

News in Brief

* £167,000 from the Heritage Lottery Fund will restore the organ at Gosport once played by Handel when it was in the chapel of the first Duke of Chandos. Andrew Cooper & Co will complete the work by Easter 2012.

* A female alto choral scholar, Helen Vincent, has been appointed by Lincoln Cathedral. The Director Aric Prentice said he found the mix 'to give a greater flexibility of sound that hasn't deviated far from perceptions of what a cathedral choir should sound like'

* The new organ for the JFK Arts Centre, Washington, is to be by Casavant Frères of Quebec. The 1972 Aeolian Skinner was not popular for a number of reasons, and the new organ will have a 'Filene 8ft' diplomatically named after the 1972 donor Catherine Filene Shrouse.

* The Royal Academy of Music has commissioned a new organ from the Swiss builder Orgelbau Kuhn. The 3-manual 42 stop organ is to be installed by Summer of 2013.

* The north of England's first organ academy has been started by Halifax Minster, giving tuition and support for organists and encouraging the young to take up the instrument. Prof David Baker leading it hopes to halt the declining number of organists in the West Riding. The Minster has a 4 manual Harrison.

* A mere £975,000 now needs to be raised for the restoration of the Royal Festival Hall organ. Over 1,000 people have adopted an organ pipe.

* Christopher McElroy is now Director of Music at Liverpool Metropolitan Cathedral, and Marcus Wibberley has taken over at Newcastle Cathedral. Daniel Cook is now Organist of St. David's Cathedral.

* The Free Church of Scotland's recent decision to permit musical instruments and hymns into its services has already resulted in the resignation of a Hebridean pastor.

* Daniel Moulton commented on the rebuilt instrument in Central Hall Westminster "the egress of sound is excellent and the overall effect is of a more versatile organ with substantial power . . . The improved clarity and balances between the divisions give it a versatility across the mainstream repertoire".

* 'French Organ Music in the reign of Louis XIV' by David Ponsford is now published by Cambridge UP. It analyses French classical organ music covering notes inégales in detail (including its influence on England), ornamentation, fingering, the effect of Italy etc, and the categories pleine jeu, fugue (French style), duo etc, etc receive detailed attention, referring to the main composers and the differences between them; a complex subject.

* The Royal School of Church Music has given a special tribute to Nicholas Pitts, Director of Music at Spalding Parish Church for 30 years. Many members met him when we visited his Burtey Fen Organ Museum.

* Aniversaries for 2012 include: 50 years — John Ireland (d. 1962): 150 years — Léon Boëllmann (b. 1862): 300 years — John Stanley (b. 1712) 450 years — J P Sweelinck (b. 1562).

A Just Pronouncement

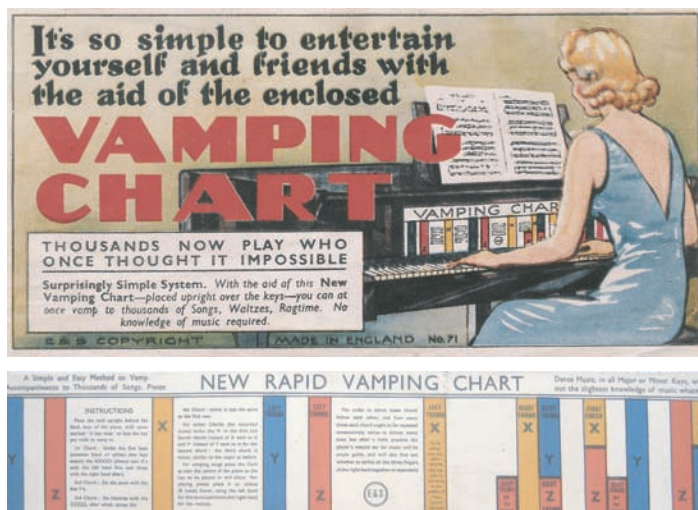
A Nottinghamshire church magazine recently offered this advice: "On any day of the week, BBC journalists can be heard referring to the Pry-Minister. And almost any Sunday in the month the congregation . . . can be heard reciting "for our Lord Jesus Cry-sake forgive us." It concludes "May the Lord indeed forgive us."

Perfect Practice . . .

RCO President James O'Donnell writing in RCO News in October said that practice is personal and unique to the individual, but he acknowledged some unusual methods. The American pianist and polymath Charles Rosen "used to practice while reading detective novels. Nigel Kennedy practiced the violin while watching football on TV with the sound off." He concluded "The wider our 'bandwidth' the better."

. . . Or why practice

when you can use a 'Vamping Chart' designed for the pianist of yesteryear.



Carry on Vamping

Saving the Cathedral Choir?

"There's a revolution under way at St. Paul's Cathedral" said an article in *The TIMES* of 14th December, and it was not referring to the campsite outside, but to Caroline Trevor, who has joined the choir. The first salaried female lay clerk was appointed by Peterborough in 2010, in the words of their

Director of Music, "helping to create a more satisfying musical whole." Caroline Trevor's husband is Peter Phillips, Director of the Tallis Scholars, and his comment is "When it comes to a choice between [male] countertenors and [female] altos it's a no-brainer. My experience long term has been that the countertenor voice is of narrow range and often peculiar tone, whereas a certain kind of contralto can't be improved upon. A lot of people are just disinclined for change."

Having mentioned the contrary opinion of the Campaign for the Traditional Cathedral Choir, the article, referring to the Anglican situation in general, concludes "We should be less worried about who is wearing the cassocks than that they are filled at all."

A POSTCARD FROM BAHRAIN, SAUDI ARABIA AND ICELAND *From Neil Page*

As a lad I was entranced by Rimsky-Korsakov's *Scheherazade* and in my dotage I still am — once the solo violin embarks on its elegantly sinuous twists and turns I am transported to the mystic Orient, the exotic perfumed land of *1001 Arabian Nights*. As a consequence the invitation to examine in Saudi Arabia and Bahrain was too tempting to resist. Of course I was apprehensive as the area, as now, was far from stable and Osama bin Laden, whose wealthy extended family continue to be based in Riyadh, had been killed only a few weeks before my arrival. The billionaire bin Ladens are one of the largest Saudi construction companies and in fact one of the piano candidates I heard was a member of the wider family. In addition I had been warned that music teaching (like Christian symbols and woman drivers) was frowned upon in Saudi Arabia. In fact the exams took place in an international school which exists within a fortified compound and provides a British-style education for pupils from a variety of nationalities. I heard a wide variety of instruments as well as some promising singing and the standard was well above average. Highlights of my all-too-brief stay in Jeddah included investigating the narrow twisty streets of the ancient *souq* and evening walks along the banks of the Red Sea while, as sunset approached, families would quietly gather, face Mecca (barely one hundred miles east) and await the Muslim call to prayer.

Bahrain of course suffered much rioting earlier in the year — so bad that the FCO was advising against travel to the country. For sometime it looked as if my trip would be called off but with only a few weeks to go the ban was lifted though the situation remained tense. I was based in the pleasant Adliya area on Bahrain's capital city Manama — my hotel was close to the magnificent Al Fatah Grand Mosque (wood from India, glass from Italy, carpet for the prayer-hall from Scottish sheep!) and my bedroom overlooked Gudaibiya Palace, one of several royal palaces dotted around the tiny country. The attitude towards music teaching and examining was quite relaxed and I visited a variety of venues: schools, music studios and private houses though about half of the 400 exams took place in the Anglican Cathedral hall which for many years has served ABRSM as a public centre. (For two days the exams took place in the hotel bar which with a good acoustic and fine Yamaha upright worked rather well!) Captain Bob, a retired airline pilot chauffeured me everywhere in his venerable Mercedes - these were invariably cheery chatty trips and an excellent opportunity to catch up on the history and latest gossip concerning the political situation. As in Jeddah the standard was good and included an outstanding diploma violinist and one of the best grade 8 guitarists I have ever heard. A pleasant and unexpected surprise was to meet Teresa Finzi, Gerald's granddaughter, who was just coming to the end of 5 years of music teaching at the famous St Christopher's International School. Our attempt to visit the Royal Camel Farm on my final day came to an abrupt end when our clapped-out car ("jalopy" would be a more accurate description) expired en route.

Later in the year I was back in Hong Kong where at the invitation of Raymond Fu, choirmaster at St John's Anglican Cathedral, I sang with the choir as well as rehearsing and conducting them. I have mentioned this fine mixed voice choir before — about 35 singers of whom perhaps two thirds are Chinese and the rest expats. Raymond has developed a wide and colourful repertoire and gathered around him a devoted and disciplined group of singers. The Friday rehearsal starts promptly at 6pm: if you don't make it by 6.30pm (allowing for Hong Kong's nightmare traffic) you may not sing on the Sunday. Similarly if you are not on time for the 8.30am warm-up before the 9am Eucharist you are also unable to participate. A rigid scheme and it works! Interestingly the music we sang while I was with them had a strong Catholic flavour: the Byrd 5 part, Victoria *Missa O Quam Gloriosum*, Latin motets by Byrd, Palestrina, Monteverdi etc. not to mention plenty of incense-swinging. (The St Barnabas Cathedral *Schola Cantorum* will be returning to Hong Kong in 2013).

The ABRSM had one final surprise for me up their sleeve. Having finished in HK I was to fly on to . . . er . . . Iceland for a week of singing exams at the Reykjavic Academy of Singing and Vocal Arts. Founded in 1973 by the internationally-renowned Icelandic operatic tenor Gardar Cortes (who remains firmly in control) over the years the *Songskollin* has developed into an outstanding centre of vocal excellence producing a steady stream of teachers and future stars of the operatic stage. Colleagues had warned me that I was in for a treat and they were right. I only heard grade 6-8 and diploma standard singing and much was outstanding with several performances being awarded full marks. Only a few minutes walk from the Academy is the striking Lutheran Hallgrímskirkja, the largest and tallest church in Iceland. Designed in 1937 and of cathedral-like proportions it was not completed until 49 years later — of particular interest to NDSO members would be the large west-end organ by Johannes Klais opened in 1992. A four-manual instrument of 72 stops (102 ranks) it is a majestic instrument complemented by a two-manual Frobenius chamber instrument at the east end. Anyone up for a mid-winter NDSO trip to Iceland? Don't forget your swimming clobber for a refreshing dip in the volcanic lakes! Happy New Year!

Neil

David Butterworth introduces his DVD

I've been involved with most forms of media at one time or another. But August saw my first foray into the world of the DVD. Almost coincidentally with *The Sequencer* item on our local organ heritage, the concept of an audio/visual record had slowly been gaining momentum. On the one hand, we are well aware of the losses that have taken place over the years, coupled with one or two current and major uncertainties; on the other, we are still able to enjoy a wonderful corpus of instruments within relatively easy reach, some well known, whilst others are tucked away in rarely-trodden corners.

A recent DVD entitled *The Elusive English Organ* by Daniel Moulton (one of our 2011 Albert Hall artistes) attracted my attention. I found this production, which was as much a documentary as a recital, most attractive in both form and content. The sound and vision were equally of the highest order, and a most interesting variety of instruments was presented in an engaging manner. The film maker was Will Fraser, who had recently set up his own company called Fugue State Films.

My original intention had been to visit anywhere between eight and twelve instruments across the county; everywhere I approached, from Worksop Priory in the north to Stanford on Soar in the south, I was met with support and encouragement, for which I am extremely grateful. Unfortunately, this multiple approach was going to be prohibitively expensive, due to the substantial amount of time taken in setting up and later dismantling the state of the art equipment at each venue; on top of this, too, there would always be the possibility of further delay in dealing with any tuning and mechanical glitches that might arise (which, in fact, they did.)

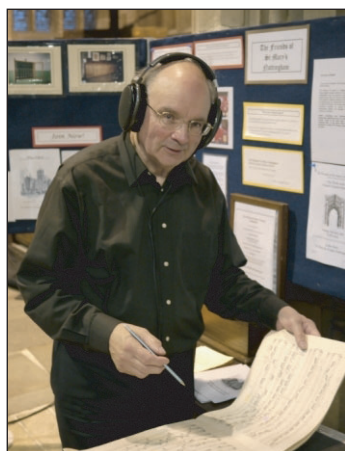
Anyway, the whole thing took on a more realistic form when we drew back to the City of Nottingham and focussed on just three main instruments. Wollaton Hall, The Albert Hall and St Mary's Parish Church seemed to me to represent just about as contrasting a trio as one could possibly imagine, and of course each of these instruments is possessed of individual personality and musical merit in its own right. To these, it proved practicable to add short tracks from two further venues, the German Lutheran Church (von Beckerath IP/5) and Halam Court (Grant, Degens and Bradbeer IIP/14.) These clips appear as a bonus track on the DVD.

The title is *Towards a Modernist Organ*, a somewhat 'whacky' appellation you may think, but entirely typical of Will Fraser's inventive and fresh approach to his subject. It was inspired by his immediate 'love at first sight' with the St Mary's Marcussen. If anything, I had originally been thinking in terms of the Albert Hall as the centrepiece of the production; it is large, loud, popular and certainly close to my heart. Will, I suspect, thought otherwise. In the event, all three main organs have similar exposure, and in fact I'm sure that is exactly how it should be.

