

DECEMBER 2012 NEWSLETTER

RECENT LDOA VISIT

Saturday 10th November 2012 visit to Lichfield Cathedral for President's Evening

At the invitation of our President Martyn Rawles, our visit to Lichfield Cathedral commenced with attendance at open Choir Practice prior to Evensong, where the Lichfield Cathedral Choristers, initially just the boys and then joined by the men, were put through their paces by Joint Director of Music Ben Lamb, accompanied on the organ by Martyn Rawles. As with our previous attendances at these choir practices, both previously under Philip Scriven and now under Ben, the attention to detail was very evident, as was the high standard demanded.

The Evensong service which followed included music by Harwood ('Evening Service in A Flat'), a beautifully sung anthem 'If ye love me' by Wilby and the voluntary Prélude, Fugue et Variation by Franck, with its haunting melody beautifully played by Martyn Rawles.

After the service, Martyn rejoined us in the Choir to formally welcome us, and for the benefit of new members gave a brief history of the organs of Lichfield Cathedral, going back some 500 years.



The Hill organ of Lichfield Cathedral



The console of Lichfield Cathedral Hill organ (photo courtesy of C R A Davies).

Earlier organs in the Cathedral by Robert Dallam (1639), Thomas Schwarbrick (1740) and Samuel Green (1790) were placed on a stone quire screen, which was taken down when the Cathedral was restored by Sir George Gilbert Scott. This Samuel Green organ was removed and reinstalled in St John the Baptist, Armitage, by George Holdich, where it is still in use today. In 1861, Holdich built a three manual organ for Lichfield Cathedral, easily his largest instrument; it had a remarkable Pedal Organ of ten stops, which the Cathedral Organist Samuel Spofforth vowed never to use! This organ was placed at floor level, in the aisle of the north transept, a position described as 'in a side street'; the console was in the north quire aisle.

The organ was re-built in the same position by Hill & Son in 1884. It attained its present form in 1908, when the same firm re-built it in a new chamber high above the quire; the two cases, in the quire and transept, are by J Oldrid Scott. A small quantity of Holdich pipework was retained, including much of the Pedal Organ.

In 1974, a new console and electro-pneumatic actions were installed by Hill, Norman & Beard. Substantial changes were made to the mixtures and Choir Organ, but other changes were few. In 2000, work by Harrison & Harrison was completed to mark the 1300th Anniversary of the first church dedicated to St Chad. Plans for the work were drawn up in consultation with Cathedral Organist Andrew Lumsden and his Assistant Robert Sharpe, involving the Hill scheme of 1908 being re-instated, with certain carefully selected additions. New electro-pneumatic actions were provided, and the console re-designed. A new nave division of 13 stops was placed in the north triforium to better support congregational singing

in the nave. The organ now has an impressive 82 speaking stops, and 5038 pipes.

Having heard Martyn playing the Hill organ at Evensong, it was then over to members for them to sample the magnificent Hill organ, and Pat Neville ensured no precious playing time was wasted, before handing over to some of our new young members to try their hand. Alex Goldsmith was the first of these, with Festival Toccata by Percy Fletcher, a brave choice to perform with no familiarisation time and a number of family members listening intently!



Alex Goldsmith at the organ of Lichfield Cathedral



Chris Booth at the organ of Lichfield Cathedral

Chris Booth followed with Elgar's Nimrod and Mascagni's Cavalleria Rusticana, before handing over to Jonathan Woodward to put into practice his lessons with Clive Radcliffe.



John Carvell at the organ of Lichfield Cathedral

John Carvell was the third of our new young members to try his hand at the Hill organ with Tuba Tune by C S Lang. Finally, it was the turn of some of our more established members Margaret Pinder, Alan Taylor, Colin Brookes and Paul Geoghegan to sample the delightful sounds of the Hill organ, whilst others sampled the drinks and nibbles provided in the South Transept by our host Martyn Rawles

The event finished a little later than Martyn had planned, such was the numbers wishing to play, so we are most grateful to Martyn for hosting the evening and his patience in allowing everyone their fill of both organ playing and refreshments. It was good of Cathy Lamb to briefly join us, despite no doubt feeling rather tired at the end of the day so close to the commencement of her maternity leave.

The President's evening is always one of the highlights of our year, and is clearly much appreciated by our members, as it is invariably well attended. This evening continued this pattern, with in excess of 20 members and guests, and it was particularly gratifying to see a number of new members attending their first visit, with some of the younger newcomers taking full advantage of the opportunity to play the superb Hill organ. TS

Wednesday 21st November 2012 visit to St Stephen's Methodist Church, Cannock

St Stephen's Church has recently installed a new Makin "Westmoreland" Custom organ, which was dedicated on Sunday 27th May during the morning service, with the inaugural recital being given by Prof Ian Tracey on 26th September 2012. We were therefore delighted to accept the offer from Eric Brooks for our Association members to visit St Stephen's to sample the new organ, and Eric, supported by Deputy Organist Peter Martin, opened our visit by briefly explaining the background to the acquisition of their new organ.

This new digital instrument replaced an old Binns, Fitton & Haley organ that was in terminal decline, needing frequent visits by the tuners to deal with faults, and required close to £100,000 spending on it, or £250,000 for a new pipe organ. It was never a particularly good organ, having been cut down (badly!) from a three to a two manual and shoe-horned into a far too small a chamber, so Eric Brooks and his team decided to replace it with a state of the art digital instrument for around £40,000.



Andrew McMillan at the Makin organ of St Stephen's, Cannock

Eric explained that their choice of Makin was down to the professional approach by the Makin team, and their use of Multisample technology to separately sample each individual note of each individual stop of actual pipe organ stops. They had paid evaluation visits to other Makin installations and had an organ on loan enabling in-situ evaluation, including a visit by Cathy Lamb to put the organ through its paces.

The three manual, 51 speaking stop organ, is housed in an oak drawstop console with wood based keys and illuminated pistons, and the specification was designed by Prof. Ian Tracey, Organist Titulaire of Liverpool Cathedral. Lichfield Cathedral's Nigel Argust was also asked to review Makin's proposed specification.

The instrument sits on a movable platform, which enables it to be played from its normal Sunday position at the rear of the church via the thirteen channel speaker system situated at the top of the old organ chamber at the rear of the church and speaking through a grill (see photo above), as did the pipes. Alternatively it can be moved and played from any other chosen position when connected to a second speaker socket at the front of the church. The old pipe organ, or at least some parts of it, will live on as some of the good pipes have been donated to help renovate Methodist church organs in Walsall and Short Heath, whilst other still useful parts have been sold to organ builders, with the remains sold for scrap and the money put towards the new instrument.

Following Eric's interesting presentation, there remained the main purpose of our visit, namely the sampling of the organ by our members. Pam Strong lost no time in getting things under way with pieces either composed or arranged by Noel Rawsthorne, followed by Chris Greenhalgh (J S Bach Chorale Prelude BWV 731), Andrew McMillan (Vierne's Prelude No 5, and a J S Bach fugue), David Gumbley, Pat Neville (Voluntary in D Minor by Samuel Long), and yours truly (final movement of Mendelssohn's Sonata No 1)



Pat Neville at the mobile console of the Makin organ of St Stephen's Cannock

We could have done with Paul Geoghegan's usual improvisational exploration of the organ's registration, so whilst the pieces played provided limited opportunity to hear the reeds, what we did hear of the organ's resources impressed most members. With the limited options open to Eric's team, given the financial constraints, St Stephen's has ended up with a lot of organ that will serve them well for many years to come.

The support by our members for the visit was disappointingly poor, with only 6 members taking advantage of Eric Brooks' invitation to St Stephen's, but at least the few who did attend had plenty of opportunity to explore the organ. We are indebted to Eric Brooks and Peter Martin for hosting our visit, and provision of most welcome refreshments. TS

[FORTHCOMING LDOA VISITS](#)

Wednesday 5th December 2012 - Annual Dinner

Christmas meal at 7 pm for 7.30 pm at The Hedgehog, Stafford Road, Lichfield, WS13 8JB. Details were sent out by e-mail on 22nd November, with a request to advise Pam Strong if you are planning to attend.

The Hedgehog is located on Stafford Rd (A51), by the traffic lights at its junction with Eastern Avenue. It is in its own grounds, with a large car park.

2013 Visits

Pam Strong is well advanced with arrangements for our visits in 2013, which so far include:

Saturday 12th January 2013 visit to Eccleshall and Gnosall

Visit to Eccleshall Holy Trinity Church, Church St, Eccleshall, ST21 6BY. The visit commences at 11 am to play 3 manual Hill, Norman & Beard organ. After a break for lunch, approx. 15 minute (6 miles) drive to Gnosall Parish Church of St Lawrence, Sellman St, Gnosall, ST20 0ER for talk by a local historian on the history of this very old building, and an opportunity to play the 2 manual Banfield organ.

Saturday 23rd February visit to All Saints Four Oaks

Visit to All Saints Four Oaks, commencing at 2.30 pm to play the 4 manual organ, the inaugural recital of which was given by Ian Tracey in March 2012 following the restoration by Peter Spencer.

Saturday 27th April 2013 Shenstone area organ crawl and 2013 AGM

Commencing at 11 am, organ crawl to Shenstone Methodist Church, St Peter's Little Aston and Shenstone Parish Church. The visit will also include our 2013 AGM

Other visits for the remainder of 2013 to follow, including hopefully a full day Shrewsbury organ crawl, visiting St Chad's and St Mary's.

[NEWS FROM THE LDOA COMMITTEE](#)

Young Person's Cathedral Organ Day

Martyn Rawles, Cathy Lamb, Eric Lunt, Steve Mansfield, and now joined by King Edward VI teacher Warren Dransfield-Scott, have kindly agreed to assist us in organising a children's pipe organ experience event, and Trevor Smedley is meeting periodically with this group to

plan the event. We are most grateful to the Lichfield Cathedral Chapter for accommodating this hands-on event on Saturday 2nd February 2013, aimed at 10-13 year old children.

A publicity flyer/application form has been produced, and was sent out mid-November to 20 primary and secondary schools in the Lichfield area. With a deadline for applications of 17th December 2012, it's now 'fingers crossed' to see what level of interest is forthcoming! Being very much a hands-on workshop format, places are limited to 24 children.

A copy of the flyer is being sent out with this newsletter for your information, and if you know of parents with children in the 10-13 age range in the Lichfield area, by all means draw their attention to the event.

Next Committee Meeting

The date of the next Committee Meeting tba.

MEMBERS' NEWS

Cathy & Ben Lamb

We are delighted to send the congratulations of the Committee and all our members to Cathy and Ben Lamb on the birth of their son Joshua Robert, born in Burton hospital at 6.15 am Sunday 25th November, weighing 6 lb 4 oz. Mother and baby both well.

New Member

We are delighted to welcome a new member joining since the last newsletter:

Christopher Booth

Chris plays the piano and has progressed to playing the organ, having a Yamaha at home. He is Deputy Organist at Brownhills Methodist Church, Silver Street, and Assistant Organist of St Michael & All Angels Church, Pelsall. Despite his youth, Chris is a Funeral Director, and lives at Pelsall.

We were pleased to see Chris was able to join us for our visit to Lichfield Cathedral for President's Evening.

2013 Subscriptions

Please note that subscriptions for 2013 are due on 1st January 2013. Despite the now confirmed increase to £4 in the IAO capitation fee we will be charged for 2013, as agreed at the AGM our subscription fees for 2013 will remain unchanged at:

Individual membership - £11, Joint membership - £16.50, students in full time education – free.

A request for payment will be sent out separately by our Treasurer Pat Neville, and for those who have not completed a bank standing order instruction, your co-operation in paying promptly would be greatly appreciated.

Season's Greetings

The LDOA Committee would like to thank you for your support in 2012, and extend our good wishes for A Very Merry Christmas and a Happy New Year. We look forward to seeing you at what promises to be another interesting and enjoyable programme of visits in 2013.

LICHFIELD CATHEDRAL NEWS/EVENTS

Organ Recitals – Evening Series

Tuesday 11th December 2012 at 7.30 pm
Martyrn Rawles. Programme to include seasonal requests.

Tues 22 January 2013 • 7.30 • Lichfield Cathedral
Martyrn Rawles. Messiaen – La Nativité du Seigneur

Christmas 2012 Events

The full details of a packed programme of events at the Cathedral can be found in the 'Welcome to Christmas at Lichfield Cathedral' leaflet, and can be obtained on-line via www.lichfield-cathedral.org

Likely to be of particular interest to our members is:

Saturday 8th December 2012, Lichfield Cathedral **Chorus Concert – A Christmas Fantasy**

A delightful selection of music on a Christmas theme to get you into the festive spirit. Conducted by our honorary member Ben Lamb with the strings of the Darwin Ensemble Chamber Orchestra.

Ralph Vaughan Williams – Fantasia on Christmas Carols
Gerald Finzi – In Terra Pax
Ben Lamb – This is the Truth sent from above
Ben Lamb – Maria durch ein' Dornwald ging
Ralph Vaughan Williams – Tallis Fantasia

IAO MATTERS

London Organ Day, Saturday 23rd February 2013

Based at the Royal Festival Hall, with principal soloist Kevin Bowyer. Online booking available via www.londonorganday.co.uk

IOA Nurnberg Congress 2013

To be based in the historic city of Nurnberg, Germany, on 25th-30th July 2013. The Congress hotel is Le Meridien Grand.

President Elect

The President Elect 2013 of the IAO is James Lancelot, Master of the Choristers and Organist of Durham Cathedral

CARLO CURLEY – MEMORIAL SERVICE

A tribute to Carlo was included in the last newsletter, and mention was made of a memorial service to be held at Pershore Abbey. Colin Brookes attended the service, and I am grateful to him for submitting the following account of what appears to have been a very moving occasion.

A Memorial Service of Thanksgiving Celebrating the Life of Carlo Curley

The estimated two or three hundred attending the service necessitated extra seating being brought into the Abbey, and even then there wasn't a spare seat to be had. Allen Organs had been magnificent in their support for Carlo Curley throughout his lifetime, and also for today's service, installing Carlo's concert organ in the Abbey. It was announced that the whole service would be recorded and available for purchase on a DVD, which brought smiles and laughter all round, as anyone who attended a Carlo Curley recital will recall that all of his tapes and CD's were sold before the recital, during the interval, and at the end too!

Music before the service – J S Bach's Prelude & Fugue in A Minor BWV 543, Parry's Chorale Prelude on Eventide, and Elgar's Nimrod - was played by Keith Hearnshaw. The processional hymn was O praise ye the Lord, and Cannock Chase Orpheus Male Choir sang I Hear Thy Welcome Voice, accompanied by organist Colin Welsh. The first tribute by Carlo's long-time friend Nelson Barden of Boston Massachusetts had us in tears of laughter, repeated in the second tribute, when Carlo's manager Paul Vaughan added some priceless anecdotes.

The anthem Carlo Curley chose to take to his desert island when he appeared in 1982 on BBC's Desert Island Discs was How Lovely are Thy Dwellings Fair, O Lord of Hosts from Brahms' A German Requiem, and this was therefore chosen for the service, sung by Voces Assumptionis, again with Colin Welsh accompanying. The readings included a breath-taking one by Selwyn Jones, a former manager of Carlo. Abide With Me was the first hymn Carlo learned as a boy, and was followed by the excellent Address by the vicar, being light-hearted, entertaining and informed in equal measure.

The Interlude was J S Bach's Saraband from the Partita in A Minor BWV 1013, but as oboist Nicholas Daniel was indisposed, this had to be provided by a recording. The hymn 'The Day Thou Gavest' and Voces Assumptionis singing In Paradisum from Durufle's Requiem were followed by the Battle Hymn of the Republic, with the Postlude J S Bach's Prelude & Fugue in G Major BWV 541, played superbly on the Allen organ by Colin Walsh.

I followed everybody to the Memorial Gardens, where the ashes were buried, whilst the Cannock Chase Orpheus Male Choir sang Ar Hyd y Nos. A long service, but I would not have missed a minute – a fine and fitting tribute to a great man, who also was an organist.

Colin Brookes

RECENT LOCAL ORGAN RECITALS REVIEWS

Pat Neville Recital, Trinity Methodist Church, Shenstone, Monday 1st October 2012

Pat opened this Harvest Organ Recital brightly with The Heavens are Telling from Hayden's Creation, followed by a calming interlude provided by Elgar's Chanson de Matin.

With an eclectic mix of 15 different British and European composers from the 1600's to the 20th century, Pat's programme included such well-known works as Vivaldi's Autumn from The Four Seasons, and lesser known works, finishing with the lively Prelude from Te Deum by Charpentier, a reminder of the early days of Eurovision TV programmes when this piece was used as its theme tune.

A well-attended recital, well-received by Pat's loyal supporters, including some Association members, who clearly appreciated Pat's considerable time and effort spent learning no less than 16 very varied pieces. TS

Cathy Lamb Recital, Lichfield Cathedral, Tuesday 2nd October 2012

In his introduction to this evening's recital, Revd Canon Wealands Bell referred to 'the embarrassment of musical talent' at Lichfield Cathedral, and with his wry sense of humour quipped in his introduction of Cathy Lamb that 'she was the most female and pregnant Director of Music in the Cathedral's history!' Cathy, looking as radiant as ever despite being 7 months pregnant, apologised for 'choosing comfort over glamour' for this evening's recital.

Imperial March by Elgar provided a suitably grand opening to the recital in this Diamond Jubilee Year. In contrast, Impromptu from Pieces de Fantaisie Suite No 3, Op 54 by Vierne provided an opportunity for Cathy to show off the beautiful flutes of the organ's Nave Division, normally used to provide 'bulk', followed by the reeds of the Great. A beautiful melodic piece.

Then followed one of Cathy's favourite J S Bach works – Fantasia in G Minor, BWV 542 – with our member Eric Lunt paying particularly close attention as he is currently learning this piece as part of his Grade 8 Organ preparations. The 1st movement of 3 Pieces, Op 29 by Gabriel Pierné is the most well-known, but the beautiful and melodic 2nd movement Cantilène was the choice for the next piece. Chorale No 3 in A minor by Cesar Franck is a stalwart of the organist's repertoire, with its toccata style opening, beautifully and sensitively played middle Adagio section, and enormously climatic ending.

A piece championed by David Halls at Salisbury, Toccata, Chorale & Fugue by Dr Francis Jackson and dedicated to Dr Healey Willan, provided the opening to the second half. This dramatic piece has lots of stop changes and husband Ben Lamb's services as registrant were called upon. Shades of Indiana Jones at the end with the Hill's famed Tuba being deployed!

'Mon Coeur s'ouvre à ta voix' My heart at thy sweet voice, Cantabile from Samson & Delilah by Saint-Saens has been transcribed from the opera for organ by Edwin Lemare. Cathy played this haunting melody in a theatre organ style using the tremulant, and deliciously registered.

For her finale, Cathy 'went all tasteless' with The Washington Post by Sousa, the famous march providing a rousing end to yet another superbly varied and enjoyable programme, a sparkling performance as always by Cathy.

At least 11 members of our Association, including two of our student members Joe Sneddon and Henry Metcalfe, provided excellent support for our honorary member. Cathy, we hope you return soon to recital playing after your maternity leave – we'll miss you! TS

Andrew Fletcher Recital, Emmanuel Church, Wylde Green, Friday 5th October 2012

The theme chosen for the 2012/3 series of lunchtime recitals on the 4 manual Willis organ of Emmanuel Church is 'An A-Z of Organ Music', the idea being to work through composers in alphabetical order, starting today with A/B/C.

To open this first recital Andrew Fletcher chose Theme & Variations by H Andriessen, providing a dramatic opening, then alternating quiet and dramatic passages, to a final dramatic climax. The beautiful Elegy by Hugo Alfvén, was followed by J S Bach's Prelude & Fugues in A major, described by Andrew with some justification as 'a tricky little piece'. Staying with J S Bach, next followed Nun freut euch, a Chorale Prelude on a German Lutheran hymn, the melody being taken by a high pitched stop in the pedals.

Herbert Brewer, one time organist of Gloucester Cathedral, wrote parlour songs popular at the time, but this next offering was his Cloister Garth, a gentle pre-Evensong piece. The list of Joseph Bonnet's pupils reads like a 'who's who' of 20th century French organists, and one his most well-known works, Variations de Concert, received a virtuosic performance by Andrew. Bonnet also provided the next piece, Elves, which Andrew commented was usually a registrational disaster for him, so this time he was 'playing it safe'. Tinkling runs, with a quirky distinctive melody.

Norman Cocker was one time Organist at Manchester Cathedral, and in Cocker's time the organ had a Tuba on the central screen. The Tuba has since 'disappeared', and although a rebuild is planned for the organ, sadly it will not include the Tuba from Cocker's time. His most well-known piece is Tuba Tune, and it was this piece Andrew chose to end the recital with a flourish.

TS

Martyn Rawles Recital, Blithfield Parish Church, Saturday 6th October 2012

Both Philip Scriven and Cathy Lamb have given recitals at St Leonard's Parish Church, Blithfield, so inviting Martyn Rawles to perform this evening continued the Lichfield Cathedral connection.

Looking suitably resplendent for the occasion in his bow tie, Martyn was assisted by his wife Harriet, and introduced his own programme, with his customary illuminating historical notes on the pieces.

Martyn opened with Handel's very popular Overture to the Occasional Oratorio, playing all four contrasting movements, finishing with the majestic March. This was

followed by the joint longest piece in tonight's programme, Franck's Pastorale. Originally a piano duet, Abendlied by Karg-Elert was described by Martyn as 'wonderfully beautiful', and indeed this arrangement by Robert Schumann proved to be just that. Next followed E Power Biggs arrangement of J S Bach Sinfonia.



St Leonard's two manual 24 stop Kirkland organ, rebuilt in 1965 by John Oakes & Co, located on the West wall

Pastoral by Wolfgang Stockmeier, was a piece Martyn came across when researching the CD he's recently recorded at Lichfield Cathedral, and requiring a very orchestral registration, with this arrangement by Sir Hubert Parry apparently being worked on when he died. The frenetic toccata-like final movement of Dupré's Placare Christe Servulis then provided a suitably spectacular conclusion to the first part of tonight's programme.

St Leonard's Church must take the prize for the most uncomfortable pews in the district, and so an opportunity to 'stand and stretch' was most welcome, followed by an invitation to the audience to sing the harvest hymn We Plough the Fields and Scatter, with some commendably lusty singing!

Then back to the programme, with Couperin's Offertoire (Mess pour les couvents) providing an opportunity to deploy the unusual reeds on this instrument, the Horn on 6" pressure being very suited to this French music. Looking for something with a local connection, Martyn found Intermezzo by Clement Charton Palmer, who was born in Barton-under-Needwood, and also served as Assistant Organist of Lichfield Cathedral from 1890-1897. Karg-Elert, appreciated in this country but less so on the continent, composed the next piece, the popular March Triumphale (Nun danket alle Gott). This was followed by Largo (Opus 71 No 2) by Flor Peteers, and then by Matinale, by Derby-born Percy Fletcher, and described by Martyn as 'not a serious piece'.

Prior to playing his final piece, Martyn gave a much appreciated 'plug' for the LDOA and our flyers brought along by Clive Smith, before returning to the console to provide a rousing climax to the evening with Mendelssohn's ever popular War March of the Priests. Following sustained and well deserved applause for a stunning recital, we all retired to what was billed as 'light refreshment', but which proved in the event to be a quite sumptuous buffet.

TS

Thomas Trotter Recital, Birmingham Town Hall, Monday 15th October 2012

In his introduction to today's recital, Thomas Trotter explained that it was centred on English music, with the exception of the Anon pieces.

John Stanley's Voluntary in D Minor, Op 5, No 8 provided the opening piece, with the bright Allegro, followed by the short Adagio leading to the vigorous finale, a fugue for the Full Organ. Then three anon pieces from Flemish music manuscripts from a hundred years before Stanley and Handel – Brande Champagne, Daphne and Almande.

Francis Grier began his musical career as assistant to Simon Preston at Christ Church Cathedral Oxford, and these next two contemporary pieces were both commissioned by Thomas Trotter. The short Meditation was written earlier this year for a first performance in Canterbury Cathedral, whilst Deo Gratis was commissioned for 'Sounds like Birmingham' in 1992, beginning with a majestic chordal motif, then a brilliant Allegro, a Trio and a final energetic fugue, ending with the gentle trills of a solo flute.

In his early years at Worcester, Edward Elgar earned his living as a professional violinist, but was also organist for a while at the Catholic Church. Despite describing himself as 'a reluctant organist', Elgar wrote Vesper Voluntaries, a collection of 8 voluntaries played next by Thomas.

Festival Toccata by Percy Fletcher was for me the highlight of the recital, beginning in the style of a French toccata, then a quieter central section and a brilliant final flourish. TS

John Keys Recital, Hinckley United Reformed Church, Saturday 13th October 2012

We were requested to assist with publicising this recital by John Keys Director of Music at St Mary's Church, Nottingham, on the historic 3 manual 1878 Holdich organ. Our members Peter and Gaye King went along, and kindly provided the following comments:

A superb recital and a treat for all German Baroque period music fans. The highlights included:

- Praeludium in C by Böhm: A substantial piece incorporating 'nifty' pedalwork and a lively fugue
- Fantasia in D by Kerchoven: Originally written for split keyboard instrument, sombre but with interesting obligato
- Toccata Duodecima et Ultima by Muffat: A colourful piece with several contrasting sections
- Praeludium in E by Bruhns: A brilliant compilation of contrasting short sections, challenging to play and change registration.
- The Bach, Schumann and Mendelssohn pieces were magnificent.

Ian Tracey Recital, Liverpool Cathedral, Saturday 20th October 2012

A number of our members have had the good fortune of joining our friends from the Leicester & District Organists'

Assoc. on visits to Liverpool in both October 2010 and 2011, organised by Eddie Bestwick. One of the highlights of these visits has been the recital by Liverpool Cathedral's Organist Titulaire Prof Ian Tracey for the Anniversary of the installation of the Willis organ, the largest organ in the UK.

Having managed to arrange it so that a Liverpool City Break for my wife and I coincided with the 86th Anniversary Recital by Ian Tracey, I thought whilst it's not exactly a local recital, members might be interested in the programme he played this year.

This recital is traditionally extremely well supported, and this year was no exception. Tournemire excelled in improvisation, and 5 of his improvisations were 'realised' by his fellow Frenchman Maurice Duruflé, who copied them out from now obsolete gramophone records in 1958. Improvisation sur le 'Te Deum', is the third of these and provided a suitably dramatic opening to today's recital.

J S Bach's contribution to today's recital was provided by the unmistakable Passaglia & Fugue in C BWV 582, before Pièce Heroique by César Franck returned to the dramatic mood of the opening piece. The French theme was continued with the six very varied movements of Vierne's Messe Basse (Opus 30). Percy Whitlock's Elegy, the second movement from his Organ Symphony in G Minor, followed.

Organist Roy Perry was a great friend of the late Carlo Curley, and wrote the simple moving tune of Christos Patterakis for Carlo in the early 1970's. This piece was given to Ian Tracey on Carlo's last visit to Liverpool, and was included in today's recital in memory of him.

Flor Peeters had a close friendship with both Ian Tracey and his predecessor Noel Rawsthorne, and so Ian Tracey has made a feature of the performance of Flor Peeters' music as a central part of his repertoire. The six movements of Peeters' Lied Symphony – Opus 66 was the choice to conclude this afternoon's published programme.

The enthusiastic applause demanded an encore, and we were in fact treated to two. Whilst I was unable to identify the first encore, there was no such problem identifying the second, with the piece I first recall hearing when he used it as an encore at his 2010 Anniversary Recital, and the one he also uses for the climax of his Liverpool Cathedral DVD – Garth Edmundson's Toccata Vom Himmel Hock. A barnstorming conclusion to a superb recital. TS

Peter Morris Recital, Walsall Town Hall, Thursday 25th October 2012

The theme of today's recital was described by Peter Morris as 'Bach and French Dressing', with Te Deum by Charpentier, as used for the Eurovision theme, providing the opening work.

The next work, Suite du Premier Ton by Louis-Nicholas Clerambault (1676-1749) was written for French organs with lots of ornamentation, and in the 7 movements, Peter aimed to recreate the French sounds of the time. This was followed by this month's 'big Bach piece', in the form of Prelude & Fugue in E minor, the Fugue being known as 'the wedge'.

Andante No 2 by Edouard Batiste was followed by the jaunty March by Lefebure-Wely, and the gentle Pastorale from Symphony No 2 by Widor. Next the ethereal, meandering Desseins Eternals, the 3rd movement from Messiaen's La Nativité du Seigneur, 'should be experienced in a spiritual sense rather than a musical sense', suggested Peter.

In total contrast, Toccata by Dubois provided a grand climax to today's recital, intended as Peter commented 'to set the feet tapping on the way out', which it most certainly did! TS

Thomas Trotter Recital, Birmingham Town Hall, Monday 29th October 2012

Thomas explained that today's programme was planned as a compendium of late 17th to 20th century French organ music.

The World Awaiting the Saviour from Dupré's Symphonie-Passion provided a rather tormented rhythmic driving opening. Following an abrupt climax, a brief peaceful middle section soon gives way again to the pounding rhythms and a flurry of triumphant chords.

Nicholas de Gringy was organist of Rheims Cathedral in the closing years of the 17th century and his Hymn: Verbum Supernum consists of four contrasting verses. Firstly a majestic theme, then a lively fugue, followed by Récit en Dialogue for the Cornet and Cromorne stops, and finally Recit de Basse de Trompette to exploit the fiery reed stops.

'The Father of French Romantic Organ Music' César Franck is represented in today's programme by Cantabile. The Swell Trumpet apparently was a favourite of Franck's, and today Thomas was using the Horn on the swell to create a similar effect. Variations de Concert followed, with its thunderous opening, then four contrasting variations, culminating in the last movement with a sensational display by both feet and fingers!

Jacques Charpentier is 'the odd man out' in today's programme, as he didn't hold a church position. His L'Ange à la Trompette is a fantasia on three contrasting themes, finishing with 2 pages of thunderous C major chords.

Widor was left to provide the climax to the recital of French music, with firstly the lyrical Moderato Cantabile from Symphony No 8, and followed, fairly predictably, with a superb performance of Toccata from Symphony No 5. A most enjoyable programme, immaculately performed as ever. TS

Andrew Fletcher Recital, Emmanuel Church, Wylde Green, Friday 2nd November 2012

Continuing the 'A-Z of Organ Music', now moving on to D/E/F, Toccata by Dubois was Andrew Fletcher's choice as a lively opening to today's lunchtime recital, the same work as Peter Morris used for his October Walsall Town Hall recital finale.

A total contrast was provided by Solemn Melody by Walford Davies, of which Andrew described the registration as 'nearly impossible without buttons', so using

the buttons to good effect, the piece was beautifully registered. J S Bach's Prelude, Trio and Fugue in B Flat was followed by Toccata in D Minor by the German composer of in the 1700's Johann Ernst Eberlin; a nice melodic piece.

Arcadia by Paul Edwards comprises some sumptuous harmonics sandwiching a bright Scherzo. In his end-of-series June 2012 requests programme, the number of requests exceeded the time available for the recital, and as usual Andrew promised that any requests not played would be incorporated in the next series. This promise was duly kept today, with the playing of Garth Edmundson's Toccata Vom Himmel Hock, as also used recently by Ian Tracey for his encore at the Liverpool Cathedral Anniversary Recital in October, and showing off the Willis organ at Emmanuel to good effect.

Then two pieces composed by Andrew Fletcher, with firstly the beautiful melodic Praeludium 'Inegritas', written in the 1980's, followed by the Scherzo in G Minor. Staying with works composed by 'Fletcher', but this time Percy Fletcher (no relation!), Fountain Reverie reflects a mood of shimmering fountains. Then by the same composer, but in total contrast, the very popular Festival Toccata ensured a dazzling end to the recital.

With Toccatas by Dubois, Garth Edmundson and Percy Fletcher all in one programme, today's recital provided a good workout for the Willis organ and a real treat for Andrew Fletcher's 'regulars'. TS

Grand Organ Gala, Birmingham Symphony Hall, Friday 2nd November 2012

Although billed as a Grand Organ Gala, as well as Stephen Disley playing the Klais organ, tonight's concert included the Royal Philharmonic Orchestra, conducted by Gareth Hancock, the City of Birmingham Choir and Swedish soprano Julia Sporsén.

The orchestra opened the concert with Sunrise from Also sprach Zarathustra by Strauss, which lead without interruption and very effectively straight into Bach's Toccata & Fugue in D Minor, played on the attached tracker console of the Klais organ.

The Choir's rousing singing of Handel's Zadock the Priest was followed by Julia Sporsén singing Faure's Pie Jesu from Requiem, and a spectacular performance of Saint-Saëns Symphony No 3 in C Minor, popularly known as The Organ Symphony.

After the interval, appropriately for this Diamond Jubilee Year, Organ and Orchestra combined for Walton's Crown Imperial, then organ, orchestra and soprano for Ave Maria by Bach/Gounod. Organ, orchestra and choir again combined for Handel's Hallelujah Chorus. Two pieces from Mascagni's opera Cavalleria Rusticana followed, with organ and orchestra playing Intermezzo, and then being joined by the choir and Julia Sporsén for the beautiful stirring Easter Hymn.

Having already enjoyed one of the two most famous pieces in the organ repertoire, the other now followed but in a form I'd never previously heard, with Sydney Torch's very effective arrangement for organ and orchestra of

Widor's Toccata from Symphony No 5. Organ, orchestra and choir joined forces for Elgar's Pomp & Circumstance March No 1, to provide the climax to the evening, augmented by the audience for Land of Hope and Glory, including repeat in true 'Last Night of the Proms' tradition!

The combination of organ and orchestra proved very effective. The wide appeal of the programme ensured that both my wife and I agreed it was one of the best concerts we'd ever attended at Symphony Hall, but with the Hall only just over half full, deserving of rather better support. TS

Thomas Trotter Recital, Birmingham Town Hall, Monday 12th November 2012

In his introduction to today's recital, Thomas Trotter plugged the forthcoming final Midlands recital at Symphony Hall by Dame Gillian Weir, with whom he'd had lessons when at Cambridge.

After a brief introduction, Praeludium in A Minor by Buxtehude comprises two imaginative treatments of the same theme, first in duple and then in triple time. Gabriel Pierné succeeded his teacher Franck as Organist of the Basilica of Sainte-Clotilde in Paris, but Trois Pieces was his only organ composition. Prélude commences with flowing arpeggios, building to a majestic conclusion, then follows the gentle lyrical Cantilène, and finally the distinctive dancing Scherzando de Concert, which builds to a grand climax.

Lionel Rogg came to the public's attention with the release of his recording of the complete organ works of Bach. His compositions Deux Études date from 1986, with first Le Canon Improbable, Thomas explaining that the title refers to the fact that the RH never really catches up with the LH. The second study, Tetracordes Insistants, is a twinkling moto perpetuo, described by Thomas as 'extremely difficult to play, with a robotic feel to it'. Both studies are rather odd pieces.

Thomas Trotter likes trawling through organ CD's, and found Tarentelle Brillante by Sydney Smith on one such trawl. His success as a composer was founded on his ability to combine 'a maximum of brilliance with a minimum of difficulty', this jolly piece reminiscent of the style of Lefébure-Wély.

Today's major work was Max Reger's Fantasia on the Chorale 'Watchet auf, ruft uns die Stimme. The work begins with a brooding introduction, interrupted by explosions of sound. The chorale keeps coming through, and the music becomes more animated, rising to a mighty climax and then subsides into a meditative adagio. The lively fugue builds up steadily towards the triumphant entry of the pedals, and ends in a full organ blaze of glory. Another tour de force by Thomas Trotter! TS

Dame Gillian Weir Recital, Birmingham Symphony Hall, Monday 19th November 2012

Gillian Weir has been at the forefront of her profession since winning the St Albans International Organ competition whilst still a student at the RCM, and launching her international career as a concert organist, and leading to her being honoured by the Queen in 1996

making her a Dame Commander of the Order of the British Empire. In December she will give her last public concert of her 48-year long career (at Westminster Cathedral on 5th December), so tonight's concert was a last chance to hear her perform in the Midlands.

Tonight's programme spanned 400 years, a variety of traditions, and had been chosen by Gillian Weir to showcase the magnificent Klais organ. Before a rather thin attendance, with the hall being perhaps about a third full, and playing from the mobile console on centre stage, she opened the recital in style with the very popular work by J S Bach, Fantasia in G major, BWV 572, Pièce d'Orgue.

Variations on Est-ce Mars by the Dutch composer Jan Pieterszoon Sweelinck is a set of variations on a popular tune of the day, and provided an opportunity to show the Baroque sounds of the Klais organ. Cesar Franck's Chorale No 1 in E flat followed, the sombre opening leading to a lyrical central section, which finally bursts forth into a triumphant climax.

In Toccata, Fugue et Hymne on Ave Maris Stella, Op 28 by Flor Peeters, a frenetic toccata leads to the jaunty fugue and finally into the majestic hymn.

Following the interval, Saint-Saëns' Prelude & Fugue in B major, Op 99 no 2 opens with a graceful prelude then the catchy fugue. Then followed the sublime first movement of Widor's Symphony No 5, Allegro Vivace, beautifully registered throughout. In contrast, Durufle's Scherzo set an ethereal mood, finishing in a whisper.

The finale of tonight's recital was provided by two pieces played with little or no break between. First the flamboyant Toccata by Sergi Slonimsky evoked a scene of Cossacks, then followed immediately by Georgi Mushel's repetitious driving Toccata.

A consummate performance, rewarded with two effusive ovations intended to encourage an encore, but regrettably none was forthcoming, and Gillian Weir departed with her bouquet. TS

Thomas Trotter Recital, Birmingham Town Hall, Monday 26th November 2012

The theme of today's well-attended lunchtime recital was dance music, and commenced with J S Bach's bouncy Fugue à la Gigue, BWV 577, which I first recall seeing many years ago when played by Carlo Curley, with his feet, despite their size, dancing over the pedals.

Then followed three of a set of five contemporary dances for organ by Pennsylvania-born Calvin Hampton – Those Americans, At the Ballet and Everyone Dance. Franz Lehár's Gold & Silver Waltz started quietly but finished with a barnstorming climax.

Thomas Trotter won the St Albans International Organ Festival in 1979 playing this next main piece of today's recital - Jehan Alain's Trois Dances, entitled Joy, Mourning and Struggles. Alain was working on this piece when his sister tragically died in a climbing accident, and dedicated the second dance to her memory.

Leroy Anderson was the son of an organist, but his fame came through his writing of a host of light orchestral miniatures, including the next piece, the distinctive Blue Tango.

Prélude et Danse Fuguée by Gaston Litaize was the choice for the finale, with the whimsical prelude then developing into a fugal dance, ending with savage chord clusters. Thomas doesn't normally play an encore at these lunchtime recitals, but was clearly getting withdrawal symptoms from not using his favourite Whitechapel Bells recently, so we were treated to an encore with Madeleine Dring's Caribbean Dance, complete with bells! TS

Alex Mason Recital, Lichfield Cathedral, Tuesday 27th November 2012

I've always steered clear of improvised accompaniments to silent movies, but the combination of reputedly a brilliant improviser, the Lichfield Cathedral Hill organ and a Lichfield Cathedral organist making a return visit, persuaded me to attend tonight's recital by Alex Mason.



Alex Mason

Alex Mason was a chorister and organ scholar at Gloucester Cathedral, studied at Oxford University as organ scholar of Worcester College, the Royal Conservatory The Hague and the RCO. He was Assistant Organist at Lichfield Cathedral (2002-7), organ tutor at Birmingham Conservatoire (2005-7) and Organist and Master of the Choristers and Artistic Director of the Festival at St David's Cathedral Pembrokeshire (2007-11). He is currently Director of the Chapel Choir at Shrewsbury School, where he also teaches academic music.

Alex Mason is particularly well known as a prize-winning improviser, and tonight he was to improvise to a screening of Cecil B De Mille's 1927 epic silent film 'King of Kings'. For those like me who were not aware of the script of the film, it depicts the life of Christ largely from the viewpoint of Mary Magdalene, taking in his time with his disciples, the money lenders at the Temple, the last supper, his betrayal, crucifixion, resurrection and culminating in his ascending into the Kingdom of God.

The film covers the extremes of emotions, from the depths of despair to elation, and changes of tempo. This gave Alex Mason full scope with his improvisation, in terms of moods and tempo, which he exploited to the full, matching his improvisation precisely to the scenes in the film, and with his registrations exploiting every possible nuance of the Hill organ. The improvisation sounded like music

painstakingly composed for the film score rather than an improvisation. It was a masterly performance by any standards, and Alex Mason held his audience absolutely spell-bound throughout the two hours, with just a short interval, appropriately enough just after The Last Supper!

Whilst I won't be rushing off to other silent film improvisations in the near future, this was an experience, and one I am very glad not to have missed. TS

Peter Morris Recital, Walsall Town Hall, Thursday 28th November 2012

With a 'Bach and Variations' theme, most of the works in today's lunchtime recital involved a theme and variations, commencing with J S Bach's Partita O Gott, du frommer Gott, with its 9 short variations.

This was followed by Capriccio on the notes of the cuckoo by Girolamo Frescobaldi, a composer born more than 100 years before Bach. The Dutch composer Sweenlinck wrote variations on well-known tunes of his day, including the 4 variations of Variations 'Under the Green Linden Tree'. Next was Variations on a Welsh Hymn Tune, a set of 6 variations written for Llandaff Cathedral by the 20th century composer William Mathias.

The major work of the recital, at some 20 minutes duration, was Sonata No 8 by Rheinberger, one of a wonderful set of 20, and comprising 4 movements including the sumptuous Passaglia. A splendid work providing a suitably dramatic full organ climax to today's recital.

The Town Hall had 'acquired' 13 huge suspended acoustic tiles since our last visit, and Peter Morris asked for some audience feedback on their impact. The consensus seemed to be that they actually gave the organ a greater clarity of speech, but rather distracted from this historic hall's visual appearance. TS

Andrew Fletcher Recital, Emmanuel Church, Wylde Green, Friday 30th November 2012

Again continuing the 'A-Z of Organ Music Theme', today it was the turn of composers whose names begin with G/H/I.

Guilmant's very familiar March on a theme of Handel provided a subdued opening to the recital, then the exciting fugue of the central passage, before the blaze of glory finish. Also by Guilmant, the beautiful Canzone in A minor was a work Andrew's choirmaster used to play and is not often heard.

Despite the A-Z theme, Andrew seems to be still including a J S Bach work in each recital, and today's chosen piece was Prelude & Fugue in C, but including between the Prelude and the Fugue an adagio from one of the Trio Sonatas, as Andrew suggested there was some evidence that this may have been how it was intended to be played.

The 'G's' were continued with Was Gott thut das ist wohlgethan by D M Gronau, before progressing to 'H's' represented by Herbert Howells and Psalm Prelude Set No 1, No 1, the first of a set of 6 psalm preludes. Progressing now to 'I's' and Choral by the French

composer Jacques Ibert, rather in the style of Cesar Franck, and finishing with a series of dramatic chords.

For the finale of today's recital, Andrew chose, unusually, to finish on a gentle note with John Ireland's Miniature Suite, comprising three movements - Intrada, Villanella and Menuetto-Impromptu. Then an invitation to join Andrew Fletcher in the hall for pre-Christmas mince pies and mulled wine! TS

VACANCY

We have been requested to assist with advertising the following vacancy. Details have already been sent out to members by e-mail, but it is included in the newsletter for the benefit of those members not on e-mail.

Vacancy for Director of Music at All Saints Parish Church, Streetly

We are seeking immediate interim cover for All Saints Parish Church, Streetly, where our organist is leaving on November 11.

All Saints is a large, busy Parish with a significant number of weddings and funerals taking place at the church. The organ is a Three Manual Allen Renaissance Organ.

A committed and experienced four part choir meet for practice in church on alternative Friday evenings from 7.30-9.00. The Sunday commitment is Sunday 9.30 am Sung Eucharist with anthem and Monthly Evensong with anthem. At Christmas we are seeking additional cover for two Christingle services at 3pm and 6pm and a Midnight Eucharist.

An advertisement is being placed ASAP for a Director of Music for the Parish, this will be an exciting post to work with a new incumbent to develop the worship across all age groups in the Parish of 16,000 with three primary and one senior school. Contact:

Reverend Mandy Walker
Vicar, All Saints Parish Church
The Vicarage
2 Foley Church Close
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FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

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

Peter Morris - Walsall Town Hall

The 2012/13 recitals series by our Honorary Member and Walsall Borough Organist Peter Morris commenced on Thursday 20th September 2012 at 1 pm, and continues monthly (generally 3rd Thursday of the month) from January until May 2013.

Pat Neville - Trinity Methodist Church, Shenstone

Further free lunchtime organ recital of Festive Seasonal Music on Monday 3rd December by our Treasurer and Shenstone resident organist Pat Neville, together with Trevor Smedley, at 12.45 pm to 1.30 pm. Bring your sandwiches – drinks will be available. Come and go as you please. Sat Nav WS14 0NQ.

Recitals In Local Area (to 28/02/2013)

December 2012

Sun 2 December 2012 • 3:00 • Holy Trinity Wordsley
Paul Carr (St Paul's, Birmingham)

Thurs 6 December 2012 • 1:15 to 1:45 • St Paul's Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 7 December 2012 • 12:40 to 1:20 • St Chad's, Shrewsbury
Andrew Lucas (St Albans Cathedral & Abbey)

Sat 8 December 2012 • 11:00 to 11:45 • St John's Hospital Chapel, Lichfield
Sue Heath-Downey (St Paul's, Deptford). See flyer.

Sat 8 December 2012 • 12:00 to 1:00 • Malvern Priory
Richard Walker (St Chad's, Shrewsbury)

Mon 10 December 2012 • 1:00 to 2:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist) with Cambrian Brass

Tues 11 December 2012 • 7.30 • Lichfield Cathedral
Martyn Rawles (Lichfield Cathedral)

Wed 12 December 2012 • 7:30 • St Mary's Collegiate Church, Warwick
Mark Swinton (St Mary's Collegiate Church, Warwick)

Sun 16 December 2012 • 6:55 to 7:45 • St Chad's, Shrewsbury
David Leeke, Kathryn Burningham

Mon 17 December 2012 • 1:00 to 2:00 • Symphony Hall, Birmingham
Thomas Trotter (Birmingham City Organist) with the Choir of Winchester Cathedral

Frid 21 December 2012 • 6:30 to 7:15 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

January 2013

Thurs 3 January 2013 • 1:15 to 1:45 • St Paul's Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 4 January 2013 • 1:00 to 1:45 • Emmanuel, Wyld Green

Andrew Fletcher (University of Birmingham)

Sun 6 January 2013 • 3:00 to 3:45 • Holy Trinity Wordsley Paul Carr (St Paul's, Birmingham)

Mon 14 January 2013 • 1:00 to 2:00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Thurs 17 January 2013 • 1:00 • Walsall Town Hall
James Luxton (Worcester Cathedral) playing for this recital instead of Peter Morris.

Tues 22 January 2013 • 7.30 • Lichfield Cathedral
Martyn Rawles (Lichfield Cathedral). Messiaen – La Nativité du Seigneur

Frid 25 January 2013 • 1:10 to 1:50 • Birmingham Cathedral

Michael Wynne (St Mary's Priory, Warrington)

Mon 28 January 2013 • 1:00 to 2:00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

February 2013

Frid 1 February 2013 • 1:00 to 1:45 • Emmanuel, Wyld Green

Andrew Fletcher (University of Birmingham)

Sun 3 February 2013 • 3:00 to 3:45 • Holy Trinity Wordsley Paul Carr (St Paul's, Birmingham)

Thurs 7 February 2013 • 1:15 to 1:45 • St Paul's Birmingham

Paul Carr (St Paul's, Birmingham)

Mon 11 February 2013 • 1:00 to 2:00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Tues 12 February 2013 • 7:30 • St Andrew's, Netherton
Paul Carr (St Paul's, Birmingham)

Frid 15 February 2013 • 1:10 to 1:50 • Birmingham Cathedral

Marcus Huxley (Birmingham Cathedral)

Sun 17 February 2013 • 6:55 to 7:45 • St Chad's, Shrewsbury

Richard Palliner (London)

Thurs 21 February 2013 • 1:00 • Walsall Town Hall

Peter Morris (Walsall Borough Organist)

Mon 25 February 2013 • 1:00 to 2:00 • Birmingham Town Hall

Thomas 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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Editorial Note - next Newsletter is planned for February 2013, with deadline for submission of items for inclusion of 25/01/13, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7N