

OCTOBER 2015 NEWSLETTER

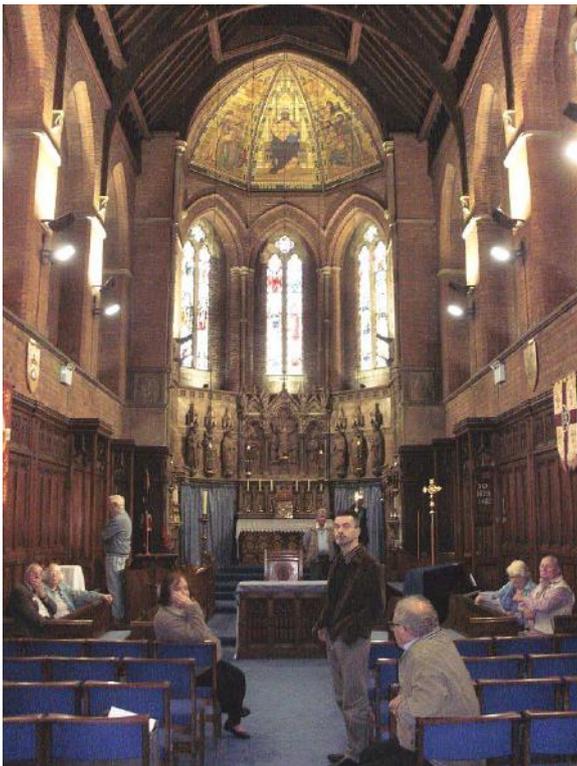
RECENT LDOA VISITS/EVENTS

Saturday 12th September 2015, Abbots Bromley

Today's afternoon visit to picturesque Abbots Bromley was kindly hosted by our member Dawn Clay, Organist of the Parish Church of St Nicholas. Members of the Leicester & District Organists' Association and the North Staffs & District Organists' Society were cordially invited to join us on the visit.

Abbots Bromley School Chapel

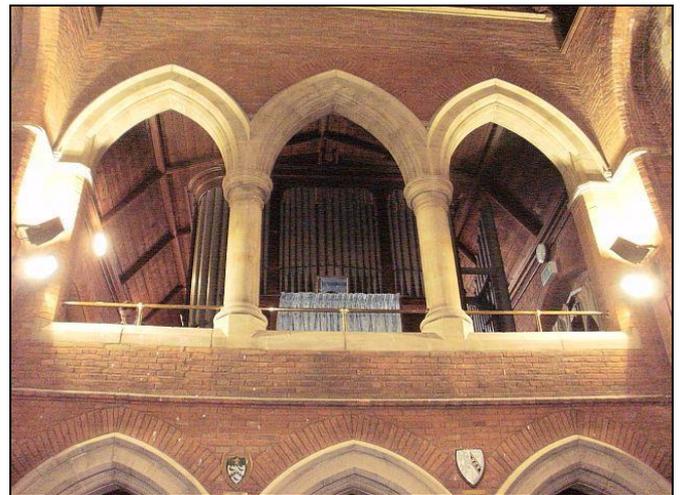
Our first venue was St Anne's Chapel of Abbots Bromley School, the architect of which was Herbert Richard Carpenter, son of R C Carpenter, who designed the chapel of Lancing College.



St Anne's Chapel, Abbots Bromley School

The foundation stone was laid in 1875, within a year of the school opening, and the Chapel was finally dedicated in 1881. A Guild of former pupils was formed in 1884, with one of its primary objects being, and remaining so to this day, 'in particular the maintenance and care of the chapel'. Although it covers a modest area, the chapel is remarkable for its height, enhanced by the lancet windows and the decorated apse.

The organ is located on the upper gallery at the west end of the chapel, access to the choir vestry and organ loft being via a flight of stone stairs from the cloister. Dawn Clay then presented a brief history of the organ. It was built by J W Walker in 1881, and was originally supplied to Rev. George Bright Smith of Oakfield, Worcester, but in 1884 it was moved to Ringwood Hall, Chesterfield, and became the property of John Burton Barrow. It was then purchased by one Provost Talbot in May 1922, and presented by him to Abbots Bromley School. In 1928, the organ was moved to its present position, with the addition of the Large Open Diapason and Horn stops, the composition pedals, the balanced swell pedal and the pneumatic action to the pedal division, the manuals remaining as tracker action.



The organ of St Anne's Chapel, Abbots Bromley School

The present specification of the organ is:

Pedal

Bourdon 16'

Great

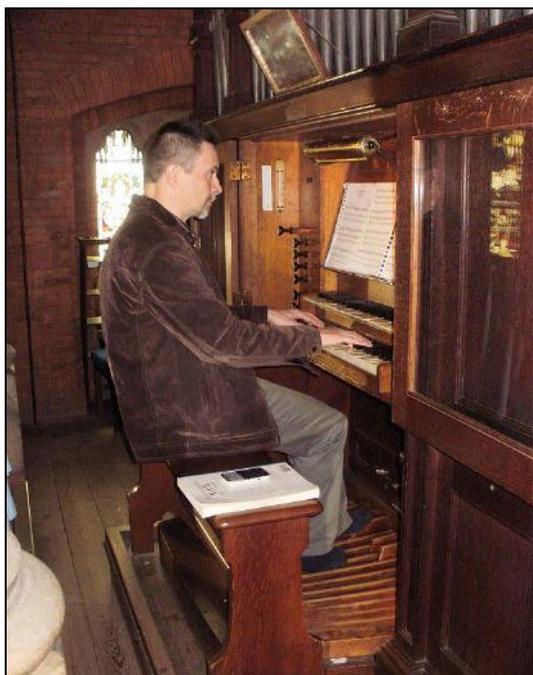
Large Open Diapason 8', Open Diapason 8', Wald Flute 8', Dulciana 8', Gemshorn 4'

Swell

Geigen Principal 8', Stopped Diapason 8', Viola 4', Fifteenth 2', Horn 8'

Then it was over to members to put the organ through its paces, with one of our guests from the Leicester Association, David Crick, Organist of Hinckley URC, being the first up. Most organ playing members followed, and it was pleasing to see Clive Smith making an all too rare but welcome contribution, playing his own arrangement for organ of a carillon piece.

