

APRIL 2014 NEWSLETTER

RECENT LDOA VISITS

Monday 17th February 2014, St Paul's Church in the Jewellery Quarter - an evening with Thomas Trotter

Alan Taylor, on behalf of Birmingham Organists' Association, kindly invited LDOA members to join them at this informal evening with Thomas Trotter they had arranged in the West Gallery of St Paul's in Birmingham's Jewellery Quarter. A creditable ten of our members took up Alan's offer, and the event was also attended by members of the Worcester Organists' Association, with the number attending such that extra chairs had to be deployed!

Our honorary member John Stormont chaired the discussions with Thomas Trotter and Betty Milne, who had been Manager of Birmingham Town Hall from 1979 to 1993. Betty had kindly brought along programmes from Town Hall organ recitals going back over the last 100 years or so, including ones by 'The Dr', referring to Sir George Thalben-Ball, and which made for interesting reading.

John Stormont led the discussions first to Thomas's early days as Organ Scholar at King's College, Cambridge, and winning the First Prize at the St Albans International Organ competition in his final year, which served to kick start his career as a recitalist. Asked about how his appointment as Birmingham City Organist came about, it transpired that he was asked to stand in for George Thalben-Ball at one of his Birmingham recitals about 1980. This led to his appointment as Thalben-Ball's successor in 1983, and he recalled how kind his predecessor had been to him in his early days at the Town Hall. He also recalled that, as the organ in the Town Hall was being refurbished in the first year of his appointment, he had used the organ here at St Paul's for practice.

John Stormont led the discussions on to the question of programme planning, and Thomas explained that his programmes are planned many months in advance, and he tries to find themes for his recitals, such as composers' anniversaries. He also likes to unearth new pieces, and has commissioned a number of pieces, favouring works by non-organists as 'they often come up with something different'. He has lots of international commitments, and tries to make use of pieces learned for one concert for others, if not in the same venue/country. He feels very much at home at Birmingham Town Hall, and as regulars to his recitals here know, will often use them as 'guinea pigs' for a programme at a future major venue.

Thomas practices for 2-3 hours a day and has a small pipe organ and a piano at home. When learning a new piece,

once learned he likes to put it away for a couple of months before bringing it out again.

He enjoys playing historic instruments and the organ at Merseburg Cathedral is one of his favourites - along with 'any in Paris!' A highlight for him was playing Widor's Toccata at the composer's church of St Sulpice, Paris. Thomas is booked to perform one of the inaugural concerts celebrating the long-awaited restoration of the organ at the Royal Festival Hall.

Looking to the future, Thomas seems very content with his career to date, and plans to continue with his present activities for as long as he is able to perform at a high level, something for which regulars at his Birmingham recitals will be delighted to hear.

Having heard Thomas play many recitals and been in awe at his flawless technique and performances, he confided in us that he doesn't consider himself the best of church organists, and has been known to cut across the minster's words and play the wrong number of verses on occasions! Having said that, at his church of St Margaret's Westminster, his talent is clearly appreciated, as it appears the congregation usually stays to hear all his final voluntary, and even applauds at the end!

We are indebted to BOA for the opportunity for some interesting insights into Thomas Trotter's life and career, and our thanks also to Hannah Carr for the most welcome refreshments. TS

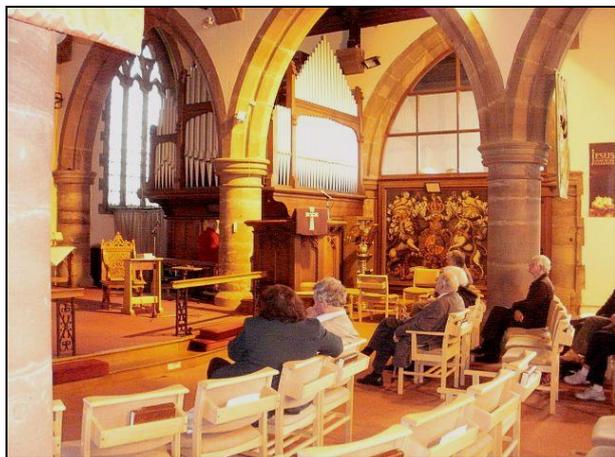
Saturday 22nd March 2014, St John's Shenstone, and St Giles' Whittington, including the 2014 AGM

St John the Baptist, Shenstone

For our visit to St John's, attended by 10 members and 1 guest, we were welcomed by organist Paul Glover, who gave a brief history of the church and the organ.

It is believed there has been a church on this site for over 1000 years. The present church is a Grade II listed building and was built in 1854, partly using reclaimed stone from the old church, which was pulled down, except for the tower, which stands derelict near the Church Hall. The old pews were replaced by comfortable chairs and carpeted about 2 years ago, so the church now has a warm welcoming ambience.

The original organ was by Holdich, who also built an organ for Lichfield Cathedral, but this was replaced in the early 1890's and the current tracker action organ contains a Nicholson & Lord nameplate. It was overhauled in the 1960's, and is now maintained by Mike Thompson.



The organ of St John's, Shenstone

The current specification is:

Pedal

16' Bourdon, 8' Flute Bass

Great

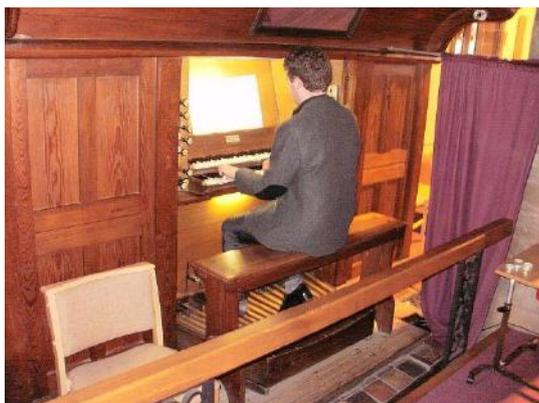
8' Open Diapason, 8' Clarabella, 8' Dulciana, 4' Principal, 3' Twelfth, 4' Wald Flote, 2' Piccolo

Swell

16' Lieblich Bourdon, 8' Open Diapason, 8' Gedact, 8' Viol D'Amour, 8' Voix Celeste, 4' Gemshorn, 2' Fifteenth, Mixture 3 Rks, 8' Cornopean, 8' Hautboy, Tremulant

It has 3 couplers and hitch-down type combination pistons.

Paul Glover then invited members to try the organ for themselves, and Peter King (playing John Stanley and J S Bach), Andrew McMillan (Vierne & J S Bach), Pam Strong (John Stanley) and Trevor Smedley (J S Bach) took full advantage of the opportunity, as did our newest member, James Walton, confidently playing two lively operatic pieces by Smetana and Gounod.



James Walton at the organ of St John's, Shenstone

Being a tracker action organ, the action is a little heavy but the organ has a nice tone, and as can be seen in the photo, its prominent location in the church enables it to project well down the nave.

We are greatly indebted to Paul Glover for his hospitality, and for the welcome refreshments provided before setting off for our next venue at Whittington.

St Giles', Whittington

Our visit to St Giles' commenced with our 2014 AGM, matters arising from which are covered separately in this newsletter.

It is believed St Giles' was originally built in the 13th century of red sandstone. The nave was rebuilt in 1761 following a fire, with the chancel being added in 1880/81. It is a Grade II listed building.

St Giles' Organist and long-standing member of our Association, Russell Dickerson, was intending to welcome us and give a talk on the organ, but regrettably his wife Elizabeth had been taken into hospital, and he was therefore understandably not able to join us. Fortunately David Gumbley knows this organ, and was able to provide us with some information on it, with additional details from a leaflet 'A Walk Around St Giles Church, Whittington'.

The organ was rebuilt in 1955/6 by Hill, Norman & Beard, to a design of Ambrose P Porter, Organist at Lichfield Cathedral from 1925 to 1959. The previous organ is believed to have been a single manual organ of just 5 stops, built by The Positive Organ Co. of London. Using parts from the previous instrument, the rebuild added a second manual, and the pipes were moved to the gallery, with the detached console being placed as shown in the photo below, where the previous organ stood. In 2013 the organ was rewired by Hill, Norman & Beard, with the addition of a digital capture system and a 15th, thanks to the generosity of the villagers of Whittington raising the £26,000 funding.



View down the nave of St Giles', Whittington, with the detached console on the right.

The specification of the organ is:

Pedal

16' Sub Bass, 16' Quintaton Bass, 8' Bass Flute, 4' Octave Flute, 16' Oboe Bass

Great

16' Quintaton, 8' Open Diapason, 8' Stopped Diapason, 8' Dulciana, 4' Principal, 2' Fifteenth

Swell

8' Hohl Flute, 8' Salicional, 4' Salicet, 8' Oboe

Capture system and comprehensive range of couplers



Andrew McMillan at the console of St Giles', Whittington, with the organ dimly visible on the West Gallery

The opportunity to sample the organ was taken up by Andrew McMillan, Peter King, David Gumbley, Trevor Smedley and Alan Taylor, the latter playing Mohrentanz by Tylman Susato, for which piece access to a few strident reeds would have been desirable! This small organ clearly makes full use of extensions, but given its prominent location on the West Gallery, it speaks well down the nave of the church.

Our thanks to Rev'd Fiona Haskett and Russell Dickerson for the opportunity to visit St Giles. TS

FORTHCOMING LDOA VISITS/EVENTS

Saturday 10th May 2014, St Editha's, Tamworth

Visit to historic St Editha's, Tamworth, at the kind invitation of long-standing Organist Ken Edwards, commencing at 4 pm to play the 3 manual 32 stop Harrison & Harrison organ installed in 1927, which has recently had the first phase of a three phase restoration project completed by the original builders.

St Editha's is a Grade I listed building and the largest medieval parish church in Staffordshire. Most of the church is mid to late 14th-century and 15th-century work, with some 19th-century additions. It is located in Tamworth town centre at 29 Church St, Tamworth, Staffordshire, B79 7BX. Not aware of any car parking at the church, but there are a number of options close by in the town centre.

Wednesday 9th July 2014, The Church of the Holy Angels, Hoar Cross

Visit commencing at 7.30 pm to The Church of the Holy Angels, Hoar Cross, to play the organ originally built by Samuel Green in 1779 for Bangor Cathedral, and installed in Hoar Cross in 1886. Having been unplayable for over 40 years, it has been rebuilt by Bishop & Son in 2013, and Martyn Rawles gave a recital to a packed church in August 2013. It has 3 manuals and 21 stops.

Saturday 4th October 2014, President's Evening, Lichfield Cathedral (NOTE CHANGE OF DATE)

President's Evening at Lichfield Cathedral by kind invitation of Martyn Rawles. This coincides with the RSCM

Festival Evensong at the Cathedral, prior to which there will be a rehearsal, and to which members are invited. The start time will be confirmed in the next newsletter, but will no doubt be late afternoon. Then an opportunity to play the Cathedral's Hill organ, followed by drinks/nibbles.

Wednesday 26th November 2014, Sutton United Reformed Church

Visit commencing at 7.30 pm to Sutton United Reformed Church, at the kind invitation of our member Richard Syner, to play the 3 manual 41 stop Nicholson organ.

Wednesday 3rd December 2014, Annual Dinner

Wednesday 3rd December has been proposed for a joint dinner with the Birmingham Organists' Association, including a guest speaker. Venue yet to be confirmed.

Saturday 17th January 2015, St Thomas of Canterbury, Walsall, and Central Methodist Hall, Walsall

Visit commencing at 12 noon to St Thomas of Canterbury, Walsall, to play the 2 manual Rieger organ in the superb acoustic of this church.

Then on for 2 pm to Central Hall Methodist Church, Walsall, to play the 3 manual 36 stop Nicholson & Lord organ. Having recently been rebuilt by Mike Thompson, Thomas Trotter gave a well-attended recital here on 5th October 2013 in aid of the organ fund. Cathy Lamb also gave a recital here at 7.30 pm on Sat 29th March 2014 – see review on Pg 11.

NEWS FROM THE LDOA COMMITTEE

AGM

The AGM was held at St Giles' Church, Whittington, on Saturday 22nd March, and matters arising of interest to members are as follows:

- The IAO Capitation fee the Association pays to the IAO for each member was increased from £3 to £4 in 2014, and whilst we absorbed this additional cost this year, we are not able to continue to do so. It was therefore agreed that regrettably the subscription fees from 2015 would have to rise to £12 for Individual Membership, and to £17.50 for Joint Membership.
- Following Margaret Pinder's resignation from the Committee last year, it was felt we needed to find a replacement so as to take the strength of the Committee back to 5. Suitable candidate(s) will be approached to see if anyone is prepared to stand.

Next Committee Meeting

The next Committee Meeting t.b.a.

MEMBERS' NEWS

New Member

We are pleased to offer a warm welcome to James Walton as a new member. James, who will be 16 in May, is in full

time education and lives at Pelsall. He passed his Grade 8 Organ last year and plays at no less than 3 churches – Central Methodist Hall, Walsall, St Luke's, Walsall, and St Francis, Friars Park, Wednesbury.

We were delighted that James came along to our March visit to St John's Shenstone (with transport courtesy of his Mum), and we look forward to seeing James at future events.

LICHFIELD CATHEDRAL NEWS/EVENTS

Autumn 2014 Evening Recital Series

We are indebted to Lichfield Cathedral's Music Department for a truly memorable 2013 series of Music for Reflection events in the summer and the series of Autumn Evening Recitals. The following details have just been released for the 2014 Evening Organ Recitals Series:

- Tuesday 9th September – Cathy Lamb (Lichfield Cathedral)
- Tuesday 30th September – Colin Walsh (Organist Laureate Lincoln Cathedral)
- Tuesday 14th October – Malcolm Archer (Winchester College)
- Tuesday 11th November – Martyn Rawles (Lichfield Cathedral)
- Tuesday 2nd December – Cathy Lamb, Martyn Rawles and Nigel Argust (all of Lichfield Cathedral)

All the recitals 7.30 pm – 9.30pm, admission £10.

Music for Reflection 2014

The 2014 lunchtime concerts will take place on Wednesdays and Fridays, commencing on 16th July until 29th August, from 1:15 – 1:45 pm. Admission is free, with a retiring collection. The following details have just been released:

July

- Wednesday 16th July - Harriet Hunter (soprano), Joanne Mayling (soprano), Martyn Rawles (accompanist)
- Friday 18th July - Jonathan Dimmock (Organist, San Francisco Symphony Orchestra)
- Wednesday 23rd July - John Keys (Director of Music, St Mary's, Nottingham)
- Friday 25th July - Jonathan Eyre (Assistant Director of Music, Bradford Cathedral)
- Wednesday 30th July - Geoffrey Woollatt (Assistant Organist, Chester Cathedral)

August

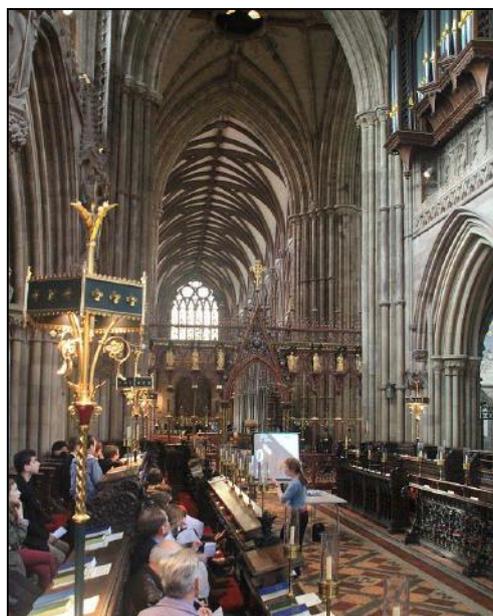
- Friday 1st August - Nick Moloney (piano) plays Brahms and Schumann's Faschingsschwank aus Wien
- Wednesday 6th August - Jonathan Hope (Assistant Director of Music, Gloucester Cathedral)
- Friday 8th August - Paul Derrett (Concert organist)
- Wednesday 13th August - Hugh Morris (Director of Music, Christchurch Priory)

- Friday 15th August - Libby Burgess (piano)
- Wednesday 20th August - Imogen Garner (mezzo-soprano), Fenella Haworth (piano)
- Friday 22nd August - David Humphreys (Assistant Director of Music, Peterborough Cathedral)
- Wednesday 27th August - Lichfield Cathedral School Music Department plays Weber's Clarinet Quintet
- Friday 29th August - Lee Dunleavy (Director of Music, All Saints', Northampton)

YOUNG PERSONS' CATHEDRAL ORGAN DAY 2014

One of the aims of the Lichfield & District Organists' Association is 'to foster an interest in the organ and organ playing among young people', but historically very little had been done to fulfil this aim. Having himself received encouragement to try the organ when a young chorister, Lichfield & District Organists' Association President, Martyn Rawles, Organist of Lichfield Cathedral, together with Joint Director of Music at Lichfield Cathedral Cathy Lamb, readily agreed to join Association members Trevor Smedley, Eric Lunt, Deputy Headteacher at Lichfield's King Edward VI School, and Steve Mansfield, Managing Director of Excel Music Schools Ltd, to organise 'The Young Persons' Cathedral Organ Day' event held in February 2013 at Lichfield Cathedral. The success of the event led to it being repeated this year on Saturday 8th March, attended by 21 children of 10 – 14 years of age from local schools.

The 3 hour programme was opened with a short recital by Cathy Lamb on the Cathedral's magnificent Hill organ, with video link to the Quire where the children were seated. The recital included the rousing 'Recessional' by William Mathias and 'Sortie in E Flat' by Lefébure-Wély, but also some decidedly non-Cathedral music in the form of Abba's 'Thank You For The Music' and 'Frankie & Johnny' blues melody, designed to 'grab' the children's attention from the outset.



Cathy Lamb leading the demonstration of the sounds of the Hill organ

With Martyn Rawles at the console, Cathy Lamb then lead a demonstration of the wide range of sounds the 82 stops on the Hill organ can create, including imitating various instruments the children are learning.

Then, splitting into two workshops running in parallel, one workshop in College Hall was led by Physics Teacher Warren Dransfield-Scott, presenting the science behind the sounds an organ makes, conducting experiments with an oscilloscope, signal generator, and an oscillator attached to taut string to visually show standing waveforms.



Warren Dransfield-Scott presenting the science behind the sounds an organ makes

Guided by Trevor Smedley, children then took turns on a table-mounted model organ built by Ed Stow (Derby), pumping the bellows, playing the keys, and operating the 3 stops to explore the mechanics of how a pipe organ works.



Trevor Smedley demonstrating the model pipe organ



Steve Mansfield, assisted by Henry Metcalfe, leading the workshop on the Phoenix organ

The other workshop, led by Steve Mansfield, comprised demonstration of Lichfield Cathedral's Phoenix digital organ, including playing themes from The Simpsons and James Bond, much enjoyed also by visitors to the Cathedral! Then it was over to the children to 'have a go' on the organ themselves, assisted by our very talented Association student member Henry Metcalfe.

This workshop also included visits up to the organ loft in small groups with Martyn Rawles, to view the Cathedral's Hill organ console at close quarters.



Martyn Rawles explaining the Hill organ console

The event concluded with a final memorable flourish on the Hill organ by Martyn Rawles, playing 'Raiders of the Lost Ark', perhaps not quite the normal 'fare' prior to Evensong at Lichfield Cathedral! Included in the information pack for children to take away with them was the offer of a free 'taster' organ lesson to any child considering taking up learning to play the organ as a result of today's event. Thanks to Lichfield Cathedral for hosting the event, all the presenters and to Eric Lunt for the photos. TS

PS. Derby & District Organists' Association has done a great deal of work with education of Primary School children. They have produced very impressive and professional classroom support materials. Please take a few minutes to have a look at them - they are viewable online at www.insightresources.co.uk/CATO.

IAO MATTERS

Yorkshire Organ Day

Saturday 10th May 2014, held in Sheffield. The event commences at 11 am at Upper Chapel, Norfolk St with a recital by Simon Lindley, then moves to St Matthew's Caver St for a choir and organ concert, then finally ending the day at Sheffield City Hall for a master class and celebrity recital by John Scott Whiteley.

Great North Organ Day

Saturday 17th May 2014 in Newcastle's two Cathedrals of St Mary and St Nicholas, and in St John's Church. Celebrity recital, workshops and masterclasses with Gordon Stewart, James Lancelot, Rosemary Field, and Anne Marsden-Thomas.

IAO 2014 Congress

The next IAO Congress will take place in Durham, from Monday 28th July to Saturday 2nd August 2014.

Recitals have been planned for Durham Cathedral (Father Willis organ), St George's Gateshead (Father Willis), St Mary's RC Cathedral Newcastle-upon-Tyne (Kenneth Tickell), and others. Master classes at Hexham Abbey (Lawrence Phelps) with Dame Gillian Weir, and Francesca Massey at Elvet Methodist Church (Harrison & Harrison). Visits include the Bowes Museum. The event includes the AGM and the Annual Dinner.

The event can be booked and paid online via www.iao.org.uk

OrganFest 2014

Being held on Saturday 27th September 2014, based at St Chad's Cathedral, Birmingham, this prestigious event is organised jointly by British Institute of Organ Studies, the IAO and the RCO, and is hosted by Birmingham Organists' Association.

Programme (subject to amendment)

- 9.45am Arrive at St Chad's Cathedral: registration & coffee in the Grimshaw Room
- 10.15 Presentations by BIOS, RCO and IAO
- 10.45 Break: opportunity to view displays; merchandise available
- 11.00 **The Organs & Music of Birmingham Town Hall**
Andrew McCrea, *Director of Academic Development, RCO*
David Knight, *BIOS*
- 11.50 Lunch and transport by bus to Birmingham Town Hall
- 1.00pm **Recital by Thomas Trotter on the historic William Hill organ**
includes works by Elgar, Mendelssohn, Thalben-Ball and a Feeney Trust commission by Jonathan Dove
- 2.15 Buses return to St Chad's Cathedral
- 3.00 **Our Digital Future? - The pipe organ in the digital age**
Dr Jim Berrow, *BIOS*
- 3.40 Afternoon tea: more time to view displays & archive material and make purchases (Regent Records in attendance)
- 4.10 Assemble in the Cathedral: voluntaries played by students from Birmingham Conservatoire's organ department on the famous J W Walker organ
- 4.30 **Choral High Mass** - director of music: **Professor David Saint**
- 5.30 (approx) Departure

All-inclusive price per person: **£30**, Full-time students: **£10**, including lunch, refreshments, bus fare & admission to the Town Hall recital. Bookings open on 1st June, and full details of how to do this will be provided in the next newsletter. Early application is recommended as strong

demand is expected, and places will be limited.

THE ROYAL FESTIVAL HALL ORGAN RETURNS!

Whilst not a local venue, members may be interested to know that, following the long-awaited £2.3m refurbishment of the magnificent Harrison & Harrison organ at the Royal Festival Hall, London, a series of recitals has been planned for 2014. The Organ Gala Launch Concert took place on Tuesday 18th March 2014, featuring John Scott, Jane-Parker Smith, Isabelle Demers and David Goode. LDOA member, Peter Bowes, had the good fortune to attend a recital here by Thomas Trotter on 24th March, his review of which is included below:

Return to the RFH and Happy Birthday to the organ

I was lucky to be working in London on 24th March, which allowed a visit to Thomas Trotter's Celebrity Organ Recital on the newly refurbished Royal Festival Hall organ. The organ has been undergoing a six year restoration programme and has not been heard since 2005 when the hall was closed for refurbishment. The instrument was removed and refurbished by Harrison & Harrison, who originally built it, before the company reinstalled the entire instrument in a new position that created extra stage space (and a smaller organ chamber!).



The organ of the Royal Festival Hall

I'd heard the organ on a few occasions many years ago, and most recently around 2003 when I was lucky enough to join a private tour of the instrument. So it was with some excitement that I returned to the RFH on this special date. Although not the inaugural recital on the rebuilt instrument (there were two the previous week), Thomas Trotter's programme was all the more special as it was exactly 60 years to the day since Ralph Downes, the organ's designer, played at its first ever concert as soloist with the LSO.

A large and enthusiastic audience heard Thomas play a varied programme that included lots of the many different tones and styles available on this organ. He started with the J S Bach Toccata, Adagio, and Fugue in C major – perhaps not the most 'authentic' performance ever, but Thomas demonstrated many different registrations and tones, including use of Positive and Great organs to echo the Toccata theme, and an unusual vox humana conclusion to the Adagio. Three of the lighter Schumann Studies for Organ (numbers 3, 4, and 5) followed. Originally written for Pedal piano, they were a delightful

and peaceful lead into the London premier of Judith Weir's 'The Wild Reeds', a piece commissioned by Thomas, which he first played to celebrate his 30 years as Birmingham City Organist.

The first half concluded with Mozart's grand Fantasia in F minor, reputed to have been composed for mechanical organ. A great climax before the interval to contemplate what, for me, was the star piece of the evening - Julius Reubke's Sonata in C minor on Psalm 94. Thomas talked about some of the performer's challenges when playing this continually varied sonata, and we were not disappointed by how he interpreted every aspect from the quiet to the (very) loud. Most enjoyable and well deserving of the many curtain calls which followed. Thomas did treat us to a short encore – a light hearted march. I don't know what it was but those of you listening on BBC Radio 3 probably do as I expect listeners were made aware. (*Ed. – believed to be a Thomas Trotter transcription for organ of a piano piece by Moritz Moszkowski*)

So, a special evening for me in which I returned to the RFH on a special birthday night for the organ; a performance with lots of links to Birmingham, and a programme in which I heard such a splendid rendition of one of my very favourite pieces. Hopefully, it won't be so long before I return.

Peter Bowes

RECENT LOCAL ORGAN RECITALS REVIEWS

Martyn Rawles Recital at Lichfield Cathedral, Saturday 1st February 2014

Martyn played the whole of Olivier Messiaen's La Nativite du Seigneur at Lichfield Cathedral in January 2013, and tonight's performance of this work provided another opportunity for the rather small band of stalwarts, who had braved the rain and wind, to try and gain an understanding and appreciation of this masterpiece.

The suite is divided into nine movements, to honour the Virgin's maternity. All are preceded by a compilation of Biblical quotations, explaining the meaning of the movement. In Martyn's helpful programme notes, he points out that Messiaen made it plain that he considered the work to be a meditation rather than a concert work, and that it is in this spirit that tonight's performance was to be given.

The movements provided a vehicle to explore the diverse range of sounds of which the Hill organ is capable, superbly managed by Martyn, and whilst the discords of many of the movements make for rather hard listening, the excitement of the 'Dieu parmi nous' final movement's concluding toccata is truly memorable, and filled the Cathedral with a quite awesome sound. A masterly performance. TS

Thomas Trotter Recital at Birmingham Town Hall, Monday 3rd February 2014

For today's well-attended concert, Thomas was joined on stage by the 26 members of the Birmingham Conservatoire Chamber Choir, conducted by our honorary

member Paul Spicer, acknowledged as one of the leading choral conductors in the UK. Another of our honorary members was also a contributor, with John Stormont performing page turning duties for Thomas.

The choir opened with Cantique de Jean Racine by Gabriel Fauré, composed when he was a 19 year old student, with a beautiful rippling accompaniment played by Thomas Trotter. Two unaccompanied motets, Quam Amabilis Es and Jesu Dulcis Memoria, by Pierre Villette followed.

Then time for a solo by Thomas with Prelude & Fugue in B Major by Saint-Saëns, a piece new to me, comprising a gentle, romantic prelude, followed by a perky fugue.

Then to the major work in today's programme, Fauré's masterpiece 'Requiem', in 1888 originally of 5 movements accompanied by organ, then with 2 further movements added to bring it to the 7 movements as now performed. A stunningly moving performance by both soloists and the full choir, enhanced by a beautifully judged accompaniment by Thomas Trotter.

The Birmingham Conservatoire Chamber Choir may comprise student singers, but their performance today shows why they have gained such an enviable reputation under their conductor Paul Spicer. TS

Andrew Fletcher Recital at Emmanuel Church, Wylde Green, Friday 7th February 2014

Fletcher's Favourites series theme today was opened with a flourish with a piece Andrew had played as a young man for an organ diploma – Introduction & Passacaglia in D by Reger.

Introduced to him originally by his first choirmaster, Scherzo in F by Guilmant, was followed by Variations On A Hymn Tune by Mattias. After this modern piece, it was 'back to friendlier fare' for the rest of the recital, with three pieces by Karg-Elert – Freu dich sehr, Sollt ich meinen Gott and Schmücke dich.

The jolly Grand Choeur in A is Théodore Salomé's best-known work, and was followed by Andante Con Moto in E by Guilmant.

Described as a 'pot boiler' by Andrew, the final movement of Vierne's Symphony No 1 is one of my all-time favourite pieces, and provided a suitably barnstorming finale to today's recital. TS

Leicester & District Organists' Association Recital at St Bartholomew's, Quorn, Saturday 8th February

My attendance at this recital was prompted by the fact that as well as being a member of the Leicester & District Organists Association, Andrew McMillan is also one of our members and a regular on our visits, not to mention quite an accomplished organist!

The two manual organ at St Bartholomew's was originally built by Taylor of Leicester, and rebuilt by Henry Groves in 2007, including an increase from 25 stops to 29 stops. The recital's retiring collection was in aid of the IAO Benevolent Fund.

Leicester & District Organists' Association bursary student Keiran Maplesden opened proceedings confidently, with a very varied programme ranging from Cesar Franck to Scott Joplin (The Entertainer) and Andrew Lloyd-Webber (The Phantom of the Opera).

Andrew McMillan followed with very commendable performances of two movements by one of his favourite composers, Vierne - Allegro Vivace and Fugue from Symphony No. 1. Prelude on Londonderry Air by Noel Rawsthorne was played with a beautifully controlled crescendo/diminuendo.

Then it was over to Leicester & District Organists' Association Secretary Phillip Herbert for Mohrentanz by Tylman Susato, the piece chosen by Richard Lea to open his DVD featuring Liverpool's Metropolitan Cathedral Organ. This was followed by three pieces from Clerambault's Suite du Deuxieme Ton, and J S Bach's Chorale Prelude 'Erbarm' dich mein, O Herr Gott. Then a further piece by Vierne in the form of Berceuse (sur les paroles classiques) written as a lullaby for his daughter. Phillip finished his contribution with a very nice voluntary, Offertoire No 3 sur le Noel 'Josef est bien marie' by Guilman.

The final contribution to today's recital came from Ian Imlay, Organist at St Nicholas' Parish Church, Leicester, opening with a flourish provided by David German's Festive Trumpet Tune. Aria and Chaconne by Joel Martinson was followed by two J S Bach Chorale Preludes, 'Liebster Jesu, wir sind hier' (BWV 731) and 'Wer nur den lieben Gott lasst walten' BWV 612). Ian concluded the afternoon's recital in lively fashion with Sortie in E flat by Lefebure-Wély.

A really splendidly varied and well-attended recital, with some very welcome refreshments on offer before braving the wind and rain on the drive back to Lichfield. TS

Thomas Trotter Recital, Birmingham Town Hall, Monday 17th February 2014

The composers and arrangers featured in today's programme all held the post of President of the RCO, and this recital formed part of a nationwide series of recitals throughout 2014 celebrating the RCO's 150th Anniversary.

Appropriately Thomas opened with Flourish for an Occasion by William Harris, composed for the first Order of the Garter Service after the official installation ceremonies re-commenced in 1948, following a lapse in the early 19th century.

Frederick Gore Ouseley was a founder member of the RCO and the 2nd President, and his gentle Andante in F was followed by the major work of today's recital, Edward Bairstow's Sonata in E flat. The composer said it was 'a real devil to play', on account of the challenge of managing the many registration changes, a view endorsed by Thomas Trotter!

Suite: Laudate Dominum by Peter Hurford, a colourful suite of six short pieces, was followed by George Thalben-Ball's challenging Variations on a Theme of Paganini, the ten variations culminating with a scintillating toccata. The

next piece 'The Sweet Rivelet' was Francis Jackson's contribution to 'The Hovinghama Sketches'.

The recital was concluded with two arrangements by distinguished former Presidents with first Frederick Shinn's arrangement of Tchaikovsky's Chant Sans Paroles, then George Martin's arrangement for organ of Elgar's majestic Imperial March. TS

Peter Morris Recital, Walsall Town Hall, Thursday 20th February 2014

Today's lunchtime recital was particularly well-attended, so much so that they ran out of programmes. Continuing to make his way through the A - X of organ composers, today Peter arrived at E and F.

Festival Offertorium by Percy Fletcher provided a nice opening to the recital, and was followed by Toccata per organo by the 'Father of the Toccata' Frescobaldi, and by Chorale Partita on O Jesu, all mein Leben bist du by the contemporary composer Petr Ebden.

Next, the major work of today's recital, Cesar Franck's ever popular Chorale No 3 in A, with its dramatic climax. Elgar was always going to be represented in today's programme, with the tuneful Cantique and Imperial March, the latter heard for the second time this week. Percy Fletcher's Festival Toccata concluded the recital with a suitable flourish. TS

John Pryer Recital at St Alphege, Solihull, Wednesday 26th February 2014

Today's organist was John Pryer, Titular Organist of Alexandra Palace, London. He received his musical training at Ely Cathedral under Drs. Sidney Campbell and Arthur Wills., winning from there a music scholarship to Clifton College, Bristol, where he was taught by the legendary Dr Douglas Fox. He then became Organ Scholar of Keble College, Oxford, from which he graduated and gained his FRCO. After teaching appointments in Bath, Bristol and Repton, he became assistant to Roy Massey at Birmingham Cathedral in 1970. Subsequently he has played at St Chad's Cathedral, Birmingham, St Paul's in the Jewellery Quarter and the Birmingham Oratory when Nicholas Johnson was D of M.

John opened his recital with fanfares provided by Offertoire 'Vive le Roy' written for Louis XIV by Andre Raison. Then two works by J S Bach – Prelude & Fugue in C Minor (BWV 546) and Chorale Prelude: Herr Jesu Christ, dich zu uns wende (BWV 709), were followed by Romance Sans Paroles by Bonnet.

John Pryer is renowned for his skill as an improviser, so it came as no surprise that he chose to close the recital with an improvisation. This proved to be a very clever, skilfully constructed, improvisation in the form of a four part suite based on the tune 'The Teddy Bears' Picnic'. TS

Martyn Rawles Recital at Victoria Hall, Hanley, Saturday 1st March 2014

Martyn opened his lunchtime recital at Victoria Hall with a flourish that is the Allegro from Vierne's Allegro from Symphony No 2.

J S Bach's chorale Allein Gott in der Hoh sei Her (BWV 662) was followed by Modale Suite by Flor Peeters, structured along the lines of Boellman's Suite Gothique, and culminating in the thrilling Toccata.

Then followed three transcriptions, as befits an organ recital in a concert hall, with firstly the gentle Adagietto from the L'Arlessienne Suite No 1 by Bizet, arranged for organ by Lemare. Then the unmistakable Dance of the Sugar Plum Fairy from Tchaikovsky's Nutcracker Suite arranged for organ by Nevin. The third of the trio of transcriptions was the ever-popular Imperial March by Elgar, arranged for organ by George Martin.

As today was St David's Day, Martyn felt it was opportune to 'tip a nod' to the Principality, and finish with two pieces with Welsh connections. The delicate Romanza 'The White Rock' by Vaughan-Williams was followed by Concert Fantasia on a Welsh March by W T Best, a piece described by Martyn as 'great fun to play but very difficult'. Starting fairly straight-forwardly with Men of Harlech, it then gets decidedly lively, and rather more difficult, including some fancy pedalling! A fitting choice for this occasion/venue, and a superb performance as always by Martyn Rawles.

Having been advised shortly before the start of the recital by Michael Rhodes that an encore 'would be expected', a Lemare arrangement of a popular folk song just happened to be in his bag, so a beautifully gentle rendition of Auld Lang Syne provided the perfect conclusion to a splendid and very well supported recital. TS

Thomas Trotter Recital at Birmingham Town Hall, Monday 3rd March 2014

Today's recital entitled St David's Day Celebration was so well attended that they ran out of programmes, and a quick glance at the programme showed two of the pieces with Welsh connections as played by Martyn Rawles at the Victoria Hall just two days previously.

Thomas opened with J S Bach's Toccata, Adagio & Fugue in C BWV 564. Next, Toccata Giocosa by William Mathias, a short rather brash piece by one of the most popular and successful Welsh composers of his generation, and whom Thomas had known slightly when the composer asked him to perform at St Asaph's Cathedral. This acted as a prelude to W T Best's Concert Fantasia on a Welsh March, as played also by Martyn Rawles on Saturday, taking Men of Harlech as the theme, and including a fantastic variety of superbly managed colours, even finding a 'slot' for Thomas's favourite Whitechapel Bells!

Next to two organ preludes on Welsh folk songs by Vaughan Williams, with first the beautiful tune Romanza (David of the White Rock), and then Toccata (St David's Day).

Then to conclude today's recital, Rossini's Overture to William Tell, arranged for organ by Lemare, and showing off the whole sound spectrum of the Town Hall organ finishing with the trumpet fanfares of the martial finale.

Unusually, we were treated to an encore, continuing the St David's Day theme with another Lemare arrangement, this time of the Welsh folk tune Ar Hyd y Nos, and another

opportunity taken by Thomas to showcase his Whitechapel Bells. TS

Andrew Fletcher Recital at Emmanuel Church, Wylde Green, Friday 7th March 2014

Andrew's choice to open today's recital was J S Bach's challenging Fantasia & Fugue in C Minor BWV 537. This was followed by Elegiac Prelude, 'a sumptuous little piece', marked 'Homage to PWW', referring of course to Percy Whitlock, and appropriately enough followed by Fanfare by Percy Whitlock.

J S Bach's exquisite choral prelude Schmücke dich was followed by a charming little piece, which Andrew's first choirmaster used to play at weddings, Gavotte in A by Gluck/J Brahms. Then to J S Bach's Gigue Fugue in G, a piece I first recall seeing played live many years ago by the late Carlo Curley, with his size 12's dancing up and down the pedal board! Then to Hindemith's Sonata No 1, but as it's one of the biggest sonatas, playing just the 2nd movement, Sehr langsam.

For his finale, and for me the highlight of today's recital, Andrew chose the dramatic opening movement of Vienne's Symphony No 2, with its frenetic climax on full organ. Terrific! TS

Thomas Trotter Recital at Birmingham Town Hall, Monday 17th March 2014

Handel's Organ concerto in G Major, Op 4 No 1, was the choice to open today's lunchtime recital, with its stately Largehetto, the well-developed Allegro with plenty of sparkling virtuoso passages, then a brief Adagio interlude leads into the finale, an elegant minuet with two variations.

Before the main work of today's programme came two pieces, Easthope Martin's Evensong followed by Elgar's Chanson de Matin.

So to the main work, getting an airing today as a precursor to the performance by Thomas Trotter at his recital on Monday 24th March at the Royal Festival Hall, London, part of the celebrations following the organ's recently completed major refurbishment. Sonata: The 94th Psalm, by Julius Reubke's was premiered by the composer on one of Thomas Trotter's favourite organs, in Merseburg Cathedral, in 1857. A lengthy work based on a selection of verses from the 94th Psalm, it opens with a brooding darkness, builds through a virtuosic passage to a subdued Adagio and culminates in an animated Allegro with some frenetic pedalling. A work requiring lots of changes of mood and colours, all managed stunningly by Thomas Trotter. Should give the RFH organ a good workout! In contrast, a short gentle encore followed. TS

Cameron Carpenter Recital at Symphony Hall, Wednesday 19th March 2014

Tonight's artist, Cameron Carpenter, has been called 'the most controversial organist in the world' (The Dallas Morning News), and for those who have perused his numerous video clips on YouTube, not without some justification, both in the context of his performances and appearance.

Born in 1981 in Pennsylvania, USA, he performed J S Bach's Well-Tempered Clavier for the first time when he was 11, and became a member of the American Boychoir School in 1992. Besides his mentor Beth Etter, his teachers included John Bertalot and James Litton. At the North Carolina School of Arts he studied composition and organ with John E Mitchener and transcribed more than 100 works for organ, among them Mahler's symphony No 5. He composed his own first works during his studies at the Juilliard School in New York. In 2013, he signed an exclusive recording contract with Sony International and is currently preparing his debut CD release.



Cameron Carpenter

Having arrived from Berlin on Monday morning for the last leg of a 31-date global tour, he was detained by immigration officials at Birmingham Airport then deported back to Germany. After a 26 hour delay, and missing 66% of his planned practice time, he finally made it to Symphony Hall the morning of the recital and had been practising all day. As a result of the loss of practice time, we were advised that the start of the concert would be delayed, and two of his second half pieces would not be performed.

Dressed in a be-jewelled black leather jacket, skin tight jeans, jewel-encrusted organ shoes, with his distinctive hairstyle shaved at the side and plaited at the back, Cameron opened his recital with his own dramatic transcription for organ of Mozart's Piano Sonata No 6 in D Minor. J S Bach's Trio Sonata in G Major was followed by just No 6 of the Six Etudes Op 5 by Demessieux, on the basis of 'a little Demessieux goes a long way', with Etude No 1 being replaced by Chopin's Etude in C# Minor. To take us to the interval, Dupre's Variations sur un Noel, Op 20 provided many changes of registrations and rhythm, and a thrilling climax.

The second half opened with J S Bach's Prelude and (Wedge) Fugue in E Minor, played relatively 'straight', followed by 3 impressive improvisations, with the final one played with just the LH, the RH being kept busy with registration changes. Then back to the programme for the final work, Cameron's own transcription of Scriabin's Piano Sonata No 4 in F# Minor. Enthusiastic applause, from an audience I would estimate of less than 300 in Symphony Hall, resulted in an encore played on pedals alone of the Prelude (1st Movement) of the Cello Suite in G Major by Bach BWV 1007.

With his entire programme played from memory, Cameron Carpenter is clearly a prodigious talent, but with his 'arrangements' of the classical organ repertoire, constantly

changing registrations, and over use of the swell pedal, his style certainly will not be to everyone's taste.

He clearly has a desire to spread the word about the wonders of the organ to a wider public, but whereas the late Carlo Curley wanted the world to share his deep joy of the organ, Cameron Carpenter seems intent on sharing his obsession with the organ, verging on a tormented addiction to it. Despite his immense talent, he is clearly frustrated by what he sees as the limitation of what he can do with a fixed instrument. This frustration has culminated in the construction of his own tailor-made instrument by Marshall & Ogletree of Boston, and this 5 manual digital touring organ was unveiled to the public for the first time at New York's Lincoln Centre on 9th March 2014. If he tours the UK with this organ, it should be something special, and well worth seeing!
TS

Peter Morris Recital, Walsall Town Hall, Thursday 20th March 2014

Working his way through the A-Z of organ composers, today Peter Morris arrived at the 'G' box, where he had found some interesting pieces, and which he'd found convenient to programme in chronological order.

Opening with the oldest of these composers, Orlando Gibbons, at one time a chorister of King's College Cambridge, and his composition A Fancy for Double Orgaine. Aus tiefer Not schrei ich zur dir by Christian Geist was followed by Dialogue Sur les Grands Jeux by Nicholas de Grigny, using the Great and Choir to provide the contrasting full sounds for the dialogue. Voluntary No 8 in C minor by Maurice Greene provided the last of the 'early' pieces.

Then to Charles Gounod for the next two pieces, with first The Bagpipers (Les Pifferari), with Peter doing a pretty good imitation of his least favourite instrument on the Town Hall organ. This was followed by the rather better-known catchy Funeral March of a Marrisonette.

Guilmant was one of the first Frenchmen to tour the USA, and his Paraphrase on a chorus in Judas Maccabeus was followed by Sonata No 3 in C minor, comprising a simple three movement structure of Prelude, Adagio and Fugue.

Gigout's Grand Choeur Dialogue was the choice for the finale, the same work as opened the Organ Gala Launch Concert on Tuesday 18th March of the refurbished Royal Festival Hall Harrison & Harrison Organ, played by John Scott together with a brass ensemble. Unlike the RFH organ, the Walsall Town Hall organ has 'a big fat Tuba', so no supporting brass ensemble required by Peter Morris to ensure a rousing climax to today's recital!
TS

Pat Neville Recital at Trinity Methodist Church, Shenstone, Monday 24th March 2014

Being Lent, Pat Neville, Organist at Trinity Methodist Church, chose music suited to this solemn time of the church's year. As usual, the recital was well-supported, including some fellow members of the LDOA, and the 14 pieces by 13 different composers comprised mainly reflective pieces. Pat opened with the ever-popular Nimrod by Elgar, followed by some well-known works such as

Greig's Andante (The Death of Ase) from the Peer Gynt Suite, and some rather less well-known works.

The final piece, Andante with Variations by Mendelssohn, is in four parts and was particularly well received. Professor Colin Fishwick presented Pat with a basket of spring flowers as a 'thank you' for the hours she had clearly spent putting together and learning the works in today's programme. TS

Cathy Lamb Recital at Central Methodist Hall, Walsall, Saturday 29th March 2014

In his introduction to Cathy Lamb, Andrew Beattie commented that for the extensive 2012 restoration by Mike Thompson of the 3 manual Nicholson & Lord organ, a condition of the funding was that top quality organists would come and play the instrument, and after Thomas Trotter's visit in October 2013, Cathy Lamb was invited to give tonight's recital.

Cathy opened her recital with the piece used for the film *The First of the Few*, William Walton's *Spitfire Prelude*. One of Buxtedude's most well-known works, *Prelude, Fugue & Chaconne in C*, BuxWV 137, was followed by the delicious *Rhosymedre* by Vaughan Williams, showing off some of the quieter stops of the organ. Then came Guy Bovet's humorous 'take' on Ravel's *Bolero* with *Le Bolero Du Divin Mozart*.

The four movements of Boëllmann's *Suite Gothique* provided the opportunity for Cathy to show the full range of the colours of this organ within the one work, including the substantive pedal division in the *Toccata*. Pietro A. Yon's delightful little 'Humouresque' *L'Organo Primitivo* served to show off the flutes, before Cathy took us to the interval in some style with a favourite piece of mine, the *Final* from Vierne's *Symphony No 1*.

A lively opening to the second half was guaranteed by Cathy's choice of one of her favourite J S Bach works, *Toccata in F BWV 540*, and also clearly a favourite of her parents as they chose it for their wedding processional. Cathy found some very authentic sounds for the early work by Sweelinck, *Mein junges Leben hat ein End*, followed by the whole of Mendelssohn's *Sonata No 2 in C Minor*.

A sparkling performance of Gigout's famous *Toccata* provided an opportunity to show off the organ's swell reeds, before ensuring we all set off home with a spring in our step, provided by Lefébure-Wély's *Sortie in E Flat*, building to a frenetic tempo!

Cathy's programmes always provide enjoyment to both organ buff's and the general public alike, and tonight's was no exception, superbly performed with her customary enthusiasm and verve. Mike Thompson and his wife Karen were in the audience, and Mike is to be commended on an excellent restoration job on this organ. TS

Thomas Trotter Recital at Birmingham Town Hall, Monday 31st March 2014

This year marks the 300th Anniversary of the birth of J S Bach's 2nd son Carl Philipp Emanuel Bach, and today's programme was dedicated to his music.

His life and career were a story of unqualified success, and during his lifetime and for some years after, his national and international reputation far exceeded that of his father. He wrote an enormous quantity and variety of music, but the focus of his creative life was the keyboard, for which he wrote over 300 works. His favourite instrument was the clavichord, but his organ works are few consisting of a fine set of organ sonatas and a few miscellaneous pieces, mostly written for manuals only. Thomas described his style as very elegant but with unpredictable twists and turns, certainly true of the opening work today, *Fantasia*, and *Fugue in C Minor*.

Three sonatas provided the substance of today's programme, all to the same format of two quick movements sandwiching a slow movement, and written for manuals only, but with Thomas cheating a little and playing the odd pedal note to help out the left hand! The F Major is the lightest, the G Minor is more dramatic, and the D Major has a fuller texture than the other works. Interspersed between the three sonatas were *Adagio in D Minor*, uniquely with a pedal part, and the little *Fugue on BACH*.

Thomas concluded with a delightful encore of 'The Swan' from Saint-Saën's *Carnival of the Animals*, to whet our appetite for the family concert at Symphony Hall on 14th April.

On the basis of today's recital, the organ music of C P E Bach, whilst very listenable, was neither as impressive nor as memorable as that of his illustrious father. TS

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Peter Morris - Walsall Town Hall

The Walsall Town Hall 2013/14 recital series continues, generally on the third Thursday of the month, with the next recital being on Thursday 17th April 2014.

Mervin Jones - Darlaston Town Hall

Concert of popular theatre organ music on 2nd Thursday of every month, with Mervin Jones at the 3 manual Binns Organ, 1.30 to 3.30 pm.

Sue Heath-Downey

Sue is giving a recital at 1:15 pm – 2:00 pm on Saturday 20th September 2014 at St George's Metropolitan Cathedral, Southwark

Recitals In Local Area (to mid June)

April 2014

Thurs 3 April 2014 • 1:00 • West Bromwich Town Hall
Jonathan Clarke

Thurs 3 April 2014 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 4 April 2014 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Frid 4 April 2014 • 1:10 to 1:50 • Birmingham Cathedral
Jonathan Stamp (Birmingham Cathedral)

Sat 5 April 2014 • 12:00 to 1:00 • Malvern Priory
Peter Dyke (Hereford Cathedral)

Sun 6 April 2014 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Mon 7 April 2014 • 6:30 • St Mary's Collegiate Church, Warwick
Richard Cook (St Mary's Collegiate Church, Warwick)

Wed 9 April 2014 • 6:30 • St Mary's Collegiate Church, Warwick
Mark Swinton (St Mary's Collegiate Church, Warwick)

Frid 11 April 2014 • 6:30 • St Mary's Collegiate Church, Warwick
Anthony Hammond (Cirencester Parish Church)

Sat 12 April 2014 • 12:00 to 12:45 • Stoke Minster
Laurence Caldecote (St Nicolas, Nuneaton)

Palm Sunday 13 April 2014 • 2:00 • Symphony Hall, Birmingham
David Goode (Eton College, Windsor)

Mon 14 April 2014 • 1:00 to 2:00 • Birmingham Symphony Hall
Thomas Trotter (Birmingham City Organist), family concert with presenter Jeremy Nicholas

Thurs 17 April 2014 • 1:00 to 1:50 • Walsall Town Hall
Peter Morris (Walsall Borough Organist)

Sat 19 April 2014 • 12:00 to 1:00 • Victoria Hall, Hanley
Ian Tracey (Liverpool Cathedral)

Wed 23 April 2014 • 1:10 to 2:00 • St Alphege, Solihull
Jonathan Cunliffe (Parish of Little Venice, West London)

Mon 28 April 2014 • 1:00 to 2:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

May 2014

Thurs 1 May 2014 • 1:00 to 2:00 • West Bromwich Town Hall
Warwick Wolseley (South Wales)

Thurs 1 May 2014 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 2 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Sat 3 May 2014 • 12:00 to 12:45 • Stoke Minster
Joshua Stephens (Royal Northern College of Music)

Sun 4 May 2014 • 11:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Sun 4 May 2014 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Tues 6 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Thurs 8 May 2014 • 2:00 to 4.15 • Burton-on-Trent Town Hall
Phil Brown (Derby)

Frid 9 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Frid 9 May 2014 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Sat 10 May 2014 • 12:00 to 1:00 • Victoria Hall, Hanley
Jonathan Scott (Failsworth)

Sun 11 May 2014 • 11:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Mon 12 May 2014 • 1:00 to 2:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Tues 13 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Thurs 15 May 2014 • 1:00 to 1:50 • Walsall Town Hall
Anthony Pinel (Grimsby Minster)

Frid 16 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Wed 21 May 2014 • 7:30 • St Chad's Cathedral, Birmingham
Henry Fairs (Birmingham University)

Frid 23 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Tues 27 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Wed 28 May 2014 • 1:10 to 2:00 • St Alphege, Solihull
Darren Hogg (Halesowen Parish Church)

Frid 30 May 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Sat 31 May 2014 • 12:00 to 1:00 • Malvern Priory
Sam Bayliss (Hereford Cathedral)

June 2014 (1st - 15th)

Sun 1 Jun 2014 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Mon 2 Jun 2014 • 1:00 to 2:00 • Birmingham Symphony Hall
Thomas Trotter (Birmingham City Organist) with Roger Owens (Piano)

Mon 2 Jun 2014 • 7:30 • St Chad's Cathedral, Birmingham
David Saint (St Chad's Cathedral, Birmingham)

Tues 3 Jun 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Wed 4 Jun 2014 • 1:00 to 1:45 • Shrewsbury Abbey
Charles Jones (Holy Trinity, Llandudno)

Thurs 5 Jun 2014 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 6 Jun 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Frid 6 Jun 2014 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Sat 7 Jun 2014 • 12:00 to 12:45 • Stoke Minster
Nigel Morris (St Chad's Cathedral, Birmingham)

Sat 7 Jun 2014 • 12:15 to 1:00 • St Mary's Collegiate Church, Warwick
Shean Bowers (Bath Abbey)

Sun 8 Jun 2014 • 11:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Mon 9 Jun 2014 • 1:00 to 1:30 • Coventry Cathedral
Jonathan Allsopp (Hereford Cathedral)

Tues 10 Jun 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Frid 13 Jun 2014 • 12:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Sat 14 Jun 2014 • 12:15 to 1:00 • St Mary's Collegiate Church, Warwick
Stephen King (Brentwood Cathedral)

Sat 14 Jun 2014 • 4:00 • St Laurence, Ludlow
Thomas Trotter (Birmingham City Organist)

Sun 15 Jun 2014 • 11:40 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

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

ORGAN FOR SALE

Eddie Bestwick, a member of the Leicester & District Organists' Association, has an Eminent house organ for sale. If anyone is interested in purchasing this instrument, details are being sent out with this newsletter.

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Editorial Note - next Newsletter is planned for June 2014, with deadline for submission of items for inclusion of 24/05/14, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA