

OCTOBER 2018 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

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

President's Evening hosted by Martyn Rawles, commencing with our attendance at the RSCM Lichfield Area Annual Massed Choirs Festival Evensong at 5.30pm, for which our President is playing, followed by drinks and nibbles in the South Transept, then our annual treat playing the magnificent Hill organ. The Association will provide wine/soft drinks, but if members could bring along cakes or savoury nibbles, it would be much appreciated.

This event is invariably well-attended, with playing slots in great demand, so shorter rather than longer pieces would be desirable, so as to give everyone who wishes to play the opportunity to do so. At the start of the visit, please let Richard Syner know if you wish to play, and he will plan a playing order to use the time available most effectively.

Cathy Lamb has extended an invitation for any LDOA members who are singers to participate in the RSCM rehearsals/Evensong, for which there is a small charge. For further details/£ contact Cathy Lamb at: c.lamb@lichfieldcathedralschool.com

Saturday 17th November 2018 – visit to Stafford

Commencing at 1.30pm, a visit to St Mary's, Stafford, hosted by Director of Music, Margaret Outen.



The HN&B organ of St Mary's, Stafford

St Mary's in fact has two organs, the historic Grade 1 Listed 4 manual 1909 Harrison & Harrison organ, which requires over £1m to restore it, and is no longer playable, and the 3 manual 25 stop Hill, Norman & Beard organ currently used for services and recitals. If you wish to hear this organ prior to our visit, there is an *Organ Lollipops* concert by Margaret Outen, Tim Sager and Richard Grigson planned for Saturday 27th October 2018, from 11.00 to 11.55am.

Then a 2 minute walk, literally round the corner, to St Chad's for 3pm. The oldest building in Stafford, St Chad's has a 3 manual 27 stop organ originally built by Kirkland in 1880, then enlarged by Binns 1909, and more recently restored by Peter Collins. Visit hosted by Tim Sagar. For details of locations/car parking, see Appendix to this newsletter.

Wednesday 28th November 2018 – Annual Dinner

Our venue for this year's Annual Dinner is The School House, Church Hill, Weeford, WS14 0PW, accessed from the A38 roundabout, along the old A5/Watling St, then right down Church Hill. The restaurant is on the left opposite Weeford Church. 7pm for 7.30pm.

The Christmas Menu will be available at £23.65, including 10% gratuity. Coffee/tea £2.50 extra, if required. More details of menu etc. from Richard Syner during October. Note that we are required to provide menu choices two weeks in advance.

2019 Events so far confirmed

Saturday 12th January 2019 – Broadway URC

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

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

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

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

At the kind invitation of Chris Booth, Director of Music, a return visit to All Saints' Streetly, for a recital given by a number of our own members, attended by members and

their guests, with an invitation extended to members of All Saints' Church. Opportunity for preparation in advance of registrations on the Allen digital organ, and plenty of time to bring your favourite pieces up to scratch!

RECENT LDOA VISITS/EVENTS

Saturday 15th September 2018 – visit to Nottingham

The first visit of the day was to the Albert Hall, where we were met by our host John Keys, Director of Music at St Mary's Nottingham, and also Nottingham City Organist since 2016.

Albert Hall

The Albert Hall Methodist Mission was dedicated in March 1909 and it continued to be used as a Methodist mission, and remained the city's largest concert venue, until 1982, when the congregation merged with that at Parliament Street Methodist Church. The Council purchased the Albert Hall in 1987, and a major refurbishment was undertaken, including flooring the hall at the level of the circle, thus reducing the volume of the main hall and creating a separate ground floor hall, work being completed in 1988. In 1990, the Council leased the building to the Albert Hall Nottingham Ltd for use as a commercial conference and entertainment centre.



The Binns organ of the Albert Hall, Nottingham

The four manual 59 stop Binns organ was installed in 1909, financed by Sir Jesse Boot (founder of the Boots company), and indeed the polished Italian & Spanish walnut case was made in the Boots shopfitting workshop in Nottingham. It is almost identical to the Binns organ built in 1913 for Rochdale Town Hall. The specification was drawn up by C W Perkins (then organist of Birmingham Town Hall), and Revd Dr F Luke Wiseman. The opening recital was given by Edwin Lemare on 29th October 1910, and in the intervening years, recitals have been given by many celebrity organists, including Ralph Downes, Carlo Curley, Nicholas Kynaston and Gilliam Weir. Over the years, heavy use, industrial pollution, increased heating and finally dust from the refurbishment of the hall took their toll, and the organ lay silent for three years until a restoration appeal fund enabled a full restoration to be carried out by Harrison & Harrison, culminating in re-opening celebrations in October 1993, with recitals by

Thomas Trotter, our host today John Keys, and Adrian Partington. David Butterworth was Custodian of the Binns organ for many years until his retirement in 2015. The organ is now in the care of Stephen Alliss of Harrison & Harrison.

Following a brief introduction by our host John Keys, our members lost no time in putting the organ through its paces, with Paul Hodgetts first up (Mendelssohn's *Sonata No 3*), followed by Andrew McMillan (*Processional* by Charles Hutchins), Angela Sones (*Fugue from Prelude & Fugue* by Duruflé), then one of our students members, Will Packham dwarfed, but certainly not over-awed, by the huge Binns organ, with a confident performance of *Salut D'Amour*.



Andrew McMillan at the Binns organ of the Albert Hall, with our host John Keys assisting

Next followed Peter King, Pat Neville, Richard Syner, and a final demo by John Keys of some of the sounds of the Binns not yet heard. A most imposing organ with great presence.

St Barnabas Catholic Cathedral

Next, a short walk just across the road to St Barnabas Catholic Cathedral, where we were welcomed by Director of Music, Alex Patterson, who hastened to comment that he wasn't an organist. He did in fact specialise in composition and opera at Birmingham Conservatoire, and is a freelance composer, having composed a wealth of choral works, which have been published, performed all over the world, and broadcast on BBC Radio 3. He gave apologies from St Barnabas Organist Robert Gower who was tied up editing music shortly to be published by Oxford University Press.

Alex gave us handouts, which covered a brief history of the Cathedral and its organs. The Cathedral was built in 1841, and went on to be consecrated in 1844. On completion, at the time it was the largest Catholic church in the country, before in 1850 it became a cathedral. The architect was Pugin and the whole of the cathedral at one

time would have been in the Pugin style. It has a 150' tower housing the Cathedral's bells.



St Barnabas Catholic Cathedral, Nottingham

The current 3 manual 43 stop organ was built by Norman & Beard in 1913, originally with pneumatic action, and very distinctive green front pipes on two sides. It remained largely unaltered until 1989 when Hill Norman & Beard made several changes including changing the action to electric, an electronic Trombone was installed, and they also brightened the Trombas and the Mixtures, whilst extending the choir. A Choir Mixture was added in 1994.



Will Packham at the organ of St Barnabas, with Richard Syner

Angela Sones was first 'up' playing Andriessen's *Theme & Variations*, before handing over to Will Packham playing Lefébure-Wély's *March in C Major*. Pat Neville, John Carvell, Andrew McMillan and Peter King were followed by Paul Hodgetts (*Final from Vierne's Symphony No 1*) with Richard Syner and Trevor Smedley (*Grand Choeur in B flat by Dubois*) bringing up the rear.

St Mary the Virgin, The Lace Market

A 15 minute walk through the centre of Nottingham, with ample time for refreshments along the way, brought us to the imposing church of St Mary's, where tower tours were

on offer to the public, of which Will Packham and David Perry duly took advantage.

Prayers have been said on this site for over a thousand years, but the present building, the third to stand here, was constructed in stages from 1386 to 1475, and reflects the prosperity of Nottingham during that period, with funds donated by the guilds, merchants and people of Nottingham. St Mary's is the Civic Church for the city and also the University Church for the University of Nottingham.

Our host John Keys has been Director of Music here since 1984, and in his introduction he referred to the many organs that have been in St Mary's over the years. John generously provided us with copies of a very informative little book entitled *The Organs and Organists of St Mary's Church, Nottingham*, by Andrew Abbott and John Whittle, first published in 1993. There is here a tenuous link to Lichfield Cathedral in that the foreword is by Sir David Lumsden, who secured his first main position as Organist & Choirmaster at St Mary's from 1954 – 1956, before moving to Southwell Minster. Sir David, now aged 90, is of course the father of Andrew Lumsden, Organist & Master of the Choristers at Lichfield Cathedral from 1992 to 2002. In his foreword to this book, Sir David comments that 'it provides an insight into how a major city church acquired and disposed of nearly a dozen organs over four hundred years.'

Suffice to say that in Sir David's time at St Mary's, the organ was a large 4 manual 42 stop Walker organ dating from 1916. By 1965, not helped by its proximity to the boilerhouse, this organ was causing problems, and it failed completely during Easter 1968. A small 2 manual 8 stop organ was purchased from Grant Degens & Bradbeer as a temporary measure until a permanent solution could be found. In the event, the cost of refurbishing the Walker organ, which spoke more forcibly into the chancel than the nave, was considered prohibitive.



The Marcussen organ of St Mary's, Nottingham

A brave, or controversial, decision was taken to award the contract for a 2 manual 25 stop continental style tracker action organ to the Danish builder Marcussen, their first

major British contract, and a UK 'shop window' for them. Installed in 1973 on a cantilevered platform above the archway to the Lady Chapel, the opening recital was given by St Mary's Organist David Butterworth on 22nd September 1973.

We had earlier been warned that although the Marcussen was awaiting a visit by the tuner, we were welcome to try it and so time to make the tortuous climb up to the platform on which the Marcussen sits, with a weight limit of three persons at a time on the platform! Angela Sones was first 'up' playing Bach's *Prelude & Fugue in B Minor*, then Will Packham with Pietro Yon's *Toccatina for the Flutes*, then David Perry and Richard Syner playing J S Bach. A very bright clear tone, but even with the fuller registration demonstrated by John Keys, it seems unlikely the organ would support a capacity congregation in this substantial church, and born out, it would seem, by the subsequent installation of a large digital organ.



Richard Syner at the Marcussen organ of St Mary the Virgin

So, we adjourned to the chancel to sample the aforementioned digital organ, a high specification 3 manual Viscount Regent 356 digital organ. Paul Hodgetts was first up with *Mendelssohn's Sonata No 2*, then with a Viscount at home, Angela Sones was keen to put this model through its paces, with *Allegro from Symphony No 2* by Vierne, and with Angela electing for a volume setting described by John Keys, acting as registrant, as 'nuclear'! Pat Neville and John Carvell followed at a more modest volume level.

The organ gave a very impressive account of itself, far superior in my opinion to two Allen installations we've recently sampled, and certainly well capable of filling the building via 17 speakers with antiphonal departments, housed in an elevated position behind the Marcussen organ.

Given that this was a full day visit, and a little further afield than most of our visits, a turnout of 12 members was perhaps to be expected, but those who weren't able to make the visit certainly missed a great opportunity to play four very different organs, and Richard Syner is to be congratulated on arranging a splendid visit.



Angela Sones at the Viscount Regent Digital Organ of St Mary's, with John Keys assisting as registrant

[NEWS FROM THE LDOA COMMITTEE](#)

Visits/events

Ideas for future visit/events discussed, with planning of our 2019 programme progressing well.

Recruitment of new members

We have representation in our membership from only about 10% of local churches, Our Publicity Officer, Tony White, is therefore embarking on another mailshot, targeted at the Director of Music/Organist of those local churches where we have no representation amongst our members.

Our sincere thanks also to John Keys for giving up a good part of his day to host our visit to Nottingham. TS

Next Committee Meeting

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

[MEMBERS' NEWS](#)

New Member

Callum Alger

At the recent IAO Festival based at Peterborough Cathedral, Callum Alger was one of six semi-finalists in the IAO/RCO Organ Playing Competition in Cambridge, and successfully made it through to then win the final at Peterborough Cathedral. Our warmest congratulations on his success in beating stiff competition from five other very talented young organists. Following his success, I'm delighted Callum has joined our Association.

Callum Alger was a chorister and organ scholar at St Matthew's Church, Northampton. In 2014, he became Organ Scholar at Portsmouth Cathedral and worked in both the Cathedral and the Grammar School. He has ARCO and ATCL Diplomas and was a finalist in the Northern Ireland International Organ Competition. From 2015, he was Director of Music at St Thomas' Church, Stourbridge. Callum is starting his 4th year as an undergraduate student at the Royal Birmingham Conservatoire, and is expecting to graduate in July 2019.

Following the retirement of our honorary member Peter Morris as Director of Music at St Peter's, Wolverhampton, Callum has been appointed Acting Director of Music.



Callum Alger

Our membership has now grown to 76, and we look forward to seeing Callum at our future events.

Pam Strong

Pam Strong, LDOA member and for many years our Secretary prior to Richard Syner, has been licensed as a Lay Reader for the parish of St Peter, Little Aston, where she is Organist & Choirmistress. Pam was one of 14 people commissioned for lay ministry across the Lichfield Diocese by the Bishop of Lichfield, The Right Revd Dr Michael Igrave, at a service held on Saturday 8th September 2018 at Lichfield Cathedral. Our congratulations to Pam on her success.

NEWS & SNIPPETS FROM THE ORGAN WORLD

Worcester Cathedral music staff changes

Peter Nardone has resigned as Organist & Director of Music at Worcester Cathedral, and Dr James Lancelot has been appointed as Interim Director of Music.

Nicholas Freestone has taken over as Assistant Director of Music from Christopher Allsop, following the latter's appointment as Assistant Director of Music at the King's School Worcester, with effect from September.

New Director for the RSCM

Hugh Morris has resigned as Director of Music at Derby Cathedral to take up his new appointment as Director of the Royal School of Church Music.

St Asaph Cathedral redundancies

St Asaph Cathedral said 'financial pressures' meant it was 'no longer able to sustain' the two part-time members of its music department. The Director and Assistant Director of Music at the Denbighshire cathedral have been made redundant, and thanked for their 'high standards'.

The Dean says temporary changes will be implemented to 'properly look after' the singers in the Cathedral's choir.

Henry Willis IV – last of the organ building dynasty

Henry Willis IV died peacefully in hospital at the age of 91 on Saturday 23rd June 2018, near his and his wife's home in India.

Born in London in 1927, after service in the army during WW2, he returned in 1948 to the UK to start work in his father's company, initially as a labourer, before training in metal pipe making. In 1954 he went north to Liverpool to oversee the restoration of the great 1855 Willis concert organ in St George's Hall, and then with his father's worsening health, in 1965 moved back to head office in London. Following his father's death in 1966, he had a purpose built factory constructed, which opened in 1968. He presided over a declining business until 1997, before standing down as MD, replaced by David Wylde, with the head office being relocated to Liverpool in 2001. Following his withdrawal from the running of the family firm and eventual retirement, Henry Willis IV moved to India, where his mother's family had been in the 19th and early 20th centuries.

St Peter's Collegiate Church Wolverhampton

Our honorary member Peter Morris retired as Director of Music at St Peter's, Wolverhampton, at Easter 2018, but as Organist Emeritus he is able to continue to oversee the major refurbishment of the fine 3 manual Willis organ. After a tireless 15 year campaign to raise the funds for the refurbishment, the go-ahead was given, and removal of the organ commenced in February 2018. Peter has kindly provided a photo of the 18 Great flue ranks being set-up and regulated in Michael Farley's workshop in Sidmouth, prior to being shipped back to St Peter's. The remaining three departments and reeds are still under restoration.



The Great flue ranks of St Peter's, Wolverhampton Willis organ being set up and regulated in Michael Farley's workshop

We last visited St Peter's in September 2010, when the organ was clearly in a rather poor state of repair, so we are grateful to Peter for agreeing to a return visit in 2019, when the refurbishment and re-installation is complete, to see and hear for ourselves the fruits of his labours.

LICHFIELD CATHEDRAL NEWS/EVENTS

Evening Organ Recital Series

Daniel Cook and Cathy Lamb have performed the first two of the four of this year's Friday evening organ recitals, and

the remaining two commence at 7.30pm till 9.30pm. Tickets £10. Refreshments available during the interval. Dates as follows:

- 5th October 2018 – Martyn Rawles (Lichfield Cathedral)
- 12th October 2018 – Daniel Moulton (Royal Birmingham Conservatoire)

Come & Sing: Vaughan Williams' *Dona Nobis Pacem*

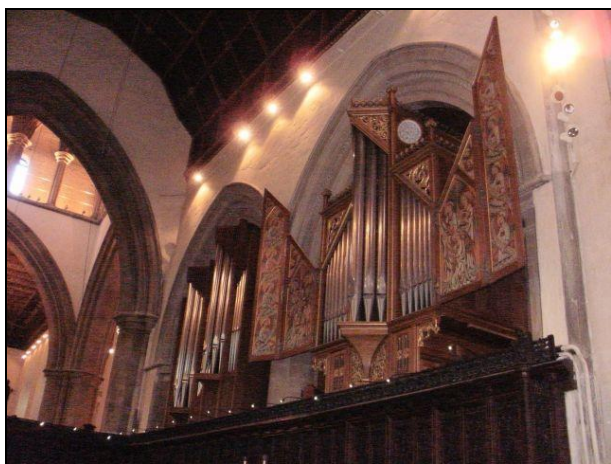
Full day event on Saturday 17th November, 2018, commencing at 9.30am till 5pm. Spend the day singing with Elise Fairley (soprano) and Alistair Donaghue (baritone), soloists from the Royal Birmingham Conservatoire, accompanied by Martyn Rawles and conducted by LDOA honorary member Paul Spicer (Royal Birmingham Conservatoire), one of the UK's leading choral conductors. For details and booking see: www.lichfield-cathedral.org/peace/come-and-sing-at-lichfield-cathedral

IAO/RCO MATTERS

IAO Festival 2018

This year's IAO Music Festival (formerly known as Congress) was based at Peterborough Cathedral and hosted by the Director of Music Steven Grahl. I was unable to attend the full five days, but the chance to hear the organs in four Cambridge Colleges in one day, including a recital on the organ of King's College, was an opportunity not to be missed!

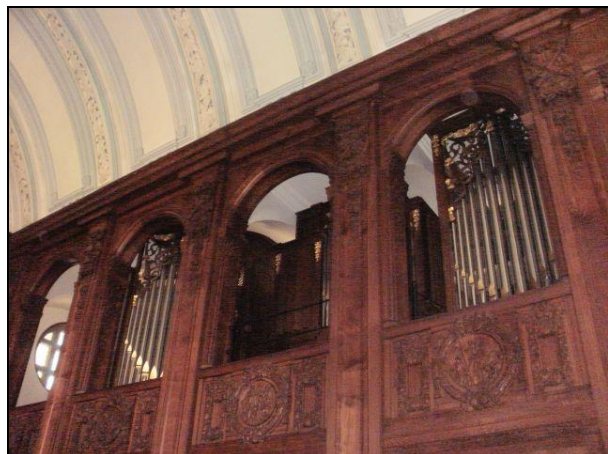
On Wednesday 1st August 2018, the first venue was Jesus College, where in fact there are two organs, the 2 manual 33 stop 2007 Kuhn organ being played today by Richard Pinel. His programme comprised J S Bach's *Prelude & Fugue in G BWV 541*, followed by three works from the *Orgelbüchlein Project*, then *Canzona* and *Scherzetto* from Whitlock's *Sonata in C Minor*, and concluding with the major work of the recital, Reubke's *Sonata 'The 94th Psalm'*.



The Kuhn organ on the left, and the Bishop/Drake organ on the right, at Jesus College, Cambridge

Next a short walk to Sydney Sussex College for the semi-final of the IAO/RCO Organ Playing Competition, open to 18-26 year old organists, with the contestants required to play a balanced programme lasting around 20 minutes,

comprising at least three contrasting pieces of Diploma level, and to include a work or movement by Couperin, this year being the 350th Anniversary of the composer's birth. Our Association, along with many sister Associations, made a donation to the prize money offered to the successful candidates.



Flentrop Organ of Sydney Sussex College, Cambridge

Playing the 2 manual 27 stop 2016 Flentrop organ, the first three of six semi-finalists, Callum Alger (Royal Birmingham Conservatoire), Callum Anderson (University of Bristol) and Alex Jones (Eastman School of Music, Rochester, NY) performed works by J S Bach, Schumann, Buxtehude and Reger, plus the compulsory Couperin.

Then a further short walk to St Catharine's College Chapel, to hear the remaining three semi-finalists, Rong Rong (Shanghai Conservatory of Music), Marko Server (Royal Academy of Music/Organ Scholar elect St Albans Cathedral) and Polina Sosnina (Organ Scholar elect Temple Church, London), perform works by J S Bach, Mendelssohn, Rossi, Rogg, Alain and Couperin on the 3 manual 30 stop E L Johnson/Flentrop organ.



Organ of St Catherine's College, Cambridge

A final short walk round to King's College Chapel to hear a masterly recital on the recently refurbished 4 manual 79 stop Harrison & Harrison organ by Martin Baker, Master of Music at Westminster Cathedral, and President of the RCO, performing the whole of Widor's *Symphony No 5*, and an improvised encore.

The three adjudicators, Martin Baker (Steven Grahl (DoM Peterborough Cathedral and IAO President), and Prof. Edward Higginbottom, (former DoM, New College, Oxford), having had the unenviable task of choosing three finalists from the six talented young organists, then concluded the day by announcing that the three going through to the final at Peterborough Cathedral on Thursday were Callum Alger, Alex Jones and Rong Rong.



Organ of King's College, Cambridge

The combination of Martin Baker, the famous Harrison & Harrison organ, Widor's *Symphony No 5*, and heard in the glorious setting of the Chancel of King's College Chapel, Cambridge, with its superb acoustic, was an absolutely stunning never-to-be-forgotten experience for me, and I'm sure the other 90 plus delegates. This event alone would have made the 6am start/11pm finish to the long day worthwhile, even without also hearing performances from six such talented young organists.

PS. As already reported earlier in the newsletter, Callum Alger went on to win the final of the competition at Peterborough Cathedral, receiving a prize of £1000 + prestigious recital opportunities. TS

Midlands Organ Day, 6th October 2018

The Midlands Organ Day is held bi-annually, and this event will take place in Worcester on 6th October 2018, organised and hosted by the Worcestershire Organists' Association. For full programme details and booking arrangements see: www.iao.org.uk/mod.

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

London Organ Day 2019

The 33rd London Organ Day will be held at Christ Church, Spitalfields and will feature recitals by Ghislaine Reece-Trapp and Daniel Moul. Hawksmoor's awe-inspiring church, with its organ of European significance, will make for a memorable day. More details in the autumn.

Organfest 2019

Planning is now under way for this weekend event in Cardiff in the autumn of 2019. More details to be published when available.

A TRIP TO WEST CUMBERLAND: WHITEHAVEN & ST BEES PRIORY

I'm indebted to Stanley Monkhouse, LDOA member and Vicar of St Modwen's, Burton-on-Trent for submitting the following account of his trip back to his boyhood roots in the North West of England:

A serendipitous series of exchanges on a Harrison and Harrison enthusiasts' Facebook page led to my being invited to give one of the regular recitals at Whitehaven United Reformed Church last Friday 3 August 2018. The organ is a Harrison of 1906, two years after the famous instrument at St Nicholas Whitehaven, one year before the H&H rebuild of the Willis in Carlisle Cathedral, and two years before their *magnum opus* at Ely - just to put things in context. Like several other instruments in West Cumberland, George Dixon of St Bees had a hand in the design of the URC organ - and so, perhaps unusually, did Alfred Hollins, then at Edinburgh.

I was born in Carlisle in 1950 and brought up in east Cumberland. I was infected by the organ bug in about 1960, and I soon became aware of the extraordinary place of West Cumberland in general, and Whitehaven in particular, in 20th century organ design, thanks to George Dixon and Arthur Harrison. I grew up with the sound of Carlisle Cathedral organ in my ears, and it wasn't long before I experienced the joys of St John's Keswick and other small Harrisons nearby, such as Great Salkeld, Kirkoswald and Ainstable. When I had the opportunity in 1969/70 to become acquainted with the organ at St Nicholas Whitehaven I grabbed it - and good job I did, given its destruction by fire in 1971.

That's a long time ago, but some things stick in the memory. I was struck by the perfection of tonal finish and the quality of construction - the door to the chamber was open and the luxury was evident. The 1904 fluework was impeccable, particularly noteworthy being the Geigen chorus, and the fact that the large open was by no means oppressive. As for the Harmonics with flat 21st, I liked it. It didn't offend my ears when used without the reeds. The Swell fluework was more restrained, characteristically beautifully finished, and the Solo Violes very similar to those I used as often as possible at Carlisle. The St Nicholas tutti, if memory is reliable, depended more on flues than reeds - unlike later Harrisons. Swell trumpets were fairly close in tone - certainly not "orchestral oboes" as Cecil Clutton described those of subsequent years - and the Tubas 8 and 4 were really Great reeds on a different keyboard, by no means unsociable or overwhelmingly loud.

Distant though they may be, these memories were curiously rekindled at Whitehaven where the instrument, two years younger than that at St Nicholas, is without doubt a Rolls Royce. The design on paper you might think unprepossessing but - take it from me - it's clever, its success depending more than a little on the quality and

nature of voicing. There is no point in my giving a stop-by-stop analysis - you need to hear it and try it yourself - but here are some impressions that struck me.

I have never had much use for a Dulciana. This one has proved me wrong, for it's a lovely stop and a perfect accompaniment for the Swell Oboe. The Great flutes are delightful, especially the 4ft. Now the chorus. Small 8 and 4 make a satisfying organ sound, the principal giving some higher harmonics. Add the fifteenth, and you will look in vain for a mixture. This is not unusual for Father Willis fifteenths, and that on the Great at Carlisle, 40 miles away, is a case in point. Maybe this is no surprise, for it's well known that George Dixon and Fred Wadely at Carlisle knew each other, Dixon paying for two ranks on the 1907 H&H rebuild at Carlisle: Choir Cornopean and Solo Viole Octaviane. Back to Whitehaven. Add the 16 Bordun to the chorus described above and you have a satisfying Bach pleno. Now exchange the large diapason for the small and there's a different sound: richer, fuller, louder, but still musical.

But for me the biggest surprise was the Swell "chorus". Geigens 8 and 4 (never mind what it says on the stop knob) together are pretty much as strong as Great small 8 and 4. Add the Swell octave coupler, and the sound almost matches Great small 8, 4 and 2. This strikes me as unusual for Harrison. Is this down to the input of Alfred Hollins? I have played another of his designs, Caird Hall Dundee, but I've no recollection of the relative strengths of the Great and Swell flue choruses there. It would be characteristic of a concert organ, rather than an accompanimental organ, to have a strong Swell chorus, and I suppose the Presbyterian service, with which Hollins was entirely familiar, had less need for the typically "melting" Harrison swell flue chorus, so handy in choral accompaniment.

The Swell Horn (the name a Hollins touch? see his organ at Edinburgh) is no such thing, but a perfectly fine trumpet. For several years I was organist at Sherwood's small 1907 Harrison designed for John Ireland, where the Swell Cornopean, like the Whitehaven Horn, is one of the most useful reeds a small organ can have: when combined with other stops it can serve in several guises. With the box open, the Whitehaven Horn contributes satisfactorily to full organ, and with one or both octave couplers the sound is magnificent.

There's not a lot to say about the Pedal except that it's typical Harrison. I have yet to meet a Bourdon by any other builder that's better than a Harrison sub bass, and the Great Bass is exactly what you'd expect of a Harrison Open Wood.

How does this measure up to (in my memory) St Nicholas and St John's Keswick? The big drawback at St Nicholas was the keyboard layout: Great at the bottom, Swell in the middle, Solo on top. That made the organ difficult to handle, and I suspect it would take a few months to get used to it. St John's Keswick is in a warm acoustic, but the Whitehaven instrument is bigger and more resourceful. There's a later 20 stop Harrison at Wigton, not far away, where the second Swell reed is a typically Dixon 16ft Corno di Bassetto. I'm afraid I've not yet played that.

From Whitehaven I went the six miles to St Bees. The priory church (St Mary & St Bega) houses the last Father Willis, finished personally by him in 1899, with (Dixon influence here) Harrison additions in 1906, 1931 and, in 1949, a 32 reed. I never got to play it in my youth, and it's difficult to know now how different it would sound if everything worked as it should, including presumably the winding. Ignoring the prepared-for ranks, it's essentially a large two manual spread over three, and the presence of the accompanimental ranks on the Solo (here the bottom keyboard, thankfully) means that accompanying for example the Solo Clarinet is difficult.

The St Bees choruses are wonderful and exciting, particularly the Swell reeds and mixture about which Cecil Clutton and others enthused no end in the pages of *The Organ*. The Great twelfth, mixture and reeds were modified by Harrisons in 1906, so the tutti, fine though it is, can hardly be said to be the original Willis sound. The reeds are trumpets, nothing like Harrison trombas of say 10 years later, and together they just about eclipse the Solo Tuba which is by no means gargantuan. All else is as you might expect of a late Willis in urgent need of major work. Coming to St Bees straight from the Whitehaven Harrison I was left thinking that St Bees is more gin and tonic, Whitehaven URC cream sherry.

Both these organs need money spending on them. They are both remarkable centenarians. It would be wonderful if their future could be guaranteed for the next century.

Make the trip to play them. You'll be welcomed.

Stanley Monkhouse

Ed. For specifications/photos see: www.npor.org.uk

[RECENT LOCAL ORGAN RECITALS REVIEWS](#)

[Edward Turner recital at Lichfield Cathedral Wednesday 8th August 2018](#)

Continuing the lunchtime 'Music for Reflection' concerts, today's recitalist was Edward Turner, Assistant Director of Music at Derby Cathedral since September 2017, but now appointed Acting Director of Music, until a successor to Hugh Morris is appointed. Edward has previously held posts at Worcester College, Oxford, Tewkesbury Abbey, Dean Close School, Cheltenham and Southwell Minster.



Edward Turner

Edward opened with my favourite J S Bach work, *Prelude & Fugue in B Minor BWV 544*, although his registration and interpretation weren't to my taste.

Next to *Le Jardin Suspendu* by Alain, with this dreamy evocation of oriental hanging gardens clearly influenced by Debussy and Messiaen. Then finally to a work by the contemporary American composer Dan Locklair, *Rubrics – A Liturgical Suite for Organ*, the inspiration for which comes from the instructions (rubrics) to the services for 'The Book of Common Prayer'. It comprises five movements, the energetic first movement being followed by a lyrical movement, then a dance-like trumpet tune, a lyrical aria, and ending with a strident toccata finale, which becomes quite frenetic.

A varied programme, with the recital receiving good support from LDOA members. TS

Daniel Mansfield recital at Broadway URC Saturday 11th August 2018

Alan Taylor welcomed Daniel Mansfield as his guest organist today. Daniel began his training as a chorister at St Mary's, West Derby, later becoming Head Chorister. He started organ studies at school and in 2012 moved to Holy Trinity, Southport as Organ scholar, continuing studies with Ian Wells. From 2014-17 he was Organ Scholar at the Liverpool Anglican Cathedral studying with Prof Ian Tracey. He is currently Organ Scholar of the Liverpool Metropolitan Cathedral and he is about to begin his final year studying for a degree in Music at Liverpool Hope University.

Daniel opened with fanfares in the form of Colin Mauby's *Placare Christe Sevulis*, followed by two very well-known J S Bach works, *Fantasia in G Major BWV 572*, and *Chorale Prelude: O Mench, bewein dein Sunde groß, BWV 622*. Kenneth Leighton's *Chorale Prelude: Rockingham* was followed by the piece reputed to be Herbert Howell's favourite of all his compositions, the sublime *Master Tallis's Testament*. Next to Denis Bedard's four movement *Suite du Premier Ton*, then *Postlude* by one of Daniel's favourite composers, William Mathias.

A fitting finale was provided by the challenging *Improvisation No 7 from Sept Improvisations Op 150* by Saint-Saëns. A nicely varied programme, with some unfamiliar pieces. TS

David Rice recital at Holy Trinity Parish Church, Sutton Coldfield, Friday 17th August 2018

Introduced by Stella Thebridge, his predecessor at Holy Trinity, the recently appointed Director of Music, LDOA member David Rice had lost no time in arranging a series of concerts here, with David himself being today's recitalist.

David Rice graduated from Selwyn College, Cambridge in 2016 with a BA in Music, and then spent a year as organ scholar at Tewkesbury Abbey and organist in residence at Dean Close School, Cheltenham. David is now finishing an MA in Choral Conducting at the University of Birmingham, taught by Simon Halsey, Simon Carrington and Julian Wilkins. He is conductor of the University Camerata, sings in the CBSO Chorus, and has just taken up the role of Head of Choral Music at Solihull School.

David had paired works from the Baroque and Romantic eras. Opening with Buxtehude's *Praeludium in C Minor*

BuxWV 137, he followed with a number of smaller works, which served to highlight some of the softer colours available on the organ, with first George Böhm's *Vater unser im Himmelreich*, featuring a beautiful Allen reed stop, Mendelssohn's elegant *Allegretto from Sonata No 4 Op 65*. then Elgar's sublime *Andante Expressivo from Organ Sonata in G Op 28*, and J S Bach's *Praeludium in A Minor BWV 543i*.



David Rice at the Allen organ of Holy Trinity, Sutton Coldfield

David concluded his recital playing arguably the most well-known of Franck's works, the grand *Chorale No 3 in A Minor*, demonstrating a full range of texture and expression, with well-managed registration changes. A beautifully polished and confident performance. TS

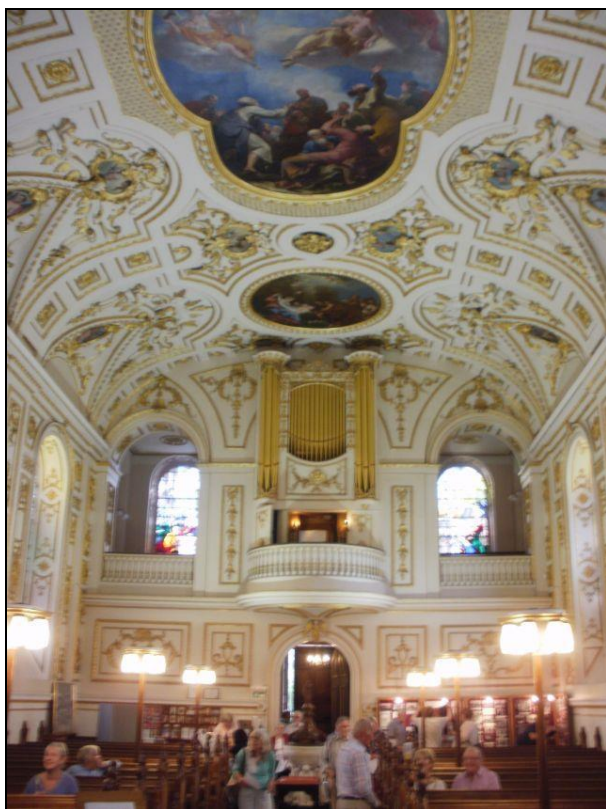
Paul Carr recital at St Michael's & All Angels Church, Great Witley, Sunday 19th August 2018

Having heard much about the splendour of this rural church from my colleagues in the Worcester Organists' Association, on a glorious August afternoon, the opportunity to visit the adjacent Witley Court, the church, and also to hear Paul Carr perform was not to be missed.

Following the disastrous fire at Witley Court in 1937, along with the house, the church was abandoned until 1965, when an extensive restoration programme was started to return this church to its former Baroque glory, along with its beautiful 2 manual 28 stop Nicholson organ, dating from 1857.

Assisted as usual by his wife, Hannah, Paul opened with his own arrangement of J S Bach's *Sinfonia from Cantata No 29*, then Mendelssohn's *Prelude & Fugue in C Minor*. Delicate flutes were used for Hayden's *Three Pieces for Musical Clocks*, then on to the very grand *Sonata No 8: Introduction & Passaglia* by Rheinberger. Paul promised some unusual stops for his own arrangement of Tielman Susato's *La Danserie*, followed by Lefébure-Wély's jolly *Bolereo de Concert*. After François-Joseph Gossec's

Tambourin, a suitably rousing climax was provided by Guilmant's *Grand Choeur in D major*.



The Baroque splendour of Great Witley Church

A well-received very varied programme, and despite having to hand register stop changes, superbly performed as always, complemented by a fine acoustic. TS

Shanna Hart recital at Holy Trinity Parish Church, Sutton Coldfield, Friday 24th August

Following David Rice's own recital last week, today David had secured the services of a young lady he had known since before his Cambridge days, Shanna Hart.



Shanna Hart with David Rice at Holy Trinity, Sutton Coldfield

Recently graduated from Selwyn College, Cambridge, Shanna Hart is DoM & Organist at St Botolph-without-Aldgate, London, and has just taken up a position as Organ Scholar at Robinson College, Cambridge and

Organ Scholar for St John's Voices. She holds the ARCO and is working towards her FRCO. Chatting to Shanna's mother, it transpired Shanna also plays piano, oboe, flute, horn and guitar, but doesn't intend music to be her main career!

Her speciality is German Baroque music and the first half of her programme was devoted to the different canonic formats of J S Bach's *Variations on Vom Himmel hoch, da komm ich her*. The second half of her programme comprised Sweelck's use of a secular song for *Variations on Onder een linde Groen*, followed by the haunting *Prelude, Fugue and Variation, Op 18* by Franck, before finishing in grand style with Reger's *Introduction und Passacaglia in d-moll*.

A most gifted young lady, who will clearly excel in whatever career path she chooses. TS

Paul Carr recital at Lichfield Cathedral, Wednesday 29th August 2018

Another chance to hear Paul Carr, this time rather closer to home at Lichfield Cathedral, the recital being within the *Imagine Peace* festival, with Paul's programme chosen to reflect this.

Paul had chosen to open and close his recital with two dazzling works, which pay tribute to the sun, opening with the fanfares of *Hymn au Soleil from Pieces de Fantaisie Suite 2* by Vierne. Next to J S Bach and *Concerto in A Minor after Vivaldi BWV 593*, a work transcribed from Vivaldi's original composition.

Then a peaceful interlude with *Venus – The Bringer of Peace from The Planets* by Holst, arranged here by Arthur Wills. After John Stanley's well-known *Trumpet Voluntary*, next followed 'The Peace may be Exchanged' from *Rubrics, A Liturgical Suite for Organ* by the American composer, Dan Locklair.

The second and final tribute to the sun with the brilliant toccata *Lied to the Sun from Lied Symphony Op 65* by Flor Peeters. Another impeccable recital by Paul Carr. TS

Tom Corfield recital at Derby Cathedral, Wednesday 29th August 2018

For this most welcome return visit by Tom Corfield, Derby Cathedral was absolutely packed. On very rare occasions I've witnessed standing ovations and cheering after an organ recital, but never before a note had even been played, as was the case this evening, a very moving and pointedly public demonstration of the widespread support and high regard for Tom Corfield, who was Assistant Organist at Derby Cathedral for 31 loyal years, until his abrupt dismissal in 2016.

Assisted by his wife Rosemary on page turning duties, Tom opened with *Prelude on Psalm 34 (from Three Psalm Preludes, Set 1) Op 32 No 1* by Herbert Howells, with its arched format being beautifully managed. Next to France for two works, with first *Joie et Clarté (from Les Corps Glorieux)* by Messiaen, comprising a strong element of dance, then to Cesar Franck's tense *Chorale No 2*. After J S Bach's *Prelude & Fugue in A Minor BWV 536*, Tom returned to France with Vierne's *Scherzetto (from 24*

pieces en style libre) Op 31 No 4. After Whitlock's exuberant *Fanfare (from Four Extemporisations for Organ)*, for his finale Tom turned to *Prelude on Repton* (from *Three Hymn Preludes for Organ*), one of three works commissioned by David Johnson from Francis Jackson to commemorate David's parents, and premiered here at Derby Cathedral by David Johnson in the presence of Francis Jackson.

A final enthusiastic standing ovation for Tom. TS

David Butterworth recital at St Modwen's, Burton-on-Trent, Wednesday 5th September 2018

Today's recitalist, David Butterworth, was one of the youngest people ever, at the age of 17, to obtain the RCO's FRCO and Choir Training diplomas. Later, whilst studying with Sir David Wilcocks as Organ Scholar of Jesus College Cambridge, he was awarded both Bachelor and Master degrees. Following this, he moved to Nottingham, where he was Organist & Master of the Choristers at St Mary's Parish Church and Custodian of the Binns organ in Nottingham's Albert Hall. He has given many recitals in both the UK and abroad, and is a recording artist, with his DVDs/CDs on sale today.

Two very well-known J S Bach works were the choice to open proceedings, with first *Tocatta & Fugue in D Minor BWV 565* then the sublime *Chorale Prelude; Nun komm. Der heiden Heiland* BWV 659. Next to Parry's unashamedly romantic *Fantasia & Fugue in G Op 188*. Then a whimsical contribution to today's recital, with Julien Bret's *La Ronde des Lutins*, a lutin being a hobgoblin.

David suggested that after Messiaen's meditative *Le Banquet Celeste*, we refrain from applause and allow a short silence before the final voluntary, Henri Mulet's well-known toccata *Carillon-Sortie*, providing a rousing close to the recital. A well-chosen programme, and superbly performed. TS

Chris Booth and Matt Wood recital at All Saints' Church, Streetly, Saturday 8th September 2018

LDOA Committee Member Chris Booth shares Director of Music duties at All Saints' Streetly with Matt Wood, Chris looking after the Adult Choir and Matt the Young Voices.

Matt opened on the Allen digital organ with *Prelude & Fugue No 1 from 8 Short Prelude & Fugues* by J S Bach, and then handed over to Chris on the piano for Richard Adinsell's *Warsaw Concert*. Back to Matt on the organ for Colin Mawby's *Dance with the Saints* with lots of snatches of well-known pieces! Chris moved onto the organ for Arthur Sullivan's *Lost Chord*, before handing over to Matt for Gershwin's *Summertime* from *Porgy & Bess*.

Then to Chris on piano, confessing to having seen the new film *Mamma Mia! Here We Go Again*, and being very taken by his next offering *My Love, My Life*. Following Matt on the organ playing Barber's *Adagio for Strings*, then to Chris for *Last Night of the World* from *Miss Saigon*, with Matt left to close the recital with *Processional* by William Matthias. A nicely varied, well-received, programme. TS

Ashley Wagner recital at Broadway URC, Walsall, Saturday 8th September 2018

Today was my first ever visit to Broadway URC to hear the Lloyd and Haynes organ so lovingly curated by Alan Taylor. The recitalist was Ashley Wagner, a final year student at RBC and the organ scholar at Worcester Cathedral. In his introduction Alan Taylor reported that Ashley had visited the previous day to set up but had returned hot foot to Worcester to play for cathedral evensong. Afterwards, during a game of football, Ashley had injured his lower back. Fortunately for us he found that sitting on an organ stool gave him some relief, so he was able to return to play for us today!

Ashley opened his programme with J S Bach's *Prelude & Fugue BWV 532*, a favourite of mine, particularly the *Fugue*. Then a new piece for me – *Cloches* by Marcel Fournier, the bell sound being provided by the 8ft Vienna Flute on the solo division. Next, *Galliarda* by Heinrich Sheidemann. I'd never heard this name, but he belonged to the north German organ school and died in 1663. Next to Vierne, with *Adagio from Symphony No. 3*. Called 'weird' by Ashley, we then heard *Deuxième Fantasia* by Jehan Alain. To finish, and very appropriate as later today will be the *Last Night of the Proms*, we finished with *Pomp & Circumstance March No. 1* by Elgar, arranged by Lemare and Wagner.

Clearly in some discomfort and walking very gingerly, we were grateful to Ashley for his recital. He is booked to give the lunchtime recital at Emmanuel Wylde Green on St. David's Day 2019. John Allen

Cathy Lamb recital St St Modwen's, Burton-on-Trent, Wednesday 12th September 2018

Making a return visit today to St Modwen's was Cathy Lamb, LDOA honorary member and Director of Outreach at Lichfield Cathedral School, where she has built up the outreach programme to now reach over 100 schools.

Assisted by LDOA member David Perry on page turning duties, Cathy opened with a piece she had recently come across in a box of music, *A Trumpet Tune* by Harold T Scull, which it transpired was a really nice trumpet voluntary. Next to Cathy's favourite J S Bach work, *Tocatta in F BWV 540*, with its two extended pedal solos. After the short quirky rhythms of John Gardner's *Lavolta from Five Dances for Organ Op 179*, Cathy turned to John Stanley's *Voluntary V in D Minor/Major Op 6 No 5*, with this time a more familiar trumpet tune.

Then to Flor Peeters for *Adagio and Scherzo from Suite Modale Op 43*, before finishing with a composer whose style Cathy loves, William Matthias, and his *Tocatta Giacosa*, full of energy and movement, with bold fanfares to conclude a most enjoyable, varied programme. TS

Ben Mills recital at St Modwen's, Burton-on-Trent, Wednesday 19th September 2018

Ben Mills started his musical career at St Mary Magdalen, Newark, where he was subsequently appointed as Organ Scholar. After two years there, he moved on to become Organ Scholar at Southwell Minster at the beginning of this year. He is now going up to Keble College, Oxford, in

October to read Music., and has already taken up the Organ Scholarship with the Chapel Choir.

Ben ensured a joyful opening to his recital with J S Bach's *Prelude & Fugue in G Minor BWV 541*. Then to *Cantabile* by Cesar Franck, played with great feeling and sensitivity. Next, a change of mood, with all four movements of Mendelssohn's *Sonata No 1*, beautifully interpreted and registered.

A return to J S Bach, and one of his most well-known works, *Wachet auf, ruft uns die Stimme, BWV 645*, before finishing with *Fanfare* by the British composer Kenneth Leighton, providing a strident, rousing climax to the recital. A gifted young man whose playing fully justifies his appointment at Keble College. TS

Daniel Cook recital at Lichfield Cathedral Friday 21st September 2018

Daniel Cook was the guest organist to open this year's Evening Organ Recital Series at Lichfield Cathedral.



Daniel Cook at the organ of Durham Cathedral

Daniel Cook is Master of the Choristers and Organist of Durham Cathedral, and in fact also received his early musical education at Durham Cathedral with Keith Wright. Then, following a year as Organ Scholar at Worcester Cathedral, he moved to London to take up a place at the RAM, also working as Organ Scholar at Southwark Cathedral and Westminster Abbey, before graduating with first class honours in July 2003. He was subsequently Assistant Organist of Westminster Abbey, and prior to his present position, he spent four years as Sub-Organist of Westminster Abbey. This was Daniel's third visit to Lichfield Cathedral, the previous ones being to visit Cathy and Ben Lamb, who he had known from his Salisbury Cathedral days, and the second time with his choir.

Daniel opened with J S Bach's *Tocatta & Fugue in F BWV 540*, so often performed without the fugue, and although very clever, lacks the impact of the toccata, which we gathered Daniel had as the processional for his wedding! Next to *Three Rhapsodies Op 17* by Herbert Howells, with the title hardly doing justice to these surprisingly substantial works.

Prelude et Fugue Sur Le Nom D'Alain Op 7, Duruflé's tribute to his friend Jehan Alain killed in WW2, took us to the interval in a blaze of glory.

The whole of the second half provided an all too rare opportunity to hear all five movements of Widor's glorious *Symphony No 6 Op 42 No 2*.

A superb programme to open the evening recital series, complemented by a skilful choice of registrations and a stunning performance, with again commendable support from LDOA members TS

Pat Neville recital at Trinity Methodist Church, Shenstone, Monday 24th September 2018

For today's recital, LDOA member and Organist at Trinity Methodist Church Shenstone, Pat Neville, had programmed a recital of music reflecting the season of 'Harvest and Autumn', opening with the dancing rhythm of *Bourée from Organ Concerto in B Flat No 1 Set 3* by Handel. Pat was just a few minutes into her programme when a troublesome cipher on the Great, which refused to clear, meant that she had the task of trying to rehash her registrations to use just the Swell manual, no easy task on an organ with only a limited range of stops in the first instance.

Pat soldiered on, introducing and playing all 13 of her remaining planned works by Ravel, Boyce, Mendelssohn, J S Bach, Pietro Yon, Schumann, Darke and Charpentier, plus two harvest hymns with audience participation.

After all Pat's hard work planning and practising for today's recital, she deserves great credit for overcoming the challenge presented by the malfunctioning organ, with her efforts clearly being much appreciated by her loyal supporters. TS

Jeremy Hampton recital at St Modwen's Burton-on-Trent Wednesday 26th September 2018

St Modwen's Organist, Tony Westerman has known today's recitalist Jeremy Hampton for over 40 years. Jeremy started playing the organ at aged 14, before going to university in York, during which time he deputised when required at York Minster. After graduating, he taught music in both secondary and tertiary education, before setting up a successful instrumental practice in Derby with his wife Catherine, teaching keyboard and woodwind.

Buxtehude's *Praeludium & Fugue in G Minor BuxWV 149* is not a work with which I'm familiar, but it starts in lively fashion in the manuals before the pedals enter. The fugue starts slowly, but then becomes quite animated.

Onto more familiar ground with Vierne's reflective *Berceuse*, followed by the march-like *Processional* by William Mathias, as also played by Matt Wood at All Saints' Streetly earlier this month. In the year marking the 350th Anniversary of Couperin's birth, next came his *Messe pour les Couvents Kyrie*, followed by J S Bach's chorale prelude *Schmüchle dich, O liebe Seele, BWV 654*.

Before launching into Bonnet's challenging *Etude de Concert*, Jeremy suggested we might like to offer up a short prayer for him, but in the event, all went well with the tricky pedalling, and we enjoyed a rousing close to a nicely varied programme. TS

Cathy Lamb recital at Lichfield Cathedral Friday 28th September 2018

Tonight's recital was a welcome opportunity for us to hear a member of the 'home team', Cathy Lamb, Director of Outreach at Lichfield Cathedral School, show her prowess on an organ she knows well.

A few of tonight's works had been given a public outing at Cathy's recent recital at St Modwen's, Burton-on-Trent, and this was the case with *A Trumpet Piece* by Harold T Scull, this time using the Hill's Tuba to good effect, to provide a grand opening. Next to a J S Bach piece I don't recall hearing previously, *Prelude & Fugue in G BWV 550*. Then to John Stanley's *Voluntary V in D Minor/Major Op 6 No 5*, utilising very effectively the Nave organ for a work featuring the celebrated trumpet tune.

The organists for these evening recitals had been requested to include a work related to WW1, and for this Cathy had chosen *Trauermarsch, II Satz aus dem 5 Orgelsonata Op 98 – Kriegssonata* by Max Gulbins. The composer had anticipated celebration of a German victory when writing this work in 1915-16, with this second movement being a very grand funeral march.

After John Gardner's quirky *Lavolta – from Five Dances for Organ Op 170*, to arguably Flor Peeters most popular work, *Suite Modale Op 43*, taking us to the interval, and finishing with a rip roaring Toccata.

One of Cathy's favourite composers is William Mathias, and his *Toccata Giocosa Op 36 No 2* provided a storming opening to the second half. Having often featured a Mendelssohn sonata in her programmes, tonight Cathy treated us to the dramatic *Prelude & Fugue in D Minor*. A 'calm before the storm' came in the form of *Three Reflections: Three Quiet Pieces* by Percy Whitlock, with the following 'storm' being *Carillon de Longpont* from *24 Pièces en Style Libre* by Vierne, with its unmistakable 4 note theme of the carillon prominent in the pedals from the outset, and building to a full organ finish.

Cathy always delivers an enjoyable programme with broad appeal, but tonight she also introduced us to some new repertoire, so LDOA member Eric Lunt's copious and eloquent programme notes proved invaluable. TS

VACANCY

Church Musician, St Matthew's, Perry Beeches

This position remains unfilled. For details of the position, see the advert in our August 2018 Newsletter, or via our website at: www.iao.org.uk/lichfield/links.

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

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

Peter Morris

Regrettably there are no plans for organ recitals at Walsall Town Hall in this financial year, but Peter is giving a recital in France on 30th September, one in Manchester in October, then one nearer to home at Emmanuel Wylde Green on Friday 4th January 2019 at 1pm.

In addition, Peter is conducting choirs from the Midlands. France and Germany together with Wolverhampton Symphony Orchestra in a *Remembrance and Reconciliation 100th Anniversary Armistice Commemoration* at St Matthew's Church, Walsall, at 3pm on Sunday 11th November 2018, performing Faure's *Requiem* and Beethoven's *Symphony No 9*. See the flyer with this newsletter for details.

Mervin Jones – Walsall Town Hall concerts

Mervin is on the mend after a recent spell in hospital, and the next concerts are on the second Thursdays of October and November – no concerts December and January 2019. Concerts comprise light organ music performed by Mervin, plus guest musicians. Light refreshments and raffles.

Pat Neville - Trinity Methodist Church, Shenstone

Monday 3rd December, 2018, free 'Come & Go' Organ Recital for the Festive Season at 12.45 to 1.30pm. Bring your sandwiches – hot drinks will be available. Come and go as you please.

Simon Lumby

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

St Modwen's, Burton-on-Trent

LDOA member Tony Westerman, having organised the Lent and Summer 2018 recitals at St Modwen's, will in fact be giving the final recital himself, on Wednesday 3rd October 2018 at 12.30pm, lasting approx. 40 minutes.

Recitals In Local Area (to end of November 2018)

October 2018

Mon 1 October 2018 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Tues 2 October 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury

Greg Abrahams (St Michael & All Angels', Bishop's Cleeve)

Wed 3 October 2018 • 12.30 to 1.10 • St Modwen, Burton-upon-Trent

Tony Westerman (St Modwen, Burton-upon-Trent)

Thurs 4 October 2018 • 1.00 to 1.30 • Solihull Methodist Church

Stephen Perrins (Director of Music Emeritus, Solihull School)

Thurs 4 October 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham

Tom Winpenny (St Albans Cathedral)

Frid 5 October 2018 • 1.00 to 1.45 • Emmanuel Church, Wylde Green

Josh Roebuck (Emmanuel Church Wylde Green)

Frid 5 October 2018 • 7.30 to 9.30 • Lichfield Cathedral
Martyn Rawles (Lichfield Cathedral)

Sat 6 October 2018 • 1.00 to 2.00 • St Laurence, Ludlow
Jonathan Allsopp (Westminster Cathedral)

Sat 6 October 2018 • 6.45 to 8.45 • Worcester Cathedral – part of the Midlands Organ Day
David Briggs (St John the Devine, New York City)

Sun 7 October 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
Stephen Austin (Poulton-Le-Fylde, Lancashire)

Sun 7 October 2018 • 3.00 to 4.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Thurs 11 October 2018 • 12.15 to 12.55 • Worcester Cathedral
Andrew McCrea (St Swithun's, Worcester)

Frid 12 October 2018 • 7.30 to 9.30 • Lichfield Cathedral
Daniel Moulton (Royal Birmingham Conservatoire)

Sat 13 October 2018 • 12.30 to 1.15 • St Peter's, Cradley
Michael Haynes (Hexham Abbey)

Sat 13 October 2018 • 12.00 to 12.45 • Stoke Minster
Joshua Stephens (Wells Cathedral)

Sat 13 October 2018 • 5.00 to 6.00 • Guild Chapel, Stratford-upon-Avon
Roger Fisher (Organist Emeritus, Chester Cathedral)

Mon 15 October 2018 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Tues 16 October 2018 • 1.00 to 1.40 • St Andrew's, Rugby
Philip J Bricher (Holy Trinity, Northampton)

Frid 19 October 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Frid 19 October 2018 • 12.40 to 1.20 • St Mary's, Melton Mowbray
Mark Swinton (St Mary's, Warwick)

Sat 20 October 2018 • 3.30 to 5.15 • Ellesmere College
Scott Phillips (Ellesmere College)

Sun 21 October 2018 • 3.30 to 5.00 • The Buttermarket, Shrewsbury
Simon Gledhill (London)

Wed 24 October 2018 • 1.10 to 2.00 • St Apege, Solihull
Ben Horden (London)

Thurs 25 October 2018 • 12.15 to 12.55 • Worcester Cathedral
Roger Judd (St Laurence, Ludlow)

Sat 27 October 2018 • 11.00 to 1.55 • St Mary's, Stafford
Margaret Outen, Tim Sagar, Richard Grigson (St Mary's)

Sat 27 October 2018 • 12.00 to 1.10 • Victoria Hall, Hanley
Johnathan Scott (Manchester)

Sat 27 October 2018 • 7.30 • University of Birmingham (Elgar Concert Hall)
Alex Mason (Shrewsbury School)

Mon 29 October 2018 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Wed 31 October 2018 • 7.30 • Birmingham Town Hall
Nigel Ogden (Concert Organist)

November 2018

Thurs 1 November 2018 • 1.00 to 1.30 • Solihull Methodist Church
Stephen Perrins (Director of Music, Solihull School)

Thurs 1 November 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Paul Carr (Birmingham)

Frid 2 November 2018 • 1.00 to 1.45 • Emmanuel Church, Wylde Green
Rebecca Poesch (Germany)

Frid 2 November 2018 • 1.15 to 2.00 • St Mary's Warwick
Carleton Etherington (Tewkesbury Abbey)

Sat 3 November 2018 • 12.00 to 1.00 • Malvern Priory
Timothy Easter (Harpenden)

Sun 4 November 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
Kevin Grunhill (The Penistone Cinema Organ Trust)

Sun 4 November 2018 • 3.00 to 4.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Tues 6 November 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
Allan Walker (Malvern College)

Sat 10 November 2018 • 12.00 to 12.45 • Stoke Minster
Keith Hearnshaw (Worcester)

Mon 12 November 2018 • 1.00 to 2.00 • Symphony Hall, Birmingham
Lászió Fassang (Hungary)

Frid 16 November 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury
Anthony Pinel (St Chad's, Shrewsbury)

Sun 18 November 2018 • 3.30 to 5.00 • The Buttermarket, Shrewsbury
Stephen Austin (Poulton-Le Fylde, Lancashire)

Thurs 22 November 2018 • 12.15 to 12.55 • Worcester Cathedral
Richard Cook, Ashley Wagner

Sat 24 November 2018 • 12.00 to 1.10 • Victoria Hall,
Hanley
Ian Tracey (Liverpool Cathedral)

Mon 26 November 2018 • 1.00 to 2.00 • Birmingham Town
Hall
Trotter (Birmingham City Organist)

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

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

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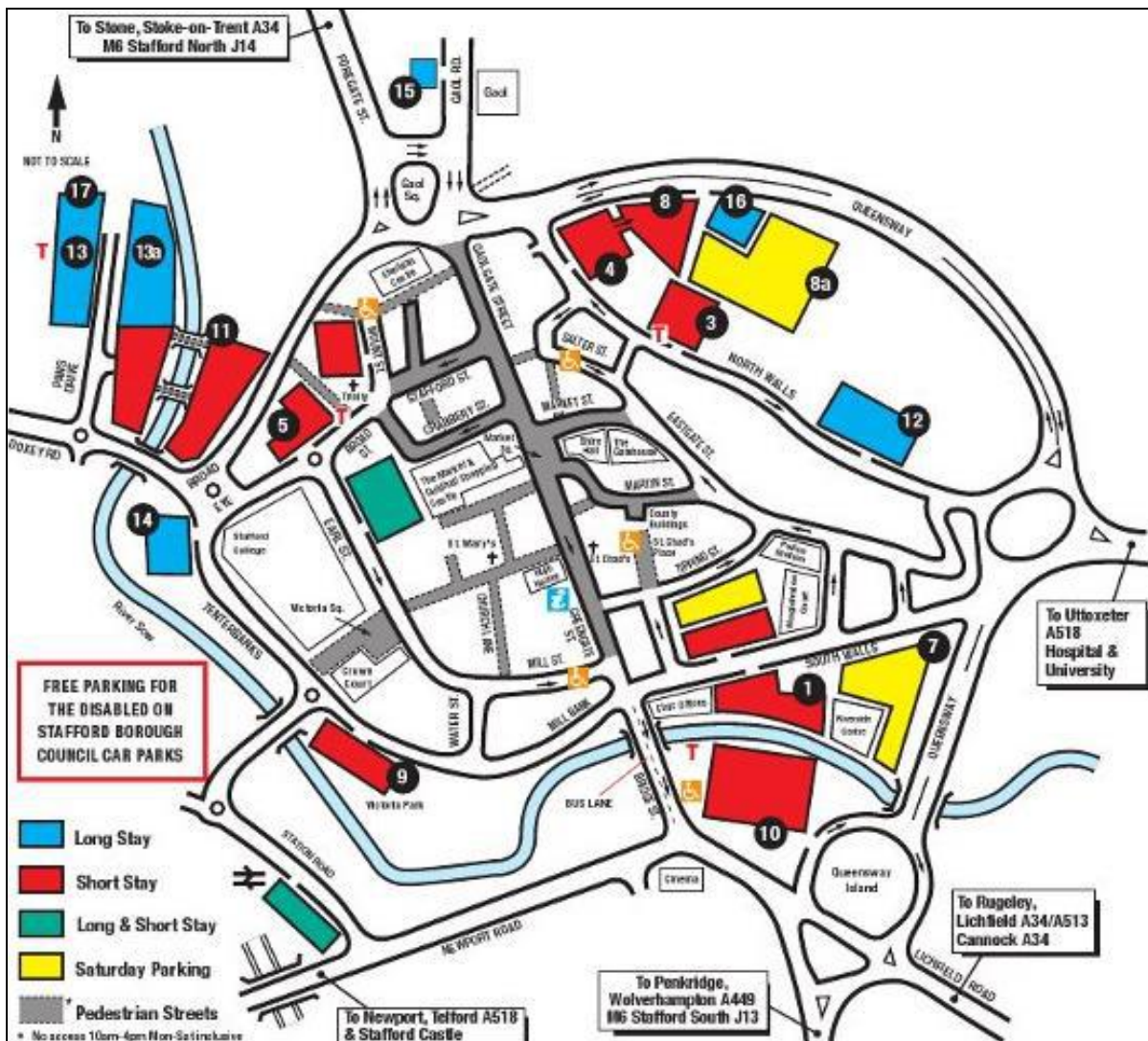
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Ed. – the next newsletter is planned for December 2018, with a deadline for submission of items for inclusion of 24/11/18, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Directions for the visit to Stafford on Saturday 17th November 2018

There is no car parking at either of today's venues. Our first venue is St Mary's Church, St Mary's Place, Stafford ST16 2AP, and the nearest car park is at the Guildhall Shopping Centre (green rectangle just left of centre on locator map – suggest use Sat Nav ST16 2QR), accessed off Earl St. St Mary's Church is just a short walk from the car park. Our second venue is St Chad's Church, Greengate St, Stafford ST16 2HP, also shown on the map, literally just round the corner from St Mary's.



Locator map showing St Mary's and St Chad's Churches in the centre of the map, with Stafford town centre car parks