

## **APRIL 2011 NEWSLETTER**

### RECENT LDOA VISITS

#### Annual Dinner, The Old School House Restaurant, Weeford, Saturday 26<sup>th</sup> February 2011

Our 2011 Annual dinner saw a return to The Old School House Restaurant, and it was pleasing to see some of our newest members joining us for this event.

The usual high standard of food was complemented by a better table arrangement than last year, which facilitated easier opportunities for that most important of activities namely socialising. When all were duly satisfied with the good fare provided, our Chairman David Gumbley gave a short speech welcoming members old and new, and announced that over the last three years, the membership had risen now to a commendable fifty strong. He thanked all the committee for their efforts in creating the flourishing Association we have today. We joined David Gumbley in congratulating Pam Strong on her success in the Associated Board Exam she recently passed. David closed with a couple of jokes, but we really must ensure he gets some better quality crackers next Christmas from which to select his jokes!

A good time was had by all, but given the increase in the membership since last year, the attendance at 16 was a little disappointing, and maybe moving the event back to midweek may help the attendance next year, both in terms of avoiding clashes with people's weekend commitments and lower cost.

TS

#### Visit to All Saints Parish Church, Alrewas, Saturday 5<sup>th</sup> March 2011

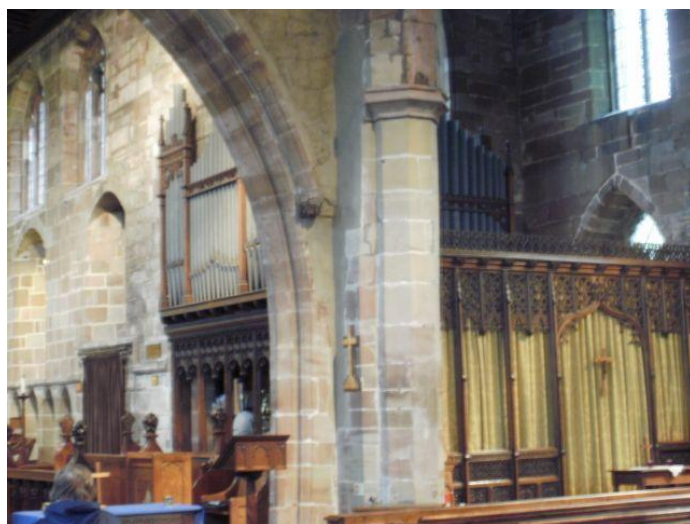
Today's visit to All Saints Parish Church in its picturesque setting in the village of Alrewas was at the kind invitation of our member Chris Greenhalgh, who shares the duties of organist at the church.

Chris greeted us with some welcome hot drinks and biscuits on a chilly afternoon, and gave a brief talk on the church and its organ.

A church has stood on this site since the 10<sup>th</sup> century, but the current Grade 1 listed building was built mainly during the 13<sup>th</sup>, 14<sup>th</sup>, 16<sup>th</sup> and 19<sup>th</sup> centuries. One notable feature is a fragment of a 15<sup>th</sup> century mural on the north chancel wall of a bishop and acolyte, which had been whitewashed over in the reformation and then rediscovered during the 19<sup>th</sup> century restoration.

The two manual Brindley & Foster organ dates from 1882, and is little changed from that originally installed. In 1977/8

water ingress through the roof caused damage to the floor under the organ, and resulted in the organ becoming unlevelled.



Brindley & Foster organ of All Saints Church, Alrewas

This necessitated the dismantling and reinstallation of the organ by organ builders Hawkins, at that time located in Walsall Wood. Richard Greening, Organist and Master of the Choristers at Lichfield Cathedral from 1959 to 1977, refused to agree to the electrification of the tracker action organ, and the only changes made during the reinstallation were the addition of three extension pedals, Bass Flute, Octave Quint and Fifteenth to the pedal department, and replacement of the swell pedal by a balanced swell pedal.

The specification of the organ as it stands today is:

#### Pedal

16' Sub Bass, 8' Violoncello, 8' Bass Flute, 5<sup>1</sup>/<sub>3</sub> Quint, 4' Fifteenth

#### Great

8' Open Diapason, 8' Hohl Flute, 8' Dulciana, 4' Principal, 4' Harmonic Flute, Dulcet Twelfth, 2' Harmonic Piccolo.

#### Swell

16' Lieblich Bourdon, 8' Violin Diapason, 8' Vox Angelica, 4' Salicet, Mixture III, 8' Oboe, 8' Trumpet

#### Couplers

Sw/Ped, Sw/Gt, Sw Oct, Gt/Ped, Gt Suboct.

Chris gave a brief demonstration of the organ, including George Thalben-Ball's Elegy chosen to show off the range of stops on the organ. Then it was over to members to put the organ through its paces, and as the number attending today's visit had only just reached double figures, everyone who wanted to play had the opportunity to do so.

It was particularly nice to see and hear Margaret Pinder at the organ, playing pieces by Wesley and Walther.



Chris Greenhalgh at the organ of Alrewas Parish Church



Margaret Pinder at the console of Alrewas Parish Church

We are indebted to Chris for the opportunity to sample the organ of this village church and for his hospitality.

### **FORTHCOMING LDOA VISITS**

#### **Saturday 9<sup>th</sup> April 2011 - AGM and visit to St Peter's Church, Maney, Sutton Coldfield**

Starting at 3.00 pm, with the 2011 AGM at St Peter's Church, Maney, Sutton Coldfield, where our Chairman David Gumbley is Organist & Director of Music. Followed by short recital by David Gumbley, Pam Strong and Trevor Smedley, then over to members to play the very fine 3 manual Nicholson organ.

St Peter's is located at the bottom end of Maney Hill Road (just off Birmingham Road), Sutton Coldfield, post code

B72 1JJ. There is parking both at the front and rear of the church.

#### **Friday 24<sup>th</sup> June 2011 – President's Evening at Lichfield Cathedral**

Visit to Lichfield Cathedral at the kind invitation of our President Martyn Rawles, commencing at 5.30 pm with Evensong, followed by Open Choir practice, and then opportunity for members to play the magnificent four manual Hill organ. Drinks and nibbles.

#### **Saturday 15<sup>th</sup> October 2011 visit to Liverpool (extra visit)**

In 2010, David Gumbley, Pam Strong and I joined with the Leicester & District Organists' Association on their visit by coach to Liverpool, visiting/playing at two churches and culminating in Evensong and 84<sup>th</sup> Anniversary Recital by Ian Tracey at Liverpool's Anglican Cathedral. (See the December 2010 Newsletter for full details of this visit.)

As mentioned in the last newsletter, and also in Pam Strong's subsequent e-mail dated 7<sup>th</sup> March, we asked members who would be interested in a similar visit on Saturday 15<sup>th</sup> October 2011 to let us have their names, and 8 people have confirmed their interest. Their names have now been forwarded to Eddie Bestwick of the Leicester & District Organists' Association, and the provisional plan is for us to join their coach at a convenient local point, and progress to Mossley Hill Parish Church, Liverpool for 11 am, where there will be an opportunity to play their very fine large 3 manual Willis organ. We will then go on the short train journey to Liverpool city centre to visit Liverpool's Metropolitan (Catholic) Cathedral where we will have the opportunity to play their 4 manual Walker organ and a 2 manual Rushworth & Dreaper Crypt organ.

Then it's on to Liverpool's Anglican Cathedral for Evensong at 3pm, followed by the highlight of the visit – the 85<sup>th</sup> Anniversary Organ Recital by Ian Tracey. Unfortunately we will not have the opportunity to play the 5 manual Willis organ!

We are most grateful to Eddie Bestwick and our friends in the Leicester Association for the invitation to join them again on this superb visit, and our the people who are going on the trip are reminded that the £10 deposit towards the £20 coach travel cost is now required by Eddie Bestwick, as per Pam Strong's e-mail dated 18<sup>th</sup> March 2011.

#### **Saturday 22<sup>nd</sup> October 2011 visit to organ builder Peter Collins' factory and Oakham School Chapel**

The organ builder Peter Collins' factory, which is fully equipped with pipe making, joinery and all other facilities needed for organ building, is located at Melton Mowbray. The visit commences at 11 am at the factory, and Peter Collins is making arrangements for us to then visit nearby Oakham School Chapel in the afternoon, where in 1992/3 they installed a 3-manual 32-speaking stop tracker action organ. Those of you fortunate enough to go on our visit to Nicholson's factory in January 2009 will recall what a fascinating insight this gave into the organ builder's art, and we're sure this visit will be just as absorbing.

## NEWS FROM THE LDOA COMMITTEE

### Honorary Membership

Following the appointment of Martyn Rawles as our President, David Gumbley has written to Cathy and Ben Lamb to offer them honorary membership of our Association, and we await their response.

### Pam Strong Exam Success

I'm sure you'd all like to join with us in offering our congratulations to Pam Strong on her perseverance and success in passing her ABRSM Performing (Organ) examination, as mentioned at our Annual Dinner. Well done to Pam, and of course credit due also to David Gumbley her teacher.

### LDOA Constitution

Prompted by the Annual General Meeting, and as reported in the last newsletter, the Committee has met to review a constitution drawn up initially by Pam Strong/David Gumbley, and following a number of amendments, a final document has been produced. This constitution is now being circulated to all members with this newsletter for perusal prior to the AGM, with a view to gaining members' ratification at the AGM.

### Surplus Organ Music

As reported in previous newsletters, following the death of her husband James, Margaret Pinder generously donated some 20 boxes of his music to the organists of Lichfield Cathedral, with remaining music to be offered for sale in due course to LDOA members, and with any revenue going to LDOA funds. The Cathedral organists have been through the music, a few members have purchased some, but there is still a quantity of music remaining. If other members are interested in purchasing any of the remainder, they are invited to contact Pat Neville on 01543 481195 to make arrangements to view.

### Children and the Organ

To maintain the playing of organs in our churches, the Committee is conscious of the need to stimulate interest of the younger generation in the organ. From the presentation made at the 2010 Midlands Organ Day at Derby in October last year, it was very evident the considerable time and effort our friends in the Derby Association had put into trying to foster interest in the organ by 9 - 11 year old school children in their area. (See December 2010 Newsletter article).

We feel we really ought to come up with our own initiative to try and generate interest in the organ of the younger generation in our area. It was agreed that we would make contact with the Derby Association to see how successful their approach had been, and what lessons they had learned that might help us formulate our approach. Their response has now been received and the subject will be discussed at the April Committee Meeting.

Next Committee Meeting is at 2 pm Tuesday 5<sup>th</sup> April 2011, at our Secretary's house.

## MEMBERS' NEWS

### New Members

Although we are sorry that Maurice & Hilda Talbot, and Marian Brannan have decided not to continue with their membership for 2011, we are pleased to confirm that 5 new members have joined our Association since the last newsletter, taking our membership to 50. We are therefore delighted to welcome the following new members:

#### Mark David Andrews

Mark lives in Erdington and plays the organ mainly for his own enjoyment.

#### Stephen Mansfield

Stephen lives in Swadlincote, Derbyshire, and heard about us via Martyn Rawles. He is organist at Hill St Baptist Church, Swadlincote, where they have a 2 manual 33 stop organ rebuilt by Mike Thompson in 2008. Originally trained as an organist and teacher, he has made two commercial recordings, one on the Wurlitzer at the Tower Ballroom Blackpool, and the other on the Wurlitzer at his native Burton-on-Trent Town Hall. He has taken part in many public performances of music and drama on TV, Stage and Radio. He is advisor and treasurer for the newly formed South Derbyshire Organ Trust. He is also Managing Director of Excel Music Schools Ltd, which provides musical education in Local Education Authority and Independent Schools.

#### Michael John Rudd

Michael lives in Shenstone and is Principal Organist at The Sacred Heart R C Church on Lichfield Rd, Sutton Coldfield. He heard about us through Jenny Edwards of the Worcester & District Organists' Association.

#### Derek Whitty

Derek lives in West Bromwich and has been Director of Music at St Bartholomew Parish Church, Wednesbury, as well as head of Music at a Wolverhampton College.

#### Sam Williams

Sam is a student living in Sheffield, Walsall, and he plays the piano but would very much love to learn the organ.

We look forward to meeting them at our future events.

### Martyn Rawles' Wedding

You may not be aware that there is a most important wedding taking place in a few weeks' time – no not the one on 29<sup>th</sup> April, but on 28<sup>th</sup> May! Our President Martyn Rawles is marrying his fiancée Harriet at 2 pm on 28<sup>th</sup> May at Lichfield Cathedral. May we take this opportunity of offering our Very Best Wishes to Martyn and Harriet for a long and happy marriage. We trust this will be one occasion where Martyn will be excused duties at the Cathedral organ!

## LICHFIELD CATHEDRAL NEWS/EVENTS

### 2011 Organ Recitals

November saw the last of the 2010 Organ Recital Series,

and the 2011 Celebrity Evening Organ Recitals Series will take place on Tuesday evenings all at 7.30 pm, commencing in May:

Tuesday 10<sup>th</sup> May 2011, 7:30 pm

The series gets off to a lively start with international concert organist Carlo Curley paying a welcome return visit to Lichfield, following his well-attended October 2009 recital. This recital is part of Carlo Curley's 40<sup>th</sup> Anniversary tour. A dazzling programme of organ favourites includes music by Bach, Mozart, Stanley, Saint-Saëns, Handel and Sousa. You will not be surprised to hear that the mechanical singing birds will also be making a guest appearance!



Carlo Curley

NB. You may have noticed Carlo Curley is also appearing at Coventry Cathedral on Saturday 2<sup>nd</sup> April.

Tuesday 14<sup>th</sup> June 2011

As announced in the last newsletter, the recitalist was to be Joseph Nolan, but I'm advised by Martyn Rawles that unfortunately he has had to withdraw, and the recital is regrettably now cancelled.

Tuesday 13<sup>th</sup> September 2011, 7:30 pm

Cathy Lamb, Joint Director of Music at Lichfield Cathedral.

The programme is entitled 'More personal Favourites', and will include music by Bach, Fauré, Wagner and Ives' Variations on America.

Tuesday 11<sup>th</sup> October 2011, 7:30 pm

Martyn Rawles, Organist Lichfield Cathedral.

The theme of the programme is anniversaries that fall in 2011, and will include works by Alain, Duruflé, Respighi and Guilmant.

Tuesday 8<sup>th</sup> November 2011, 7:30 pm

Lichfield Cathedral Music Dept playing their annual extravaganza of duets, trios and audience requests. Requests are invited, and should be submitted to [martyn.rawles@lichfield-cathedral.org](mailto:martyn.rawles@lichfield-cathedral.org).

Martyn Rawles has confirmed that although a series of lunchtime recitals is intended for this year, it is 'still evolving' due to pressures placed on it by the Staffordshire Hoard Exhibition taking place at the Cathedral. There is a recital at 12 noon Friday 8<sup>th</sup> July 2011 by Peter King (Bath Abbey) shown on [www.organrecitals.com](http://www.organrecitals.com) website, but we will pass on details of any other lunchtime recitals when they become available.

***Given the musical talent we are blessed with in the organists at the Cathedral, can I make a special plea to LDOA members to do your utmost to support our President and these recitals.***

**The Early English Organ Project**

We are appreciative of Martyn Rawles for inviting the LDOA to have some early input to his aspiration of bringing two reconstructed Tudor organs to Lichfield Cathedral in the near future - see the February 2011 Newsletter for details of this project.

Our sister associations in the Midlands have been approached to see if they are interested in participating in this project, and the Derby & District Organists' Association and others have confirmed their wish to be involved. We will advise you of progress on this project in future newsletters.

**RECENT LOCAL RECITALS REVIEWS**

**Peter Morris Recital, Walsall Town Hall, Wednesday 2<sup>nd</sup> February 2011**

In his introduction to this penultimate lunchtime recital in the 2010/11 recital series, Peter Morris welcomed 14 boys and girls of the Rood End School Ukelele Band and their teacher and head teacher, who would be sharing the platform with Peter for today's event. The band has caught the attention of both the local and national media, with the school being featured in the press and even appearing on national television.

Having played Bach's 'Dorian' Toccata & Fugue in D Minor at the January recital, Peter chose to open today's recital with the more well-known version, before handing over to the 10/11 year old Year 6 boys and girls of the ukulele band. It was explained that they had been learning the ukulele for about two years, and the reason for this perhaps rather unusual choice of instrument was that the ukulele is easier for children to handle, and good results can be achieved quite quickly compared with the more traditional choice of descant recorder. The children then duly demonstrated the point with a lively rendering of 'She'll be coming round the mountain'.

Peter continued his recital with a somewhat obscure piece located by a search of the internet – an Elizabethan Idyll by a composer resplendent in the name of Thomas Tertius Noble. He was an English-born organist and composer who served as Organist & Choirmaster at Ely Cathedral and then at York Minster, before moving to St Thomas Episcopal Church, New York City from 1913-1943. This piece is a melodious and delicate piece in mock Elizabethan style.

Peter then followed with three pieces to showcase the various trumpet stops on the Nicholson and Lord Town Hall organ, using the gentle Trumpet on the Swell for Adagio by Flor Peters, followed by the well-known Trumpet Voluntary by Jeremiah Clarke, and culminating with Tuba tune by C S Lang, employing the very fine Tuba stop on the town Hall organ.

Then it was the turn once again of the girls and boys, this time playing two very contrasting pieces, one by Chuck Berry and the other Old MacDonald had a Farm! For his penultimate piece Peter Morris played Toccata for the Flutes, by the Italian-born organist Pietro Jon, who made his career in the United States.

Peter chose to finish his recital in fine style with the demanding Variations de Concert by Joseph Bonnet. The dramatic opening blasts of chords is followed by quieter melodic variations, including a variation for pedals alone providing frenetic exercise for the feet, before the majestic finish, again with blasts of chords. A fitting finale to a most enjoyable and different event, with the girls and boys of Rood End School doing their school and their teachers proud, and of course Peter Morris giving full value on the organ as always.

We look forward to the final recital of the 2010/11 series in March, including the remaining Mendelssohn Sonata.

TS

### **Paul Carr Recital St. Paul's Church Birmingham 3<sup>rd</sup> February 2011**

I'm indebted to John Allen for providing the following review of this lunchtime recital.

It is always a great pleasure to be in St. Paul's church on the first Thursday of each month. I think that I have missed only 2 recitals since Paul started this series in July 2008. We were given the usual warm welcome from Mary Gilbert the Vicar. The usual housekeeping notices followed including a request to fill out a Gift Aid envelope so that the church can increase a donation by 28.21%. (A pity that some other churches do not copy this.)

Paul opened his programme with the Präludium, Fuga and Ciacona in C BuxWV137 by Dieterich Buxtehude. A splendid and exciting opening. Paul reminded us afterwards that Bach had walked 200 miles to hear Buxtehude play. (Sorry Paul, I will not be walking to Portsmouth Cathedral for your recital on May 26th!). J S Bach's Trio in D minor BWV 583 was next. The rapid changes in temperature during the previous days caused Paul some concern. Hot air rises so the swell division on the top received more hot air than the pedals! Fortunately the tuning held.

Paul's next piece was his own arrangement from the piano score of Grieg's Peer Gynt Suite No.1. The dynamics of this piece on 2 manuals plus pedals required considerable dexterity and skill. I think that Paul used every thumb and pedal piston, made frequent individual stop changes whilst keeping the swell box and pedal board very busy! A very clever arrangement. I liked particularly 'In the Hall of the Mountain King' which started in the pedals and built up to a final crescendo. Paul ended with the well known Toccata from the Plymouth Suite by Percy Whitlock. As usual, and with her friendly smile, Paul's wife Hannah acted as both Registrant and applause leader!

John Allen

### **Andrew Fletcher Recital, Emmanuel Church, Wylde Green, Friday 4<sup>th</sup> February 2011**

Today's recital was blessed with rather warmer weather than the previous two recitals in this series, reflected in the good attendance, including 4 members of the LDOA. From Widor's eight numbered and two named organ symphonies, Andrew opened his recital with the 1st movement from Symphony No 6, the Allegro. As well as providing a superb opening to the recital, this piece gave Andrew the opportunity to show off the range of registrations available on this fine Willis organ, not to mention some tricky pedalling required of the organist.

Allegretto in E Flat by W Wolstenholme, with its delicate melody, was followed by C H H Parry's Prelude on Old 104<sup>th</sup>, a composer clearly highly rated by Andrew. A piece new to me, this proved to be a very impressive and dramatic work.

With Peter Morris working his way through all six of Mendelssohn's Sonatas in his Walsall Town Hall recital series, today it was Andrew's turn to perform the Allegro Maestoso from Mendelssohn's Sonata No 5, one of the last Sonatas Andrew had learned, and 'unpleasantly tricky in places', commented Andrew. A majestic work – Mendelssohn at his best!

Next was Howell's Rhapsody in D flat, dedicated to Harold Darke, showing a wide range of passages from delicate to full organ. Then followed Adagio in E by Frank Bridge, who played viola for a number of string quartets, and who tutored a number of private pupils including Benjamin Britten. The opening line Andrew described as 'impossible', clearly written for a viola rather than an organ. The quiet opening melody gradually builds to a crescendo before falling back to a whisper repeating the opening melody. This was followed by the well-known and dramatic Litanies by Jehan Alain, who was tragically killed in WW2.

To finish, Andrew chose Prelude & Fugue sur le nom d'Alain, composed in 1942 by Maurice Duruflé as a homage to his fallen friend, a work I'd heard played previously on this organ by a pupil of Andrew Fletcher's, Richard Dawson, when our Association visited Emmanuel Church in June 2010 at the invitation of Richard Mason. The plaintive theme is based on the notes ADAAF derived from 'Alain' in the German alphabet, with the prelude opening with rapid manual runs. This same theme is picked out in the fugue that follows, and from a quiet opening builds to a brilliant climax of great power.

A programme of music with something to suit all tastes, played as usual with great aplomb by Andrew Fletcher.

TS

### **Pat Neville Recital, Trinity Methodist Church, Monday 14<sup>th</sup> February 2011**

Today being Valentine's Day, LDOA Treasurer and resident organist at Shenstone Pat Neville had chosen music with a Valentine's Day connection to entertain the near capacity audience, including at least five LDOA members lending their support.

Pat's programme comprised fifteen pieces representing twelve different composers, some very well-known ones such as J S Bach's Air on the G String and Jesu Joy of Man's Desiring, and Lemare's Andantino in D, with some less well-known.

Professor Colin Fishwick presented Pat, most appropriately in view of the date, with a bouquet of twelve red roses in appreciation of her efforts in performing today's well received recital.

TS

### **Thomas Trotter Recital, Birmingham Town Hall, Monday 21<sup>st</sup> February 2011**

Today's recital at the Town Hall was in celebration of the birth of Franz Liszt two hundred years ago this year, and provided an opportunity to mention the London Organ Day on 5<sup>th</sup> March celebrating the same event, and taking place at the Temple Church in London, at which Thomas was performing a celebrity recital. Once again our honorary member John Stormont was called upon for page turning duties.

Liszt devoted a great deal of time and artistic energy to the transcription and popularisation of other composer's music, and Thomas opened today's recital with one such transcription, Pilgrim's Chorus from Wagner's Tannhauser. This starts quietly with a hymn-like passage depicting a band of pilgrims in the distance, rising to a crescendo as they approach, then fading away as they pass out of sight.

In addition to transcriptions of other composer's music, Liszt also published many of his own works in varying instrumental guises, including organ versions of orchestral, choral and piano pieces. This next piece Consolation in D flat, the fourth of six Consolations for piano before being arranged for both organ and harmonium, was one such piece.

The next short piece was Ave Maria Von Arcadeldt, originally composed by the Renaissance composer Arcadeldt as a secular song, and subsequently arranged by Liszt for both piano and organ in the form of this delicate meditative piece.

The finale to today's recital was to also be performed by him at the London Organ Day event - the monumental Fantasia & Fugue on 'Ad Nos, Ad Salutarem Undam'. When Liszt premiered this first piece composed on a symphonic scale in 1878, Saint-Saëns described it as 'the most extraordinary organ piece that has ever been written'. Thomas first learned this piece in 1984, and it is in three sections. The theme is a short chorale-like melody from Act 1 of Meyerbeer's opera Le Prophète, which provides all the material for nearly thirty minutes of an amazing variety of musical textures, moods and colours. The blazing brass fanfares of the first movement are followed by the Adagio, in which Meyerbeer's chorale is heard clearly for the first time, providing the subject for the fugue that begins the final section, and which in turn builds to a magnificent fanfare finale.

This performance of Liszt's Ad Nos by Thomas Trotter provided thirty minutes of absolutely breath-taking

virtuosity, rapturously received by the audience at this well attended recital. Superb!

TS

### **Peter Morris Recital, Walsall Town Hall, Wednesday 2<sup>nd</sup> March 2011**

In his introduction to today's recital, the last in the 2010/11 lunchtime organ recital series at Walsall Town Hall, Peter Morris announced that the 2011/12 series recitals would be on Thursdays, commencing on 15<sup>th</sup> September 2011, and that they had endeavoured to ensure no clashes with other regular recitals in the Midlands region.

Peter opened today's recital with Buxtehude's Prelude & Fugue in F, a piece written for a large organ, with the fugue being played on three different manuals. This was followed by the remaining one of the six Mendelssohn sonatas that Peter has been working through in this recital series - Sonata No 5 in D, possibly the least well-known and shortest of the six sonatas. The first movement, Andante, is a short chorale and gives way to the beautiful melodic Andante con moto, before culminating in the Allegro Maestoso, with its distinctive opening passage and majestic ending.

The next piece, The Flower Duet from Lakme by Delibes, found fame in the UK in a TV advert, with the beautiful melody being utilised by British Airways, and beautifully registered on the Town Hall organ.

Next the Fantasia & Fugue on BACH by Liszt, a homage to Bach using the German alphabet version of the four letters of the title for notes B flat/A/C/B throughout the piece in various guises, starting with the dramatic opening to the Fantasia, and featured again in the majestic ending to the Fugue.

Then followed two Chorale Preludes by Sigfrid Karg-Elert. The first, 'From Heaven above, behold I come' is from the same stable as Mendelssohn and Liszt, and starts quietly getting louder and louder to finish on full organ. The second chorale, 'Assist us, Jesu, to endure', is a delicate piece played on quiet flutes, giving a beautiful limpid sound.

To finish his recital and the 2010/11 series, Peter chose to go out with a flourish in the form of a work which could never be described as 'understated' - Festival Toccata by Percy Fletcher, a flamboyant piece giving the reeds a good airing to conclude the recital.

Congratulations to Peter Morris on a 2010/11 Recital Series of varied and splendid music, with I must confess my personal favourites being the playing of all six Mendelssohn Sonatas, giving rise to a fresh appreciation of the less frequently performed ones. Council spending cuts permitting, we look forward to the 2011/12 series commencing on Thursday 15<sup>th</sup> September 2011.

TS

### **John Scott Recital, Symphony Hall, Wednesday 2<sup>nd</sup> March 2011**

Since the summer of 2004, John Scott has been Organist & Director of Music at Saint Thomas Church, 5<sup>th</sup> Avenue,

New York, in succession to Dr Gerre Hancock, where he directs the renowned choir of men and boys. His career as a recitalist has taken him to five continents and he is a prolific recording artist.

He was born in Wakefield, Yorkshire in 1956, where he became a Cathedral chorister. Whilst still at school he gained the diplomas of the RCO and in 1974 he became Organ Scholar of St John's College, Cambridge. For four years he acted as assistant to Dr George Guest and held the University John Stewart of Rannock Scholarship in Sacred Music. His organ studies were with Jonathan Bielby, Ralph Downes and Dame Gillian Weir. He made his debut in the 1977 Promenade Concerts in the Royal Albert Hall, and at 21 was the youngest organist to appear in the Proms. On leaving Cambridge, he was appointed Assistant Organist at London's two Anglican Cathedrals, St Paul's and Southwark. In 1985 he became Sub-Organist at St Paul's Cathedral and in 1990 he succeeded Dr Christopher Dearnley as Organist & Director of Music, where he served for 14 years before moving to his present position in New York. Incidentally, John Scott is also a past President of our own association, the IAO.



John Scott

Prior to the performance, there was a pre-concert talk between John Scott and Graeme Kay, and I'm indebted to Andrew McMillan, who attended the talk, for the following insights into John Scott's career:

He said that when he was starting his career he didn't actually have to apply for an organist position. He was asked, with only a few days' notice, if he would mind covering for Evensong one Wednesday evening at St Paul's. He agreed, and having successfully fulfilled that commitment was subsequently asked by the DoM if he would like to become his assistant. However, Southwark Cathedral were also interested in obtaining his services, so the actual arrangement made was that he would become assistant organist at both St Paul's and Southwark simultaneously. This usually worked out OK as the commitments were mostly on different days, but on Wednesdays he had to run from one Cathedral to the other as they both had Evensong on the same day, and there was only an hour between one finishing and the other starting. That worked OK except for the day he took the tube which, unknown to him, was having some problems and he got stuck on it, arriving rather late. He said that he could have stayed on at St Paul's had he wanted to but felt that he needed a fresh challenge, hence

the move to St Thomas New York. Apparently the famous chancel organ at St Thomas has been having problems ever since its last rebuild in 1969 and is now on its last legs. The church has therefore decided to commission a brand new organ from the well-known American firm of Dobson at a cost of \$8 million, \$5 million of which still needs to be raised. JS commented that we should check out the fundraising letter on the church's website as it apparently welcomes only cheques of \$100k and upwards, something he thought you couldn't quite get away with in the UK. However, I assume it has subsequently been altered, as I couldn't find any reference to that now. Andrew McMillan.

John Scott devoted the first half of his recital to the music of J S Bach, commencing with Fantasia in G Minor, BWV572 with its very distinctive lively opening played on the manuals only, before the pedal entry announces the majestic slow passage then returning to the lively tempo of the opening passage for the brilliant conclusion.

Johann Schübler was the publisher of six chorales by J S Bach. His name is now immortalised in the informal title by which these next six pieces are generally known – The Schübler Chorales, BWV645-650 - the first of which is perhaps the most well-known, entitled *Wachet auf, ruft uns die Stimme*.

The final piece before the interval is one of my personal favourite Bach works – Toccata & Fugue in F Major, BWV540, with its soaring melody and the distinctive solo pedal passages, culminating in the expressive grandeur of the final passage. The brilliant toccata is often played on its own, but for tonight's recital John Scott followed with the magnificent double fugue.

Having heard Liszt's homage to Bach earlier today at Peter Morris's Walsall Town Hall recital, John Scott opened the second half of his recital with Robert Schumann's homage to Bach in the form of Fugue No 1 on the Name of BACH, Op 60 No 1. From its sombre opening it builds to full organ before dying away again at the end, with the sequencer proving invaluable for this piece.

Despite a request in the interval for all mobile phones to be switched off, the second half proceedings were interrupted by a ring tone that amply demonstrated the superb acoustics of the Symphony Hall. John Scott had the presence of mind to ease the embarrassment by quipping 'If it's for me – I'm busy right now!'

Then finally to what I was sure would be highlight of the evening for me – Widor's Symphony No 5 in F Minor Op 42 No 1. The brilliant opening of the Allegro Vivace, was followed by the beautiful melody of the Allegro Cantabile. Beautiful light and shade was created next in the Andantino Quasi Allegretto before employing the string stops for the delicate melodic fourth Adagio movement. Finally, to one of the most popular pieces of organ music – the Toccata – providing a fitting climax to the Symphony and tonight's programme.

The rapturous ovation ensured we did get an encore, with the second most famous piece of organ music being now followed by the most famous – J S Bach's Toccata & Fugue in D Minor BWV565. Referring to this most famous

of organ pieces, John Scott said 'there was however a problem, in that the piece was probably not written originally for organ, not originally in the key of D Minor, and probably not even written by Bach – but who cares!' The Baroque sounds of the first half of tonight's programme were employed once again for this magnificent finale, followed by a further rapturous ovation from the appreciative audience for this well-attended recital.

The versatility of the Symphony Hall's Klais organ was more evident in this recital than any other I've attended at this venue, with the contrast between the clear and crisp Baroque sounds required by Bach works in the first half giving way to the very different warmer symphonic sounds required by the Romantic music of Widor in the second half. The magnificent acoustics of the symphony Hall also enabled me to hear intricacies in the Widor I'd never heard before in recitals in venues in which the longer reverberation times had obviously masked some of the exquisite detail of the music. This was complemented by the clarity of playing and skilled registration of a commensurate artiste in the form of John Scott. An all too rare opportunity to hear a recital by this eminent master of the organ.

TS

### **Paul Carr Recital St. Paul's Church Birmingham, 3<sup>rd</sup> March 2011**

I'm indebted to John Allen for providing the following review of this lunchtime recital.

Paul's theme this month was rarely heard pieces. He opened with the March from The Love of Three Oranges by Prokofiev. Short but very sweet! Then followed a piece which I had not heard before – Präludium und Fuge in D "Halleluja" by Franz Schmidt. Schmidt - 1874 to 1939 - was an Austrian composer, cellist and pianist of Hungarian descent and origin. This was followed by 'Variations on a theme by Herbert Howells' composed by Derek Bourgeois, born 1941. He graduated from Cambridge with a First in music followed some years later by a Doctorate. He spent 2 years at the RCM where he studied composing with Howells and conducting with Sir Adrian Boult. He lectured at Bristol University, later taught music at St. Paul's Girls School London and now lives in retirement in Dorset. Howells was very much alive in this piece and rapid changes from 5/8 to 11/8 and then 2/4 made it interesting. Next we were reminded of the last night of the Proms with music from Walton's Façade. Finally Henry Smart's Postlude in D. Paul recalled that when he was Organ Scholar at Hereford, Roy Massey used to sing to this as he played until the tune went out of his range!

John Allen

### **Andrew Fletcher Recital, Emmanuel Church Wylde Green, Friday 4<sup>th</sup> March 2011**

There was a good attendance for today's recital, with the LDOA being represented by three members, as well as 'some new faces' as observed by Andrew Fletcher in his introduction.

This lunchtime recital was opened with Concerto in A Minor by Vivaldi/Bach, a piece originally composed by

Vivaldi for two violins, but then 'tartified' (Andrew's terminology, not mine!) by Bach. After a bold opening, a gentle Adagio movement follows, played on manuals only on the Apse organ, before returning again to a bold Allegro to finish, which distinctly showed the work's Vivaldi roots.

Next followed Canon in D by Pachelbel, made popular for weddings by the Pure New Wool advert, but rather than the various somewhat simplistic arrangements, this time with a beautifully more intricate arrangement, and played on the Apse organ throughout.

Toccata & Fugue in D/d by Reger is a busy, exciting piece that 'could have been written for this Wylde Green Willis organ'. The very grand opening toccata is followed by a quieter passage, before returning to the bold opening theme to end the toccata. The fugue opens quietly before building to a quite majestic full organ finish.

It was then time for some Widor, this time in the form of Andante Cantabile from Symphony No 4, a beautiful magical piece of melodious music. Rheinberger's Scherzoso from Sonata No 8 followed, a bright playful piece as the title would imply.

To end his recital in style, Andrew turned to Joseph Bonnet for two very contrasting pieces. The first, Romance Sans Paroles, is a delightful gentle work, a sort of calm before the storm, as Bonnet's Variations de Concert was then unleashed! The dramatic opening variation is followed by melodious variations, then returning to the opening theme including a lengthy and complex pedals-only passage, before the triumphant finish. A most fitting conclusion to the recital, and as ever superbly performed by Andrew Fletcher.

TS

### **Keith Hearnshaw Recital West Bromwich Town Hall, Thursday 10<sup>th</sup> March, 2011**

Keith Hearnshaw was born in West Bromwich and began learning the organ at the age of thirteen. He spent four years at Birmingham Conservatoire, where he studied with David Saint, and also with Mark Shepherd at Lichfield Cathedral. During this time he gained his associateship diploma of both the RCM and the RCO. Whilst studying in Birmingham, Keith held the position of organ scholar at St Chad's RC Cathedral under John Pryer, and later assistant organist at St Columba's Parish Church, Sutton Coldfield.



Keith Hearnshaw

In 1991 he was a prize winner at Oundle International Festival, and in 1993 was awarded the Leonard Gibbons

memorial Prize by Birmingham Organists' Association. From September 1994-5 he was organ scholar at Lincoln Cathedral studying under Colin Walsh, before gaining his FRCO whilst studying with Andrew Fletcher and Kevin Bowyer. From 1997-8 he was organ scholar at Liverpool's Anglican Cathedral under Prof Ian Tracey.

In demand as a recitalist he has performed throughout this country and Europe, as well as a recording artist. He has been a guest organist playing duets with Carlo Curley, including on the largest working organ in the world, the Wannamaker Organ at Macey's department store in Philadelphia, USA.

I'm obliged to John Allen for providing the following review of this West Bromwich Town Hall lunchtime recital:

I was born in Wolverhampton, lived there for the first 30 years of my life and have lived in Sutton Coldfield ever since, but his was my first visit to West Bromwich Town Hall!

The Town Hall was built in 1875 and has the traditional arrangement of organ pushed into the Apse with steeply raked seating for the choir leading down to the front of the stage. It was easy to imagine an annual performance of the Messiah, but today's Health and Safety officials would have apoplexy at the rake of the choir seating with no guard rails! Even today children under 16 are not allowed to sit in the front 2 rows of the balcony in case they fall to the ground floor! The organ cost £1300 in 1878 and was built by Forster and Andrews, who appear to have provided many Town Hall organs during that period. Nicholson's did some work here in 1984. The organ has 6 composition pistons – 3 Great, 3 Swell but no general or divisional thumb pistons so there is much activity to set up the registrations, and a general cancel from full organ requires a considerable effort as Keith demonstrated!

On arrival we were greeted by Keith. He reminded the audience of about 100 that he was born in West Bromwich and lived in Great Barr for much of his life. The hall was very hot even at 1 pm. When Keith arrived to practise at 0900 the room was 'like a sauna'. The heat had dried out the leather so you can imagine the cracking sound when Keith turned on the blower motor! By 1pm. it had (apparently) cooled down although there was evidence of a small air leak. Keith was very careful to explain the full structure of each of his pieces.

The programme opened with the Londonderry Air, arranged by J Stuart-Archer, which Keith built up to full organ with much physical activity drawing the stops. Next followed Handel's Occasional Overture where the reed stops sounded particularly good. After that, the evergreen Fantasia in G BWV 572 by J S Bach. I love this piece and the flues sounded bright and brilliant. My favourite English composer is Elgar, so it was a pleasure to hear Nimrod with its dropping sevenths. George Young was an American born in Kansas, and his Prelude in Classic Style followed. The penultimate piece was Vivaldi's Adagio from his Piccolo Concerto. Keith used the 2ft Harmonic Flute stop on the Echo division but played an octave lower than written. Very effective. His recital ended with Vierne's Finale from his Symphony No.1. I have lost count of the number of times I have heard this piece over the last few

months. Sadly the heat had taken its toll of the pedal reeds, which spoilt the balance of the piece..

After the concert Keith mingled with the audience, many of whom seemed new to organ recitals. Let us hope that they come again!

John Allen

### **Thomas Trotter Recital, Birmingham Town Hall, Monday 21<sup>st</sup> March 2011**

Thomas Trotter's regular page turner at the lunchtime recitals is 23 year old James Luxton, and in his introduction to today's recital, Thomas was joined by the audience in congratulating James on passing his ARCO examination in January 2011, winning the Limpus, Frederick Shinn, Durrant, Doris Wookey and Dr F J Read Prizes. He attended the Birmingham Conservatoire, studying organ under Henry Fairs and Prof David Saint. He was organ scholar at St Chad's Metropolitan Cathedral and Director of Music at St Margaret's Church, Great Barr before becoming organ scholar at St Thomas's Stourbridge.

Thomas opened today's recital with a favourite piece of mine, Hollins' Concerto Overture in C Minor, a work of fiery brilliance, but also delicate melodies in the middle section, before the majestic climax. Deserves to be heard more regularly at recitals.

This was followed by Voluntary in C Op 5 No 1 by John Stanley, organist for fifty years at the Temple Church in London and who, like Hollins, was also blind. In the 18<sup>th</sup> century, English organs had no pedals, so this piece is for pedals only and has four movements. For the Adagio Thomas used the diapasons on the Choir, then for the Trumpet Voluntary the Swell Cornet with the Solo Cor Anglais providing the echo effect, then a slow section before the Allegro finish alternating between the Swell and Great.

Harold Darke's 'A Fantasy' followed, originally written for string orchestra and requiring many stop changes to be achieved seamlessly.

Thomas always strives to include a work by a living composer and for today's recital this was represented by Rubrics by Dan Locklair, Professor of Music at Wake Forest University in Winston-Salem, North Carolina. The five movements explore different aspects of the organ, with the fourth movement being made famous in the USA through being played at the funeral service for President Ronald Regan.

Reginald Goss-Custard's Chelsea Fayre, the well-known jolly piece in the style of an 18<sup>th</sup> century gavotte, was followed by Bells Across the Meadows, a piece Thomas has played at a number of Town Hall recitals, giving him the chance to give his favorite Whitechapel Bells stop another airing!

Princess Elizabeth March was the choice for today's finale, and bears the unmistakable fingerprint of Eric Coates, the composer of the Dambusters. An appropriately majestic climax to a Town Hall recital.

TS

**Chris Stormont Recital, St Michael's Boldmere,  
Saturday 26<sup>th</sup> March 2011**

Following our Association's visit to St Michael's in January 2011 and the talk and recital given by resident organist and LDOA member Chris Stormont FRCO, this recital following the Birmingham Organists' Association's AGM presented an all too rare opportunity hear Chris playing a full recital at the 2 manual Harrison & Harrison organ of St Michael's, Boldmere. (See February 2011 Newsletter for details of this organ)

Son of the IAO Executive Vice President and Chairman John Sormont, Chris Stormont was educated at Sussex University and the Royal College of Music, where he studied with Dr John Birch and Richard Popplewell. He gain his ARCO and FRCO in a single year and has been organ scholar at York Minster and Birmingham Cathedral. He held the office of President of the Birmingham Organists' Association, and has performed at a variety of venues both at home and abroad. Chris is currently Director of Creative Learning at Cannock Chase High School and has been Organist and Choirmaster at St Michael's Boldmere for nearly three years, having previously served at All Saint's Church, West Bromwich for seven years.

Current BOA President Paul Carr introduced Chris Stormont, and then handed over to Chris to introduce his programme, commencing with the first of a number of French pieces – Toccata in B flat Minor from the suite of 24 Pièces de Fantaisie by the blind organist Vierne - a splendid fiery chromatic piece with which to open proceedings. This was followed with a piece by another blind organist and violin virtuoso John Stanley - Voluntary in E Minor.

Chris then introduced his next two pieces, the first of which was Pièce Heroique by César-Auguste-Jean-Guillaume-Hubert Franck, not surprising normally shortened to César Franck! Chris pointed out that the last eight bars would not be the normal ending, in that he once heard John Scott Whiteley play this version, and established that this original ending had been found in the vaults of York Minster, and is the ending being used today. This proved to be a dark dramatic piece, with a majestic finish.

Then it was time for some Bach, in the form of one of the six notoriously difficult Trio Sonatas – Trio Sonata No 6 in G – which you'll recall Chris played during our January 2011 visit to St Michael's. Chris explained that the difficulty of these pieces lies in the fact that there are three different independent solo parts being played at the same time, described by Chris as akin to patting one's head whilst rubbing one's tummy and doing a Viennese waltz at the same time! All three movements – Vivace, Lento and Allegro - were beautifully articulated by Chris.

Then it was back to French music to conclude the recital, with first of all Fantaisie in D Flat by Saint-Saëns, less frequently played than the E Flat Fantaisie, but a very nice piece requiring a wide range of registrations. For his final piece, Chris opted for a French composer and piece new to me – Toccata in F Major by Jules Grison, organist of Reims Cathedral. This is a dramatic virtuoso work in a style reminiscent to me of Widor – a fitting climax to the recital. I'm indebted to Chris for the opportunity to become

acquainted with this really striking piece, and I would commend anyone to have a listen to it on Youtube.

The applause for this well attended recital by Chris required an encore, and this took the form of a 'little ditty' by George Tootell, dedicated to his wife, and entitled Intermezzo in Springtime.

A varied programme, with informative introductions to the pieces, professionally performed by a most talented organist.

TS

**IAO MATTERS**

**London Organ Day, Saturday 5<sup>th</sup> March 2011**

The Silver Jubilee of this event took place at the Temple Church in London, and celebrated the 200<sup>th</sup> anniversary of Liszt's birth. Two of our eminent local organists were featured, and I'm indebted to Pam Strong and David Gumbley, who attended the event, for the following review of the day's activities.



Delegates at the London Organ Day at The Temple Church London, including David and Pam (bottom left)

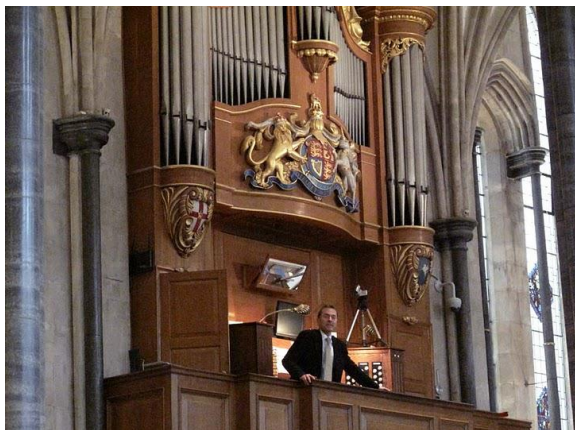
The Welcome was given by Daniel Moul, who is the Artistic Director, and after a short introduction, we had Andrew McCrea talking about Liszt and the organ. Unfortunately, the sound system made his voice at times inaudible; he spoke very quickly and rather quietly. He did mention Liszt playing Beethoven's Moonlight Sonata in the dark to get the correct mood. He was a brilliant pianist by all accounts, but his pedalling on the organ tended to be clumsy!

Daniel Moul followed this by playing some easy pieces by Liszt, for organists who have more limited technique. This was considered very useful.

James Vivian is the Director of Music and Organist of the Temple Church, and he gave a very interesting lecture on the history of the Church and its music. His talk was very well received containing anecdotes of his great predecessor, George Thalben-Ball, who was also City Organist in Birmingham and travelled to Birmingham weekly to give the Lunchtime Recital in the Town Hall.

Henry Fairs is Head of Organ Studies at the Birmingham Conservatoire, and is an acknowledged teacher and

performer. Three of his pupils played a piece and were given advice on points of technique and performance. The music concerned was: Prelude and Fugue on BACH by Liszt, part of the Sonata Psalm 94 by Reubke and an extract from the Fantasia and Fugue on 'Ad nos ad salutarem undam' by Liszt.



Thomas Trotter at the organ of Temple Church, London.

The concluding recital was given by Thomas Trotter, who played 'The Pilgrims Chorus' from 'Tannhauser' by Wagner, the complete Fantasia and Fugue by Liszt, and Liszt's 'Poeme Symphonique No. 5 Prometheus'. All 3 works make great demands on an organist's technique, and Thomas gave a dazzling display, using the full resources of the 4 manual 1924 Harrison & Harrison organ – including the 32' Open Wood and the 32' Ophicleide. The applause was rapturous; it was a stunning recital.

The London Organ Day in 2012 will be held in the Parish Church in Chelsea

Pam Strong/David Gumbley

### **West Yorkshire Organ Day Saturday 14<sup>th</sup> May 2011**

Based in Huddersfield, at the Town Hall (Willis organ) and at St Patrick's RC Church (Skrabl organ)

### **Cirencester Parish Church 2011 Organ Festival, 18<sup>th</sup> - 25<sup>th</sup> June 2011**

Following the success of the 2010 Festival celebrating the rebuilt Cirencester Parish Church organ, the 2011 festival will be opened on Sat 18/06 with a recital by Dame Gillian Weir, followed by further recitals by Roger Fisher (20/06), Daniel Cook (21/06), Anthony Hammond (22/06), Christopher Kent (23/06), Keith Hearnshaw (24/06), and with Nigel Ogden performing the closing recital on Saturday 25/06.

### **IAO Congress, July 2011**

This year's Organ Congress takes place 25-30 July 2011 based at the Europa Hotel in Belfast, as well as spending an exciting day in Dublin, visiting Armagh and Londonderry, and making a trip to the Giant's Causeway.

### **Salisbury Organ Day Saturday 1<sup>st</sup> October 2011**

Based in Salisbury at St Martin's Church, Salisbury Methodist Church and Salisbury Cathedral (recital by Daniel Cook).

### **Peter Chatfield IAO General Secretary**

At the March 19<sup>th</sup> 2011 meeting of the IAO Advisory Committee, IAO President Alan Thurlow reported that Peter Chatfield had expressed the wish earlier in the year to stand down at the July AGM as General Secretary of the IAO. Peter Chatfield then made a statement to the effect that he wished to stand down now, and this had been discussed and agreed in Council. The vacancy is now advertised on the IAO website.

### **FORTHCOMING LOCAL ORGAN RECITALS**

#### **LDOA Members' Recitals/Events**

Thursday 7<sup>th</sup> April 2011, Darlaston Town Hall

The Mayor of Darlaston's Variety Show, at 7.30 pm. Mervin Jones on the Binns organ, xylophonist Jack Williams and singer Beryl Briscoe, compared by comedian Doug Parker. Tickets £5.

2nd Thursday of every month at Darlaston Town Hall

Concert of popular theatre organ music, with Mervin Jones at the 3 manual Binns Organ, 1.30 to 3.30 pm

Walsall Town Hall Organ Recitals

As reported earlier in the newsletter, following the summer break, the 2011/12 organ recital series by our Honorary Member Peter Morris commences on Thursday 15<sup>th</sup> September 2011.

Recitals at Shenstone Methodist Church

Further free organ recitals will be held on Monday 1<sup>st</sup> August, All Saints Day Tuesday 1<sup>st</sup> November and Monday 5<sup>th</sup> December by our Treasurer and resident organist Pat Neville at 12.45 pm to 1.30 pm. Bring your sandwiches – drinks will be available. Come and go as you please.

#### **Recitals In Local Area (to 30/06/2011)**

##### **April 2011**

Frid 1 April 2011 • 1:00 to 1:45 • Emmanuel Church, Wylde Green

Andrew Fletcher (West Midlands)

Frid 1 April 2011 • 1:10 to 1:50 • Birmingham Cathedral  
Ruaraidh Sutherland (St Mary's Collegiate Church, Warwick)

Sat 2 April 2011 • 1:00 to 1:45 • St Thomas' Stourbridge  
James Luxton (St Thomas' Stourbridge)

Sat 2 April 2011 • 7:30 • Coventry Cathedral  
Carlo Curley (Concert Organist)

Sun 3 April 2011 • 3:00 • Holy Trinity, Wordsley  
Paul Carr (St Paul's, Birmingham)

Mon 4 April 2011 • 1:00 • Symphony Hall  
Thomas Trotter (Birmingham City Organist)

Thurs 7 April 2011 • 1:00 to 2:00 • West Bromwich Town Hall

Peter Morris (Walsall Borough Organist) was due to give this recital, but I understand it will now be given by Toby

Barnard (Assistant Director of Music at St Peter's Wolverhampton) and students.

Thurs 7 April 2011 • 1:10 to 2:00 • Kidderminster Town Hall  
Timothy Morris (Kidderminster Town Hall)

Thurs 7 April 2011 • 1:15 to 1:45 • St Paul's, Birmingham  
Ian Ball (Worcester)

Sat 16 April 2011 • 12:00 to 1:00 • Malvern Priory  
Benjamin Sheen (Christ Church Cathedral, Oxford)

Sat 16 April 2011 • 12:00 to 1:00 • Victoria Hall, Hanley  
Nathan Laube (USA)

Mon 18 April 2011 • 1:00 to 2:00 • Birmingham Town Hall  
Thomas Trotter (Birmingham City Organist) with St Peter's Church Choirs Wolverhampton

Bank Hol Mon 25 April 2011 • 1:00 to 2:00 • Worcester Cathedral  
Shean Bowers (Bath Abbey)

### **May 2011**

Sun 1 May 2011 • 3:00 • Holy Trinity Wordsley  
Paul Carr (St Paul's, Birmingham)

Bank Hol Mon 2 May 2011 • 1:00 to 2:00 • Worcester Cathedral  
Ian Ball (Worcester)

Tues 3 May 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church  
Alex Norman (Birmingham Conservatoire)

Wed 4 May 2011 • 2:15 • Symphony Hall, Birmingham  
Thomas Trotter (Birmingham City Organist) with the CBSO, including Saint-Saëns Symphony No 3 (Organ)

Thurs 5 May 2011 • 7:30 • Symphony Hall, Birmingham  
Thomas Trotter (Birmingham City Organist) with the CBSO, including Saint-Saëns Symphony No 3 (Organ)

Thurs 5 May 2011 • 1:10 to 2:00 • Kidderminster Town Hall  
Christopher Allsop (Worcester Cathedral)

Thurs 5 May 2011 • 1:15 to 1:45 • St Paul's, Birmingham  
Paul Carr (St Paul's Birmingham)

Frid 6 May 2011 • 1:00 to 1:45 • Emmanuel Church, Wylde Green  
Andrew Fletcher (West Midlands)

Sat 7 May 2011 • 12:00 to 1:00 • Victoria Hall, Hanley  
Michael Rhodes (Victoria Hall, Hanley)

Sat 7 May 2011 • 6:00 to 7:00 • All Saints' Bromsgrove  
Stephanie Bec (St Augustine's Birmingham)

Sat 7 May 2011 • 6:30 • Worcester Cathedral  
Christopher Allsop (Worcester Cathedral)

Sat 7 May 2011 • 7:30 to 9:15 • St George's Kidderminster  
Thomas Trotter (Birmingham City Organist)

Mon 9 May 2011 • 1:00 to 2:00 • Birmingham Town Hall  
Thomas Trotter (Birmingham City Organist)

Mon 9 May 2011 • 1:00 to 1:30 • Coventry Cathedral  
Alistair Reid (Coventry Cathedral)

Tues 10 May 2011 • 7:30 • Lichfield Cathedral  
Carlo Curley (Concert Organist)

Tues 17 May 2011 • 1:10 to 1:50 • Worcester Cathedral  
Peter Dyke (Hereford Cathedral)

Wed 18 May 2011 • 7:30 • St Chad's Cathedral, Birmingham  
John Pryer (Birmingham Oratory)

Sat 21 May 2011 • 6:00 to 7:00 • All Saints' Bromsgrove  
Andrew J Wyatt (Birmingham Cathedral)

Sat 21 May 2011 • 7:30 • Beckminster Methodist Church, Wolverhampton  
Keith Hearnshaw (Concert Organist)

Mon 23 May 2011 • 1:00 to 2:00 • Birmingham Town Hall  
Thomas Trotter (Birmingham City Organist)

Tues 24 May 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church  
Darren Hogg (Halesowen Parish Church)

Bank Hol Mon 30 May 2011 • 1:00 to 1:30 • Coventry Cathedral  
Matthew Dunn (Peterhouse College, Cambridge)

### **June 2011**

Wed 1 June 2011 • 7:30 • St Chad's Cathedral, Birmingham  
David Saint (St Chad's Cathedral)

Thurs 2 June 2011 • 1:15 to 1:45 • St Paul's, Birmingham  
Keith Hearnshaw (Concert Organist)

Frid 3 June 2011 • 1:00 to 1:45 • Emmanuel Church, Wylde Green  
Andrew Fletcher (West Midlands) - Requests programme

Sat 4 June 2011 • 1:00 to 1:45 • St Thomas' Stourbridge  
Jon Payne (St Thomas' Stourbridge)

Sun 5 June 2011 • 3:00 • Holy Trinity, Wordsley  
Paul Carr (St Paul's, Birmingham)

Mon 6 June 2011 • 1:00 to 2:00 • Birmingham Town Hall  
Martin Setchell (Christchurch Town Hall, New Zealand)

Tues 7 June 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church  
Paul Dewhurst (St Giles', Pontefract)

Thurs 9 June 2011 • 1:10 to 2:00 • Kidderminster Town Hall  
David Morgan (St Mary's, Kidderminster)

Frid 10 June 2011 • 1:00 to 1:40 • St Swithun's, Worcester  
Henry Fairs (Birmingham University)

Sat 11 June 2011 • 12:00 to 1:00 • Victoria Hall, Hanley  
Donald MacKenzie (The Odeon Cinema, Leicester Square)

Mon 13 June 2011 • 7:30 • St Chad's Cathedral, Birmingham  
Douglas Hollick (Birmingham Conservatoire)

Mon 20 June 2011 • 1:00 to 2:00 • Birmingham Town Hall  
Thomas Trotter (Birmingham City Organist), Summer Requests Programme

Tues 21 June 2011 • 7:30 • St Chad's Cathedral, Birmingham  
John Sherer (Fourth Presbyterian Church, Chicago, USA)

Mon 27 June 2011 • 1:00 to 1:30 • Coventry Cathedral  
Iain Quinn (Durham)

For a complete listing of organ recitals in the UK and further details go to [www.organrecitals.com](http://www.organrecitals.com)  
For details of recital organ specifications go to the National Pipe Organ Register at [www.npor.org.uk](http://www.npor.org.uk)

## VACANCY

### Vacancy at St Michael's Church, Lichfield

A vacancy has arisen at St Michael's Church, Lichfield, and we have been requested to assist in advertising the position. If any member knows of anyone who might be interested in this position, please pass on Rev'd David Kirk Beedon's contact details to them.

*Saint Michael's Church, Lichfield is seeking to appoint an Organist/Choir Director to work with our robed choir as well as supporting the Girls' Choir leader in her role. Our choirs serve a parish with two centres of worship offering both traditional and contemporary forms of services. More information can be obtained from: The Reverend David Kirk Beedon, St Michael's Rectory, St Michael Road, Lichfield, Staffs WS13 6SN Tel: 01543 262420 or email [dkbeedon@btinternet.com](mailto:dkbeedon@btinternet.com).*

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**Editorial Note - next Newsletter is planned for June 2011, with deadline for submission of items for inclusion of 31/05/11, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA**