large church choir to accompany

Henry Groves & Son Ltd are doing the rebuild, the pipework layout has be altered to improve the projection of sound into the nave, and for cheapness are using stout plastic pipes for the conveyances.

Radley College is an independent boarding school for boys near Oxford, currently undergoing a huge building expansion programme. The 1980 HN&B organ is of inadequate output for the chapel, and the following challenges were identified:

- Organ of inadequate output for this large chapel, where 500 boys sing lustily
- Where to place the new organ? In front of the existing? In place of a window? On the gallery?
- Loss of vital seating if gallery used (where a previous 5-manual Telford organ used to be)
- What style of organ to suit all requirements?
- What action? Tracker or something else?
- Which firm the most suitable and capable?
- What visual style?
- How to liaise with a huge building programme enlarging the chapel?
- Cost

The decision was taken to award the £1.1m contract to Nicholson, to build a new 3-manual with mechanical key action, except for the detached pedal division which is to be electro-pneumatic. Stop action electric. The organ will be placed in the gallery, to speak down the nave instead of across, using the existing side chamber to accommodate the pedal division. The organ is currently under construction at Nicholson's and Paul showed numerous photos of parts of the organ being made and assembled in the factory, with completion expected later this year.

#### Christchurch Cathedral, New Zealand

The Cathedral was semi destroyed by the earthquake of 2011. The organ was a 66-stop instrument by Norman & Beard, rebuilt by the South Island Organ Company, and the west end of the building and the organ have been open to the elements for the last ten years. It will take the rest of this year to make the building safe for anyone to enter. A new 4-manual 80-stop organ is proposed with a projected cost of £1.5m. Paul has been appointed consultant and will be travelling out to New Zealand next year to view the remains of the organ. Two organ builders from the UK will also be going to out to New Zealand, and together with one local builder, will be invited to tender for the project.

Paul Hale has uploaded his presentation complete with copious photos to his website and it can be viewed via: <https://paulhale.org/news.htm/> then click on 'News Archive' to access the two presentations.

Finally, responding to questions from the audience, Paul Hale confirmed that he will be acting as consultant to assess the worn-out organ of Gloucester Cathedral. Proposals are being formulated, but this major project will probably not be until 2025.

David Hanford closed the event by offering huge thanks to Paul Hale for an absorbing presentation, enhanced by superb photos. TS

#### **New Member – Ian Boddington**

With Covid restrictions curtailing our activities over the last 16 months, we're particularly delighted to welcome a new member to our Association. Ian Boddington plays the organ, and was the Organist at Sutton Baptist Church, Surrey, before returning to the Midlands in December 2020 for family reasons.

Ian heard about us via the *Organists' Review* magazine and a leaflet in Lichfield Library. He lives in Lichfield, and has a 3-manual Wyvern organ at home. We look forward to meeting Ian when lifting of Covid-19 restrictions enables us to resume our normal activities.

#### **Callum Alger – St Albans International Organ Competition 2021**

Callum Alger, LDOA student member and Interim Director of Music at St Peter's Collegiate Church, Wolverhampton, has been selected from a large field of applicants to be one of 12 organists to take part in the on-line competition. The strong line-up of competitors comprises three from the UK, four from the USA, and one each from France, The Netherlands, Austria, Lithuania and Germany.

Each competitor will be asked to submit a video-recorded performance, which should be a balanced programme with a total timing of 40 minutes including:

- JS Bach: *Fantasia in C minor BWV 562*
- Saint-Saëns: *Prelude and Fugue in B major op 99 no.2*
- The commissioned work by Roxanna Panufnik
- Plus, own-choice work(s).

Each performance will be shown on a big screen in St Albans Cathedral, over three successive evenings 7, 8 and 9 July 2021. The videos will also stream online for viewing around the world and to the Competition Jury.

For details see: <https://organfestival.com/2021/04/16/selected-2021-competitors/>

Our best wishes for success to Callum!

#### **LICHFIELD CATHEDRAL NEWS/EVENTS**

#### **The Big Music Sunday Service from Lichfield Cathedral**

Brought to you from Lichfield Cathedral on Sunday 6th June at 6pm. The RSCM invites you to join them for their participative *Big Music Sunday Service*, which this year which will be live-streamed on Sunday evening.

Amidst the challenges of current restrictions on choirs, most particularly in England, the RSCM is providing an opportunity for singers, nationally and internationally, to come together virtually to celebrate the power of music in worship. Music will be led by Lichfield Cathedral Choir under the direction of the Cathedral's Director of Music Ben Lamb, with additional contributions from Wade Street

Church Lichfield and a special recording by the Self Isolation Choir of the competition-winning Music Sunday 2021 anthem, *God of all creation*.

For details of the arrangements for the service and how to participate see:

<https://www.rscmshop.com/features/music-sunday-2021>

### **Lichfield Cathedral 'Music for Reflection'**

Still awaiting news on any *Music for Reflection* concerts this year.

### **Lichfield Festival 2021 Organ Recital**

The Lichfield Festival 2021 runs from 8-18 July 2021, and includes an organ recital on the Hill organ of Lichfield Cathedral. Rachel Mahon, Assistant Director of Music at Coventry Cathedral, will be giving the recital on Thursday 15<sup>th</sup> July from 2-3pm, playing a programme including works by J S Bach, Franck, Percy Whitlock and Rachel Laurin.

For details and booking information, see

<https://lichfieldfestival.org/event/rachel-mahon-organ/>

## **NEWS FROM THE LDOA COMMITTEE**

### **2021 Visits**

On the assumption that Step 4 of the roadmap announced in February will go ahead as planned on 21<sup>st</sup> June 2021, we have decided to re-commence our activities.

### **Next committee meeting**

June 2021 – date t.b.c.

