

JUNE 2017 NEWSLETTER

FORTHCOMING LDOA VISITS/EVENTS

Saturday 10th June 2017 – St Leonard's Church, Blithfield

Visit commencing at 2pm to play the 2 manual 24 stop organ originally by Alfred Kirkland, then rebuilt and enlarged by John Oakes & Company in 1965. Martyn Rawles gave a recital here in 2012, and on the occasion of her second recital on this organ, Cathy Lamb gave the organ's 50th Anniversary Recital here in June 2015.



The organ of St Leonard's, Blithfield

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

Saturday 1st July 2017 – Members' Recital at All Saints' Church, Streetly

Following the well-received Members' Recital held last October at All Saints' Four Oaks, we have kindly been invited to All Saints' Church Streetly for this year's event by Director of Music/LDOA member, Sian Perkins, and Chris Booth, Assistant Director of Music/LDOA Committee Member. The event commences at 2pm, and refreshments will be provided.

We are looking to fill two remaining eight minute slots, but are happy to accommodate players who would like to play a shorter piece. The organ will be available for practice on the Friday night and Saturday morning. Committee members Richard Syner and Chris Booth will be on hand to assist, and you can programme in your own registrations. Chris will be available to help with this straightforward process.

The organ is a large specification 3 manual Allen Renaissance R-350 organ, and the manual can be accessed by pasting the following link in your browser:

<https://www.allenorgan.com/www/support/ownersmanuals/033-0111.pdf>

Mandy, the vicar at All Saints, is a keen musician, and is very enthusiastic about this venture, which we hope will attract members of the congregation, as well as family, friends and other LDOA members to come and listen.

All Saints' Church Streetly, Foley Road East, Sutton Coldfield, B74 3EX is accessed from the direction of Sutton Coldfield via the B4151 Streetly Lane, onto the B4138 Thornhill Road, around the northern side of Sutton Park, then turn right up Foley Road East. The church is on the right, shortly after the road levels out, with an ample carpark.

Saturday 16th September 2017 – visit to Walsall

In January 2010 we visited Walsall, but the treacherous road conditions on the day meant that only seven members braved the icy roads. We hope to have rather better luck with the weather for this visit to play the organs of St Matthew's (4 manual 74 stop organ rebuilt in 1999/2000 to a scheme by Roger Fisher and Peter Morris, when Peter was the organist) and then Walsall Town Hall (4 manual 73 stop Nicholson & Lord organ), visits kindly arranged by our honorary member and Walsall Borough Organist Peter Morris.

The visit to St Matthews commences at 11am till 1pm, then on to Walsall Town Hall for 1pm till 3pm. Peter Morris has an in-depth knowledge of both organs and their history, but unfortunately he will not be able to join us on the visits, so has arranged for Tony Barnard, Deputy Organist at St Peter's Wolverhampton, and Director of Music at St Peter's Collegiate School, to be on-hand to assist us with registering these substantial organs.

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

Evening visit to Lichfield Cathedral at the kind invitation of Martyn Rawles, Lichfield Cathedral Organist and Assistant Director of Music. Always one of the highlights and best-attended visits of our year, it provides a not-to-miss opportunity for members to play the magnificent 4 manual 82 stop Hill organ. Drinks and nibbles provided.

Saturday 4th November – visit to Repton School Chapel

Visit commencing at 11am to Repton School Chapel to play the 3 manual 34 speaking stop Harrison & Harrison organ dating from 1929.

Annual Dinner

Date and venue to be advised.

RECENT LDOA VISITS/EVENTS

Wednesday 26th April 2017 – visit to Burton-on-Trent Town Hall

This evening's visit was another new initiative arranged by Richard Syner, to play an organ that few of us had experienced before – a Wurlitzer cinema organ!

LDOA member Arthur Tipper has since 1973 played this Wurlitzer regularly for concerts, dancing and Civic functions, and in 2014 was awarded a B.E.M. for services to music. Arthur knows this organ well, and gave us an introduction to the instrument, with additional history details from a copy of the souvenir brochure from the Grand Opening recital on Monday 16th April 1973.

Originally installed in the Cameo Theatre, Cleveland, Ohio in 1925, it had 2 manuals, but after a fire damaged the console, it was converted to three manuals, and in 1934 it came to England, being installed in the Forum/ABC Cinema, Northenden, Manchester. In 1972, it was purchased by Burton-on-Trent Town Hall to replace an ageing Kirkland/Norman & Beard instrument. The pipes were placed behind a grill at the back of the stage, with the console placed at the rear of the stage on a plinth, mounted on twin recessed tracks, which enable the console to be moved forward to its playing position. The opening concert was given by John Bee, together with the Burton Youth Choir in 1973. A panel of five organists was appointed, who could be called upon to play the organ, including Arthur Tipper. Since then, in 2004, Mike Thompson refurbished the organ and installed a solid state relay system.

Arthur Tipper then proceeded to demonstrate the organ, explaining that despite having only 8 ranks of pipes, lots of extensions are used, and there are many percussive and special effects, so hence the bewildering multitude of stop tabs, which are colour coded to help identify 'family' groups. The organ also has a second touch facility, whereby when activated, extra pressure on the key brings in another stop, useful for picking out the melody on the same manual as playing the accompaniment.

LDOA member Steve Mansfield first played this organ when he was 12 years old, and is equally at home with both the church and cinema organ genres. Indeed, there are YouTube clips of Steve playing both this Wurlitzer and probably the most well-known Wurlitzer in the UK, that in the Tower Ballroom, Blackpool. Steve continued the demonstration of this organ, before handing over to members to try some very different music to what most are used to playing, with Steve acting as registrant.



Will Packham at the Burton-on-Trent Town Hall Wurlitzer, with Arthur Tipper assisting with registration. (Photo courtesy of Colin Brookes)

One of our youngest student members, Will Packham, played *Dvorak's Humoresque* and Debussy's *Golliwog's Cakewalk*.



Angela Sones at the Burton-on-Trent Town Hall Wurlitzer

David Perry followed with a Gilbert & Sullivan selection, Richard Hartshorn with Scot Joplin's *The Entertainer*, Angela Sones with Lefébure-Wély's *Sortie in E^b*, John Baker with *Autumn Leaves*, and further contributions from Pat Neville, Richard Syner, Trevor Smedley and Arthur Tipper.



Steve Mansfield demonstrating the Burton-on-Trent Town Hall Wurlitzer

Armed with just his note book of tune titles and a note of the key he uses for each, playing entirely from memory, Steve Mansfield provided a rousing finale to the evening, performing a wide selection of pieces ranging from Karg-Elert's *Nun Danket Alle Gott* to the *Dambusters March*, songs from the shows, dance tunes and hymns.

Our thanks to Richard Syner 's for a very different visit , and to Arthur and Steve for their demonstrations of the Town Hall Wurlitzer. TS

Visit to St Chad's Church, Lichfield, Saturday 13th May 2017

Today's visit to St Chad's Church, Lichfield, in its picturesque setting by Stowe Pool, was at the kind invitation of LDOA Publicity Officer Tony White, who has recently joined St Chad's.

In his welcome, Tony gave a brief history of this historic Grade II Listed Building, which is on the site where St Chad settled when he came to Lichfield in 669, a few years before he became Bishop of Lichfield. The St Chad's Well in the grounds of the church is believed to be the site of the spring where St Chad preached and baptised his converts.

Our visit included another new initiative by Richard Syner, referred to by Richard as 'an experiment', in the form of a large screen presentation of YouTube clips, suggested by LDOA members and Richard himself. The short clips introduced by Richard ranged from the sublime (J S Bach, Vierne, Alain, Saint-Saëns and Scarlatti) to the unusual (*Colonel Bogy*, *Flight of the Bumblebee*, ways to deal with intrusive mobile phones and page turning!), to the bizarre (Ligeti's *Volumina*).

Richard then handed over to Tony White to introduce the St Chad's 1893 Nicholson & Lord organ, which replaced an earlier organ dating from 1852, built by George Maydwell Holdich. It is possible that some of the original Holdich pipework was incorporated into the new organ.



The organ of St Chad's, Lichfield, with David Perry at the console

It would appear some tonal changes were made about 1990, including the addition of a Fifteenth to the Swell, and a Trumpet and 3 rank Mixture to the Great, together with the conversion to a balanced Swell pedal, such that the specification as it stands today is:

Great

Open Diapason 8', Stopped Diapason 8', Clarabella Treble 8', Dulciana 8', Harmonic Flute 4', Principal 4', Twelfth 2²/₃', Fifteenth 2', Mixture III, Trumpet 8'

Swell

Open Diapason 8', Stopped Diapason 8', Viol D'Amour 8', Viox Celeste 8', Principal 4', Fifteenth 2', Hautboy 8'

Pedal

Bourdon 16'

During 2018 it is hoped to have a complete overhaul of the organ, and also hope to incorporate some tonal adjustments. By rescaling some of the Swell pipework it is hoped to increase the volume to give a better balance with the Great. It is further hoped to enhance the Pedal organ by adding 8' and 4' extensions to the Bourdon and possibly a midi connection to the Pedals, which would allow the use of electronically generated stops.

Tony White invited us to sample the very welcome drinks and nibbles courtesy of Tony's wife Lisa, and to also peruse again the surplus music scores on offer. Tony played a brief demonstration, before handing over to members to try their hands, with David Perry being first up, followed by our youngest student members Alex and Will Packham, Jonathan Woodward, Peter King, Trevor Smedley and Colin Brookes.



Alex Packham at the organ of St Chad's, Lichfield, with brother Will looking on

Being prominently located in the church, the organ speaks well down the nave, and has a very satisfying presence and tone, although the planned enhancement to the Swell and pedal divisions should certainly prove beneficial.

Our thanks to Richard Syner for the most interesting and enjoyable YouTube presentation, and to Tony and Lisa White for their hospitality. Our thanks also to Tony for his

generous invitation to LDOA members to contact him if they'd like to come along to play the St Chad's organ. TS



Jonathan Woodward at the organ of St Chad's, Lichfield, with partner Amanda looking on

PARIS ORGAN TOUR

Having listened to many recordings over the years of works played on historic Cavallé-Coll organs, if I had a 'bucket list', hearing the Cavallé-Coll organs of Paris live, and in particular at Widor's church of St Sulpice, would be on it. So, having read of Paul Carr's recital planned for April 2017 at Notre Dame and Worcester Organists' Association's plan for a Paris organ crawl to coincide with Paul's recital, I enquired of WOA Secretary, James Coupe, if I might join them.

In addition to Paul and Hannah Carr, the group comprised James Coupe, John Erskine, David Forster, David Allen and his wife Margaret all of WOA, together with Edward Rigg of the Oldham, Rochdale and Tameside Organists' Association, plus yours truly from LDOA. Having made our own transport and accommodation arrangements, James Coupe had organised a very full itinerary for us, commencing on Friday 7th April, and culminating on Monday 10th April.

Friday evening was originally to be free time, but having spotted an organ, choral and orchestral concert at La Trinité, it was hoped we might hear the 1869 Cavallé-Coll organ, as played by famous organists of the past, including Guilmant, Messiaen and Naji Hakim. In the event we had to content ourselves with hearing the choir organ, but at least the programme included Messiaen's *L'Ascension* played by Carolyn Shuster Fournier in the church for which it was composed, even if not on the grand organ itself.

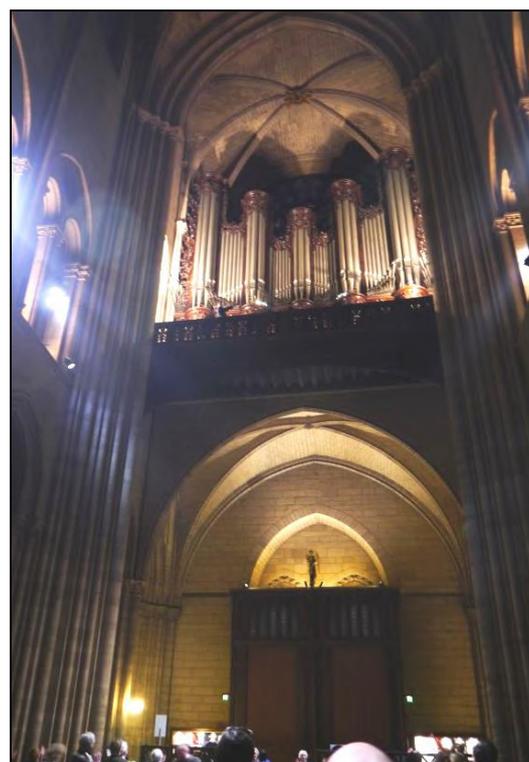
A leisurely Saturday morning was spent visiting the churches of St Sulpice, St Germain de Pres (the oldest church in Paris, dating from the 6th century) and exploring the Latin Quarter. Then it was off to St Clotilde in the afternoon, for a recital on the Cavallé-Coll organ inaugurated in 1859 by the Organist Titulaire at the time Cesar Franck, and subsequently played by his successors here, Charles Tournemire and Jean Langlais.

Today's recitalist was Matthieu Odinet, who played works by Alain, J S Bach, Brahms and Liszt, but for me the memorable highlights were Franck's *Fantaisie Idylle* and Dupré's *Cortège & Litanie*.



Mathieu Odinet at the remote console of the Cavallé-Coll organ of St Clotilde Paris

Stopping off for a meal en route, it was then off to Notre Dame for the catalyst for our visit to Paris, Paul Carr's recital. The 5 manual 113 stop Cavallé-Coll organ originates from a new organ built by François Thierry in 1730-33, renovated and extended in 1783-88 by François Henry Clicquot, before finally being transformed into a symphonic organ by Cavallé-Coll in 1867, as played by Louis Vierne, and later by Pierre Cochereau.



The Cavallé-Coll organ of Notre Dame on the occasion of Paul Carr's recital 8th April 2017

Following the Saturday evening mass, played by Vincent Dubois, Paul Carr opened his recital with Vienne's dramatic *Allegro from Symphony No 2*, before promoting the cause of British composers William Harris (*Prelude*), S S Wesley (*Choral Song & Fugue*), Ralph Vaughan Williams (*Rhosymedre*), Edward Bairstow (*Allegro Giocoso from Sonata in E flat*) and David Briggs (*Theme & Variations on 'Laudi Sprituali'*), then returning to a French composition featured on Paul's acclaimed CD *French Flavours*, with Eugène Reuschel's *Nuages ensoleillés sur le Cap Nègre (Promenades en Provence)* providing a thrilling climax to this well-attended recital.

When we met up after the recital with Paul and Hannah, Paul explained he'd had two practice sessions for the recital, totalling six hours, and set up the stepper to use throughout the recital. Apparently, despite the generous acoustic of Notre Dame, from the organ loft it sounds quite 'dry', and so presents no problem when playing. A stirring, well-received and very confident performance, with Paul now firmly on the 'list' of organists to be invited back to Notre Dame.

Sunday saw the start of what promised to be a very full day, with first attendance at the Palm Sunday Mass at St Sulpice, where the likes of Lefébure-Wély, Dupré and Widor had presided as Titular Organists in the past. Daniel Roth, Titular Organist here since 1985, was the organist, for today's service, and played an *Evocation de l'entrée de Jésus à Jerusalem* before the service. The service commenced with everyone being invited to go outside and then to return in procession.



The Cavallé-Coll organ of St Sulpice

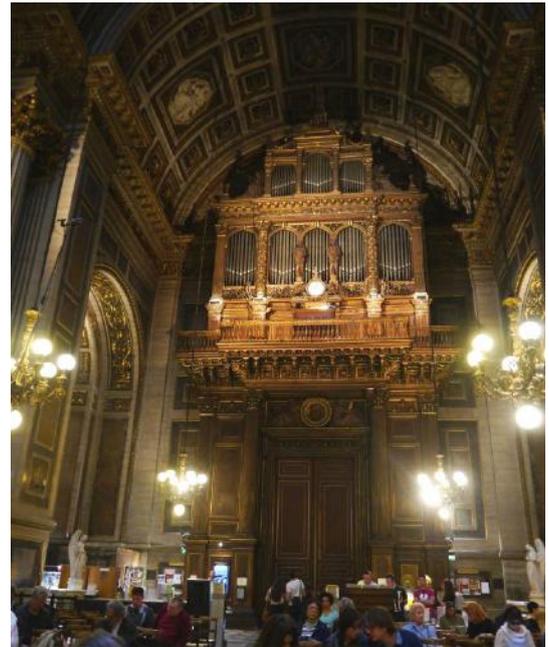
Following the mass, the audition was also played by Daniel Roth with first *Mattheus-Final (from Bach's Momento)* by Widor, of which there is a fine recording on YouTube played by Martin Bacot on the organ of St Sulpice with Daniel Roth assisting. *Adagio from Symphony No 3* by Vienne was followed by an *Improvisation sur des chants du dimanche des Rameaux et de la Semaine Sainte*.

The improvisations by Daniel Roth were masterly on this superb Cavallé-Coll organ, which undoubtedly provided

inspiration to Widor for his organ symphonies. Unfortunately, security concerns in Paris seem to have put a stop to members of the public being invited up to the organ loft to see Daniel Roth in action.

Then, making time to stop off for lunch, a walk to La Madeleine, on a glorious spring day with temperatures in the mid 20's, great for the crowds picnicking on the grass, but perhaps not for today's Paris Marathon runners!

The Neo-classical church of La Madeleine was originally a temple, built in honour of Napoleon's army, and this perhaps explains its imposing 52 Corinthian Column exterior and its lavish gilded interior, but when the Arc de Triumph was built and took over its commemorative role, La Madeleine was consecrated as a church in 1842.



The Cavallé-Coll organ of La Madeleine

The Cavallé-Coll organ was built in 1845/6, and numbers amongst its illustrious past organists Lefébure-Wély, Saint-Saëns, Dubois, Fauré and Jeanne Demessieux. David Cassan opened his 4pm recital playing the whole of Vienne's dramatic *Second Symphony*, the first movement of which was also Paul Carr's choice to open his Notre Dame recital. David Cassan followed with transcriptions by Pierre Pincemaille of extracts from Stravinsky's *Firebird*.

This organ processes an overpowering full organ, but in its quieter registrations, the rumble of the Metro underneath the church can be clearly heard!

Having barely half an hour to get over to St Eustache for the 5.30pm recital, some of our group chose the Metro and some taxi, but in the event we all made it in time – just!

St Eustache was built between 1532 and 1637, and is a masterpiece of late Gothic architecture. Unlike the previous organs visited, the 5 manual 101 stop organ of St Eustache is not by Cavallé-Coll, but by Van Den Heuvel, being almost entirely rebuilt in 1989, and retaining only the case with its display pipes, and a few stops.

Playing the remote console, Titulaire du Grand Orgue 27 year old Thomas Ospital opened his recital with *Prière* by Cesar Franck, followed in total contrast by *Variations on*

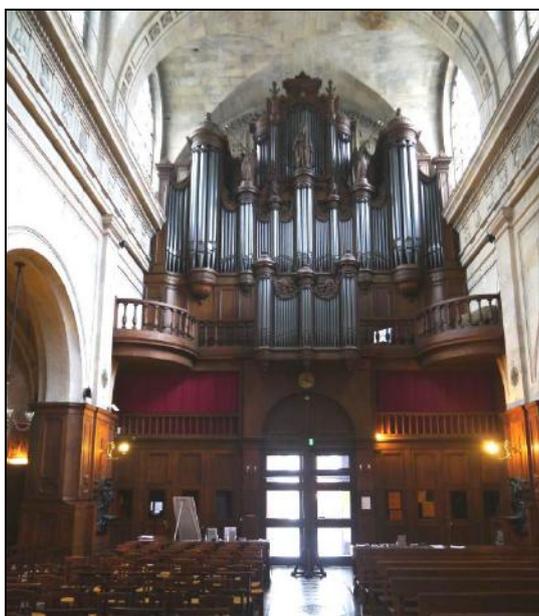
America by Charles Ives, before ascending to the organ loft to play the organ for the service following the recital.



The Van Den Heuvel organ of St Eustache, with Thomas Ospital taking his bow by the remote console

After our hectic day, it was a great pleasure to join with Paul and Hannah Carr for a relaxing group dinner at the Brasserade restaurant, located just off Boulevard St Michel in the Latin Quarter, for a splendid evening of good food, friendly service, and lots of talk about organs!

Finally to Monday, our last day in Paris, and an opportunity to play the organs of Paris, rather than listening to recitals. Our first venue, of St Elisabeth of the Temple, entailed an early start to arrive for 9.30am.



The organ of St Elisabeth of the Temple

This former Franciscan convent chapel dates from 1630, and we were welcomed by Christophe d'Alessandro, who was appointed Assistant Organist in 1988, then Titular Organist in 1992. Christophe explained that this visually impressive 3 manual 42 stop organ was built originally by Antoine Suret in 1853, then severely altered by

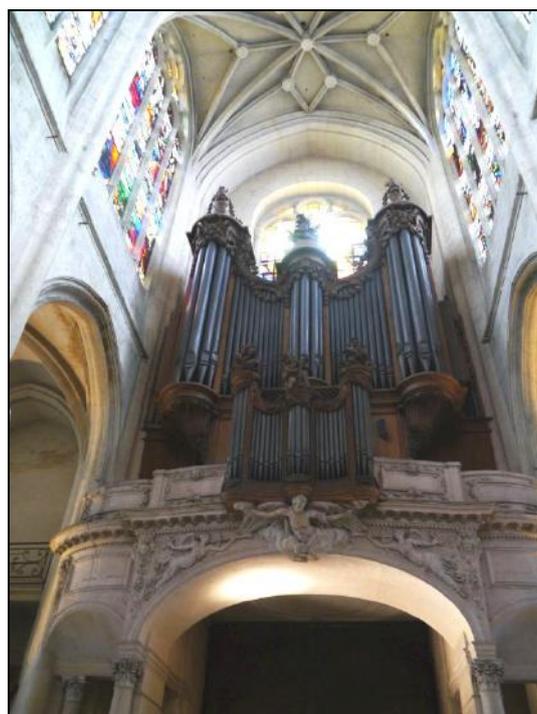
Gutschenritter, before being restored to its original historic style by Giroud in the 1990's, retaining 80% of the 1853 pipework.



John Erskine at the console of St Elisabeth of the Temple

After a demo by Christophe, it was over to us to sample the organ, with first WOA Chairman John Erskine, then Trevor Smedley (*S S Wesley Choral Song*) and Paul Carr (*S S Wesley Fugue*).

Our next venue of the morning involved a walk to St Gervais in the Marais district, where we were greeted by the petite and charming Aude Heutematte. We were particularly fortunate to have Aude as our guide to this organ, as she is clearly in great demand, being not only the Titular Organist at St Gervais, but it transpired was also Professor at both the National Conservatory in Lille and Strasbourg Conservatoire, as well as a concert artist, conducting masterclasses, and a juror for international competitions.



The organ of St Gervais

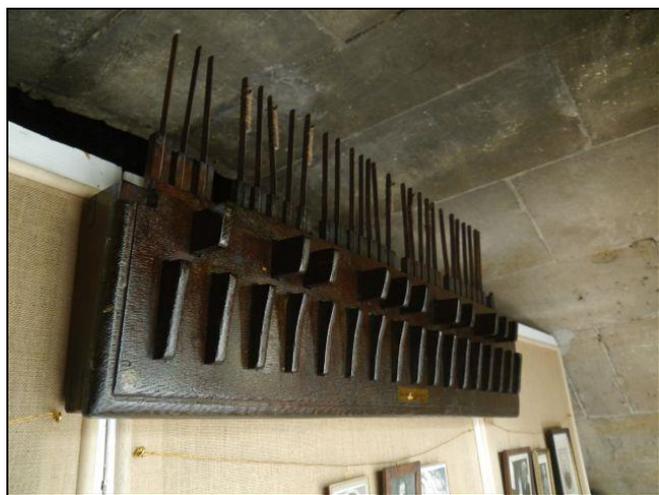
Aude explained the history of this organ in great detail, starting in 1601 with the original builder, Langhedul of Flanders. Many rebuilds have taken place over the intervening years, with perhaps the most significant being by that completed by Clicquot in 1768.

Other notable features of this organ described by Aude:

- The organ has five manuals, but in fact although all appear to have 51 keys, the top manual, Echo, has just 3 stops with 27 active notes, whilst the next manual, Recit, has two stops with 32 active notes
- The original pedalboard had short pedals so had to be played by the toes alone. This original pedalboard is displayed at the rear of the organ (see photo). It has been replaced by a 30 note pedalboard, which goes from A⁰ to d¹, so effectively there are three notes at 3² pitch.
- There are no playing aids whatsoever, and none of the 5 manuals are enclosed, so there is no swell pedal. (Swell Boxes were first introduced into French organs from the UK, as was suspended action)
- Originally there were no 16' stops in France, eventually being introduced from Germany and Spain



Aude Heutematte demonstrating the organ of St Gervais



The original St Gervais pedalboard, displayed at the rear of the organ

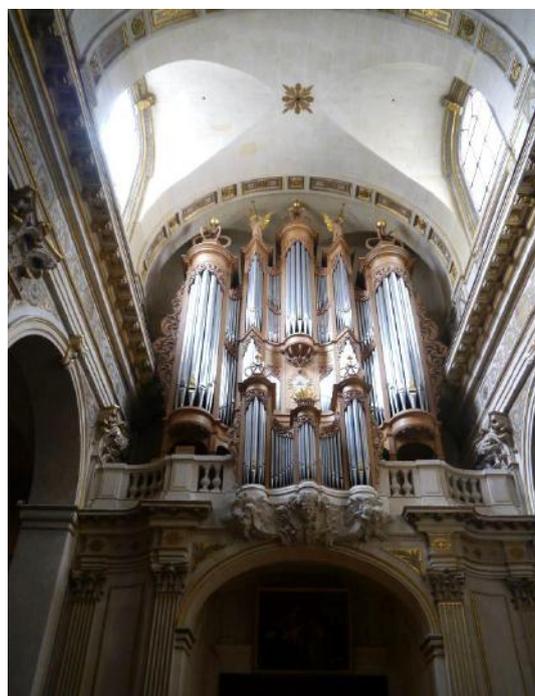
The organ is one of the great shrines of organ music thanks to the Couperin family, with no less than eight members of the family being organists here from 1656 to 1826, including most notably Louis Couperin (1626-1661) and François Couperin (1668-1733), and music from this period featured in Aude Heutematte's masterly, expressive demonstration of this historic instrument.

Paul Carr followed with a work by Clérambault before handing over to John Erskine. John is a devotee of the early music repertoire, and was absolutely 'wowed' by the opportunity to play Couperin on Couperin's organ, under the expert guidance of Aude.

The charming and enthusiastic Aude Heutematte made this a most memorable, fascinating and hugely interesting visit, sharing with us her knowledge and expertise of this notable instrument.

After stopping off at a local restaurant for lunch, then a wander around the historic Marais district of Paris, and briefly visiting the church of St Paul, we arrived at our final venue of our trip, the church of Saint-Louis-en-l'Île, a visit kindly arranged for us by Edward Rigg. The church, built between 1656 and 1726, is located on an island in the Seine, down a narrow side street, and whilst it has an unassuming exterior, it has a fine interior, dominated by the organ on the west end gallery.

In total contrast to St Gervais, the organ here is 400 years 'younger', being built by Bernard Aubertin in 2004/5. Its concept is based on the work of J S Bach's favourite organ builder, Zacharias Hildenbrandt, with 3 manuals, 51 stops, and with entirely mechanical action. The impressive case is made mainly of oak, with some chestnut.



The Aubertin organ of Saint-Louis-en-l'Île

As we entered the church, it became apparent the organ was in the process of being tuned, but thankfully arrangements had been made for the tuners to break off for an hour to accommodate our visit. In the event, it transpired that one of the tuners was an organist, and very familiar with this instrument, so we prevailed upon him to

demonstrate it for us, very ably performing works well-suited to this organ by J S Bach, despite playing in trainers!



The Aubertin tuner demonstrating the organ of Saint-Louis-en-Île

We learned that Aubertin will have three instruments in the UK – at St John's College Oxford, King's College University of Aberdeen, and a 2016 contract for a new organ for Newcastle University. (In fact according to the NPOR, there are also Aubertin organs in two private residences in the UK.)

David Allen, Trevor Smedley and John Erskine just had time for a few minutes playing time each before it became clear the turners needed to resume their work.

Whilst some of our group were staying on in Paris, the visit to St Louis constituted the end of the organised trip, memorable for the many visually impressive organs, in churches of a size and grandeur to match many cathedrals in the UK. The siting of the organs on the elevated west end galleries of the churches ensures that the organs sound as impressive as they look, able to speak freely down the nave of the churches, a sadly now all too rare arrangement in the UK. The glorious spring sunshine for the whole of the trip was the 'icing on the cake'.

Our gratitude to the indefatigable James Coupe of the Worcester Organists' Association for his meticulous organisation of the visit, with support from Paul Carr and Edward Rigg, the latter having lived in Paris in his student days proving to be a very able unofficial interpreter and tour guide!
Trevor Smedley

[NEWS FROM THE LDOA COMMITTEE](#)

[Review of the promotion of LDOA and attracting new members](#)

The new publicity flyer is currently being printed, so we hope to have copies available for members at our next event.

[Next Committee Meeting](#)

Next Committee Meeting Thursday 22nd June 2017.

[MEMBERS' NEWS](#)

[Alan Taylor appointed as IAO General Secretary](#)

LDOA member Alan Taylor, Organist & Choir-director at Broadway United Reformed Church, Walsall, takes over from Malcolm Hawke at the end of July as IAO General Secretary. Alan has also been Treasurer of Birmingham Organists' Association for over 15 years.

We offer our congratulations to Alan, and wish him every success in his new appointment.

[Cathy Lamb appointment](#)

Following the death of Dr Patricia Turner, Cathy Lamb, Lichfield Cathedral Joint Director of Music, has accepted the invitation by North Staffordshire & District Organists' Society to be their new President.

[Roger McClellan](#)

We were saddened to learn of the sudden and unexpected death at the age of 73 of LDOA member Roger McClellan on Sunday 9th April. Roger had open heart surgery some 3 years ago, but had recovered well. At the beginning of April he contracted an infection, and after a series of mini strokes, sadly he died within a week.

Roger was by profession a chartered surveyor, based in London. He joined LDOA in 2011 when living in Whittington, before moving to Lichfield. He started to learn the piano at the age of seven, then the organ in his teens. He played the organ in church occasionally, and had a wide range of interests, including narrow boating.

The cremation was held on Friday 28th April, followed by a memorial service at Lichfield Methodist Church, of which he was a member, and judging by the packed church, he was clearly held in high regard. Before his open heart surgery, Roger had drafted an order of service for his funeral service, and it was this that was used for the memorial service, including music played at his wedding to his wife Pam. LDOA was represented at the service by Trevor Smedley.

We send our sincere condolences to his wife Pam, and daughters Heather and Rosie.

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

[Manchester Cathedral's new Tickell Organ](#)

Having featured the progress on the £2.6m project by Kenneth Tickell & Co Ltd to build a new 4 manual 79 stop organ for Manchester Cathedral in previous newsletters, the organ is now completed and was handed over to the Cathedral at a private recital by Christopher Stokes in early April. It is understood that the inaugural recital will be given by Thomas Trotter later this year.

Daniel Cook appointment at Durham Cathedral

Daniel Cook is leaving Westminster Abbey to return to his North East England roots to take up his appointment as Master of the Choristers and Organist at Durham Cathedral. He succeeds James Lancelot who retires in the summer after his 32 year tenure in this role.

LICHFIELD CATHEDRAL NEWS/EVENTS

Music for Reflection

A chance to enjoy some Wednesday lunchtime music in the stunning setting of the Cathedral's Quire, performed by organists, singers and instrumentalists. 1.15 to 1.50pm, free admission with retiring collection. Details as follows:

- 19th July – Ailsa Cochrane (mezzo soprano), Paul Whitehead (piano)
- 26th July – Timothy Wakerell (organ), New College, Oxford
- 2nd August - Helen and Robert Webb (violin and piano)
- 9th August – David Hardie (organ), Birmingham Cathedral
- 16th August – Jordan English (organ), Royal College of Music
- 23rd August – Jonathan Hill (organ), Stoke Minster
- 30th August – Henry Metcalfe (organ), Clifton College, Bristol
- 6th September – Peter Dyke (organ), Hereford Cathedral

Evening Recital Series

The 2017 Evening Organ Recitals Series takes place on consecutive Friday's, at 7.30pm, £10 admission. Details as follows:

- Friday 15th September – Philip Scriven (Cranleigh School)
- Friday 22nd September – Ashley Grote (Norwich Cathedral)
- Friday 29th September – William Whitehead (Concert Organist)
- Friday 6th October – Martyn Rawles (Lichfield Cathedral)

IAO/RCO MATTERS

IAO Festival 2017

The IAO 2017 Music Festival will be held from Sunday 23rd – Thursday 27th July in Oxford, visiting the colleges of Keble, New, Merton, Queen's, St John's and Exeter, plus the Holywell Music Room, with additional visits to Blenheim Palace and Eton. The artists performing include Dame Gillian Weir (Masterclass & interview), David Goode (Organ), Matthew Martin (Organ & Choral Director), Benjamin Nicholas (Organ), Peter King (Organ), Robert Quinney (Organ), John Reid (Piano) and the Edington Quartet.

Festival flyer and booking details via the IAO website.

OrganFest 2017

This event takes place in Hull, the UK's '2017 City of Culture'. It will commence on the evening of Friday 8th and continue on Saturday 9th September 2017 based in Hull City Hall, home of a 4 manual 141 stop Compton organ. Organ recitals by John Scott Whiteley, Colin Walsh, Darius Battiwalla and Kevin Bowyer.

Full programme and booking information now available via www.organfest.org.uk

Wales and Southwest Regional Organ Day

Will be held at Bournemouth on Saturday 21st October 2017, based at St Stephen's and Richmond Hill St Andrew's URC churches. The main theme of the day will be Whitlock – naturally!

London Organ Day 2018

Will be held on Saturday 3rd March 2018 at Notre Dame de France, Leicester Square. It will feature 19th & 20th century French music and improvisations from Thomas Ospital (Saint-Eustache, Paris) and others.

Midlands Organ Day 2018

The Midlands Organ Day is held bi-annually, and the next one will take place in Worcester on 6th October 2018, hosted by the Worcester Organists' Association.

Christopher Kingsley Memorial Fund

We have been advised by the Essex Organists' Association of a fund they have recently launched in the name of Christopher Kingsley, who was one of their members and Mayor of the City of Chelmsford. The purpose of the fund is to support organists of limited means, to provide help towards the purchase of music, organ shoes, lessons and other costs associated with being an organist. The fund is open to anyone, not just EOA members

For more information on the fund and an application form follow the link: <http://www.essexorganists.net/blank-5>

RECENT LOCAL ORGAN RECITALS REVIEWS

Thomas Trotter recital at Birmingham Symphony Hall, Monday 10th April 2017

At the beginning of today's recital, Richard Hawley, Director of Artistic Programming and Projects, once the Director of the Lichfield Festival, told us that this was Thomas' 750th recital in his 34th year as City Organist – George Thalben Ball held this post for 34 years and played over 900 recitals! In the previous week, Thomas had reached the age of free prescriptions and eye tests, although he will need to wait a while for his free bus pass!

In his response, Thomas commented that recitals are planned many months ahead, and that he had not realised until quite recently that today would be his 750th recital.

Thomas always takes note of the liturgical seasons when planning his recitals, so today, the Monday of Holy Week, the most important week in the Christian Year, we heard a programme of relevant music. He began with Herbert Howells' *Saraband for the morning of Easter* written in May 1940 and published in 1953 as No. 2 of a set of 6 pieces dedicated to Herbert Sumsion organist of Gloucester Cathedral. This was followed by 2 pieces by Bach, *O Mensch, beweine BWV 622* from the Little Organ Book of 46 preludes and *O Lamm Gottes unschuldig BWV 656* from the book of Great Eighteen Choral Preludes. Thomas' registrations were exquisite. Next we heard Mascagni's *Intermezzo from Cavalleria Rusticana*, the events of which take place in a small Italian village on Easter Day.

Thomas's penultimate piece was the Good Friday music from *Parsifal* by Richard Wagner and arranged by Edwin Lemare. The recital ended with Marcel Dupré's *Crucifixion and Resurrection* from his *Passion Symphony*. A well supported recital today, after which the audience were invited to partake of (free!) tea and cake to celebrate this significant recital and of course to chat with Thomas.

John Allen

Thomas Trotter recital at Birmingham Town Hall, Monday 24th April 2017

Thomas opened with a favourite of the recital repertoire *Toccata, Adagio & Fugue BWV 564* by J S Bach, before turning to less familiar ground with the German composer Johann Pepusch, a slightly older contemporary of Bach and Handel, who moved to London around 1700. Although Pepusch is now best-known for his arrangement of the music for *The Beggar's Opera*, he composed many other works including *Voluntary*, comprising twelve separate movements, of which Thomas has chosen four (*Flute, Cremona, Trumpet and Fugue*), to showcase individual stops of the Town Hall organ.

Next to Elgar's delightful *Vesper Voluntaries*, which I first came across coincidentally on a Thomas Trotter CD entitled *Chanson de Matin*, played on the organ of Salisbury Cathedral. They comprise an introduction and eight varied voluntaries, which can each be performed individually or as a suite, as Thomas chose to do today.

After the catchy little Alfred Hollins piece, *A Song of Sunshine*, the finale was provided by Mendelssohn's oratorio *Overture, St Paul*, first premiered here in 1837, and played here in the form of W T Best's superb arrangement for organ, which builds in both tempo and volume to the quite majestic final chords. TS

Andrew Fletcher recital at Emmanuel, Wylde Green, 5th May 2017

Andrew commented that all today's pieces are dear to him in some way, the first being by William Walton, neither of his two coronation marches, but *'Spitfire' Prelude*.

Then to Walther's 'short but delightful' *3 Chorale Preludes*, followed by *Reflections* (also known as *Three Quiet Pieces*) by one of Andrew's favourite composers, Percy Whitlock, which Andrew recalls first hearing when a chorister aged seven or eight at Yardley.

Next to *Nos 1, 4 and 6 of 6 Chorale Preludes* by Healey Willan, then a return to Whitlock for *Canzona*, which Andrew commented would be his choice if he could only take one piece with him to the grave.

Having opened with Elgar, the same composer was the choice to provide a rousing close, with the ever popular *Crown Imperial*. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 8th May 2017

Today's recital opened with the very popular *Three Preludes on Welsh Hymn Tunes*, comprising *Bryn Calfaria*, the sublime *Rhosymedre* and finishing grandly with *Hyfrydol*.

Ad Wammes came to prominence for organ music when the late David Sanger widely performed his composition *Miroir*, and the same composer was commissioned to write a work for the 50th Anniversary of the Alton Organ Society in Hampshire, Thomas Trotter premiering the work, *Recapitulation* last Tuesday at St Lawrence Church. In the 1643 English Civil War battle at Alton, the retreating Royalist forces barricaded themselves in the church, but the Parliamentarians broke down the door, killing the Royalist Commander, and won the day. The five parts of this work depict the battle in music.

After the dainty little *Maytime Gavotte* by Hollins, Thomas turned to one of the most frequently performed of all contemporary organ works, *Rubrics, A Liturgical Suite for Organ*, by the American composer Dan Locklair. Comprising five movements, it is inspired by the Book of Common Prayer of the American Church.

Then, to close the recital, onto more familiar ground with Widor's *Symphony No 8*, the full version of which lasts about an hour, so Thomas was restricted to playing the second movement, the lyrical *Moderato Cantabile*, followed by the rumbustious *Finale*. TS

Thomas Trotter recital at Birmingham Town Hall, Monday 22nd May 2017

With a theme of 'Sweet Dreams', Thomas opened today's recital with *Buxtehude's Prelude in D Major BWV 139*, with the introduction being followed by first a playful fugue and then a vigorous toccata.

Then to Elgar's *Dream Children*, arranged here for organ by the composer's friend, Ivor Atkins, at the time Organist of Worcester Cathedral. Based on an essay by Charles Lamb, the work depicts an elderly bachelor's vision of children playing, sadly reflecting on what might have been.

A rather different 'take' on 'dreams' from Messiaen, with *Apparition de l'église éternelle*, having similarities to Debussy's *Sunken Cathedral*, with a crescendo to 'fff' then a diminuendo to finish in a whisper. Whilst I'm no fan of Messiaen, in the setting of a dimly-lit Lichfield Cathedral, this same work was the inspired choice by Martyn Rawles to set the mood for the start of the 2016 Advent Carol service, which coincided with our 2016 President's Evening. Next, Leroy Anderson's wistful *Forgotten Dreams* gave Thomas a not-to-be missed opportunity to showcase his Whitechapel Bells stop!

Today's finale provided an opportunity for a 'dry run' for a concert Thomas is giving in Germany in a fortnight's time. In Mendelssohn's *Suite from A Midsummer Night's Dream*, the *Overture*, is followed by three interludes Mendelssohn added for a Berlin production in 1843. The featherlight *Scherzo*, transcribed (as was the *Overture*) by Samuel Warren, was followed by the elegant *Nocturne*, transcribed by George Bennett, Organist of Lincoln Cathedral, and then finally the ever-popular *Wedding March*, Thomas employing W T Best's arrangement for the thrilling climax to today's programme. TS

Pat Neville recital at Trinity Methodist Church, Shenstone, 22nd May 2017

Resident organist at Trinity, Pat Neville, had described in the programme this lunchtime event as a '*Mysterious*' *Organ Recital*, reflecting her view of some of her pieces, and the programme notes referring to the 'strange warmth' that gave rise to John Wesley's conversion in St Paul's Cathedral.

Pat's programme comprised her customary mix of familiar and not so familiar pieces, with Elgar's *Nimrod* and Mendelssohn's *Fingal's Cave Overture* being notable examples of the former.

Pat's next recital at Trinity is expected to be in the autumn, but the date has yet to be decided. TS

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

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

- Friday 16th June 2017, from 12.40 to 1.20pm at St Chad's, Shrewsbury
- Wednesday 4th October 2017 from 12.30 to 1.05pm at St Alban's Cathedral

Cathy Lamb

In addition to her Lichfield Cathedral commitments, Cathy is giving a recital at St Modwen's Church, Burton-on-Trent, at 12.30pm on Wednesday 9th August 2017.

Peter Morris

The final recital of the Walsall Town Hall 2016/7 series takes place on Thursday 15th June, 1.00 to 1.50pm. The 2017/8 series will commence on Thursday 21st September 2017, but due to Council budgetary constraints, regrettably instead of monthly now reduced to every 2-3 months, generally on the third Thursday of the month. In addition to the recitals at Walsall Town Hall, Peter Morris will be giving the following recitals:

- Monday 5th June 2017 from 1.00 to 1.30pm at Coventry Cathedral
- Wednesday 13th September 2017 from 1.00 to 1.50pm at Shrewsbury Abbey
- Wednesday 27th September 2017 from 1.10 to 2.00pm St Alphege, Solihull

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.

Broadway URC, Walsall Recitals

Not a recital by a member, but rather a series of recitals organised at his church by LDOA member Alan Taylor, noted for encouraging up-and-coming young organists.

The following 'Coffee & Cake' organ recitals at Broadway URC, Walsall, commencing at 11.15am, are planned for 2017:

- Saturday 10th June – Nicholas Miller (St John's, Hyde Park)
- Saturday 8th July – Callum Alger (St Peter's Wolverhampton)
- Saturday 5th August – Christopher Cipkin (St Anne's, Moseley)

Then on Saturday 16th September, from 7.30 to 8.30pm, Nicholas Morris (St Chad's Cathedral, Birmingham), will be giving the 27th Anniversary Organ Recital.

Phil Scriven – St Editha's, Tamworth, Recital

Our past President, Phil Scriven, is giving what has now become an annual event, an organ recital at 7.30pm on Friday 20th October, 2017 at St Editha's, Tamworth.

(Phil is also to perform with the Royal Philharmonic Orchestra at the Royal Albert Hall, London, on Sunday afternoon 8th October 2017, for an *Organ Gala Concert*)

St Modwen's Parish Church, Burton-on-Trent

Following Tony Westerman's recent appointment at St Modwen's, a new venture has been announced comprising a series of organ recitals, a 'bring your own sandwiches' affair, with a retiring collection to be shared between St Modwen's and a local charity. Recitals commence at 12.30pm, with each lasting 30 to 40 minutes.

The recitalists, who include no less than four LDOA members, have been asked to play pieces that are melodic, rhythmic, entertaining, or perhaps pieces that they wouldn't play after a service, an opportunity for us to let our hair down a little. Details as follows:

- 7th June - Tony Westerman (St Modwen's)
- 14th June - David Johnson
- 21st June - Stanley Monkhouse (St Modwen's)
- 28th June - Arthur Tipper
- 5th July - Jeremy Hampton
- 12th July - Tom Corfield (ex Derby Cathedral)
- 19th July - Andrew Storer
- 26th July - Stanley Monkhouse/Tony Westerman (St Modwen's)
- 2nd August - Laurence Rogers
- 9th August - Cathy Lamb (Lichfield Cathedral)

Recitals In Local Area (to end of July 2017)

June 2017

Thurs 1 June • 1.00 to 1.30 • Solihull Methodist Church
Stephen Perrins (DoM Emeritus Solihull School)

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

Frid 2 June • 1.00 to 1.45 • Emmanuel Wylde Green
Andrew Fletcher (Birmingham University)

Frid 2 June • 1.15 to 2.00 • St Mary's, Warwick
Mark Swinton with Lucy Phillips (Violin)

Sun 4 June • 2.30 • Fentham Hall, Hampton-in-Arden
Scott Harrison (Kingston City Organist)

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

Mon 5 June • 1.00 to 1.30 • Coventry Cathedral
Peter Morris (Walsall Town Hall)

Mon 5 June • 1.00 to 2.00 • Symphony Hall, Birmingham
Thomas Trotter with Crispian Steele-Perkins (Trumpet)

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

Wed 7 June • 12.30 • St Modwen's, Burton-on-Trent
Tony Westerman (St Modwen's, Burton-on-Trent)

Thurs 8 June • 12.15 to 12.55 • Worcester Cathedral
Daniel Cook (Westminster Abbey)

Frid 9 June • 1.15 to 2.00 • St Mary's, Warwick
Benjamin Scott (Canterbury)

Sat 10 June • 11.15 to 12.15 • Broadway URC, Walsall
Nicholas Miller (St John's, Hyde Park)

Sat 10 June • 12.00 to 12.45 • Stoke Minster
Simon Lumby (St Aiden's, New Parks, Leicester)

Sat 10 June • 1.00 • St Laurence, Ludlow
Gordon Stewart (Kirklees Borough Organist)

Mon 12 June • 1.00 to 1.30 • Coventry Cathedral
David Simon (Yale University, Connecticut, USA)

Wed 14 June • 12.30 • St Modwen's, Burton-on-Trent
David Johnson

Thurs 15 June • 12.15 to 12.55 • Worcester Cathedral
Benjamin Scott (Canterbury)

Thurs 15 June • 12.15 to 12.55 • Walsall Town Hall
Peter Morris (Walsall Town Hall)

Thurs 15 June • 1.00 to 2.00 • Kidderminster Town Hall
Christopher Alsop (Worcester Cathedral)

Frid 16 June • 12.40 to 1.20 • St Chad's, Shrewsbury
Martyn Rawles (Lichfield Cathedral)

Frid 16 June • 1.15 to 2.00 • St Mary's, Warwick
Michael Overbury (Newark)

Sat 17 June • 11.00 • St Michael's & All Angels, South Yardley
Ian Biggs (St Michael's & All Angels, South Yardley)

Sat 17 June • 12.00 to 1.10 • Victoria Hall, Hanley
Jonathan Scott (Manchester)

Sun 18 June • 2.30 to 5.00 • The Buttermarket, Shrewsbury
Nicholas Martin

Mon 19 June • 1.00 to 2.00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Mon 19 June • 1.00 to 1.30 • Coventry Cathedral
Gary Cobb (Pepperdine University, Malibu, California)

Wed 21 June • 12.30 • St Modwen's, Burton-on-Trent
Stanley Monkhouse (St Modwen's, Burton-on-Trent)

Thurs 22 June • 12.15 to 12.55 • Worcester Cathedral
Christopher Alsop (Worcester Cathedral)

Frid 23 June • 1.15 to 2.00 • St Mary's, Warwick
William Peart (St Mary's, Warwick)

Sat 24 June • 1.10 to 1.50 • St Swithun's, Worcester
Andrew Benson-Wilson (Basingstoke)

Sat 24 June • 3.30 • Ellesmere College (The Great Hall/The Chapel)
Thomas Trotter (Birmingham City Organist)

Sat 24 June • 7.00 to 8.00 • St Leonard's, Newland
Roy Massey (Organist Emeritus, Hereford Cathedral)

Sat 24 June • 7.30 • St Leonard's, Blithfield
Rosie Vinter (Abbotts Bromley)

Sat 24 June • 7.00 • Hinckley URC
Paul Hale (Bingham, Nottinghamshire)

Mon 26 June • 1.00 to 1.30 • Coventry Cathedral
Stephen White (St Thomas's, Battle Creek, Michigan)

Mon 26 June • 1.00 to 2.00 • Birmingham Cathedral
David Hardie (Birmingham Cathedral)

Wed 28 June • 1.10 to 2.00 • St Alphege Solihull
Edward Dean (Horsham, West Sussex)

Wed 28 June • 12.30 • St Modwen's, Burton-on-Trent
Arthur Tipper

Thurs 29 June • 12.15 to 12.55 • Worcester Cathedral
David Cook (All Hallows by the Tower)

Frid 30 June • 1.15 to 2.00 • St Mary's, Warwick
John Pemberton (Hull City Hall)

July 2017

Sun 2 July • 2.30 • Fentham Hall, Hampton-in-Arden
Declan Poole, Cameron Lloyd

Sun 2 July • 3.00 to 3.45 • Holy Trinity, Wordsley
Paul Carr (Birmingham)

Mon 3 July • 1.00 to 1.30 • Coventry Cathedral
Tim Jones (York)

Mon 3 July • 1.10 to 1.50 • Birmingham Cathedral
Ashley Wagner (Birmingham Cathedral)

Tues 4 July • 12.40 to 1.20 • St Chad's, Shrewsbury
Hans Uwe Hielscher (Marktkirche, Wiesbaden, Germany)

Wed 5 July • 12.30 • St Modwen's, Burton-on-Trent
Jeremy Hampton

Thurs 6 July • 1.15 to 1.55 • St Chad's Cathedral, Birmingham
David Saint (St Chad's Cathedral, Birmingham)

Frid 7 July • 1.15 to 2.00 • St Mary's, Warwick
Maureen McAlister, Robin Jackson

Sat 8 July • 11.15 to 12.15 • Broadway URC, Walsall
Callum Alger (St Peter's Collegiate Church, Wolverhampton)

Sat 8 July • 12.00 to 12.45 • Stoke Minster
David Saint (St Chad's Cathedral, Birmingham)

Sat 8 July • 7.30 to 9.45 • St Martin's, Worcester
Thomas Heywood (Melbourne Town Hall, Australia)

Mon 10 July • 1.00 to 1.30 • Coventry Cathedral
Alessandro Bianchi (Basilica di S. Paolo, Cantù, Italy)

Mon 10 July • 1.10 to 1.50 • Birmingham Cathedral
Callum Alger (St Peter's Collegiate Church, Wolverhampton)

Wed 12 July • 12.30 • St Modwen's, Burton-on-Trent
Tom Corfield

Thurs 13 July • 1.00 to 2.00 • Kidderminster Town Hall
Timothy Morris (Kidderminster Town Hall)

Frid 14 July • 1.15 to 2.00 • St Mary's, Warwick
Alessandro Bianchi (Basilica di S. Paolo, Cantù, Italy)

Sat 15 July • 12.00 to 1.10 • Victoria Hall, Hanley
Nathan Laube (USA)

Sun 16 July • 2.30 to 5.00 • The Buttermarket, Shrewsbury
Dorian Collins

Mon 17 July • 1.00 to 1.30 • Coventry Cathedral
Friedheim Flamme (Hochschule für Musik, Detmold, Germany)

Mon 17 July • 1.10 to 1.50 • Birmingham Cathedral
Nicholas Morris (St George's, Hannover Square)

Tues 18 July • 1.00 to 1.40 • St Andrew's, Rugby
Philip J Bircher (Holy Trinity, Northampton)

Wed 19 July • 7.45 to 9.00 • Derby Cathedral
Hugh Morris (Derby Cathedral)

Wed 19 July • 12.30 • St Modwen's, Burton-on-Trent
Andrew Storer

Sat 22 July • 1.00 • St Laurence, Ludlow
Charles Maxtone-Smith (New College Oxford)

Mon 24 July • 1.00 to 1.30 • Coventry Cathedral
Jürgen Benkö (Sachsendheim, Germany)

Mon 24 July • 1.10 to 1.50 • Birmingham Cathedral
Hannah Gibson (Mount St Mary's College, Sheffield)

Wed 26 July • 1.10 to 2.00 • St Alphege Solihull
Darren Hogg (Halesowen Parish Church)

Wed 26 July • 1.15 to 1.50 • Lichfield Cathedral
Tim Wakerell (New College Oxford)

Wed 26 July • 12.30 • St Modwen's, Burton-on-Trent
Stanley Monkhouse/Tony Westerman (St Modwen's, Burton-on-Trent)

Wed 26 July • 7.45 to 9.00 • Derby Cathedral
Rupert Jeffcoat (St Luke's, Chelsea)

Mon 31 July • 1.00 to 1.30 • Coventry Cathedral
Paul Ledington Wright (Coventry Cathedral)

Mon 31 July • 1.10 to 1.50 • Birmingham Cathedral
Marcus Huxley (Birmingham Cathedral)

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

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

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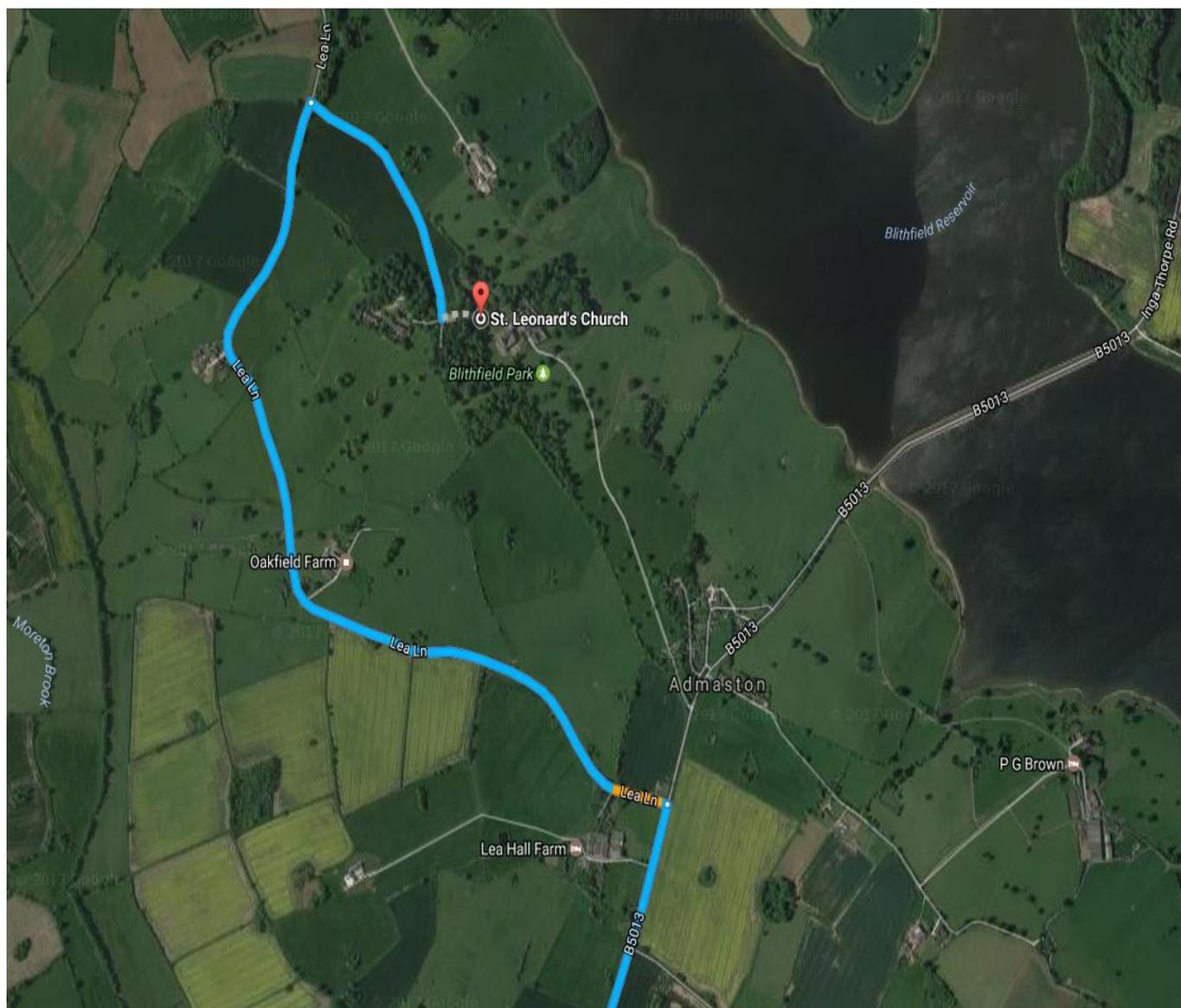
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Editorial Note - next newsletter is planned for August 2017, with deadline for submission of items for inclusion of 24/07/17, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA

[APPENDIX](#)

[Directions for Saturday 10th June 2017 – visit to St Leonard's Church, Blithfield](#)

St Leonard's Church, Blithfield, Staffordshire, WS15 3NL is about 13 miles from Lichfield, via the A51 to Rugeley. From the A51 Rugeley by-pass, take Colton Road B5013 towards Admaston. After approx. 3 miles, just before the village of Admaston, turn left onto Lea Lane. Follow Lea Lane for 1.5 miles, then turn right down the lane across fields for 0.4 miles to St Leonard's Church carpark. (NB. There is no access to the church from the village of Admaston.)



[Locator map for St Leonard's Church, Blithfield](#)