The filming was done over three days. The visual side was handled by Simon Still (wonderful name for a photographer!) and the audio by Dave Hinitt who, like producer Will Fraser, is a very accomplished organist. (Dave is deputy Director of Music and Organist at the very live Christ Church, Southgate, and Will has a lovely, untouched, tracker Lewis organ at St Peter's, Vauxhall.) The filming process itself went quite smoothly. There were initial concerns about noises from without. The Albert Hall is prominently positioned on a busy roundabout, off which buses must frequently rev up Derby Road, not to mention the ubiquitous emergency sirens that are an inevitable part of city life. In the event, Peter Robinson (manager) was pretty convinced that we would be O.K. for a daytime recording, and after sitting it out together for a while, I had to agree with him — the near silence was amazing. High Pavement is admittedly far quieter than it used to be, but a display of nearby scaffolding raised some concerns. I recall vividly to this day sitting my F.R.C.O. paperwork on the third floor of the (real) Royal College of Organists in Kensington Gore in high summer, with all the full-length French doors open, straight onto the Royal College of Art construction site which, just our luck, had reached precisely our level, replete with whistling, singing, builders on top of nearby London traffic. Quite a trial, that was! Wollaton Hall, closing to the public at 5.00 was of course not a problem. So everything went ahead in the daytime in beautiful, peaceful, weather conditions, and I think the worst of our troubles were one plane going over St Mary's, and one motor-bike at the Albert Hall! Past President Denis (Littleton) was the able pumper at Wollaton Hall; in the final film there is a regular squeak at one point, noticed at the time — it seems — only by the microphone, and I am assuming this can be ascribed to the pumping handle. David Chapman, too, followed us around and dispensed tlc wherever it was needed, especially at St Mary's where, after thirty- eight years of continuous use, the organ is now fairly choked with dirt. What a privilege it was to have been freed of that side of operations, and to get on with the business of playing.

The DVD, which retails at £19.50, comes with the now standard other bits, a CD for the car and a 16-page illustrated colour booklet, and was 'pre-released' just before Christmas. If it gives pleasure to some at the richness of our local heritage, it will have done its job and I shall be satisfied. Mine is the sixth production from this refreshing and imaginative young firm. For me, their first five rate between excellent and outstanding, my favourite being the lavish *Pronkjuwelen*, a stunning presentation of historic organs in the Groningen area comprising a DVD; 5 x CDs and a beautiful hardback book. You can find out more at www.fuguestatefilms.co.uk. Happy listening!

David Butterworth



David Butterworth
wears headphones while
preparing his new DVD.

David also reports
1. that the preview
information for next
year's Albert Hall Binns
Recital series requires
amendment: the recital
for 14th October is now
changed to 21st October.
The usual leaflets with
details will follow in due
course.

2. He is giving an

Organ Recital

at St. John's Church,

Carrington, on Sunday Afternoon

1st July at 2.45 pm

All proceeds to the Binns Trust

Please note this date in your diary. Further details to follow.

Placing an Organ in a Church

David Gabe offered an unusual perspective on the organ at the December meeting held at Joan & David Orton's home at Ravenshead. We did not hear much music as David concentrated on the instrument itself rather than repertoire.

During the course of this fascinating discourse he started from first principles with a definition of the organ and why things are the way they are; have you ever seen a square metal organ pipe or a round wooden one for example? Both are feasible but would present their own technical problems in execution; the aesthetics might leave something to be desired as well, square pipes would look like a row of lead drain pipes.

This led on to the materials used for organ pipe manufacture, including an organ in Manila in the Philippines, restored by Klais in 1973 and Diego Cera in 2004, its pipes are made from bamboo. We heard a recording of this organ though I thought it had a rather flute-like character and lacked power.

David explained why spotted metal is spotted, from a metallurgists perspective; it is to do with the crystalline structure of the metals. Incidentally I recently saw a documentary on jet engines where a turbine blade was created as a single crystal: could the same be done with organ pipes and what I wonder, would it sound like? We will probably never find out as it will probably be too expensive.

David also considered how the metallic make up of the pipes changes the sound produced, and the physical properties of tin, lead copper and steel and their suitability for organ pipes. Copper and steel could be used but would

not give a very satisfactory sound.

David covered the usual sites for organs, usually on the floor of the church or in a gallery or otherwise fixed to a wall, but reminded us there are a few organs suspended from the roof such as at Cologne cathedral where Klais suspended the full weight of the organ on just 6 large bolts. Lets hope the organist has a head for heights and it does not sway around too much.

Thanks to David (G) for this metallurgical view of the organ, and to Joan & David (O) for their hospitality.

Denis Littleton

Denis's report led to a poetical version from the Editor, who took the liberty of writing:

A healthy organ pipe is said
To need a blend of tin and lead;
Let it cool slowly and it will settle
In blotches they call 'Spotted Metal'.

To keep finances from the red,
Increase the content of the lead;
But spectators may remark
The pipes are looking rather dark.

Conversely, tin reflects the light,
So ranks of pipes may look more bright,
But prices figured and set down
Can give accountants cause to frown.

Two remedies it's good to know:
Use shining pipes for front-rank show,
Or paint with pride the pipe that's duller
With gorgeous patterns of bright colour.

East End, West End, Crossing, Choir,
Or roof-hung from strong lengths of wire,
Our liking for its sounds remains;
The King of Instruments still reigns.



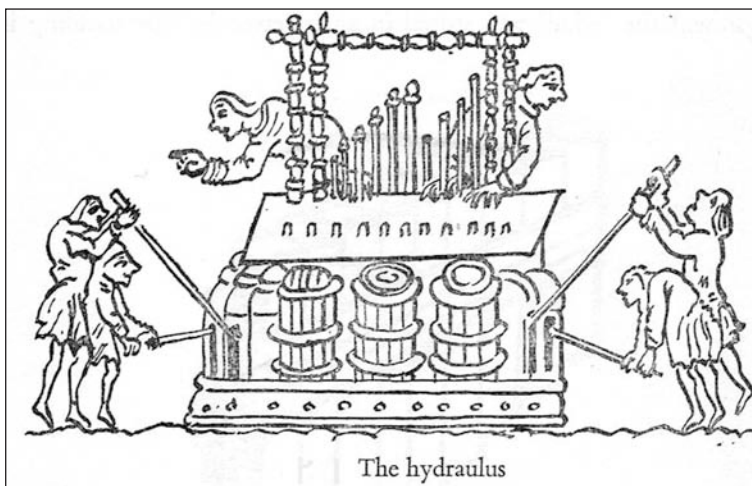
"Due to our failure to secure a holiday-relief organist, the next hymn will also be sung to the tune, *Chopsticks*."

[Thanks to Jenny Edwards of the Worcs Organists Society]

Where did that Organ come from?

Peter Williams, Vice-President of the RCO and a Professor of Music, has made a study of 5 learned tomes detailing the rise of Christian practice and custom, in the hope of finding clues to how the organ really became acceptable. His findings are recorded in an article in the RCO 2011 Journal. The idea that our instrument simply followed the Greek 'hydraulis' is seriously questioned. For the first half of Christianity's history, organs are virtually not there, but by the mid-fifteenth century they are important and technically perfect. The hydraulis was known in certain areas, and organs may generally have been more associated with rowdy secular events. How then did the organ become an ecclesiastical instrument? It is thought that Arab armies could have swept the hydraulis into Spain and Rome. The Byzantines knew the bellows organ, but not really for religious use. There is not a theological reason for organs to be in church: the Psalmist refers to what the Latin Vulgate (Ps. 150) calls 'organa' but this is not believed necessarily to mean our 'organ'.

So for 1,000 years the organ did not have a place in services, even though craftsmen were capable of making them. They are likely to have originated in Western Europe's new Benedictine Abbeys. (Peter Williams here recalls a quaint old idea that because brain-nourishing legumes were increasingly cultivated by the successors to the Romans, people became smarter, creating counterpoint and organs!) Associated with the introduction of organs are candles, chanting, and incense, all certain to enthrall the natives: these are not just for entertainment, but they introduce something of a transcendental experience, perhaps helping the acceptance of beliefs. (There is a degree of 'entertainment' associated with organs, and lunchtime recitals were known in Holland in the late 15th century: organs were not strictly liturgical for some centuries before that, and early Protestant reformers through to John Wesley could see them as a mixed blessing.)



There is an assumption that the passage of time equates with development. It is a long way from the Upper Room to the American evangelical cathedral, and the development of the organ is one of the best ways of illustrating this march of time – the 5-manual monster evolving from the 6 or 7 note single manual. Peter Williams concludes his article by saying “the organ is one of the most universal, persistent and formative things originating in western Christendom . . . The keyboard and all the music that originated in its twelve-note scale still affect the lives of more people worldwide than any other single thing from the first Christian millennium I can think of.”

Editor

Orton's Oratory

During the last 12 months Joan, preparing for her year as President, has increased her knowledge of organs by playing them rather than just listening. Since we first met in the 'seventies, her interest has grown very considerably – history, builders, locations, actions, cases etc. She had touched relatively few instruments (usually just the Stopped Diapason!) until she decided to try Grade 1 when she was honoured with the Presidency, her musical playing up to then being mainly on the flute.

What she has noticed as a beginner has given me a fresh perspective. This Oratory is more concerned with aspects which might give a non-player as well as experienced players food for thought. The organ offers an extra dimension to player's sensibilities – not only to the playing environment, but to other aspects as well, and this has been the subject of many an evening's chat on our return home. Things like touch - differences between surfaces like ivory, plastic and other materials – the depth of key travel and the necessary pressure – very different to the piano.

Consoles vary enormously; they probably look very similar, but are not so in the real world. Seating positions - distance between stools and manuals – angle of stop jambs, how many manuals, the relationship to height of the music stand – they all matter. Thankfully, key spacing, size and shape of manuals were standardised early on with notable exceptions, e.g. Wollaton Hall, to name just one locally. Pedalboards are another story although of course modern ones in the main conform to the RCO radiating and concave pattern.

Acoustics are always a major factor, and until you have played several instruments you do not realise the difference that size and shape of the building can make. Where the sound comes from is often interesting - from above you, in front or behind you. Then of course, this links in with attack and decay, and whether coupled manuals speak at the same time. I recall finding this unusual early on, especially when trying Baroque music intended for tracker actions and now played on pneumatic or electric actions.

So, play all the organs you can and value the experience. Every one will be different in some respect. And what you manage to get out of them is also very different. Making it enjoyable for the listener is the important bit.

[Please send any material for the next Sequencer to the Hon. Secretary]

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Dear Member

February 2012

Nottingham & District Society of Organists



The Society's next events are:

Tuesday 21st February 7.30 pm Masterclass with David Butterworth 'Freshen up your Hymns and other Music' at St. Andrew's-with-Castlegate URC Church, Goldsmith Street/Chaucer Street. This is an opportunity to take a fresh look at familiar hymns and organ accompaniment, etc. in the light of David's wide experience of the subject. Volunteers are still needed to play a hymn and / or any piece of music. Please do volunteer and you will no doubt find David's advice rewarding. Parking is available in the church car park, entrance on Chaucer Street.

Saturday March 10th Visit to organs in Mansfield followed by Tea at Ravenshead. Transport is by members' own vehicles; if there is any problem, please let me know. Location Plan is attached – each church has an adjacent car park.
11.00 am to 1.00 pm – St. Peter's; In 1970 the organ of Clare College, Cambridge, originally a Gray & Davison, rebuilt Harrison, was transferred here by Manders. In 2000 it was renovated by Wood of Huddersfield.
1.00 pm to 2.00 pm – Lunch in Mansfield
2.00 pm to 3.30 pm - St. Philip Neri; a rare example from the Burslem firm of Steele & Keay (1896 – 1919) transferred from a Staffs Methodist chapel, now with additions by Cousans of Lincoln.
3.45 pm – St. Mark's; Brindley & Foster, rebuilt Willis 1955.
5.30 pm approx – Tea and scones at the home of the President, 1 Haslemere Gardens, Ravenshead, NG15 9FW.

Wednesday April 11th Annual Dinner at the Albert Hall 7.00 for 7.30 pm. Guest Speaker Dr. Alan Thurlow, President of the IAO and former Organist of Chichester Cathedral. The Menu is shown on the 3rd page; please complete and return the tear-off slip.

Thursday April 26th Civic Reception 12.00 noon to 1.30 pm
A Celebration of the Society's 80 years, at the Nottingham Council House
On arrival wine and soft drinks will be served. The Lord Mayor of Nottingham will welcome us, and a response will be made by our President, Joan Orton. A Buffet Lunch follows, with tea & coffee. There will be a guided tour of the Council House for those

interested, during the visit. £3 will be levied from those present to help defray the cost of the Buffet. This is a special occasion in the Society's history, so please do your best to be there. It is an opportunity to meet at an easily accessible venue in the middle of the day and we hope to see members for whom evening meetings or transport are difficult.

To help with arrangements, please let me know if you will be present, by returning the tear-off slip on 3rd page, or phoning or e-mailing.

Saturday 19th May Outing to Lincoln Please note this event in your diary.

(The Cathedral authorities asked us to move our visit to 19th May, so that the Hallé orchestra could use our date. Unfortunately this means there will be no Evensong because of the Queen's Jubilee Service earlier that afternoon, and staff need time to prepare Sunday services.)

12.15am - Coach arrives in Lincoln - Lunch in Lincoln

1.30 pm - All Saints Church

3.15 pm - Coach takes us to St Giles Church, Lincoln; in the 1930s, Cousans rebuilt the organ using the best of the H. C. Lincoln of 1795 from St Peter at Arches, Lincoln.

(4.00 pm - Tea at St Giles Church)

5.00 pm - The coach takes us to the Cathedral area, where there are plenty of cafés and pubs

6.20 pm - Meet in the South Porch of the Cathedral; non-organists may like to join us at this point to explore the Cathedral. The organ is the celebrated 1898 Father Willis, rebuilt by Harrison in 1960 and 1998.

The above timings are approximate, and any non-organist members wishing to explore Lincoln (Steep Hill shops, Cathedral, or the adjacent Castle area with its unique Courtroom etc.) are free to do so. The coach picks up members on Maid Marian Way at 11.00am, at the junction with Friar Lane (Castle side) and it leaves the car park of the Willow Tree, Stamford Road, West Bridgford at 11.15 am. Members can also be picked up in Newark at 11.45 am just off the roundabout by Newark Castle – there is a car park on the left, and Joan can give details. It departs for Nottingham in the evening at approx 8.15pm. The cost of the visit is £18.00 (including donations to the churches, and driver's gratuity. Please support the coach if possible, as parking is not possible near the Cathedral, the coach conveys us between the churches, and this will make the coach viable. Guests are welcome; Juniors free. Please return the tear-off slip on the 3rd page.

Saturday 9th June Outing to Shrewsbury Please note this date in your diary.

We visit the organs of St Chad's, an elegant round church of 1782 with an organ by Norman & Beard 1904, renovated by Harrison; St Mary's, a medieval church with a fine collection of stained glass windows from 14th to 19th centuries, and the organ by Gray & Davison with work by Binns, 1912; St Alkmunds, built in the 1790s; the organ is the 1931 Harrison installed unaltered from the RSCM, Cleveland Lodge, Westhumble. Shrewsbury is a very interesting town for visitors, and any non-organists who prefer, may feel free to visit any of a number of historic features, including Shropshire Castle & Shropshire Regimental Museum; Shrewsbury Museum & Art Gallery; The Quarry - 29 acre riverside park; Shrewsbury Abbey – Norman site of England's first Parliament and setting for *Brother Cadfael* mysteries, (etc - see enclosed leaflet.) The coach departs from Maid Marian Way then the Willow Tree car park, Stamford Road, West Bridgford. Guests are welcome. Further details in the 1st May newsletter.

Yours sincerely

Alan Owen (Hon. Secretary)

'THIRD THURSDAY' ORGAN RECITALS St Peter's, Nottingham

Half an hour of Organ Music, 1.15pm on the third Thursday of each month

Thursday 16th February

Lee Rooke (St Peter's, Nottingham)

Thursday 15th March

Andrew Teague (formerly of Bradford Cathedral & St Peter's, Nottingham)

Thursday 19th April

Organ students from Repton School

Thursday 17th May

Gedymin Grubba (Poland)

YORKSHIRE ORGAN DAY 2012 in Halifax Minster

Saturday May 12th 10am – 5pm. A full day of events with recitals, talks & discussion; chamber organs from the EEOPROJECT and the Minster's fine Harrison

Philip Tordoff, Dominic Gwynne, John Mander, Tom Leech, Judith Blezzard, Christopher Brown
Lunch £5 Details 0845 456 0992 info@yorkshireorgan day.org.uk

DAVID GABE has been asked to take his Midlands Free Church Choirs with 75 choristers to **Coventry Methodist Central Hall** on **Saturday 19th May 2012** - afternoon rehearsal and evening performance - as part of the **RSCM Concert** to celebrate the Queen's Jubilee. Coronation-type music including 'I was Glad' and 'Zadok the Priest'. Conductor **Paul Leddington Wright**, Organist **Tim Campain**. Further details from David

The Vicar of **BINGHAM PARISH CHURCH** reports: Bingham Parish Church wishes to appoint an **Organist / Choir Director** for our friendly church. We have a good 2-manual Eminent Cathedral organ and a small RSCM affiliated SATB choir. Duties to include 2 services each Sunday – 1 choral - with weekly choir practice. RSCM-based rates to be negotiated, plus weddings and funerals. Assistant organist available. Contact Revd. David Harper Tel; 01949-837335 or email rector@binghamparishchurch.org.uk

News of Members

Philip and Suzi Hopkins would like you to know that following Suzi's urgent call to hospital on Christmas Eve to receive a kidney transplant, she is now making satisfactory progress and hopes to be back in circulation in a month or two.

'Stop Press'

Marcussen have begun work on a brand new concert organ of 4 manuals and 72 speaking stops for the new state-of-the-art music complex in Alborg. The contract was won in the face of fierce international competition, and the firm are delighted to have been chosen. More of this in the next issue of Sequencer. In the meantime, it may be worth noting that a limited number of N.D.S.O. members will be warmly welcomed at the works to see the organ in an advanced state of preparation, the best time for this being around mid-February, 2013. Please speak to me for any further details.

David Butterworth

--- Annual Dinner 2012 ---

MENU

1. Tomato and basil soup, or
2. Tian of avocado & mozzarella salad finished with crispy Parma ham and a basil dressing

1. Cajun spiced Salmon served with a bed of julienne vegetables and a lemon and coriander butter sauce, or
2. Roast pork loin served with roasted fennel stuffing and apple cider sauce

1. Homemade profiteroles with a warm chocolate sauce, or
2. Homemade strawberry cheesecake served with a vanilla cream

Fresh tea or coffee served with petits fours
£27.00

✂
.....

19th MayOuting to Lincoln

I / We will join the Outing to Lincoln

Name(s) Total number attending

I enclose a remittance for £

Please return this slip to the Hon. Secretary by 12th May

✂
.....

26th April.....Civic Reception at Nottingham Council House

I / We will be attending the Civic Reception

Name(s) Total number attending

I enclose a remittance @ £3 per person, for £

Please return this slip to the Hon. Secretary by 12th April.

✂
.....

11th April.....Annual Dinner

I/ We will be attending the Annual Dinner

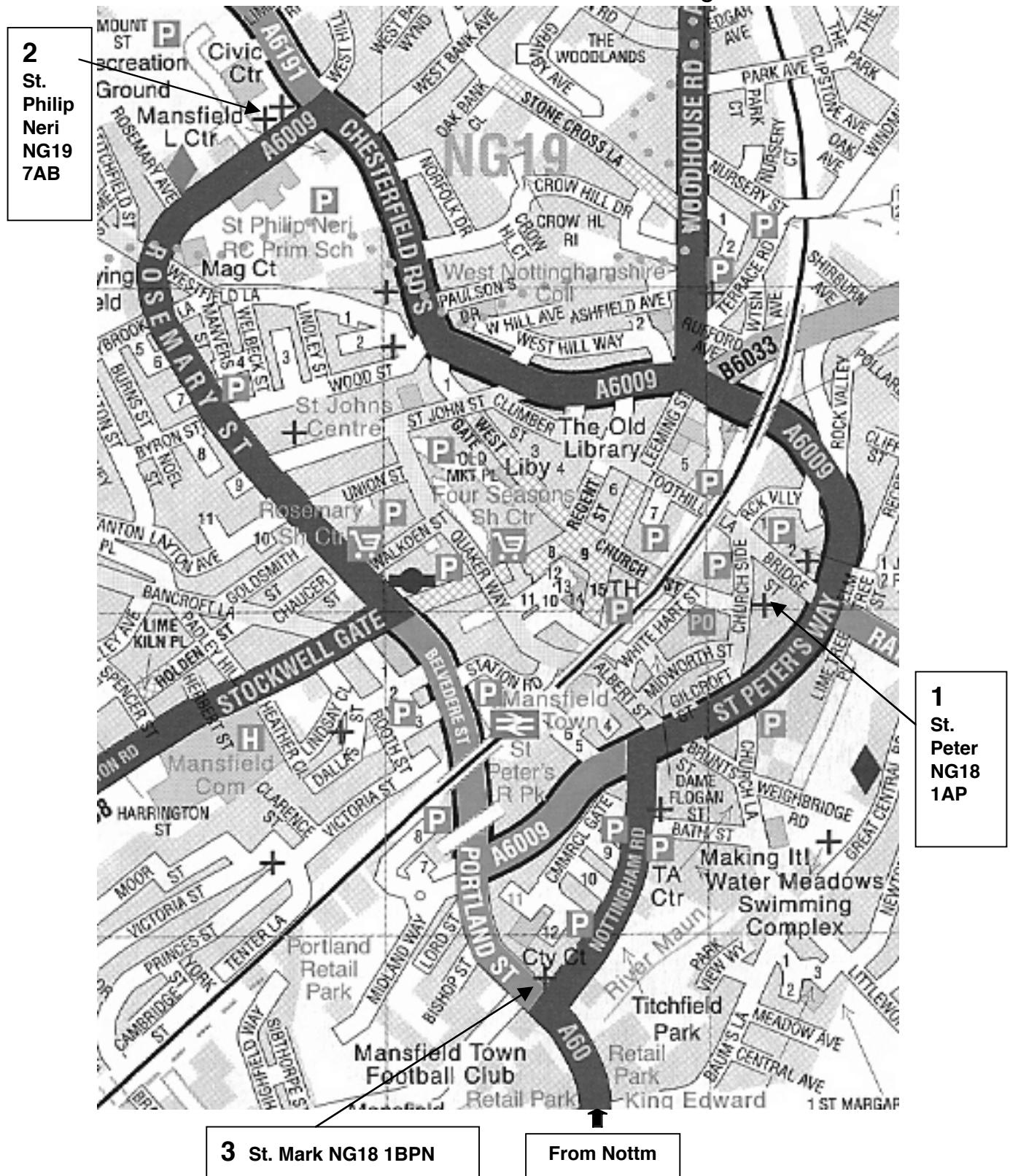
Name(s) Total number attending

CHOICES: Starter - SOUP SALAD
(Please tick) Main - SALMON PORK
Dessert - PROFITEROLES CHEESECAKE

I enclose a remittance for £

Please return this slip to the Hon. Secretary by 4th April

MANSFIELD - Directions from Nottingham



- 1. St Peter's Parish Church of Mansfield** A60, turn right into A6009 St Peter's Way; when the church spire is visible on the left, turn left into Bridge Street. This road circles the church – continue around the church to the St Peter's Centre, which is a few yards further. Enter the Centre car park, and proceed around the back of the building to the church's portion of the car park.
- 2. St Philip Neri** The exit from St Peter's is uphill along Midworth Street. At the top, turn right, and continue along this through route (Albert St, Quaker Way, St John St) to the A6009. Take the left-hand lane and turn into Chesterfield Rd South A6009. St Philip Neri is 250 yds ahead on the left and the car park entrance is on the near side.
- 3. St Mark** Return along the Rosemary St A6009, continue along Belvedere St, Portland St, and turn left into Nottingham Road. The church is immediately on that corner, with car park entrance on far side.