## **HAUPTWERK INFORMATION**

We've included articles in our newsletters recently on Hauptwerk installations, and a Zoom event with LDOA member Paul Hodgetts demonstrating his home Hauptwerk installation. For any members considering building their own installation, I can recommend viewing a superb source of Hauptwerk information compiled by our sister association Coventry & Warwickshire Organists' Association, which they have uploaded to their website. See:

<https://www.covworksorgan.org.uk/members-music/hauptwerk>

## **IAO/RCO MATTERS**

### **IAO Music Festival 2021**

The IAO regrets that its five-day Music Festival planned for July 2021 in Edinburgh cannot go ahead this year as a 'live' event. This is primarily due to difficulties with capacity and availability of venues, some of which will still be in use as part of continuing efforts to combat the pandemic. Further details of future plans will be available soon.

## **IAO Midlands Organ Day 2021: Saturday 25<sup>th</sup> September 2021**

The 2020 Midlands Organ Day planned for Saturday 26<sup>th</sup> September 2020 at St Matthew's Church Northampton was regrettably postponed, and will now take place on Saturday 25<sup>th</sup> September 2021.

The timetable and programme details are currently provisional. Details may be found at:

<http://www.northamptonorganists.org.uk/midlands-organ-day>

### **International Organ Day 2021/The Organ Show**

In April, the Royal College of Organists presented a week-long festival for the 'King of Instruments', entitled The Organ Show, and culminating on interNational Organ Day Saturday 24<sup>th</sup> April 2021.

Due to Covid-19 restrictions, *The Organ Show* had to be a virtual event of course, and took the form of daily approximately one-hour live broadcasts commencing at 8pm, streamed from St Paul's, Knightsbridge and presented by Sir Andrew Parmley, Chief Executive of the Royal College of Organists, and Cheryl Eniver.

### **Sunday 18<sup>th</sup> April 2021**

Today being International World Heritage Sites Day, this evening's event featured three of these sites, Westminster Abbey, the Chapel of St Mary Undercroft, and Blenheim Palace.

For the visit to the first of these sites, Westminster Abbey Organist & Master of the Choristers James O'Donnell gave us a glimpse of the organs, saying something of the music and history of the Abbey. Visiting the Choir School, James O'Donnell played a piece by one of his predecessors here, Orlando Gibbons, on the William Drake organ in one of the rehearsal rooms. Then to the Lady Chapel, and the Queen's Organ (presented to her in 2013 to commemorate the 60<sup>th</sup> Anniversary of her coronation and loaned to the Abbey), James demonstrating the organ with a piece by another of his predecessors at the Abbey, Henry Purcell. Then finally to the 5-manual 110-stop Harrison & Harrison installed in the 1930's, James describing the stops and disposition of the various divisions, playing *Master Tallis's Testament* by Herbert Howells.

Then a return to St Mary's Knightsbridge, home to a magnificent 4-manual Willis for an improvisation by RCO President, Gerard Brookes, on a theme from a sealed envelope – Andrew Lloyd Webber's *Love Changes Everything*. Brilliantly played despite being hampered by a strapped up little finger on his left-hand, courtesy of a snapped tendon.

For the third of the World Heritage sites it was off to the Palace of Westminster, introduced by Black Rod, Sarah Clarke OBE, to the Chapel of St Mary Undercroft, the chapel used by members of both houses of Parliament and the staff working in the Palace. The 1999 William Drake organ, with its ornate case inspired by Pugin, was demonstrated by Daniel Moulton.

Following an interview conducted by Cheryl Eniver with RSCM Director Hugh Morris providing an update on the work of the RSCM, it was off to Blenheim Palace. Charles James Spencer-Churchill, the 12<sup>th</sup> Duke of Marlborough gave a brief history of the 4-manual 1892 'Father' Willis organ in the long library, demonstrated by the Blenheim Palace Organist, Andrew Patterson, playing *Mendelssohn's Sonata No 3*.



The organ of St Mary Undercroft, Palace of Westminster

Finally, to clips of performances including Bach's *Toccat & Fugue in D Minor*, by Organized Crime, the wacky comedy duo Rachel Mahon and Sarah Svendsen, interviewed by Anna Lapwood.

#### Monday 19<sup>th</sup> April 2021

For this evening's event, it was off to St Albans Abbey for a performance of Saint-Saëns's *Andante for Horn & Organ*, performed by Guy Llewellyn and Assistant Master of Music Tom Winpenny.

A return to St Paul's, Knightsbridge to find that the choice from three sealed envelopes containing improvisation themes, resulted in Martin Baker being asked perform a four-minute improvisation on the theme of *Two Tribes* by Frankie Goes to Hollywood. Then over to the USA to Arizona State University to meet Prof. Kimberly Marshall for a talk on *Female Organists in Antiquity & The Middle Ages*, with demonstrations on the university's organ.

Then a return to the UK for an interview on *Choral Conductors* by Sir Andrew Parmley with Tansy Castledine, Director of Music at Peterborough Cathedral. She offered advice for organists who are reluctant conductors, and how to get the best out of scarce practice time by advanced planning.

Next to St John, Devizes, Wiltshire, for first a short demo by their Organ Scholar Anna Hallet, followed by a talk by Organist & Choirmaster Chris Totney about his career as an organist, starting from his time as a chorister at St Thomas's Stourbridge under Andrew Fletcher, and a demonstration of the organ using Howells' *Master Thomas Tallis's Testament*, a piece which struck a particular chord with Chris when he first heard it played by Andrew Fletcher, at Waltham Abbey.

To St Mary's Moseley, and Mick Perrier of Birmingham Organists' Association, talking about his life as an organist, leading onto the next feature, the IAO. The activities of the IAO were presented first by its Chairman, David Saint, then the President, John Kitchen, talking about the IAO Music Festival, twice postponed and now planned for 2022. The organ performance competition was discussed, and LDOA student member Callum Alger winning the 2018 IAO/RCO inaugural competition, and now accepted for the St Albans International Organ Competition, received special mention. The interesting video clips put forward by a number of the associations affiliated to the IAO, but not shown in this evening's event, can be viewed via

[https://www.youtube.com/playlist?list=PLGwC96XjFK60cH\\_uUyqB-rzJOYVw9T1Om](https://www.youtube.com/playlist?list=PLGwC96XjFK60cH_uUyqB-rzJOYVw9T1Om)

Then to St Mary Redcliffe Bristol, and Andrew Kirk, Organist & Director of Music, talking about the famous 1912 4-manual 71-stop Harrison & Harrison organ, the disposition of the various divisions, and demonstrated by playing Elgar's *Imperial March*. Next to Lord Glenarthur, talking about his role as the Chairman of the RCO.

Finally, to France for a rather unusual item featuring two hand-cranked barrel organs demonstrated by the Duo Mathis, and with an explanation of the process of producing the punched cards used by the organs.

#### Tuesday 20<sup>th</sup> April 2021

This evening's event was devoted to the world of the theatre organ, but the first topic for tonight's broadcast was a tribute to Jennifer Bate, organ recitalist and teacher, who sadly died in March 2020. Anna Lapwood interviewed Alice Phillips, the Headmistress of St Catherine's School, Bramley, where the Jennifer Bate organ Academy is based.

Next to the Musical Museum Kew Bridge and Richard Hills at the Wurlitzer, assisted by the Chairman of the Cinema Organ Society Simon Gledhill, to give a demo/talk on the similarities and differences between the theatre organ and a classical organ. The Wurlitzer here has 12 ranks of pipes, but the compass of the pipes is extended above and below the standard 61 notes to enable the ranks to be played at multiple pitches, with the Concert Flute rank being the most extreme example of this, having no less than 97 pipes. With Simon narrating and Richard playing, the various ranks playable from the Solo/Great/Accompaniment manuals were demonstrated, including the traditional theatre organ sound of the Tibias, the percussion stops, and also demonstrating the tremulants and second touch.

The theatre organ was originally used to accompany silent movies, so it was off to the Odeon Leicester Square and

resident organist Donald MacKenzie to see and hear 'the Duchess', the 5-manual Compton organ dating from 1937. Donald explained how he uses improvisation to accompany silent movies, brilliantly demonstrated by accompanying clips of films of Buster Keaton, Dr Jekyll & Mr Hyde, and Rudolph Valentino, unfortunately cut short by a technical glitch.

After a chat between Sir Andrew Parmely and Paul Gobey, organist of the Norwegian Church, Rotherhyde, about life as an organist in Norway and now in London, it was off to Blackpool and Phil Kelsall to talk about using the theatre organ to accompany dancing. The Wurlitzer in the Tower Ballroom was purchased in 1929, and after a number of less than successful appointments, Reg Dixon came along and was appointed Easter 1930. Phil used to be taken by his father every Sunday night to hear Reg Dixon in concert at the Tower Ballroom. A larger Wurlitzer of 3 manuals and 13 ranks (later enlarged to 14 ranks) was acquired, and when Reg retired in 1970, Ernest Broadbent took over. Phil, having been two years as organist in the Tower Circus and deputising for Ernest on occasions, when Ernest retired in 1977, Phil was the natural successor, and has been there ever since.

After a short clip of Phil playing the Tower Ballroom Wurlitzer for dancing, it was back to the Musical Museum at Kew, to hear Richard Hills playing the theatre organ in concert mode, with a skilful improvisation on the theme chosen for him, *Londonderry Air*.

To close the evening, another performance by the duo Organized Crime, this time playing Tchaikovsky's *1812 Overture* complete with audience participation, and with balloon bursting replacing the usual canon and muskets! For a very different 'take' on organ performance, see: <http://www.organizedcrimeduo.com/media/4594672123>

TS

#### Wednesday 21<sup>st</sup> April 2021

First a visit to Freemasons' Hall at Great Queen Street in London's Covent Garden, the 1933 Grade II listed art deco headquarters of the United Grand Lodge of England.

Anna Lapwood chatted about the history and work of the Freemasons with Dr David Staples, the CEO of the United Grand Lodge of England, also a consultant physician at Peterborough Hospital, and indeed an organist himself. It was over to Carl Jackson, Director of Music at the Chapel Royal, Hampton Court, to demonstrate the Henry III organ in the lavish Grand Temple, playing Grayson Ives' *Intrada*.

Charles Grace, Chairman of the Organ Committee at Freemasons' Hall, gave a conducted tour of the 3-manual 50-stop organ. The organ was installed in 1933 and remained largely untouched until the 2014 Harrison & Harrison restoration, including the addition of a Grand Organ Chorus and a Tuba in a new central third case. Charles Grace, Chairman of the Organ Committee at Freemasons' Hall, gave a conducted tour of the 3-manual 50-stop organ. The organ was installed in 1933 and remained largely untouched until the 2014 Harrison & Harrison restoration, including the addition of a Grand Organ Chorus and a Tuba in a new central third case.



The organ in the Grand Temple of Freemasons Hall, London

There are in fact a further two organs in the building, so it was over to Masonic Organist Dr Andrew Storey to demonstrate first the 3-manual organ upstairs in Temple 10, playing the *Priest's March from The Magic Flute*, then to the single manual organ in Temple 17, demonstrated using Pachelbel's *Canon in D*. Then a return to the Grand Temple for a performance of a *Trumpet Voluntary* by John Stanley, and a few bars of a J S Bach piece to close. A return of Carl Jackson to the Willis organ in the Grand Temple for Elgar's *Pomp & Circumstance March No 4*. Then finally a sealed envelope was opened to reveal the theme chosen for Carl Jackson to improvise upon – *The National Anthem*. (Note that in normal times, it is possible to book a slot to play this fine organ FOC.)

Then a short interview with Prof. Chris Wood former Chairman of the RCO and now Chairman of the RCO Foundation, which is the body responsible for fund raising and outreach for the RCO. The Foundation is only about a year old, but It has an exciting objective of putting an organ into as many secondary schools as possible.

Next, interviewed by Anna Lapwood, to a tribute by concert organist Ann-Elise Smoot to organist Catherine Ennis, who sadly died from cancer on Christmas Eve 2020, the third eminent female organist to die in 2020. Anne-Elise met Catherine Ennis over 30 years ago when she won a fellowship from Yale to come over to the UK to study with various tutors, one of whom was Catherine Ennis, a trail-blazer for female organists.

To close this evening's event, a return to France for a duet between the barrel organ of Jonathan Mathis and soprano Sophie Velut. Not to my taste I'm afraid!

#### Thursday 22<sup>nd</sup> April 2021

This evening's event opened with a presentation by Dr Katharine Pardee, Betts Fellow in Organ Studies, Oxford, on the subject of *Organ Scholars – What is an organ scholar and what do they do?* One of Katharine's duties is running programming for organ scholars, so she is well-qualified to provide answers.

She explained that organ scholars are usually undergraduates, although about half of organ scholars aren't actually reading music for their degree. Oxford and



Cambridge each have about 25 colleges, and most have both a junior and senior organ scholar, whose duties are to play for chapel services and to direct the choir or assist the DoM. The colleges are very different, with some colleges having just one service per week, whilst at the other end of the spectrum, others have fully professional programmes with services and rehearsals nearly every day, plus tours, broadcasts, and recordings. So, it's important to research the different colleges, talk to organ scholars/DoMs and visit to establish which is the best fit for your requirements. Katharine then talked to a number of organ scholars to see what influenced their choice of college, how they prepared for the role, and the format of their day. She also talked to Prof Robert Quinney, DoM at New College Oxford, about what he expects of organ scholars, and about what's involved in the trials that are held the year before the appointments. Then to All Saints' Margaret Street, London, for the RCO's Chief Examiner, Stephen Farr to give this evening's recital, introduced by Morwena Campbell-Smith.

He opened with the world premiere of Cecilia McDowall's work *First Flight* composed in 2019 to commemorate the 50<sup>th</sup> anniversary of the moon landing and the 500<sup>th</sup> Anniversary of Leonardo Da Vinci's death. He followed this with Frank Bridges best-known work *Adagio in E*, then Christopher Steele's *Variations on a Theme of Guillaume de Machaut*, and *Scherzo* from *Prelude, Scherzo and Passacaglia* by Kenneth Leighton.

Stephen Farr concluded his recital and this evening's event with Dupré's *Chorale et Fugue Op 57*.

#### Friday 23<sup>rd</sup> April 2021

After a brief visit to Viscount Organs at Bicester for a quick look around their showroom containing 15 organ models, it was back to St Paul's Church Knightsbridge for a four-minute improvisation by Dr Ronny Kripner, Organist at Croydon Minster, on the theme chosen for him of the sea shanty *The Wellerman*.

Next, we dropped in on a Zoom meeting of an education panel of nine experts, moderated by Anna Lapwood. Interwoven with the education panel discussions were visits to first the Liverpool Bluecoat School, home to two organs - a 1875 Father Willis organ and a smaller Walker organ. Pupils are taught on these two organs as well as the organs of the two Liverpool cathedrals, and students were shown playing excerpts of works on these organs. The second visit was to Geneva, Switzerland, to meet Oscar Collier, Organ Scholar at King's School Canterbury, showing a recording of him playing the organ of Canterbury Cathedral.

Next, a visit to meet Tim Morris, for 25 years Organist at Radley College, Oxford, where they have a 1980 tracker action Baroque style HN&B organ. The organ has heavy action and is too quiet to support a chapel full of boys singing lustily, so they have commissioned a new organ from Nicholson's and have expanded the organ staff with the addition of an assistant organist, a second organ teacher, and a sixth form organ scholarship, with an increased number of pupils.

Then to an interview by Anna Lapwood with Sir Karl Jenkins, the composer of *Celebratio*, the work which has opened each of this week's evening sessions, talking

about his life as a composer, followed by Ghislaine Reece-Trapp playing the full version of *Celebratio*. Next to another composer, this time James Mitchell, Organ Scholar at Emmanuel College Cambridge, playing at Crediton Parish Church *Festival Toccata*, the composition that won him the under 25 category of the RCO composition competition. A commendable work, now published by the RCO.

Over to David Goode, Organist at Eton College, for a performance by a number of students on various organs at Eton College, each playing short passages of C S Lang's *Tuba Tune*. There is a grand 1982 Hill organ in the chapel with a fine tuba, but ironically as there is a problem with the blower, this organ is not currently operational. Despite the absence of the Hill organ, Eton is clearly well-blessed with both organs and organ students!

Finally, to Christopher Ruge, an engineer whose father played a Schnitger organ, which motivated him to build a model of this organ out of Lego. Not only does the casework of the organ look very realistic, but the clever table top sized model includes all the internal pipework, reservoirs and mechanisms of the tracker action organ. If Lego receive 10,000 on-line votes for the model organ of St Jacobi church, they will consider producing a kit for sale commercially.

#### Saturday 24<sup>th</sup> April 2021

For the conclusion of *The Organ Show* week, this evening opened with another offering from the comedy duo Organized Crime before Sir Andrew Parmley invited bids for a painting entitled *The Organ Lesson* by artist Michael Alan-Kidd, commissioned by the RCO, which is being auctioned for charity, and for which an opening bid of £4000 had been received.

This evening's programme continued with a whistle stop virtual tour to various countries, starting with the USA and Paul Ellison, Musical Director of the Church of the Advent of Christ the King, San Francisco, then to Tokyo and Agnes Ikuyo Nakajima playing the small organ in her tiny parish church. Then it was off to Switzerland to Wolfgang Sieber playing the Grosse Hoforgel, Luzern, followed by Schlegel Abbey, Austria for a short demonstration of their beautiful ornate 1634 organ. Then to Sweden for a demonstration by Johan Hammarström of the Åkerman & Lund organ of Västerås Cathedral, restored by Harrison & Harrison in 1998, and giving a brief description of the organ and the many celebrity organ recitals and organ festival during the year on this organ and three other organs in the cathedral. Then to short performances by young organists in Canada and in France.

The visits to various countries continued with a return to the USA and Lexington, South Carolina, and then via Zoom for a conversation by Anna Lapwood with Michael Barone on how he came to start the *Pipe Dreams* broadcast in the States, which had its origins in 1982.

Next back to Europe, and to Belgium to meet Johan Hermans, Dean of the European Chapter of the American Guild of Organists, and three colleagues from Belgium, Italy and the Netherlands. Herman explained that the Chapter was started by American organists residing in

Germany after WW2, who then reached out to another 12 European countries.

After a brief discussion with Daniel Moulton about his role as an RCO examiner, it was off to Manhattan to the study of international concert organist David Briggs, Artist in Residence at the Cathedral of St John the Divine in New York. David explained that he had been involved with the RCO for 43 years from when he took his ARCO, with Sir John Dykes-Bower. For reasons already explained by David in his Zoom call covered elsewhere in this newsletter, he would be using the Walker digital organ at the cathedral, for his improvisation on a theme contained in a sealed envelope. On opening, *Mood Indigo* by Duke Ellington was the choice, whose funeral coincidentally was in fact held at the Cathedral, and where his white Steinway grand piano still resides. Commenting that he could 'feel a passacaglia coming on', it was over to St John the Divine for a thrilling performance by an organist renowned for his skill at improvisation.

Then to a discussion between Sir Andrew Parmley in London and James Thomashower in New York, Executive Director of the American Guild of Organists, to explain about the cooperation and exchange of ideas now taking place between the two organisations. James explained that the AGO has a bi-annual National Convention, where between 1200 and 2000 organists meet up face to face for a week, with daily performances by international recitalists and workshops, business meetings, social gatherings, together with the world's largest trade show for organists with 60-80 exhibitors.

The final performance of the week was Zoltán Kodály's masterpiece *Laudes Organi*, a work commissioned by the AGO for their 1966 Convention in Atlanta Georgia in 1966, and performed this evening at St Paul's Knightsbridge, by their choir conducted by Dan Ludford-Thomas, with James Orford at the organ.

The RCO deserves great credit for putting on such a mammoth and varied undertaking in difficult Covid restricted circumstances, with this evening's event receiving no less than 3614 views. TS

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

### Restoration at Notre Dame – an update

The shocking fire that caused so much destruction to the Cathedral of Notre-Dame in Paris shocked the world on April 15, 2019. Two years later, people around the globe are still inspired and united by the efforts to reconstruct and clean all that was devastated by flame, smoke, and dust. This article submitted by LDOA member John Maxwell-Jones is a precis of an interview with Olivier Latry, one of the three *organistes titulaires* at the Cathedral and professor of organ at the *Conservatoire de Paris* and *Vox Humana* Associate Editor Katelyn Emerson.

#### The reconstruction

It wasn't only the pipes, but nearly everything has been removed and taken down: the console, the windchests, the wind trunks, actions, pipe conveyances, etc. This took the organ builders almost five months. The treatment of each

component will be different according to the element and material to be restored: cleaning and decontamination of the metal pieces (pipes, conveyances, wind trunks), application of a layer of paint to the wooden parts, and replacement of all leather parts, even those that are new. Leather cannot be cleaned except through the simple application of water, which is obviously not ideal for the material. The plan is that the organ will be completely reinstalled for the reopening of the Cathedral in April 2024.

The elements of the organ too massive to be removed remained at Notre-Dame, particularly the two windchests of the basses of the 32', the wooden pipes of the pedal, the large bellows, and the case. These parts will be cleaned and restored in place. The console was removed and will be restored offsite. It is not yet known what may need to be replaced in the electronics of the organ. A big restoration and modernization of the *grand orgue* was completed in 2014, including this console. The Eltec organ relay system already performs very well, and updates had taken place regularly so it is not anticipated that much work will be necessary.



Notre Dame organ pipework – covering of lead monoxide dust



Notre Dame organ restoration – view towards West Facade Rose Window

In reply to a question about the builders involved Latry replied that the companies Cattiaux and Quoirin, which carried out the restoration in 2014, and the company Sarélot were chosen for the restoration for contributing a particular expertise to the restoration (similar to the case for the work being done on the stained-glass windows).

Most of the companies that were invited suspended all of their “work-in-progress” to come to Notre-Dame. As the goal of completing everything by 2024 is still very much the target, everything is being done to meet the deadline. Fortunately the pandemic has had virtually no effect on the work on the Cathedral; everything is continuing on schedule.

#### The “orgue de chœur”

Sadly, only the metal pipes of this instrument were saved, as the rest had taken on too much water. The plan for the new organ has not yet been finalized, but many options have been discussed and decisions will have to be made when the time comes.

John Maxwell-Jones

#### **Harrison & Harrison Ltd – major organ projects**

I’m once again indebted to Stephen Alliss, Harrison & Harrison Head Tuner, for providing the following update on H & H major projects:

##### York Minster Organ

The recently completed refurbishment of the York Minster organ was dedicated by the Archbishop of York Stephen Cottrell at Easter Sunday Evensong on 4<sup>th</sup> April 2021. With Assistant Director of Music Ben Morris at the organ for the service, and DoM Robert Sharpe playing the final voluntary, the live-streamed service can be viewed on YouTube at:

<https://www.youtube.com/watch?v=oLkeQGLonEs>

##### Liverpool Metropolitan Cathedral

Harrison & Harrison have been awarded the contract for the renovation of the Walker organ of Liverpool Metropolitan Cathedral, anticipated for completion in autumn 2022. Progress has been delayed due to asbestos.

##### Christ Church, Greenwich, Connecticut, USA

Harrison & Harrison have been commissioned to build a new 4-manual 86-stop landmark instrument for Christ Church, Greenwich, Connecticut, USA. The organ is to be entirely new, with installation planned for 2022. Work on the organ is progressing in the workshop.

##### Norwich Cathedral

Now 75 years on from when the 4-manual 105-stop Norman & Beard organ was first restored, ciphers are an increasing mechanical problem. All the pipes need removing, cleaning and restoring, the mechanisms within the organ itself need renewing and modernising, the worn-out key action needs replacement, and the unreliable and outdated electronics of the console brought up to date.

The project is expected to cost £1.8m, inclusive of a new chamber organ. It is proposed that the fundamental sound and character will be preserved, whilst at the same time internally restructuring the instrument so that the sound is distributed more evenly to both sides of the pulpitum screen.

##### Bristol Beacon (formerly Colston Hall)

Project to refurbish the 1956 4-manual 94-stop Harrison & Harrison organ.

##### Andrew Scott, appointment

Harrison & Harrison Head Voicer, Andrew Scott, has become the Chairman of the Institute of British Organ Building as well as being Vice-President of the International society of Organ Builders

#### **Nicholson & Co Ltd – major organ projects**

Current projects:

##### Radley College, Oxfordshire

Nicholson’s have been commissioned to build a new organ for the chapel. This will, once again, be sited in the centre of the west gallery, within a new oak case. The organ will have three manuals and 53 stops, with mechanical action to the manuals and electro-pneumatic action to the Pedal Organ. This £1.5m project is part of a £6m buildings expansion project, and construction commenced in 2020, with installation expected to be completed by the end of 2021, and the official opening of the organ early 2022.

##### St Mary’s Church, Portsea

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

The project will be the first comprehensive restoration in the organ’s life. Alongside the obvious goal of returning the entire instrument to first-class condition, the principal objective will be to conserve and restore the Victorian heritage of this instrument. The pipework will be returned to its original pitch, scaling, pressures and voicing. The wind system and all soundboards and chests will all be thoroughly restored, with new three-stage electro-pneumatic key actions of traditional design being provided throughout. The 1965 console will be replaced with a new console designed in the style of Walker consoles of the 1880s. Completion by end 2021.

##### St Gabriel’s, Pimlico

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

Future projects:

## Manchester Town Hall Organ

Nicholson's have been commissioned to undertake the historical reconstruction of the organ in Manchester Town Hall. The organ, the most significant surviving instrument of the few built in the UK by the Parisian organ builder Aristide Cavallé-Coll in 1877, was enlarged by him in 1893, and then rebuilt by the English firms Lewis & Co. in 1912 and Jardine & Co. in 1970. Nicholson's will be undertaking the work in an equal collaboration with the Dutch firm of Flentrop Orgelbouw.

The organ was wholly dismantled in late summer of 2020, with completion due by the end of 2023 to coincide in 2024 with the re-opening of Waterhouse's much-loved building.

## Bute Hall, University of Glasgow

The Bute Hall is the graduation hall of the University of Glasgow and was designed by George Gilbert Scott. In 1901, a four-manual organ by Lewis & Co. of London was built in a fine case in the west gallery of the hall. The organ was dramatically rebuilt in 1962 by Hill, Norman & Beard, with many tonal changes. As phase two of a planned three-phase project to restore the organ, Nicholson's will be undertaking major work on the instrument. The console will be removed for complete restoration and upgrading, including a new piston capture system and modern playing aids. A new solid-state electrical transmission will also be installed.

## St Barnabas, Kensington

The organ in St Barnabas' Church, Kensington, was built by Joseph Walker of London in 1856, and rebuilt by Walker in 1879, and 1934. In 2001, Nicholson & Co. re-wired the instrument and fitted a new solid-state transmission and piston capture system. The organ is to be completely restored, with full workshop restoration of all soundboards, chests, actions, wind system, pipework and console. The 1934 scheme included a number of 'prepared for' stops which were never installed and these are now to be provided.

## Henry Willis & Sons Ltd

Current projects:

- Liverpool Philharmonic Hall – 1939 Rushworth & Dreaper 3-manual 54-stop organ
- St Michael's Church of Scotland, Linlithgow – 1912 Henry Willis organ
- The University of St Andrews – 1868 T C Lewis organ
- The Wesley Centre, Malton – 1877 Forster & Andrews organ

## ON-LINE RECITALS

Many organists, faced with cancelled recitals, have resorted to streaming live organ recitals and uploaded them to YouTube. A small selection of these is shown below:

- Jonathan Scott, concert organist, is continuing to live stream regular superb recitals via YouTube, with his

brother pianist Tom Scott joining him for some recitals. For his most recent offering on 29<sup>th</sup> May see:

<https://www.youtube.com/watch?v=YmmGkYbDWEK>

- *Sunday Afternoon Organ Music* at Holy Trinity Wordsley. Paul Carr is continuing to perform a short programme at 3pm on the first Sunday of the month online. The videos are hosted on *Sunday Afternoon Organ Music's* Facebook page, and the most recent recital on Sunday 2nd May 2021 can be found via: <https://www.facebook.com/photo/?fbid=259496175966325&set=a.203257924923484>
- Paul Carr's 'Thursday Live' series of recitals on the first Thursday of the month at St Chad's Cathedral continue to be broadcast live, featuring both Paul Carr and David Saint, and the most recent recital on 6<sup>th</sup> May 2021 can be found via: [https://www.youtube.com/watch?v=YXHeRIE5\\_OU](https://www.youtube.com/watch?v=YXHeRIE5_OU)
- Gert van Hoef, the young Dutch organist, is continuing to give weekly one-hour recitals on Thursday evenings, which are live streamed on YouTube. He uses both his home Hauptwerk organ, and is now also playing various pipe organs in Dutch churches.
- Richard McVeigh continues to give frequent excellent on-line broadcasts via *Beauty in Sound* on YouTube, mainly on his home Hauptwerk organ, on which he is able to access sample sets of a number of different notable organs.
- St Paul's Cathedral, London, is holding a special two-year long organ recital series called *Organ Giants* to celebrate 150 years of the Willis Organ of St Paul's. The recitals can be viewed via the St Paul's YouTube channel at: <https://www.youtube.com/user/StPaulsLondon>
- Organ recitals from Leeds Minster are being streamed weekly and can be found on YouTube under '*Organ Music from Leeds Minster*'.

## FORTHCOMING LOCAL ORGAN RECITALS

### LDOA Members' Recitals/Events

#### Angela Sones

- Friday 2<sup>nd</sup> July 2021 at 1pm, a recital at Emmanuel Church Wylde Green. Her programme includes works by J S Bach, Vierne, Fletcher and Franck.
- Monday 2<sup>nd</sup> August at 1pm, a concert at Howden Minster (Yorkshire)

#### Martyn Rawles

See St Modwen's recitals series below

#### Liam Condon

See St Modwen's recitals series below

#### Cathy Lamb

See St Modwen's recitals series below

#### Karen Thompson

See St Modwen's recitals series below

## St Modwen's Parish Church, Burton-on-Trent

Having been one of the few local venues to hold live recitals in 2020, LDOA member and St Modwen's Organist Tony Westerman has now arranged a recitals series for 2021 on the fine Hill Norman & Beard organ, including recitals by no less than four LDOA members. The recitals are on Wednesdays at 12.30 – 1.15pm, and admission is free with retiring collection. Details as follows:

- 2<sup>nd</sup> June 2021 – Ben Bloor (London Oratory)
- 9<sup>th</sup> June 2021 – Tom Corfield (Derby)
- 16<sup>th</sup> June 2021 – Liam Condon (Lichfield Cathedral)
- 23<sup>rd</sup> June 2021 – Karen Thompson (Burton)
- 30<sup>th</sup> June 2021 – Edward Turner (Derby Cathedral)
- 7<sup>th</sup> July 2021 – Benjamin Mills (London)
- 14<sup>th</sup> July 2021 – Matthew Gibson (London)
- 1<sup>st</sup> September 2021 – Alexander Binns (Derby Cathedral)
- 8<sup>th</sup> September 2021 – Cathy Lamb (Lichfield Cathedral School)
- 15<sup>th</sup> September 2021 – Mary Cobbold (Holy Trinity, Millhouses, Sheffield)
- 22<sup>nd</sup> September 2021 – John Keys (Nottingham City Organist)
- 29<sup>th</sup> September 2021 – Martyn Rawles (Lichfield Cathedral)

## Broadway URC, Walsall

Broadway URC Organist & Choir-director, Alan Taylor, has provisionally arranged the following Saturday morning 'Coffee & Cake' organ concerts, subject to confirmation related to any Covid-19 restrictions in force at the time. 11.15am start, with coffee and cake served before the concert, and a retiring collection:

- Saturday 24<sup>th</sup> July 2021 – Liam Condon (Lichfield Cathedral)
- Saturday 14<sup>th</sup> August 2021 – Daniel Greenway (Liverpool Cathedral)
- Saturday 28<sup>th</sup> August – Maximillian Elliott (St Olave's, York)
- Saturday 11<sup>th</sup> September 2021 – Thomas Keogh (Holy Cross Priory, Leicester)

## Callum Alger

Callum Alger, LDOA student member and Interim Director of Music at St Peter's Collegiate Church, Wolverhampton, is due to perform at the IAO Midlands Organ Day at St Matthew's Church Northampton on Saturday 25<sup>th</sup> September 2021. The timetable and recital programme are currently provisional. For details see:

<http://www.northamptonorganists.org.uk/midlands-organ-day>

## Recitals In Local Area (To end of July 2021)

### June 2021

Wed 2 June 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Ben Bloor (Brompton Oratory)

Thurs 3 June 2021 • 1.15 to 1.45 • St Chad's Cathedral, Birmingham Cathedral – ON-LINE ONLY  
David Saint (St Chad's Cathedral Birmingham) & Paul Carr (Birmingham)

Frid 3 June 2021 • 1.00 to 1.45 • Emmanuel, Wylde Green Calr Jackson (H. M. Chapel Royal, Hampton Court Palace)

Sun 6 June 2021 • 3.00 to 3.20 • Holy Trinity Wordsley – ON-LINE ONLY  
Paul Carr (Birmingham)

Sun 6 June 2021 • 3.30 to 4.20 • St Martin's, Barcheston  
Joshua Zerri (St Paul's, Covent Garden)

Mon 7 June 2021 • 12.30 to 1.00 • Coventry Cathedral  
Jonathan Lilley (Waltham Abbey). Advanced booking recommended.

Wed 9 June 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Tom Corfield (Derby)

Frid 11 June 2021 • 1.15 to 2.00 • St Mary's, Warwick – ON-LINE ONLY  
Lucy Morell with Steve Lee (Trumpet)

Mon 14 June 2021 • 12.30 to 1.00 • Coventry Cathedral  
Colin Druce (Warwick School). Advanced booking recommended.

Wed 16 June 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Liam Condon (Lichfield Cathedral)

Mon 21 June 2021 • 12.30 to 1.00 • Coventry Cathedral  
Lucy Morrell (St Mary's, Warwick). Advanced booking recommended.

Wed 23 June 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Karen Thompson (Burton)

Frid 25 June 2021 • 1.15 to 2.00 • St Mary's, Warwick  
Mark Swinton (St Mary's, Warwick)

Mon 28 June 2021 • 12.30 to 1.00 • Coventry Cathedral  
Michael Koenig (St Paul's, Knightsbridge). Advanced booking recommended.

Wed 30 June 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Edward Turner (Derby Cathedral)

### July 2021

Thurs 1 July 2021 • 1.15 to 1.45 • St Chad's Cathedral, Birmingham Cathedral – ON-LINE ONLY  
David Saint (St Chad's Cathedral Birmingham) & Paul Carr (Birmingham)

Frid 2 July 2021 • 1.00 to 1.45 • Emmanuel, Wylde Green  
Angela Sones (Lichfield)

Sun 4 July 2021 • 3.00 to 3.20 • Holy Trinity Wordsley –  
**ON-LINE ONLY**  
Paul Carr (Birmingham)

Sun 4 July 2021 • 3.30 to 4.20 • St Martin's, Barcheston  
Alexander Wilson (Worcester College, Oxford)

Mon 5 July 2021 • 12.30 to 1.00 • Coventry Cathedral  
Alessandro Bianchi (St Edward's Anglican Church, Lugano, Italy). Advanced booking recommended.

Wed 7 July 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Benjamin Mills (London)

Sat 10 July 2021 • 1.00 to 2.00 • St Laurence, Ludlow  
Stephen Power (Brecon Cathedral)

Mon 12 July 2021 • 12.30 to 1.00 • Coventry Cathedral  
Paul Trepte (Worcester). Advanced booking recommended.

Wed 14 July 2021 • 12.30 to 1.15 • St Modwen, Burton-on-Trent  
Matthew Gibson (London)

Wed 21 July 2021 • 12.30 to 1.15 • Derby Cathedral  
Edward Turner (Derby Cathedral)

Sat 24 July 2021 • 11.15 to 12.00 • • Broadway URC  
Liam Condon (Lichfield Cathedral)

Mon 26 July 2021 • 12.30 to 1.00 • Coventry Cathedral  
Colin Andrew (Indiana University, USA). Advanced booking recommended.

Wed 28 July 2021 • 12.30 to 1.15 • Derby Cathedral  
Peter Wright (London)

### **Victoria Hall August 2021 Organ Festival**

Whilst it's beyond our normal two-month recitals listing window, advanced notice of an Organ Festival organised by Michael Rhodes in August at Victoria Hall, Hanley. The festival runs from Thursday 19<sup>th</sup> August to Saturday 21<sup>st</sup> August, with two recitals on Thursday and Saturday, and with eminent organists Sebastian Heindl (Leipzig), Paul Carr, James Lancelot, Philip Rushforth, Daniel Moulton and Martin Baker. For details, see:

<http://www.victoriahall-organproms.co.uk/prominfo.htm>

### **Birmingham Town Hall/Symphony Hall Organ Recitals**

Thomas Trotter's Birmingham organ recitals series has now been published, and commences on Monday 27<sup>th</sup> September 2021. For details and to book visit:

[www.thsh.co.uk](http://www.thsh.co.uk)

For a complete listing of organ recitals in the UK and further details go to: [www.organrecitals.com](http://www.organrecitals.com)

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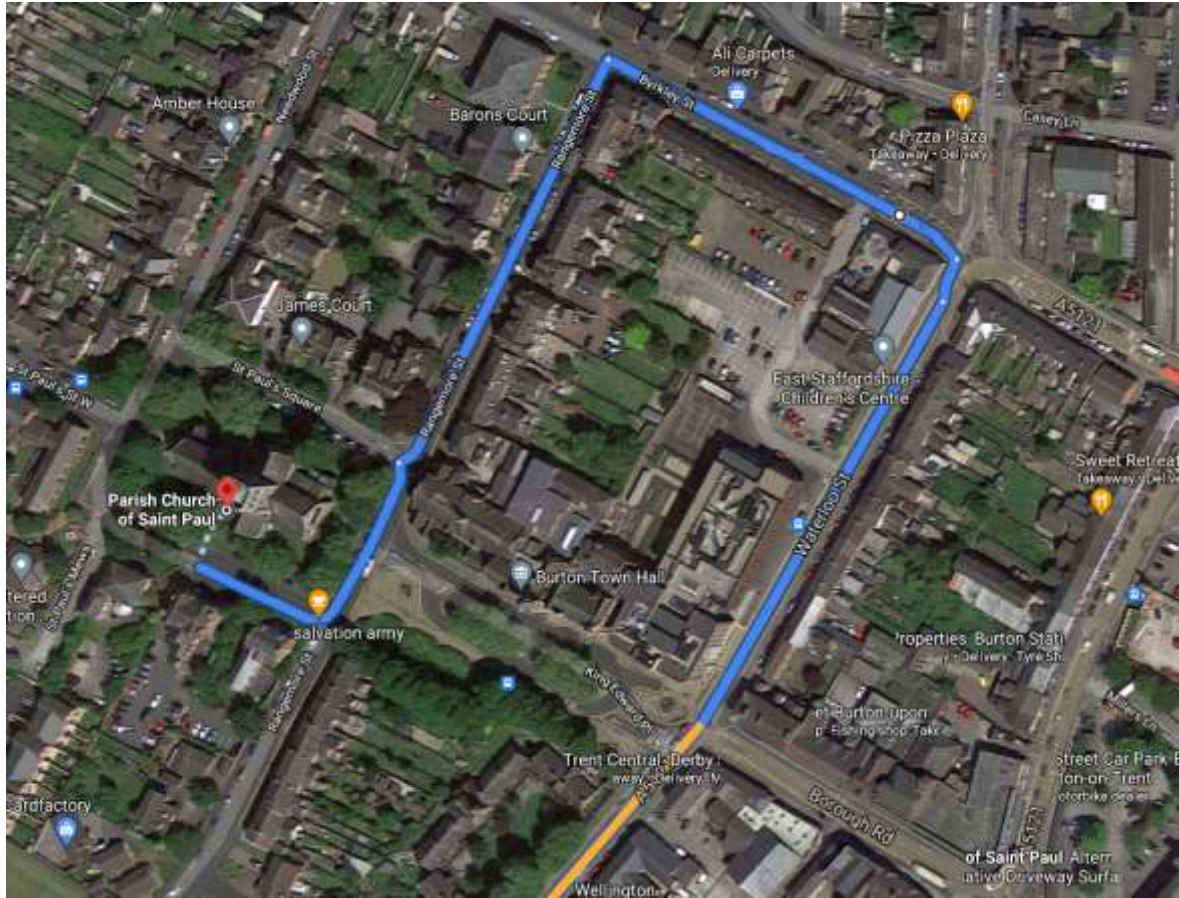
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**Ed. – the next newsletter is planned for August 2021, with a deadline for submission of items for inclusion of 24/07/21, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA**

## APPENDIX

### Directions for visit to St Paul's Church, Burton-on-Trent, Saturday 26<sup>th</sup> June 2021

From the A38, follow the A5121 towards the centre of Burton-on-Trent. Referring to the locator map below, continue on A5121 Wellington Street/Waterloo Street, down the side of the Town Hall. Take the first left into Byrkley Street and then next left into Rangemore Street, which will bring you to St Paul's Square. Free street parking around the church or in front of the Town Hall (free parking on Saturdays).



Locator map for St Paul's Church, Burton-on-Trent