Dawn explained that the organ is not often played now, but it is tuned regularly, and although a modest specification, it sounds well and is more than adequate for its role in the chapel.



Our new Secretary, Richard Syner, at the organ of St Anne's Chapel, Abbots Bromley School

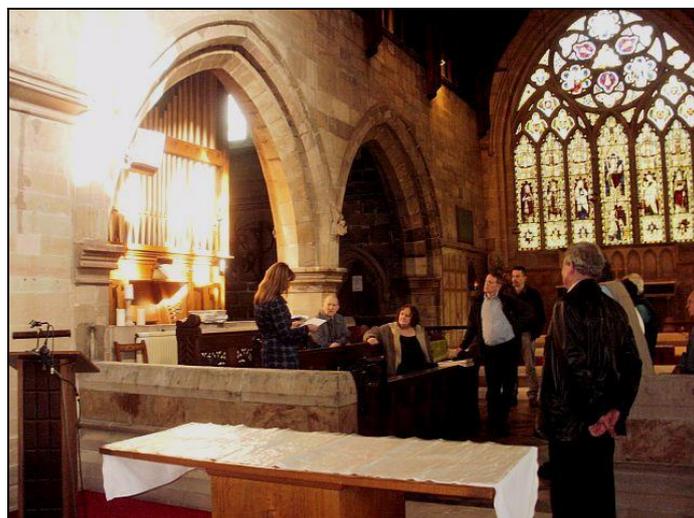
All who wished to play having had the opportunity to do so, it was then off on the short walk down the High St. and through the churchyard to St Nicholas.

Parish Church of St Nicholas, Abbots Bromley

The Normans rebuilt an earlier church in stone about 1300, and at that time it had a spire. Parts of this church date from this period, but in 1660 the church was almost in ruins, and in 1698 the spire collapsed taking most of the west end of the church with it. Repairs, including building of the present tower, were carried out and finished in 1704. In 2002, in celebration of the church's 1000th anniversary of its founding, a striking steel sculpture was commissioned and erected on the East wall, depicting Christ walking with a disciple, entitled 'Walking Together'.



The 'Walking Together' steel sculpture



Dawn Clay giving a short history of the organ of St Nicholas, Abbots Bromley

The history of the organ is somewhat scant in that the original builder and date are unknown, but it was rebuilt in 1962 and had a major overhaul in 1992 by Hawkins. The organ is similar in size to that in Abbots Bromley School Chapel, and the present specification is:

Pedal

Bourdon 16'

Great

Open Diapason 8', Stopped Diapason 8', Dulciana 8', Principal 4', Harmonic Flute 4', Twelfth 2²/₃', Fifteenth 2'

Swell

Open Diapason 8', Stopped Diapason 8', Geigen Principal 4', Fifteenth 2', Oboe 8'



The organ of St Nicholas, with organist Dawn Clay demonstrating

Dawn Clay, being the Organist here at St Nicholas, is very familiar with the organ, and gave us a brief demonstration, before handing over to members to play, and again a good number of members sampled the instrument.

There was an encouraging turn-out for today's visit of around 20, swelled by a small contingent from the Leicester Association. Our appreciation to Dawn Clay for hosting an interesting and enjoyable visit. TS



Leicester Association's Secretary, Phillip Herbert,
at the organ of St Nicholas

ORGANFEST 2015

In 2014, the first collaboration between BIOS, IAO and the RCO successfully brought together all strands of the domestic organ world for OrganFest 2014, with the organ forum being based at Birmingham's St Chad's Cathedral. The same collaboration presented OrganFest 2015, from Friday 18th – Sunday 20th September, with the flagship forum in the Elgar Concert Hall within the Bramhall Music Building of Birmingham University, on Saturday 19th September 2015. The forum featured a celebration of Nicholas Bruhns in the 350th anniversary year of his birth.

The forum was opened by Henry Fairs, Head of Organ Studies at Birmingham Conservatoire and Organist to the University of Birmingham, with first an explanation of the Elgar Concert Hall's new 3 manual tracker action organ by the French organ builder Garnier, their first instrument in the UK, installed in 2014. In the June 2015 issue of *Organists' Review*, John Norman was rather critical, not of the sound of the organ, but of the ergonomics of the console, and in particular of the stop knobs, posing the question 'Is it right that in a teaching institution a new organ should have different controls to those of 99% of the other 20,000 organs in this country?' John Norman's comments refer to the fact that whilst this organ has a sequencer, it has no general or divisional pistons, and he comments further that 'the stop-knobs seem deliberately designed to make hand registration as difficult as possible.'

Henry Fairs explained that the organ was chosen to complement the other organs already available to their students, and to be particularly suited to Baroque/early repertoire works, whilst still having to be capable of accompanying choirs/orchestras. An unusual feature of the organ is that in fact it comprises two organs. The main 3 manual organ has a mildly unequal temperament at pitch A = 440, whilst the 5 stop single manual chair organ, as its name implies, is played from a keyboard situated behind

the player, who thus turns round to face the audience when playing this organ, which is tuned in meantone temperament at pitch A = 415.



The Garnier organ in the Elgar Concert Hall
(Photo courtesy of Laurence Rodgers)

Henry then proceeded to demonstrate the sound of the organ, playing Bruhns' *Praeludium in G*, providing a stylish opening to today's music. Bruhns worked as both an organist and violinist, and a 'surprise item' was included to demonstrate the ability of Bruhns to play the violin whilst playing the pedals of the organ!

Nicholas Wearne, organ tutor at Birmingham Conservatoire and a recitalist, continuo player and pianist, joined with Henry Fairs to present a lecture recital entitled the '*Transmission of the Stylus Phantasticus from Frescobaldi northwards*'. Henry Fairs explained that Frescobaldi's music has a freedom of structure, making it almost impossible to predict what is going to happen next, and that compositions only come to light in performance, stressing the need to 'feel the spirit of the piece', playing *Toccata Terza* to illustrate. Nicholas Wearne and Henry Fairs examined and demonstrated with excerpts the influence of Michaelangelo Rossi, Johann Jacob Froberger and George Muffat, until arriving in North Germany with the most familiar composer so far, Dietrich Buxtehude, and a demonstration using the opening of his *Preludium in F*.

Thomas Wilkinson, University Organist and Director of Chapel Choirs at the University of St Andrews, and currently studying for his PhD, then looked at the '*North Germany choral music before Bach*', using a slide presentation with links to YouTube to illustrate his points.

After a welcome break for lunch, the afternoon session opened with a flourish, provided by Lorenzo Ghielmi performing Bruhns' *E Minor Preludium* to open his lecture recital on '*Stylus Phantasticus in the two E Minor preludia by Bruhns*'. Lorenzo Ghielmi teaches organ, harpsichord and ensemble music in Milan, and has devoted many years to the study and interpretation of music from the Renaissance and the Baroque periods, including writing a book on Nicholas Bruhns, several studies on the art of organ in the 16th and 17th centuries, as well as on the performance of the works of Bach. He described Frescobaldi as a 'terrorist', as he totally broke with tradition in his style – very unstructured with lots of surprises - whilst Bruhns had to include words in his score to explain how to play his music.

Tom Wilkinson then returned to talk about 'The influence of Bruhns and North Germany on the young Bach'. Both Bach and Bruhns were pupils of Buxtehude, and a slide of comparisons between them showed many similarities, including national traits, with a further slide showing examples of a number of works by Bruhns that it is believed were known to Bach.

The forum concluded with a masterly recital by Henry Fairs, designed to illustrate examples of what had been talked about today, and comprising: *Toccata, Adagio & Fugue in C BWV 564* by J S Bach, *Nun komm der Heiden Heiland* by Bruhns, and *Preludium in E (played in C) BWV 566* by J S Bach.

A fitting end to a most interesting day, and an opportunity to socialise with other organ enthusiasts, but regrettably not as well supported as last year's event, neither generally nor by LDOA members. This may well have been due to the distinctly more academic nature of the presentations, and for the future a more varied programme designed to have broader appeal may engender better support for the flagship forum. TS

Ed. – Nicholas Wearne, Henry Fairs' assistant at Birmingham Conservatoire, and one of today's presenters, has asked that we advise our members that he has some space for private pupils. If anyone is interested, he can be contacted via: n.wearne@yahoo.co.uk.

FORTHCOMING LDOA VISITS/EVENTS

Saturday 3rd October 2015, President's Evening at Lichfield Cathedral

By kind invitation of our President, Martyn Rawles, a visit to Lichfield Cathedral for Evensong at 5:30 pm, then an opportunity to play the superb 4 manual Hill organ, followed by drinks and nibbles.

As in 2014, our visit coincides with the RSCM Annual Choirs Festival Evensong, and Cathy Lamb has kindly invited any LDOA members who are singers to come along and take part in the singing workshops in the afternoon, commencing at 1:45 pm. Advance booking is required by any members wishing to take advantage of Cathy's invitation, for which there is a charge of £5, to include a fabulous RSCM book with lots of resources, plus light refreshments. Contact Cathy Lamb via cathy.lamb@lichfield-cathedral.org, or on 07747444047.

Saturday 28th November 2015, Derby Cathedral

Meet at 4.15 pm approx. at the Cathedral Café next to the bookshop directly opposite the Cathedral main entrance on Iron Gate, and then attend Evensong at 5.15 pm, followed by an opportunity to play the superb 4 manual 98-stop Compton organ. As Derby Cathedral's re-wiring, re-lighting and complete redecoration has now been completed, we should also have the opportunity to see for ourselves the results of this major project.

Wednesday 2nd December 2015, Annual Dinner

As some members favour a joint dinner with our local sister associations, whilst others prefer one with just LDOA

member/guests, this year's Annual Dinner will be for LDOA member/guests, at 7 pm for 7.30 pm on Wednesday 2nd December 2015, at The Plough Inn, Huddlesford, Nr. Lichfield.

Richard Syner will send out an e-mail nearer the time with menu information, and to establish which members and guests wish to attend.

2016 visit/events

Our new Secretary, Richard Syner, and the other members of the Committee, are actively working on the planning of our 2016 visits/events, and details will be included in the next newsletter. See also below.

NEWS FROM THE LDOA COMMITTEE

2016 visits/events

Richard Syner has been very active in researching places for us to visit, and plans for several visits in 2016 have already been finalised, but if you know of any interesting instruments in our area, or slightly further afield, or if you have an idea for a special teaching or performing event please contact: richard.syner1@btinternet.com.

New Member

We are pleased to welcome Anthony White to our Association. He was brought up in Sutton Coldfield, and went to Bishop Vesey School, before moving away from the area. He has now returned to the Midlands, and settled in Alrewas. He's played the organ since he was a boy, and having played in a number of different churches over the years, now occasionally deputises at All Saints Church, Alrewas.

We look forward to meeting Anthony at one of our future visits.

LDOA Website

As a recent survey has shown that more people access the internet via smart phones and other handheld devices than via computers, we have upgraded our website to make it scalable, so that it is more suited to the smaller screens on these devices. The Gallery has been updated to show photos from 2015 visits to date. Please take a look at www.iao.org.uk/lichfield.

Next Committee Meeting

7:30 pm Wednesday 25th November 2015 at Weeford Church.

MEMBERS' NEWS

Henry Metcalfe

We offer our congratulations to one of our youngest student members, Henry Metcalfe, on his appointment as Organ Scholar at Lichfield Cathedral, quite an honour for a young man who is still only 15 years of age. The appointment is for one year, and it involves playing for regular Evensong services, as well as the 'Cathedral Praise' service on the first

Sunday of the month, and filling in as necessary. Henry's formal induction took place at Evensong on Sunday 13th September

Henry attends King Edward VI School in Lichfield, and has been having organ lessons with Martyn Rawles for the last 5 years. He is currently Assistant Director of Music at St Michael's, Lichfield. Following a Recital Award at the 'Oundle for Organists' Summer School in 2014, he was given the opportunity to perform his first public recital at St Peter's Church, Bournemouth, in September 2015, followed a few days later by a lunchtime recital at Derby Cathedral. See review of this later in the newsletter.

Henry has his sights set on a career as a Cathedral Organist, and is clearly on track to fulfil his dream. We wish him well for the future.

Hints Village Festival

LDOA member Peter Edwards has requested that his gratitude be conveyed to our members David Gumbley, Pam Strong, Colin Brookes, and Peter King, who generously devoted their time to support Peter in playing the organ at St Bartholomew's Church for the Hints Village Festival on Sunday 20th September 2015. First estimates indicate the Festival raised about £5k, and your support was much appreciated.

NEWS FROM THE ORGAN WORLD

A new item for this newsletter, this topic is aimed at passing on any snippets of news picked up from the organ world, which may be of interest to our members. Members are encouraged to forward to the Editor any news they think may be of interest to our members for inclusion in future newsletters.

This first article unfortunately commences with news of recent deaths of two of the organ world's most eminent performers.

John Scott

John Scott, regarded as one of the world's finest organists, died suddenly from a heart attack on Wednesday 12th August 2015, at the age of 59, by a tragic coincidence the same age as the late Carlo Curley.



John Scott (1956-2015)

Having just returned from a successful recital tour of Europe, he was suddenly taken ill and died later in Roosevelt Hospital, with his new wife Lily by his side.

Heartbreakingly, at the time Lily was expecting their first child, and indeed subsequently gave birth to a son in September.

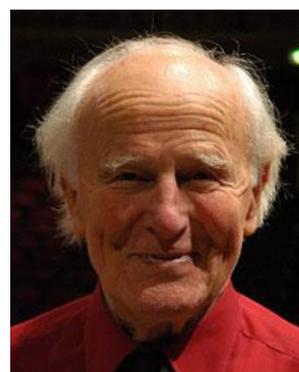
John's career at St Paul's spanned more than a quarter of a century, with the last 14 years as Organist, leading the vast and varied musical output of the Cathedral including directing the world-famous choir of men and boys.

Having been a hugely talented young organist, both at St John's College, Cambridge and the Royal College of Organists, he truly cemented his reputation as one of the world's finest players during his time at St Paul's. Throughout his life he maintained a prolific schedule of tours and recordings, and in 2004 he took up his appointment as Organist and Director of Music at Saint Thomas's Church, 5th Avenue, New York. In 2004, he was made a Lieutenant of the Royal Victorian Order, a personal gift of HM The Queen for his services to the Cathedral.

My personal recollections of John Scott are firstly in an often played CD of all six Mendelssohn Sonatas, recorded by him on the organ of St Paul's, and my point of reference for how to perform these works. Secondly, I well remember attending his recital at Birmingham Symphony Hall on 2nd March 2011, when between movements in the second half, just as he was about to commence playing, a mobile phone rang. The ensuing awkward silence was quickly dispelled with great presence of mind by John Scott, who turned round and, quipped 'If it's for me, I'm busy!' When the laughter had died down, he calmly continued his recital.

Sir David Willcocks

Sir David died peacefully at home in Cambridge on 17th September 2015.



Sir David Willcocks (1919-2015)

Born in Newquay, Cornwall, he began his musical training as a chorister in Westminster Abbey from 1929 to 1934. From 1934 to 1938 he was a music scholar at Clifton College, Bristol, before his appointment as Organ Scholar at King's College, Cambridge. With the outbreak of the war, he interrupted his studies to serve in the British Army, winning the Military Cross in 1944.

He returned to Cambridge in 1945 to complete his studies, and in 1947 was elected a Fellow of King's College. He became Organist at Salisbury Cathedral and moved to Worcester Cathedral in 1950, remaining there until 1957, during which time he was Organist. From 1957 to 1974 he held the post for which he is probably best known, Director

of Music at King's College, Cambridge, helping the choir to huge success, and exemplified in the annual *Festival of Nine Lessons and Carols*, broadcast to a worldwide audience on Christmas Eve. He then became Director of the Royal College of Music, and in 1981 served as Director of Music for the wedding of Prince Charles and Diana Spencer. He was awarded the CBE in 1971, and was knighted in 1977.

LICHFIELD CATHEDRAL NEWS/EVENTS

2015 Organ Recitals at the Cathedral

Lichfield Cathedral is being rewired in 2015, and the expected disruption to activities in the Cathedral has regrettably impacted on organ recitals. As a result, the three recitals which took place in July were the only 'Music for Reflection' lunchtime events, neither will there will be any evening recitals this year.

The rewiring is due to be completed by Easter 2016, so hopefully we will have the pleasure of hearing the usual wealth of talent of the Cathedral's Music Department staff and guests for our enjoyment at organ recitals in 2016.

IAO MATTERS

New IAO President, Peter King

Peter King, Director of Music at Bath Abbey since 1986, took over from James Lancelot as IAO President in September.



Peter King

During his time at Bath Abbey, together with Nicholas Kynaston, Peter King was responsible for the design and installation of the Klais organ, on which he has recorded 12 highly acclaimed solo CD's, as well as 8 CD's with Bath Abbey Choir, and he regularly performs recitals throughout the UK and internationally. However, prior to his time at Bath, perhaps less well-known are his connections with Lichfield and Birmingham. From 1961 to 1966 he was a chorister at Lichfield Cathedral, and later Assistant Organist there from September 1975 to August 1986. Peter also forged a close relationship with the CBSO, initially as Chorus Accompanist, but soon after as Assistant Chorus Master during the whole of Simon Rattle's tenure as Musical Director.

As the 2016 Congress is at Bath, he will clearly be influencing the content of that, and initial plans indicate

that it will comprise a wide variety of events, not just confined to organs/organ music. Given that many organists have a fascination with trains, one event is even planned to cater for this interest. David Gumbley and Clive Smith please take note!

Whilst in office, Peter has expressed a wish to attend, and be involved with, as many regional organ days as possible.

Bristol Organ Day

Will take place from 10 am – 5.15 pm on 17th October 2015 at Bristol, with contributions from Mark Venning/Andrew Kirk, Dr Peter King, Dr John Marsh, Gerdi Troskie, and Mark Lee. For details and booking, e-mail BristolOrganDay@aol.com or visit: www.Bristol-Organ-Day.com.

30th London Organ Day

Will be held on 5th March 2016 at Southwark Cathedral.

Tour of organs in Denmark

Nottingham & District Society of Organists is organising a tour to visit some of Denmark's famous organs from Friday 11th March to Saturday 19th March 2016, flying from Stansted. The tour is aimed at its own members, but there are a few remaining places on the tour, which have been kindly offered to sister associations, including LDOA. Price is in the region of £700, inclusive of travel, accommodation and breakfast. If anyone is interested in taking up the offer, contact NDSO President-elect David S. Butterworth via david@luna23.dk

IAO 2016 Congress

Will be held from 24th – 29th July 2016 at Bath.

Midlands Organ Day 2016

Will be held on 17th September 2016 at Nottingham.

RECENT LOCAL ORGAN RECITALS REVIEWS

Angela Sones and Richard Hartshorn concert at All Saints, Four Oaks, Saturday 13th June 2015

Correction to the review of this concert reported in the August 2015 newsletter. The finale of this concert was Angela Sones playing Reger's *Introduction & Passacaglia*. After such a blockbuster finale, a contrasting encore was required, and Pietro Yon's *Toccatina for Flute* was incorrectly identified as the encore. In fact it was the equally delightful *Will o' the Wisp* by G B Nevin. Apologies for the error.

George Warren recital at Broadway URC Saturday 22nd August 2015

Our member Alan Taylor and Organist & Choirdirector of Broadway URC is known for championing the cause of talented young organists, and today we had the opportunity of hearing the third of the trio of young organists performing at Broadway this summer, 18 year old George Warren.

No relation to Charlie Warren who played here on 20th June, George Warren hails from County Durham and for the past four years he has received tuition as a first study organist and second study pianist at Chetham's School of Music in Manchester, under Manchester Cathedral's Organist & Master of the Choristers, Christopher Stokes. As well as providing regular services at St Osmund's Church, near Durham, George has had the opportunity to work in prestigious venues such as Blenheim Palace and Liverpool Cathedral. He also featured in September's edition of Organists' Review (See Postscript on Pg 95), as a young man to watch out for. Last week he received the news that he had gained a distinction in the LRSM Diploma, and in October he will move to Cologne, Germany, to begin a three year course under professor Thierry Mechler at the Hochschule für Musik und Tanz Köln, Europe's largest academy of music.

Introducing his own programme, George opened his recital with one of his favourite Liverpool Cathedral pieces, Hendrik Andriessen's *Thema met variaties*, providing an early opportunity to deploy full organ. This was followed by Elgar's ever-popular *Nimrod*, with George displaying a nicely controlled Cres/Dim.

Next, to J S Bach and a beautifully articulated performance of *Prelude & Fugue in A Minor BWV 543*. *Master Tallis's Testament* by Herbert Howells was followed by Pietro Yon's *Toccatina for Flute*, described by George as 'a lollipop of a piece – a bit of a pallet-cleanser before some heavier pieces'.

A return to J S Bach, and the delicious *Chorale Prelude on 'Liebster Jesu, wir sind hier' BWV 731* was followed by George's LRSM diploma exam piece, Alain's thrilling plainchant based *Litanies*. Finally to two movements from one of the most popular works from the recital repertoire, Boëllmann's *Suite Gothique*, with the beautiful *Prière a Notre-Dame* and finishing with a flourish with *Toccatina*.

The profuse applause demanded an encore, but George clearly had genuinely not planned one, as he was obliged to delve into his bag to find one, Gigout's *Toccatina* being the result. Having not set his registrations for this piece in advance, the default capture settings were employed, plus the services of Alan Taylor as registrant for adjustments to ensure a very full organ grand climax to the recital.



George Warren taking his bow at the end of his recital, with his page turner Jenny

A varied programme, splendidly delivered with style. Whilst George may be diminutive in stature, he has plenty of talent and confidence. Definitely a young man to watch out for in the future!
TS

Young Organists' recital at Derby Cathedral Saturday 29th August 2015

Derby Cathedral has just undergone a major refurbishment, and today's recital was the first public event since its completion. Organised by Derby & District Organists' Association, this young organists' event featured our student member Henry Metcalfe, and Matthew Gibson.



Matthew Gibson & Henry Metcalfe at Derby Cathedral

A profile of Henry is featured in the 'Members' News' section of this newsletter. Matthew Gibson is the organ scholar at Trent College where he studies English Literature, History, Politics and Music, whilst being expected to play for chapel services, concerts and tours. He previously held a music scholarship to Denstone College in addition to being organist at St Mary's & St Modwen's churches, Burton-upon-Trent, and at Derby Cathedral.

Matthew opened proceedings with fanfares provided by Bob Chilcott's *Sun Dance (from Organ Dances for organ and orchestra)*. Matthew followed with a Bach *Chorale* and works by Buxtehude, Robert Schumann, Jehan Alain (the haunting *Le Jardin Suspendu*) and concluding with a flourish provided by Guilman's *Allegro Vivace from Sonata No 2*.

Then to Henry Metcalfe for only his second public recital, opening confidently with the very popular *Tuba Tune* by C S Lang. Walther's *Concert Allegro* was followed by two pieces played by Henry when he hosted our visit to St Mary's, Lichfield, in March of this year, with first *Chorale Prelude on Wachet Auf* by J S Bach, then *Festival Voluntary* by Flor Peeters. After two J S Bach Chorales, *Christ lag in Todesbanden* and *Ich Ruf zu Dir*, Henry concluded his well-structured programme with Vierne's *Carillon de Longport (24 pieces en style libre)*, providing an opportunity to deploy the Compton organ's full resources for the climax to the recital.

It was most gratifying to see such confidence and talent displayed by young men at the start of what will undoubtedly be successful careers. TS

David Aprahamian Liddle recital at Derby Cathedral Wednesday 16th September 2015

Derby & District Organists' Association and Derby Cathedral presented tonight's recital, which celebrates the 150th anniversary of the birth of three great Victorian organist/composers – Wolstenholme, Hollins and Lemare – the first two of whom happened to be blind, as is also tonight's recitalist David Liddle, who has himself been blind from birth.



David Liddle at Derby Cathedral, with his sighted assistant/registrant Les Ames, and his guide dog Zak

David Liddle, MA (Cantab), FRCO, ARCM is Organist of St Barnabas, Pimlico, and was educated at Worcester College for the Blind, St John's College, Cambridge and was Assisting Organ Scholar at King's College, Cambridge. The youngest English organ pupil of André Marchal, he also had lessons with H A Bate, David Sanger, Marie-Madeleine Duruflé and Daniel Roth. In 1990 David gave the inaugural recital at Alexandra Palace, at the completion of the first phase of that organ's restoration. In 1991 he broadcast from there, becoming Honorary Resident Organist in 1992. Between 1991 and 1993, he arranged a series of Sunday afternoon prom concerts with guest players. He gave concerts there in 2011 and 2012.

David has performed at the Royal Festival Hall, as well as many town halls and most of the British cathedrals, including celebrity recitals at Westminster Abbey, Westminster and St Paul's Cathedrals. In his many tours of America, he was invited to Yale and other universities, and played at Trinity Church, St Ignatius Loyola and St Thomas's, New York. In Paris, he has performed at Notre-Dame, La Madeleine, and Saint-Sulpice. He is also a recording artist and composer.

DDOA Chairman John Maxwell-Jones welcomed David Liddle, who was accompanied by his sighted assistant/registrant Les Ames, and guide dog Zak. David opened his recital with Wolstenholme's lively *Bohemesque* in 15/8 time, followed in total contrast by J S Bach's

beautiful *Chorale Prelude on 'Jesus Christus unser Heiland'*.

Whilst his registrant set the stops for each piece, David took the opportunity to explain how a blind organist manages to overcome his handicap. He memorises the music from Braille scores, as of course he can't read the music and at the same time play. Braille scores aren't available for all music, and he obtains scores from whichever country has copies available. However, Braille scores are very bulky, and by way of example, he explained that the bible runs to some 75 volumes in Braille! Whilst he memorises the music, he needs the Braille copies to refresh his memory. So to the next piece, and the first he learned, *A Song of Sunshine*, by Alfred Hollins, a work David was asked to perform at Hollins' own church of St George's West, Edinburgh.

Next, to a friend of Hollins, Edwin Lemare, and *Scherzo Fugue Op 102*, which has a likeness to Bach's *Gigue Fugue*. As for composing, David explained that he first 'cooks' it in his head, then writes it using a Braille typewriter. It then has to be written down by a sighted colleague using Sibelius software, and then proof read over and over again. Two such David Liddle compositions came next, with first his *Eriskay Lover Lilt Op 10 No 2*, and an opportunity to use the beautiful quiet stops on the Compton, then a piece commissioned from him by St George's West, *Ripieno Guibilante*, and an opportunity to now use the reeds on the Compton.

Turning to Widor, one might have expected to be able to source Braille scores from Paris, but in fact he was obliged to turn to Amsterdam to obtain a copy. The idea of a Braille 'photocopy' sounds rather odd, but David explained that a copy can be obtained by sucking a thin sheet of plastic back to a Braille score master, rather like the vacuum packing process used for merchandise. The Widor piece in question was *Allegro, (Symphony No 8, 3rd movement)*, a delightful allegro new to me, with some fancy footwork, and of course no possibility for David of a quick glance down at his feet, and hence he plays without shoes for greater feeling!

Continuing his explanation of how he manages to overcome his blindness, he turned to learning the stop layout of a strange organ. First he visits with a sighted friend, records the names of the stops/location in the form of a Braille map, and then records the sounds of each stop on a memo machine. These records are retained for reference if he should play that organ again in the future, so as to refresh his memory of the stops and console layout before arriving at the venue.

Then a return to Hollins and his *Morning Song*, which David played recently to Hollins' grandchildren. Next to another of David's own compositions, *Arabesque Op 7*, copies of which were available to purchase by 'the brave sighted organist - lots of notes!'

Continuing with the explanations, Braille music scores don't comprise staves, as they would need to be read vertically. Braille is read continuously from left to right, with a Braille symbol for each of the 8 notes, preceded by octave signs to indicate the relevant octave.

David invited questions from the audience, and on a lighter note was asked 'What organ music does Zak like?' Poor Zak, having lain on the hard cathedral floor for an hour and a half, David thought briefly, and then responded – 'short pieces!' Zak would therefore not have approved of the finale work, which despite its length took David just 3 days to learn – *Concert Rondo in B^b by Hollins* - sounding rather Lefébure-Wély in style, with David Liddle producing some interesting sounds from the Compton, and building to a grand climax.

Enthusiastic applause gave rise to an encore, *Benediction Nuptial* by Hollins, a delightful melodic piece. An impeccably performed lecture/recital by any standards, never mind by a blind organist, and giving us a real insight into how he overcomes the difficulties.

Chatting to David after his recital, with his faithful Zak at his side, when asked what he found most difficult, tellingly he explained that it wasn't playing the organ, it was travelling around. A thought for us all perhaps to ponder, when next struggling to learn a difficult new piece! TS

Peter Morris recital at Walsall Town Hall Thursday 17th September 2015

This opening recital of the 2015/6 series of organ recitals at Walsall Town Hall saw Peter Morris continue his trawl through the A-Z of composers, arriving today at the 'T' box.

Eric Thiman's short *Fanfare* provided a suitable opening to today's recital, followed by *Gloria Tibi Trinitas* a short two part canon by the court composer Thomas Tallis. Then to *Theme and Variations on Ave Maris Stella* by the one-time Organist of Rouen Cathedral Jehann Titelouze.

The *Guinness Book of World Records* lists Georg Philipp Telemann as the most prolific composer of all time with more than eight hundred credited works, and from which Peter elected to play *Fugue No 5* and *Chorale Prelude on the Lord's Prayer*. George Thalben-Ball was responsible for selecting Peter's predecessor as Walsall Borough Organist, Harold Britton, and it was to Thalben-Ball to which Peter next turned, and *Elegy*, although not the best-known *Elegy in B^b*,

Then back to Thiman for three pieces, *Meditation on the tune 'Slade'*, *Pavane* and *Finale*, followed by Tournemire's *Adagio*. The blind Welsh pianist, composer and satirist Alec Templeton (1909-1963) really made his name in the USA in the 1930s, having moved there as a member of the Jack Hylton Band, and his jazzy composition *Bach Goes to Town* was the next item from the 'T' box.

The finale was described by Peter as 'one of the hymns you either love or hate', *Fanfare: Shine, Jesus, Shine* by Christopher Tambling. Peter didn't divulge to which 'camp' he belonged, but it did in any event provide a nice full organ climax to the recital.

Some pedal division stops have been out of action for some time, but Peter hopes the 'fixes' needed to bring them back into service will be completed by the next recital in October. TS

Daniel Bishop recital at Broadway United Reformed Church, Walsall, Saturday 19th September 2015

For this 25th anniversary of the Lloyd & Haynes organ, and part of OrganFest 2015, Organist & Choirdirector Alan Taylor had been fortunate in securing the services of Daniel Bishop as the guest organist.

Daniel is Associate Organist of Liverpool Cathedral, having previously been chorister, Organ Scholar, Sub-organist and Director of the Girls Voices. In his current role, Dan either conducts, or plays for services and concerts. In addition to his Cathedral post, he is Director of Music at Liverpool College, where he also teaches Drama and Media Studies. He holds a fellowship from the North and Midlands School of Music, and is an Associate Fellow of the University of Liverpool. Whilst studying music and music technology at Huddersfield College, he specialised in electro-acoustic music and composition. He has played and appeared in concerts in the UK, Europe and the USA, and has written and arranged music for various organisations.



Daniel Bishop at Broadway URC, Walsall
(Photo courtesy of Laurence Rodgers)

Dan opened his recital in lively fashion with Antonio Soler's *Menuet (Concerto VI for two organs)*, followed by two melodic, gentle works by Joseph-Hector Fiocco, *Andante* and *Arioso*.

Written in 1945, in Herbert Howell's *Saraband in modo elegiac*, the anguish of war then the celebration of victory can be heard. Next, to Percy Whitlock with first *Andante Tranquillo*, then *Fanfares*, followed by one of the best-loved works by Vaughan Williams, the delicious *Rhosymedre*.

Fantasia in G Major BWV 572 by J S Bach followed, with its rippling opening in the manuals, building to the majestic Gravement entry of the pedals, and finally leading to its thrilling climax. Elgar's *Nimrod* followed, with Dan beautifully managing the crescendo/diminuendo.

For his finale, Dan turned to William Walton's *Crown Imperial*, a work much favoured for royal occasions, and most recently used as the recessional piece for the wedding of Prince William and Catherine Middleton in 2011 at Westminster Abbey.

Profuse applause demanded an encore, and indeed we were treated to two. Firstly, a piece Alan Taylor first heard Dan play at Liverpool Cathedral, and requested that he include it tonight, Dan's own composition *Reflections*, a beautifully descriptive piece. Then finally to *Rigaudon*, probably the most familiar work of André Campra, from his opera *Idoménée*, ensuring a grand full organ conclusion to this well-supported recital. A splendidly varied programme, superbly performed by an accomplished young man. TS

Pat Neville recital at Trinity Methodist Church, Shenstone, Monday 28th September 2015

Today saw LDOA member and Trinity Methodist Church, Shenstone, Organist Pat Neville give a lunchtime Autumn organ recital. Her programmes over the last few years have developed as she has progressed with her lessons given by Karen Thompson, such that they now include fewer but more advanced and longer pieces.

Her programme for today's recital comprised works by nine different composers, covering a period of some 250 years, including the four movement *Concerto per la Chiesa* by Georg Philipp Telemann, arranged for organ by Gottfried Walther.

A confident performance, with a good attendance as usual by Pat's loyal supporters.

Thomas Trotter recital at Birmingham Town Hall, Monday 28th September 2015

For the first of the new season of Birmingham recitals, Thomas Trotter opened with W.T. Best's arrangement of Mendelssohn's *Overture St Paul*, a work somewhat overshadowed by Elijah. The overture is a fantasia on the Advent chorale *Wachet Auf (Sleepers wake, a voice is calling)*. The opening verse of the hymn is followed by a fugue, and the two themes are then superimposed, to climax with majestic chords.

Next to Herbert Howells, and *Two Psalm Preludes, Set 1 Nos. 1 & 2*, the first with a dramatic full organ climax sandwiched by a subdued opening and closing. The second prelude is altogether less intense and dramatic. Then to *Miroir* by Ad Wammes, a contemporary work with a repetitive RH pattern of notes, the LH and pedals providing detail and melody.

Dupré played recitals here at the Town Hall on at least two occasions, and his *Suite Bretonne* comprises three movements. *Berceuse (Lullaby)* is followed by *Fileuse*, described by Thomas as the organ equivalent of *The Flight of the Bumble Bee*, and finally *Les Cloches de Perros-Guirec*, with this final movement providing Thomas with an opportunity to use his much favoured Whitechapel Bells stop.

The finale was Widor's *Allegro Vivace, (1st movement of Symphony No 5)*, ensuring a thunderous climax to the recital.

Unusually, we were treated to an encore, providing Thomas with an opportunity to use his Town Hall recital as a practice for an inaugural recital he is to give this Wednesday 30th September at The Grand Temple of Freemasons' Hall in London, where Harrison & Harrison

have just carried out work on the 3 manual 1933 Willis III organ. The work involved restoration of the pitman chests and electro-pneumatic action, together with the addition of the Grand Organ chorus and a Tuba within a third, centrally placed, matching case, to give greater projection of the organ into the auditorium. To give a London flavour to his recital, Thomas has included in his programme for the event *Knightsbridge March* by Eric Coates, and played here today as his encore. Incidentally, what Thomas didn't mention was that another of his pieces played today, *Mirror*, also features in his Freemasons' Hall recital! TS

FORTHCOMING LOCAL ORGAN RECITALS

LDOA Members' Recitals/Events

Martyn Rawles

In addition to his Lichfield Cathedral commitments, Martyn is giving a recital from 1:00 to 1:50 pm on Wednesday 27th April 2016 at Bradford 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 at Victoria Hall, Hanley
- Wednesday 2nd November 2016 from 1:00 to 1:50 at Bradford Cathedral

Peter Morris

The Walsall Town Hall 2015/6 recital series commenced on 17th September 2015, and will continue generally on the third Thursday of the month, with Peter completing his trawl through the A-Z of composers.

Philip Scriven

No longer a member, but an esteemed past member and President, Phil is making what seems now to have become a regular Autumn visit to give a recital at St Editha's, Tamworth, at 7.30 pm to 8.45 pm on Friday 23rd October 2015. Another good attendance at this popular concert is assured.

Mervin Jones – Darlaston Town Hall

Concert of popular theatre organ music on 2nd Thursday of every month at Darlaston Town Hall, with Mervin Jones at the 3 manual Binns Organ, 1:30 to 3:30 pm.

Recitals In Local Area (to end of December)

October 2015

Thurs 1 October 2015 • 1:15 to 1:45 • St Paul's, Birmingham
Richard Walker (St Chad's, Shrewsbury)

Frid 2 October 2015 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Sat 3 October 2015 • 11:00 to 11:45 • St Mary's, Shrewsbury
William Smallman (St Mary's, Shrewsbury)

Sat 3 October 2015 • 6:45 • Worcester Cathedral
Wayne Marshall (Malta)

Sat 3 October 2015 • 7:30 • Guild Chapel, Stratford-upon-Avon
Geoffrey Coffin (York)

Sun 4 October 2015 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Tues 6 October 2015 • 12:40 to 1:20 • St Chad's, Shrewsbury
Allan Walker (Malvern College, Worcestershire)

Thurs 8 October 2015 • 1:10 to 2:00 • Kidderminster Town Hall
Roger Judd (St Laurence, Ludlow)

Sat 10 October 2015 • 12:00 to 1:10 • Victoria Hall, Hanley
Jonathan Scott with Tom Scott (piano)

Sat 10 October 2015 • 7:30 • St Mary Magdelene, Lillington
Mark Swinton (St Mary's Collegiate Church, Warwick)

Mon 12 October 2015 • 1:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Thurs 15 October 2015 • 1:00 to 1:50 • Walsall Town Hall
Peter Morris (Walsall Borough Organist)

Frid 16 October 2015 • 12:40 to 1:20 • St Chad's, Shrewsbury
Justin Miller (Worcester Cathedral)

Sat 17 October 2015 • 12:00 to 12:45 • Stoke Minster
Darren Williams (Doncaster Minster)

Sun 18 October 2015 • 3:00 to 3:45 • St James' Methodist Church, Pensnett
Timothy Morris (St George's, Kidderminster)

Frid 23 October 2015 • 7:30 • St Editha's, Tamworth
Philip Scriven (Cranleigh School)

Mon 26 October 2015 • 1:00 • Symphony Hall, Birmingham
Thomas Trotter (Birmingham City Organist)

Wed 28 October 2015 • 1:10 to 2:00 • St Alphege, Solihull
Nicholas Johnson (St Alphege, Solihull)

Sat 31 October 2015 • 12:00 to 1:00 • Malvern Priory
Paul Carr (St Paul's, Birmingham)

Sat 31 October 2015 • 7:30 • Birmingham Town Hall
Nigel Ogden – Halloween Silent Movie Special: The Phantom of the Opera (1925)

November 2015

Sun 1 November 2015 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Tues 3 November 2015 • 12:40 to 1:20 • St Chad's, Shrewsbury
Christopher Allsop (Worcester Cathedral)

Thurs 5 November 2015 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 6 November 2015 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Sat 7 November 2015 • 3:30 to 5:00 • Ellesmere College (Great Hall/Chapel)
Paul Carr (St Paul's, Birmingham)

Mon 9 November 2015 • 1:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Sat 14 November 2015 • 12:00 to 12:45 • Stoke Minster
Paul Carr (St Paul's, Birmingham)

Sun 15 November 2015 • 3:00 • The Buttermarket, Shrewsbury
David Redfern (Compton Villa, Belper)

Sun 15 November 2015 • 3:00 to 3:45 • St James' Methodist Church, Pensnett
James Bradley (St Mary's, Kidderminster)

Frid 20 November 2015 • 12:40 to 1:20 • St Chad's, Shrewsbury
Richard Walker (St Chad's, Shrewsbury)

Sat 21 November 2015 • 12:00 to 1:10 • Victoria Hall, Hanley
Tom Corfield with The Barbara Walton Singers

Mon 23 November 2015 • 1:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist)

Wed 25 November 2015 • 1:10 to 2:00 • St Alphege, Solihull
Justin Vickery (Gol, Norway)

Thurs 26 November 2015 • 1:00 to 1:50 • Walsall Town Hall
Peter Morris (Walsall Borough Organist)

December 2015

Tues 1 December 2015 • 12:40 to 1:20 • St Chad's, Shrewsbury
Anthony Pinel (St Chad's, Shrewsbury)

Thurs 3 December 2015 • 1:15 to 1:45 • St Paul's, Birmingham
Paul Carr (St Paul's, Birmingham)

Frid 4 December 2015 • 1:00 to 1:45 • Emmanuel, Wylde Green
Andrew Fletcher (Birmingham University)

Sun 6 December 2015 • 3:00 to 3:45 • Holy Trinity, Wordsley
Paul Carr (St Paul's, Birmingham)

Mon 7 December 2015 • 1:00 • Birmingham Town Hall
Thomas Trotter (Birmingham City Organist) & Metropolitan
Brass – Sing Carols with the City Organist.

Sat 12 December 2015 • 12:00 to 12:45 • Stoke Minster
Keith Hearnshaw (Concert Organist)

Sun 13 December 2015 • 3:00 to 3:45 • St James’
Methodist Church, Pensnett
Andrew Bagnall/Liam Hodgetts

Mon 14 December 2015 • 1:00 • Symphony Hall
Choir of St John’s College, Cambridge + Thomas Trotter
(Birmingham City Organist) – Lunchtime Christmas Music

Wed 23 December 2015 • 1:10 to 2:00 • St Alphege,
Solihull
Darren Hogg (Halesowen Parish Church)

Wed 23 December 2015 • 6:00 • Coventry Cathedral
Kerry Beaumont (Coventry 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

ELECTRONIC ORGAN REQUIRED

A young organist, who has just moved to Oxford, has
requested our assistance in finding an electronic organ on
which to practise. If anyone can assist, please make
contact with our Secretary Richard Syner via:
richard.syner1@btinternet.com, and he will put you in
touch with the young man.

LICHFIELD & DISTRICT ORGANISTS’ ASSOCIATION CONTACTS

President: Martyn Rawles, FRCO

Chairman: David Gumbley, 0121 308 4845, e-mail davidgumbley@msn.com

Secretary: Richard Syner, 01283 540276 e-mail richard.syner1@btinternet.com

Treasurer: Mike Rudd, 01543 480411, e-mail mike.rudd@fotas.co.uk

Newsletter Editor: Trevor Smedley, 01543 319329, e-mail trevorsmedley@ntlworld.com

Committee Member – Chris Booth, 01922 685221, e-mail c_booth1990@yahoo.co.uk

Editorial Note - next newsletter is planned for December 2015, with deadline for submission of items for inclusion of 24/11/15, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA