

## **AUGUST 2011 NEWSLETTER**

### RECENT LDOA VISITS

#### **Friday 24<sup>th</sup> June 2011 – evening visit to Lichfield Cathedral for President's Evening**

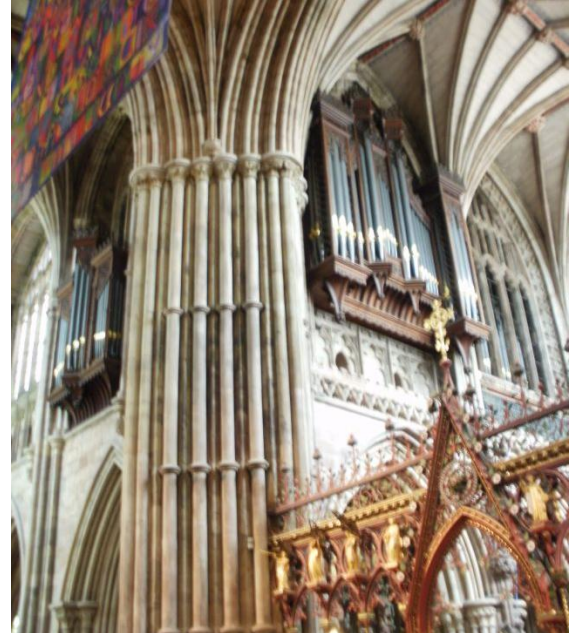
In 2010 we were regrettably unable to arrange a visit to Lichfield Cathedral due to the departure of our previous Association President Philip Scriven, leaving a gap until Martyn Rawles took over the Presidency. When Martyn Rawles offered to host a President's Evening in 2011, we looked forward with eager anticipation to an event that has become one of the highlights of our year.

The visit commenced with our attendance at the 5.30 pm Evensong, and it soon became evident that this event had attracted a turnout of members in the mid 20's, double our normal attendance for a visit.

We were welcomed to Evensong by Revd Canon Wealands Bell, with Ben Lamb conducting the Choir and Martyn Rawles accompanying on the organ. The service featured music by Gibbons, and after the service we were invited to stay on for open choir practice. Martyn invited any member who wished to join him in the organ loft, whilst Ben Lamb put the Choristers through their paces. Ben's attention to detail showed just what is demanded of the choristers to reach the standard of singing they achieve, and it was clearly quite an effort to maintain the attention and commitment of some of the younger members of the choir, who were understandably flagging after a long day at the end of a long week.

After Choir Practice, Martyn was able to join us and formally welcomed us to the Cathedral for President's Evening, and it was much appreciated that Cathy Lamb and Nigel Argust were also able to join us. As it was evident quite a number of members wished to play the organ, Martyn suggested that rather than him go through the history of the organ or playing, the time would perhaps be best employed by handing over the organ without further ado for members to play.

Whilst this proved to be a wise decision, for the many new members who have joined us since we last visited the Cathedral almost two years ago, it occurred to me that their appreciation of the Hill organ may be enhanced by using the newsletter to give them a little of the fascinating history of this wonderful instrument. Martyn Rawles has recently written a headline article on the Lichfield Cathedral organ, accompanied by copious photos, for the current May-July issue of 'The Organ' magazine (copies of which are available from the Lichfield Cathedral Shop), and I make no apologies for drawing on this splendid article for this historical summary.



Lichfield Cathedral organ - view from the Crossing of the North Transept case on the left of the pillar, and the main organ case in the Quire to the right



Lichfield Cathedral organ - view from the Quire of the main organ casework.

The present organ dates from 1861, when Josiah Spode purchased the previous Samuel Green organ for Armitage Parish Church, and gave £1000 to the Cathedral for the provision of a new instrument. The contract was awarded to Holdich who built a three manual instrument of around 2,500 pipes, including 'new-fangled pedals' with ten stops – not welcomed by the incumbent organist Samuel Spofforth, who reputedly vowed never to use them!

This organ was Holdich's largest work, and notwithstanding the ambition and tonal qualities of the instrument, the siting at ground level in the east of the North Transept meant the organ had great difficulty speaking into the building, whilst the organist himself was positioned in the North Choir aisle. Organist from 1881-1925 J B Lott described the instrument as being 'in a side-

street'. So began the long running issue of the siting of the organ to achieve the optimum distribution of sound in this building.

The next major work was undertaken in 1884 by William Hill & Son, who added a Solo Department and undertook various other alterations, including extending the whole compass of the organ to F in the pedals and A in the manuals, with a new console sited closer to the choir stalls. A case by John Oldrid Scott was installed in the North Aisle. Hill's work proved to be of high quality, sympathetically extending and enhancing Holdich's design, yet for all the obvious qualities the position of the organ continued to create considerable problems, with many distinguished musicians of the day writing despairingly of the arrangement.

It was Sir George Martin, through his friendship with the Cathedral's Organist J B Lott who successfully proposed the eventual breathtakingly bold solution. Faced with the proportions of the Quire, he advised the creation of a new space altogether by constructing a purpose-built organ chamber. The proposal was accepted, and this 1907 external addition to the Cathedral can be viewed from the north side of The Close, although it does in fact blend in remarkably well with the original stonework of the Cathedral. The organ was duly installed in the same position it occupies today in this new chamber, which still retains the original flying buttress soaring overhead. The chamber was provided with two cases – the small case was adapted for use in the North Transept, and a new case was designed for the westernmost bay of the Quire, but as Richard Greening later observed ruefully, it was a great shame a new case was not also provided for the adjacent bay (see lower photo on page 1), which at the time apparently could have been provided for £259! At this time Hill also made some notable additions to various departments, and the organ was re-opened in 1908 with a series of services and recitals.

Apart from cleaning work and essential restoration undertaken in 1948, the next significant work was carried out in 1974, when Richard Greening oversaw a relatively conservative rebuild of the instrument. Greening was thankfully very clear about the strengths of the instrument, and was determined to protect them in an age where others might have been less cautious. The contract was awarded to Hill Norman & Beard, who produced a modern console and electro-pneumatic actions, whilst retaining the original drawstops, and the main focus of their work was to remodel the Choir on more Baroque lines.

By the mid 1990's, the organ was suffering from problems with the actions and winding, and it was becoming clear that major work was needed. In addition, the extremely dry acoustic of the Cathedral continued to be a problem, particularly as the focus of many important liturgies had shifted from the Quire to the Nave. Thus, although the full resources of the organ could be deployed in a valiant attempt to lead a packed Nave, the sound was to all intents and purposes inaudible at the back of the Nave, whilst at the same time being deafening in the Quire. A Nave organ was clearly desirable, but it was not until the turn of the century that Andrew Lumsden and Robert Sharpe were able to embark on this ambitious project.

The contract was awarded to Harrison & Harrison and work by Mark Venning and his team commenced in 1999. It was agreed that the entirely new Nave organ division should act as an extension to the Hill organ, seamlessly taking on the character of the main instrument in order to minimise any tensions between the old and new work. The Nave organ was housed in the easternmost bay of the Nave triforium, to minimise the physical distance between the old pipework and new, whilst still enabling the player to create some spacial differentiation. The end result was a great triumph, more than capable of leading a large congregation, or of extending the organ's sound westwards down the nave with great subtlety. The 13 stop nave organ can be played from the Great or Choir of the console with the added feature that the nave organ reeds can be transferred up to the Solo manual, especially useful for voluntaries and recitals. It was decided in addition to undertake a thorough clean of the instrument, to undo some of the less successful experiments of the 1974 rebuild, including again remodelling the Choir, and to make a handful of other alterations, with the organ now having 82 speaking stops. New electro-pneumatic actions were installed, giving a much improved and more authentic response, the entire wind system was re-leathered, and two new reservoirs were added. The console was completely redesigned in the style and spirit of Hill, and provided with a modern piston capture system, although surprisingly no sequencer.

No history of the Lichfield Cathedral Organ would be complete without a mention of the thorny issue of its pitch. When William Hill & Son built the organ in 1884, there was no such thing as standard 'concert pitch', and of the many pitches around in those days, they elected to use what was then called 'Philharmonic Pitch', where 'A' above middle 'C' speaks at A = 454 hertz, rather than 'Concert Pitch' of A = 440 hertz, to which the majority of instruments are built nowadays. With such extensive work in prospect on the organ, the advantages of lowering the pitch, particularly in the context of its use in conjunction with other instruments, were clear. It is therefore interesting to read in my own copy of the brochure commemorating the 2000 rebuild an article by Andrew Lumsden, explaining the rationale for retaining the original pitch. Andrew explains that whilst it would have been physically possible to alter the pitch of all 4064 pipes (as there were at the time), it would have been very expensive and the 'new' sound may not have been as successful as the 'old' – the 'unique Lichfield sound with its gutsy Black Country reeds', as Andrew referred to it. It was also his view that with the 'dead' acoustic of the building, having an organ tuned sharp helps to project the sound around the building.

The work of 2000 has rightly been acclaimed as a brilliantly successful piece of work, above all in the cohesion with which the whole organ speaks.

With apologies for this historical digression to those members already familiar with the history of the Hill organ, I return to the events of the President's Evening, whereby members were invited to now sample the wonderful organ described to by Martyn in his article. It was extremely gratifying that, for once, with a little encouragement from Martyn and Cathy, there was no shortage of members of all abilities prepared to make the most of this rare

opportunity to try the Cathedral's superb Hill organ, and indeed no reluctance to be first to 'break the ice'!



Margaret Pinder at the console of Lichfield Cathedral's Hill organ, with Martyn Rawles assisting.

I counted at least 10 members who played, including some notable playing by Chris Stormont (Allegro Giocoso from Bairstow's organ sonata), Margaret Pinder (Reger's Gloria), Andrew McMillan (Fugue from Duruflé's Prelude and Fugue on the name of Alain), and Tony Westerman (Toccatà on Vom Himmel Hock by Garth Edmundson) playing the Hill organ he last played some 30 years ago, and becoming our newest member this evening. It was pleasing to see that Colin Brookes, having only recently returned home after a lengthy spell in hospital, was able to manage the climb up to the organ loft to have a play. Paul Geoghegan and I did our best to get locked in the Cathedral overnight, but we were spotted by Cathy and duly escorted from the premises!

Drinks and nibbles followed in the College Hall, and our thanks to Andrew McMillan's wife Marion for generously contributing a very tasty home-made strawberry gateau!

We are indebted to Martyn Rawles and his colleagues in the Music Department for assisting us with stop management and hosting a superb evening, which saw a record attendance at a visit for many years, and a record number of members of all abilities willing to play.

### **FORTHCOMING LDOA VISITS**

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

Visit in conjunction with the Leicester & District Organists' Association on their visit by coach to Liverpool, visiting/playing at Mossley Hill Parish Church, and 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 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 Prof. Ian Tracey on the 5 manual Willis organ, the largest pipe organ in the UK.

The cost is £20-£25, with students half price, and if you've never heard the fantastic sound of Liverpool Cathedral's

mighty Willis organ in the hands of Ian Tracey, it really is an opportunity not to be missed. There are still some 12 places available for this visit, so if anyone else, including members who have joined us recently, would like to come along on this visit, please contact our Secretary Pam Strong ASAP – her contact details are on the last page of this newsletter.

#### **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. Location details etc in the next newsletter.

#### **Saturday 14<sup>th</sup> January 2012 visit to St Oswald's Parish Church, Ashbourne**

Visit by kind invitation of Organist Michael Hall at 11am, following planned restoration and enhancement work on the fine 3 manual Hill organ.

#### **Wednesday 29<sup>th</sup> February 2012 visit to Birmingham Oratory at 7 pm**

Details in future newsletters

#### **April 2012 visit to St Peter's Maney for Chairman's Afternoon and AGM**

Date and details yet to be finalised.

#### **Tuesday 5<sup>th</sup> June 2012 visit to St James' Mere Green**

Visit commences at 7 pm.

Other 2012 visits will be included in future newsletters as and when the visits are confirmed.

### **NEWS FROM THE LDOA COMMITTEE**

#### **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.

Following discussions by the Committee, we need to develop a way forward to make this happen in our area. We are aware there are members of our Association with some very relevant experience in this field, and we plan to approach members we think may be able and willing to assist us with this initiative. Equally, if any member believes they may have relevant experience, and are willing to assist us, please contact a member of the Committee. The Committee can normally handle most

activities of our Association, but on this subject we ideally do need some help and input from other members.

### **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. Some members have purchased scores, but there is still a quantity of music remaining, and 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.

Next Committee Meeting is at 2 pm Tuesday 20<sup>th</sup> September 2011, at the Treasurer's house.

## **MEMBERS' NEWS**

### **New Members**

Our membership continues to go from strength to strength, through personal recommendations, advertising flyers, and our website. We are delighted to welcome the following new members joining us since the last newsletter, and I believe now taking our membership to 55:

#### Roger McLellan

Roger lives in the village of Whittington, and heard about us via Pam Strong, who of course lives in the same village. He does play the organ, but only 'simple hymns and voluntaries', to use Roger's own description.

#### Tony Westerman

Tony is organist at St Luke's Derby, where he plays the only large 3 manual Abbott organ still in use in the country, which is virtually untouched since it was built in 1881. He moved to Derbyshire in 1977 as Head of Music at Queen Elizabeth's Grammar School, later becoming Assistant Head. Now retired, he lives in Allestree, Derby, and is also a member of the Derby & District Organists' Association.

We look forward to meeting them at our future events.

### **Liverpool Anglican Cathedral Organ Experience**

When talking to our member Margaret Pinder following our visit to Lichfield Cathedral, I gleaned that she was about to play the organ at Liverpool's Anglican Cathedral, and I prevailed upon her to do a short article on her experience of playing the largest pipe organ in the UK, to share with the rest of our members. I am therefore most grateful to Margaret for providing the following account of her visit to Liverpool on 2<sup>nd</sup> July 2011, which should serve to also whet the appetite of those members going on our visit to the 85<sup>th</sup> Anniversary Recital at Liverpool Cathedral on 15<sup>th</sup> October

#### A Recital Programme in Memory of James Pinder

Following the sad loss of my husband in January last year, I decided I would like to participate in the Organ Appeal at Liverpool's Anglican Cathedral by performing a programme in his memory, as he had been a long-time

friend of Ian Tracey, who at the age of 17 became James' organ scholar at Prescott Parish Church, Lancashire.

Over the years, James had played many times at Liverpool, St George's Hall, and other venues in the city. As Director of Music at Bluecoat School, he had taken the school Choir and Orchestra to perform in Germany, where he had developed a love for that country, and became fluent in the German Language. He had a strong interest in the Silbermann and Schnitger organs, which led to him spending part of his summer vacations each year playing in Hamburg, Lubeck and the Rhineland. The school was fortunate in having two organs – a 2-manual Walker in the ornate school chapel, and a Henry Willis in the Hall. James taught many of the 6<sup>th</sup> form boys in addition to external pupils, five of which later became cathedral organists, including of course Ian Tracey. After his retirement, he continued to teach organ for several years.

After a wait of a few months, my visit to Liverpool was arranged for Saturday 2<sup>nd</sup> July, playing from 10 am until 12 noon. I travelled to Liverpool by train the previous day and was met at Lime Street Station by George, a member of the Liverpool Organists' Association (of which Margaret was at one time President – Ed.) and another friend of James, who kindly ferried me to my hotel and to the Cathedral the next morning. I arrived at 9 am where Daniel Bishop, the Assistant Organist, unlocked the remote console and wheeled it into position. Even at this hour, there were a large number of tourists of several nationalities, who showed great interest in the complexities of the console.

I had chosen my programme of 20 pieces to reflect the contrast between sound, style and volume, using the different colours of the organ, including items which James used to play, as well as some lighter works. Daniel looked through the items one by one and registered each to our mutual satisfaction, storing them in the sequencer – so invaluable when playing a continuous programme - this whole process taking about 40 minutes. As the date of this undertaking drew nearer, I had experienced some trepidation – what had I let myself in for? (During my time in Liverpool with James, I had played casually on several occasions, including a recital in the Saturday summer series during August 2000.)

However, I began playing at 10 am and almost immediately felt comfortable, finding the manual touch perfect and the instrument so easy to play. After 15 minutes or so, I became aware of loud talking and the sound of chairs being moved around, all of which was rather off-putting, until Daniel spoke to the offending group of mostly ladies, who quickly disappeared. (This kind of thoughtless behaviour is familiar to many church organists nowadays. If I may digress for a moment, James' reaction to such occurrences was to leave the organ with the approach 'Excuse me, but is my playing disturbing your conversation?' Having a wicked sense of humour, he would often relate snatches of conversations heard in the church whilst playing before the service, such as 'How's y' leg Nellie?' prior to a comparison of medical ailments!

To continue, during the Healey Willan 'Gelobt sei Gott' and 'Ebenezer', it was so thrilling to hear the sound of the Tuba Magna resonate throughout the building, likewise the

Trompette Militaire, suggested by Daniel for the Trumpet Tune by Johnson!

As my programmed ended, I felt a tremendous sense of elation and was conscious of the flashes of the numerous cameras taking shots of the console, as well as the back of my head! Afterwards, a further treat was in store as Daniel led the way up flights of stairs to the South Chamber containing the Bombarde section, including the Tuba Magna. The whole occasion was a never-to-be-forgotten experience, and will remain with me for a very long time.

With sincere thanks to Ian Tracey for allowing me to play and to Daniel Bishop who so ably assisted at the console.

Margaret Pinder.

## [LICHFIELD CATHEDRAL NEWS/EVENTS](#)

### 2011 Evening Organ Recitals

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

Cathy Lamb, Joint Director of Music at Lichfield Cathedral.

A programme of Cathy's personal favourites includes 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).

### 'Summer Music for Reflection' 2011 Lunchtime Recitals

Martyn Rawles has finally been able to confirm the following lunchtime recitals series, not all of which are organ recitals:

Wednesday 27<sup>th</sup> July 2011, 1.10 pm – 1.45 pm

Tina Shakeshaft (soprano)

Wednesday 24<sup>th</sup> August 2011, 1.10 pm – 1.45 pm

James Scott (organ) Bath Abbey

Wednesday 31<sup>st</sup> August 2011, 1.10 pm – 1.45 pm

Oliver Walker (organ) Solihull School

Wednesday 7<sup>th</sup> September 2011, 1.10 pm – 1.45 pm

Ruaraidh Sutherland (organ) St Mary's Warwick

Wednesday 14<sup>th</sup> September 2011, 1.10 pm – 1.45 pm

Marek Orszulik (guitar)

Wednesday 21<sup>st</sup> September 2011, 1.10 pm – 1.45 pm

Anna Bolton (soprano)

Wednesday 28<sup>th</sup> September 2011, 1.10 pm – 1.45 pm  
Tim Harper (organ) Birmingham Cathedral

Wednesday 5<sup>th</sup> October 2011, 1.10 pm – 1.45 pm

Ian Hare (organ) Freelance organist, and formerly organ scholar of King's College, Cambridge

### The Early English Organ Project

This project is to bring two reconstructed Tudor organs to Lichfield Cathedral (see the February 2011 Newsletter for details of this project). Whereas originally it was thought the only funding to be found was to cover the £30/month insurance of the organs during their residency at the Cathedral, Martyn Rawles advises it now transpires that funding for moving the organs into situ amounting to some £1600 is now required. How this substantial extra cost can be funded is now a serious concern, and we will update you on this project in future newsletters. (Incidentally, the organs have been at St Albans Cathedral, and are currently en route to Halifax Minster)

### RECENT LOCAL RECITALS REVIEWS

#### Keith Hearnshaw Recital, St Paul's Birmingham Thursday 2<sup>nd</sup> June 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.

In 1991 he was a prize winner at Oundle International Festival, and 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 recording a number of CD's and a DVD.

His recital here at St Paul's saw his return to one of the organs on which he had organ lessons some 20 years ago, and for his opening piece he employed the quieter stops for Greensleeves.

Alexandre Guilmant was the father of French organ music and did a lot of recital work in the USA, including a 1904 series of no fewer than 40 recitals on the largest organ in the world, the St. Louis Exposition Organ, now preserved as the nucleus of Philadelphia's Wanamaker Organ. Guilmant's Grand Choer in D major was Keith's next piece, opening grandly then progressing to a contrasting rather quieter middle section before reprising the opening theme.

For the obligatory piece by J S Bach, Keith selected Fantasia in G BWV 572, with its distinctive 'Tres Vivement' opening on the manuals, before the dramatic pedal entry

'Gravement' central passage. A toccata-like flourish brings the piece to a rousing conclusion.

The penultimate piece was Cavatina: Theme from 'The Deer Hunter' by Stanley Myers. This beautiful well-known piece is usually heard played on guitar, but Keith extracted some fine delightful sounds from the St Paul's organ, mainly hand registered.

Having spent the last year trying to master this concluding piece, the Final from Vierne's Symphony No 1 was for me the main motivator for my attendance at this recital, and I wasn't disappointed with Keith's performance of what is probably this composer's most popular work.

A well-received recital by a personable young man. TS

### **Andrew Fletcher Recital, Emmanuel Church Wyldes Green, Friday 3<sup>rd</sup> June 2011**

Today saw the final recital in Andrew Fletcher's Friday Lunchtime Organ Recitals 2010-2011 Series, and being in the school half term holidays for once enabled Richard Mason, Director of Music at Emmanuel, to attend.

Richard opened proceedings by thanking Andrew and the audience for their support for this series, before handing over to Andrew to introduce his programme of audience requests. Of the 23 requests received, he had managed to include in today's programme 15, and promised to incorporate the remainder in his 2011-12 recitals series.

Workers' Playtime, the theme by Eric Coates of a radio programme for those of us old enough to remember, was the unusual and jolly start to today's recital, played at a very lively tempo.

Gavotte by Matthew Camidge was followed by a favourite of Andrew's – Buxtehude's Ciacona in E Minor - setting a more stately mood initially before building to a spritely conclusion. The next piece, Shepherds' Farewell by Hector Berlioz, Andrew confessed was his least favourite Christmas carol, but he would use his best endeavours not to let it show in his playing. Well it didn't, as he beautifully showcased the quieter stops of Emmanuel's Willis organ.

The jaunty Barwick Green by Arthur Wood will for ever be associated with another radio programme – The Archers. This was followed in total contrast by J S Bach's Christ unser Herr zum Jordan kamm – 'lots of fun' commented Andrew.

Next the popular March on a Theme of Handel by Guilmant, and a personal favourite of mine, was the first opportunity to really open up the Willis organ. Then followed Dupré's prelude in G Minor, which as Andrew commented, 'goes like the wind'. Now, as they say, for something completely different with On Ilkley Moor by Noel Rawsthorne, who Andrew referred to rather disparagingly as being 'another tasteless composer like myself'!

Decorum was then restored with some real organ music in the form of the well-known gentle Folk Tune by Percy Whitlock. Handel in the Strand by Percy Grainger was requested by LDOA member John Allen, and as Andrew commented is a lot of fun as long as you don't try and play it at the metronome marking in the score! A transcription of

Elgar's orchestral music Chanson de Nuit followed, before reverting to the 'knock about stuff' with Joshua fit the battle o'Jericho by Fela Sowande.

Percy Grainger was represented for a second time in the recital, this time with the 'scrumptious' – as Andrew described it - Colonial Song, a piece from Grainger's Organ Album, and one which Andrew first heard at the Proms.

The recital was concluded with my request of a piece I've been toiling away at learning for the last year – the Final from Vierne's Symphony No 1 - providing a fitting finale to a wonderfully varied programme to end the 2010-11 series, superbly performed as ever.

In his concluding words, Richard Mason informed us that 10 years after the organ's installation, they were planning to install thick insulation behind the main organ to overcome tuning problems caused by the heat of the sun through windows at the West end, and were at some stage hoping to replace the present non-standard pedal board, and add a Trumpet to the Great. If they managed to achieve the latter, the 'prize' was that one of the finest organists in the world today and organist at Notre Dame, Olivier Latry, had promised to make a return visit to Emmanuel to give another recital. TS

### **Choral Greats Concert, Lichfield Cathedral, Saturday 4<sup>th</sup> June 2011**

Whilst not billed as an organ concert, with Ben Lamb conducting and Cathy Lamb accompanying the Lichfield Cathedral Chorus and also playing organ solos, it seemed quite in order to include it in the recital reviews. The concert was originally billed with Martyn Rawles as organist, but as he had a more pressing engagement – his honeymoon no less! – Cathy was called upon.

By a happy coincidence, two of the three Parry choral works, which had long been planned as part of tonight's concert, were performed to great effect at the recent Westminster Abbey marriage of the Duke and Duchess of Cambridge. The first of these works, 'I was glad when they said unto me', opens majestically with the organ introduction, but apparently it was not always thus. At the coronation of King Edward VII, this piece was played, but the King did not appear, so it had to be re-started! For the coronation of King George V, it was re-written by Parry to make the opening stronger. The other two Parry works performed were 'Blest Pair of Sirens' and 'Hear my words, ye people', with the choir being joined by local soloists Kristina Shakeshaft (soprano) and Philip Lancaster (Bass). The choir also performed Zadok the Priest, which has been performed at the Coronation of every English monarch since George II.

Interspersed with these superb choral performances by the Lichfield Cathedral Chorus and the soloists, Cathy Lamb performed four organ solos, Crown Imperial by Walton being the first of these. In total contrast, Chanson de Matin set a more tranquil mood. Flourish for an Occasion by William Harris, one time assistant organist at Lichfield Cathedral was followed by a superb performance of Widor's Toccata from Symphony No 5.

In her review of the concert, Lichfield Mercury's Megan Barr describes Cathy's playing of the organ as 'a lion of a

performance for her, as she also played four organ solos', reflecting the fact that Cathy played without a break throughout the whole concert. The registrations were judged to perfection, and the balance with the choir's singing, given the remoteness of the console from the choir/audience, can only have been achieved by the close cooperation and joint efforts of Cathy and Ben.

An evening of glorious choral and organ music, with all performers given a rapturous ovation by the capacity audience. Many congratulations to a fabulous husband and wife team of Ben and Cathy Lamb. TS

### **Martin Setchell Recital, Birmingham Town Hall, Monday 6<sup>th</sup> June 2011**

Born and educated in Blackpool, Martin holds Honours degrees in both French and Music from the University of Exeter, and he was awarded both the Limpus and Shinn prizes when he received his Fellowship of the Royal College of Organists in London. Subsequently he undertook advanced studies in Classical organ technique with Pierre Cochereau (then titular organist of Notre Dame in Paris), Marie-Claire Alain, Piet Kee, and Peter Hurford.

Martin lives in Christchurch, having emigrated to New Zealand in 1974 on his appointment to the University of Canterbury School of Music, where he is Associate Professor of Music and tutor in organ. He combines his university teaching and research career with a busy schedule of recitals and concerts as soloist, accompanist and continuo player on organ and harpsichord. Ten years ago he was appointed curator of the newly installed Rieger pipe organ in the Christchurch Town Hall. Since then, he has devoted himself entirely to promoting the organ as a concert instrument in its own right. In plugging his latest CD on his Rieger organ of Christchurch Town Hall, Martin commented ruefully that 'it might also be my last', referring of course to the damage to the organ from the recent earthquake that hit New Zealand. Details/photos of the damage can be viewed on the organ's website on [www.nzorgan.com](http://www.nzorgan.com).

His solo concert tours outside New Zealand have taken him to Australia, America, Europe and the Far East. As a composer, Martin Setchell concentrates on writing tuneful and accessible organ and choral music.



Martin Setchell

In his introduction, Martin recalled the Birmingham Town Hall organ before the recent refurbishment of the Hall, and was delighted by the improvement in the acoustics, giving a brighter, more sparkling sound.

Thomas Trotter was spotted in the audience for this rather thinly attended recital, which opened brightly with David German's tuneful Festive Trumpet Tune. This was followed by all four movements of Handel's Overture to the Occasional Oratorio, concluding with the popular March. Hollins joyous minuet, Grand Choeur No 2 in C, was Martin's next offering.

Martin commented that Leon Boellmann seemed to have become a 'one work' composer, and in trying to find some other of his works came upon Ronde Francaise Op 37, a piano piece transcribed for organ, with a jig-like theme. His next piece was composed by a colleague, Stephano Bertuletti, entitled Fuga Sopra un Soggetto, a Bach style organ fugue inspired by the opening phrase of the famous Beatles' song 'Michelle, my Belle'.

The final piece, and the major work of this recital, was Première Symphony in E Flat major Op 20, by Lazare-Auguste Maquaire, his only organ symphony. He was a pupil of Widor at the Paris Conservatoire, later becoming his assistant at Saint-Sulpice, and Widor's influence is very evident. As the whole piece lasts 30 minutes, Martin limited himself to three movements, the beautiful Andante, followed by the lively chromatic opening of the Scherzo, finishing dramatically with the Allegro played mainly on full organ with reeds. A work new to me, but the splendid Allegro in particular is certainly worthy of greater exposure.

'To send us brightly on our way', Martin Setchell chose as his encore his own arrangement of Leroy Anderson's Syncopated Clock. TS

### **Thomas Trotter Recital, Birmingham Town Hall, Monday 20<sup>th</sup> June 2011**

Monday June 20th marked the end of yet another Season of Town Hall/Symphony Hall lunchtime recitals. The final recital of the Season is an audience requests of works from his 2010/2011 series, reviewed here by John Allen.

Those of us who attend regularly know that Thomas Trotter has a particular 'fetish' for the bells added to the organ at the last restoration. (At the Symphony Hall Thomas' 'fetish' is the en chamade trumpet!) The bells are musical handbells cast by the Whitechapel Bell Foundry in London, and Whitechapel handbells are generally acknowledged to be the best in the world. There are 3 chromatic octaves of bells with the largest, just 6 inches in diameter and size 18G, G below middle C. Those who have seen musical handbells will know that they are provided with leather straps, clappers and are brightly burnished. These bells were cast specifically for the Town Hall. There are no clappers nor straps and the bells are not burnished but retain their original colour after casting. The bells sit on top of the Swell Box in a frame designed by Manders, and are struck by solenoids. (Kathryn Hughes, a Director of the Whitechapel Bell Foundry, has told me that she saw the final assembly at Manders' works, but has yet to hear the bells in situ at the Town Hall.)

Thomas' first item was four pieces for Mr. Clay's Musical Clock, composed by Handel. The first – Voluntary on a Flight of Angels was played entirely on the handbells! The remaining pieces were Minuet, Sonata and Gigue. All 4 were taken from a manuscript which lay undisturbed in the

Royal Music Library for over 200 years, until it was published in 1955.

Next we heard 3 anonymous 16th/17th century pieces – Brande Champagne, Daphne and Almande – taken from a collection of dances, songs and psalms of 16th century Flanders, compiled by the teenage daughter of a Protestant refugee to London.

No program would be complete without Bach. Thomas treated us to the BWV 538 Toccata, the ‘Dorian’, to me infinitely preferable to BWV 565!

The handbells were in good use again for Samuel Sebastian Wesley’s Holsworthy Church Bells, heard many times at the Town Hall. (I am sure that a long standing bell ringer friend of mine, who is Rural Dean of Holsworthy in Devon, would have appreciated this!)

2011 is the 100th anniversary of the birth of Jehan Alain, who died in action in 1940. Thomas played the Prelude and Fugue on the name ‘Alain’ by Duruflé.

Contemporary organ music is relatively rare. Thomas played ‘Ettrick Banks’ composed by Judith Weir in 1985 for the Edinburgh Festival. Inspired by Debussy’s ‘Reflets dans l’eau’, she wrote this tone poem to paint a picture of the waterfall at Ettrick in Scottish Border country.

Felix Mendelssohn, whose association with the Town Hall is well known, featured next with the Nocturne and Scherzo from Midsummer Night’s Dream. The Nocturne was transcribed for the organ by George Bennett, who was organist at Lincoln Cathedral, and the Scherzo transcribed by the Canadian organist Samuel Warren.

This year Thomas has majored on the 200th anniversary of the birth of Franz Liszt. The programme ended with Liszt’s arrangement of Jacques Arcadeldt’s ‘Ave Maria’ followed by Alexander Guilman’s March on a Theme of Handel, which brought the recital to a rousing close!

So ended the first season of fortnightly recitals, officially reduced from weekly recitals because of static attendances. An examination of the Town Hall/Symphony Hall Diary might suggest that there were more lucrative events booked which required the use of the halls at lunchtime. Next Season starts on September 19 at the Town Hall, again at fortnightly intervals. Just one recital at the Symphony Hall, a complete programme of works by Alain, which will not be to everyone’s taste. Birmingham has two very fine secular organs, which in the case of the Symphony Hall was a long time coming, and at the Town Hall out of action for 10 years, both of which we now hear so infrequently. (Incidentally if you become a ‘Platinum Friend’ of the Town Hall/Symphony Hall, for which you will need the full support of your Bank Manager, you are allowed to play both organs!). John Allen

### **Tim Harper Recital, Emmanuel Wyldre Green, Friday 1<sup>st</sup> July 2011**

Andrew Fletcher’s 2010-11 Friday lunchtime recitals series at Emmanuel finished in June, but today we were treated to a recital by a pupil of Andrew’s, Tim Harper, concluding the Emmanuel Festival. Tim is Assistant Director of Music at Birmingham Cathedral, where he accompanies the

Cathedral choir, assists in its training and runs the voluntary choirs, lunchtime recital series and Cathedral Chorus Come and Sing events. He is also Organist of the Blue Coat School, Harborne. He read music at Clare College Cambridge and was a major prize winner, including Limpus, at ARCO and FRCO, subsequently being awarded the Silver Medal of the Worshipful Company of Musicians. As Organ Scholar of Clare College, Canterbury Cathedral and St Paul’s Cathedral he toured across Europe and the USA.

Although not performing today, Andrew Fletcher was on page turning duties, and in his introduction of Tim, he was at pains to distance himself from any responsibility ‘for what he’s about to do to J S Bach!’

The opening piece provided a lively start and the opportunity to see to what Andrew was referring, in the form of Bach’s Prelude & Fugue in E Flat BWV 552, the fugue being best known as the St Anne Fugue. Not perhaps the most authentic interpretation, but very enjoyable!

Next came three harmony exercises, Trois Chants donnés, by three different French composers, commencing with Duruflé, then a rather weird piece by Alain, and finishing with a meditative piece by Messiaen.

Fantasy on Babylon’s Streams by one time Assistant Organist of Lichfield Cathedral, William Harris followed, with Tim first playing the Chorale theme, before launching into the Fantasy, a much neglected complex piece which served to give the organ a serious workout.

Tim was once a pupil of the late David Sanger, and he recalled that David Sanger was due to play his own Sonata fort’ e piano in a recital, but his sudden demise last year meant that James Lancelot had to fulfil the engagement, with Tim doing the programme notes. This resulted in him learning the piece, and the opportunity to utilise the echo effect made possible at Emmanuel, by alternating the West End and the Nave organs, prompted the inclusion in today’s programme.

The final piece, Introduction & Fugue (Ad nos ad salutarem undam), not for the first time this year celebrated the bicentenary of its composer Liszt’s birth, with Thomas Trotter also having featured this piece earlier this year in his recitals, and Peter King at his recent Lichfield Cathedral recital. This is a lengthy virtuoso work of some 30 minutes duration, played consummately by Tim, and a splendid finale to the recital.

Tim Harper proved to be a very confident and talented young man, with a dry sense of humour that came through in his introductions to his pieces. Andrew Fletcher referred to Tim as ‘his disobedient pupil’ but also praised an ‘absolutely stunning performance’ – a view I’m happy to endorse. The Willis organ had been recently tuned for the Festival, and a number commented that it was in better voice than for quite some time.

We look forward to the resumption of Andrew Fletcher’s lunchtime recitals at Emmanuel, when the 2011-12 Friday Recitals Series commences on Friday 7<sup>th</sup> October. TS

### Paul Carr Recital, St Paul's Birmingham, Thursday 7<sup>th</sup> July 2011

I'm grateful to John Allen once again for this recital review.

It is difficult to believe that on July 7 we started the 4th Series of Paul's 1st Thursday Live Series. (I think that I have missed only 3 recitals.) Paul played an 'unusual' programme, which might have accounted for a smaller than usual attendance.

Paul opened with 'Overture Libanaise' by Naji Hakim. Hakim was born in Beirut in 1955. In 1993 he succeeded Messiaen as organist of La Triniteé in Paris. Since 2008 Hakim has been Professor of musical analysis in Paris, and visiting Professor at the Royal Academy of Music in London. Paul assured us that the work included the Lebanese National Anthem!

Musical clock music seems very popular at the moment. Paul played 3 pieces by Joseph Haydn, which required many stop changes.

I have heard the Allegretto from Beethoven 7th Symphony many times, but never in the organ arrangement by Goss-Custard. Paul told us that this piece was used in the film 'The King's Speech.'

Finally Paul played the Toccata 'Songs of Praise' by Robert Prizeman, born 1952, who was a musical adviser to the BBC and appointed choirmaster of a south London church at the age of 18. This is the signature to the BBC Songs of Praise programme, a programme, which in my view is spoilt by gimmicky television production and inappropriate lighting. John Allen

### Peter King Recital, Lichfield Cathedral, Friday 8<sup>th</sup> July 2011

Peter King is a former student of Dame Gillian Weir, Allan Wicks (organ) and Roland Smith (piano), and a former Assistant Organist at Lichfield Cathedral from 1977-86. He was appointed to his current post as Director of Music at Bath Abbey in 1986, and under his direction the Abbey Choir has visited France, Germany and Holland. In 1997 he started a Girl's Choir, which has since established itself as one of the finest in the country.



Peter King

Together with Nicolas Kynaston, Peter was responsible for the design and installation of the Abbey's Klais organ, his CD's on which have been highly acclaimed. He played at

the opening recital of the Klais organ in Birmingham's Symphony Hall and he was Assistant Chorus Director to the CBSO during all of Sir Simon Rattle's reign as MD, and still plays organ with the orchestra.

For this Lichfield Festival event, Peter did his own introduction, and commented how pleased he was to be reacquainted with the Hill organ of Lichfield Cathedral. I understand that in the audience for this well attended recital was the widow of Dick Greening, who was of course the Organist & Master of the Choristers when Peter King first took up his appointment at Lichfield Cathedral.

The recital opened with Peter King's own transcription of Liszt's piano solo La Chappelle De Guillaume Tell, Années de Pèlerinage, Première année: Suisse, descriptive music with much use of the reeds to dramatic effect. This was followed by a transcription by W T Best of Mendelssohn's Prelude & Fugue in E minor.

Then it was back to Liszt for a transcription by Lemare of Sposalizio, Années de Pèlerinage, Deuxième année: Italie, providing a vehicle to explore the diverse range of sounds of which the Hill organ is capable.

Two Studies in Canonic Form from Opus No 56 by Schumann followed, firstly the bright and very familiar No 5 in B minor, followed by the meditative No 6.

The main and final work of this recital saw a return once more to Liszt, and a piece already featured in reviews of recitals by Thomas Trotter and Tim Harper - Fantasia and Fugue on Ad Nos ad Salutarem udam. For me, this was the highlight of the recital, and a stunning 'tour de force' of this virtuoso work, performed by a consummate organist. TS

### Paul Carr Recital, Symphony Hall, Sunday 10<sup>th</sup> July 2011

This private recital by Paul Carr was originally intended for 'Friends of Town Hall & Symphony Hall', but a limited number of places remaining were offered to those on the 'Thursday Live' recitals at St Paul's, Birmingham, mailing list.

Having met for tea and coffee in the Artists Bar, the 20 or so attending this recital, including LDOA members John Stormont, John Allen and yours truly, were shown onto the stage, where seating around the remote console of the Klais organ had been arranged



Paul Carr at the Symphony Hall organ, with wife Hannah poised to operate the sequencer and page turn.

The recital had a dance theme, and thus Mussorgsky's Gopak provided a lively opening with plenty of exercise for the feet! J S Bach's contribution to this dance theme also provided good exercise for the feet in the form of the popular Gigue Fugue.

Ballet provided the music for this next work, in with David Briggs transcription of Ravel's 2<sup>nd</sup> Orchestral Suite from the ballet Daphnis & Chloe. Paul explained that the Klais is one of very few organs he plays capable of accommodating the registration demands of this piece, so this was too good an opportunity to miss. It had required a major exercise setting up the sequencer, which started at No 9 and finished at No 211, and as he was going to be far too busy playing, the daunting task of operating the sequencer on cue fell to Paul's wife, the lovely Hannah. The piece is in three movements, and in parts is absolutely frenetic, with the last movement being 'utter chaos' – Paul's description, not mine! A challenging piece but one Paul clearly enjoyed performing.

In lighter vein, Noel Rawsthorn's Dance Suite was written for Gordon Stewart to play at the reopening recital of the restored Father Willis organ in Huddersfield Town Hall. Opening with On Ilkley Moor, then via various vaguely recognisable tunes, including Lord of the Dance, Sailor's Hornpipe, Old McDonald's Farm, and others, returning to the opening theme of On Ilkley Moor!

A further transcription followed, in the form of The Skater's Waltz by Emile Walteufel, before a piece called La Danserie by Tielman Susato was used to showcase the extraordinary range of reeds on the Klais organ.



Members of the audience taking a closer view of the remote console after Paul Carr's recital on the Klais organ



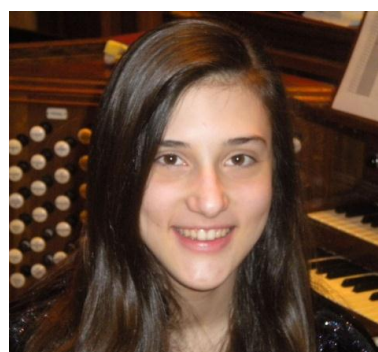
Paul Carr deep in conversation with members of his audience at the end of his recital on the Klais organ

To finish, another of David Briggs' transcriptions – this time of Dvorak's Hungarian Dance No1. Paul had resisted the use of the Tutti so far, but not any longer, ensuring a rousing finale to a uniquely different recital.

We then had an opportunity around the console, and later over afternoon tea in the Symphony Hall Café Bar, to chat with Paul and Hannah. A most enjoyable way to spend a Sunday afternoon, but it did seem rather a pity that more people weren't there to enjoy the fruits of his labours, Paul clearly having put a lot of time and effort into his programme. TS

### Karen Christianson Recital, Coventry Cathedral Monday 18<sup>th</sup> July 2011

I'm obliged to Andrew McMillan for the following review of a recital by a young lady of 15 years old, Karen Electra Christianson, who's being performing recitals since the ripe old age of 7.



Karen Christianson, Philadelphia, USA.

I have been following Karen's impressive progress as an organist ever since I first came across her videos on YouTube in 2008. Karen is a young lady from Philadelphia USA, and at that time she was only 12 years old but playing with a skill and maturity I had never heard before in someone so young. So when I discovered that she was due to play a recital in the UK in the summer of 2009, I thought it too good an opportunity to miss, and so my wife Marion and I made the trek over to Ely Cathedral one sunny Sunday afternoon to listen to her, and a wonderful concert it was too. One of the pieces Karen played that day was the Duruflé 'Prelude and Fugue on the name Alain', and it was her moving performance of the Fugue which finally prompted me to buy the music and learn it myself.

I was therefore very pleasantly surprised to find out a few months ago that Karen was not only coming to the UK again this year, but this time was going to be taking part in the Monday lunchtime recital series I regularly attend at Coventry, my local Cathedral. We have had some excellent concerts there so far this season, and Karen's was no exception as she gave us another sparkling display of her musical talent.

According to the programme notes, Karen gave her debut performance at the age of 7, and since then has given recitals in many different places including such grand venues as Washington's National Cathedral, New York's Cathedral of St John the Divine, and the Bovenkerk in Kampen Holland. So at the age now of 15 she is fast becoming quite the seasoned performer.

The first item on the programme was a favourite of our own Cathy Lamb, the Toccata in F by Bach. One could immediately tell that Karen was used to playing in large venues, as this was taken at a good steady tempo and well-articulated throughout with a nice sense of phrasing. She also made some subtle changes in registration at suitable points, which I personally think adds interest and variety. Those who prefer their Bach played with the same registration throughout are welcome to revel in their historical authenticity, if indeed they're correct about that, but if that conflicts with musicality then give me the latter every time!

The Bach was followed by one of those pieces, like his Trio Sonatas, that are a lot harder to play than they might sound to those non-players. In this case it was the fourth of Schumann's six pieces in Canonic form, opus 56. Marked Innig (meaning heartfelt), this is a gentle lyrical piece in A-B-A form originally written for pedal piano and which, if played on one manual and pedals, would be relatively straightforward. On an organ, however, that would not bring out the contrast between the phrases of the melody as they are played and then repeated. To do that requires the use of 2 different solo stops and some considerable dexterity with the right hand needing to switch manuals whilst holding on to the final crotchet of the previous phrase on another, and occasional thumbing down with the left hand to help out as needed. A video of Thomas Murray from Yale University showing how it's done can be seen at <http://tinyurl.com/schumann-op56-4>, though Murray doesn't contrast the third section as Karen did here. It was a very good performance and note perfect as far as I could tell, but perhaps a lack of practice time on this instrument led to her not quite getting the right balance between the solo stops and the left hand accompaniment, the latter being at times a little overwhelmed by the former.

I imagine Karen would have spent most of her limited practice time preparing for her final piece, Dupré's Variations on a Noël, a work described by one writer as providing "an opportunity for displaying almost all the capabilities of player and instrument in less than quarter of an hour". Indeed, and it consists of the theme of the well-known traditional French carol tune, Noël Nouvelet, followed by a set of 10 variations of considerable wit and ingenuity, not to mention difficulty. I must admit that it's not a work with which I am sufficiently familiar to report on quite how well she carried it off, but it was definitely a performance full of colour, dexterity, and excitement. The final section (apparently marked Presto and indeed taken at great speed) on full organ, including the big pedal reeds, was particularly exciting with one member of the audience later suggesting that it sounded as if we were about to take off! The applause from an appreciative audience certainly did immediately afterwards, with Karen coming out to take her bows, and perhaps then showing the only outward sign of nerves throughout as she moved away from the limelight quite quickly, and needed a little encouragement from Dad to come back out to face us again.

Karen was accompanied by her family, with Dad being on page turning duties, and helping out with occasional piston pushing, whilst her younger cello-playing brother was looked after by Mum. I gather they're planning another visit for next year, so Martyn how about booking her for Lichfield in 2012?

Incidentally, those who would like to hear Karen's playing for themselves can do so by going to her YouTube channel (at <http://tinyurl.com/karench>). This currently includes earlier recordings of her playing the Schumann and the Dupré (but not the Bach as yet) plus a good selection of other repertoire too.

A leisurely stop for refreshments afterwards with Marion and a couple of friends in the excellent Playwrights Restaurant nearby rounded off a very pleasant lunchtime. As it happened, it was also the last day in post for Alistair Reid, the assistant DOM at the Cathedral for over 7 years, who now leaves the UK to take up a new post in Connecticut USA. I've got to know Alistair quite well since joining Saint Michael's Singers 18 months ago, and had a few organ lessons from him last year, so I'll certainly miss him. As organiser for this high quality series, he had made quite a bold decision to include in the schedule a person not only unknown to him at the time but also one so young, and I'm sure he was delighted that it had well and truly paid off.

Andrew McMillan

## [IAO MATTERS](#)

### [IAO Congress, July 2011](#)

The 2011 IAO Congress took place 20-25 July, based at the Europa Hotel in Belfast, and photos of the event are now available for viewing on the IAO website, for anyone interested.

### [Salisbury Organ Day Saturday 1<sup>st</sup> October 2011](#)

Based in Salisbury at St Martin's Church (talk on 'William Hill, Master Organ Builder'), Salisbury Methodist Church (Anne Marsden Thomas) and Salisbury Cathedral (recital by Daniel Cook), and Evensong with the Cathedral choir, conducted by David Halls.

## [ORGAN THEMED BRAIN TEASER – SOLUTION](#)

Attached to the June 2011 Newsletter was an 'Organ Themed Brain Teaser', produced by one of our members. Members were invited to test their mettle, and to make it interesting the author of the puzzle kindly donated a £10 Gift Voucher for the first correct solution received from a member by the Editor.

In the event, we had a tie with two members submitting correct solutions to the Editor within a matter of hours of the newsletter going out! The joint winners were Andrew McMillan and Pat Neville, and the author of the puzzle most generously agreed to donate a £10 voucher to each.

For the benefit of those members who had a go at solving the puzzle but did not submit a response, the correct solution was:

### Order of playing/name/music played/refreshment

- 1<sup>st</sup>/Nicky/Etude/Éclair
- 2<sup>nd</sup>/Jay/Fugue/Fudge
- 3<sup>rd</sup>/Sam/Allegro/Scone
- 4<sup>th</sup>/Lee/Postlude/Gateau
- 5<sup>th</sup>/Vivien/Canzonetta/Cookie.

We hope to have other brain teasers periodically in the newsletters to test your mettle!

## FORTHCOMING LOCAL ORGAN RECITALS

### LDOA Members' Recitals/Events

#### Mervin Jones - Darlaston Town Hall

Concert of popular theatre organ music on 2nd Thursday of every month, with Mervin Jones at the 3 manual Binns Organ, 1.30 to 3.30 pm

#### Peter Morris - Walsall Town Hall

Following the summer break, the 2011/12 organ recital series by our Honorary Member Peter Morris at Walsall Town Hall commences on Thursday 15th September 2011. (Not that you will find it advertised anywhere, not even on the official Walsall Town Hall website!)

#### Pat Neville - 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.

#### Cathy Lamb – Victoria Hall, Hanley

Cathy is giving a recital on Saturday 13th August 2011 from 12:00 noon to 1:00 pm at Victoria Hall, Hanley

#### Martyn Rawles – Coventry Cathedral

Martyn is giving a recital on Bank Holiday Monday 29th August 2011 from 1:00 pm to 1:30 pm at Coventry Cathedral.

#### Andrew McMillan – St Margaret's Leicester

Organ recital on the 4 manual Nicholson organ of St Margaret's Church, Leicester on Thursday 8<sup>th</sup> September 1pm – 1.30 pm. The provisional programme is Bach P+F BWV 546, Vierne Adagio from Symphony No 3, Widor Andante Sostenuto from Symphony No 9, and Guilman March on Lift up your Heads. The postcode of St Margaret's is LE1 3EB.

### Recitals In Local Area (to mid October)

#### August

#### Mon 1 August 2011 • 1:00 to 1:30 • Coventry Cathedral

Sean Jackson (Stamford, Connecticut, USA)

#### Wed 3 August 2011 • 7:45 • Derby Cathedral

Andrew Dewar (The American Cathedral in Paris, France)

#### Thurs 4 August 2011 • 1:15 to 1:45 • St Paul's Birmingham

Paul Carr (St Paul's, Birmingham)

#### Sat 6 August 2011 • 1:00 to 1:45 • St Thomas', Stourbridge

Matt Rose (St Thomas', Stourbridge)

#### Sat 6 August 2011 • 6:00 to 7:00 • All Saints', Bromsgrove

Rex Roxburgh

#### Sat 6 August 2011 • 5:00 • Great Whitley Parish Church

Martin Schellenberg

Sun 7 August 2011 • 3:00 • Holy Trinity, Wordsley  
Paul Carr (St Paul's, Birmingham)

Mon 8 August 2011 • 1:00 to 1:30 • Coventry Cathedral  
Alexander Pott

Tues 9 August 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church

Christopher Beaumont (Aberdeen University)

Wed 10 August 2011 • 7:45 • Derby Cathedral

Peter Gould, Tom Corfield, Sachin Gunga, Ben Bloor, Christopher Johns (Derby Cathedral)

Sat 13 August 2011 • 12:00 to 1:00 • Victoria Hall, Hanley  
Cathy Lamb (Lichfield Cathedral)

Sat 13 August 2011 • 5:00 • Great Whitley Parish Church  
John Swindells

Mon 15 August 2011 • 1:00 to 1:30 • Coventry Cathedral  
Kerry Beaumont (Coventry Cathedral)

Wed 17 August 2011 • 7:45 • Derby Cathedral  
Michael Harris (St Giles' Cathedral, Edinburgh)

Sat 20 August 2011 • 5:00 • Great Whitley Parish Church  
John Jenkin

Mon 22 August 2011 • 1:00 to 1:30 • Coventry Cathedral  
Paul Ledington Wright (Coventry Cathedral)

Tues 23 August 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church  
Thomas Allery (Canterbury Cathedral)

Wed 24 August 2011 • 7:45 • Derby Cathedral  
Peter Litman (St Peter's Collegiate Church, Ruthin)

Wed 24 August 2011 • 1:10 to 1:50 • Lichfield Cathedral  
James Scott (Bath Abbey)

Sat 27 August 2011 • 5:00 • Great Whitley Parish Church  
Mark Purcell

Bank Holiday Monday 29 August 2011 • 1:00 to 1:30 • Coventry Cathedral  
Martyn Rawles (Lichfield Cathedral)

Wed 31 August 2011 • 1:10 to 1:50 • Lichfield Cathedral  
Oliver Walker (Solihull School)

#### September

Thurs 1 September 2011 • 1:15 to 1:45 • St Paul's Birmingham  
Tim Harper (Birmingham Cathedral)

Sat 3 September 2011 • 1:15 to 1:45 • Broadway United Reformed Church, Walsall  
Nicholas Miller (St Mary Redcliffe, Bristol)

Sun 4 September 2011 • 3:00 • Holy Trinity Wordsley  
Paul Carr (St Paul's Birmingham)

Mon 5 September 2011 • 1:00 to 1:30 • Coventry Cathedral

Benjamin Chewter (Lincoln Cathedral)

Tues 6 September 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church

Tim Campain (Coventry Cathedral)

Wed 7 September 2011 • 1:10 to 1:50 • Lichfield Cathedral  
Ruaraidh Sutherland (St Mary's Collegiate Church Warwick)

Frid 9 September 2011 • 1:10 to 1:50 • Birmingham Cathedral

Tim Harper (Birmingham Cathedral)

Sat 10 September 2011 • 12:00 • Birmingham Town Hall  
Andrew Fletcher (Birmingham) – Organ Demonstration

Sat 10 September 2011 • 12:00 to 1:00 • Victoria Hall, Hanley

Jonathan Scott (organ) and his brother Tom Scott (piano)

Mon 12 September 2011 • 1:00 to 1:30 • Coventry Cathedral

Colin Druce (Royal Leamington Spar)

Tues 13 September 2011 • 7:30 • Lichfield Cathedral

Cathy Lamb (Lichfield Cathedral)

Thurs 15 September 2011 • 1:00 • Walsall Town Hall

Peter Morris (Walsall Borough Organist)

Frid 16 September 2011 • 1:10 to 1:50 • Birmingham Cathedral

John Pryer (Birmingham Oratory)

Mon 19 September 2011 • 1:00 to 2:00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Mon 19 September 2011 • 1:00 to 1:30 • Coventry Cathedral

Paul Joslin (London)

Tues 20 September 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church

Shari-Ann Bolton (St John the Baptist, Coventry)

Mon 26 September 2011 • 1:00 to 1:30 • Coventry Cathedral

Kerry Beaumont (Coventry Cathedral)

Wed 28 September 2011 • 1:10 to 1:50 • Lichfield Cathedral

Tim Harper (Birmingham Cathedral)

Frid 30 September 2011 • 1:10 to 1:50 • Birmingham Cathedral

Henry Fairs (Birmingham University)

## October

Sat 1 October 2011 • 1:00 to 1:45 • St Thomas' Stourbridge

Paul Carr (St Paul's, Birmingham)

Sun 2 October 2011 • 3:00 • Holy Trinity Wordsley

Paul Carr (St Paul's Birmingham)

Mon 3 October 2011 • 1:00 to 2:00 • Birmingham Town Hall

Thomas Trotter (Birmingham City Organist)

Wed 5 October 2011 • 1:10 to 1:50 • Lichfield Cathedral

Ian Hare (St Kentigern, Crosthwaite)

Thurs 6 October 2011 • 1:00 • Walsall Town Hall

Peter Morris (Walsall Borough Organist)

Thurs 6 October 2011 • 1:15 to 1:45 • St Paul's Birmingham

Paul Carr (St Paul's, Birmingham Cathedral)

Frid 7 October 2011 • 1:00 to 1:45 • Emmanuel Wyld Green

Andrew Fletcher (Birmingham University)

Tues 11 October 2011 • 1:10 to 1:50 • Warwick Road United Reformed Church

Paul Hayward (St Barnabas RC Cathedral, Nottingham)

Tues 11 October 2011 • 7:30 • Lichfield Cathedral

Martyn Rawles (Lichfield Cathedral)

Frid 14 October 2011 • 1:10 to 1:50 • Birmingham Cathedral

Robert Patterson (St Swithun's School, Winchester)

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

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

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**Editorial Note - next Newsletter is planned for October 2011, with deadline for submission of items for inclusion of 30/09/11, to Trevor Smedley by e-mail as above, or by mail to 8 The Parchments, Lichfield, Staffordshire, WS13 7NA**