

DECEMBER 2017 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

2018 Visits

Our Secretary Richard Syner is very well advanced with arrangements for our 2018 visits programme, so some new dates for your diary:

Saturday 13th January 2018 – visit to St Nicolas Parish Church, Nuneaton

Visit at the invitation of Organist Anthony Newborough, commencing at 2pm to Grade I listed St Nicolas Parish Church, Nuneaton, to play the substantial 3 manual 55 stop organ, rebuilt by Hill Norman & Beard in 1951.



North case of the organ of St Nicolas, Nuneaton



Horseshoe console of the organ of St Nicolas, Nuneaton

For location and directions, see the Appendix to this newsletter.

Saturday 3rd March 2018 – visit to St Barnabas Erdington & 2018 AGM

Visit commencing at 2pm with our 2018 AGM, then possible masterclass on 'Silent Film accompaniment', followed by an opportunity to play the organ.

Saturday 19th May 2018 – visit to Emmanuel Church, Wylde Green

Visit at the invitation of Director of Music Richard Mason, commencing at 2pm. There is a very strong musical tradition here at Emmanuel, as regards both the choir and the organ, as those who attended Andrew Fletcher's monthly recitals over the last seven years will attest. The main West Gallery organ is a 3 manual Willis organ, with 46 speaking stops, installed here in 1999, and playable from the same console is a 13 stop Willis choir organ located behind the East End Reredos, installed here in 2001.

As part of the Association's commitment to include an occasional educational element to visits, Richard Mason has kindly agreed to give a short workshop on hymn playing, before handing over to members to sample the superb Willis organ.

June 2018

Plans are progressing, and date/venue will be confirmed shortly.

Saturday 7th July 2018 - Members' Recital at All Saints' Church, Four Oaks

Following the two highly successful Members' Recitals of 2016 and 2017, we have kindly been invited back to All Saints', Four Oaks, by Revd Adrian Leahy and DoM Angela Sones, for a recital to be given by a number of our members on the fine 4 manual organ. A request for volunteers to play will follow nearer the date.

Saturday 15th September 2018 – organ crawl in Nottingham

We usually have one visit in the year a little further afield, and for 2018 this will be an organ crawl in Nottingham. We hope to visit the Albert Hall to play the magnificent 4 manual 59 stop Binns organ in the morning, followed by St Barnabas Cathedral at 12.30pm with its 3 manual 43 stop HN&B organ, then on to St Mary's for 3pm, home to a magnificent 2 manual 25 stop Marcussen organ.

Saturday 17th November 2018 – visit to Stafford

Visit to St Mary's, Stafford commencing, at 1.30pm, followed by a possible further visit to another nearby church when confirmed.

Other 2018 visits

Other 2018 visits planned but dates still to be confirmed are President's Evening and Annual Dinner.

RECENT LDOA VISITS/EVENTS

Saturday 14th October 2017 – President's Evening at Lichfield Cathedral

President's Evening hosted by Martyn Rawles is invariably one of our best-attended events of our year, and this evening's event was no exception, with 31 members/guests, including new members Paul Hodgetts, Tony Parker, John Llewellyn, Maurice Price and his wife., plus Alex Goldsmith's guest, Jill Draycott, applying to join our Association this evening. The Association provided drinks and mince pies, but members were invited to bring along cakes, and we are most grateful for their generosity, ensuring a buffet fit for a king well a President at least!



Members enjoying refreshments at President's Evening

In prior years, President's Evening has followed Evensong, but as Saturday Evensong has now been discontinued, we didn't have the privilege of hearing Martyn Rawles play, so he kindly agreed to play for us the *1st Movement (Allegro Vivace) of Symphony No 5*, by Widor. Martyn explained that he had not had the opportunity to practice, as the organ's capture system had been causing problems due to a rectifier fault. Needless to say Martyn gave his customary superb performance, with the choice of piece ideally suited to showcasing both the softer registrations and full organ of the magnificent Hill organ.

Martyn then handed over playing duties to members, with Andrew McMillan first to take up the challenge of following Martyn, playing J S Bach's *Aus tiefer Not schrei ich zu dir from Clavier-Übung III*, with Martyn acting as registrant.

John Carvell followed with *Fanfare* by William Mathias, then Tony Parker, Paul Hodgetts, Angela Sones (fugue from Duruflé's *Prelude & Fugue sur le nom d'Alain*), Peter King, Alex Goldsmith (Elgar's *Pomp & Circumstance March No 4*), Will Packham, David Perry and finally Pat Neville. As it quickly became apparent during the evening that we would run out of time for all members who wanted to play to do so, the Committee members generously agreed to forego their opportunity to play. (Martyn has since very kindly offered to allow the Committee members access to the organ for an hour after Evensong one day in January.)



Andrew McMillan at the organ of Lichfield Cathedral, with Martyn Rawles assisting

Lichfield Cathedral has appointed Maksymilian Adach as Organ Scholar for 2017/18 and we were delighted to be able to meet Maks briefly during the evening. We wish him well for his year at the Cathedral.

Our thanks to Martyn Rawles for hosting our visit and his invaluable assistance with registration, the Cathedral Chapter for accommodating our visit, and to Chris Smedley and Lisa White for serving the refreshments. TS

Saturday 4th November 2017 – visit to Repton School Chapel

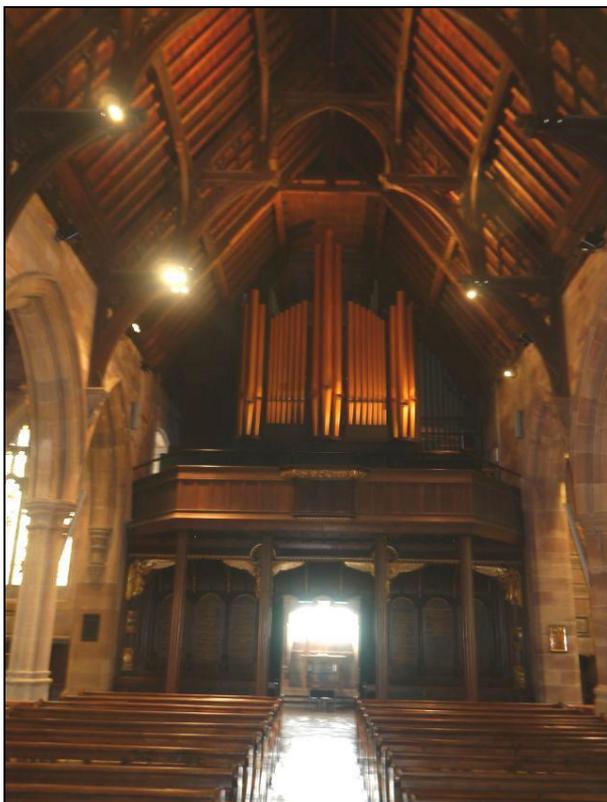
This morning's visit to Repton School Chapel was at the kind invitation of Jeremy Woodside, MMus, BMus, ARCO, FTCL, Repton School Organist & Accompanist.

Repton School was founded when the executors of Sir John Port's will purchased the land in 1559, which had once housed the twelfth-century Augustinian Priory and the accompanying buildings surviving Henry VIII's Dissolution of the Monasteries. The school gradually grew in numbers and success, but the history of the school was not one of uninterrupted progress, and at one time during

the headmastership of William Bagshaw Stevens the school roll seemingly dropped to a single boy!

The School's fortunes had been significantly restored under the Headmasterships of Sleath, Macaulay and Peile, but it was Steuart Adolphus Pears who, as Headmaster between 1854 and 1874, did more than anyone else since Sir John Port to create the conditions conducive to Repton's success, and for that reason has become honoured as the school's "Second Founder". He laid the foundations for Repton's reputation for sporting excellence, and it was also during his tenure that the chapel was built and opened in 1859. The school is fully co-educational, and there are around 650 pupils at Repton, of which 70% are boarders. Notable Old Reptonians include Olympic champion sprinter Harold Abrahams, Roald Dahl – oh, and Jeremy Clarkson!

We were welcomed to the chapel by Jeremy Woodside. He was born in 1989 in Christchurch New Zealand, and started piano lessons at the age of four, then switched to the organ at ten. He was appointed organ scholar at Christchurch Cathedral and in 2008 was the organist/accompanist for the Christchurch Cathedral Choir tour of the UK. He was made a Fellow of Trinity College London in 2008, and following the devastating 2011 Christchurch earthquake, to raise money for the appeal he gave a number of solo organ recitals in Europe and the UK. He directed the Cathedral Choir for the National Memorial Service in Hagley Park in front of 85,000 people, and has released three solo CD's on the Cathedral organ.



The organ on the gallery of Repton School Chapel

Jeremy gave a brief history of the organ, built by Harrison & Harrison in 1929, replacing a previous organ by Albert Keates. The pipework is on the West Gallery with the detached console in the south nave aisle. Tonally it is original and was overhauled by the builders in 2008, including a new action. Jeremy demonstrated various stops on the organ, including very bold Great Trombas,

then the delicious swell strings, finishing with an excerpt from 'Widor's *Toccata*' to show the impressive Full Chorus. Jeremy completed his demo of the organ with a polished performance of J S Bach's *Prelude & Fugue in C Minor BWV 549*.

The specification of the organ is:

Pedal

Open Wood 16', Sub Bass 16', Geigen 16', Octave Wood 8', Flute 8', Ophicleide 16', Trumpet 16'

Choir

Viole d'Orchestre 8', Harmonic Flute 8', Concert Flute 4', Orchestral Bassoon 16', Clarinet 8'

Great

Double Geigen 16', Large Open Diapason 8', Small Open Diapason 8', Hohl Flute 8', Stopped Diapason 8', Octave 4', Principal 4', Octave Quint $2\frac{2}{3}$ ', Super Octave 2', Tierce $1\frac{3}{5}$ ', Mixture III, Tromba 8', Octave Tromba 4'

Swell

Violin Diapason 8', Lieblich Gedackt 8', Echo Gamba 8', Voix Celeste 8', Gemshorn 4', Mixture III, Oboe 8', Double Trumpet 16', Trumpet 8', Clarion 4'

Full range of couplers and accessories, including a very useful *Trombas on Choir* toe piston.



Jeremy Woodside, Organist of Repton School Chapel, demonstrating the organ

Jeremy then handed over to LDOA members, with David Perry being first 'up' playing first the haunting *Sicilienne* by Maria von Paradis, then Buxtehude's *Prelude & Fugue in D Major*. *Pompous March* by Frederick Lacey had just caught Alex Goldsmith's eye, so he chose to sight read what transpired to be a nice march. Tony Parker played two pieces, including Rheinberger's *Andante*, before handing over to Paul Geoghegan to do his customary improvisation, exploring the various stops of the organ.

Richard Syner has a penchant for unusual pieces, with this occasion providing an opportunity for a public airing of

Prelude & Variations by Ernest Farrar, before Richard's concert at All Saints' Streetly on Saturday. Yours truly followed with Mendelssohn's *Sonata No 3*, then Pat Neville with *Nimrod*, and Jill Draycott on her first visit since joining the LDOA playing Jeremiah Clarke's *Prince of Denmark's March*, with Mike Boyd dropping in to play right at the end of the visit.



New member Tony Parker at the organ of Repton School Chapel



New member Jill Draycott at the organ of Repton School Chapel

The organ proved to be a very comfortable and versatile instrument to play, in excellent order, with the West Gallery location of the pipework ensuring the organ speaks well into the body of the chapel, and with more than ample volume, particularly when drawing the Great Trombas.

Jeremy mentioned about an organ recital here at Repton in 2018. So, if you'd like to hear this fine organ played in recital, Jeremy Woodside is giving a recital entitled '*Sacred & Hallowed Fire – Music for Pentecost*' at 7.45pm on Wednesday 23 May 2018, with a programme that includes Duruflé's *Veni Creator* and Liszt's *Ad nos ad salutarem undam*.

Our thanks to Jeremy for giving up his Saturday morning to host our visit to play a very fine instrument, attended by 15 members. TS

Annual Dinner – Wednesday 29th November 2017

Our 2017 Annual Dinner was held at The Plough in Shenstone, attended by 19 members and guests. Good Christmas fayre with much talk about all things organ!



LDOA members and guests at The Plough, Shenstone

Our thanks to Richard Syner for organising a most enjoyable and relaxed social gathering.

NEWS FROM THE LDOA COMMITTEE

Gift Aid Declarations

Our thanks to those members who have completed/returned their Gift Aid Declaration forms.

For those members who are UK tax payers, but have not yet completed and returned their form, can you please do so ASAP. In case you have mislaid the form, a further copy accompanies this newsletter, and when completed should be handed to Mike Rudd, or any Committee Member, or alternatively mailed to:

Mike Rudd, 8 Court Drive, Shenstone, Lichfield, Staffordshire, WS14 0JG.

Season's Greetings

The LDOA Committee would like to thank you for your support in 2017, 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 and events in 2018.

2018 Subscriptions

The 2018 subscriptions are due on 1st January 2018, and a reminder will be sent out to members in December.

Next Committee Meeting

February 2018, date tbc.

MEMBERS' NEWS

New Members

We are delighted to welcome the following new members, with apologies to Tony and Andrew for omitting our welcome to them from the previous newsletter:

Tony Parker

Tony is the Organist at St Michael's Church, Penkridge, and heard of our Association via Paul Geoghegan. Tony lives in Penkridge.

Andrew Clayton

Andrew plays the organ, and heard of us via Revd David Ramble, vicar of St James Hill. Andrew lives in Aldridge.

John Llewellyn

Whilst John doesn't play the organ, he has been a member for over 40 years of St Matthew's, Walsall, a church we visited in September. John lives in Walsall

Jill Draycott

Jill was introduced to our Association via Alex Goldsmith and played the organ at St Modwen's, Burton-on-Trent, until Tony Westerman's appointment in May 2017. Jill lives in Burton-on-Trent.

Ronald Morris

Ronald is Assistant Organist at St John's-in-the-Square, Wolverhampton, a church we visited in September 2010, with a fine historic Renatus Harris organ. Ronald lives in Wolverhampton.

These new members have seen our membership grow now to 70.

Condolences

We offer our sincere condolences to LDOA member Arthur Tipper, whose wife Mary passed away on 11th November 2017, aged 90. She had suffered from vascular dementia for three years, and following a fall in October, which resulted in her breaking her femur, died in Queen's Hospital, Burton-on-Trent. Mary came from a military family, so it was rather poignant that she died just after 11am on Remembrance Day.

The funeral was held on 28th November at St Mary's, Tutbury, where Arthur was Organist & Choirmaster for 35 years. Condolences also to son Robert Tipper and his wife

Jean, who both still remain LDOA members, despite having moved to live near Exeter.

Steve's Musical Advent Calendar

Members who attended our visits to Burton-on-Trent Town Hall or the 2017 Members' Recital at All Saints' Streetly will have had the pleasure of hearing LDOA member Steve Mansfield playing the organ. Steve's dad, David, died from pancreatic cancer a few years ago, and Steve has found a novel way of raising funds for the Pancreatic Cancer Research Fund. For at least the last couple of years, Steve has uploaded to YouTube daily video clips during the month of December of him playing seasonal pieces on the piano or various organs. People are invited to view, and then make a donation to the Pancreatic Cancer Research Fund. As a result, I believe Steve has raised some £4000 each year for the charity.

He is planning to do another Advent Calendar this year, and you are invited to view his video clips uploaded daily from 1st December via www.youtube.com, then search for *Steve's Musical Advent Calendar*.

Steve would be most grateful for any donations that you may feel able to give.

NEWS & SNIPPETS FROM THE ORGAN WORLD

Daniel Moulton succeeds Henry Fairs at Royal Birmingham Conservatoire Organ Department

Daniel Moulton has taken over from Henry Fairs as Head of the Organ Department at the Royal Birmingham Conservatoire, Henry having held the position for the last ten years.



Daniel Moulton

Henry relinquished his role in November in order to meet his burgeoning international commitments, however he remains a member of staff, and will devote his time at the institution to teaching and artistic projects.

St Editha's, Tamworth, organ restoration completed

St Editha's, Tamworth, is home to a historic 1927 Harrison & Harrison 3 manual 32 stop organ, one of the last instruments built by Arthur Harrison himself. The organ is tonally original, retains its exhaust pneumatic action, and

in February 2014 it was awarded a Historic Organ Certificate Grade I by BIOS.

When LDOA last visited in May 2014, essential work had already been carried out on the console by Harrison & Harrison with Heritage Lottery Funding, but major restoration work was required to the rest of the organ, particularly the leatherwork and actions. The project to carry out this restoration was embarked upon in 2014, and thanks to the generosity of a member of the congregation, who offered to fund the whole project, competitive tenders were sought and the contract was awarded to Henry Willis & Sons.

The restoration work comprised:

- Cleaning and overhaul of the organ including all pipework
- Re-leathering of the Great, Swell and Choir underactions, the pedal actions, the lower 30 notes of the Great 16' Double Geigen, the manual drawstop slider machines, and all six reservoirs
- Tuning cones on some Swell pipework replaced by tuning slides
- Fault with warped Swell sliders/soundboard cured.

The work was commenced in January 2017 and completed in September 2017, at a cost of some £200,000 for the total restoration project, including the console. The inaugural recital was given on Friday 20th October 2017 by Philip Scriven (see review in this newsletter), although sadly the anonymous benefactor passed away a few months ago, and did not live to hear the glorious sound of the restored instrument.

LDOA member Maurice Price, organist Ken Edwards, Rev Alan Gordon and the team at St Editha's are to be warmly congratulated on their efforts to ensure this fine instrument is set fair for the next 100 years.

PS. LDOA has kindly been invited back to St Editha's by Maurice Price to play the restored instrument, an offer we will of course be taking up.

Holy Trinity Parish Church, Sutton Coldfield

Members will recall our visit earlier this year to Holy Trinity, Sutton Coldfield, to play the HN&B organ, which was in a rather poor state of repair. Shortly after our visit, the PCC decided that they would replace the organ by a digital organ, and have chosen a 3 manual Allen model.

The organ is due to be installed early in the New Year, and organist Bernard Salter has kindly invited us to attend a demonstration of the new organ when completed. Details to follow when available.

The last word on who wrote *Toccatà & Fugue in D Minor, BWV 565*?

There has been a 50 year debate as to who wrote the best-known of organ works, *Toccatà & Fugue in D Minor BWV 565*, together with whether it was even written for the organ, and was it originally written in the key of D Minor?

There was a most interesting eight page article in the September 2017 edition of *Organists' Review*, in which

Stuart Neame claims to finally answer the questions. Stuart is a lifelong Bach enthusiast and organist, who studied at Pembroke College, Cambridge.

In summary, from his in-depth investigations and analysis, he has established the following:

- No other contemporary organist could have written such a masterpiece.
- The style of the toccata is North German, and although Bach spent most of his life in central Germany, he did spend time in his student days in North Germany, around 1700, and Neame believes the work was probably written when Bach was 18/19.
- Bach was called upon to test many new organs, and based on his organ testing reports, the elements he tested for are evident. BWV 565 contains many unusual features, but these are exactly what would have been required if Bach had written it in 1703 to show how he tested the new organ at Arnstadt, and indeed this secular piece with broad appeal could also have served to demonstrate the organ to the townsfolk who had contributed to an expensive instrument.
- Computer statistical analysis of BWV 565, using seven fully independent variables, by a pioneer in the field, Peter van Kranenburg, has shown that without a shadow of statistical doubt, the composer was J S Bach.
- BWV 565 is not as unique among Bach's works as some people think, as it has similarities with BWV 572, Bach's other North German toccata.

Although there is still some conjecture in his findings, they are very plausible, and fit the known facts, so Stuart Neame has concluded that without doubt BWV 565 was indeed written by J S Bach.

Will this be the end of the long-running debate?

BBC Radio 3 Organ Music

BBC Radio 3 broadcasts a programme entitled '*Choir and Organ*' every Sunday from 4pm – 5pm. You may be interested to note that on the first Sunday of the month, the programme is devoted entirely to organ music. The next programme will be broadcast next Sunday 3rd December and features organ music by Mozart, Rachmaninov a la Bach, and a transcription of Saint-Saëns's orchestral showpiece *Danse Macabre*.

LICHFIELD CATHEDRAL NEWS/EVENTS

Lichfield Cathedral Advent/Christmas Events

The Cathedral's website now has full details of their programme of events for Advent and Christmas. See: www.lichfield-cathedral.org/what-s-on/advent-christmas-2017

Lichfield Cathedral Chorus

On Saturday 9th December at 7.30pm, Lichfield Cathedral Chorus will be giving a performance of Handel's *Messiah* at the Cathedral, conducted by Director of Music and LDOA Honorary Member Ben Lamb. They also are giving

their Annual Carol Concert at 8pm on Thursday 14th December.

See <https://lichfieldcathedralchorus.co.uk/concerts> for more details.

IAO/RCO MATTERS

Lecture-recital & Masterclass – ‘Exploring Bach’ with Henry Fairs

LDOA members were kindly invited by Worcestershire Organists’ Association Chairman John Erskine to join with them for the above event hosted by Henry Fairs, held on Saturday 2nd October.

The event was attended by nine WOA members joined by a very commendable take-up of John Erskine’s offer by eight LDOA members. The morning session was held in the Elgar Concert Hall, at the Bramall Music Building, University of Birmingham. Henry Fairs opened his presentation with a brief introduction to the organ, installed in 2014, and the first to be built in the UK by the well-established and highly regarded French company headed by Marc Garnier.



The Garnier organ of the Elgar Concert Hall, Birmingham University



The chair organ keyboard of the Garnier organ of the Elgar Concert Hall, showing the subsemitone keys (D#/E^b & G#/A^b)

The organ has a mechanical action, but with electric stop mechanisms and a sequencer. The main organ has three manuals and 35 stops, with a mildly unequal temperament at pitch A=440. The chair organ is played from a keyboard situated behind the player, who thus faces the audience when playing it, and tuned in meantone temperament at pitch A=415. Henry first demonstrated the build-up of stops 8¹/₄/2¹/₂/Quint and short resonator Regal of the chair organ, with short compass split keys (see photo below). Henry considers that the organ is particularly suited to works by such as Sweelinck and William Byrd.

Moving to the main organ, Henry explained that the organ was classically inspired and a great resource for giving students a taste of European organs. It has no thumb pistons, but does have an unusual sequencer bar that extends across the underside of the bottom manual. Henry demonstrated different divisions/stops, before playing excerpts of chorales from the ‘Great 18’, or ‘Leipzig autograph’, then a sublime performance of the Adagio from J S Bach’s *Tocatta, Adagio & Fugue BWV 564*.



The console of the Garnier organ of the Elgar Concert Hall, Birmingham University

During the break for lunch, we relocated to the newly opened Royal Birmingham Conservatoire. Henry explained that most of the teaching and exams take place at St Chad’s Cathedral, and whilst they do use the HN&B organ at the University, access is a problem because of the other demands on the hall. Henry took us on a brief tour of the organ department practice rooms here at the Conservatoire, the largest of which is still awaiting the decision on a new organ installation, and then to a smaller one having one of their two Tickell practice organ of three stops.

For this afternoon’s Bach masterclass, Henry asked John Erskine what he would like him to do, John suggested ‘to teach us to play Bach like you do’, and perhaps rather a challenge in a couple of hours! Our new member Paul Hodgetts bravely volunteered to be Henry’s first ‘victim’ in the dry unforgiving acoustic, playing *Prelude in E Minor*, with guidance being offered on articulation, and the need to bring out the first beat of the bar.

Next ‘up’ was WOA member Eddie Guard, playing *Num komm der Heiden Heiland*, with discussions on playing of the walking bass in the pedals, and in the manuals not forcing the notes down too hard, the weight of

the arm being quite sufficient even with tracker action. Last of the volunteers was another WOA member, Brian Meredith, with guidance offered on hand posture, playing with the tips of curved fingers, rather than straight fingers.



Henry Fairs conducting a masterclass with our member Paul Hodgetts at the Tickell practice organ of Birmingham Conservatoire

Having commented on J S Bach expecting his students to reflect the meaning of the text in their playing, Henry had formed the view that the mathematical patterns of the notes had a liturgical significance. I can't help but wonder if it's not just simply that Bach found some sequences of notes just more pleasing on the ear than others?

Our thanks to John Erskine for the invitation, and to Henry Fairs for a most interesting day, which for me served to demonstrate the many subtleties of technique involved in performing J S Bach's works to the standard of Henry Fairs. TS

London Organ Day 2018

To be held on Saturday 3rd March 2018 at Notre Dame de France, Leicester Square. It will feature 19th & 20th century French music/improvisations from Thomas Ospital (Saint-Eustache, Paris), a recital by William Whitehead, and a lecture-recital by Jonathan Allsopp and Tom Bell.

For full details and on-line booking visit www.londonorganday.co.uk

Yorkshire Organ Day 2018

To be held in York City Centre on Saturday 21st April 2018, featuring a recital by Daniel Cook (Durham Cathedral), presentations by Robert Sharpe (York Minster) and Maximillian Elliott (researcher at York University), and a masterclass by Keith Wright (St Olave's, York).

Full details will be available in the New Year at www.iao.org.uk/YOD.

IAO Festival 2018

Following this year's highly successful event in Oxford/Eton, next year's Festival (previously known as Congress) will be held in Peterborough from Sunday 29th July to Thursday 2nd August, with Steven Grahl, DoM of Peterborough Cathedral, as artistic director.

For full details and booking information visit www.festival/iao.org.uk

Midlands Organ Day 2018

The Midlands Organ Day is held bi-annually, and the next one will take place in Worcester on 6th October 2018, organised and hosted by the Worcestershire Organists' Association, with planning already well under way. The organ day will be followed by Evensong at Worcester Cathedral, and the Tenth Anniversary Recital given by David Briggs. More details to follow when finalised.

It promises to be a most interesting day, so reserve the 6th October 2018 in your diary!

RECENT LOCAL ORGAN RECITALS REVIEWS

Anthony Pinel recital at Emmanuel Wyld Green, Friday 6th October 2017

For the last 7-8 years, Andrew Fletcher has performed the lunchtime recital series here at Emmanuel, Wyld Green, but having sadly been obliged to retire from giving public recitals on health grounds, for the 2017/18 series we are indebted to Richard Mason, DoM at Emmanuel, for continuing the recitals with guest organists, commencing with Anthony Pinel.



Anthony Pinel

Anthony Pinel was born in Sutton Coldfield and graduated from Huddersfield. After a year as Organ Scholar of Birmingham Cathedral, he was appointed Assistant Organist of Bristol Cathedral. Following a period as Acting Organist and Master of the Choristers of Bristol Cathedral, Anthony moved to St. Mary Redcliffe, Bristol, where he was an early influence on Martyn Rawles when he was a chorister at St Mary Redcliffe. He was Assistant Director of the City of Bristol Choir, and taught the piano and organ at Clifton College and Colston's Collegiate School. After three years at St. Peter's Church, Morristown, New Jersey, USA, he returned to England as Organist & Master of the Choristers of Grimsby Parish Church, now Grimsby Minster, and also Assistant Director of Music of Louth Choral Society and Grimsby Bach Choir. He succeeded David Leeke as DoM at St Chad's Shrewsbury in 2014, his current post, and holds the ARCM and ARCO. Anthony is an ex-pupil of Andrew Fletcher, who we were delighted to see was in today's audience.

Anthony opened with Elgar's stirring *Pomp & Circumstance March No 4*, arranged by G R Sinclair, followed by Franck's *Prelude, Fugue & Variation*, with its

unmistakable haunting melody. Next to Percy Whitlock's *Plymouth Suite*, composed following his attendance at the IAO Congress in Plymouth in 1937.

After Widor's *Andante Cantabile from Symphony No 4*, Anthony finished with a great favourite of mine, *Final of Sonata No1* by Guilment, superbly played, and providing a thrilling climax to the recital. TS

Martyn Rawles recital at Lichfield Cathedral Friday 6th October 2017

For the final recital of the 2017 Evening Recital Series, our President, Martyn Rawles, was the recitalist. In his introduction, he thanked the team at the Cathedral for their support during the series, with particular mentions for Ben Lamb, Eric Lunt for the flair and panache of his programme notes, Bruno for the console video screening, and volunteers Rosemary, David and John.

Then first the good news – the heating in the Cathedral was back in action, but the bad news was that having worked flawlessly in rehearsal, the organ's memory capture pistons were not now working, and as a result, as Martyn put it, 'it was going to be exciting!'

Martyn opened with Liszt's arrangement for organ of *Kirchliche Fest-Ouverture Op 31* by Otto Nicolai, originally scored for orchestra and choir, based on the mighty chorale '*Ein Feste Berg ist unser Gott*', and providing a terrifically uplifting opening to the recital.

Next to '*O Welt, ich muß dich lassen*' *Op 122 No 11* by Brahms, a very moving and sad work, being essentially a meditation on death, hence Martyn's request to refrain from applauding. Then to J S Bach, and the chorale partita *Partite diverse sopra 'O Gott, du frommer Gott' BWV 767*, with first the chorale melody then a variation for each of the hymn's eight verses.

Symphony No 75 by Haydn comprises four movements, of which Martyn chose to play the second, *Poco adagio*, with its theme and four variations. This arrangement for organ by Arthur Blurton Plant has a Lichfield Cathedral connection, as he was once chorister here, as well as organist of St Paul's, Burton-on-Trent, and Burton-on-Trent Town Hall.

Dupré's *Poème Héroïque Op 33*, with its opening fanfares, and culminating in jubilation, served to bring the first half of tonight's recital to a glorious conclusion.

Were it not for the flurry of hand registration changes evident from the console video screening, we would not have been aware of Martyn having no capture pistons at his disposal, but having managed valiantly to hand register the first half, Stephen Alliss, Harrison & Harrison tuner, had somehow overcome the rectifier problem during the interval, and so Martyn had the capture system back in action for the second half.

Martyn gave a lunchtime recital at St Alban's Cathedral just two days ago, and the whole of tonight's second half was devoted to a performance of the same monumental work, Widor's *Symphony Gothique*. The piece was inspired by the gothic abbey church of Saint-Ouen in Rouen, and indeed earlier this year Martyn had fulfilled an

item from his 'bucket list' by playing the organ at St-Ouen, where Widor himself gave the first complete performance of all four movements of this very work. In his introduction to the work, Martyn had called upon his student and page turner, Will Packham, to demonstrate the plainchant theme on which the piece is based. After the sublime second movement *Andante Sostenuto*, the plainchant appears in the third movement, before this dramatic work eventually concludes with a toccata, which Martyn considers the best that Widor wrote.

Given the capture piston problem of the first half, so professionally overcome by Martyn, his superb performance received profuse applause, with Will Packham also invited to take a bow. Good support from 14 LDOA members/guests. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 9th October 2017

The theme of today's recital was 'Birds of a feather', which after the opening J S Bach *Tocatta & Fugue in D minor (Dorian) BWV 538*, then featured a whole aviary of birdsong, with first Handel's *Larghetto* and *Allegro* from *Organ Concerto No 13 in F, the Cuckoo & the Nightingale*.

Next to Mauricio Kagel and *Rrrrrr*, 58 short pieces all with the titles beginning with 'R', of which Thomas played three, the bizarre third one sounding rather like nightingales with colds! *Carpiccio sopra il cucu* by J C Krell followed.

Given the theme of today's recital, and his interest in recording birdsong, it was inevitable that Messiaen would put in an appearance, Thomas choosing two pieces from *Messe de la Pentecôte, Communion* and *Sortie*.

After Grieg's *Little Bird from Little Pieces, Op43*, the recital ended with one of Thomas Trotter's own arrangements, Rossini's *Overture to the Thieving Magpie*, which opens with a stirring march, followed by a lively allegro, and then builds in tempo and volume to end with a full organ climax. TS

Phil Scriven recital at St Editha's, Tamworth, Friday 20th October 2017

The autumn visit to St Editha's, Tamworth, by Phil Scriven has now become something of an annual event, but this fourth recital was a rather special occasion, in that it was also a celebration of the successful completion of the restoration of the St Editha's Harrison & Harrison organ.

Accordingly, the programme was clearly chosen to have wide popular appeal, and with in excess of 150 in the audience, certainly attracted a good following, including the Deputy Lieutenant Susie Lillingston, Bishop Clive, and the directors of Henry Willis & Sons, which had carried out the final stage of the restoration project. For details, see the article in this newsletter under *News & Snippets from the Organ World*.

Phil opened with J S Bach's *Prelude & Fugue in C BWV 531*, followed by the beautifully mellow *Lied* by Vierne. Next, reminiscent of the New Year's Day concert in Vienna, to Johann Strauss Snr and *Radetzsky March*, followed by the flowing flutes of *Toccatina for the Flutes* by Pietro Yon. Then to *Dambusters March* by Eric Coates,

followed by the same work as played last week by Thomas Trotter, Handel's *Organ Concerto in F major, The Cuckoo & The Nightingale*.

In an addition to the programme, Tamworth soprano Kim Sadler delighted us with first *Caro Mio Ben* by Giodani, followed by *Solvieg's Song* by Eward Greig, accompanied on the piano by St Editha's organist Ken Edwards.

A return to Phil Scriven with three movements from *Carnival of the Animals* by Saint-Saëns, *The Tortoise* (dancing the can can – slowly!), *The Elephant* (Mendelssohn's *Scherzo from a Mid Summer Night's Dream*), and *The Swan* (Phil using the lovely solo clarinet stop on the Choir).

For the final two pieces in tonight's concert, Phil was joined by Kim Sadler with audience participation for Elgar's *Pomp & Circumstance March No 1* and Thomas Arne's *Rule Britannia*.



Phil Scriven taking his bow at St Editha's

A splendid evening, with the unashamedly popular programme serving to pull in the crowds, including a number of LDOA members, and ending with an opportunity to catch up with Phil Scriven over drinks. TS

Thomas Trotter recital at Birmingham Symphony Hall, Monday 23rd October 2017

Thomas opened this lunchtime recital with one of my favourite works by J S Bach, *Tocatta in F BWV 540*, with its two distinctive pedal solos, and driving to a thrilling climax.

John Dowland (1563-1626) was an English Renaissance composer, lutenist and singer, and as he didn't write any organ music, Thomas had arranged three of his dances for organ, although taking a little licence in including pedals, as these would not have been around in John Dowland's era.

Jean Françaix was a French neoclassical composer, pianist, and orchestrator, who wrote the score for the film *Le Dialogue des Carmélites*, starring Jeanne Moreau. It includes some organ music to accompany scenes in church and chapel, which he revised and extended to form

the next piece, *Suite Carmelite*, a little organ suite of six character studies of the nuns.

Then to the major work of the recital, by the incredibly talented Julius Reubke, who died tragically young aged just 24. *Sonata on the 94th Psalm* is designed as a continuous whole, but falls roughly into three sections, and Thomas demonstrated the theme in its three guises before launching into what he described, with some justification, as 'a great piece for showing off this organ'. Building in both tempo and volume towards the end, this was a veritable tour-de-force to finish the recital. TS

Josh Roebuck recital at Emmanuel Wylde Green, Friday 3rd November 2017

Having organised the recital series, for this second recital, Josh Roebuck was himself the organist.

Josh Roebuck is 20 years old and attending Birmingham Conservatoire, where he has lessons with Henry Fairs and Dan Moulton, and will complete his course in about 18 months' time. He began studying the organ when he was 15 under Richard Darke, Keith Wright (ex Durham Cathedral) and Simon Lindley (Leeds Minster). He was previously organ scholar at St John the Baptist, Knaresborough, and he is also a keen violinist. He has recently been appointed as the Organist here at Emmanuel. In August 2017, Josh was 'highly commended' in the Northern Ireland International Organ Competition in St Patrick's Church of Ireland Cathedral, Armagh, where the competition jury was chaired by Thomas Trotter.

The seating in the church had been changed to suit the service last night for All Souls Day, and provided a very intimate set-up, grouped around the organ console, just below the organ case.

With Richard Mason acting as page turner, Josh opened with a very confident and accomplished performance of Liszt's *Fantasia und Fuge über den name 'BACH'*. After Liszt's homage to Bach, next to the master himself, with his *Prelude & Fugue in G BWV 541*. Then followed Mendelssohn's *Sonata No 4*, with Josh choosing the sparkling *1st movement (Allegro con brio)* and the gentler and more lyrical *3rd movement (Allegretto)*.

The thrilling *Improvisation No 7 from Sept Improvisations* by Saint-Saëns was followed by a work new to me – Tournemire's *L'Orgue Mystique, In Festo SS Trinitatis Movement V (Voluntary)*.

A far from easy programme, played with confidence and style by a very promising and talented young man, who we look forward to hearing play again in the final recital of this series in June 2018. The changed seating arrangement worked well for the 40/50 people attending, although being closer to the organ case meant that full organ was certainly a force to be reckoned with! TS

Thomas Trotter recital at Birmingham Town Hall, Monday 6th November 2017

Thomas Trotter's choice to open today's recital was *Concerto in A Minor after Vivaldi BWV 593*, a J S Bach transcription of a work originally scored by Vivaldi for two violins, its Vivaldi origins being unmistakable in the fast 1st

and 3rd movements, surrounding an expressive central adagio.

Next to Saint-Saëns, who was for 25 years a professional church organist and composer, and wrote six prelude & fugues, the second being *Prelude & Fugue in B Major, Op 99 No 2*, in which the beautiful lyrical prelude is followed by a perky fugue.

In September 2017, Thomas gave the inaugural recital on the new Stoller Organ of Manchester Cathedral, built by Kenneth Tickell & Co, for which the Dean & Chapter commissioned *La Chiesa del Sole* from Francis Pott, in memoriam to the late John Scott, a colleague of both Thomas and Francis Pott. At 20 minutes duration, the work transpired to be more substantial, and took longer to learn, than Thomas anticipated, so he decided to also make use of it for this Birmingham recital. It comprises an introduction, a scherzo, a choral, a fugue, and ends in an exciting toccata, Thomas describing the work as 'a moving tribute to a great musician'.

Commenting that it was only 49 shopping days to Christmas, by way of justifying concluding his recital with Dupré's *Variations on a Noël*, it transpired that Thomas is programmed to play it in December, so that may also have something to do with its inclusion today! The theme is the old French carol *Noël nouvelet* with 11 variations, culminating in a spectacular final toccata on full organ. TS

Richard Syner and Katherine Fox concert at All Saints' Streetly, Saturday 11th November 2017

LDOA Secretary Richard Syner (organ) and his wife Katherine Fox (clarinet) were the performers at this morning's *Coffee Concert* at All Saints' Church Streetly. Playing duets for organ/clarinet, and organ solos, the concert was entitled *By the Banks of Green Willow – Music for Remembrance*, composed, with one exception, by casualties of WW1.

After opening with a duet, *Spanish Dance* by Enrique Granados, it was then over to Richard to perform three organ solos, *Gaudeamus* by Derby-born Frank Maurice Jephson, *Prelude & Fugue (On a Ground Bass)* by Ernest Farrar, who died at the Somme after just two days at the front, then *A Christmas Prelude* by Frederick Kelly.

Chimes played on the organ signalled 11am and the start of two minutes silence, followed by a quite beautifully performed arrangement for clarinet and organ of Elgar's *Nimrod from Enigma Variations*.

Next to the well-known *The Banks of Green Willow* by George Butterworth, followed by an organ solo of the lively *Sortie from Messe Basse Op 8* by René Vierne, the younger brother of Louis Vierne.

The finale to the concert was provided by *Rigaudon from Le Tombeau de Couperin* by Ravel, dedicated to the memory of brothers Pierre and Pascal Gaudin, family friends of Ravel, who were killed by the same shell on 12th November 1914. Given its dedication, Ravel was criticised for the cheerfulness of the piece, but defended his composition saying 'the dead are sad enough'.



Richard Syner with his wife Katherine Fox at All Saints' Streetly

A well-attended concert, professionally performed by two talented musicians, with great credit also to Richard's skills as an arranger. TS

Note: LDOA members Steve Mansfield and Chris Booth are to give a further *Coffee Concert* here on the organ of All Saints', Streetly, at 10.30am Saturday 13th January 2018, and whilst it's on the same day as our visit to Nuneaton, there will be time to take in both events!

Thomas Trotter recital at Birmingham Town Hall, Monday 20th November 2017

The theme for today's recital was '*Spaced Out*', with all pieces taking us on an astronomical journey, which, after a slight delay whilst a stand-in was found for the missing regular page turner Josh Roebuck, commenced with Nicholas de Grigny's setting of four verses of the traditional Catholic hymn *Hail Star of the Sea*.

Next to Sweelinck's *Variations on Est-ce Mars*, with Thomas using a little poetic licence, given that the 'Mars' in the title is the 'God of War', rather than the planet! The seven variations served to showcase the solo stops of the Town Hall organ, including one of the oldest, the choir Krumhorn.

Next to *Two Voluntaries* by William Herschel, a musician who, after writing around 60 short organ pieces, abandoned music to concentrate on astronomy and discovered the planet Uranus. An *Allegro in G Minor* was followed by a *Trumpet Voluntary* with echo effects. Then to *Clair de Lune* and *Hymne au Soleil* from *Pièces de Fantaisie* by Vierne.

Thomas raided the orchestral repertoire for his final two pieces, with first Lemare's transcription for organ of Wagner's *Romance to the Evening Star*. Then to what Thomas referred to rather grandly as a 'world premiere', with a first public performance of Thomas Trotter's own transcription of '*Jupiter*', from Holst's *The Planets*, including amongst its memorable themes *I Vow to Thee My Country*, then a short flurry of Thomas's favourite Whitechapel Bells stop, before the grand finish. TS

VACANCIES

Holy Trinity Parish Church, Sutton Coldfield

Holy Trinity Parish Church Sutton Coldfield seeks an Organist & Music Director from 1st January 2018. Committed Anglican preferred.

Our town centre Grade-1 listed building attracts many weddings each year as well as large-scale services for civic and other occasions. A new 3 manual Allen digital organ is being installed early in 2018. Our musical style is wide-ranging. We have a robed choir (occasionally in an informal 'uniform', together with an ad hoc band of instrumentalists). The main Sunday 10am service is usually Holy Communion with provision for children. Occasional evening and special weekday services. Remuneration commensurate with RSCM rates.

Website: <http://www.htsc.org.uk/> Enquiries and application pack from the Rector, Revd John Routh: admin@htsc.org.uk

St James, Hill (Mere Green)

St James, Hill (Mere Green) is seeking a Director of Music. Applications to the vicar, Revd. Daniel Ramble, via e-mail at: vicarstjameshill@gmail.com.

Closing date for applications is Wednesday 20th December 2017, with auditions and interviews on Saturday 13th January 2018. Start date by mutual agreement.

The full job specification can be found via: <https://drive.google.com/open?id=196fJV1AXI4UjAd0A7R0DXP1Psmqvqffo>

St Giles Willenhall – emergency cover

We have received the following request for assistance via LDOA Committee Member, Chris Booth:

The Vicar of St Giles Willenhall Fr Andrew Welsby is trying to obtain urgent organist cover for the month of December. The current organist's wife has passed away, and he has said to Fr Andrew he now wishes to step down as organist. Fr Andrew is looking to see if anyone would be able to cover any Sunday Services at 11.15am, and also if anyone can cover Midnight Mass 11.30pm on Christmas Eve and then 10am Christmas Morning. The organ is a 3 Manual Hill Organ I think, in not too bad a condition!

Fr Andrew would be grateful for any help, and can be contacted on 01902 605722.

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Peter Morris

In the 2017/8 series at Walsall Town Hall, Peter is giving the following recitals:

- Thursday 7th December 2017, from 1.00 to 1.50pm
- Thursday 15th February 2018, from 1.00 to 1.50pm

Mervin Jones – Walsall Town Hall concerts

The well-supported concerts are held from 1.30 to 3.30pm on the second Thursday of every month, and include light organ music performed by Mervin, plus guest artists. Light refreshments and raffles.

Pat Neville - Trinity Methodist Church, Shenstone

A lunchtime organ recital will be given on Monday 4th December 2017 by Trinity Methodist Church resident organist Pat Neville from 12.45pm to 1.30pm. Bring your sandwiches – hot drinks will be available. Come and go as you please.

Steve Mansfield/Chris Booth – All Saints' Streetly

Coffee concert at 10.30am Saturday 13th January 2018.

Andrew McMillan – St Margaret's, Leicester

Andrew will be making a return visit to perform a lunchtime recital on the 4 manual Taylor/Nicholson organ at 1pm Thursday 8th March 2018.

Recitals In Local Area (to end of January 2018)

December 2017

Frid 1 December 2017 • 1.00 to 1.45 • Emmanuel Wyldre Green
Paul Carr (Birmingham)

Sun 3 December 2017 • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Sun 3 December 2017 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden
John Mann

Mon 4 December 2017 • 1.00 to 2.00 • Birmingham Town Hall
Thomas Totter with Birmingham Cathedral Choir

Mon 4 December 2017 • 12.45 to 1.30 • Trinity Methodist Church, Shenstone
Pat Neville (Trinity Methodist Church, Shenstone)

Thurs 7 December 2017 • 1.00 to 1.30 • Solihull Methodist Church
Graham Lowe (Shirley Methodist Church, Birmingham)

Thurs 7 December 2017 • 1.00 to 1.50 • Walsall Town Hall
Peter Morris (Walsall Town Hall)

Thurs 7 December 2017 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Paul Carr (Birmingham)

Sat 9 December 2017 • 12.00 to 12.45 • Stoke Minster
Jonathan Hill (Stoke Minster)

Mon 11 December 2017 • 1.00 to 2.00 • Symphony Hall, Birmingham
Thomas Trotter with the Choir of St John's College, Cambridge

Frid 15 December 2017 • 12.00 to 1.20 • St Chad's, Shrewsbury
John Godwin (Shrewsbury School)

Sun 17 December 2017 • 2.30 to 5.00 • The Buttermarket, Shrewsbury
Cameron Lloyd

January 2018

Thurs 4 January 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
Nigel Morris (St Chad's Cathedral, Birmingham)

Frid 5 January 2018 • 1.00 to 1.45 • Emmanuel Wyld Green
Richard Pinel (Jesus College, Cambridge)

Sat 6 January 2018 • 5.00 • Guild Chapel, Stratford-upon-Avon
Benedict Wilson (Holy Trinity, Stratford-upon-Avon)

Sun 7 January 2018 • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Sat 13th January 2018 • 10.30 • All Saints' Streetly
Steve Mansfield & Chris Booth

Mon 15 January 2018 • 1.00 to 2.00 • Symphony Hall, Birmingham
Thomas Trotter (Birmingham City Organist)

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

Sun 21 January 2018 • 2.30 to 5.00 • The Buttermarket, Shrewsbury
Phil Kelsall (Tower Ballroom, Blackpool)

Sat 27 January 2018 • 12.00 to 1.10 • Victoria Hall, Hanley
Ian Tracey (Liverpool Cathedral/Liverpool City Organist)

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

Tues 30 January 2018 • 1.00 to 1.40 • St Andrew's, Rugby
Richard Dunster-Sigtermans (St Andrew's, Rugby)

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

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

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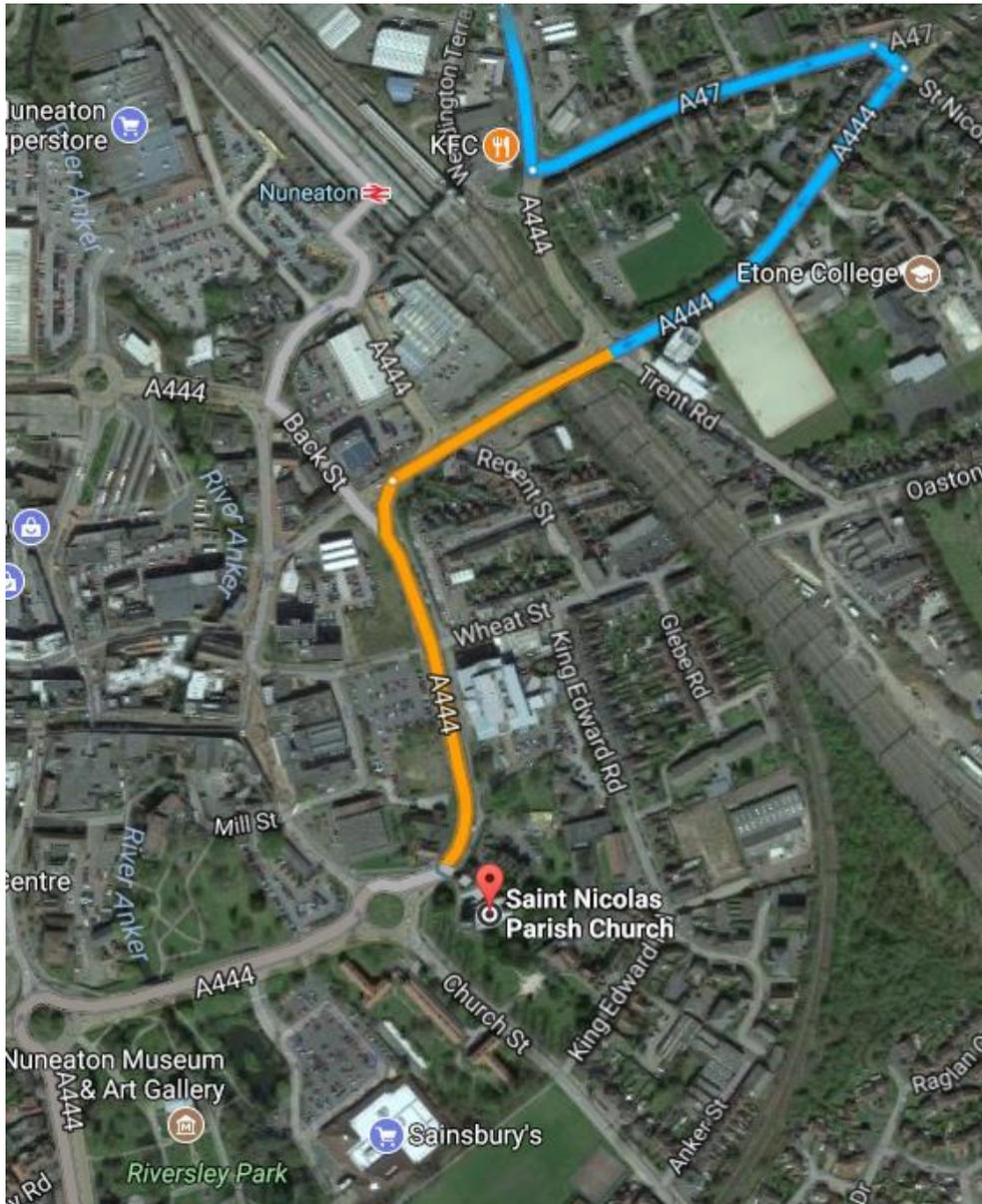
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Editorial Note - next newsletter is planned for February 2018, with deadline for submission of items for inclusion of 24/01/18, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

APPENDIX

Directions for Saturday 13th January visit to St Nicolas, Nuneaton



Locator map for St Nicolas Parish Church, Nuneaton

St Nicolas is approximately 23 miles from Lichfield. From the direction of Lichfield, pick up the A5 and continue along past Tamworth then Atherstone, and at the roundabout, take the A444 Nuneaton exit (Weddington Lane). Follow the A444 for 2.5 miles, and then at the BP filling station, turn left onto Old Hinckley Rd A444/A47. Use the RH lane to turn right onto Leicester Rd A444 towards the town centre, then immediately right again to continue on Leicester Rd/A444. After 0.3 miles, use the LH lane to turn left onto Vicarage St/A444 towards Coventry, and after 0.2 miles, St Nicolas is on the left by the next roundabout. There is only a limited amount of parking at the church, but there are public car parks near the church, with Sainsbury's car park (small charge) being the closest - entrance off A444, just beyond the roundabout (see map above).