

MAY 2024 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 11th May 2024 visit to Church Organ World



At the invitation of Keith Harrington, we and the Birmingham OA are going to Church Organ World (OL2 7DE) which has established itself as the leading centre for electronic organs as well as the selling of organ music and all other organist's accoutrements and paraphernalia. They have a huge number of different types of digital organs for us to try and admire and they offer us very good refreshments too.

Typically, for a Saturday visit to Shaw they offer:-

- A convenient arrival time of 11:00 (there is ample free parking)
- A brief introductory talk and organ demonstration
- Complimentary lunch and drinks
- Plenty of time to play the organs
- Plenty of time to browse their vast selection of sheet organ music with 2,000 items usually in stock
- Try on OrganMaster shoes
- A demonstration of the Makin Thirlmere instrument installed in the adjacent Holy Trinity church

However, it is also an easy journey by public transport: train from Lichfield to Manchester Piccadilly and from there by tram to Shaw (Oldham).

Saturday 15th June 2024 visit to Stafford

Thanks to Margaret Outen and Tim Sagar, we have arranged to visit Stafford to hear and play the organs of St Chad's and St Mary's churches.

St Chad's (ST16 2HP) is the oldest building in Stafford and dates from the 12th century, with impressive Norman architecture. The organ is a Kirkland from 1888, enlarged to a 3-manual by Binns and restored by Peter Collins in 1995. There is an amazingly detailed description of the church's architecture at <https://www.crsbi.ac.uk/view-item?i=2730>.

Please arrive by 2.00 pm.



At 3.30 take the short walk to St Mary's, the impressive gothic collegiate church in the town centre. There are 7 manuals in the church! Unfortunately the large 4- manual 67 stop 1909 organ by Harrison and Harrison, which has a Grade I Historic Organ Certificate from BIOS, isn't playable. The second organ (below) dates from 1790 when John Geib installed it at the west end of the nave at a cost of £820. It was rebuilt in 1844 by John Banfield, and placed in the North Chancel. Hill, Norman & Beard rebuilt it in 1974 and replaced it in the Nave.



Saturday 6th July 2024 visit to Stoke-on-Trent

Only one instrument available to us here, but an interesting one. Besides, we will have a once-in-a-year opportunity to take part in the wonderful democratic activity of the LDOA's probably brief AGM and of course there will be cake. Stoke Minster, previously known as the Church of St Peter-ad-Vincula (St Peter in chains) is the burial place of Josiah Wedgwood and has a fine instrument which began life as a 4-manual Binns 1899 house organ for a master potter, H. J. Johnson. He gave the organ to the church in 1921 as a memorial to members of his family who were killed in the First World War.

Walkers reduced it to 3-manuals in 1972, but it still has 69 drawstops, including a 32ft reed and many mutations. According to NPOR, the Positive has a Cymbel with a composition of 36-40-43 and a substantial Fanfare Trumpet.



Stoke Minster



Chamber organ



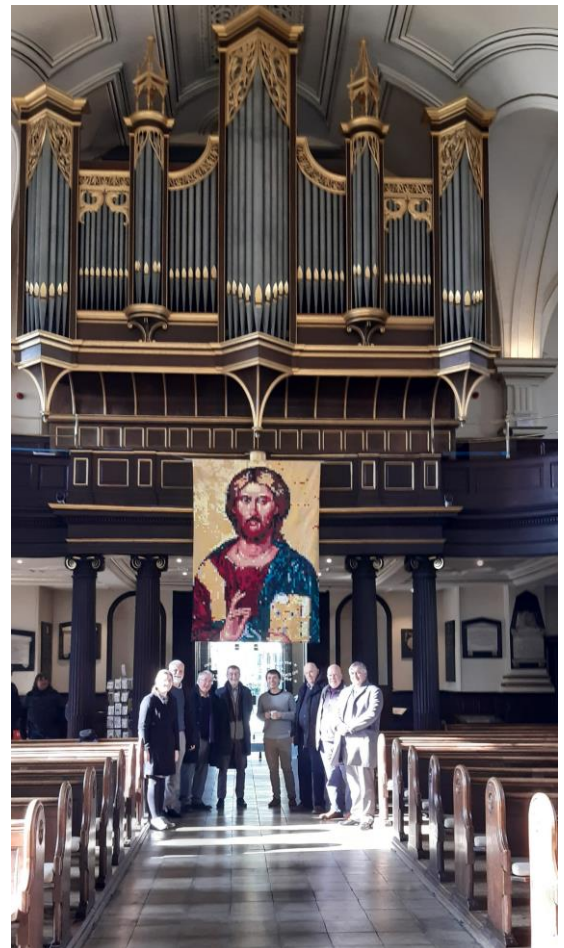
Compton Console

RECENT EVENTS

We have had a number of events so far in 2024.

February 24th Visit to Derby Cathedral and St John the Evangelist Church

An interesting contrast between a number of fine organs. The Cathedral's big Compton is a long way from the choral action and very loud for a congregation, though it still comes into its own for the big occasions. The acoustics are very helpful to the electronic organ sometimes used and the chamber organ entranced everyone. St John's restored Willis has beautiful choruses and speaks directly into the resonant church.



Many thanks to Cathedral Organist Alex Binns and to St John's Organist Andy Storer

23rd March Members' Recital at St Modwen's Church, Burton-on-Trent

A display of talent indeed as 9 organists and a flautist entertained (we hope) the audience and each other for the best part of two hours. Delicious cake was featured and we were very well looked after by Fr Robin Trotter, Parishioners, and Richard Syner. A lot of notes were played!

20th April International Organ Day - Come and Try the Organ

A very successful day, operated by Callum Alger at St Peter's Wolverhampton and Liam Condon at St John's Hospital, Lichfield. The 19 youngsters at Wolverhampton were kindly sponsored by the city's Music Education Hub and the costs of the 23 youngsters playing at Lichfield were paid by LDOA. Some great improvisations resulted and the tutors really got the best out of the players. We need some organ teachers now to take this further and provide a programme of study for interested players. Thanks to Liam and Callum and to Isabel Corkley who arranged the day.

An afterthought : Two young Directors of Cathedral Music both began their organ careers on the organ of St Peter's Wolverhampton and became Organ Scholars there. Congratulations and good wishes go to Claudia Grinnell, who has just been appointed as Director of Music at St Edmundsbury Cathedral in Suffolk and to Joe Cooper, who is doing splendid work at Bangor Cathedral and University in North Wales.

A new feature (see the end of the Newsletter) is 'Guess the console'. Correct answers credited in the next issue.

Obituaries

Sad news that David Gumbley died on April 3rd.



A former Chair of LDOA, he had been an organist at Weeford Church for 60 years and a key player in the story of this Association. His wife Pat died last June.

Pam Strong writes:

When I was having organ lessons with David Gumbley back in 2006-7, he persuaded me to take on the role of secretary to the association. David had told me he had been a member since the

1960's. Then in 1999 when the previous secretary left, the association didn't operate, because of the lack of members. When I took up the post, we formed a small committee of three. David was chairman, Pat Neville was the treasurer, myself as secretary, and we relaunched the association with about 12 members and a picture of us three in the Lichfield Mercury and the Sutton Times. This gave a number to join the association. The three of us worked very hard to get the association up and running, along with Clive Smith who came on board to be publications officer. His job was to take posters of the association around to all the churches around Lichfield. David was organist at St. Peter's, Maney and played every other week at St. Mary's, Weeford. In these early days we used these 2 churches for meetings and the AGM. I remember that at one meeting he did a master class on a Bach Prelude and Fugue which was his absolute favourite music. He really didn't like the French composers. Messiaen and Widor. David knew the good venues around Walsall and Burton on Trent, and when we ran out of places, he suggested Nicholson Organ builder's, so we had a great trip over to Malvern, early one Saturday Morning. Slowly the membership began to pick up and was always the main topic at each committee meeting. We were lucky to get Philip Scriven as President, back then and when he left Martyn Rawles became our president. Former Chairman Trevor Smedley was a member from those days and we were lucky he took the job of Newsletter editor about 2010. Of course, then the membership really took off. Trevor and David were both very passionate about LDOA. In fact in 2015 when David retired as chairman, we had between 50 to 60 members. Thank you David, for relaunching this wonderful Association. Rest in peace.

Pam Strong.

and also that **Francis O'Gorman**, the recently appointed Editor of *Organists' Review*, died on April 18th.



Alan Taylor writes in an IAO message:

We must begin with the sad news of the untimely death of our colleague Professor Francis O'Gorman, who passed away earlier this month. Although Francis had been diagnosed with cancer some time ago, the end came much sooner than anyone expected: he was aged 56. A tribute from one of his academic colleagues may be found at <https://bavs.ac.uk/professor-francis-ogorman-1967-2024-a-tribute/>

Francis's career in the organ world began at St Michael's Tettenhall and he was very interested in the organ work we are undertaking at the church at the moment. He was a noted academic - Professor of English at Edinburgh - and had enthusiastically and systematically moved the Organists' Review in interesting new directions. He was kind, generous with his time and had a wonderfully sharp mind. We were hoping that his recent complicated surgery had been successful, but unfortunately that was not the case. Our condolences go to his wife Kate and his mother Joyce, who still lives in Wolverhampton.

[NEWS FROM THE LDOA COMMITTEE](#)

Callum Alger, who has been Director of Music at St Peter's Collegiate Church, Wolverhampton since 2019 and a supporter of LDOA's work, is leaving at the end of August to take up the post of Head of Chapel Music at Solihull School. He will be sadly missed.

Hopefully the cold weather has finished and there will be plenty of opportunity for lots of you to join in the festivities to come.

Thanks to David Perry for his reviews of the recital world. We still haven't had any response to the request for you to send in information or leads to interesting news and snippets. Please send anything to me at morrisp@blueyonder.co.uk

Our relief organists list still only has two members. Could others sign up, please?

So far we have Stephen Carleston at carleston108@gmail.com and Ian Boddington: 01543 268504.

We do still have some of Trevor Smedley's CDs and DVDs as well as some organ music for sale. If you are interested (all donations to LDOA) please get in touch and I'll tell you or send a list of what is available.

[NEWS FROM THE ORGAN BUILDERS](#)

[Harrison & Harrison Ltd – major organ projects](#)

Stephen Alliss reports that:

Bristol Cathedral is dismantled and in the workshop.

St Monica's Rest Home (Bristol) - Fr Willis organ is dismantled and in the workshop for restoration.

St Augustine Kilburn - Willis/H&H is dismantled and in the workshop for restoration.

Rossall School (H&H) is in the final stages of on site tonal finishing.

Guards Chapel (Wellington Barracks) is complete and receiving compliments from all who play it.

St Mary's Bathwick is complete and the opening recital by Peter King is on 7th June.

St John's College Cambridge - work progresses in the workshop on the reconfiguration and enlargement of the Willis organ scheduled for installation in 2025

Liverpool Metropolitan Cathedral re dedication of the organ and recital by Martin Baker is on Sunday 12th May

[Nicholson & Co Ltd – major organ projects](#)

Andrew Caskie tells us that

Work is continuing on Leeds Town Hall and Manchester Town Hall and also that

- We're just about to commence a clean and overhaul of our 1996 organ in Southwell Minster.
- We're also just about to undertake major work at Rugby School chapel to repair rainwater damage.
- Work continues on our restoration of the 1847 Bishop at Over Worton, Oxfordshire.

[2024 SUBSCRIPTIONS](#)

The 2024 membership subscription was due on 1st January 2024. There is no increase on the 2023 subscription, so it remains at £12 for individual members and £17.50 for joint membership (couples etc.). Membership is free to those in full time education. Unless you pay by standing order, payment arrangements are as follows: Bank transfers can be made to: Lichfield & District Organists' Association Lloyds Bank Account number 00430916 Sort code 30-95-04 Alternatively, cheques can be made payable to Lichfield & District Organists' Association and sent to: Mike Rudd, 8 Court Drive, Shenstone, Lichfield, Staffordshire, WS14 0JG

[RECENT ORGAN RECITAL REVIEWS](#)

Supplied by David Perry

Wednesday 21st February 2024 St Editha's Church, Tamworth
Liam Condon

A very cold, wet day and no heating in the church for several weeks did not dampen the enthusiasm and warm welcome from the audience of over 40, for the first of their Lent series of lunchtime recitals. Because the organ had sounded like a barrel organ on Sunday, it had been tuned yesterday with a noticeable improvement!

St Editha's first organist was John Alcock between 1766 and 1790 (also at Lichfield Cathedral 1750-1766). Henry Rose (organist 1886-1950) appointed the 13 years-old Ernest Titterton as Assistant in 1929 before the prodigy went on to focus on science, and helped develop the atomic bomb!

The church has had a sequence of historic organs, with a new organ being built in 1927 by Harrison and Harrison incorporating much of the old pipework. A comprehensive restoration took place in 2016/17.

A pupil of Buxtehude, Bruhns (who lived only 31 years) wrote this "Little" *Praeludium in E minor* (there is another, grander version), which starts with an opening pedal solo, in

improvisatory style. Böhm's beautiful and inventive chorale prelude on the Lord's Prayer, *Vater unser in Himmelreich*, showed why Bach was influenced by this composer.

Another Bach-influencer, Buxtehude had a fascination with numerology, and created 28 repetitions of the theme of the *Passacaglia in D minor*, perhaps to recognise the lunar month, in four groups of seven, perhaps marking the four phases of the Moon.

Most organists play the soprano-part theme of Brahms' *Schmücke dich* chorale prelude on a pedal 4ft stop, to help the intricate manual part flow more easily, but it is a mental torture with which Liam coped admirably!



He first played a verse of the hymn *Deck thyself my soul with gladness* to help listeners recognise the chorale theme. The *11 Chorale Preludes op122* was published posthumously, possibly his final work.

Similarly Kenneth Leighton's chorale prelude on *Rockingham* was preceded by a playover of *When I survey the wondrous cross*, but, unexpectedly, Leighton's usual rhythmic, energetic and dissonant style was not evident in this gentle piece, so didn't obscure the tune.

Finally, Liam rose to the challenge of the six-part chorale prelude by Bach: *Aus Tiefer Not BWV686*, creating a performance of great beauty – one of the most emotive and complex pieces of Baroque German counterpoint in the repertoire. It is based on Psalm 130, *Out of the deep have I cried unto thee O Lord*. There are two independent pedal lines, one for each foot, providing more mental torture and requiring physical agility. This greatly contributes to the density of the texture and ingenious part-writing, to represent the depth of emotion.



Monday 11th March 2024 **Town Hall, Birmingham**
Thomas Trotter (846th)
Celebrating International Women's Day

After a pretty ghastly and startling opening with lighthouse-living Errollyn Wallen's *Tiger*, mercifully only 2 minutes long, we moved on to a more pleasant celebration of music by female composers!

American Florence Price (1887-1953), who was the first black woman to have her music performed by a major symphony orchestra, trained as a pianist and an organist, and wrote quite a lot for both. We heard a mixture of her devotional style in *Adoration*, with oboe solo-stop, and her lighter style (originally written as children's pieces for piano): *Hoe Cake*, the laid-back *Rabbit Foot*, and the rag-time *Ticklin' Toes*.

Germaine Tailleferre (1892-1983) was sufficiently regarded to be part of the influential group known as Les Six (alongside eg Poulenc and Milhaud). Thomas has made an arrangement for organ of her *Arabesque* for clarinet and piano, because of its haunting melody.



Jeanne Demessieux (1921-1968), organist of La Madeleine Church in Paris, was destined to be "the greatest organist of all generations" according to her teacher, Marcel Dupré, and was a noted composer. She played at prestigious UK venues, including the BBC Proms. Thomas chose three of the twelve chorale preludes on Gregorian Chant op8: *Rorate Coeli* (Advent – "Drop Down Ye Heavens from Above", with the theme on the solo Cornet stop), *Adeste Fideles* (Christmas!) in spritely style but with a pedal drone almost throughout, and *O filii et filiae* (Easter – "O Sons and Daughters"), which begins with the theme declaimed on various reeds in succession, and has a thrilling climax on full organ.

Cheryl Frances-Hoad (b1980) was commissioned in 2015 by Peterborough Cathedral to write a complete set of music for Choral Evensong – we heard her two organ "before and after" voluntaries, *Where does your faith lie* and *Taking your leave*. The final voluntary recalls the quiet and reflective opening voluntary, but on full organ. There are spurious connections with the theme of space, including beginning with the long pedal note reminiscent of Richard Strauss's *Also sprach Zarathustra*, used to introduce Apollo mission TV programmes!

For his 800th recital as Birmingham City Organist, Thomas commissioned Canadian composer and concert organist, Rachel Laurin (1961-2023), to write *Sweelinck Variations on Ballo del Granduca*. This begins with a dance followed by ten inventive variations, including a fiendish one for pedals only (at his request). Thomas said he had never met Rachel, but had exchanged many e-mails with her during the composing process.

Wednesday 13th March 2024 **St Editha's, Tamworth**
LDOA President *Martyn Rawles*

Despite there still being no heating, the warmth of the welcome and appreciation was adequate compensation!

The penultimate recital in the Lent Series comprised two long works, showing off the many colours of the 1927 Harrison & Harrison 3-manual that LDOA visited last year. A curious hybrid of tracker and electric action – eg Sw-Ped pulled down Sw notes, but Sw-Gt did not. Nice to see a very useful Great Reeds on Choir coupler. At the console, the very bright Great Harmonics mixture (17.19.21.22) blended into a rich texture further down the church.

As mentioned in a previous article, the lack of playing accessories – especially in the 2017 restoration by Henry Willis – is the main drawback of this fine 32-stop instrument. Retaining only fixed thumb pistons and combination pedals must have been a budgetary constraint. An information board on the side reveals that there are reversible combination pedals for Pedal Ophicleide (fine!), and for each of Swell Tremulant and Choir Tremulant, but no generals, and *no General Cancel!* Another board displays the 2014 British Institute of Organ Studies' Grade 1 certificate for this being an organ by Harrison and Harrison 1927 in original condition – another possible explanation for the unimproved playing aids!



For Martyn's first piece, Mendelssohn's Sonata no 4 in B flat, this was not a problem, but the Florence Price *Variations on a Folksong* ("Peter, go ring dem bells") was a challenge with many skilful and lightning-fast, hand-registered changes between the 15 variations.

The Six Sonatas were commissioned from Mendelssohn by Birmingham-based publishers Coventry and Hollier in 1844, but it seems Mendelssohn took a short-cut in a couple of cases, collecting together previous compositions into suites. Number 4, the sunniest of them all, has four movements: the first, a rippling explosion of joy;



the second, a solemn *Andante Religioso*; the third, a "song without words"; the fourth, a combination of a stirring march and a vigorous ascending semiquaver theme, often in the pedals.



The second work, by Florence Price (1887-1953), originally vocal, then arranged for piano, was based on the African-American spiritual, *Peter, go ring dem bells*

The *Variations on a Folksong* (one of her several hundred compositions of astonishing richness and breadth, including an organ sonata and an enormous passacaglia and fugue) has two toccatas, a lovely canon, with the theme explored by each hand and feet on a variety of solo stops, often more than one at a time!

Monday 25th March 2024 **Birmingham Town Hall**
Lichfield Cathedral Choir
conducted by Ben Lamb accompanied by Thomas Trotter

The 30-strong Choir of Lichfield Cathedral – senior boy and girl choristers, lay vicars and 16-18 year old choral scholars – is becoming a regular Christmas and Easter guest for Thomas to accompany! This time we enjoyed a varied programme of Easter music (albeit, at the start of Holy Week!) and the Town Hall audience enjoyed a well-prepared programme of music that was used in the Cathedral services, and also when the Choir visited three cathedrals in Ireland after Easter.

Handel's stirring choruses confidently began and ended the concert: *Hallelujah*, and *Worthy is the Lamb, Amen*, both from *Messiah*. Byrd's unaccompanied anthem, *Haec Dies* ("This is the day which the Lord hath made: we will rejoice and be glad in it"), appropriate for Christmas and Easter, was next and Elgar's *Ave Verum* was the Holy Week item.

The Easter Day mass was vividly marked by two excerpts – the Gloria and Agnus Dei from the flamboyant and lively *Coronation Mass in C* by Mozart. First performed in Salzburg at Easter in 1779, it contained some lovely solos from the senior girl choristers.

Giving the Choir a rest, Thomas played Parry's majestic *Fantasia and Fugue in G major* – a formidable and challenging work. The angular fugue demands immense concentration when played in 3 or 4 parts simultaneously.



Elgar was reprised by his mighty anthem, *Give unto the Lord*, the organ reduction of the orchestral accompaniment requiring much dexterity and courage – which, of course, Thomas provided!

A rest for the organist while the Choir sang Byrd's 6-part, unaccompanied anthem *Sing Joyfully*, before the Handel finale mentioned earlier. Such was the enthusiastic response from the audience, it seems likely that Lichfield Cathedral Choir will return!

Monday 8 April 2024 **Birmingham Symphony Hall**
Thomas Trotter (848th)

Neils Gade (1817-1890), the most distinguished Danish composer of his day, is best known for his orchestral works

(including eight symphonies), but also wrote two cantatas for the Birmingham Triennial Festival (*Zion* and *Psyche*). He wrote very little for organ, but these three *Tonestykke* (tone poems) show what might have been.

John Gardner (1917-2011) wrote *Five Dances* in 1988 for the late Catherine Ennis, a great friend of Thomas. The Irish-influenced movements are Lavalta, Pavin, Jig, Lament, and Fling – appropriate as Catherine’s father, Seamus, was a famous Irish musician. Dances 1, 3 and 5 are very lively and extrovert (the 5th being a very Scottish-flavoured Fling!), the 2nd is like a Tudor stately dance, and the 4th has a drone, giving a bagpipe-like background to a flowing melody on the Cor Anglais (a couple of whose pipes were out of tune, adding a touch more authenticity to the atmosphere!).

Cheryl Frances-Hoad (b1980) wrote *Celebration Fantasia*, the most recent of Thomas’s commissions during his 40 years as City Organist, for his 40th anniversary concert last October. Its title goes on: “*Rhapsody on the name of Thomas Trotter*”, with the menacing motif heard at the beginning being taken from the notes of Thomas’s name. Cheryl has a talent for telling a story in her music, so each section is inspired by an aspect of Birmingham’s history over the past 40 years. One depicts TT playing the opening concert on the SH organ in 2001.

Derek Bourgeois (1941-2017) was a prolific composer (eg of over 100 symphonies, none of which was ever performed) and wrote *Serenade* in 11/8 for his own wedding, mischievously to make the exit procession a bit chaotic to cover his wife’s limp due to a skiing accident.

Continuing the wedding theme, Widor’s famous *Toccata* from his fifth organ symphony is put into startling context, by also hearing the preceding tranquil movement, *Adagio*.

Friday 12 April 2024 **St Chad, Shrewsbury**
Liam Condon



This was Liam’s first recital on the very comfortable 3-manual Norman and Beard (1904), substantially renovated by Harrison and Harrison at a cost of £300,000 in 2011.

Liam began with the lively and energetic *Prelude and Fugue in G major BWV541* from c1712 by Bach, and followed it with chorale prelude, *Schmücke dich, O Liebe Seele*, whose tune is known to us as the hymn “Deck thyself, my soul, with gladness”. Full of elaborate ornamentation of the melody accompanied by rich and intricate harmonies.

John Ireland (1879-1962) wrote a slim volume of very useful and varied organ music, including this tuneful and whimsical *Capriccio*. It begins with light and fluffy multiple acciaccaturas,



states a noble tune (which gets its big moment on full organ and tuba at the end)



No recital this centenary year could be complete without a tribute to Sir Charles Villiers Stanford (1852-1924), so we enjoyed two contrasting pieces from Six Short Preludes and Postludes: the gentle *Allegretto*



and the robust and stirring *Postlude in D minor op 105 no 6*.

The French conclusion to his recital, started with Jean Langlais’ (1907-1991) gentle *Chant de Paix*. The less well-known French composer, Marcel Lanquetuit (1894-1985), provided the fiery finale with his *Toccata*, whose flashy manual writing reminds older listeners of a train (hence its “choo-choo toccata” nickname)!



Monday 22 April 2024 **Birmingham Town Hall**
Peter Holder (Westminster Abbey)



Peter has been the main organist at the Abbey for 7 years, and played at the funeral of HM Queen Elizabeth II and the Coronation of King Charles III. He played one of the rare solo organ recitals at the BBC Proms in 2021.

A packed Town Hall was treated to a demanding programme with regal connections, with the bonus of a very appropriate 10-minute encore.

Handel's *Occasional Oratorio* was written in 1746, collecting together into four movements, bits from various works (including Music for the Royal Fireworks Minuet 2), finishing with the outer sections of the Coronation Anthem, *Zadok the Priest*.

William Byrd (c1540-1623) is well-known for his extensive sacred choral compositions, but he also wrote many works – some secular - for keyboard. His *Fancy in D minor* is from his "My Ladye Nevells Booke of Virginal Music".

Another *A Fancy* followed, by long-time Organist of St George's Windsor Castle, William Harris (1883-1973), who was also conductor for two coronations, and had taught the late Queen to play the piano. This is light music which invokes thoughts of children playing in the grounds of Windsor Castle.

Edward Elgar (1857-1934) wrote very little for the organ (notably the Vesper Voluntaries, and two Organ Sonatas, the unknown second of which is his friend, Ivor Atkins' transcription of the *Severn Suite*), but today's 18-minute version was created for organ by Ian Farrington from the same test piece for the National Brass Band championship at Crystal Palace in 1930. Elgar subsequently re-cycled this work for orchestra, dividing it into five movements named after aspects of his beloved Worcester: Introduction-Worcester Castle, Toccata-Tournament, Fugue-The Cathedral, Minuet-Commandery, and Coda (a variant reprise of the Introduction with plenty of tuba!).



Judith Weir (b1954) is Master of the King's Music, a post held by Elgar 1924-34. Her *The Tree of Peace* was commissioned in memory of Richard Axtell, organist of a Sussex church. Attending its premiere, Judith commented that while it was difficult to write a work in memory of someone she didn't know, she kept in mind that church memorials, and indeed organ recitals, can potentially be joyous, even fun, occasions!

The final scheduled item was *Orb and Sceptre*, written by William Walton (1902-1983) for the 1953 Coronation. Peter did not spare us the full force of all the reeds on this mighty organ! A challenge for the page-turner as it has a turn-back, and a skip forward several pages during the repeat!

So moved was he by the volume of applause and shouts for "more", that – despite it being 1:58 – he returned to the organ for the very fitting Vierne *Carillon de Westminster*, managed with the aplomb of a player who had known this organ for

years, not hours! Thunderous applause and cheers erupted after a stunning finale to a great concert

WHERE ARE THESE?

2 distinctive cathedral consoles to identify.....



..... answers to morrisp@blueyonder.co.uk

FORTHCOMING ORGAN RECITALS

May 2024

Thursday 2 May St Chad's Cathedral Birmingham 1.15

Paul Carr (Birmingham)

Friday 3 May St Peter's Wolverhampton 1.10

Elli-Mae McGlore (Birmingham Conservatoire)

Saturday 4 May Shrewsbury Abbey 12.00

Carl Grainger

Sunday 5 May Holy Trinity Wordsley 3.00

Paul Carr (Birmingham)

Friday 10 May St Chad's Shrewsbury 12.30

Richard Walker (Shrewsbury)

Monday 13 May Birmingham Town Hall 1.00

Thomas Trotter (Town Hall Organist)

Friday 17 May St Peter's Wolverhampton 1.10

Harry Brown

Friday 17 May Derby Cathedral 1.00

Pavlos Triantavis (Letchworth)

Saturday 18 May Hinckley URC (LE10 1NL) 3.00

David Saint (Birmingham)

Saturday 18 May Victoria Hall Hanley 12.00

Alex Binns (Derby Cathedral)

Friday 24 May Leeds Minster 1.00

Angela Sones (LDOA)

June 2024

Saturday 1 June Shrewsbury Abbey 12.00

Angela Sones (LDOA)

Sunday 2 June Holy Trinity Wordsley 3.00

Paul Carr (Birmingham)

Monday 3 June Birmingham Town Hall 1.00

Thomas Trotter & Simon Gledhill duets.

Thursday 6 June St Chad's Cathedral Birmingham 1.15

David Saint (Birmingham)

Friday 7 June Emmanuel Church, Wylde Green 1.00

David Hardie (Birmingham Cathedral)

Friday 14 June St Chad's Shrewsbury 12.30

Philip Rushforth (Chester Cathedral)

Saturday 15 June Victoria Hall Hanley 12.00

Tim Sagar (St Mary's Stafford)

Monday 17 June Birmingham Town Hall 1.00

Thomas Trotter (Town Hall Organist)

Friday 21 June Birmingham Cathedral 1.10

David Hardie (Birmingham Cathedral)

Monday 24 June Coventry Cathedral 12.30

Angela Sones (LDOA)

Saturday 29 June St Matthew's Walsall 2.00

David Hardie (Birmingham Cathedral)

July 2024

Tuesday 2 July King's Lynn Minster 12.30

Angela Sones (LDOA)

Thursday 4 July St Chad's Cathedral Birmingham 1.15

Richard Mc Veigh (Arundel Cathedral)

Friday 5 July St Chad's Church, Shrewsbury 12.30

David Hardie (Birmingham Cathedral)

Friday 5 July Emmanuel Church, Wylde Green 1.00

Peter Dyke (Hereford Cathedral)

Saturday 6 July Broadway UR Church Walsall 11.15

Peter Shepherd (Chesterfield)

Saturday 6 July Shrewsbury Abbey 12.00

Ian Ray (Colchester)

Sunday 7 July Holy Trinity Worsley 3.00

Paul Carr (Birmingham)

Monday 8 July Lichfield Cathedral 11.00

Martyn Rawles (President LDOA)

Saturday 13 July St Peter's Cradley 2.30

Keith Hearnshaw

Friday 23 July Lichfield Cathedral 11.30

Tony Pinel (Shrewsbury)

Friday 30 July Lichfield Cathedral 11.30

Kathe Wright Kaufman (Atlanta)

August 2024

Thursday 1 Aug St Chad's Cathedral, Birmingham 1.15

Paul Carr (Birmingham)

Saturday 3 Aug Broadway UR Church Walsall 11.15

Elli-Mae McGlore (Birmingham Conservatoire)

Saturday 3 Aug Shrewsbury Abbey 12.00

Harvey Stansfield

Sunday 4 Aug Holy Trinity Wordsley 3.00

Paul Carr (Birmingham)

Thursday 8 Aug St Chad's Cathedral Birmingham 1.15

James Lancelot (Durham)

Saturday 10 Aug Shrewsbury Abbey 12.00

Richard Pilliner (London)

Thursday 15 Aug St Chad's Cathedral Birmingham 1.15

Ashley Wagner (Birmingham Cathedral)

Friday 16 Aug St Chad's Church, Shrewsbury 12.30

Paul Carr (Birmingham)

Saturday 17 Aug Victoria Hall, Hanley 12.00

Paul Hale (Southwell Minster)

Thursday 22 Aug St Chad's Cathedral Birmingham 1.15

Mark Swinton (St Mary's Warwick)

Lichfield Cathedral

Music for Reflection: Tuesdays at 11.30

Tuesday 16 July Ailsa Cochrane (mezzo-soprano), Paul Whitehall (piano). Songs by Finzi and Vaughan Williams.

Tuesday 23 July Anthony Pinel (St Chad's, Shrewsbury)

Tuesday 30 July Käthe Wright Kaufman (Glenn Memorial United Methodist Church, Atlanta)

Tuesday 6 Aug Ben Bloor (London Oratory)

Tuesday 13 Aug Alexander Lanigan-Palotai (Chester Cathedral)

Tuesday 20 Aug Liam Condon (St Alphege, Solihull)

Tuesday 27 Aug Freiburg Minster Choir, Jörg Schwab (director)

OTHER FORTHCOMING EVENTS

Some non-organ related concerts which may be of interest are mentioned here. Do submit fliers to have them advertised

Wolverhampton Symphony Orchestra
Saturday
22nd June 2024
7.30pm
Conductor: Peter Morris
Leader: Ros Rayner
Soloist: Petra Milarová

50th Anniversary Concert

Weber
Der Freischütz Overture

Schumann
Piano Concerto

Liszt
Les Préludes

Tchaikovsky
Nutcracker Suite

Wolverhampton Grammar School
Compton Road, Wolverhampton, WV3 9RB

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

@wolverhamptonsymphonyorchestra

Finally, again, huge thanks to David Perry for his reviews

LICHFIELD & DISTRICT ORGANISTS' ASSOCIATION
CONTACTS

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Publicity Officer and Young Organists Officer.

Isabel Corkley

Committee Member – Callum Alger

The next newsletter is planned for September, with a deadline for submission of items for inclusion of 26/8/24, to Peter Morris by e-mail as above, or by mail to 8a Newbridge Crescent, Wolverhampton WV6 0LN.

Any news items, or reviews and news of recitals would be gratefully received.