

JUNE 2016 NEWSLETTER

[RECENT LDOA VISITS/EVENTS](#)

Saturday 7th May 2016, visit to Hinckley

Hinckley URC

Having parked the cars at the Baptist Church, the short stroll down Stockwell Head took us to our first venue, Hinckley URC, where we were welcomed by our host for this visit David Crick, who has been Organist here for the last 20 years.

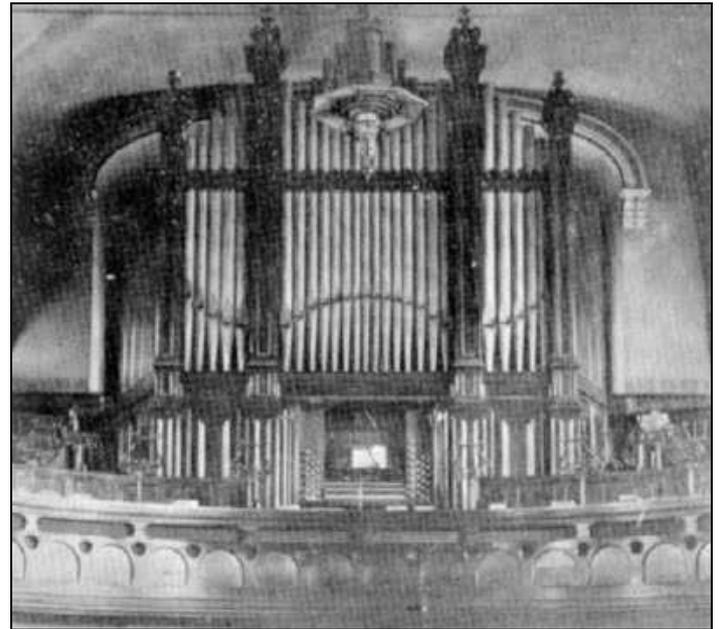


Our host David Crick demonstrating the organ of Hinckley URC

David gave us a brief history of the organ at Hinckley URC, supported by more details in helpful leaflets. The organ was built by the London builder George Maydwell Holdich, to a design of composer/organist H J Gauntlett in 1867. It was originally built for the Union Chapel, Islington, and when a new church was being designed to accommodate a growing congregation (1874-1877), the intention was to install the organ in the new building, but Holdich is said to have objected to the proposed location of the organ, and so it was removed and placed in storage.

The Borough Congregational Church, Hinckley (as the church was then known) purchased the instrument in 1878 for £600, and it was installed by Holdich himself in the gallery. In 1903, at a further cost of £400, Nicholson &

Lord of Walsall moved the organ to its present position at the front of the church. David Crick displayed photos of the organ in its original gallery location (see photo below), showing the impressive original casework before being modified to fit in its new location.



The Hinckley URC Holdich organ in the gallery prior to relocation in 1903

Some minor tonal modifications were made at this time. The organ underwent a clean in 1934, and in 1961 the organ was refurbished by J W Walker & Son, then of Ruislip, Middlesex. A further clean was carried out in 1971. In 1998 the organ was awarded an Historic Organ Certificate by the British Institute of Organ Studies. After surveying the instrument, an Independent Organ Advisor said:

"This organ has two important claims to fame. Firstly, it is one of the few surviving instruments built directly to the specification of Dr H J Gauntlett... Secondly, it is probably the largest surviving work by G M Holdich, its maker"

Most of the original Holdich pipework survives, as does some of the original mechanism along with the conservative work of Nicholson & Lord from 1903. W T Best gave a performance on the organ (when it was in Islington) at what is believed to be one of the first instances the term "organ recital" was used. The organ bears many of the hallmarks of Gauntlett's design: fully developed diapason choruses on both swell and great (including tierce mixtures in both departments) as well as a full swell reed chorus. Apart from some inappropriate (although fashionable at the time) alterations to electrify the pedal action in 1961, there have been minimum

modifications made to the instrument in its near 150-year history.

In 2002, the church began to consider the needs of the instrument: a Sub Committee was appointed and a number of organ builders were consulted. In 2003, an independent survey of the organ was commissioned. It was apparent that several aspects of the organ required attention, including re-leathering the wind reservoirs, cleaning all the pipework, repairing damaged pipes, and renewing the manual mechanical action. In October 2005, the church voted to proceed with the restoration of the organ at a cost of over £113,000, and the project was formally launched with a Gift Day in February 2006. The contract was awarded to J W Walker & Sons of Brandon, Suffolk, and commenced in October the same year. The inaugural recital was given by Dame Gillian Weir on 9th June 2007.



The console of Hinckley URC

The specification of the organ as it now stands is:

Great

Double Diapason Bass 16', Double Diapason Treble 16', Large Open Diapason 8', Small Open Diapason 8', Clarabella 8', Gamba 8', Principal 4', Wald Flute 4', Twelfth 3', Fifteenth 2', Sesquialtera III, Trumpet 8'

Swell

Double Diapason Bass 16', Double Diapason Treble 16', Open Diapason 8', Stop Diapason 8', Viol d'Amour 8', Voix Celestes 8', Principal 4', Twelfth $2\frac{2}{3}$ ', Fifteenth 2', Mixture III, Cornopean 8', Oboe 8', Clarion 4'

Choir

Dulciana Bass 8', Dulciana Treble 8', Stop Diapason 8', Viola 8', Principal 4', Flute 4', Piccolo 2', Clarinet 8'

Pedal

Large Open Diapason 16', Small Open Diapason 16', Bourdon 16', Violoncello 8', Trombone 16'

Range of couplers + 3 comb pedals each to Great and Swell

David Crick then proceeded to demonstrate the sound of the organ, including a S S Wesley piece used to build up to show full organ. A very full satisfying sound, but without being strident.

Before handing over to members to play, David warned about being gentle with the pedal stops, as although the manuals and related stops are mechanical action and have a degree of resistance, the pedals and related stops are electric, so need little effort to operate. Andrew McMillan was first up playing Bach, followed by Pat Neville then Alan Taylor playing *Reflections*, a piece composed by Dan Bishop and played by him as an encore at his September 2015 recital at Broadway URC. Alan followed with Healey Willan's *O Filet et Filiae*, and building up to full organ, the predominantly tracker action organ ensured Alan had a good 'work-out'! Pat Neville was followed by Peter King playing his favourite composer J S Bach's *Fiddle Fugue*, followed finally by Richard Syner.



Richard Syner at the organ of Hinckley URC

Hinckley Baptist Church

The short stroll back up Stockwell Head took us to Hinckley Baptist Church, where Andrew McMillan and his wife Marion were waiting to greet us.

The church traces its beginnings back to 1776, and increasing numbers meant that the old Meeting House had to be replaced by a larger venue, and the present church was opened in 1807, with further buildings being added in 1894, 1920 and 1938.

Andrew was the organist at one time at this church, and explained the history of how they arrived at the present organ. The church had a two manual 4 rank 22 stop fully enclosed Walker organ dating from 1955, but whilst nice enough, it didn't have the power to lead a full congregation. Andrew, having built his own Hauptwerk organ at home in 2007, brought the organ to use at the Christmas service, and it was subsequently agreed for Andrew to replace the Walker organ by a Hauptwerk organ, as part of the church's refurbishment project, giving him 6 months to complete it from March 2014. He managed to obtain a 3 manual Johannes console with

drawstops for £800, ex Winchester College, and, using the Hauptwerk sample set of Hereford Cathedral, utilising 57 stops (of the 67 of the Hereford Cathedral Willis organ) together with two banks of 8 speakers plus an additional bass speaker cabinet on the gallery, the present organ installation was born.



Andrew McMillan at the console of Hinckley Baptist Church

Andrew proceeded to demonstrate the organ, which sounded well in the modest size of the church, but having never heard the organ of Hereford Cathedral, how the sound compared to the original we weren't able to judge. There are still a few things remaining to be ironed out, such as a slight lag between keying and sounding, and some stops to be renamed. Andrew explained that in building the system, he had experimented with both a 'dry' sample set (comprising no acoustic of the original building), and a 'wet' sample set (including the acoustic of the original building), and found the wet sample with the reverberation level turned right down, together with the church's own natural acoustic, gave the best outcome.

Then it was over to members to both sample the organ and the refreshments provided by Marion, including her delicious home-made cakes. There was also a further opportunity for members to view the donated surplus organ music/books. Pat Neville was first to try the organ, followed by Peter King, Philip Herbert of the Leicester & District Organists' Association, Richard Syner and finally yours truly, captured on this occasion in front of the camera, as below, rather than behind it!



Trevor Smedley at the console of Hinckley Baptist Church, with Andrew McMillan acting as registrant

The attendance for the visit was somewhat modest, with just 9 members from our Association, but swelled fortunately by 4 members from the Leicester Association. Our thanks to David Crick and Andrew McMillan for two most interesting and varied visits to both historic pipe and state-of-the-art digital organs, and to Marion for providing the delicious and very much appreciated refreshments. TS

FORTHCOMING LDOA VISITS/EVENTS

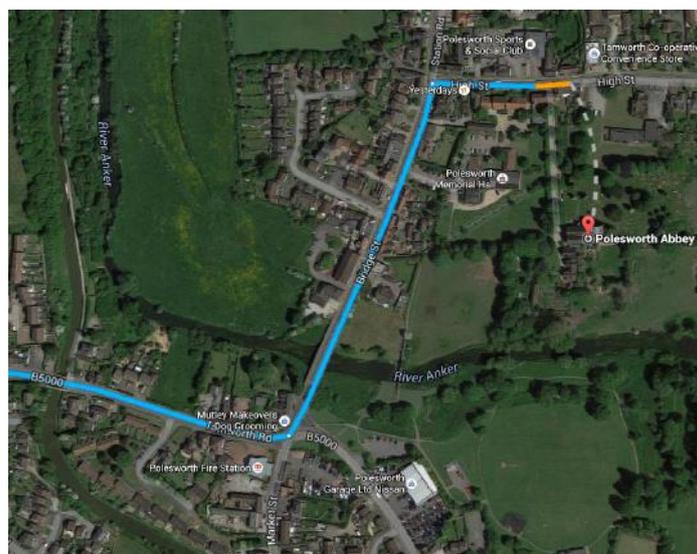
2016 visit/events

We wish to encourage as many members as possible to come along to our visits. If any member wishes to attend a visit, but requires assistance with transport, please contact either Richard Syner or Trevor Smedley, and we will endeavour to identify someone able to offer a lift. Our contact phone numbers are on the final page of this newsletter.

Wednesday 29th June 2016, Polesworth Abbey

An evening visit to Polesworth Abbey, near Tamworth. Father Philip has kindly invited us to meet at 7 pm in the refectory for tea/coffee, and to then play the 3 manual 28 stop organ originally built by Taylor of Leicester in 1912, and moved here from St Michael's & All Angels, Leicester, then restored in 1998.

The address is Polesworth Abbey, High Street, Polesworth, B78 1DU. From Lichfield, take the A5, then the Glascote/Wilnecote exit onto the B5440, then at the roundabout take the 3rd exit onto the B5000 Glascote Rd. Follow the B5000 for about 3 miles to Polesworth, then turn left onto Bridge St and then after about 0.2 miles, turn right onto High St. The driveway to Polesworth Abbey is on the right. See locator map below.



Location of Polesworth Abbey

Father Philip has confirmed there is a limited amount of parking down the drive near to the church, and just beyond the church outside his vicarage. There is also parking at Polesworth Memorial Hall, on Bridge St (also marked on the locator map), from which there is easy access through to the Abbey.

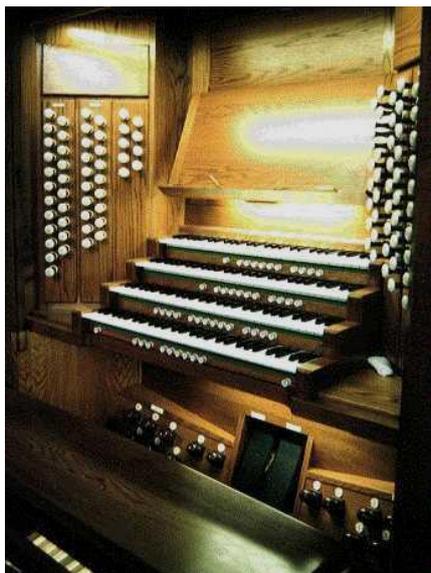
The remaining surplus organ music/books will be available for members to peruse again at this event.

Saturday 3rd September 2016

Richard Syner to his credit has managed to arrange a full day's organ crawl to Newcastle-under-Lyme to play no less than four substantial organs.

We start our visit by meeting at 10:30 am at St Wulstan's, Wolstanton (3 manual 44 stop Rushworth & Draper organ from circa 1920, rebuilt in 2014), then drive the 2 miles into Newcastle-under-Lyme for 12:15 pm to St George's (3 manual 48 stop Wadsworth organ). Leave at 1:15 pm for the nearby Congregationalist Church to eat packed lunches and to play the 3 manual 33 stop Rushworth & Dreaper organ, restored by M C Thompson in 2006.

Then finally on for 3 pm to St Paul's, to play 'one of the finest parish church organs in the country', a completely refurbished 4 manual 81 stop Hill organ, which is one of the last organs built under Arthur Hill's direction before the amalgamation with Norman & Beard. See photo of the console below to whet your appetite! As well as a Glockenspiel, added in 1995, it has a Tibia Liquida stop, which opens a door to a cocktail cabinet above the stop jam! This latter stop could come in handy if we are all flagging at the end of a long day!



St Paul's Newcastle-under-Lyme console

Please don't let any transport difficulties be an impediment to attending this 'not-to-be-missed' opportunity of a terrific day. If you need help with transport, contact either Trevor Smedley or Richard Syner, and we will try to assist. To help us with transport arrangements, it would be helpful to establish who plans to come, and whether they require a lift, or indeed could offer a lift. Accordingly, Richard Syner will shortly be putting out an enquiry to members.

Saturday 15th October 2016 - Members' Recital

This extra event will commence at 3 pm at All Saints' Church Four Oaks, by kind permission of Director of Music Angela Sones, and Revd Adrian Leahy.

When we visit churches, there is little opportunity for members to get the feel of the organ or prepare

registrations for pieces. This limits pieces to those that can be played without preparation time. We plan to invite members to volunteer to play for 10-15 minutes each, with the opportunity to prepared/practice on the All Saints' superb 4 manual pipe organ in advance.

The event will be for members and family/guests, and will be extended to members of the congregation of the church hosting the event. Drinks and nibbles will be provided in the interval to make it also a social event. Free admission with a retiring collection, divided between the LDOA and the church hosting the event.

An invitation to members to volunteer to play at this event will follow shortly.

Saturday 5th November - Coleshill Parish Church

Richard Syner is keen to include an educational element to one of our visits, and as part of our visit to Coleshill Parish Church, where there is a 3 manual 36 stop Walter James Bird organ, he has enlisted the services of Birmingham Organists' Association President, Mick Perrier, to repeat for us a presentation on 'Improvisation' he made originally for the Birmingham Organists' Association, using Rosemary Field material. An opportunity for members to start to learn a most useful skill for any organist.

Saturday 26th November, President's Evening at Lichfield Cathedral

Martyn Rawles has now confirmed the date and arrangements for this event, which is always one of the highlights of our year, and invariably the best attended

The plan is for us to meet at 5:30 pm to hear the organ played prior to the service, then attend the candlelit Advent Carol Service commencing at 6 pm, followed by drinks and nibbles in College Hall. Once the Cathedral is cleared, we return to the Cathedral for members to play the Hill organ till about 9.30 pm.

Annual Dinner 2016

The consensus of members attending the AGM was that a dinner for LDOA members and guests was preferred, as in 2015. We are considering a Wednesday evening on 16th or 23rd November, or 7th December. As requested by some of our members who are members also of our sister associations, we have checked to ensure there is no clash of dates, and if you have any views on, or preferences for, the dates under consideration, please contact Richard Syner.

2017 Visits/Events

Our Secretary Richard Syner has already commenced planning our 2017 programme, and one visit is worthy of special mention. The possibility of having a conducted tour of Birmingham's Symphony Hall combined with the opportunity to play the Klais organ is being investigated. As this would involve the payment of around £16 per person, and numbers are limited, we would need to establish in advance which members would wish to go on this visit, and payment in advance would be required.

Richard will send out a separate communication concerning this event when we have a proposed date.

[NEWS FROM THE LDOA COMMITTEE](#)

[Vacancy on the Committee](#)

At the 2016 AGM, following David Gumbley's resignation as Chairman, Trevor Smedley was elected as his replacement. Trevor agreed to continue to also produce the newsletter, so this leaves a vacancy on the Committee, as we feel we need a minimum of 5 members on the Committee. In the last newsletter, we invited members to put themselves forward to join the Committee, but having had no volunteers, we will make a direct approach to a member(s) with a view to filling the vacancy.

[Promoting members willing to deputise for services etc. in local churches, or to offer organ tuition](#)

At the AGM, we offered to promote on our website the services of members willing to deputise for Sunday services/weddings/funerals, or members willing to offer organ tuition. Four members have already requested that their contact details be added to our website, which has now been done. If any other members would like their details to also be added, please advise Trevor Smedley via trevorsmedley@ntlworld.com.

[Next Committee Meeting](#)

Looking to hold the next meeting in August. Date T.B.A.

[MEMBERS' NEWS](#)

[Henry Metcalfe](#)

We are delighted to report that, following his appointment as Junior Organ Scholar at Lichfield Cathedral, Henry Metcalfe, one of our youngest student members, will give a recital as part of Lichfield Cathedral's 'Music for Reflection 2016' series of lunchtime concerts. See 'Lichfield Cathedral News/Events' below for details.

Our warmest congratulations to Henry on this latest accolade.

[Steve Mansfield](#)

Having relinquished his post as Director of Music at All Saints' Streetly, Steve Mansfield has been appointed Music Leader/Organist at the United Benefice of St Helen's Etwell and St Wilfrid's Egginton, following the retirement of Stephen Johns.

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

[Paul Carr's 'Thursday Live' Organ Recitals](#)

Organist & Director of Music at St Paul's in the Jewellery Quarter, Paul Carr, founded the *Thursday Live* series of monthly lunchtime recitals at St Paul's in 2008, which take place on the first Thursday of the month. From July 2016, *Thursday Live* will move to St Chad's Metropolitan

Cathedral, with its Walker organ, one of the finest organs in Birmingham.

[Peter Williams](#)

The eminent English musicologist, organist and harpsichordist Peter Williams has died at the age of 78. He ranked amongst the foremost authorities on the organ, but it is for his writings on J S Bach that he is particularly noted. Indeed it was Peter Williams who first suggested that the most well-known organ work – *Toccat & Fugue in D Minor* – was probably not written by J S Bach, and not originally written for the organ.



Peter Williams, 1937-2016

Peter Frederic Williams was born in Wolverhampton on May 14th 1937 into a Methodist family, and moved to the C of E when he became a choirboy at St Leonard's Bilston. At Wolverhampton Grammar School, he was inspired by Frank Rust, the music master. He was educated at St John's College, Cambridge, where he read music, and gained his PhD on the church organ music of Georgian England.

In 1962, he joined the faculty of the University of Edinburgh as a lecturer, subsequently becoming a reader, and a professor. In 1985, he was made Arts & Sciences Distinguished Professor at Duke University, Durham, North Carolina, where he was Chairman of the Music Department and University Organist. From 1996 to 2002, he was John Bird Professor at Cardiff University.

He died on 20th March 2016, on the eve of the anniversary of J S Bach's birth, and just hours after reading the proofs for his final book on the composer.

[LICHFIELD CATHEDRAL NEWS/EVENTS](#)

[Organ Recitals at the Cathedral](#)

After the disruption to the 2015 programme of organ recitals caused by the rewiring of the Cathedral, the most welcome news is that a full programme of recitals has returned for 2016.

['Music for Reflection'](#)

Concerts take place on Wednesdays from 1:15 pm - 1:50 pm, admission free with a retiring collection. Details of dates/recitalists as follows:

- Wednesday 13th July 2016 - Ailsa Chochrane (mezzo-soprano), Robin Morton (tenor), Benjamin Lamb

(piano), to include a performance of Sir William Walton's *A Song for the Lord Mayor's Table*.

- Wednesday 20th July 2016 - Stephen Power (organ), Assistant Organist, Brecon Cathedral.
- Wednesday 27th July 2016 - Harriet Hunter (soprano), Martyn Rawles (piano), to include a performance of Robert Schumann's *Frauenliebe und leben*.
- Wednesday 3rd August 2016 - Nicholas Morris (organ), Assistant Organist, Birmingham Cathedral.
- Wednesday 10th August 2016 - Henry Metcalfe (organ), Junior Organ Scholar, Lichfield Cathedral.
- Wednesday 17th August 2016 - Michael Nowland (cello), performing Johann Sebastian Bach's *Cello Suite No 2*.
- Wednesday 24th August 2016 - XS Celli, works and arrangements for 'cello quartet.
- Wednesday 31st August 2016 - Alexander Berry (organ), Assistant Organist, Magdalen College, Oxford.

Autumn Evening Organ Recitals Series

Recitals will take place on Fridays at 7:30 pm to 9:20 pm, admission £10, on the following dates:

- Friday 16th September 2016 - Simon Johnson (Organist and Assistant Director of Music, St Paul's Cathedral)
- Friday 14th October 2016 - Christopher Herrick (International Concert Organist)
- Friday 4th November 2016 - Henry Fairs (Head of Organ Studies, Birmingham Conservatoire)
- Friday 18th November 2016 - Martyn Rawles (Organist and Assistant Director of Music, Lichfield Cathedral)

The Queen's Official Birthday

Lichfield Cathedral is planning a series of special events and services from Friday 10th to Sunday 12th June to celebrate the Queen's Official Birthday. See www.lichfield-cathedral.org website for details.

Young Persons' Cathedral Organ Day 2017

Having been unable to accommodate a 'Young Persons' Cathedral Organ Day' in 2016 due to the disruption caused by the rewiring of the Cathedral, we are grateful to Martyn Rawles and Lichfield Cathedral for accommodating an event on Saturday 25th March 2017, commencing at 9 am. As previously, the event will be presented jointly by members of LDOA and Lichfield Cathedral.

IAO MATTERS

IAO Music Festival 2016

Formerly known as the IAO Congress, this will be held from 24th – 29th July 2016 at Bath. A very varied programme includes not only organ recitals by Peter King and David Hill at Bath Abbey, Jonathan Vaughn at Downside Abbey, Jeremy Filsell at Marlborough College and Bath Abbey and John Challenger at Salisbury Cathedral, but also a number of non-organ events, including a talk by Colin Maggs on *Brunel and the GWR!*

Full programme details and prices can be found via: www.iao.org.uk/newsevent/festival

Midlands Organ Day 2016

This year, the Midlands' Organ Day takes place in Nottingham on Saturday September 17th. The venue will be at the Albert Hall, Nottingham with the programme for the day being as follows:

- 09.45: Registration/coffee and greeting by the NDOA President, Prof John Morehen.
- 10.30–11.15: Talk on the Binns organ and a short recital by David Butterworth.
- 11.30–12.45: Presentation by Fugue State Films' Will Fraser.
- 13.00–14.15: Lunch (own arrangements, two course lunch at venue £11.50, coffee £2). During lunch, delegates may play the Binns organ and also inspect the interior.
- 14.30–15.45: Presentation by Goetz & Gwynn, organ builders.
- 16.00: Coach departs for Southwell Minster arriving at 16.30.
- 17.00: Delegates may choose to attend the choir rehearsal, or take tea in the Refectory until 17.30.
- 17.45: Choral Evensong. Post service welcome and a short talk by the Rector Chori.
- 19.30 (approx.): Coach returns to Nottingham directly to "Forest Park & Ride".

Cost will be £25 for IAO members & £28 for others. Bookings to Denis Littleton, 2 Butterley Row, Ripley, Derbyshire, DE5 3QZ.

Cheques payable to NDSO (Nottingham & District Organists' Association).

OrganFest 2016

After two years in the Midlands, OrganFest is moving north this year to Edinburgh, running from Friday 28th to Sunday 30th October 2016. Provisional programme:

Friday 28th October

- 7:30 pm – Opening recital at St Giles Cathedral by Prof. Ullrich Böhme (Thomaskirche, Lipzig)

Saturday 29th October

- 10 am – Visit to St Stephen's Church and its Father Willis organ
- 11.15 am – Talks from the festival's promoters and the BIOS lecture at St Mary's Metropolitan Cathedral
- 2:30 pm – Concert at the Reid Hall by the Kellie Consort with John Kitchen, organ
- 5:30 pm Choral Evensong at Old St Paul's Church

Sunday 30th October

- Optional visits to various morning services, including at St Mary's Episcopal Cathedral

Full programme when finalised will be found at www.organfest.net

HINTS VIALLAGE SCARECROW FESTIVAL

This year's Hints festival is to be held on Sunday 18th September, and LDOA member Peter Edwards has asked for volunteers from LDOA members who are prepared to play the organ at St Bartholomew's during the day for visitors to the church, as in previous years. Peter will sort out a rota, and arrange access if required for practice. More details about timing in the next newsletter.

Volunteers please contact Peter Edwards via peter@weardrive.demon.co.uk or 01543 480088.

RECENT LOCAL ORGAN RECITALS REVIEWS

Andrew Fletcher recital at Emmanuel Wylde Green, Friday 1st April 2016

The penultimate recital in the 2015/6 season of Andrew's 'Keynote Works' opened with Percy Fletcher's *Festival Toccata*. I was interested to learn that Percy Fletcher was born locally in Derby, and was considered to be one of the ten greatest brass band composers. The *Toccata* ends on full organ, and as the Emmanuel organ was designed for a much larger building, full organ is very loud. The final few bars were played on full organ with the reeds causing my ears to 'object', so when Andrew added the Tuba my ears did not cope too well!

After that we needed a respite, which was provided by Alfred Hollins' *Spring Song*. Despite his blindness, Hollins led a full life and toured extensively until his death at the age of 76. Thankfully we continued in 'quiet mode' with William Boyce's *Symphony No. 4 in F*. Andrew was convinced that this had been used as a signature tune for a radio programme, but could not recall its name. Later research has revealed that the final movement was used for the radio programme *'These you have loved'*, introduced by Richard Baker.

The 'quiet mode' ended when Andrew played *Grand Choeur in D* by Guilmant. Thankfully we were spared full organ! Peace was restored with the lovely *Berceuse* by Louis Vierne. In a change to the published programme, Andrew finished with *Carillon de Westminster* by Vierne, so we ended as we started on full organ. Andrew reminded us that our choices for the *Requests* recital on June 3 would be needed by the date of the final concert in the series, May 6, with Andrew commenting that unlike some, he does not play pieces played in the current series!

John Allen

Konstantin Volostnov recital at Birmingham Town Hall, Monday 4th April 2016

Today's recitalist was Konstantin Volostnov, the Moscow organist, pianist and harpsichordist.

Born in Moscow in 1979, he began studying organ music at the Sergei Prokofiev Music School, and then from 1994 to 1999 he studied in the Academic Music College of The Moscow Tchaikovsky Conservatory, from which he graduated in 2004. In 2007 he received a diploma of Staatliche Hochschule für M&DK. In the same year he

completed a post-graduate course at the Moscow Tchaikovsky Conservatory, and in October 2013 Konstantin achieved a Diploma "with distinction" as postgraduate student (organ class) for the first time in the history of Stuttgart Musikhochschule.



Konstantin Volostnov

Konstantin Volostnov has won numerous prizes, and in 2009 he became a winner (First prize) at St.Albans organ competition, where he also won the Peter Hurford prize for the best performance of Bach's work, the Audience Prize, and the prize for the best performance of *Sacrificium* by John Casken.

He has made several CDs, has also recorded for radio/TV, and gives concerts throughout Russia, Europe, UK, USA, and Canada. Since 2010 he has taught at the Moscow State Tchaikovsky Conservatory, and in the same year he became a soloist of Moscow Philharmonic Society.

Before Konstantin took to the stage, an announcement was made that he has sustained a foot injury necessitating some changes to the programme, and when he came on stage he did indeed walk rather gingerly.

This was the first time he had introduced his programme in English, and he opened his recital with J S Bach's *Toccata & Fugue in D Minor BWV 538 (Dorian)*, showing little evidence of his foot injury with the lively rhythmic toccata.

August Gottfried Ritter composed his four sonatas slightly later than Mendelssohn, and whilst the 3rd is more popular, today's offering was *Sonata No 4 in A Major*. The first movement is rather lyrical. The sonata is dedicated to a distinguished organist colleague from Holland, Jan van Eijken, and this explains Ritter's choice of the old Dutch national anthem *Wien Neerlands Bloed* for the theme of the second movement, for which the bright tuneful melody inspires a colourful sequence of variations, ending with a fugue and brilliant finale.

Next, a return to J S Bach with *Chorale Partita: 'Sei gegrüßet, Jesu gütig'*, BWV 768, comprising the chorale and eleven variations, ending in a majestic five part harmony.

The finale of the published programme was provided by Mendelssohn's *Sonata No 1 in F Minor, Op 65 No 1*, with the four contrasting movements culminating in the glittering toccata-like *Allegro assai vivace*, and for me the highlight of the recital.

Despite running well over the allotted finishing time, we were treated to an encore in the form of J S Bach's lively *Fugue in D Major, BWV 532*. A superbly talented young man, giving a stunning performance, and showing no signs of his foot injury. His willingness to introduce his programme in English was also greatly to his credit, adding to our interest and enjoyment. TS

Paul Carr recital at St Paul's in the Jewellery Quarter, Thursday 7th April 2016

The May 'Thursday Live' recital was given by students of the Birmingham Conservatoire Organ Department. The recital was introduced by Henry Fairs, the Head of Organ Studies at the Conservatoire. I was reminded of the last time I saw Henry at St. Paul's, when a cloudburst stopped his recital, as he found that he was pedalling in water! For each piece, Henry gave the historical context of the pieces, and introduced each of the four recitalists.

First up was Sam Bristow, a first year student and organ scholar at Coventry Cathedral. He played the first movement of Mendelssohn's *Sonata No 3*. This is my favourite Mendelssohn sonata, and Sam made full use of the 2 manual organ to play this glorious *maestoso* movement. Next on was Arthur Vickery, a gap year student before he starts life at Oxford University in September. He played Bach's '*Fiddle Fugue*' in *D minor BWV 539*, so called because it is a transcription of the fugue from his *Violin Sonata No 1 in G minor, BWV 1001*. A very confident performance.

The third performer was Kurt Rampton, who stood in at short notice for another first year student who was lucky enough to be invited to an organ course in Holland! Some of us heard Kurt play at Walsall Town Hall in 2013. As at Walsall, he played without music, and we heard Bach's *Wer nur den lieben Gott lässt walten, BWV 647*.

Finally to Josh Roebuck, yet another first year student who is also organ scholar at St. Paul's Birmingham. He played Widor's *Symphony No. 4 - Finale*, a piece heard very rarely. A good attendance gave extended applause to all four performers, and I came away content that the future of organ recitals is in safe and confident hands!

John Allen

Peter Morris recital at Walsall Town Hall, Thursday 21st April 2016

Today's recital was the penultimate recital of the 2015/6 series, and in fact the final recital on 12th May will be performed not by Peter Morris, but by Anthony Pinel.

In recognition of the Queen's forthcoming 90th Birthday, the recital was opened with the *National Anthem*. John Stanley's *Voluntary Op 7 No 9 in G* provided a stately opening to today's programme, culminating in a jolly fugue.

The lively *Ronde Francaise* by Boellman was followed by J S Bach's *Fantasia on Valet will ich dir geben*, the tune of *All Glory Lord and Honour* being clearly identified, then Herbert Howells *Psalm Prelude Set 1 No 1*.

Next to a work Peter had never before played in a recital, *Toccatà pour Grand Orgue*, by the French organist Gaston Béliet, a lively toccata that was certainly new to me. Then three *Chorale Preludes* by Karg-Elert, the final one being the very popular *Nun danket alle Gott*, with its grand climax making full use of the newly restored pedal stops of the Town Hall organ.

The BBC *Songs of Praise* theme tune followed, not the better-known Robert Prizeman version, but the one by Herbert Chappell. Then finally to a request, and time to don the tin hats for the *March 'Dambusters'* by Eric Coates, providing a suitably barnstorming ending to today's recital. TS

Thomas Trotter recital at Birmingham Symphony Hall Wednesday 4th May 2016

Tonight's concert by Thomas Trotter was in celebration of the Symphony Hall's 25th Anniversary (the Klais organ's 15th Anniversary), and comprised pieces chosen by Thomas that all hold some significance for him.

Thomas commenced with a favourite of mine, J S Bach's *Toccatà in F BWV 540*, played with impeccable articulation, and providing a stirring opening to the evening. This was followed by Mozart's *Adagio & Allegro K594*, which despite its less than auspicious original role as a piece composed for use in a mechanical clock organ in a waxworks museum, has progressed to hold an honoured place in the repertoire of the 'King of Instruments'. The vigorous central *Allegro* is framed by two eloquent slow movements.

Next to *Allegro Vivace (1st movement)* from *Symphony No 5* by Widor, a virtuosic work described by Thomas as one of the best movements, and I certainly wouldn't challenge that view.

Two commissions for Thomas Trotter then followed, with first *Dancing Pipes* by Jonathan Dove, composed to celebrate the 250th Anniversary of the Snetzler organ in St Laurence's church, Ludlow, and premiered by Thomas in June 2014, then by a performance by him in Birmingham Town Hall in September 2014. The work concluded with the en chamade Trumpets of the Klais organ soloing out in the pedals.

Following the interval came the second of the commissioned works, Sir James MacMillan's *Le Tombeau de Georges Rouault*, commissioned by Symphony Hall for Thomas Trotter, and first performed by Thomas here in March 2004. The work commemorates the French painter Georges Rouault, whose paintings Thomas described as depicting austerity and darkness, with the mood reflected in the music, a great symphonic poem, which makes exceptional demands of both performer and instrument.

Paul Dukas succeeded Widor as Professor of Composition at the Paris Conservatoire, and his pupils included a generation of talented organists, with Messiaen, Langlais, Duruflé and Alain numbered amongst them. He composed *The Sorcerer's Apprentice* in 1897, but it won a whole new audience in 1940 when Walt Disney used it in his film 'Fantasia'. Thomas made his own transcription of this piece for the Symphony Hall organ, and performed it here on the 11th and 21st anniversaries of the Symphony Hall,

but has since had the thrill of performing it in the Walt Disney Concert Hall, although disappointingly Mickey Mouse didn't put in an appearance! Managing the numerous registration changes to exploit the full resources of the Klais organ is the main challenge of this piece, one to which Thomas of course rose magnificently.

Tired of life as a travelling musician, Liszt retired from public life, and settled quietly in Weimar to devote himself to composition. The finale of tonight's programme was Liszt's homage to a former resident of Weimar, a certain J S Bach. *Prelude & Fugue on BACH* was written for the inaugural recital on the Ladegast organ of Merseburg Cathedral, near Weimar, but in the event the piece wasn't finished in time, so was eventually premiered by one of Liszt's students at Merseburg Cathedral eight months later, on 13th May 1856. It provided a stunning climax to this evening's concert.

The profuse applause demanded an encore, and Thomas duly obliged, with Widor's *Toccata from Symphony No 5*, played from memory.

A superb, varied, programme, immaculately performed as always. TS

Andrew Fletcher recital at Emmanuel Wylde Green, Friday 6th May 2016

Today's recital by Andrew Fletcher was well-supported by eight LDOA members, and opened boldly with Cesar Franck's *Pièce Heroïque*, a dramatic menacing work, which builds to a full organ climax.

Two miniatures by William Walton followed, with first *Touch Her Soft Lips* followed by *Passacaglia*. Next to J S Bach's *Fantasia & Fugue in C Minor BWV 537*, not perhaps heard as often as many of Bach's other works, followed by *Canzona*, the slow movement from Percy Whitlock's *Organ Sonata in C Minor*. Next to a piece by Michael Praetorius, a prolific 16th century German composer and organist, and his rhythmic *Springtanz*.

Buxtehude's lively *Ciacona in E Minor BuxWV 160* was followed by the ever-popular *Toccata in G* by Dubois, providing a thrilling climax to today's recital.

Just left time for Andrew Fletcher to promote his final concert with the Solihull Choral Society, at the Church of St James, Great Packington, on Saturday 11th June at 7:30 pm, before Andrew's retirement after 22 years as their Musical Director. The concert is entitled *Fletcher's Favourites*, and includes 'strawberries and fizz'. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 9th May 2016

For today's recital, Thomas had chosen the theme of 'the sea', and thus Mendelssohn's *Overture 'The Hebrides' (Fingal's Cave)* provided a most suitable opening work. Whilst holidaying in Scotland, Mendelssohn had taken a steamship to Staffa, and although terribly seasick, a musical theme came into his head, and he subsequently worked it up into this evocative overture. In Lemare's brilliant transcription for organ, it opens calmly, becomes very stormy, calms again, and after periodically

threatening, the storm finally returns with a vengeance, the piece ending with a final few serene bars.

Turning next to J S Bach's two *Choral Preludes on Christ unser Herr zum Jordan kam*, Thomas acknowledged that the Jordan is a river, not a sea. In BWV 684, there is a running bass, with the tune in the pedals at tenor pitch, whereas in BWV 685, Thomas employed a 4' stop on the Choir organ.

Then to Thomas Trotter's own arrangement of Percy Grainger's *Molly on the Shore*, the whirlwind display capturing the essence of the two spirited Irish reels on which it is based.

The tradition of 'storm music' originated in Paris, but one of the most popular of all the 'storms' is one by Belgian Organ Professor Jacques-Nicolas Lemmens, who is chiefly remembered as a teacher, with both Widor and Guilman being pupils. His *Grand Fantasia in E Minor (The Storm)* follows the traditional format of a calm opening, then raindrops, thunder, the dramatic storm breaks, then finally the prayer for safe deliverance, with Thomas finding an excuse to use his favourite Whitechapel Bells for the final two notes!

Next to two *Sea Pieces* by the pianist Edward MacDowell. First, the bold *AD 1620*, which was also performed by Thomas's predecessor at Birmingham Town Hall, George Thalben-Ball, followed by *Song*.

Finally to three of the five movements from Percy Whitlock's *Plymouth Suite*, inspired by a visit to Plymouth in 1937 for the annual congress of our own association, the IAO. The movements are dedicated to people in the IAO, with first the jolly *Chanty*, then the meditative *Salix (The Willow)*, and finally *Toccata*, with its ceaseless spinning patterns of semiquavers, strident pedal theme, and bold fanfares, bringing today's recital to an exciting close. TS

Anthony Pinel recital at Walsall Town Hall, Thursday 12th May 2016

A change to the originally planned date meant that Peter Morris was not available today, and instead had secured the services of Anthony Pinel, Director of Music at St Chad's, Shrewsbury.



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. After a period as Acting

Organist and Master of the Choristers of Bristol Cathedral, Anthony moved to St. Mary Redcliffe, Bristol, and was an early influence whilst there on our President, Martyn Rawles, who was a chorister at St Mary Redcliffe at the time. He was Assistant Director of the City of Bristol Choir and taught the piano and organ at Clifton College and Colston's Collegiate School. Then, following 3 years at St. Peter's Church, Morristown, New Jersey, USA, he returned to England as Organist and Master of the Choristers of Grimsby Parish Church, now Grimsby Minster. In September 2014 he took up his present position, and has recently begun to work in the Music Department of Wrekin College. He holds the Associate Diplomas of the Royal College of Music and the Royal College of Organists.

He opened his recital brightly with *Sinfonia to Cantata No. 29*, by J S Bach, choosing to play Dupré's arrangement, followed by two J S Bach *Chorale Preludes*, *Dies sind die heligen zehn gebot*, BWV 678 and *Christ unser Herr zum Johdan kam*, BWV 684, the latter as also played by Thomas Trotter earlier in the week at Birmingham Town Hall. Next, to the lively *Prelude & Fugue in C Minor* by Mendelssohn, followed by the melodic *Canon in A Flat* by Schumann.

Reger's *Dankpsalm* opens dramatically with the composer's trademark profusion of notes, and following a subdued passage, eventually builds to a thrilling full organ climax. *Prelude, Fugue et Variation* by Cesar Franck, opens with the deliciously haunting prelude, then the fugue, and finally a reprise of the opening theme. The finale to today's recital was *Fanfare* by Jaques-Nicolas Lemmens, providing a rousing climax

A very accomplished and polished performance by Anthony Pinel, but we've become used to Peter Morris adding to our understanding and enjoyment of his programme by giving us a brief introduction to the composers/works featured, and it would have been appreciated had Anthony also followed this format. TS

Jonathan Scott recital at Victoria Hall, Hanley, Saturday 14th May 2016

Jonathan Scott is now established as one of the country's finest concert organists, and today was making a return visit to Victoria Hall.



Jonathan Scott

His fantastic technique, superb musicianship and wide-ranging programmes and presentations now draw increasing audiences, with over 800 recently attending his Bridgewater Hall recital. He has a busy concert schedule with his pianist brother Tom, performing as Scott Brothers

Duo, and is in demand as a soloist and chamber musician. Jonathan's performances encompass a wide variety of repertoire including many of his own transcriptions and arrangements. Born in Manchester, he studied piano and organ at Chetham's School of Music before gaining a scholarship on both instruments to attend the Royal Northern College of Music (RNCM). With the aid of a Countess of Munster Scholarship, he continued his studies in USA and Holland, and has been a member of the keyboard staff at the RNCM since 2001.

His recital here at Victoria Hall last year was one of the best I've heard at this venue, and prompted my attendance again this year. With his theme of 'The Organ at the Opera', Jonathan opened with Edwin Lemare's transcription for organ of Wagner's *Overture to Tannhäuser*, which starts quietly but builds to a dramatic climax, with Jonathan demonstrating the technique of 'thumbing down' to pick out the melody on a separate manual. (A video clip of Jonathan playing this piece on the organ of Rochdale Town Hall can be seen on YouTube.)

His own arrangement of *Meditation from Thais* by Massenet was followed two other very popular Wagner pieces from the opera Lohengrin, *Prelude to Act II* and *Bridal March*. Next to the thrilling *Chorus of the Hebrew Slaves from Nabucco* by Verdi, and in fact sung, we learned, at the composer's own funeral cortege.

After another Lemare transcription, this time of the *Dream Sequence* from Humperdinck's opera *Hansel & Gretel*, came *Carmen Fantasy*, Jonathan Scott's own thrilling arrangement of seven tunes from Bizet's opera *Carmen*.

Following the very familiar works heard so far, Jonathan turned to a very unfamiliar piece, the hauntingly beautiful *Evening Song* from the opera *Satyagraha (Act III conclusion)* by Philip Glass. The term 'satyagraha' was coined and developed by Mahatma Gandhi to describe his form of non-violent resistance or civil resistance.

The finale to today's recital was yet another Lemare transcription for organ, this time of Wagner's thrilling *Ride of the Valkyries*. Following the sustained and well-deserved applause, Jonathan returned to play a very contrasting encore, the delicious *Intermezzo from Cavalleria Rusticana* by Mascagni. Following his 2015 recital here at Victoria Hall, another superb recital by a most talented and personable young man. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 23rd May 2016

For this penultimate recital at the Town Hall until the autumn, the opening work was *Flourish for an Occasion* by William Harris. Programme notes frequently omit any reference to Harris' time at Lichfield, so it was pleasing to see that David Gammie had noted that Harris started his career at Lichfield Cathedral. However Harris' concurrent appointment at St. Augustine's church Edgbaston, where his name appears on a board of past organists adjacent to the organ console, was not in the programme notes. *Flourish for an Occasion*, which for me has 'strains of Elgar', was written in 1948 when Harris was at Windsor, to mark the first Garter Service of modern times.

Next followed the *Choral Partita 'O Gott, du Frommer Gott', BWV 767* by Bach. Thomas said how much he enjoyed playing choral partita, where each short variation allows him to explore some little used stops. Interestingly variation 8 has dynamic markings, unusual for Bach, and which Thomas achieved with frequent manual changes.

Messiaen was next, the *Communion and Sortie from the Pentecost*. Messiaen does absolutely nothing for me. I recognise the playing skill of Thomas and many other organists who play Messiaen, but for me the resultant output leaves me cold – sorry! At the end of these pieces the applause seems hesitant and not sustained. 'Sanity' was restored with Alfred Hollins' *Song of Sunshine* written in ABA form!

To finish we heard John Ireland. Firstly his *Miniature Suite*, where the *Intrada* would make a lovely voluntary before a 'no nonsense Evensong according to the Book of Common Prayer'. The *Villanella* and *Minuetto* movements are typical light classical pieces. We finished with Ireland's *Capriccio* written in 1911, and which Thomas described as an 'English Toccata, more subtle than a French Toccata'.

John Allen

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

In addition to his Lichfield Cathedral commitments, Martyn is giving the following recitals:

- Wednesday 3rd August 2016 from 1:10 to 1:45 pm at Christ Church, Bristol City
- Tuesday 9th August 2016 from 7:30 to 8:30 pm Ripon Cathedral
- Sunday 11th December 2016 from 4:45 to 5:15 pm at St Paul's Cathedral

Cathy Lamb

In addition to her Lichfield Cathedral commitments, Cathy is giving the following recitals:

- Saturday 16th July 2016 from 12:00 to 1:10 pm at Victoria Hall, Hanley
- Wednesday 2nd November 2016 from 1:00 to 1:50 pm at Bradford Cathedral

Peter Morris

The Walsall Town Hall 2015/6 recital series has now finished, but the 2016/7 series will commence on Thursday 15th September 2016, and continue generally thereafter on the third Thursday of the month.

Mervin Jones – Darlaston Town Hall

Concert of light organ music plus guest artists on 2nd Thursday of every month at Darlaston Town Hall, with Mervin Jones at the 3 manual Binns Organ. Light refreshments and raffles. 1:30 to 3:30 pm.

Pat Neville - Trinity Methodist Church, Shenstone

The next lunchtime organ recital, for Harvest, will be given on Monday 26th September 2016 by Trinity Methodist

Church resident organist Pat Neville from 12:45 pm to 1:30 pm. Bring your sandwiches – hot drinks will be available. Come and go as you please.

Broadway URC, Walsall

Not strictly a member's recital, but rather a recital series organised by one of our members, Alan Taylor, long-serving Organist and Choirmaster of Broadway URC, Walsall, who deserves great credit for giving talented young organists the opportunity to perform at Broadway URC.

'Coffee & Cake recitals', on Saturday mornings at Broadway URC, Gillity Avenue, Walsall, WS5 3PH, at 11:15 am, with refreshments served from 10:30 am.

- Saturday 4 June: George de Voil (*organ*), Wellington College & St James Church, Sussex Gardens, London
- Saturday 9 July: Roger Paterson (*tenor*) & Peter Yardley-Jones (*piano & organ*), The Swiss Church, Covent Garden, London
- Saturday 13 August: Peter Shepherd (*organ*), Merton College, Oxford

26th Anniversary Organ Recital at 7:30 pm on Saturday 3rd September will be given by Professor David Saint, Organist & Director of Music at St Chad's Cathedral, Birmingham. Admission £5, wine reception from 7 pm.

Recitals In Local Area (to end of July 2016)

June 2016

Thurs 2 June 2016 • 1:00 to 1:30 • Solihull Methodist Church

Stephen Perrins (Director of Music Emeritus, Solihull School)

Thurs 2 June 2016 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's Birmingham)

Frid 3 June 2016 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Frid 3 June 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick

William Parkinson (St Mary's Collegiate Church, Warwick)

Sat 4 June 2016 • 11:00 to 11:40 • St Mary's, Shrewsbury
Gerry Howe (Oswestry Parish Church)

Sat 4 June 2016 • 11:15 to 12:15 • Broadway URC, Walsall

George de Voil (St James's, Sussex Gardens)

Sun 5 June 2016 • 2:30 • Fentham Hall, Hampton-in-Arden
Joe Marsh (Howden-le-Wear, County Durham)

Sun 5 June 2016 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's Birmingham)

Mon 6 June 2016 • 1:00 to 1:30 • Coventry Cathedral
Paul Ledington Wright (Coventry Cathedral)

Mon 6 June 2016 • 1:00 to 2:00 • Symphony Hall Birmingham

Thomas Trotter with Catrin Finch (Harp)

Tues 7 June 2016 • 12:40 to 1:20 • St Chad's, Shrewsbury
Anthony Pinel (St Chad's, Shrewsbury)

Frid 10 June 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
William Weir (Birmingham)

Sat 11 June 2016 • 12:00 to 1:10 • Victoria Hall, Hanley
Clive Tuck, Michael Rhodes

Sat 11 June 2016 • 1:00 • St Laurence, Ludlow
Andrew Lucas (St Albans Cathedral)

Mon 13 June 2016 • 1:00 to 1:30 • Coventry Cathedral
David Phillips (London)

Wed 15 June 2016 • 1:00 to 1:45 • Shrewsbury Abbey
Nigel Pursey (Shrewsbury Abbey)

Thurs 16 June 2016 • 12:15 to 12:55 • Worcester Cathedral
Philip Rushforth (Chester Cathedral)

Thurs 16 June 2016 • 1:10 to 2:00 • Kidderminster Town Hall
Christopher Strickland (Worcestershire)

Frid 17 June 2016 • 12:40 to 1:20 • St Chad's, Shrewsbury
Peter King (Bath Abbey)

Frid 17 June 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
Jonathan Melling (All Hallows by the Tower)

Sat 18 June 2016 • 12:00 to 12:45 • Stoke Minster
Keith Hearnshaw (Worcester)

Sun 19 June 2016 • 2:30 to 5:00 • The Buttermarket, Shrewsbury
Nicholas Martin

Sun 19 June 2016 • 7:30 to 8:30 • St Thomas', Stourbridge
Callum Alger (St Thomas', Stourbridge)

Mon 20 June 2016 • 1:00 to 2:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Mon 20 June 2016 • 1:00 to 1:30 • Coventry Cathedral
Samuel Bristow (Coventry Cathedral)

Wed 22 June 2016 • 7:30 • St Chad's Cathedral, Birmingham
Henry Fairs (Birmingham University)

Thurs 23 June 2016 • 12:15 to 12:55 • Worcester Cathedral
Richard Dunster-Sigtermans (Rugby Parish Church)

Frid 24 June 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
Shaun Turnbull (Blackburn Cathedral)

Mon 27 June 2016 • 1:00 to 1:30 • Coventry Cathedral
Kerry Beaumont (Coventry Cathedral)

Wed 29 June 2016 • 1:00 to 1:45 • Shrewsbury Abbey
Alex Mason (Shrewsbury School)

Wed 29 June 2016 • 1:10 to 2:00 • St Alphege, Solihull
Peter Irving (Solihull School)

Thurs 30 June 2016 • 12:15 to 12:55 • Worcester Cathedral
Richard Pinel (St George's Chapel, Windsor)

July 2016

Frid 1 July 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
Mark Swinton (St Mary's Collegiate Church, Warwick)

Sat 2 July 2016 • 11:00 to 11:40 • St Mary's, Shrewsbury
Glyn Williams (Shrewsbury Abbey)

Sat 2 July 2016 • 1:00 • St Laurence, Ludlow
William Fox (Magdalen College, Oxford)

Sun 3 July 2016 • 2:30 • Fentham Hall, Hampton-in-Arden
Mike Hall, Dorian Collins

Sun 3 July 2016 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's Birmingham)

Sun 3 July 2016 • 7:30 to 8:30 • St Thomas', Stourbridge
Christopher Allsop (Worcester Cathedral)

Mon 4 July 2016 • 1:00 to 1:30 • Coventry Cathedral
Hans Uwe Hielscher (Marktkirche, Weisbaden, Germany)

Wed 6 July 2016 • 1:00 to 1:45 • Shrewsbury Abbey
Tom Edwards (St Barnabas', Oxford)

Thurs 7 July 2016 • 12:15 to 12:55 • Worcester Cathedral
Daniel Phillips (King's College School, Wimbledon)

Thurs 7 July 2016 • 1:00 to 1:30 • Solihull Methodist Church
Nicholas Johnson (St Alphege, Solihull)

Thurs 7 July 2016 • 1:15 to 1:55 • St Chad's Cathedral, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 8 July 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
Colin Porter (Mossley Hill Parish Church)

Frid 8 July 2016 • 1:00 • Derby Cathedral
Stephen Oxley

Frid 8 July 2016 • 7:30 • St Chad's Cathedral, Birmingham
Colin Andrews (Indiana University, USA)

Sat 9 July 2016 • 11:15 to 12:15 • Broadway URC, Walsall
Peter Yardley-Jones (The Swiss Church, London)

Sat 9 July 2016 • 12:00 to 12:45 • Stoke Minster
Samuel Bristow (Coventry Cathedral)

Mon 11 July 2016 • 1:00 to 1:30 • Coventry Cathedral
Ghislaine Reece-Trapp (Christ Church Cathedral, Oxford)

Thurs 14 July 2016 • 1:10 to 2:00 • Kidderminster Town Hall
Timothy Morris (Kidderminster Town Hall)

Frid 15 July 2016 • 1:15 to 2:00 • St Mary's Collegiate Church, Warwick
Colin Druce (Warwick School)

Sat 16 July 2016 • 12:00 to 1:10 • Victoria Hall, Hanley
Cathy Lamb (Lichfield Cathedral)

Sat 16 July 2016 • 7:30 • St Martin's, Worcester
Thomas Heywood (Melbourne Town Hall, Australia)

Sun 17 July 2016 • 2:30 to 5:00 • The Buttermarket, Shrewsbury
David Lobban (Tower Ballroom, Blackpool)

Mon 18 July 2016 • 1:00 to 1:30 • Coventry Cathedral
Kristiaan Seynhave (Ghent, Belgium)

Wed 20 July 2016 • 1:15 to 1:50 • Lichfield Cathedral
Stephen Power (Brecon Cathedral)

Sat 23 July 2016 • 1:00 • St Laurence, Ludlow
Roger Judd (St Laurence, Ludlow)

Mon 25 July 2016 • 1:00 to 1:30 • Coventry Cathedral
Kerry Beaumont (Coventry Cathedral)

Tues 26 July 2016 • 1:00 to 1:40 • St Andrew's, Rugby
Philip J Bricher (Holy Trinity, Northampton)

Wed 27 July 2016 • 1:10 to 2:00 • St Alphege, Solihull
Paul Carr (St Paul's, Birmingham)

Wed 27 July 2016 • 7:30 • Derby Cathedral
Daniel Gottfried (Austria)

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

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

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Editorial Note - next newsletter is planned for August 2016, with deadline for submission of items for inclusion of 24/07/16, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA