

## **FEBRUARY 2018 NEWSLETTER**

### **FORTHCOMING LDOA VISITS/EVENTS**

#### **Saturday 17<sup>th</sup> February 2018 – return visit to Holy Trinity Parish Church, Sutton, Coldfield**

Following our 2017 visit to Holy Trinity, the PCC took a decision to replace their HN&B pipe organ, which was in a rather poor state of repair, by a 3 manual Allen L-343 digital organ with Willis voicing. Along with Birmingham Organists' Association, we have been invited to pay a return visit to hear a demonstration of the new installation by Holy Trinity Organist Bernard Salter, followed by an opportunity for members to play the organ.

The visit commences at 11am, and a light lunch will be available, free of charge, from about 12.30pm. To assist with catering, please confirm by e-mail to Richard Syner at [richard.syner1@btinternet.com](mailto:richard.syner1@btinternet.com) by 9<sup>th</sup> February if you plan to take up the offer of lunch.

Full details of the event/organ were circulated by Richard in December, but for your convenience a further copy of the flyer is attached to this newsletter.

A locator map for any members not familiar with the location of this venue may be found in the Appendix.

#### **Saturday 3<sup>rd</sup> March 2018 – visit to St Barnabas Erdington & 2018 AGM**

A visit to St Barnabas, Erdington, which was gutted by a devastating fire, believed to have been started by arsonists, in October 2007, and which destroyed the roof and all but one of the notable stained glass windows. The church was imaginatively rebuilt, including a new glazed church centre/entrance, and rededicated in December 2012.



The rebuilt St Barnabas Parish Church, Erdington

Our visit, hosted by St Barnabas Director of Music, Vincent Byrne, commences at 2pm with our 2018 AGM, followed by a demonstration by Vincent of 'Silent Film Accompaniment', of which he is an exponent. Then an opportunity for members to play the 3 manual Makin Westmorland Custom digital organ, which replaced the four manual 53 stop HN&B organ destroyed in the fire, and maybe even try their hand at silent film accompaniment! There will also be an opportunity to view/acquire some more music scores donated by our members.

Details of the location/car parking can be found in the Appendix to this newsletter.

#### **Saturday 19<sup>th</sup> 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 have 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 15<sup>th</sup> 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 6<sup>th</sup> October 2018 (prov.) – President's Evening at Lichfield Cathedral

President's Evening hosted by Martyn Rawles, with our annual treat playing the magnificent Hill organ.

### Saturday 17<sup>th</sup> 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.

### Annual Dinner

Date and venue to be confirmed.

## RECENT LDOA VISITS/EVENTS

### Saturday 6<sup>th</sup> January 2018 – Lecture-recital & Masterclass at St Mary's, Kidderminster

This Lecture-Recital/Masterclass at St Mary's Kidderminster by Gerard Brooks on the *French Romantic Repertoire* was organised by the Worcestershire Organists' Association, and LDOA members were kindly invited to join them for the event, an offer duly taken up by three LDOA members.

Gerard Brooks is a concert organist and teacher. He studied with Daniel Roth at Strasbourg Conservatoire, and also with Susi Jeans and Nicolas Kynaston. He is the DoM at Methodist Central Hall, Westminster, and is an FRCO. He is a regular tutor with the RSCM and the RCO/St Giles Organ School. He is one of the leading UK authorities on the *French Romantic Repertoire*, and has recorded the complete works of Gigout and Saint-Saëns, as well as being a presenter and one of the featured organists on the highly acclaimed Fugue State Films DVDs *The Genius of Cavallé-Coll* and *Widor – Master of the Organ Symphony*. It was my copy of this latter DVD that prompted my attendance today, to hear Gerard's guidance on playing the *French Romantic Repertoire*, my favourite genre.



The organ of St Mary's, Kidderminster

The 3 manual 53 stop organ of St Mary's isn't French, but was originally built in 1874 by William Hill of London, and subsequent works were carried out by Nicholson of Worcester and Rushworth & Dreaper of Liverpool. The instrument was then reconstructed by Trevor G. Tipple of Worcester in 1989-92 as part of the extensive programme of reordering works to the Chancel, at which time the console was moved to its current position.

Gerard opened his lecture-recital by handing out and taking us through a timeline for the symphonic era, from the early 1800's, a time when many organs in France had been destroyed or were unplayable. From 1801 there was state support for the Catholic Church, and organists/composers adapted their music for the secular state, with colourful 'storm' pieces being much appreciated by audiences. Mostly they were improvised, but one by Boëly, *Fantasie on Judex Crederis*, was written down, so enabling Gerard to demonstrate it. Pieces by Lefébure-Wély, Lemmens, Chauvet, and Gigout were used to compare and contrast the various stops of French Romantic Organs with English organs, to give us an insight into how the pieces should be registered on English organs to try and replicate the sounds intended by the composers. Ventilals and their use was explained, referenced the specification and split divisions/ventilals scheme of the organ of St Ouen, Rouen, with these devices enabling the organist to 'prepare for' groups of stops to be selected at will in an age before capture systems. Other technical innovations of the time were explained, including ones by English builders such as John Abbey, and the Barker lever action being the salvation of the young Cavallé-Coll in his first major contract, when used in his large organ at St Denis to overcome a heavy action.

Gerard then moved on to the masterclass part of his presentation, with James Bradley, DoM at St Mary's, being the first 'victim', playing Gigout's *Scherzo*. Gerard commented that 'the organ is a machine, so you have to think about how to make it expressive', citing the use of the swell pedal even when not indicated in the score.



Gerard Brooks masterclass, with St Mary's DoM James Bradley at the console

Dan Campbell followed with Vierne's *Resignation*, then David Terry, playing the 1<sup>st</sup> Movement (Prelude) of *Symphony No1* by Vierne, with Gerard drawing out the

difference between the swell box on most English organs with one set of shutters, compared to French organs with often shutters on a number of sides and on the top. The result is that there is a much greater dynamic range on French organs compared to English organs, where often only the initial travel has any impact and therefore needs using sparingly, like this one at St Mary's.

Michael Jones was last 'up' playing from Rene Vierne's *10 pieces of different styles*. Gerard closed with a final demonstration, playing a work by Clément Loret

John Erskine expressed our thanks to Gerard Brooks and the four volunteers, for a most interesting and informative afternoon, before adjourning for very welcome refreshments. Our thanks to John Erskine and WOA for the opportunity for LDOA members to attend a splendid educational event. TS

**Saturday 13<sup>th</sup> January 2018 – visit to St Nicolas Parish Church, Nuneaton**

This afternoon's visit was at the invitation of Anthony Newborough, but we were indebted to Chris Beaumont for standing in to host our visit, not to mention mum Shirley, who greeted us with hot drinks.

St Nicolas is an imposing Grade 1 listed church close to Nuneaton town centre, the origins dating from 1130, with links to Lyre in Normandy, which may well explain the French spelling of Nicolas. We entered the church via the new St Nicolas Community Centre, built between the Old Grammar School and the church. The church is very spacious with a magnificent 15<sup>th</sup> century style carved beamed roof.



LDOA members at St Nicolas, Nuneaton, listening to Chris Beaumont's demonstration of the organ

Chris Beaumont then gave us a brief history of the organ, sited on the north-east side of the church in what was originally St Katherine's chapel.

The first record of an organ was in 1829, a one manual nine stop instrument built by Flight & Robson of London, sited on the West gallery. In 1851, the gallery was removed, the organ placed on the floor underneath the tower, and increased to two manuals. In the late 19<sup>th</sup> century, the organ was relocated to its present position and increased to three manuals by Walter Topp & Son of

Bedworth. In the early years of the 20<sup>th</sup> century, the organ was further improved, and then in 1951 Hill, Norman & Beard carried out a major rebuild and enlargement of the organ, including a new detached console with electric action, and the pitch was flattened from the sharp Old Philharmonic Pitch (as still employed in the Hill organ of Lichfield Cathedral). The fine solid oak casework has a Lichfield connection, being made by Bateman's of Lichfield. The organ was cleaned in the 1970's, but is now in need of further work, involving cleaning and electrics, although, disappointingly, there seems some doubt as to whether support and funds for this work will be forthcoming.



The organ of St Nicolas Nuneaton, with its detached console

Chris Beaumont then gave an accomplished demonstration of the organ with first a set of variations by Walther, then an Alain *Fantasia*, before handing over to LDOA members.



Chris Beaumont at the horseshoe shaped console of the organ of St Nicolas, Nuneaton

Peter King was first up playing Buxtehude, followed by Will Packham playing Thalben-Ball's famous *Elegy*, followed by David Perry with J S Bach's *Giant Fugue* in D Minor BWV 680. Angela Sones followed with Mendelssohn's *Sonata No 3*, an improvisation by Richard Hartshorn, Alex Packham with *Popular Song* by William Walton, Paul Hodgetts playing Cocker's *Tuba Tune*, Pat Neville with Morricone's delightful *Gabriel's Oboe*, and Alan Taylor playing a work by Flor Peeters.

Following Andrew McMillan, Will returned to play *March des Rois Mages* by Dubois, technically I suppose played as a duet as his brother Alex contributed a B natural throughout the piece in place of the usual pencil! Will continued with part of Boëllmann's *Suite Gothique*, then yours truly with Mendelssohn's *Sonata No 2* (3<sup>rd</sup>/4<sup>th</sup> movements), and finally Colin Brooks in his customary final 'spot', improvising to explore the colours of the organ.



LDOA student members Alex and Will Packham at the organ of St Nicolas, Nuneaton

Our host Chris closed the afternoon's proceedings with another accomplished performance, this time choosing J S Bach's *Fantasia & Fugue in G Minor BWV 542*, providing a stylish finale.

Our thanks to Chris for hosting a splendid afternoon, and to mum Shirley for the very welcome refreshments. TS

## [NEWS FROM THE LDOA COMMITTEE](#)

### 2018 Subscriptions

The 2018 subscriptions were due on 1<sup>st</sup> January 2018, and a reminder was sent out to members in December by Richard Syner.

We thank those members who have paid for their continued support, and request that any outstanding subscriptions are paid ASAP. Payment arrangements are repeated below for your convenience:

Rates are £12 for individuals, £17.50 for joint membership and free for anyone in full-time education.

Cheques payable to 'Lichfield & District Organists' Association' plus signed Gift Aid declarations can be sent to our treasurer Mike Rudd: Mike Rudd, 8 Court Drive, Shenstone, Lichfield, Staffordshire, WS14 0JG

Membership subscriptions can also be paid by BACS:

Lichfield & District Organists' Association  
Lloyds Bank  
Sort code; 30-95-04  
A/c No: 00430916

Alternatively, if you wish to start paying by standing order, please e-mail Mike at [mike.rudd@fotas.co.uk](mailto:mike.rudd@fotas.co.uk) and he will send you a mandate to complete.

### Next Committee Meeting

Thursday 22<sup>nd</sup> February 2018 at 7.30pm.

## [MEMBERS' NEWS](#)

### New Member

John Maxwell-Jones

John has just handed over to Margaret Eades after three years as Chairman of Derby & District Organists' Association, and indeed remains on their committee. John is organist at St Michael's Church, in Holbrook.

Although John lives in Chaddesden, Derby, he regularly travels to Lichfield Cathedral, as he is Vice Chairman of Friends of Lichfield Cathedral.

We look forward to seeing John on our future visits.

## [NEWS & SNIPPETS FROM THE ORGAN WORLD](#)

### Grand Organ Celebration, Royal Albert Hall, London

Listings of recitals in our newsletter are normally confined to local events, but although rather further afield, this one is notable for both the organ and performers, so may be of interest to members.

On Tuesday 15<sup>th</sup> May 2018, a day of celebration of the Royal Albert Hall's world-famous 9,999 pipe Henry Willis organ, known as the "Voice of Jupiter", culminates at 7:30pm in a concert featuring some of the world's most respected masters of the instrument, Wayne Marshall, Olivier Latry and David Briggs.

In a fascinating insight into the complexity of the instrument, a live stream will reveal the complex and sometimes frenetic work of the maestros' hands and feet as they perform the music of Bach, Widor, Liszt, Ravel, Saint-Saëns and Gershwin.

The concert will culminate in an improvisation by the organists, with the opportunity for you to suggest themes nearer the time.

With live footage of the pipes relayed from inside the grand organ, Tom Daggett (St Paul's Cathedral) and Michael Broadway (custodian of the organ) will discuss what is so special about this majestic instrument with the evening's performers in a special pre-concert talk.

This celebration of one of the jewels in the Royal Albert Hall's crown will be sure to pull out all the stops! Tickets available via: [www.royalalberthall.com](http://www.royalalberthall.com)

## New organ for the RCM, London

The Royal College of Music's new organ will be unveiled in spring 2018. The new instrument is part of the 'More Music' project, which represents a once-in-a-generation opportunity to transform the College's facilities. Custom built by Dutch company Flentrop Orgelbouw, the organ is an exceptional new facility for the RCM, which has a prestigious history of organ training and distinguished alumni including Dame Gillian Weir, Ralph Downes, Wayne Marshall, Timothy Wakerell and Nicholas Danby.



RCM's new Flentrop organ of the Amaryllis Fleming Concert Hall

The bespoke organ was designed with emphasis on beauty of tone, with 34 stops over three manuals and pedals. Its case of Limousin oak was designed in the Dutch and North German traditions with gilding to echo the decoration of the Amaryllis Fleming Concert Hall. The keyboard has a suspended mechanical action, and the sound is fed by two large V-fold bellows with a relatively low wind pressure to achieve a warm, prominent tone, ideal for the hall's lively acoustic.

Flentrop Orgelbouw is one of the leading organ builders in the world. The RCM's organ was designed by Flentrop's celebrated organ builder Frits Elshout and General Director Erik Winkel in collaboration with their skilled staff. Frits is now overseeing the voicing of the organ, the final stage of the project.

Organ students at the RCM currently have access to the College's collection of a further six organs, which include three mechanical action instruments, as well as enjoying playing opportunities at locations across London. The new organ replaces an instrument that saw a century of service at the RCM, and will be featured regularly in performance.

The RCM is hosting an organ festival on 25<sup>th</sup> February 2018 to celebrate the new instrument. There will be performances of works by renowned RCM alumni

Vaughan Williams, Parry and Stanford alongside new music by RCM composers. Experts from Flentrop will be in attendance to provide fascinating insights and the day will conclude with a recital from internationally acclaimed organist Thomas Trotter. His programme will include Parry's *Fantasia & Fugue in G major*, J S Bach's *Ach, was soll ich Sünder Machen BWV 259*, and *Paraphrase on 'O filii et filiae'* by Ralph Downes, of whom Thomas was once a pupil.

## Tewkesbury Abbey Milton Organ

The Milton organ of Tewkesbury Abbey was built in 1997 by Kenneth Jones and Associates of Bray as a four-manual, 68-stop instrument, in an historic case built by Robert Dallam in 1631.

In 2017/18, Nicholson & Co will be undertaking major work on the instrument. The whole organ will be cleaned and overhauled, including thorough remedial work on the mechanical action, console (including a new chassis), soundboards, chests, expression boxes and low voltage system. Some of the reeds will be re-voiced and the Swell Mixture will be re-composed.

## St Peter's Collegiate Church, Wolverhampton

One of our honorary members, Peter Morris, as well as being Walsall Borough Organist, is also Director of Music at St Peter's Collegiate Church, Wolverhampton. After striving for many years to get funding for the refurbishment of the fine 3 manual Willis organ of St Peter's, he has finally been successful in getting the go-ahead.

Our longer serving members may recall our visit to St Peter's in September 2010, when the organ was suffering somewhat from many years of debris falling from the tower into the organ.

The organ is to be removed in February 2018 and refurbishment will be carried out by Michael Farley of Sidmouth, and console by Renuus of Bideford. Opportunity will also be taken to update the capture system, and add a 4 stop digital pedal unit comprising an Open Wood extended as a 32' Sub Bass, an 'extension' to the wonderful Ophicleide by adding a sub octave reed 32', and at the same time adding a Dulciana to give a little gentle edge to the Bourdon. It is anticipated the work will take around 15 months, and when complete, will result in a very comprehensive specification of some 52 speaking stops.

## St Peter's, Cradley, Halesowen, organ restoration

After an organ has been out of action for many years, there's usually only one outcome, so glad to report that, after being silent for seven years following the failure of the blower, the 1933 two manual 31 stop Compton organ of St Peter's Church, Cradley, Halesowen, Worcestershire, B63 2UL, has now been restored.

To celebrate the restoration, a recital by guest organist Richard Jeffcoat is planned for Saturday 10<sup>th</sup> February at 2.30pm, followed by refreshments, then at 3.45pm a *Songs of Praise* service celebrating the restoration.

## LICHFIELD CATHEDRAL NEWS/EVENTS

### Lichfield Cathedral Chorus

On Saturday 24<sup>th</sup> March 2018 at 7.30pm, Lichfield Cathedral Chorus is to perform Dvořák's *Stabat Mater*, under Musical Director Ben Lamb, with The Darwin Ensemble Chamber Orchestra

See <https://lichfieldcathedralchorus.co.uk/concerts> for details and booking arrangements.

### Music for Reflection

Details of the summer lunchtime concerts will be included when announced.

### Evening Organ Recital Series

Details of the autumn evening organ recitals series will be included when announced.

## IAO/RCO MATTERS

### IAO Council Meeting October 2017

At the October 2017 meeting, in order to improve two way communications with affiliated associations, Council approved a revised regional structure proposed by the General Secretary, in which IAO directors/trustees take on the role of regional coordinators. A summary of Council's discussions is also to be distributed via the regional coordinators to all affiliated associations. The LDOA Committee will in turn communicate anything of interest from this summary to our members via our newsletter, and any feedback from our members would be most welcome. Our Central Region Coordinator is Nigel Morris, Assistant Director of Music, St Chad's Cathedral, Birmingham.

IAO Operations Director Peter Yardley-Jones reported that the on-line shop was now operating successfully via the website <https://organistsreview.com>, and includes a pure silk tie featuring the new IAO logo.

### Midlands Regional Organists' Association

IAO Associations in the Midlands are invited to send representative(s) to meet periodically in order to present a report on their association's activities, discuss matters of mutual interest, and exchange ideas. At the November 2017 meeting, it was announced that our honorary member John Stormont had resigned from the Chairmanship of the MROA Group, of which he was a founding member and enthusiastic leader. Nigel Morris will take over the Chairmanship.

IAO General Secretary Alan Taylor reported to the meeting that the IAO Council had agreed that the IAO Festival and OrganFest would in future be held biennially in alternating years, and OrganFests (promoted jointly by the IAO, RCO and BIOS) would be extended to 2 or 3 days.

## London Organ Day 2018

To be held on Saturday 3<sup>rd</sup> March 2018 at Notre Dame de France, Leicester Square. It will feature 19<sup>th</sup> & 20<sup>th</sup> 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](http://www.londonorganday.co.uk)

## Yorkshire Organ Day 2018

To be held in York City Centre on Saturday 21<sup>st</sup> April 2018, with a provisional programme comprising:

- Registration at St Olave's Church Hall
- Recital by Daniel Cook (Durham Cathedral)
- Presentation by Robert Sharpe (York Minster) of the restoration of York Minster organ
- Presentation on 'York Organ Builders' by Max Elliott (researcher at York University)
- Masterclass on 'The Church Organists' Toolkit' by Keith Wright (St Olave's, York)
- Evensong at York Minster

Full details and booking information via: [www.iao.org.uk/YOD](http://www.iao.org.uk/YOD).

## IAO Festival 2018

This year's Festival (previously known as Congress) runs from Sunday 29<sup>th</sup> July to Thursday 2<sup>nd</sup> August 2018, and is based in Peterborough, but also includes a visit to Cambridge. Steven Grahl, IAO President and DoM of Peterborough Cathedral, is the artistic director.

For full details and booking information visit [www.festival/iao.org.uk](http://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 6<sup>th</sup> October 2018, organised and hosted by the Worcestershire Organists' Association, with planning already well under way. A day comprising a symposium, presentations and demonstrations, will conclude with Evensong at Worcester Cathedral, followed by the Tenth Anniversary Recital given by David Briggs. More details to follow when finalised.

It promises to be a most interesting day!

## RECENT LOCAL ORGAN RECITALS REVIEWS

### Paul Carr recital at Emmanuel, Wylde Green, Friday 1<sup>st</sup> December 2017

Paul ensured a lively opening to today's recital with Handel's *The Water Music: Alla Danza 'Hornpipe'*. The season of Advent was next marked by the first of the J S Bach's *Schübler Chorales: Wachet Auf, ruft uns die Stimme BWV 645*. Then to a work originally for mechanical organ, Mozart's *Fantasie in F Minor, K608*, with its ABA structure.

Next to a work new to me, *Sonata in G Minor* by Oskar Frederik Lindberg, which Paul recalled first hearing on a Christopher Herrick recording. Paul chose to play the 3<sup>rd</sup> movement, the mysterious *Alla Saraband*, and then the 4<sup>th</sup>, *Finale*, which provides some fireworks and a majestic climax.

Henry Mulet is perhaps best-known for his frenetic *Tu es Petra*, but *Esquisses Byzantines* is a set of ten pieces inspired by the Sacré Choeur in Montmartre, with the delightful *Rosace* depicting light streaming through a rose window.

Paul observed that there was no better way to end his recital than with Vierne, and regards *Symphony No 2* as Vierne's best symphony, with *Symphony No 6* having the best pedal part for a finale, and indeed the latter was Paul's choice to end his programme. A truly superb performance of this stunning work, with its seriously challenging pedalling, bringing the recital to a thrilling climax. TS

### **Pat Neville recital at Trinity Methodist Church, Shenstone, Monday 4<sup>th</sup> December 2017**

Well-supported by church members, the theme of Pat Neville's lunchtime recital of seasonal music was *Angels*, and appropriately 5 of the 15 pieces, all by different composers, had 'Angels' in the title. I was particularly taken with Ennio Morricone's *Gabriel's Oboe*, the theme tune to the film *Mission*, which worked well on the organ, despite having no reed stops in this instrument.

Pat was presented with a poinsettia in gratitude for her hard work learning the pieces played in today's nicely structured programme, with Pat's lessons, originally with Karen Thompson and now with Angela Sones, clearly paying dividends. TS

### **Peter Morris recital at Walsall Town Hall, Thursday 7<sup>th</sup> December 2017**

In his introduction to today's recital, Peter sounded a note of optimism about prospects for future recitals, not only here at Walsall Town Hall but also at Darlaston Town Hall.

All today's pieces were based on Christmas carols, with the first, the gentle *Christmas Cradle Song*, by the very first organist to perform on this organ, Alfred Hollins, in 1908. Next, two versions of *Chorale Prelude on 'In Dulci Jublio'*, the first by J S Bach (BWV 729), one of my personal favourite Advent pieces, the second by Buxtehude.

*Prelude on 'What child is this'* by Richard Purvis and Herbert Sumsion's *Postlude on 'The Holly and the Ivy'*, was followed by Lefébure-Wély's take on *Adeste Fideles*, with lively variations in the central section. Next to *Prelude on the Sussex Carol* by Sir David Willcocks, who will forever be associated with carols and his unsurpassed descants at Kings College Cambridge. The very reedy *Prelude on the Sussex Carol* by Russell Schulz-Widmaar was followed by John West's *Fantasy on 2 Christmas Carols*, the carols in question being *The First Noel* and a rather jolly *Good King Wenceslas*.

Finally to an illustrious predecessor of Peter's here at Walsall Town Hall, Harold Britton (now 94), and a recently published work of his that Peter has just come across, *Fantasy on 'God Rest You Merry Gentlemen'*. Sounding rather challenging, this was its Walsall Town Hall premiere, and finishing on full organ, it provided a grand climax to today's seasonal recital. TS

### **Richard Pinel recital at Emmanuel, Wylde Green, Friday 5<sup>th</sup> January 2018**

This Wylde Green lunchtime recitals series having been opened by Anthony Pinel, continued today with his nephew Richard Pinel, making a return visit, with Anthony on page turning duties.



Richard Pinel

Richard was appointed Director of Music and Fellow at Jesus College, Cambridge, in January 2017. He was previously Assistant Director of Music at St George's Chapel, Windsor, Windsor Castle, and has held positions at St Albans Cathedral, Perth Cathedral, Australia, Magdalen College, Oxford. As well as the UK, he has given recitals in Europe and the USA, he is a recording artist and has also broadcast.

In a change to the original programme, Richard started with the Lebanese-born Naji Hakim's *Toccata*, a YouTube clip of which shows Nigel playing this work at Windsor Castle Chapel, with frenetic opening and closing passages enclosing a central reflective passage, *After At the Ballet*, the second dance from Calvin Hampton's *Five Dances*, Richard followed with *Canzona* and *Scherzetto*, the middle two movements of Percy Whitlock's *Sonata in C Minor*. Then to the rather charming *Intermezzo from Cathedral Music* by the Swedish crossover artist Gunnar Idenstam.

Richard closed with the most substantial work of his programme, Durufié's *Prelude, Adagio et Choral Varié sur le Veni Creator op 4*, of which the last of the five variations served to ensure a thrilling climax to the recital, supported by eight LDOA members. TS

### **Steve Mansfield/Chris Booth recital at All Saints' Streetly, Saturday 13<sup>th</sup> January 2018**

In her introduction to this 'Coffee Concert', Revd Mandy Walker referred to today's two performers as 'Tweedledum and Tweedledee', the two organists in question being ex All Saints' Director of Music Steve Mansfield, and current Assistant Director of Music Chris Booth, both of course LDOA members.

Steve opened the concert on the 3 manual Allen Renaissance digital organ with a beautifully played

arrangement by the late Carlo Curley of *Largo from the New World Symphony* by Dvořák, starting and ending in a whisper, swelling to full organ in the middle.

Chris Booth then took over on piano playing *I Dreamed a Dream* from the musical *Les Misérables*. Back to the organ, and armed with his trusty 'blue book', containing titles and key signatures, Steve showed once again his remarkable talent for playing a vast range of pieces from memory, with this time a selection of well-known marches, before handing over to Chris for a piece from another musical, the *Theme Tune to Phantom of the Opera*.

Back to the piano and a clever novelty item from Steve, who, whilst playing around on the piano at home, hit upon the idea of 'Bond does ballet'. Starting with the *James Bond Theme*, the piece morphs into *The Dance of the Sugar Plum Fairy!* Chris followed on the piano with *Unchained Melody*, before handing back to Steve on the organ for a selection of well-known TV themes.

Then to the final pieces, with Chris's final piece on the organ, *Dambusters March* by Eric Coates, and then Steve with one final selection, this time of pieces reminiscent of Reg Dixon at the Tower Ballroom Blackpool, but having found himself in the key of F, finishing with the last few bars of '*Widor's Toccata*'<sup>1</sup>

A most enjoyable morning's musical entertainment, performed by two very talented organists, well-supported, and greatly appreciated by all. TS

### **Thomas Trotter recital at Symphony Hall, Birmingham, Monday 15<sup>th</sup> January 2018**

In his introduction to today's recital, Thomas Trotter referred to the first three pieces as being 'a mini celebration of the Bach family', with first *Toccata & Fugue in D Minor BWV 565* by J S Bach. Then followed two pieces by one of his sons, Carl Philipp Emanuel, pioneer of the classical style, with first *Fugue on BACH*, a tribute to his father, played on a single Choir flute, and then *Sonata in F*, with its two lively outer movements and a slow middle movement.

Next to one of the greatest British composers of the 19<sup>th</sup> century, Hubert Parry, and *Fantasia & Fugue in G*, with its soaring fantasia followed by the fugue, which dances along to finish with majestic chords.

Whilst best-known for his transcriptions of orchestral works, Edwin Lemare was also a prolific composer, and in fact a predecessor of Thomas Trotter at St Margaret's Westminster. His *Rondo Capriccio* is subtitled *A study in Accents*, requiring use of the swell pedal to accent the dancing rhythm.

Staying with Lemare, but this time in his more familiar role, Thomas Trotter's choice for the finale of this afternoon's recital was a work he learnt for the opening of this organ, *Overture to Rienzi* by Wagner, arranged for organ by Lemare. After a mysterious opening, *Rienzi's Prayer* is introduced, and builds to a majestic climax. An extended allegro then follows, dominated by resounding fanfares, calling on all the resources of both the player and the organ.

PS. I can recommend viewing the YouTube clip of Thomas Trotter playing this same arrangement at the Budapest Palace of Arts in December 2007, the year after the inauguration of the visually stunning instrument, and which sounds remarkably similar to the Symphony Hall Klais organ. TS

### **Silent Movie live accompaniment by Vincent Byrne at St Barnabas, Erdington, Saturday 27<sup>th</sup> January 2018**

As we have a visit to St Barnabas, Erdington, in March 2018 hosted by DoM Vincent Byrne, this event provided the opportunity to see and hear him in action in a role in which he is a skilled exponent, namely accompanying silent films. This type of event was something of a first for me, if not for my colleague Richard Syner, who had also attended Vincent Byrne's silent movie event here a couple of years go.

Vincent Byrne BMus (Hons) MA, is an organist, pianist music teacher, conductor and composer, and regularly accompanies silent films with his own compositions.

The evening started with the 1928 silent comedy short *You're Darn Tootin'*, featuring Laurel and Hardy as musicians, and accompanied by Vincent Byrne on organ and piano, assisted by local musicians contributing trombone, horn and clarinet sound effects.

After the interval, Vincent provided the grand piano accompaniment to the 1926 Buster Keaton silent comedy classic *The General*, inspired by *The Great Locomotive Chase*, a true story of an event that occurred during the American Civil War, *The General*, being the name of the locomotive.

The church was packed for what has clearly become a very popular annual event. Vincent Byrne's playing provided such clever synchronisation of music to the scenes on the screen that one tended to forget that the music wasn't part of the film's sound track, a reflection of the skill of this talented young man. TS

### **Thomas Trotter recital at Birmingham Town Hall, Monday 29<sup>th</sup> January 2018**

After an interval of two months it was a return to Birmingham Town Hall for today's recital, and a thrilling opening courtesy of J S Bach's monumental *Prelude & Fugue in E Minor BWV 548*, the fugue's nickname of 'The Wedge' being derived from the distinctive shape of its subject, which fans out chromatically in both directions from the initial tonic.

The programme continued with a work by the 19<sup>th</sup> century American composer Isaac Flagler, a founder member of the American Guild of Organists. He studied in Europe, but his *Variations on an old America Air*, very definitely reflects his country of birth, being based on the song '*Old Folks at Home*', perhaps better-known as '*Way Down upon the Swanee River*'. For the variations, Thomas employed the Cor Anglais and Celeste stops for the middle variations, then full organ for the final variation, a grand finale with some demanding pedalling.

When a student at the Royal College of Music in London, Thomas studied with Ralph Downes, who he described as

'generous and inspiring'. His only organ composition is *Paraphrase on O Filii et Filiae*, and as Thomas is programmed to play this work in an inaugural recital he is giving on the new Flentrop organ at the RSM in London (see feature earlier in this newsletter) on 25th February, today provided an opportunity for a dummy run. The colourful set of variations contains some 'wrong notes', which Thomas was at pains to point out were in the score, and not mistakes on his part!

Thomas is invited every year to perform at Amsterdam's Orgelpark, and as well as a number of organs, they have a Mortier fairground organ, for which the Dutch keyboard player and composer Ad Wammes was commissioned in 1993 to write *Ride on a High-Speed Train*. In 2011 he wrote a rather demanding arrangement for a conventional organ, as played here today by Thomas.

Percy Whitlock's *Five Short Pieces* followed, with Thomas playing the three middle pieces, the plaintive *Folk Tune*, the wistful *Andante* and the perky *Scherzo*, which Thomas described as 'having a touch of the cinema organ about it!'

To close, the choice was *Fantaisie in E flat* by Saint-Saëns, a great favourite of mine, and one of the best-loved organ works in the French repertoire, despite being his first organ composition, written at the age of 22. It is sometimes referred to as the *Echo Fantaisie*, on account of the echo effect produced by playing the delicate alternating chords of the first movement on contrasting manuals. The second movement is a triumphant march with a soaring full organ climax, providing a lively end to today's programme. TS

## VACANCIES

### Holy Trinity Parish Church, Sutton Coldfield

We are advised by Revd John Routh that the vacancy at Holy Trinity Parish Church Sutton Coldfield for an Organist & Music Director has now been filled.

### St James, Hill (Mere Green)

We are advised by Revd. Daniel Ramble that their search for a Director of Music at St James, Hill (Mere Green) has been successful, and an appointment is expected to be made shortly.

## FORTHCOMING LOCAL ORGAN RECITALS

### LDOA Members' Recitals/Events

#### Peter Morris

In the 2017/8 series at Walsall Town Hall, Peter continues with a recital on Thursday 15<sup>th</sup> February 2018, from 1.00 to 1.50pm

It is hoped that, following the optimism voiced by Peter at his December recital, details of further recitals will be announced shortly.

#### 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 23<sup>rd</sup> April 2018 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.

#### 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 8<sup>th</sup> March 2018.

#### Alex Goldsmith

Our student member Alex Goldsmith is now Director of Music at St Thomas', South Wigston, Leicestershire, and he will be giving the following recitals:

- Tuesday 13<sup>th</sup> March at 12 noon at St Paul's, Newcastle-under-Lyme
- Saturday 9<sup>th</sup> June from 12.00 to 12.45pm at St Paul's, Bedford
- Sunday 12<sup>th</sup> August 4pm at St Andrew's, Aylestone

#### St Modwen's, Burton-on-Trent

Having taken up his post as Organist at St Modwen's, Burton-on-Trent in May 2017, Tony Westerman, encouraged by Revd Stanley Monkhouse, lost no time in organising a series of well-supported organ recitals last summer. The success of last year has given rise now to two series of recitals for 2018, one series in Lent and the other in the summer. Both series of recitals take place on Wednesdays at 12.30pm and last approx. 40 minutes, organists for some of which have yet to be finalised. Dates as below.

Lent series:

- 7<sup>th</sup> March – Tom Corfield (ex Derby Cathedral)
- 14<sup>th</sup> March – Stanley Monkhouse (St Modwen's)
- 21<sup>st</sup> March – Tony Westerman (St Modwen's)

Summer Series:

- 6<sup>th</sup>, 13<sup>th</sup>, 20<sup>th</sup>, 27<sup>th</sup> June and 4<sup>th</sup>, 11<sup>th</sup> July. Ben Bloor (Organist at the London Oratory and at Westminster School) is confirmed for 11<sup>th</sup> July – organists for the remainder tbc.
- 5<sup>th</sup>, 12<sup>th</sup>, 19<sup>th</sup> and 26<sup>th</sup> September. Cathy Lamb (Director of Outreach, Lichfield Cathedral School) is confirmed for 12<sup>th</sup> September – organists for the remainder tbc.

#### Broadway URC, Walsall

Organised by our member Alan Taylor, Broadway URC Organist & Choir-director, this year's 'Coffee & Cake' organ recitals are in the process of being finalised, but commencing at 11.15am, the details available at the time of publication are as follows:

- Saturday 9<sup>th</sup> June 2018 – organist tbc
- Saturday 14<sup>th</sup> July 2018 – Martyn Noble (HM Chapels Royal)
- Saturday 11<sup>th</sup> August 2018 – Daniel Mansfield (Liverpool Metropolitan Cathedral)

- Saturday 8<sup>th</sup> September, 28<sup>th</sup> Anniversary Organ Recital – organist tbc

### **Recitals In Local Area (to end of March 2018)**

#### **February 2018**

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

Frid 2 February 2018 • 1.00 to 1.45 • Emmanuel, Wylde Green  
Callum Alger (St Peter's Collegiate Church, Wolverhampton)

Sun 4 February 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden  
Cameron Lloyd, Damon Willetts, Michael Carter

Sun 4 February 2018 • 3.00 to 3.45 • Holy Trinity, Wordsley  
Paul Carr (Birmingham)

Tues 6 February 2018 • 5.15 • University of Birmingham (Elgar Concert Hall)  
Daniel Moulton, Henry Fairs

Sat 10 February 2018 • 12.00 to 12.35 • Stoke Minster  
Simon Lumby (St Aiden's, New Parks, Leicester)

Sat 10 February 2018 • 2.30 to 3.15 • St Peter's, Cradley  
Richard Jeffcoat (Birmingham)

Mon 12 February 2018 • 1.00 to 2.00 • Birmingham Town Hall  
Thomas Trotter (Birmingham City Organist)

Tues 13 February 2018 • 7.30 • St Andrew's, Netherton  
Paul Carr (Birmingham)

Thurs 15 February 2018 • 1.00 to 1.50 • Walsall Town Hall  
Peter Morris (Walsall Town Hall)

Frid 16 February 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC  
Tim Campain (St Mary Magdalen, Coventry)

Frid 16 February 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury  
Martin J Brown (Bangor Cathedral)

Sat 17 February 2018 • 12.00 to 1.00 • Malvern Priory  
David Chandler (St Peter's, Frampton Cotterell)

Sat 17 February 2018 • 12.00 to 1.10 • Victoria Hall, Hanley  
Darius Battiwalla (Leeds Town Hall)

Sun 18 February 2018 • 2.30 to 5.00 • Buttermarket, Shrewsbury  
Richard Hills (Concert Organist)

Frid 23 February 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC  
Peter Summers (Stratford-upon-Avon)

Mon 26 February 2018 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Wed 28 February 2018 • 1.10 to 2.00 • St Alphege, Solihull  
Nicholas Johnson (St John's, Ranmoor)

#### **March 2018**

Thurs 1 March 2018 • 1.15 to 1.55 • St Chad's Cathedral, Birmingham  
David Saint (St Chad's Cathedral, Birmingham)

Frid 2 March 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC  
Oliver Edwardes, Lucy Hong

Frid 2 March 2018 • 1.00 to 1.45 • Emmanuel, Wylde Green  
William Peart (St Mary's, Warwick)

Sat 3 March 2018 • 5.00 • Guild Chapel, Stratford-upon-Avon  
Andrew Jones (London)

Sun 4 March 2018 • 2.00 to 4.30 • Fentham Hall, Hampton-in-Arden  
Nigel Ogden (BBC Radio 2's 'The Organist Entertains')

Sun 4 March 2018 • 3.00 to 3.45 • Holy Trinity, Wordsley  
Paul Carr (Birmingham)

Tues 6 March 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury  
Anthony Pinel (St Chad's, Shrewsbury)

Wed 7 March 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent  
Tom Corfield

Thurs 8 March 2018 • 1.00 to 1.30 • St Margaret's, Leicester  
Andrew McMillan (Hinckley Baptist Church)

Frid 9 March 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC  
Stephen Dodsworth (Holy Trinity, Stratford-upon-Avon)

Sat 10 March 2018 • 12.00 to 12.35 • Stoke Minster  
Jonathan Eyre (St Bartholemew the Great, Smithfield)

Mon 12 March 2018 • 1.00 to 2.00 • Symphony Hall Birmingham  
Thomas Trotter (Birmingham City Organist)

Tues 13 March 2018 • 12.00 • St Paul's, Newcastle-under-Lyme  
Alex Goldsmith (St Thomas', South Wigston)

Tues 13 March 2018 • 5.15 • University of Birmingham (Elgar Concert Hall)  
Nathan Laube (Eastman School, Rochester, New York)

Wed 14 March 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent  
Stanley Monkhouse (St Modwen's, Burton-on-Trent)

Frid 16 March 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC

Charles Matthews (St Catherine's Chipping Campden)

Frid 16 March 2018 • 12.40 to 1.20 • St Chad's, Shrewsbury

Samuel Hudson (Blackburn Cathedral)

Frid 16 March 2018 • 1.00 to 1.35 • Friends Meeting House, Bournville

Paul Carr (Birmingham)

Sun 18 March 2018 • 2.30 to 5.00 • The Buttermarket, Shrewsbury

Chris Powell

Wed 21 March 2018 • 12.30 to 1.10 • St Modwen's, Burton-on-Trent

Tony Westerman (St Modwen's, Burton-on-Trent)

Frid 23 March 2018 • 12.30 to 1.10 • Stratford-upon-Avon URC

Andrew Henderson (King Edward VI School, Stratford-upon-Avon)

Mon 26 March 2018 • 1.00 to 2.00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Wed 28 March 2018 • 1.00 to 1.30 • Holy Trinity, Stratford-upon-Avon

Alexander Woodrow (Solihull School)

Wed 28 March 2018 • 1.10 to 2.00 • St Alphege, Solihull

Henry Fairs (Birmingham University)

For a complete listing of organ recitals in the UK and further details go to: [www.organrecitals.com](http://www.organrecitals.com)

For details of recital organ specifications go to the National Pipe Organ Register at: [www.npor.org.uk](http://www.npor.org.uk)

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**Editorial Note - next newsletter is planned for April 2018, with deadline for submission of items for inclusion of 24/03/18, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA**

## APPENDIX

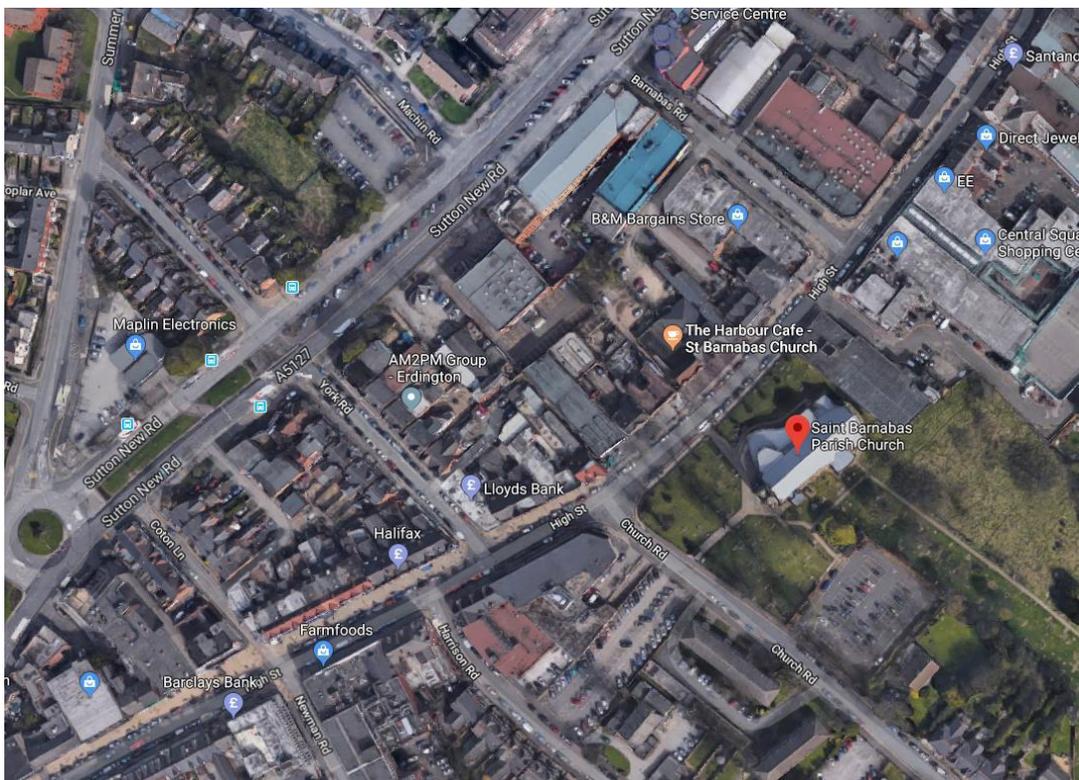
### Directions for the visit to Holy Trinity, Sutton Coldfield, Saturday 17<sup>th</sup> February 2018



Locator map for Holy Trinity Parish Church, Sutton Coldfield

The Holy Trinity Parish Church, Sutton Coldfield, private car park is accessed from Mill Street (A5127), up Church Hill, the cul-de-sac that runs up by the side of the church grounds to the church and the Trinity Centre. Sat nav B72 1TF.

### Directions for the visit to St Barnabas Parish Church, Erdington, Saturday 3<sup>rd</sup> March 2018



Locator map for St Barnabas, Erdington

St Barnabas Parish Church, 152-156 High St, Erdington, Birmingham B23 6SY, is located at the corner of Erdington's High Street and Church Rd, with two pay and display car parks (see above map) accessible from either side of Church Rd.